

Adriana Lecouvreur

1977

Friday, September 9, 1977 8:00 PM (Opening night)
Tuesday, September 13, 1977 8:00 PM
Friday, September 16, 1977 8:00 PM (Live broadcast)
Saturday, September 24, 1977 8:00 PM
Wednesday, September 28, 1977 7:30 PM
Sunday, October 2, 1977 2:00 PM

SFO_PUB_01_SFO_1977_01

Publications Collection

San Francisco Opera Archives

Adriana Lecouvreur





THE WORLD'S MOST POWERFUL RECEIVER.

250 WATTS PER CHANNEL (MINIMUM RMS AT 8 OHMS, 20-20,000 HZ) WITH NO MORE THAN 0.05% THD!

Not everyone can afford the Marantz Model 2500. In fact, you'll find that you have to spend a little more for any Marantz audio product. But when you do you'll possess the finest audio equipment in the world because you're buying better engineering and better quality.

What makes the Marantz Model 2500 worth more are innovations like the **Toroidal Power Transformer** that has been especially designed to give you **two independent power supply sections**, allowing each channel to perform at maximum efficiency and **remain unaffected** by the power demands of the other channel. Plus, our **tunnel "pin fin" heat sink** is the most efficient cooling system ever used in a high fidelity receiver or amplifier.

The Model 2500 includes virtually the most sophisticated amplifier section on the market today: a **full complementary symmetry direct-coupled output**. The result is the highest possible day-in, day-out operating reliability and lowest Total Harmonic Distortion: **no more than 0.05%**.

The Model 2500 also includes the most impressive performance feature package ever engineered into one receiver. You get a **built-in oscilloscope**, for precise signal display.

Plug-in optional Dolby* FM noise reduction circuitry for lowest noise possible with FM reception. And the most advanced noise filtering system ever developed. First, the **18 dB per octave Bessel-derived high filter**—the most advanced in audio—reduces high frequency noise with a more natural, less colored sound. The **18 dB per octave 15 Hz sub-sonic Butterworth low filter** assures that all your power is used to reproduce only actual program material, not wasted on unwanted noise or rumble. **2 LED peak power indicators** let you know when transients drive the amplifier to full output. **5-gang FM tuning capacitor**, and **dual-gate MOS FET FM front end** ensure superior linearity and rejection of spurious signals with an IHF usable sensitivity of 1.5 microvolts and a 50 dB "quieting sensitivity" figure in stereo of **25 microvolts**—the finest such specification ever obtained in a receiver—or even a separate tuner.

For music lovers who will accept nothing less than the very finest... and are willing to spend a little more to get it... the Model 2500 is the most significant receiver ever developed.

marantz
We sound better.

*TM Dolby Labs, Inc. © 1977 Marantz Co., Inc., a subsidiary of Superscope, Inc., 20525 Nordhoff St., Chatsworth, CA 91311. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer.

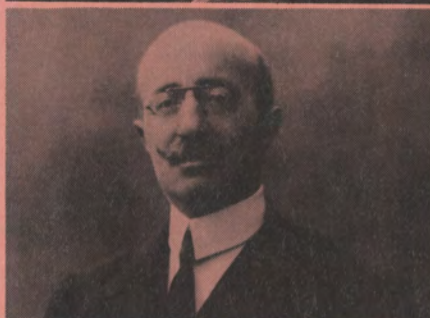


AGRARIA

potpourri & aromatics for the home

150 Powell Street #404 San Francisco 94102 421-8290
open Monday through Saturday 11 to 4

Adriana Lecouvreur



A Message from the General Director	7
In Rehearsal	9
Raf Vallone: Movies to Stage to Opera by Arthur Kaplan	13
Cilea's <i>Opera Comique</i> by Jay Nicolaisen	20
Scarce Tickets	30
Season Repertoire	40
Special Events	42
Our Generous Supporters	45
The Program	47
Box Holders	54
Artist Profiles	59
The Shy Celebrity— Francesco Cilea by Ruth Kreitzman	67
Opera Fair	75
Albanese Exhibit	78
Calendar for the 55th Season	82
The Covers	86

San Francisco Opera Magazine Editorial Staff

Herbert Scholder, Editor

Art Direction: Browning Graphics

Arthur Kaplan, Staff Writer

Photographers: Caroline Crawford, Robert Messick, David Powers, Ron Scherl

Cover: Painting by Bruce Conner, Photo by Ron Scherl

V.O.

Some performances deserve
more than polite applause.

Seagram's V.O.

Bottled in Canada. Preferred throughout the world.

CANADIAN WHISKY. A BLEND OF CANADA'S FINEST WHISKIES. 6 YEARS OLD. 86.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C.

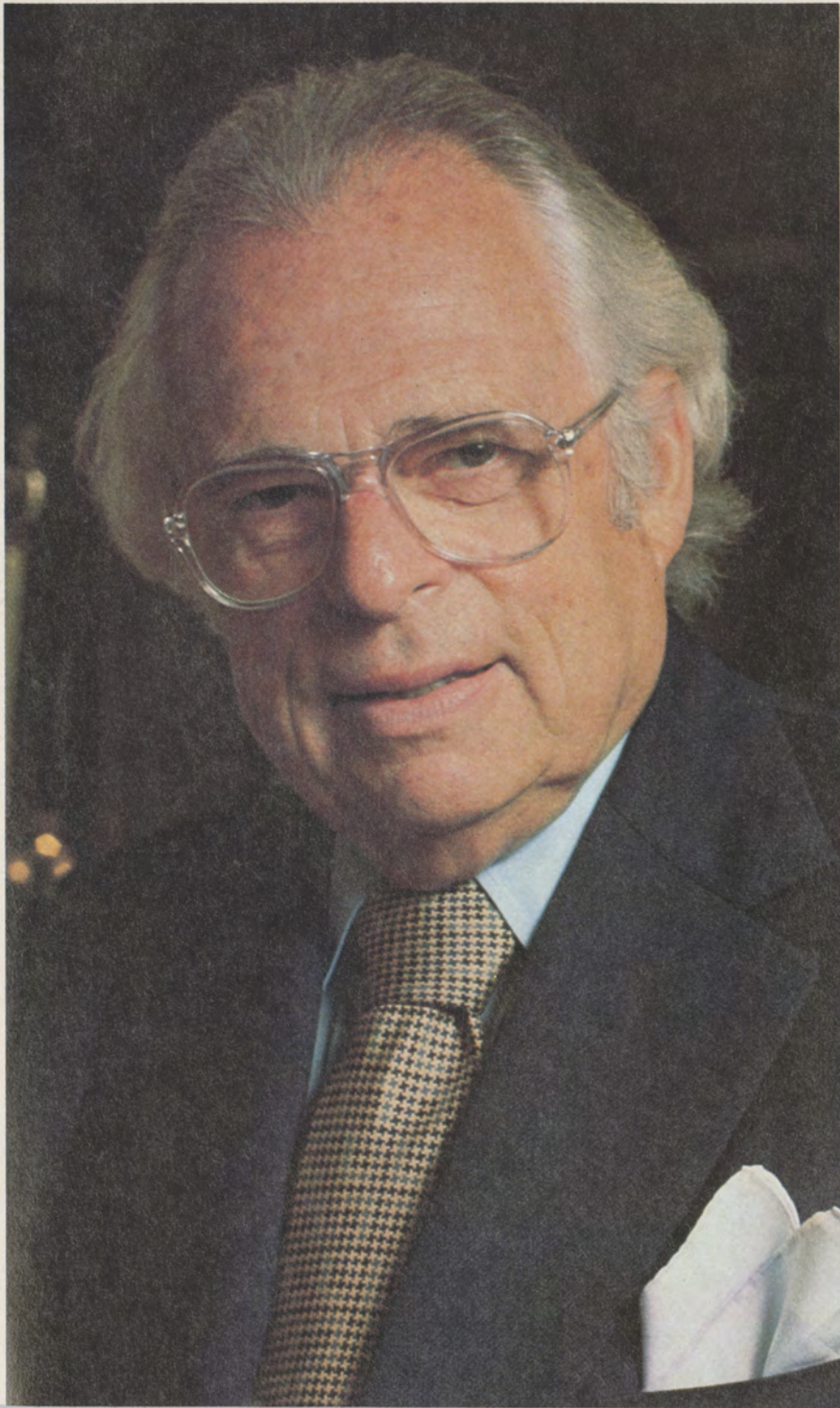
A rare set of antique ancestor scrolls
with calligraphy eulogy scrolls
set of four—\$4,000.00



Dahl's decorative imports and interiors - two locations


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

for objects of great beauty for the home and the collector



A cordial welcome to the Opera House and to our 1977 season! May we take the fact that already more than 200,000 opera lovers have secured tickets in the biggest advance sale in the history of the San Francisco Opera as a sign of approval of our planning? Thank you warmly for your interest. All my colleagues and I sincerely hope that our intense efforts will be worth your confidence!

James McRobert

A black and white photograph of a necklace. The necklace has a braided or woven chain. It features several small, rectangular links, each containing a diamond. A large, rectangular pendant hangs from the center of the necklace. The pendant is set with a large central diamond and is surrounded by smaller diamonds. The necklace is displayed against a plain, light-colored background.

From Our New Collection

Diamond and eighteen karat
gold necklace. Designed and
created by KLAUS MURER, one
of the finest names in jewelry.
\$3,800. One piece only.

KLAUS MURER
Swiss Jewelry Designer

370 SUTTER STREET — SAN FRANCISCO

In Rehearsal

photo by Caroline Crawford.



Under the guidance of Maestro Gianandrea Gavazzeni (back to camera) Renata Scotto and Giacomo Aragall prepare for *Adriana Lecouvreur*.

continued on p. 80



Catherine Deneuve for Chanel

CHANEL N°5

**This man has a ranch in Montana,
a condominium in Hawaii, 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.

This man, 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 administrative expenses, 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. That will convince you, if this ad hasn't.

Depend on us. More Californians do.

BANK OF AMERICA 
Trust Department

We are the "Mercedes-Benz" of Mercedes-Benz dealers.

Our customers are probably the most discriminating in the Bay Area. They expect—and demand—a great deal from their dealer.

At European Motors, Ltd. we insure that all of our customers get full value and enjoyment from their Mercedes-Benz.

We start out offering the inimitable Mercedes-Benz for sale or lease. Then we follow through by offering three outstanding service departments: Folsom at 11th and 1745 Clay Street in San Francisco; and at 2915 Broadway, Oakland. All staffed with master mechanics. All dedicated to following the Mercedes-Benz maintenance guide to the letter.

Finally we tie it all together with an European Motors, Ltd., exclusive: courteous, conscientious service that continues as long as the customer owns a Mercedes-Benz.

If you have considered leasing or buying a new or used Mercedes-Benz, or if you desire the utmost in service for the one you already own, we invite you to investigate European Motors, Ltd.

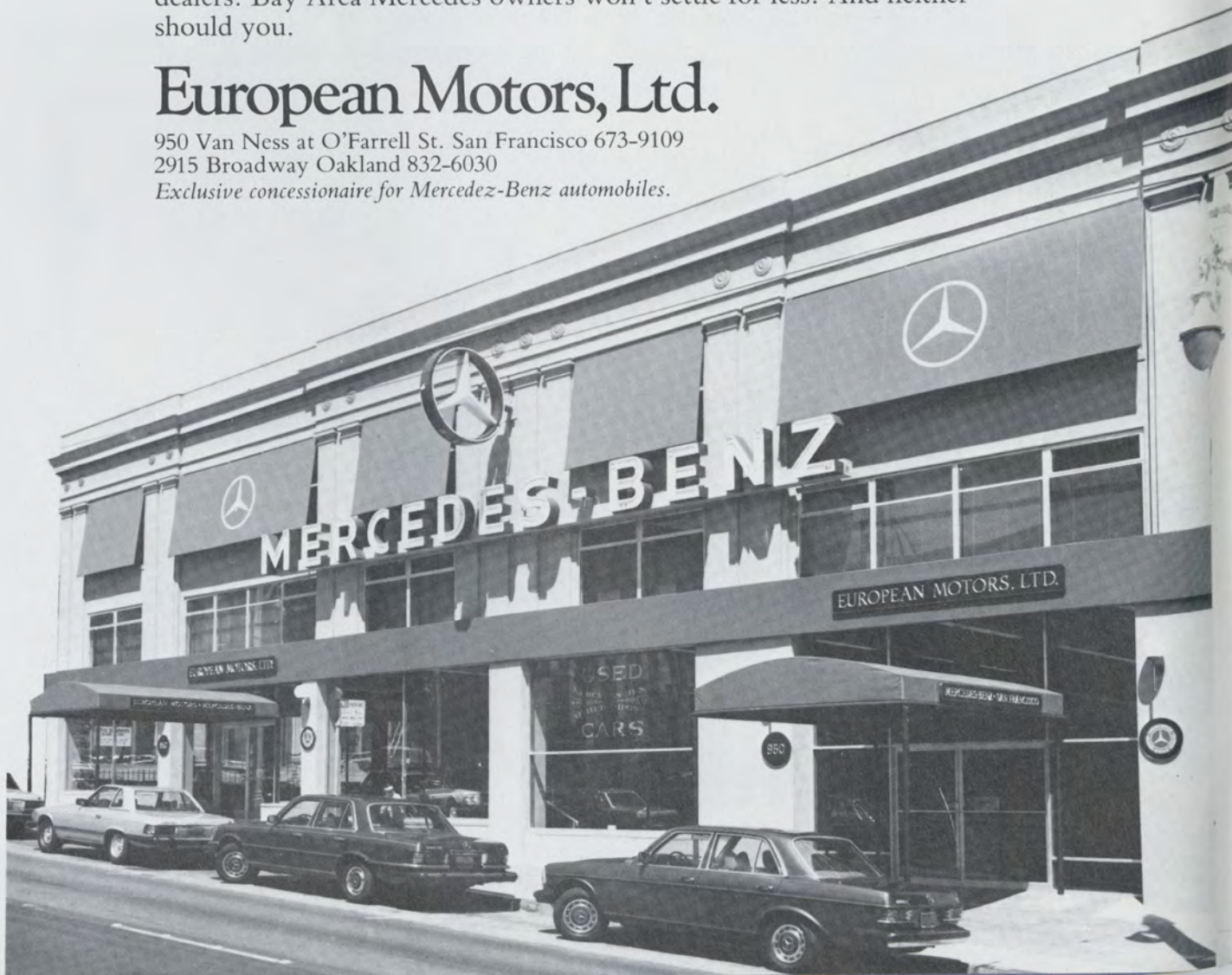
See why we're considered the "Mercedes-Benz" of Mercedes-Benz dealers. Bay Area Mercedes owners won't settle for less. And neither should you.

European Motors, Ltd.

950 Van Ness at O'Farrell St. San Francisco 673-9109

2915 Broadway Oakland 832-6030

Exclusive concessionaire for Mercedes-Benz automobiles.



Raf Vallone: Movies to Stage to Opera

by Arthur Kaplan

"You must face the roots, the cultural roots, before everything," stated Italian screen star Raf Vallone, in response to a question about his approach to directing opera. "Usually I study the century in which the opera is situated. For instance, for *Norma* I went back to the Druidic civilization before the Romans. I tried to recapture the psychology and gestures of those marvel-

ous barbarian people with their primitive outlook toward life."

Vallone had never seen Cilea's *Adriana Lecouvreur* before he was asked to direct the verismo work in his and its first appearance with the San Francisco Opera. When he came to San Francisco in February to discuss the staging with the technical staff of the Opera, he had obviously done a great deal of

research about *Adriana*, its background, the time and place in which it is set, and the historical characters on which it is based.

For *Adriana* Vallone wanted to translate the style and spirit of the 18th century. "It was a time of supreme control of the emotions by the will. Although the deepest feelings were not frequently expressed, this does not



Elegant Music. Surprisingly Affordable.



The
Nottingham
Model J902P
Featuring AM/FM/Stereo
FM Tuner-Amplifier; Stereo
Precision Record Changer and
Stereo 8-Track Recorder/Player.

The cabinet is distinctive in warm Country styling with the flavor of Old France. An elegant addition to many a room. But just as important, it houses an advanced stereo system, designed and built by Zenith to deliver music the way it's supposed to sound: clear, rich and natural. It *sounds* every bit as elegant as it *looks*. And the price of a Zenith Console Stereo is surprisingly modest. Visit your nearby Northern California Zenith Dealer to see and hear the truly extraordinary Stereo Consoles by Zenith.



mean it was a superficial civilization. Things were done with a great sense of stylization." In order to communicate the stylized elegance of life in 18th century France, Vallone decided to incorporate a choreographic approach. "There will be two different types of choreographed movement aside from the ballet—one for the lackeys and one for the actors of the Comédie Française.

The opening scene, which takes place in the foyer of the Comédie Française, will be like a ballet. "This is not realistic," admitted Vallone, "but it is more real than reality in its feeling for the period." The coming and going of the actors just before the curtain goes up, which is reflected in the music, will be conveyed by dancers in casual costume scurrying across the stage and in and out of the wings. At the end of Act I there will be lots of backstage activity with the chorus acting like star-struck fans to give a real theatrical atmosphere.

During the third act, male dancers will portray the lackeys of the Prince of Bouillon in elegant liveried costume for the beginning of the festivities. Others will also perform a discreet dance in the background during the scene between the Princess and the Abbé. In addition, there will be a full balletic treatment of the "Judgment of Paris" diversion, with the mythological characters Paris, Mercury, Juno, Athena and Venus escorted by Amazons, Graces, nymphs, etc., all in symbolic costume.

Vallone feels that the production must be visually very graceful. This corresponds, of course, to his sociological approach to opera production, but it also serves to mask some of the inherent weaknesses in the opera. "Adriana is not very deep, musically speaking, and the libretto has lots of incongruities. The original Scribe play is not very good and logic isn't very well observed by the librettist. For example, entrances and exits are sometimes without motivation." In his aim to be

as faithful as possible to the period, he also would like the quality of light to echo the 18th century (similar to what was achieved in Stanley Kubrick's recent film *Barry Lyndon*). As an example, he cited the end of Act II where he would like the candles extinguished one by one. "At the end of the opera," he continued, "all the stage lights will focus on the three principals, like in a Rembrandt. Everything will go black, except for Adriana, Maurizio and Michonnet who will be in a soft spotlight. It will be a very delicate effect."

Although Adriana is basically a tragic opera, Vallone will try to balance the heavy drama with a light touch whenever possible. This is something he picked up from Peter Brook, who directed him in the immensely successful French adaptation of Arthur Miller's *A View from the Bridge*, which ran for two years in Paris. "I consider Brook my greatest teacher," says Vallone. "I learned more from him than from anyone else." Comparing the Italo-French filmed co-production of the Miller work, for which he won Italy's Donatello David Award in 1962 for his portrayal of Eddie Carbone, Vallone commented, "The movie for me was too tragic, too tense. The play in Paris was full of a sense of humor. I don't like to announce the tragedy. In modern tragedy, the more the audience laughs, the more you can get through to them when they are relaxed and their guard is down."

Another balance he seeks to emphasize is the one between Adriana's love for the stage and her love for Maurizio. In Act I Maurizio enters just as Adriana is about to go onstage as Roxane in Racine's *Bajazet*. "For that moment, the stage has the supremacy. After a short but passionate conversation, she gently pushes him away and walks onstage with great majesty and solitude." It is at the end of Act III that Adriana's theatrical and private lives converge most dramatically. When asked to perform before the guests in an elegant pavilion

SINCE 1922

HERBERT'S

Jura
HERBERT BENARD

Have an opulent fur experience,



Wrapped
in Blackglama
Mink,
elegantly
designed with
flowing diagonal
ermine cut
sleeves and
scarf.

Overlooking Union Square

275 POST - 2nd floor 397-9600

FAIR OAKS ESTATE

A rustic, yet luxurious ranch estate
on 22.8 split-rail fenced acres
in historic Gold County.

Inviting, contemporary 7-room ranch house overlooks private lake, unspoiled woodland and rolling Sierra foothills. Picturesque acreage includes stables, paddocks, garage, carport, workshop, kennel, and one-acre lake — all near the legendary Gold Rush town of Murphys. Near hunting, fishing, golf, horseback riding, skiing, schools, churches and several quaint Mother Lode towns. San Francisco, 150 miles; Sacramento, 96 miles; Stockton, 75 miles; Lake Tahoe, 130 miles; Sonora, 18 miles; Murphys, walking distance. Residence features red brick walls and fireplaces, rich Guatemalan hardwood paneling, exposed beam ceilings, sheltered terrace and patio. Built in 1956, home has 3 bedrooms, 3 1/2 baths, separate servants' apartment, 4,000 square feet, pegged hardwood floors, wall to wall carpet in most rooms, charming and modern kitchen, quality materials throughout. Home also has dining room, office, family room. Easily accessible by private plane, secluded and private, located amidst landmarks frequented by Mark Twain, U.S. Grant and others. Will make an outstanding home or retreat. Color photos available. Broker cooperation is invited.

\$275,000

Brochure, ranch history and further
information available from:
Karel van Haeften or Larry MacDonald
Rare Earth Real Estate, Inc.
Kappas Marina, Sausalito, CA 94965
(415) 332-6576

For your Grand Finale...

Join us in
The Lower Bar
Musical entertainment
nightly Tues.-Sat.

Top of the Mark
world famous for
cocktails with a view.

THE
Mark Hopkins

AN INTER-CONTINENTAL HOTEL

San Francisco
392-3434



Vallone demonstrates a gesture for tenor Giacomo Aragall.

of the Prince of Bouillon's palace, Adriana decides to recite a passage from Racine's great masterpiece *Phèdre*. Vallone would like this passage, in which Adriana takes her revenge on the Princess by hurling the concluding accusatory lines of *Phèdre*'s famous monologue straight at her hostess and rival, to be recited in the original French. He feels this will heighten both the reality and the intensity of the moment by setting it off from the sung Italian.

It may not happen this way, however. "I will try it as an experiment. Perhaps I will abandon the idea. I don't like to come on set for rehearsals with my *idée fixe*. You must have a general conception, true. But your mind must be flexible to the improvisation that reality may suggest." That is one reason he enjoys working with soprano Renata Scotto, who, he feels, is an intuitive actress and very open to suggestion. "She can be free at any moment. You can write in this white page (*pagina bianca*) of her what you want. Of course," he laughs, "with a bad director that can be dangerous."

Miss Scotto and Vallone first worked together in a new production of Bellini's *Norma* at the Teatro Regio in Turin in 1974. It marked the soprano's first assumption of the demanding title role as well as Vallone's first assignment as an opera director, and was a critical triumph for both. "We had a marvelous experience with *Norma*," declares Vallone, obviously cherishing the memories of that occasion. "It was her first really tragic role. She was a little afraid because she had sung mostly *soprano leggero* roles up until then. Since I had done both performing and directing of lots of tragic roles, she thought I might be the right man to direct her. She asked for me, although I had never met her before. I was very happy about her, and I think she was very happy about me." The collaboration was so positive for both artists that they are back together for the opening of the 1977 San Francisco Opera season with *Adriana Lecouvreur*, another first for them both.

Speaking of the historical tragedienne upon whom Eugène Scribe's play and,

COME!

1st annual
to the San Francisco
Opera Fair



Photo: Keith Silva

Renata Scotto and Giacomo Aragall invite you to the Opera Fair.

Sunday, October 9
noon to 6
All over the Opera House!

- ★ Exotic Foods ★ Free entertainment ★ Music
- ★ Backstage Tours ★ Memorabilia ★ Wig/Makeup Demonstrations
- ★ Opera Stars ★ Crafts ★ Puppet Shows
- ★ Door Prizes ★ Camel Rides ★ Yes, Camel Rides!
- ★ Sebastiani Wines

ADMISSION: \$3.50 Adults \$1.50 Children Under 12 and Senior Citizens
Tickets Available at Opera Box Office beginning September 10, or by mail.
Write to Opera Fair, War Memorial Opera House, San Francisco CA 94102

“The Frog and the Owl.”

More than just a fairy tale.



FRELP!

These days, finding an affordable home isn't easy. Especially for a young couple. So two years ago, Citizens Savings set out to do something about it. We helped pioneer the variable rate mortgage on home loans. And we called our program FRELP® — Flexible Real Estate Loan Plan.

Finding new ways to get things done is what we're all about.



Whoo!

We introduced California to our exclusive Family Financial System® that makes money, saves money, and manages money. We offered income tax preparation and much more!

So when our very wise and friendly Citizens owl asks, “Whoo is your best financial friend?” California knows. Because one institution will be at the forefront in providing Californians with innovative and valuable financial services.

Citizens Savings...that's Whoo!

 **CITIZENS
SAVINGS®**
AND LOAN ASSOCIATION

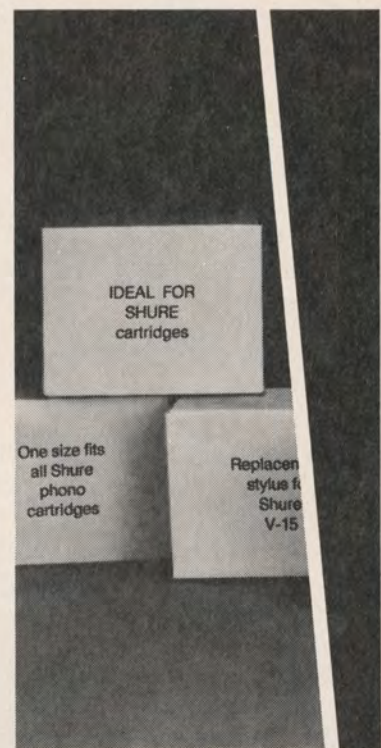
ultimately, Cilea's opera is based, Vallone remarked, "Along with Eleanora Duse, Adrienne Lecouvreur was the most intellectual actress in the world. You know, they found 14,000 volumes in her library. And, strangely enough, they were not concerning the theater. There were works of Greek and Roman history, Plato, Aristotle, and the first scientific books of the Enlightenment. She had a vast curiosity about life. She held a *salon* in her home and was mistress of the most cultivated men of her times, including Voltaire." As for the young military hero Maurice de Saxe, the opera's Maurizio, Vallone described him in his very colloquial and mellifluously accented English as quite a lady's man, using a somewhat stronger Anglo-Saxon term.

Deeply tanned and still a handsome matinee idol thirty years after his exciting screen debut in De Santis' *Bitter Rice*, Vallone knows what it is like to be a lady's man, a role he has played in more than fifty films. He has appeared in English, French, German, Italian and Spanish films (always performing his role in the original language) with such eminent directors as Marcel Carné, Vittorio De Sica, Pietro Germi and Alberto Lattuada. In addition, he has made a number of popular American films and has lived for a time in Hollywood. He starred in *El Cid*, *Phaedra* and *The Cardinal*, among others, and can currently be seen in the film adaptation of Sidney Sheldon's best-seller *The Other Side of Midnight*. Still very much active, he recently began shooting on *The Greek Tycoon* with Anthony Quinn and Jacqueline Bisset.

Although opera direction is a relatively new phase of Vallone's career, he is by no means a stranger to the stage. In fact, he might well be called a Renaissance man of the theater. He is one of a handful of persons who has made an international reputation as playwright, actor and director. Expressing embarrassment to name himself in such illustrious company, he cited Aeschylus, Shakespeare and Molière as famous predecessors. Nowadays his principal involvement in the theater is as an actor-director. Vallone prefers assuming both roles and has done so in such works as Chekhov's *Uncle Vanya*, Büchner's *Woyzeck* and Arthur Miller's *The Price*, as well as *A View from the Bridge*.

He does not find it difficult to direct himself on the stage. In fact, he finds it helpful. "It's not that I'm presumptuous," said he unpresumptuously, "but I like to have full responsibility. That way you can control every night's performance. Unfortunately, actors have a tendency after the premiere to cut the play into little pieces for themselves. They lose the communication which is the very strict tissue of the play. By acting in the play, the director keeps a certain standard and assures constant control."

Had he ever thought of directing himself in opera? Vallone's large blue eyes twinkled expressively as he smiled and said, "I was born with opera in my ears. My father, who was a lawyer, used to close up his office and sing me arias. But it was a penance for me, so I hated opera as a child. It's a strange law of life which now makes me a director of opera!" □

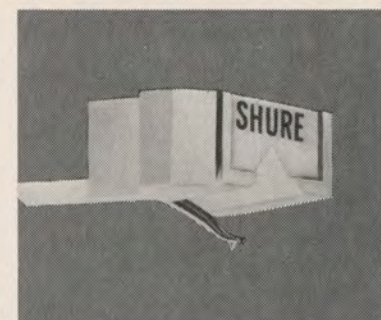


Needle in the hi-fi haystack

Even we were astounded at how difficult it is to find an adequate other-brand replacement stylus for a Shure cartridge. We recently purchased 241 random styli that were not manufactured by Shure, but were being sold as replacements for our cartridges. Only ONE of these 241 styli could pass the same basic production line performance tests that ALL genuine Shure styli must pass. But don't simply accept what we say here. Send for the documented test results we've compiled for you in data booklet # AL548. Insist on a genuine Shure stylus so that your cartridge will retain its original performance capability—and at the same time protect your records.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

SHURE®



Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

Cilea's *Opera Comique*

by Jay Nicolaisen

A painting of the French actress Adrienne Lecouvreur as Minerva, by Nicholas Largilliere. This painting is in the permanent collection of the San Francisco Archives for the Performing Arts and is reproduced with their kind permission.



No Italian composer ever set a more thoroughly French subject than *Adriana Lecouvreur*. The play upon which Cilea based his fourth opera has intimate ties with three periods of French history and touches in various ways several of France's proudest cultural traditions. A minor landmark of nineteenth-century French romanticism, it was interpreted in its early productions by the most famous French actresses of that and quite possibly any age. While it has its setting in Paris during the reign of Louis XV, performances of great dramatic poetry from an earlier period of French theater, the classical era of Racine and Corneille, are made an essential feature of the action.



In a business where fame is fleeting,
there's a reason we've been in the
limelight for almost 100 years.

Rare taste.



J&B
RARE
SCOTCH

86 Proof Blended Scotch Whisky ©1977 Paddington Corp., N.Y.

The heroine herself was a figure of no little importance in the history of French theater. Born in 1692, Adrienne Lecouvreur gained renown in the 1720's for her portrayals of Roxane, Phèdre, Chimène, and other noble ladies of the French classical tradition. Her simple and direct style set her apart from her fellow actors and actresses, whose formal and stilted manner of declamation is championed in the opera by the much-mentioned but never glimpsed Duclos. Among her lovers she counted not only Maurice, Count of Saxony, but also Voltaire, who became a lifelong friend and admirer. Having revolutionized French acting style and entangled herself in one of the most complicated political intrigues of the day (that on which the opera is based), Adrienne died in 1730, probably of natural causes.

In the mid-nineteenth century, Eugène Scribe (1791-1861) and Ernest Legouvé (1807-1903) delved back into history and France's rich theatrical tradition to create their five-act *comédie drame en prose*, *Adrienne Lecouvreur*. Scribe, of course, was the dominant French playwright and librettist of the century, providing operatic texts for Meyerbeer, Halévy, Verdi, and Auber among others, and numerous plays for the Comédie Française and other leading Parisian theaters. No one could actually have written as many libretti and plays as are ascribed to him. In some cases he merely sketched out a plot and turned it over to the poets of his workshop, who would grind out the requisite verse. In the case of *Adrienne Lecouvreur*, he and Legouvé were co-equals, sharing in the task of writing the dialogue (Legouvé is responsible mainly for Acts I and II) and together creating a highly effective melodrama. The work had its successful première on April 14, 1849, with the great French actress Rachel in the title role. It went on to become a staple of the repertoire, reaching the zenith of its popularity in the 1880's, when another


DIAMONDS and GOLD

from Paul de Vries
San Francisco's
Fine Jeweler

Gold Coin Pendant
U. S. Twenty Dollar
Gold Piece surrounded
with thirty nine brilliant-
cut diamonds,
from the collection. **\$2400**

**Diamond and
Sapphire Bracelet**
with 228 round,
3 marquise diamonds,
weighing approximately
12 carats; 34 small
sapphires on platinum.
From our Estate collection.
\$7300

all credit cards honored •
phone 982-5571

445 Sutter Street near Stockton


Paul de Vries
et Cie
FINE JEWELRY

photo by Caroline Crawford.



General Director Kurt Herbert Adler congratulates soprano Renata Scotto at a dress rehearsal of *Adriana Lecouvreur*.

REDWOOD ROOM

Before or After the Theatre

Come for dinner in our
famed Redwood Room,
where our specialty,
Prime Ribs of Beef,
is carved right at your table
on the Simpson Cart.

NOW APPEARING

Pianist
Extraordinaire

LARRY ST. REGIS

Enjoy interesting
piano stylings
Monday through Saturday
5:30 p.m. to 12:30.

Dine in elegance,
with impeccable service
from 5 p.m. to midnight
daily...Cocktails and
after theatre menu
until 1 a.m.

*The
Clift*

For reservations
call 775-4700



Sarah Bernhardt as Adrienne Lecouvreur in her own play of the same title.

great *tragédienne*—at that time the world's most celebrated actress—made the title role her own. When, as Adrienne, Sarah Bernhardt entered reciting the lines of Roxane in Racine's *Bajazet*, three centuries of French theatrical history telescoped together in a single dramatic moment.

Massenet would have been the logical choice to turn so thoroughly French a

subject into opera. With his idiomatic setting of his native French language and his sweetly sensual melodic line, he was equipped to deal equally well with the backstage banter of Act I and Adrienne's death in the arms of Maurice and Michonnet. Instead the subject, in an Italian adaptation by Arturo Colautti, was entrusted to a southern Italian composer whose acquaintance

**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

THEY CAN PUT A LIMIT ON SPEED. BUT THEY CAN'T PUT A LIMIT ON QUICKNESS.

Just because the law says you can't drive over 55 miles per hour doesn't mean you shouldn't be able to go fast.

All you need is a car designed to perform well where it's legal: in the 0 to 55 m.p.h. range.

In a high-speed pass, for example a Volvo 240 with its overhead cam 4-cylinder engine accelerates as fast as an Olds Cutlass with a V-8.

A Volvo 240 is also noted for how quickly it can decelerate.

In a comparison of braking times (with each car carrying the added weight of a front seat passenger) a Volvo 240 stops faster than a BMW 530.

For those times when you have to maneuver quickly, Volvo offers the quickness and precision of rack and pinion steering. And Volvo's spring-strut suspension keeps the car hugging the road...even if you should have to make a sudden evasive maneuver to avoid the unexpected.

These things not only make Volvo a car you can drive and feel safe in. They

make Volvo a car you can drive and have fun in.

And even in a sensible family car, there's no law against that.

SPEED
LIMIT
55

VOLVO

The car for people who think.

© 1977 VOLVO OF AMERICA CORPORATION. LEASING AVAILABLE.

F Flint
Center
for the
Performing
Arts

JOIN

Ella Fitzgerald

"The First Lady of Jazz"
Exclusive Bay Area
Performance
Friday, January 27, 1978

**David Carradine,
John Carradine
& Celeste Holm**

in
John Steinbeck's
"Grapes of Wrath"
Saturday, February 4, 1978

Julian Bream

Lutenist
Saturday, October 29, 1977

THE
Pennsylvania Ballet

Leading Regional
Ballet Company
Sunday, April 16, 1978

AT THE 1977-78
PERFORMING ARTS SEASON
AT FLINT CENTER
FOUR GREAT SERIES:
DANCE, GUITAR, MONTAGE
AND THE
POPULAR ARMCHAIR
TRAVELER

FULL SEASON SEATS
STILL AVAILABLE

For details see the Flint Center
Season Brochure

Send me TODAY the 1977-78
Season Brochure
12345 El Monte Rd.
Los Altos Hills, CA 94022

NAME _____

ADDRESS _____

CITY _____

ZIP _____



Tenor Giacomo Aragall as Maurizio.

with the French theater must have been very limited, if indeed it existed at all. Francesco Cilea, born at Palmi in 1866 and educated in Naples, was, along with Puccini, Mascagni, Leoncavallo, and Giordano, a member of what came to be known as the "giovane scuola italiana" (young Italian school), a group of Italian composers who achieved prominence around 1890 and

each of whom, with the exception of Puccini, is represented in the modern repertoire by a single work. So different is the atmosphere of *Adrienne Lecouvreur* from that of *Cavalleria Rusticana*, *I Pagliacci*, and even *Andrea Chénier* that Cilea's choice of subject seems, on the face of it, a disastrous one.



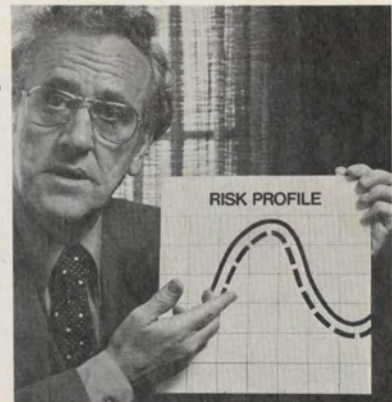
Maurice de Saxe, Augustus' illegitimate son and later Maréchal de France, the great love of Adrienne's life.

Yet the *giovane scuola* was not, as is so often implied, involved exclusively in the production of veristic works in the style of *Cavalleria Rusticana*. We have only to consider several of Puccini's successes from around the turn of the century—*Manon Lescaut*, *La Bohème*, and *Madama Butterfly*—to recognize that for the first time French *opéra comique* was exerting a consistently significant influence on Italian opera. In the works of Verdi's and Ponchielli's generations, comic scenes were rare and, where present, were treated in a heavy-handed manner and poorly integrated with the main action of the opera. But *Faust*, *Carmen*, and *Manon*, all of which achieved notable success in Italy during the last decades of the nineteenth century, represented for the younger Italian composers a new sort of model, one in which comedy, pathos, and sentiment played roles of nearly equal importance, often within a single scene. Along with a few purely veristic works, then, the *giovane scuola* produced a number of pseudo-*opéras comiques*. *Adriana Lecouvreur*, next to *La Bohème*, comes closer than any other Italian work from these years to

Creating new ways to manage your company's risks:

A&A Ingenuity.

“The goal is simply the best possible protection at the least possible cost... for example, our Anistics people are prepared to analyze your risk and loss history... We can forecast your future losses scientifically... If self-insurance is the answer, we can set up a program and administer it for you... Or if a captive is right we can implement that... In any case, your situation is unique. So you need special answers.”




We at Alexander & Alexander have created the Risk Analysis and Management Group. It includes scientists, economists, physicists – along with specialists in finance, safety and claims. Their combined expertise provides large companies with the cost-effective programs they need. Designed with scientific precision. And creative ingenuity. Contact your nearest A&A office or Information Service, Dept. PS6, Alexander & Alexander Inc., 351 California Street, San Francisco, California 94104



Protecting corporate and human resources creatively.

A PERFORMANCE
YOU WON'T WANT TO MISS



If the past years' performance of the stock exchange has you on the edge of your seat, perhaps it's time to take some of the suspense out of your life. Did you know that precious gems have been increasing in value at over 40% per year? That they haven't declined in value for over 40 years? That

they are available at **real** wholesale prices? Isn't it time that you learned more about the world's most beautiful form of concentrated wealth and the unique profit making program offered by GFI? Gems For Investment Corporation, worldwide importers, cutters, and brokers of precious gems.

For information call
Gems For Investment Corporation
Suite 601 — 400 Montgomery Street
San Francisco, California 94104
(415) 433-7915



Mezzo-soprano Elena Obraztsova gets a last-minute touching up in her dressing room from Lilli Rogers before going on stage as the Princess de Bouillon.

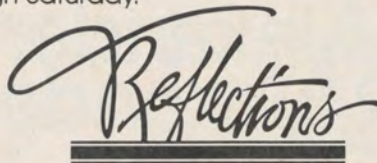


DANCING CHEEK TO CHIC

Reflections is a nightclub with a look and sound that are refreshingly new to San Francisco.

With its thousand ceiling lights and mirrored walls, Reflections is like dancing — not under the stars — but among the stars.

So, for a very different night of Reflections, take the first six o'clock elevator to the top of the Hyatt on Union Square. Tuesday through Saturday.



The Hyatt on Union Square / 398-1234.

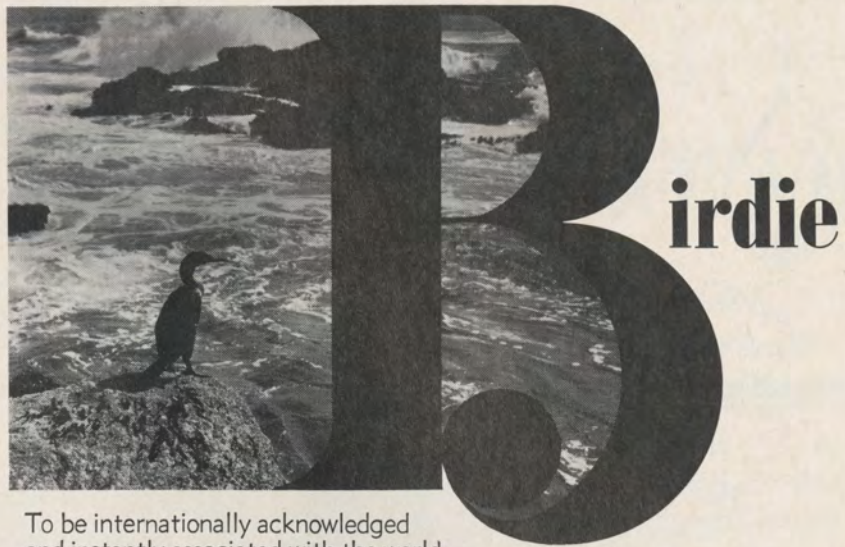
capturing the spirit of the French operatic model. The actors and actresses, the major source of comedy in both the play and the opera, are the heroine's colleagues, and she, Maurizio, and Michonnet all engage in playful repartee with them at one time or another. They make their final exit only a moment before Adriana opens the fatal casket. Thus as in *La Bohème*,



photo by Caroline Crawford.

Act IV, the imminence of the heroine's death dawns upon us even as our smiles are fading.

Cilea's success in creating a work of this sort lay not only in choosing a subject conceived by its authors along the lines of *opéra comique*, but also in possessing a musical style that was formed under the influence of Bizet and Massenet. All the composers of
continued on p. 33



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 most people sometimes overlook. Even without the unequalled sporting facilities; even without the internationally acclaimed dining; even without the impeccable service and unique intimacy, Del Monte Lodge is more. Just the setting is enough to set Del Monte Lodge apart. The grandeur of nature at its finest, at its most awesome, where the crashing roar of the Pacific meets the quiet solitude of Pebble Beach and Del Monte Forest. A unique place in time, in setting, where you can be alone, together. Del Monte Lodge is an experience. And the experience, a pleasure.



Del Monte Lodge at Pebble Beach
(California 93953)

Before
THEATRE
or after **SHOPPING**
visit:

*La Mère
Duquesne*



Lunch:
Monday thru Saturday
11:30 = 2:30 p.m.

Dinner:
Daily
5:30 = 10:30 p.m.

French
Country Dining in
Simple Elegance



101 SHANNON ALLEY
Off Geary
Between Taylor & Jones
San Francisco
(415) 776-7600



festival
of the
spirit

presents

internationally renowned

ELEANOR STEBER

in recital

Newman Hall, Berkeley

Tuesday, September 20, 8 p.m.



Miss Steber,
one of the world's
most acclaimed sopranos,
with Nathan Schwartz
at the piano,
will include in her program
Hugo Wolf's "Geistliche Lieder"
and art songs and arias
by W. A. Mozart.

Tickets available at the
Musical Offering
2433 Durant Avenue
Berkeley (849-0211)

and through

Festival of the Spirit
Newman Hall
2700 Dwight Way
Berkeley

Donation: General \$7.50
Students/Seniors \$5.00

For ticket information
(415) 849-3950

Scarce Tickets



photo by Caroline Crawford.

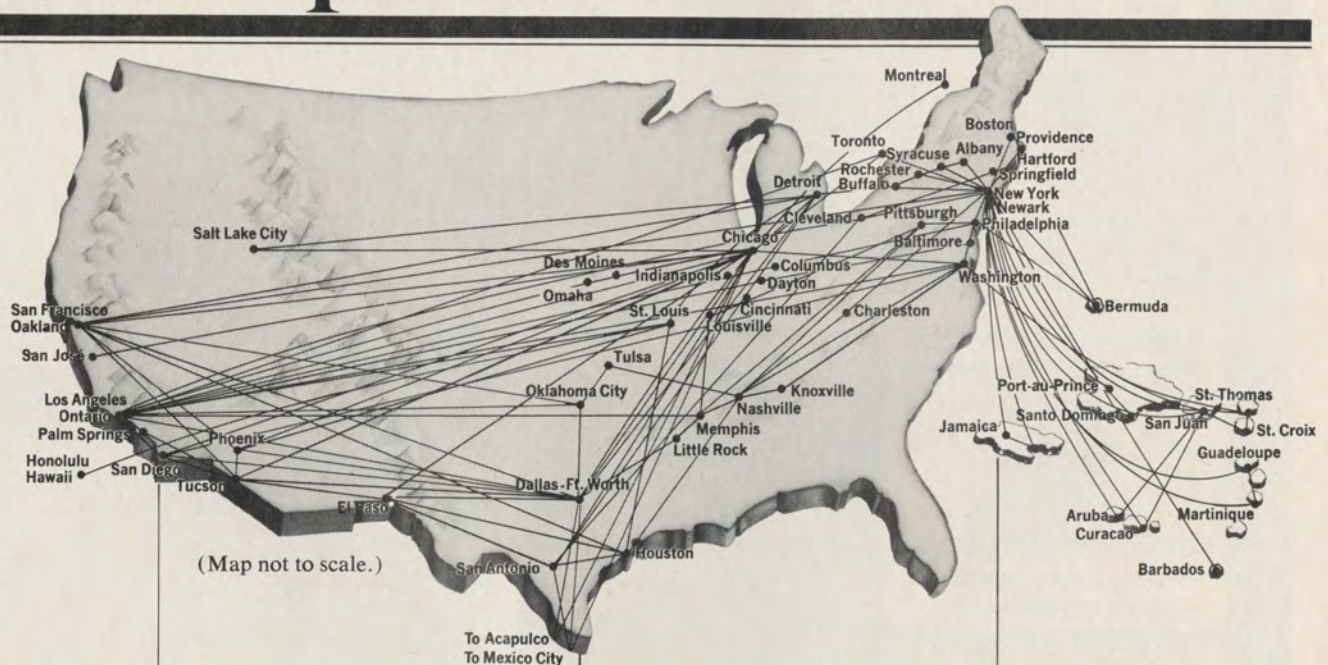
The San Francisco Opera begins its fifty-fifth annual season with the largest advance ticket sales in its history. Here general director Kurt Herbert Adler passes out complimentary doughnuts (and the ladies of OPERA ACTION served coffee) to the early arrivals in line the day the box office opened on August 15. The first customer had arrived to begin waiting at 4:30 in the morning!

Although many performances are sold out, some seats are still available for a number of evenings. Subscribers also often donate tickets they are unable to use to the Opera Company for re-sale and potential patrons are therefore urged to check with the box office late in the day on sold-out dates for these returns (this must be done in person, as telephone inquiries on such availabilities cannot be answered).

Standing room is also available for every performance of the season. It is never sold in advance and is only obtainable two hours before curtain time (although lines to purchase it may start forming earlier).

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

We've got a lot going for you. 238 planes to 65 cities.



If you're a traveler, American has just the ticket for you. A fleet of 238 jets serving 65 cities in the United States, Canada, Mexico, Bermuda and the Caribbean.

We fly to 18 of the top 20 cities in the United States, and to all of the top 10. And, we have frequent service to all of the cities shown on the map.

Enjoy the luxury of our wide-bodied 747s and DC-10s and the comfort of our wide-bodied-look 707s and 727s. Our 727s and DC-10s have carry-on luggage

racks and all have overhead storage compartments.

On many of our flights, you'll be entertained with an American Exclusive: great sports films in season. And on most DC-10s, you get a pilot's-eye view of your take-off and landing via the Cockpit Camera.

Next trip, call us or your Travel Agent. And fly the airline built for professional travelers. American Airlines.

American is the No. 1 choice for domestic air travel.

First the Airline Passengers Association surveyed its frequent-flying members. Then the Opinion Research Corporation surveyed middle and top management executives. In both cases, more people preferred American than any other U.S. airline.



A LONDON OPERA ODYSSEY

VERDI
IL TROVATORE
PAVAROTTI • SUTHERLAND • HORNE
WIXELL • GHIAUROV • BONYNGE



OSA 13124 (3 RECORDS)

Janáček
KATYA KABANOVA
Söderström • Mackerras



OSA 12109 (2 RECORDS)

GIACOMO ARAGALL
Italian Opera Arias
La Bohème • Tosca
Rigoletto • Trovatore • Others



OS 26499

CILEA
ADRIANA LECOLIVREUR
TEBALDI • DEL MONACO • SIMIONATO



A legendary classic
newly remastered!

OSA 13126 (3 RECORDS)

Bonchielli
LA GIOCONDA
Milanov • di Stefano • Warren



Verdi
LA FORZA DEL DESTINO
Milanov • di Stefano • Warren



Now on 3
records

OSA 13122 (3 RECORDS)

the Surprising Soprano
Michael Aspinall



OS 26537

WAGNER
DAS RHEINGOLD
FLAGSTAD • LONDON • SVANHOLM
SIR GEORG SOLTI



OSA 1309 (3 RECORDS)

LEONTYNE PRICE
AIDA
VICKERS
GORR
MERRILL
TOZZI
SIR
GEORG
SOLTI



OSA 1393 (3 RECORDS)

GOUNOD
FAUST
SUTHERLAND • CORELLI
GHIAUROV • BONYNGE



OSA 1433 (3 RECORDS)

NOW ON SALE \$4.77

Offer good through October 20

per disc
List Price \$7.98

for sets, multiply number of
records in set by \$4.77



AMERICA'S #1 CLASSICAL LABEL

ODYSSEY RECORDS & TAPES

San Francisco's Finest Record Store
271 Sutter Street • San Francisco
2309 Telegraph Avenue • Berkeley
1520 Pacific Avenue • Santa Cruz

photo by Caroline Crawford.



Maestro Gianandrea Gavazzeni coaches a musical phrase in a rehearsal of *Adriana Lecouvreur* during a preliminary run-through in San Francisco last month.

the *giovane scuola* borrowed certain features of French musical style, but none with more assiduity than Puccini and Cilea. This is apparent not only in the echoes of French opera which may occasionally be heard in *Adriana* (notably of *Carmen* in the ensemble of Act I), but also in Cilea's harmonic idiom, from the early *La Tilda* (1892) right through *Gloria* (1907), and in the exquisite orchestration of *Adriana*. Like

Massenet, Cilea depends for the superficially modern sound of his harmonies on the economical use of a few well-placed altered chords, particularly chords with an added major seventh and dominant triads with a raised fifth degree. To remove these would be to expose the essentially bland and conventional harmonic framework that underlies most of the set pieces of *Adriana*. And again like Massenet,

Internationally famed.
But uniquely San Francisco.

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

sidney mobell
Designer and Creator of Fine Jewelry

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

CERTIFIED GEMOLOGISTS
ACCREDITED GEM LABORATORY
MEMBER AMERICAN GEM SOCIETY

Announcing
the
Fondue
Experience

Come enjoy authentic Fondue
dishes served nightly in the
Coffee Brake from 10 P.M.-1:30 A.M.
A beautiful way to round out
your evening. Delightful after the
theater or whatever you've been
up to. Our menu offers a fondue
dish for everyone's taste.

Sheraton at
Fisherman's Wharf

2500 Mason Street at Beach • San Francisco 94133 • 415-362-5500



**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.

El Conquistador

Superb Mexican and Spanish
Dishes in a New
and Inviting Room

Our Specialties Include
Tampiquena Tiras de Filet,
Sopa 7 Mares and an Unusual
Enchiladas Guadalajara . . .
and There Are Many Other
Delicacies to Tempt
Your Palate

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

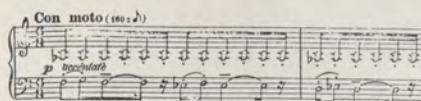
Banquet Facilities
Validated Parking



Giuseppe Taddei as Michonnet and Renata Scotto as Adriana Lecouvreur practice a scene with animation.

photo by Caroline Crawford.

Cilea favors a light and varied orchestral sound, in which strings and woodwinds predominate. Loud, brassy effects in *Adriana* can be counted on one's fingers and are used principally in association with the sinister Princess theme



which, like the fate motive in *Carmen*, presages the heroine's demise early on. Cilea's bittersweet harmonies and delicate orchestral effects give his score a smooth Gallic finish; the opera stands as proof that Italian musical style at the turn of the century was not nearly so insular as many critics, judging mostly from *Cavalleria Rusticana* and *I Pagliacci*, have led us to believe.

Yet taken as a whole, or even piece by piece, *Adriana Lecouvreur* could not be mistaken for the work of a Frenchman. That the heroine of Cilea's opera strikes us as a more passionate individual than the heroine of Scribe and Legouvés's play is to be explained not so much by the differing attitudes of French and Italian men towards

women as by the simple fact that what Adrienne says, Adriana sings. But Cilea's approach to operatic composition is at once typical of that of his Italian contemporaries and entirely opposed to that of Massenet or Debussy. The melodies of the best late nineteenth-century French composers proceed from, indeed are inseparable from the verse they set. Anyone who has heard Massenet's *Manon* will not be able to recall the phrase "Nous vivrons à Paris!" apart from the tune to which it is set—one instantly evokes the other. But how many opera-goers can recite the words which the Rodolfo of *La Bohème* sings to the famous A^b major melody of "Che gelida manina"? Cilea's melody, like Puccini's, springs from the general emotional situation, and because it forms no intimate union with the words, must possess a purely musical attractiveness. In this Cilea is usually successful. The wealth and beauty of his melody are not perhaps demonstrable on paper, but they are confirmed year after year in the opera house, where audiences respond enthusiastically to "Poveri fiori," "La dol-

continued on p. 74



This year makes the 55th consecutive year that San Francisco Opera has presented its brilliant fall opera season. Advance ticket sales have been the highest in history, proof that the selection of operas meet with your approval and that you know the quality of the productions will be superb. San Francisco Opera is recognized as one of the great opera companies of the world, and we will do our utmost to continue to earn that reputation.

Three of the ten operas to be performed are new to San Francisco and, of the remaining seven, none has been seen in San Francisco for at least five years. Five of the productions come from other opera companies, two are new designs and only three have been seen in San Francisco heretofore. Productions exchanged with Metropolitan Opera for some of our productions include *Adriana Lecouvreur*, *Aida* and *I Puritani*. Two—*Idomeneo* from Cologne Opera and *Turandot* from Strasbourg Opera—were designed by Jean Pierre Ponnelle, who is well known to San Francisco audiences. The sharing of productions among opera companies is a trend of recent years to increase repertoires in an economical way. A new production of *Un Ballo in Maschera* was made possible by a gift from a friend of San Francisco Opera. Several other

generous patrons have made special gifts to help defray the costs of *Katya Kabanova*.

Production of grand opera is expensive. Even when we enjoy 100% capacity attendance, revenues from ticket sales cover only approximately 60% of our costs. The remainder, which in 1977 is estimated at \$2,800,000, must be raised from a variety of sources—generous patrons who finance new productions, guarantors, income from endowment funds, grants from local and federal governments, donations from the Opera Guild and from contributions to our annual Operating Fund campaign, the single biggest money raiser. Despite all of these generous contributors, we incurred a deficit of \$150,000 in 1976; such deficits, of course, cannot continue. We work hard to keep costs to a minimum (e.g., the sharing of sets and costumes with other opera companies), but they continue to increase as a result of the increase in cost of living. More than 78% of our costs are for payroll and fringe benefits. These increased costs can be recovered only partly through ticket price increases. We must increase significantly the number of contributors to the Operating Fund. If you are not presently a contributor, won't you now join those who help each year? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Our continued existence depends on you.

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 Roger Boas, 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.

This year's five student matinees, sponsored, as in the past, by the San Francisco Opera Guild, will present Gounod's *Faust*. Thousands of young people, most for the first time, are exposed to grand opera and they enjoy it thoroughly.

Just as this letter was written, the good news was announced that the funds are now available to complete the Opera House, by extending the rear to Franklin Street to provide vitally needed storage space, chorus rooms and other facilities. This is part of the Performing Arts Center project which contemplates a new symphony hall on the block bounded by Van Ness Avenue, Hayes, Franklin and Grove Streets, a rehearsal hall suitable for opera and ballet and a parking garage to replace the parking facilities displaced by the proposed new symphony hall.

Once again, San Francisco Opera is indebted to Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation, Oakland, California, for making live radio broadcasts of the complete 1977 season possible as a public service. These live broadcasts are heard up and down the West Coast and in Chicago, in the Bay Area over station KKHI AM/FM. This year, for the first time, delayed broadcasts of all ten operas will also be heard over more than 120 member stations of National Public Radio beginning early in October, an expansion that will enable millions of opera lovers throughout the country to enjoy our fine performances.

Enjoy our season!

WALTER M. BAIRD
President,
San Francisco Opera Association

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

*Member, Executive Committee
**Trustee, National Opera Institute
†Member, National Council on the Arts

Board of Directors

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

Administration

Kurt Herbert Adler*†§ <i>General Director</i>	Ann Vermel <i>Artistic Administration</i>	Robert Walker‡ <i>Business Manager</i>
Ruth Allison Felt <i>Company Administrator</i>	Matthew Farruggio <i>Production Coordinator</i>	John Priest <i>Technical Director</i>
W. Anthony Waters <i>Musical Assistant to the General Director</i>	Margaret K. Norton <i>Ticket Sales Manager</i>	Nancy McDermott <i>Director of Development</i>
Herbert Scholder <i>Director of Public Relations</i>	D. M. Azinoff <i>Financial Consultant</i>	

*Vice President, OPERA AMERICA
†Trustee, National Opera Institute
§Member, International Association of Opera Directors
‡Board of Directors, OPERA AMERICA

Administrative Staff

Office of the General Director

	Zenaida des Aubris, Sally D. Culley, Patricia Kristof, Marilyn Langlois, Karen Oakes, Eva Sampson	
<i>Box Office</i>	Gerald Fitzgerald <i>Treasurer</i>	William Mathews Richard Teska <i>Assistant Treasurers</i>
		Eleanor Dodge, Terry Riggs Richard Sparks
<i>Business Office</i>	John Olsen <i>Chief Accountant</i>	Sidney D. Waxman <i>Budget Coordinator</i>
		Els J. Stolk, Gordon Taylor
<i>Development Office</i>	Harriet Ivey <i>Assistant Director of Development</i>	
		Nancy Ghilarducci
<i>Public Relations</i>	Caroline C. Crawford <i>Press Representative</i>	Arthur Kaplan <i>Staff Writer</i>
		Robert M. Robb Jesse Hollis
<i>Technical Office</i>	Jane Ayres	
<i>Music Librarian</i>	Nancy Ewing	
<i>Switchboard</i>	Olivia Burton	

San Francisco Opera is a member of OPERA AMERICA and the Central Opera Service

The Company

<i>Conductors</i>	Kurt Herbert Adler, Richard Bradshaw**, Riccardo Chailly*, Janos Ferencsik, Gianandrea Gavazzeni*, Heinrich Hollreiser*, Rafael Kubelik*, Paolo Peloso, Jean Périson, John Pritchard
<i>Chorus Director</i>	Richard Bradshaw**
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paulette Haupt-Nolen†, Ernest Fredric Knell, Warren Jones, Terry Lusk, Christofer Macatsoris*, Louis Salemno
<i>Boys Chorus Director</i>	William Ballard
<i>Stage Directors</i>	Tito Capobianco, Sonja Frisell, Ghita Hager, Jacques Karpo*, Jean Pierre Ponnelle, Günther Rennert, Raf Vallone**
<i>Productions Designed by</i>	John Conklin*, C. M. Cristini*, George Jenkins, Ming Cho Lee, Jean Pierre Ponnelle, David Reppa*, Günther Schneider-Siemssen*
<i>Costume Designers</i>	Ray Diffen*, Peter J. Hall*, Pet Halmen, Maria-Luise Walek**
<i>Lighting Director and Director and Art Consultant</i>	Thomas Munn
<i>Choreographers</i>	Rael Lamb*, Bonita Rose*
<i>Assistant Stage Directors</i>	Grischa Asagaroff*, Julie Bellisle†, Matthew Farruggio, Sheila Gruson**, Nicholas Joel**, Robert Ripps
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Robert Ripps
<i>Language Coaches</i>	Nora Norden (German) Elena Servi Burgess (Italian and French)
<i>Production Assistants</i>	Larry French**†, Michele LeMeteyer†, Nina Manos*, Renee Roatcap§*
<i>Assistant to the Lighting Director</i>	Christine Wopat*
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Costume Supervisor</i>	Janet Papanek*
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Karen Bradley, Candace Neal*, Rex Rogers
<i>Rehearsal Department</i>	Steve Catron*, Evan Baker*, Anne Bargar*
<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 Producer</i>	Marilyn Mercur
<i>Official Photographers</i>	David Powers*, 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
§Comprehensive Employment Training Act (C.E.T.A.) ‡Exxon/Arts Endowment Conductors Program

The Knabe is the official piano of San Francisco Opera

The 1977 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.

SAN FRANCISCO OPERA 1977

A Vintage 55th Season And A Record Annual Giving Goal: \$2.8 Million

We are privileged to enjoy the world's best opera here in the Bay Area year after year.

Like every major arts organization, San Francisco Opera faces a widening gap between earned income and expenses.

This year \$2.8 million must be raised from diversified sources to offset inflationary costs and avoid a deficit.

Blessed in recent years with successful seasons, Company ticket sales and other earned income reflect an enviable 60% of our annual operating budget.

The remaining 40%, however, must be met by voluntary gifts, grants, and production sponsorships from numerous individuals, corporations, foundations and arts agencies to help us realize a successful 1977 season.

San Francisco Opera belongs to you, the many thousands who attend its performances and enjoy its radio broadcasts and the Bay Area whose cultural life it enhances.

Your support is vitally needed now. Your tax-deductible gift, received no later than December 31, 1977, signifies your commitment to maintaining and sustaining our most glorious and principal cultural asset.

- Friend:
\$35 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, ext. 45

Artists

Kathleen Battle*
Eleanor Bergquist*
Montserrat Caballé*
Dorothy Cole
Fiorenza Cossotto*
Christiane Eda-Pierre*
Maria Ewing*
Gwendolyn Jones†
Susanne Marsee
Eva Marton*
Leona Mitchell
Carol Neblett*
Elena Obraztsova
Maria Parazzini**
Patricia Payne**
Leontyne Price
Katia Ricciarelli
Hanna Schwarz**
Renata Scotto
Nancy Shade
Beverly Sills
Elisabeth Söderström*
Pamela South†
Jocelyne Taillon*
Carol Todd

Tatiana Troyanos
Mildred Tyree*
Carol Vaness††
Ruth Welting*
Beverly Wolff

Wolf Appel
Giacomo Aragall
Aldo Bramante**
José Carreras
Allen Cathcart*
Gianfranco Cecchele*
William Cochran
Lawrence Cooper
Rémy Corazza**
James Courtney
John Davies
Jozsef Dene**
Dale Duesing
Joseph Frank
Bonaldo Giaiotti
David Cale Johnson**
Robert Johnson*
William Lewis
Frank Little*

Chester Ludgin
Barry McCauley**†
James McCracken
Alexander Malta
Raymond Manton
Yuri Mazurok*
Norman Mittelmann
Franz Ferdinand Nentwig**
Luciano Pavarotti
William Pell*†
Ray Reinhardt*
George Shirley*
Cesar-Antonio Suarez*
Giuseppe Taddei
Michael Talley*
Eric Tappy
Giorgio Tozzi
Ragnar Ulfung
Ivo Vinco*
Ingvar Wixell
Giorgio Zancanaro*

*San Francisco Opera debut
**American opera debut
†San Francisco/Affiliate
Artist—Opera Program

Chorus

Janice Aaland
Arlene Adams
Deborah Alexander
Kathy Anderson
Candida Arias-Duazo
Doris Baltzo
Norma Bruzzone
Louise Corsale
Beverly Finn
Lisa Louise Hill
Kimberly Kay King
Lola Lazzari-Simi
Cecilia MacLaren
Tamaki McCracken
Irene Moreci
Janet Marie Noffsinger
Rose Parker
Anna Marie Riesgo
Shelley Seitz
Bonnie Jean Shapiro

Claudia Siefer
Alma R. Simmons
Linda Millerd Smeage
Claudine Spindt
Ramona Spiropoulos
Sally S. Winnington
Arlene Woodburn
Garifalia Zeissig

Perry Abraham
Winther Andersen
Daniel Becker Nealeigh
Kristen Robert Bjoernfeldt
Duane Clenton Carter
David M. Cherveney
Robert Clyde
Angelo Colbasso
James Davis
Robert Delany
Bernard Du Monthier

Peter Girardot
Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Jim Meyer
Thomas Miller
Eugene Naham
Charles L. Pascoe
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Philip L. Siegling
Francis Szymkun
James Tarantino
D. Livingstone Tigner
William Chastaine Tredway
John Walters
R. Lee Woodriff

Extra Chorus

Roberta Bowmann
Anne Buelteman
Cynthia Cook
Patricia Diggs
Margaret Hamilton
Christina Jaqua
Susan D. Jetter
Maureen Gail MacGowan
Elaine Messer

Penelope Rains
Nancy Wait

Gennadi Badasov
Michael Bloch
Riccardo Cascio
Joseph Ciampi
Angelo Colbasso
Kenneth Hybloom

Robert Klang
Joseph Kreuziger
Matthew Miksack
Karl Saarni
Karl Schmidt
Lorenz Schultz
Mitchell Taylor
Gerald Wood

Orchestra

1ST VIOLIN

Zaven Melikian
Concertmaster

Daniel Shindaryov
Concertmaster

Ferdinand M. Claudio
William E. Pynchon

Assistant Principal

Silvio Claudio

Ezequiel Amador

Mafalda Guaraldi

Bruce Freifeld

George Nagata

Ernest Michaelian

Michael Sand

William Rusconi

2ND VIOLIN

Felix Khuner *Principal*

Herbert Holtman

Virginia Roden

Barbara Riccardi

Robert Galbraith

Gail Schwartzbart

Carol Winters

Eva Karasik

Linda Deutsch

VIOLA

Rolf Persinger *Principal*

Detlev Olshausen

Lucien Mitchell

Asbjorn Finess

Thomas Elliott

Jonna Hervig

Ellen Smith

CELLO

David Kadarauch *Principal*

Rolf Storseth

Judiyaba

Melinda Ross

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*

McDowell Kenley

John Bischof

TUBA

Robert A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis

Peggy C. Lucchesi

HARP

Anne Adams *Principal*

Marcella De Cray

PERSONNEL MANAGER

Thomas B. Heimberg

LIBRARIAN

Lauré Campbell

Ballet

Elizabeth Cain

Dixie Denis

Hilda Falkenstein

Kimberly Graves

Linda Suzanne Heine

Ellen Heuer

Jacqueline Low

Cynthia S. Osborn

Alleluia Panis

Sherry Parks

Jane Muir Thelen

Maria Angela Villa

Allyson Way

Ric E. Abel

Isom Buenavista

Charles Foster

Jeffrey Judson

Gary Palmer

Glenn Palmer

Gerard Puciato

James Voisine

Rael Lamb, *Ballet Master*

Supernumeraries

Joan Bacharach

Dottie Brown

Madeline Chase

Barbara Clifford

Renee De Jarnett

Mary Joyce

Nancy Kennelly

Francesca Leo

Marilyn Mathers

Cynthia Milina

Edith Modie

Ellen Nelson

Louise Russo

Ellen Sanchez

Elizabeth Schultz

Jesse J. Alexander

Steve Bauman

Bruce Bigel

William W. Burns

Thomas B. Carlisle

Ron Cavin

Steven Chaplin

Rudolph R. Cook

Burton F. Covell

Donald Crawford

Everett E. Evans, Jr.

Cliff Gold

Gale Hudson

Janusz

William Joyce

Julius Karoblis

George LaLumiere

George T. Lenahan

Rodney McCoy

Montague D. Meyer

Lawrence Millner

James W. Muth

Paul Newman

Steven J. Polen

Noble Edward

Reynolds, Jr.

Paul Ricks

Ray Salazar

Robert Schmidt

Michael Scofield

Thomas John Simrock

Kent Speirs

Jon Spieler

David E. Williams

Joseph A. Williams III

1977 Season Repertoire



SPRING OPERA THEATER

produced by
San Francisco Opera

Kurt Herbert Adler,
General Director

APRIL 1978

at the
Curran Theatre

Four operas will be presented in English with exciting staging and fresh young American singers. The repertoire will include standard and unusual works.

Watch for Season
Announcement!

for information on membership in Spring Opera Theater please call
(415) 861-4008, ext. 26

San Francisco Opera Premiere
ADRIANA LECOUVREUR
Cilea
IN ITALIAN
Scotto, Obraztsova, South,
Tyree*/Aragall, Taddei, Courtney,
Frank, Davies, R. Johnson*

Conductor: Gavazzeni*
Stage Director: Vallone**
Set Designer: Cristini/Paravicini
Choreographer: Rose*
Chorus Director: Bradshaw**
Scenic production owned by the
Metropolitan Opera Association
Friday, Sept 9 8PM
Gala Opening Night
Tuesday, Sept 13, 8PM
Friday, Sept 16 8PM
Saturday, Sept 24, 8PM
Wednesday, Sept 28, 7:30PM
Sunday, Oct 2, 2PM

San Francisco Opera Premiere
IDOMENEO
Mozart
IN ITALIAN
Neblett*, Eda-Pierre*, Ewing*/Tappy,
Little*, Shirley*, Bramante**

Conductor: Pritchard
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Production owned by the
Cologne Opera
Saturday, Sept 10, 8PM
Wednesday, Sept 14, 7:30PM
Sunday, Sept 18, 2PM
Tuesday, Sept 20, 8PM
Friday, Sept 23, 8PM

San Francisco Opera Premiere
New Production
KATYA KABANOVA
Janáček
IN ENGLISH
Söderström*, Wolff, Marsee,
Jones, Tyree/Lewis, Cochran,
Ludgin, McCauley*, Cooper

Conductor: Kubelik*
Production: Rennert
Set Designer: Schneider-Siemssen*
Costume Designer: Walek**
Chorus Director: Bradshaw
Saturday, September 17, 8PM
Wednesday, September 21, 7:30PM
Sunday, September 25, 2PM
Tuesday, September 27, 8PM
Friday, September 30, 8PM

DAS RHEINGOLD
Wagner
IN GERMAN
Schwarz**, Todd, Payne** (Oct 1, 4, 7)
Taillon (Oct 12, 16, 22), Bergquist*,
Tyree, Jones/Nentwig**, Ulfung,
Dene**, Appel, Malta, Bramante,
McCauley, Cooper

Conductor: Hollreiser*
Stage Director: Hager
Designer: Skalicki
Saturday, Oct 1, 8PM
Tuesday, Oct 4, 8PM
Friday, Oct 7, 8PM
Wednesday, Oct 12, 7:30PM
Sunday, Oct 16, 2PM
Saturday, Oct 22, 1:30PM

FAUST
Gounod
IN FRENCH
Shade, Marsee, Taillon*/Aragall,
Zancanaro*, Tozzi, Davies

Conductor: Périssou
Stage Director: Karpo*
Designer: Skalicki
Chorus Director: Bradshaw
Wednesday, Oct 5, 7:30PM
Saturday, Oct 8, 8PM
Tuesday, Oct 11, 8PM
Friday, Oct 14, 8PM
Sunday, Oct 23, 2PM

Special Family-Priced Matinee
Todd, Jones, Cole/McCauley,
Cooper, Courtney, Davies

Conductor: Bradshaw
Stage Director: Karpo
Rehearsed by: Farruggio
Designer: Skalicki
Chorus Director: Bradshaw
Saturday, Nov 26, 1:30PM

AIDA
Verdi
IN ITALIAN
Parazzini**, Cossotto*, Vaness*/
McCracken, Mittelmann, Vinco*,
Bramante, Talley*

Conductor: Gavazzeni
Stage Director: Frisell
Set Designer: Reppa*
Costume Designer: Hall*
Choreographer: Lamb*
Chorus Director: Bradshaw
Production owned by the
Metropolitan Opera Association
Saturday, Oct 15, 8PM
Tuesday, Oct 18, 8PM
Friday, Oct 21, 8PM
Monday, Oct 24, 7:30PM
Sunday, Oct 30, 2PM
Saturday, Nov 5, 1:30PM

AIDA
Verdi
IN ITALIAN

Marton*, Troyanos, Vaness/Cecchele*,
Wixell, Giaiotti, Bramante, Talley

Conductor: Gavazzeni
Stage Director: Frisell
Rehearsed by: Farruggio
Set Designer: Reppa
Costume Designer: Hall
Choreographer: Lamb
Chorus Director: Bradshaw
Production owned by the
Metropolitan Opera Association
Friday, Nov 18, 8PM
Thursday, Nov 24, 8PM†
Saturday, Nov 26, 8PM

ARIADNE AUF NAXOS
Strauss
IN GERMAN

Price, Welting*, Troyanos, Bergquist,
South, Jones/Cathcart*, Ludgin,
Duesing, Malta, R. Johnson, Frank,
Davies, Cooper, Pell*, Reinhardt*

Conductor: Ferencsik
Stage Director: Hager
Designer: Jenkins
Wednesday, Oct 19, 7:30PM
Saturday, Oct 22, 8PM
Tuesday, Oct 25, 8PM
Friday, Oct 28, 8PM
Sunday, Nov 6, 2PM

TURANDOT
Puccini
IN ITALIAN

Caballé*, Mitchell, South,
Jones/Pavarotti, Tozzi, Duesing,
Corazza**, Frank, Bramante, Manton

Conductor: Chailly*
Production: Ponnelle
Assistant Director: Joël**
Set Designer: Ponnelle
Costume Designer: Halmen
Chorus Director: Bradshaw
Production owned by the
Strasbourg Opera
Saturday, Oct 29, 8PM
Tuesday, Nov 1, 8PM
Friday, Nov 4, 8PM
Wednesday, Nov 9, 7:30PM
Sunday, Nov 13, 2PM
Wednesday, Nov 16, 7:30PM
Saturday, Nov 19, 1:30PM

I PURITANI
Bellini
IN ITALIAN

Sills, Vaness/Suarez*, Zancanaro,
Giaiotti, D. Johnson*, R. Johnson

Conductor: Peloso
Stage Director: Capobianco
Set Designer: Lee
Costume Designer: Hall
Chorus Director: Bradshaw
Production owned by the
Metropolitan Opera Association
Wednesday, Nov 2, 7:30PM
Saturday, Nov 5, 8PM
Tuesday, Nov 8, 8PM
Friday, Nov 11, 8PM
Sunday, Nov 20, 2PM
Wednesday, Nov 23, 7:30PM

New Production
UN BALLO IN MASCHERA
Verdi
IN ITALIAN

Ricciarelli, Battle*, Payne/Carreras,
Mazurok*, Bramante, Courtney,
Cooper, Talley, Davies

Conductor: Adler
Production: Frisell
Designer: Conklin*
Choreographer: Lamb
Chorus Director: Bradshaw
Saturday, Nov 12, 8PM
Tuesday, Nov 15, 7:30PM
Saturday, Nov 19, 8PM
Tuesday, Nov 22, 8PM
Friday, Nov 25, 8PM
Sunday, Nov 27, 8PM

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

*San Francisco Opera debut
**American opera debut

REPertoire, Casts and Dates
Subject to Change



1977-1978 Season

December 1, 1977
May 28, 1978

La Boheme (new produc-
tion) (Puccini)

Don Pasquale
(Donizetti)

Susannah
(Floyd)

The Portuguese Inn
(Cherubini)

Twelve seasons
of touring
opera in English
throughout the West

For information about
tours and Bay Area per-
formances, please call:

(415) 861-4008

Special Events

BROWN BAG OPERA

has presented
four years of
exuberant
opera
to Northern
California
audiences

in wineries,
in the streets,

at the museums,
in windows at Macy's,
in factory lunchrooms.

Where will they
celebrate
the fifth year?

For information
about schedules
or bookings,
call (415) 861-4008
extension 39

OPERA ACTION PREVIEWS

MARIN

Previews held at Del Mar School,
105 Avenida Mira Flores, Tiburon.
Lectures begin at 8:30 p.m. Series
registration is \$8.50; single tickets are
\$2 (\$1.50 for students and senior
citizens). For information, please call
(415) 388-2850.

September 8
ADRIANA LECOUVREUR
Gordon Engler

September 15
KATYA KABANOVA
Dr. Dale Harris

September 29
FAUST
Dr. Jan Popper

October 6
ARIADNE AUF NAXOS
Michael Barclay

October 27
TURANDOT
Dr. Dale Harris

SOUTH PENINSULA

Previews held at the Palo Alto
Community Cultural Center, 1313
Newell Rd., at 7:30 p.m. Series
registration is \$10; single tickets are
\$2.50 (\$1.25 for students with I.D.)
For information, please call
(415) 325-8451 or (415) 321-9875.

September 11
IDOMENEO
James H. Schwabacher, Jr.

September 18
KATYA KABANOVA
Dr. Dale Harris

October 9
ARIADNE AUF NAXOS
Dr. Jan Popper

October 16
TURANDOT
Dr. Jan Popper

October 30
I PURITANI
Dr. Dale Harris

Bus Service to San Francisco Opera
performances is available. For
information, please call (415) 493-8636.

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews
will be held at the Curran Theatre at
11:00 a.m. There is no admission
charge. For information,
please call (415) 567-8600.

September 7
ADRIANA LECOUVREUR
Michael Barclay

September 14
IDOMENEO
James H. Schwabacher, Jr.

September 20
KATYA KABANOVA
Dr. Jan Popper

October 18
ARIADNE AUF NAXOS
Stephanie von Buchau

October 27
TURANDOT
Dr. Dale Harris

SAN JOSE OPERA GUILD PREVIEWS

Co-sponsored by the San Jose Opera
Guild and Sunnyvale Community
Center. All presentations will be held
in the Sunnyvale Community
Center, 550 East Remington Drive,
Sunnyvale. All participants (including
members of San Jose Opera Guild)
must register directly to De Anza's
Seminar-Lecture Series 90. Registration
fee of \$3.00 entitles participants to
attend one or all of the Opera
Preview lectures. For information,
please call Mrs. Artie Nicholson,
(415) 967-3590.

Sept. 7, 7:30 p.m.
IDOMENEO
James H. Schwabacher, Jr.

Sept. 15, 10:00 a.m.
KATYA KABANOVA
Dr. Dale Harris

Sept. 22, 10:00 a.m.
ADRIANA LECOUVREUR
Dr. Jan Popper

Sept. 28, 7:30 p.m.
FAUST
James H. Schwabacher, Jr.

Oct. 6, 7:30 p.m.
AIDA
Dr. Marie Gibson

Oct. 13, 7:30 p.m.
ARIADNE AUF NAXOS
Dr. Arthur Regan

Oct. 20, 7:30 p.m.
UN BALLO IN MASCHERA
Dr. Marie Gibson

Oct. 28, 10:00 a.m.
TURANDOT
Dr. Dale Harris

Nov. 3, 10:00 a.m.
I PURITANI
Dr. Jan Popper

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be
given on one Tuesday and nine
Monday evenings at 7:30 p.m. at
Richardson Auditorium, UC Extension
Center, 55 Laguna St., San Francisco.
Series registration is \$40; single
tickets are \$5, on a space available
basis, payable at the door. For
further information, please call
(415) 642-4141.

September 6 (Tues.)
ADRIANA LECOUVREUR

September 12
IDOMENEO

September 19
KATYA KABANOVA

September 26
DAS RHEINGOLD

October 3
FAUST

October 10
AIDA

October 17
ARIADNE AUF NAXOS

October 24
TURANDOT

October 31
I PURITANI

November 7
UN BALLO IN MASCHERA

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fifth 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 Jr. High School, 2447 Old Sonoma Rd., Napa, on Wednesday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest Fly will again teach the course, using his collection of complete opera recordings, filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 7
ADRIANA LECOUVREUR

September 14
IDOMENEO

September 21
KATYA KABANOVA

September 28
DAS RHEINGOLD

October 5
FAUST

October 12
AIDA

October 19
ARIADNE AUF NAXOS

October 26
TURANDOT

November 2
I PURITANI

November 9
UN BALLO IN MASCHERA

OPERA EDUCATION WEST

EAST BAY FRIENDS OF THE OPERA

Previews will be presented by Michael Barclay at the Marketplace Antiques in Emeryville. Individual admission is \$3.00 with a \$15.00 series ticket for the full series of 7 lectures. Complimentary refreshments before

and after each lecture. All lectures begin at 8:00 p.m. For further information, please call (415) 526-5244.

September 5
ADRIANA LECOUVREUR

September 8
IDOMENEO

September 12
KATYA KABANOVA

September 19
DAS RHEINGOLD

September 26
ARIADNE AUF NAXOS

October 3
TURANDOT

October 31
I PURITANI

FRIENDS OF THE KENSINGTON LIBRARY

A Preview of *Un Ballo in Maschera* will be held on Monday, November 7 at the Kensington Library, Arlington Ave., Kensington. The preview will begin at 8:00 p.m. and admission is free.

COGSWELL COLLEGE LECTURE SERIES

Series will be given at Cogswell College at 600 Stockton Street on Tuesday evenings at 7:00 p.m. Lectures by Stephanie von Buchau, Performing Arts Editor of San Francisco Magazine, Arthur Kaplan, Staff Writer of the San Francisco Opera and Allan Ulrich, free-lance music writer. Series registration is \$50; single tickets are \$6, on a space available basis, payable at the door. For further information please call (415) 433-1994, extension office.

September 6
ADRIANA LECOUVREUR & IDOMENEO
(double lecture)

September 13
KATYA KABANOVA

September 27
DAS RHEINGOLD

October 4
FAUST

October 11
AIDA

October 18
ARIADNE AUF NAXOS

October 25
TURANDOT

November 1
I PURITANI

November 8
UN BALLO IN MASCHERA

JOIN MEROLA!

MEMBERSHIP CATEGORIES

\$100 or more—Voting Member
\$ 75 —Donor Member
\$ 50 —Sustaining Member
\$ 25 —Regular Member

BENEFITS OF MEMBERSHIP

Two tickets in the reserved section for the *San Francisco Opera Auditions GRAND FINALS*.

Invitation to the *San Francisco Opera Auditions Regional Finals*.

Invitation to meet *Merola Opera Program* Participants.

Invitation to a "Day at Merola."

Calendar of *Merola Opera Program* events.

Invitations to dress rehearsal of *Spring Opera Theater* and *Western Opera Theater*.

Schedule of *Brown Bag Opera* performances.

Notification of *Opera Action* previews.

Advance announcements of *San Francisco Opera* events.

merola opera program

War Memorial Opera House
San Francisco, Calif. 94102
(415) 864-1377

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

Enclosed is my check for
_____ made payable to
the Merola Fund.

Guild

The
SAN FRANCISCO
OPERA GUILD

presents

THE 1977

FOL DE ROL



"A Masked Ball"

Monday
November 14, 1977

Doors Open — 7:30 p.m.
Show — 8:30 p.m.
Dancing — 10:00 p.m.

San Francisco
Civic Auditorium

Sponsored by:
Bay View Federal Savings

For information,
call: 552-1550

<i>President</i>	Mrs. Allan A. Fleischer
<i>Vice President</i>	Mrs. Delia F. Ehrlich
<i>Vice President</i>	Mrs. Gilbert Oliver
<i>Vice President</i>	Mrs. Lyman H. Casey
<i>Secretary</i>	Mrs. Harvie Merrill, IV
<i>Treasurer</i>	Mrs. C. K. Poe Fratt
<i>Past President</i>	Mrs. Warren J. Coughlin

Mrs. William Brantman
Mrs. Carleton Bryan, Jr.
Mrs. Joseph D. Cuneo
Mrs. James J. Ludwig
Mrs. William H. Orrick, Jr.
Mrs. William M. Witter

Student Matinees

FAUST
Gounod
IN FRENCH

Tuesday, November 1, 1977, 1:30 p.m.
Wednesday, November 9, 1977, 1:00 p.m.
Friday, November 11, 1977, 1:30 p.m.
Tuesday, November 15, 1977, 1:00 p.m.
Friday, November 18, 1977, 1:30 p.m.

SAN FRANCISCO OPERA COLOR POST CARDS



A new series of twelve beautiful full-color mailing cards of artists, scenes from operas and the exterior of the Opera House. On sale in the Box Office and lobby at every performance.

Our Generous Supporters

The San Francisco Opera Association extends its sincere appreciation to all those contributors who have helped sustain and maintain our Company over the past year. Listed below are those corporations, foundations and individuals whose gifts and pledges of \$200 and over to the annual fund drive, the Guarantor Plan, production sponsorships, endowment payments, or other special projects were received between August 1, 1976 and September 1, 1977. Space does not permit us to pay tribute to the hundreds of others in our opera family of supporters who help make each season possible. To all we are deeply grateful for your continued support, so essential to the ongoing success of San Francisco Opera.

BUSINESS SUSTAINING PATRONS

\$5,000 AND OVER

Bank of America Foundation
Carter Hawley Hale Stores
Crown Zellerbach Foundation
Fireman's Fund American Foundation
Pacific Gas & Electric Company
Pacific Lighting Corporation
Pacific Telephone & Telegraph
Retail Dry Goods Association of San Francisco
The Jos. Schlitz Brewing Company
Standard Oil Company of California (Chevron)
Syntex Corporation
Wells Fargo Bank

BUSINESS PATRONS

\$2,500 — \$4,999

American Potato Company
Bechtel Foundation
Crocker National Bank
Foremost-McKesson, Inc.
International Business Machines Corporation
Kaiser Companies
Santa Fe Railway Foundation, Inc.
Levi Strauss Foundation
Teledyne Charitable Trust Foundation
Transamerica Corporation

BUSINESS BENEFACTORS

\$1,000 — \$2,499

Almaden Vineyards
American Airlines
AMFAC Foundation
Arthur Anderson & Company
Atlantic Richfield Foundation
Banco di Roma
The Bank of California
Carter & Schuler Associates
Del Monte Corporation
Di Giorgio Foundation
Fibreboard Foundation
The William G. Gilmore Foundation
Great Western Savings & Loan Association
Hibernia Bank
Peat, Marwick, Mitchell & Company
Marsh & McLennan, Inc.

Price Waterhouse & Company
Safeway Stores, Inc.
Schlage Lock Company
Shell Companies Foundation
Stauffer Chemical Company
F. J. Stefanich & Sons
Union Oil Company of California Foundation
United California Bank
United States Steel Foundation
Utah International, Inc.
Van Water & Rogers Corporation
Western Electric Fund

BUSINESS DONORS

\$500 — \$999

The Adolph's Foundation
American Forest Products Corporation
Bethlehem Steel Corporation
Chartered Bank of London
The Clorox Company
Coldwell Banker & Company
Dow Chemical USA
Furness Interocean Corporation
GTE Lenhart, Inc.
Haskins & Sells
Industrial Indemnity Foundation
Johnson & Higgins
KKHI
Marine Chartering Company Inc.
Metropolitan Life Insurance Company
Neil Thrans Ticket Agency
Potlatch Corporation
Security Pacific National Bank
Shreve and Company
Sugar Drayage Company, Inc.
United States Leasing International, Inc.
Arthur Young & Company

BUSINESS DONORS

\$200 — \$499

Allstate Foundation
Roy Anderson & Associates
Architectuur N.V.
California & Hawaiian Sugar Co.
Canamex Commodity Corporation
B. Dalton Bookseller
Dodge & Cox
Frank B. Hall
Fred James & Co.
Lloyds Bank of California
Plant Brothers Corporation
Union Bank
Woodwind & Brass Workshop

SUSTAINING PATRONS \$5,000 AND ABOVE

Anonymous
Anonymous
The Bothin Helping Fund
Camp-Baron Family
Mr. and Mrs. Henry Cartan
Compton Foundation
The City & County of San Francisco
Malcolm Cravens Foundation
Mrs. Ralph K. Davies
Mr. and Mrs. Reid W. Dennis
Mortimer Fleishhacker Foundation
Mr. and Mrs. R. Gwin Follis
Ford Foundation
Mr. and Mrs. Alfred Fromm
The Wallace Alexander Gerbode Foundation
Mr. and Mrs. Gordon P. Getty
Mrs. William J. Gray
George Lauder Greenway
Mr. and Mrs. Walter A. Haas, Sr.
Mr. and Mrs. William H. Hamm, III
Mr. and Mrs. Robert C. Harris
The Hearst Foundation
Mrs. Griffith Henshaw
The Holmes Foundation
The William G. Irwin Charity Foundation
Mrs. Em Eccles 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
Robert McNeil
Cyril Magnin
Mr. and Mrs. Edgar N. Meakin
G. H. C. Meyer Family Foundation
Mr. and Mrs. Richard K. Miller
Mrs. Robert Watt Miller
Robert McAlpin Moore
National Endowment for the Arts
David & Lucile Packard Foundation
Mr. and Mrs. Louis Petri
James D. Robertson
Mrs. William P. Roth
The San Francisco Foundation
The San Francisco Opera Guild
James H. Schwabacher, Jr.
The L. J. & Mary C. Skaggs Foundation
Mrs. Muriel McKeivitt Sonnè
Frank M. Tack
Whitney Warren
The Paul L. & Phyllis Wattis Foundation
Mrs. Paul Wattis
Cynthia Wood
Marshall Young

continued on p. 51

Broadcasts

Live quadrasonic broadcasts are made possible by Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

Friday, September 16	ADRIANA LECOUVREUR
Friday, September 23	IDOMENEO
Friday, September 30	KATYA KABANOVA
Friday, October 7	DAS RHEINGOLD
Friday, October 14	FAUST
Friday, October 21	AIDA
Friday, October 28	ARIADNE AUF NAXOS
Friday, November 4	TURANDOT
Friday, November 11	I PURITANI
Friday, November 25	UN BALLO IN MASCHERA

KKHI—AM 1550/FM 95.7	San Francisco
KFAC—AM 1330/FM 92.3	Los Angeles
KING—FM 98.1	Seattle
KOAP—FM 91.5	Portland
KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego
WFMT—AM 1450/FM 98.7	Chicago

All live broadcasts begin at 7:50 p.m. Pacific time.

San Francisco Opera broadcasts can also be heard throughout the United States on member stations of National Public Radio beginning in early October. Check local listings for date and time.

KQED FM 88.5

SUNDAY MORNING AT THE OPERA

Recorded operas with John Roszak, host.
Gene Parrish interviews artists of the 1977 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.

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 intermission on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets 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 Opera Association by returning their tickets 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 1977 exhibit in the opera museum, prepared by the Archives for the Performing Arts, represents a survey of the 1977 San Francisco Opera repertoire and a special retrospective devoted to the career of Licia Albanese with the 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 Herbert Scholder handling arrangements for the section on Licia Albanese.

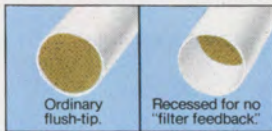
The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

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

There's more to choosing a low-tar cigarette than just picking a number.



Any low-tar cigarette will give you a low-tar number. But there's something else that you should consider. We call it "filter feedback."



As you smoke, tar builds up on the tip of your cigarette filter. That's "filter feedback." Ordinary flush-tipped filters put that tar buildup flat against your lips.

And that's where low-tar Parliament has the advantage. Parliament's filter is recessed to keep tar buildup from touching your lips. So there's no "filter feedback." All you get is that smooth Parliament taste.



10 mg.
Kings
12 mg.
100's

More than just a low-tar number. **Parliament.**

© Philip Morris Inc. 1977

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

Kings: 10 mg.'tar,' 0.6 mg. nicotine—
100's: 12 mg.'tar,' 0.7 mg. nicotine av. per cigarette, FTC Report, Apr.'77.

In Saronno, all we think about is love.



For it was here that Amaretto, the drink of love, began 450 years ago. When a beautiful young woman created an extraordinary liqueur for the man of her heart. To be known for the way you make love in Italy... believe us, that is no small matter.

So here in Saronno, we do not fool around with love. We still make Amaretto di Saronno as we have for centuries. We allow the flavor to develop until it is soft and full. We take our time — can love be hurried?

Sip it as it is, on the rocks, in a mixed drink. Just bear in mind: only Amaretto di Saronno is *originale*. There are other amarettos you can buy. But true love comes only from Saronno.

56 proof. Imported by Foreign Vintages, Inc. Great Neck, New York ©1977



Love-On-The-Rocks.

Just pour a little over ice. Salute! For free drink and food recipe booklets, write: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, N.Y. 11021.



Amaretto di Saronno. Originale.
From the Village of Love.

The stars shine brightest
at the end
of the rainbow.



Ann-Margret
August 13 thru September 5
November 28 thru December 10

Helen Reddy
September 6 thru September 15
November 10 thru November 27

John Davidson
September 16 thru September 22

Bill Cosby
September 23 thru September 29
October 25 thru November 9

Liberace
September 30 thru October 24



The lights go down. A hush settles over the darkened room. Then — there they are. The world's brightest stars. Shining just for you at the end of the rainbow. But there's even more to the Hilton. You'll enjoy the taste of gourmet foods at eleven international restaurants. You'll experience Benihana Village where 4 distinctive Japanese restaurants and 4 exotic lounges nestle beneath cozy pagodas. Then you can disco dance 'til dawn. Or relax in your luxurious room. The Hilton even has a hotel just for kids. Discover the ultimate Las Vegas experience at the end of the rainbow.



Las Vegas Hilton
The end of the rainbow.

For hotel reservations call:
(415) 771-1200
For show reservations:
(702) 732-5111

WELLS FARGO DELIVERS THE BIGGEST REWARD EVER. PLUS A PERSONAL BANKER.™



THE WELLS FARGO REWARD: No-Charge Checking, Highest Bank Interest, When You Keep \$2,000 in Savings.

Personal effort built Wells Fargo. That's why we introduced Personal Bankers to offer you the utmost in personal service.

And now, a Personal Banker can deliver the biggest reward ever for people who are serious about saving money.

Keep \$2,000 in any Wells Fargo savings plan—passbook or certificate—and you get:

A checking account—no monthly service charge, no minimum balance, and all the personalized checks you need.

A safe deposit box, \$8 size— or \$8 credit towards a larger size box (availability may vary from office to office).

Unlimited travelers checks— provided with no service charge.

Up to 7½% interest— your savings earn 5% in regular passbook accounts, even more in longer term certificate accounts— up to 7½% when deposited for 6 years.*

And a Personal Banker to help with all your banking needs. Someone who will stay in touch with your individual situation and help you get the biggest reward for your savings.



*Federal law requires the forfeiture of three months' interest and the reduction of the interest rate to that of regular passbook savings on any funds withdrawn prior to maturity.

SEE A PERSONAL BANKER TODAY AND CLAIM YOUR REWARD.

MEMBER F. D. I. C.

Opera in four acts by FRANCESCO CILEA
Text by ARTURO COLAUTTI
Based on the drama by EUGENE SCRIBE and ERNEST LEGOUVE
(By arrangement with Belwin Mills Publishing Corp.)

San Francisco Opera Premiere

Adriana Lecouvreur

(IN ITALIAN)

Conductor
Gianandrea Gavazzeni*

Stage Director
Raf Vallone**

Designer
C. M. Cristini*

after sketches by
Camillo Paravicini*

Scenery supervised by
Thomas Munn

Costume Designer
Ray Diffen*

Chorus Director
Richard Bradshaw**

Choreographer
Bonita Rose*

Lighting Designer
Thomas Munn

Musical Preparation
Louis Salemno

Scenery and costumes owned by the
Metropolitan Opera Association

First performance: Milan, November 6, 1902

FRIDAY, SEPTEMBER 9 AT 8:00
OPENING NIGHT OF THE SEASON

TUESDAY, SEPTEMBER 13 AT 8:00

FRIDAY, SEPTEMBER 16 AT 8:00 (Live Broadcast)

SATURDAY, SEPTEMBER 24 AT 8:00

WEDNESDAY, SEPTEMBER 28 AT 7:30

SUNDAY, OCTOBER 2 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
three and one-half hours*

CAST

Mlle. Jouvenot

Pamela South

Michonnet

Giuseppe Taddei

Poisson

Robert Johnson*

Mlle. Dangeville

Mildred Tyree*

Quinault

John Davies

Abbé de Chazeuil

Joseph Frank

Prince de Bouillon

James Courtney

Adriana Lecouvreur

Renata Scotto

Maurizio, Count of Saxony

Giacomo Aragall

Princess de Bouillon

Elena Obraztsova

Major-domo

Winther Anderson

Corps de ballet

*Members of the Comédie Française, servants,
guests of the Prince de Bouillon*

**American debut

*San Francisco Opera debut

PLACE AND TIME: Paris in 1730

ACT I

The greenroom of the Comédie Française

INTERMISSION

ACT II

A villa on the outskirts of Paris

INTERMISSION

ACT III

The Prince de Bouillon's palace

INTERMISSION

ACT IV

Adriana's house

Gala Opening Night flowers made possible by a much appreciated donation from
the Banco di Roma and through the services of Taylor's of Sonoma

SYNOPSIS / ADRIANA LECOUVREUR

ACT ONE—In the green room of the Comédie Française, the stage manager, Michonnet—who remains at his irksome job only because of his secret love for the famous actress Adriana Lecouvreur — frantically helps members of the company dress for Racine's *Bajazet*. Excitement runs high backstage, for the bill pairs Lecouvreur and her rival Duclos. When the Prince de Bouillon, lover of Duclos and an amateur chemist, arrives with the Abbé de Chazeuil, the two men exchange banter with the vain actors. Soon Adriana appears, costumed as Roxane and rehearsing her lines; in answer to effusive compliments, she replies she is but the handmaid of poetic genius. Alone with her, Michonnet starts to tell his true feelings when she confesses her love for "an ensign," Maurizio. No sooner is Michonnet gone than Maurizio arrives to set a rendezvous with Adriana; she gives him a bouquet of violets before he returns to his box to watch her performance. The Prince and Abbé come back with a letter they believe Duclos has written to Maurizio asking for a meeting that night at the Prince's villa; not realizing the note was actually penned by the Prince's wife, the two men plot to trap Duclos in this infidelity, but other actresses overhear their plan. Michonnet watches Adriana from the wings, commenting rapturously on her performance. Maurizio, having meanwhile received the Princess' message, cleverly sends a note to Adriana onstage in the form of a prop letter, canceling their rendezvous. Crestfallen, Adriana returns, surrounded by admirers, and accepts the Prince's invitation to supper in order to plead Maurizio's cause with the influential Count of Saxony, who she does not know is Maurizio himself.

ACT TWO—At the Prince's villa, the Princess nervously awaits Maurizio. On his arrival she questions him about the bouquet of violets, which he gives her to allay her suspicions. When she warns him of possible political arrest, he resolves to leave Paris; stung by his decision, she suspects a rival, whereupon Maurizio begs her to stop reproving him. At the sound of approaching footsteps she panics and hides in an adjoining chamber. The Prince and Abbé enter, expecting to confront Duclos with her lover; Maurizio halts them with a challenge to a duel. Adriana interrupts, joyfully discovering the true identity of Maurizio, with whom she reaffirms her love. Michonnet

comes in search of Duclos and confirms Maurizio's claim that it is not the actress whom he hides. Reassured by Maurizio that he loves only her, Adriana promises to assist the mysterious person to escape unknown; alone in the darkened room, she anonymously offers the Princess her help, but suspicion and jealousy flair up between the two rivals. No sooner has the Princess slipped through a secret doorway than Michonnet brings a bracelet she dropped in flight.

ACT THREE—In an elegant pavilion, with the Abbé fawning over her, the Princess muses on her rival's identity. When other guests arrive, Adriana among them, she recognizes her voice. To confirm suspicions she pretends Maurizio has been wounded, at which Adriana faints. Wrongly believing the Princess has secured his release from prison, Maurizio enters and greets her warmly; he tells of his latest military exploits. After an elaborate ballet depicting the Judgement of Paris in which the lead dancer presents the prize golden apple for beauty, not to Venus, Juno, or Minerva, but to the Princess of Bouillon, the Princess taunts Adriana further with the posy of violets; in answer the actress flashes the lost bracelet. As the guests comment excitedly, the Princess, with forced control, asks the actress to recite *Ariadne Abandoned*. Instead, Adriana declaims Phaedra's lines branding "Brazen unchaste creatures" at the Princess, who vows revenge.

ACT FOUR—Disillusioned by Maurizio's neglect, Adriana has retired from the stage. Visiting her, Michonnet says he too knows unrequited love. They are joined by former colleagues, who bring the actress birthday gifts and sing a gossipy madrigal to cheer her. She is especially moved when Michonnet gives her the diamonds with which she secured Maurizio's freedom. As the others retire into another room, Adriana opens a package she thinks is from Maurizio; it contains the violets she had given him. Kissing the faded flowers, she throws them into the fire. A moment later Maurizio himself arrives and is reconciled with Adriana. As they embrace she goes deathly pale. At his cries for help, Michonnet rushes in, but it is too late. Adriana dies, having inhaled poisonous fumes from the flowers, which were sent by the vengeful Princess.

Voltaire and Adrienne Lecouvreur

by ARTHUR KAPLAN

Francesco Cilea's opera *Adriana Lecouvreur* is based on a popular drama by the dean of 19th century French playwrights Eugène Scribe and his collaborator Ernest Legouvé. It is a fictionalized account of the rivalry between Adrienne Lecouvreur, the foremost tragedienne of the French stage in the 18th century, and the Duchess of Bouillon for the love of the famous, young military hero of the day, Count Maurice of Saxony. The action of the opera reaches its dramatic climax when Adriana dies from inhaling the fumes of poisoned violets sent by her vengeful rival which she tragically mistakes as a birthday gift from her lover.

In real life things did not happen quite this way. Although the actual circumstances surrounding Mlle. Lecouvreur's death remain somewhat shrouded in mystery, it is generally believed that she died of internal complications which set in after an acute attack of dysentery—a disease from which she had suffered four years earlier. However, it was commonly rumored at the time that the Duchess had, in fact, concocted an elaborate scheme to poison her rival. Despite some incriminating testimony from a young abbé, a would-be accomplice in the plot, there is no proof that it was ever put into execution. Perhaps because of such rumors an autopsy was performed on the body. No hint of foul play was discovered.

The true drama of Adrienne Lecouvreur's death lies not in its cause, but in its tragic aftermath. Moreover, it involves one of the most prominent men of her day, François-Marie Arouet, better known under his *nom de plume* as Voltaire. Voltaire (1694-1778) is remembered today as the greatest figure of the French Enlightenment, an implacable foe of the *Ancien Régime* and precursor of the French Revolution. Voltaire himself, however, was sure that his immortality rested not on his philosophical or political writings, but on his plays. It must be remembered that for more than two hundred years until the advent of the realist novel in the mid-nineteenth century, the center of literary life in France was the theater, and, more specifically, the Comédie Française. Although his more than fifteen versed tragedies, written in pallid imitation of the great seventeenth century classical dramatist Jean Racine, are very rarely performed today, even in France, Voltaire was the most successful and honored playwright of his day.

The twenty-four-year-old Arouet first attracted attention as a writer when his tragedy *Oedipe* was produced with great success at the Comédie Française in 1718. He began frequenting the actors of this prestigious troupe whom he sincerely admired and respected. It was inevitable that he should fall sway to the charms of the promising new actress of the company, Mlle. Lecouvreur.

Adrienne Lecouvreur (1692-1730), who was two years Voltaire's senior, shared his youthful passion for the theater. When Monsieur Couvreur (Adrienne added the aristocratic sounding particle on the advice of her acting coach) brought his family to Paris in 1702 from a small village in Champagne, he chanced to lodge very near the Comédie Française, where Adrienne's dreams of becoming an actress were nurtured. At 14 she was already playing the demanding role of Pauline in Corneille's *Polyeucte* with a troupe of young amateur actors. From 1708

to 1716 she toured the northeastern provinces of France with various acting companies and returned to Paris in 1717 to make a triumphant debut at the Comédie Française in Crébillon's *Electre*. Her unaffected style of delivery and simple but eloquent acting, so in contrast to the pompous sing-song declamation and posturing of her rivals, had created a sensation. Although her voice was not strong, she used it with such a variety of inflection and expressiveness that she was able to convey a full range of emotions. Her noble appearance and graceful charm made her the ideal interpreter of the suffering young heroines of Corneille and Racine. She became an immediate hit with the public and performed 139 times in her first season, an extraordinary accomplishment for a young actress.

According to all accounts Mlle. Lecouvreur was a woman of great personal magnetism and charm, wit and intelligence. Her noble bearing, refined manners, discretion, and devoted friendship made her sought out by the most illustrious ladies of the day. She was the first member of her profession to be accepted into the drawing rooms and salons of Paris at a time when actors were generally held in disrepute and treated as pariahs by polite society.

The relationship between Voltaire and Mlle. Lecouvreur dates from 1719 when Adrienne was rehearsing the title role in the author's ill-fated new tragedy, *Artémire*, which was withdrawn after only eight performances. She went on to create the role of Mariamne in Voltaire's *Hérode et Mariamne* (1725) which, despite an all-star cast that included her arch-rival Mlle. Duclos in the role of Salomé, was an almost equal disaster. Interestingly, Voltaire, who often blamed the failure of his plays on poor performances, never had anything but praise for Mlle. Lecouvreur's talents.

In fact, he often paid written tribute to her histrionic gifts, both in his poetry and in his correspondence. He best summed these up in a poem written shortly after her death:

'Seule de la nature elle a su le langage;
Elle embellit son art, elle en changea les lois.
L'esprit, le sentiment, le goût fut son partage;
L'Amour fut dans ses yeux et parla dans sa voix.

(She alone knew the language of nature;
She enhanced her art, she changed its laws.
Intelligence, feeling, and taste were granted her;
Love shone in her eyes and spoke in her voice.)

Her style of acting with its "simple and natural grace" was in complete accord with his ideas for the theater: "True and natural words make an impression by their simplicity."

Voltaire undoubtedly tried to become Adrienne's lover. In a letter to his friend and agent Thiériot a year after her death, he calls himself her "admirateur, ami, amant." Since there is no indication of any intimacy between the two, we must take "amant" in its older meaning of one who is openly in love with a woman, whether or not that love is reciprocated. She apparently rejected his suit with the greatest of tact, offering instead her friendship, which he accepted without the slightest rancor. Thus began a life-long attachment based on mutual respect, esteem and devotion. Voltaire did not take it amiss when Adrienne fell in love with Count Maurice of Saxony upon his arrival in Paris in 1720.

In fact, it was this love which brought perfection to her art according to Voltaire:

. . . A peine eut-il parlé
Que dans l'instant vous devîntes parfaite:
Sans aucuns soins, sans étude, sans fard,
Des passions vous fûtes l'interprète.'

(. . . Scarcely had Love spoken
Than instantly you became perfect:
Without any application, any study, any pretense,
You were the interpreter of the great passions.)

Mlle. Lecouvreur was indeed a true friend. She wrote, "When, after having given the matter much thought, I adopt someone into the circle of those I love, I will not be neglected, nor will I neglect." When Voltaire was severely stricken with smallpox during the epidemic of 1723, she paid frequent visits to his bedside despite the great risk to her own health. It was Adrienne who prevented a potentially disastrous set-to between Voltaire and the Chevalier de Rohan-Chabot in 1725 by feigning a fainting spell on the stage of the Comédie Française when the two adversaries nearly came to blows in a bout of name-calling provoked by the Chevalier.

Adrienne and Voltaire maintained their warm friendship through the years of his self-imposed exile in England which resulted from the Rohan-Chabot affair. "L'aimable Lecouvreur," as he called her, had become the reigning tragedienne of the Comédie Française despite the jealousy and scheming plots of the majority of her fellow actors. Voltaire reports that during a series of performances at Fontainebleau to celebrate the marriage of Louis XV to Marie Lezinska of Poland in 1725, Mlle. Lecouvreur "buried la Duclos." The new queen had, in fact, publicly expressed her preference for the young actress over her rival.

When Voltaire returned to Paris in 1729, *Oedipe* reappeared on the roster of the Comédie Française, this time with Mlle. Lecouvreur announced in the role of Jocasta. She had been in ill health and absent from the theater for some time. The first few months of 1730 saw her play in Corneille's *Horace*, Crébillon's *Electre*, and Molière's *Le Malade imaginaire*. She first performed Jocasta on March 13. On the following two days she repeated the role, in addition to starring in a light comedy, *Le Florentin*. During the performance on March 15, her final appearance on the stage, she suffered another attack of dysentery and vomited blood in her dressing room. Somehow she managed to finish both plays. Her condition worsened rapidly, however, and she died five days later in Voltaire's arms with only the surgeon and Maurice in attendance.

Since Adrienne had refused to repent "the scandals of her profession" and to sign the usual renunciation of the theater which the Church demanded before administering the final sacraments, the parish priest of Saint-Sulpice, backed by the Archbishop of Paris, denied her a Christian burial. The Minister of Interior, who did not wish to tangle with the Church authorities, ordered that her body be disposed of clandestinely during the night of March 21 in order to avoid a public scandal. She was taken by a police officer and two street porters in a dilapidated hackney to a desolate lot on the banks of the Seine where her body was dumped in a hole and unceremoniously covered with quicklime.

Upon hearing of this Voltaire was outraged. Unfortunately, he could not speak out publicly for fear of a dramatic reprisal from the authorities. On March 22, in front of a special assembly of the

Comédie Française, he exhorted the actors to refrain from performing until they were accorded the respect due ordinary citizens. Three days later, at the annual closing ceremonies of the theater, the actor Grandval pronounced Voltaire's eulogy for Adrienne Lecouvreur:

. . . this inimitable actress who had almost single-handedly invented the art of speaking to the heart and putting feeling and truth where only pomp and declamation had been before.

. . . She adorned society as she did the theater.

When the English actress Anne Oldfield was buried with a state funeral in Westminster Abbey seven months later, Voltaire could no longer contain his indignation and wrote the famous elegy, "La Mort de Mlle. Lecouvreur, célèbre actrice," which was later set to music by Frederick the Great of Prussia. It opens as follows:

'Que direz-vous, race future,
Lorsque vous apprendrez la flétrissante injure
Qu'à ces arts désolés font des prêtres cruels?
Un objet digne des autels
Est privé de sépulture!
Et dans un champ profane on jette à l'aventure
De ce corps si chéri les restes immortels!
(What will you say, future race,
When you hear of the degrading insult
Perpetrated by cruel priests upon the grieving arts?
An object worthy of altars
Is deprived of burial!
And the immortal remains of so beloved a body
Are thrown at random into unhallowed ground!)

He wrote the poem with the acknowledged intent of pointing up the difference between England and France, "between their liberty and our bondage, between their judicious innovations and our foolish superstitions, between the encouragement which the arts receive in London and the shameful oppression under which they languish in Paris." Voltaire sent the elegy to Thiériot knowing full well that he would recite it in the salons of Paris, where it quickly acquired the desired notoriety and got Voltaire into considerable trouble with the authorities. He incurred their anger further by repeating this odious comparison in the dedicatory epistle to his most famous tragedy, *Zaïre*, in 1732. A similar diatribe also appears in the twenty-third letter of his *Lettres philosophiques ou anglaises* first published in England in 1733:

Some have claimed that they [the English] had pretended to so honor the memory of this actress [Mrs. Oldfield] in order to underline the inhuman and cowardly injustice with which they reproach us for having thrown Mlle. Lecouvreur's body on the garbage heap.

Adrienne's ignominious fate haunted Voltaire throughout his lifetime, perhaps because he was so afraid of ending up the same way himself.

The operatic Adriana Lecouvreur is a heroine of great sympathy, charm, and nobility. The combined appeal of the lyric melodies which flowed naturally from Cilea's pen and the chance to portray the leading actress of the Comédie Française in the 18th century have exerted an inevitable fascination for great singing actresses. Mafalda Favero, Maria Caniglia, Magda Olivero, and more recently Renata Tebaldi, Licia Albanese, Montserrat Caballé, and now Renata Scotto have kept the name of Adrienne Lecouvreur alive before the opera-going public. One can only think that Voltaire would have been pleased.

Chairman	Mrs. Melvin C. Britton
Vice Chairman	Miss Suzanne Turley
Secretary	Mrs. John E. Baumann
Treasurer	Mrs. William Farrell
Volunteer Coordinator	Mrs. R. M. Manbert

The past year has seen an expansion of ACTION's activities and greater involvement in the subsidiary activities of San Francisco Opera. ACTION has always been dedicated to popularizing opera in the Bay Area, and particularly in broadening the base of support for San Francisco Opera. The development of many exciting programs such as Brown Bag Opera, Western Opera Theater and Spring Opera Theater, as well as the Merola Program has been paralleled by our own realization that publicity and volunteer activity for these programs is as important as participation during the international season. ACTION hopes to expand its activities in these areas during the years to come.

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	933-4418
In the North Peninsula	349-8622
In the South Peninsula	321-9875

SAN FRANCISCO OPERA SCARF



A beautiful 24 inch black and white silk chinon scarf autographed by 21 of the world's greatest artists. Limited quantity available for \$15.98 (inc. tax)

TO ORDER: Send check to OPERA ACTION, War Memorial Opera House, San Francisco, CA 94102

Proceeds benefit San Francisco Opera and the Merola Fund.

Generous Supporters
continued from p. 45

PATRONS

\$2,500 — \$4,999

Mrs. Angelina G. Alioto
Mrs. Starr Bruce
Frank A. Campini Foundation
Mr. and Mrs. John B. Cella, II
Mr. and Mrs. Dewey Donnell
Mr. and Mrs. Rudolph W. Driscoll
Mr. and Mrs. Lennart Erickson
Estate of Mafalda Ferza
Mr. and Mrs. Wayne H. Fisher
Mr. and Mrs. A. Adrian Gruhn
Mrs. Charles L. Harney
Mr. and Mrs. Proctor P. Jones
Mr. and Mrs. Gorham B. Knowles
Paul A. Miller
Mr. and Mrs. George C. Otto
Arthur Rock
Mr. and Mrs. F. Karl Schoenborn
Mr. and Mrs. Edward W. Scripps
Alfred Wilsey/Pat Montandon
Mrs. Georgia M. Worthington
Mrs. J. D. Zellerbach

BENEFACTORS

\$1,000 — \$2,499

Dr. and Mrs. John Alden
Mr. and Mrs. Adolphus
Andrews, Jr.
Mr. and Mrs. Walter M. Baird
Mr. and Mrs. Richard Bastoni
Mr. and Mrs. Joachim Bechtel
Mr. and Mrs. K. K. Bechtel
Alan D. Becker
Mrs. G. Grace Benoit
Mrs. Walter H. Bentley
Mr. and Mrs. Joseph Blumenfeld
Mr. and Mrs. John N. Breeden
The Robert & Alice Bridges
Foundation
Mr. and Mrs. Ernest R. Bridgwater
Mrs. Ellen Hindes Bruck
Mr. and Mrs. Carleton Bryan
Mr. and Mrs. John M. Bryan
Mrs. Edith E. Bundy
Mr. and Mrs. William J. Cameron
Mr. and Mrs. Burlington Carlisle
Mrs. Kay Carpenter
Mr. and Mrs. Selah
Chamberlain, Jr.
Mr. and Mrs. A. W. Clausen
The Columbia Foundation
Mr. and Mrs. Oswald E. Cooper
Mr. and Mrs. Warren J. Coughlin
Mrs. Archibald R. Dennis
Mr. and Mrs. Robert DiGiorgio
Mr. and Mrs. George C. Dyer
Mr. and Mrs. Richard Ernst
Mr. and Mrs. Milton H. Esberg, Jr.
Ronald Fenolio
Mr. and Mrs. Charles D. Field
Mrs. Mortimer Fleishhacker, Jr.
Mrs. Andrew A. Fraser

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.

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.

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

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

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*

Fred Campagnoli Mrs. Walter A. Haas
Mrs. Joseph D. Cuneo Prentis C. Hale
A. Adrian Gruhn Sam K. Harrison
George Gund Krikor G. Krouzian
Oscar M. Preston

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

Whitney Warren

Bradford Walker

Innis Bromfield

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

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

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

Mr. and Mrs. C. K. Poe Fratt
The Gamble Foundation
Francis Goelet
The Richard & Rhoda Goldman
Fund
Dr. Jean Haber Green
Mr. and Mrs. Douglas W. Grigg
Mr. and Mrs. Newton J. Hale
Mr. and Mrs. Prentis Cobb Hale
David W. Hall
Mr. and Mrs. Richard C. Ham
Jane and David Hartley
Mr. and Mrs. Harry Hastings
Mr. and Mrs. Alfred E. Heller
Mrs. F. J. Hellmann
Mr. and Mrs. I. W. Hellman
Mr. and Mrs. Reuben W. Hills, III
Mr. and Mrs. Peter M. Holbrook
William Knox Holt
Mr. and Mrs. Jack H. How
Patricia M. Howe
Mr. and Mrs. Thomas Carr Howe
Mr. and Mrs. George F. Jewett, Jr.
Mr. and Mrs. Franklin P.
Johnson, Jr.
The Walter S. Johnson Foundation
Colonel and Mrs. Robert V. Kane
Hugh C. Keenan
Mr. and Mrs. John R. Kiely
Mr. and Mrs. Frederick Koenig
Mrs. Jesse Koshland
Mr. and Mrs. Leroy F. Krusi
Mrs. Charles B. Kuhn
Dr. and Mrs. Richard Kunin
Mr. and Mrs. Vernon Lambertson
Joseph F. Lewis
Edmund W. Littlefield Foundation
Mr. and Mrs. John S. Logan
The Atholl McBean Foundation
Mrs. Ernest O. McCormick
Mr. and Mrs. James McWilliams
Mr. and Mrs. Carlos J. Maas
Mrs. Jeanne Magnin
Magowan Family Fund
Giuseppe Maoli
Mr. and Mrs. Victor L. Marcus
Mr. and Mrs. Stephen J. Martin
Mr. and Mrs. John F. Merriam
Mrs. Gregor C. Merrill
Mr. and Mrs. John R. Metcalf
Mrs. Marian Miller
Otto N. Miller
Mr. and Mrs. Robert F. Miller
Mr. and Mrs. Joseph G. Moore
Mrs. Charles A. Munn
Edward M. Nagel
Judge and Mrs. William H.
Orrick, Jr.
Orrick, Harrington, Rowley
& Sutcliffe
Bernard A. Osher
Mr. and Mrs. Harold D. Pischel
Mr. and Mrs. George A. Pope
Mrs. Stanley Powell
Mr. and Mrs. Spelman Prentice
Mr. and Mrs. John N.
Rosekrans, Jr.

Dr. and Mrs. Alan J. Rosenberg
Mrs. Robert H. Scanlon
Mr. and Mrs. George B. Schirmer
Mr. and Mrs. Walter H.
Shorenstein
Dr. and Mrs. Jon F. Sigurdson
Mrs. Ferdinand C. Smith
William and Larissa Smith
Mr. and Mrs. Emmett G. Solomon
The Louise and Walter Sullivan
Foundation
Dr. and Mrs. Samuel Susselman
Mr. and Mrs. Robert Sutton
Mr. and Mrs. Richard L. Swig
Mr. and Mrs. Allen S. Taylor
Mr. and Mrs. Augustus Taylor, Jr.
Dr. and Mrs. Alfred T. Tomlinson
Mrs. Ebe Cella Turner
Mr. and Mrs. Daniel G.
Volkman, Jr.
Mr. and Mrs. Brooks Walker, Jr.
Mr. and Mrs. Brooks Walker, Sr.
T. B. Walker Foundation, Inc.
Mr. and Mrs. Craig Wallace
Mr. and Mrs. Edmond C. Ward
The C. A. Webster Foundation,
Inc.
Mr. and Mrs. Clem Whitaker, Jr.
Brayton Wilbur Foundation
Mr. and Mrs. J. Perry Yates
Mrs. Lloyd Yoder
Harold & Doris Zellerbach Fund

DONORS

\$500 — \$999

Mr. and Mrs. Norman Adler
Thomas C. Anderson
Honorable Richard F. Angotti
Anonymous
Mr. and Mrs. William H. Appleton
Dr. and Mrs. Robert Baer
Mr. and Mrs. Alfred X. Baxter
Mr. and Mrs. Henry M. Bowles
Mr. and Mrs. John L. Bradley
Mrs. Louis Brechemin
Harry Browne
Mr. and Mrs. Edgar F. Buttner
J. Peter Cahill
Mr. and Mrs. Robert W. Cahill
California Arts Society
Mrs. John D. Campbell
Dr. Mary Cantrell
Mr. and Mrs. Arnold Childhouse
Mrs. J. P. Coghlan
Dr. Charles F. Collins
Dr. Marcus A. Conant
Mr. and Mrs. Ransom M. Cook
Mr. and Mrs. Richard P. Cooley
Mr. and Mrs. Robert S. Cooper
Francis Coppola
Ernest L. Covington
Mrs. John Crosby, Jr.
Dr. and Mrs. Alexander Cross
Dr. and Mrs. Thaddeus Cwalina
Mr. and Mrs. Forrest Davidson
Mrs. Andre de Limur

Joe Di Pietro
Mr. and Mrs. John R. Dodds
W. H. Dreyer
Mrs. James E. Durkin
Mrs. Louis Ets-Hokin
Mrs. Hubert Everist, Jr.
Mr. and Mrs. A. Barlow Ferguson
Mr. and Mrs. David Fleishhacker
Mr. and Mrs. Mortimer
Fleishhacker, III
Mr. and Mrs. Roberto Floriani
Lincoln F. Foster
Mrs. Richard Freemon
Claude L. Ganz
Dr. and Mrs. George Gara
Dr. Frank Gerbode
Mr. and Mrs. William W.
Godward
Dr. M. Melvin Goldfine
Mr. and Mrs. Richard E.
Guggenhime, Sr.
Dr. and Mrs. Joseph Harvey Harris
Reverend and Mrs. Robert E.
Hoggard
Mrs. William Knox Holt
Kenneth A. Housholder
Howard, Prim, Rice,
Nemerovski, Canady & Pollack
Dr. Fred G. Hudson
Mr. and Mrs. Jaquelin Hume
Mr. and Mrs. Marion T. Hvidt
Dora D. Ide
Mr. and Mrs. Wallace L. Kaapcke
Mrs. Bruce Kelham
Mr. and Mrs. Gerald H. S. Kendall
Elsa R. Korbel
Mr. and Mrs. Robert Koshland
Leo J. Kusber, Jr.
Lakeside Foundation
Mr. and Mrs. Roger D. Lapham, Jr.
Mr. and Mrs. Robert C. Leefeldt
Mrs. Mary S. Levine
Mr. and Mrs. Bert W. Levit
Robert J. Lilienthal
Dr. and Mrs. Herschel H.
Loomis, Jr.
Sharon Loomis Trust Fund
Mr. and Mrs. James J. Ludwig
Mrs. James W. McAlister
Dale McClanahan
Mr. and Mrs. Garrett
McEnerney, II
Thomas E. McEvoy
Mrs. Felix McGinnis
Mr. and Mrs. John C. McGuire
Mr. and Mrs. Merl McHenry
David P. McLennan
Mr. and Mrs. J. R. McMicking
Mrs. Robert K. Malcolm
Angelo Marino
David Marsten
Mr. and Mrs. William D. Maus, Jr.
Nancy and Alex Mazetis
Mr. and Mrs. William W. Mein, Jr.
Mr. and Mrs. Otto E. Meyer
Mrs. Wilson Meyer
Mr. and Mrs. Allan P. Miller

Box Holders

Regular Subscription Series

A

Mr. & Mrs. Kurt Herbert Adler

B

Mr. & Mrs. A. Adrian Gruhn
Mrs. William K. Holt
Mrs. Jacob Gould Schurman, III

C

Mr. & Mrs. Richard P. Cooley
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Ernest O. McCormick
Mr. & Mrs. Burlington Carlisle

D

Mr. & 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. F. J. Hellman
Mr. & Mrs. John P. Renshaw

K

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

L

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

M

Mrs. Mortimer Fleishhacker
Mr. Mortimer Fleishhacker III
Mr. David Fleishhacker

N

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

O

Mr. & Mrs. Adolphus Andrews, Jr.
Mrs. Paul Miller
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. George A. Pope, Jr.

P

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

Q

Mr. Cyril Magnin
Mr. & Mrs. Walter Newman
Mr. & Mrs. Gordon Getty

R

Mr. 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
Mrs. Lloyd Yoder

Y

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

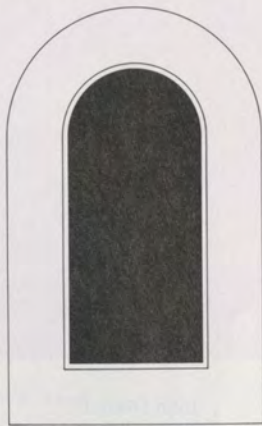
Z

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

Mr. and Mrs. Osmond Molarsky
Mr. and Mrs. Arch Monson, Jr.
Mr. and Mrs. Graham B. Moody, Jr.
Mr. and Mrs. J. Max Moore
Mr. and Mrs. Albert Moorman
Mrs. Erich Nielsen
Dr. and Mrs. Charles A. Noble, Jr.
John P. Patania
Mary Wachter Patterson
J. S. Perkins
Ida Peterman
Mrs. Thomas M. Price
Mr. and Mrs. Eugene R. Purpus
Dr. Roger Pyle
Mr. and Mrs. John B. Quigley
Mr. and Mrs. Roger A. Ritchey
Mr. and Mrs. Donald J. Russell
San Jose Opera Guild
Mr. and Mrs. Philip S. Schlein
Maud Hill Schroll
Mr. and Mrs. Gage A. Schubert
Mrs. Raymond Schubert
Mrs. Robert Seller
Mr. and Mrs. Floyd C. Shank
Mr. and Mrs. Roy L. Shurtleff
Dr. William J. Siegel
Mr. and Mrs. Andrew W. Simpson, III
Mr. and Mrs. John L. Simpson
Mr. and Mrs. Edgar Sinton
Mrs. Eleanor Sloss
Mrs. Louis Sloss
Mrs. T. A. Soong
The Marshall Steel Sr. Foundation
Mr. and Mrs. Wallace Stegner
Daniel E. Stone
Mr. and Mrs. Norman C. Stone
Frank D. Stout
Benjamin Swig
Dr. Betty Jean Thomas
William R. Thompson
Harrison Thomson
Mr. and Mrs. Francis W. Thorn
Mr. and Mrs. Joseph Z. Todd
Mr. and Mrs. Gardiner Trowbridge, II
Mrs. Nion Tucker
D. M. Underdown
Alice B. Vincilione
Ann Waterman
Dr. and Mrs. Malcolm S. M. Watts
Mr. and Mrs. Edward P. Wells
Dr. and Mrs. John A. Zderic
Mr. and Mrs. Peter Zuber

DONORS

\$200 — \$499
Dr. and Mrs. Rodney Abernethy
Mr. and Mrs. James A. Aiello
Mrs. Agnes Albert
Colonel Janice A. Albert
Wayne W. Alberts
Mr. and Mrs. Robert D. Allen
John R. Amberg



Frank Ancona
 Mrs. Ernest O. Anders
 Dr. K. F. Anderson
 Mr. and Mrs. Ross C. Anderson
 Mr. and Mrs. John E. Anderton
 Mr. and Mrs. Laurence L. Andrews
 Nerzig Apkarian
 Ernest C. Arbuckle
 Dr. and Mrs. Morris Benedict Aron
 Mary Ashe
 Clifford Ashworth
 Dr. John Atkinson
 Mr. and Mrs. Stanley J. August
 Mr. and Mrs. David A. Baernkopf
 Mr. and Mrs. Edgar E. Baker
 Mr. and Mrs. Kenneth S. Baldwin
 George L. Barbour
 Michael Barclay
 Rev. William H. Barcus, III
 Dr. and Mrs. Shirley H. Baron
 Mr. and Mrs. George Barta
 Mr. and Mrs. Irving Bartel
 Mrs. Gloria Baruh
 Mr. and Mrs. John B. Bates
 Henry Beaty
 Virginia Beales
 Mrs. Earl C. Behrens
 Mrs. Sallie F. Bell
 Mr. and Mrs. Melvin Belli
 Mr. G. Gordon Bellis
 Mrs. Ernest Benesch
 Mr. and Mrs. Konrad H. Benford
 John Kier Bennett
 Mr. and Mrs. Ralph D. Bennett
 Mr. and Mrs. Dikran M. Berberian
 Dr. Adolphus A. Berger
 Marcia Berger
 Eugene M. Berger
 Alfred J. Berglund
 Mr. and Mrs. William Paul Berini
 Alton J. Bernhard
 Mr. and Mrs. F. Bruce Bernhard
 Dr. and Mrs. Jerome W. Bettman
 Dr. and Mrs. W. H. Bevan-Thomas
 Clementjames Blaha
 Dr. and Mrs. Stewart P. Blake
 Mr. and Mrs. Fred Bloch
 Ralph and Leslie Blomberg
 Robert and Joan Blum
 Mr. and Mrs. Burton S. Blumert
 Barry B. Boldeman
 Mr. and Mrs. William L. Bolei
 Mr. and Mrs. Philip S. Boone
 Richard R. Booth
 Mr. and Mrs. D. Power Boothe, Jr.
 Murray and Molly Bower
 Dr. and Mrs. Albert Bowers
 George M. Bowles
 Mr. and Mrs. Eugene W. Bramlett
 Mr. and Mrs. William T. Brantman
 Alexander H. Brawner
 Dr. and Mrs. Henry Brean
 Dr. John P. Briske
 Mrs. John Brooke
 Mr. and Mrs. Valentine Brookes
 Dr. Cassandra Brothers

**What the new
 Performing Arts Center needs now is ...**

You. Sponsors for the Performing Arts Center, a project vitally needed by the Opera, Symphony and Ballet, have now raised over \$26 million towards its \$30 million goal!

Most of this money has come from large donations including over \$7 million from individuals, \$5 million from foundations, \$2 million from corporations and most generous participation from the City of San Francisco, the Federal Government and the National Endowment for the Arts.

Sponsors will continue to seek major gifts. But we must have the support of everyone who wants to see the performing arts flourish in the Bay Area. Now that we are so close to the goal, we turn to you to complete the most important Civic project in decades. Make it happen!

**Sponsors for the PAC
 Room 2170, Bank of America Center
 555 California Street
 San Francisco, California 94104
 Telephone: 622-8072**

Yes...I want to play a part in making the San Francisco Performing Arts Center a reality. My donation of _____ is enclosed.

Name _____

Address _____

City _____ Zip _____

Telephone _____

Please check here if you would like additional information regarding major gift opportunities or pledges.

Checks should be made payable to: Sponsors of San Francisco Performing Arts Center, Inc. All contributions are tax deductible and will be formally acknowledged.

Mrs. Ralph Browne
 Mr. and Mrs. Walter J. Browne
 Robert E. Brownell
 Mr. and Mrs. William W. Brownell
 Katherine I. Brownlie
 Hildagard Buckette
 Mrs. H. C. Buckheim
 Nora-Lee and Alfred C. Buckingham
 Joseph Buckley
 Mr. and Mrs. Richard I. Buckwalter
 Mr. and Mrs. John S. Burd
 John R. Burgis
 Mrs. Sumner Burrows
 Mrs. Elliot Burstein
 Mrs. E. B. Butler
 Dr. William P. Cagle
 J. Archibald Calhoun
 Dr. and Mrs. John N. Callender
 Harry F. Camp
 Mrs. John D. Campbell
 Mr. and Mrs. Philip D. Cancellier
 Mr. and Mrs. Francis Carroll
 Frances Monet Carter
 Dr. and Mrs. Stephen K. Carter
 Mr. and Mrs. D. R. Casebolt
 Mrs. Park Chamberlin
 Mr. and Mrs. Sheldon F. Chanes
 Mr. and Mrs. Ernest Charles
 Rex G. Chase
 Peter R. Chernik
 Mr. and Mrs. Marquis W. Childs
 Mario J. Ciampi
 Ralph Cicurel
 Joseph W. Clark
 Mr. and Mrs. Ralph L. Coffman
 Alvin C. Cohen
 Persis H. Coleman
 Genevieve Collins
 Mrs. Philip Conley
 Mrs. Gene Connell
 Dr. and Mrs. Harold T. Conrad
 Quentin L. Cook
 Mr. and Mrs. Fred Coradetti
 Antonio Cortese
 Dr. and Mrs. Richard H. Cote
 Thomas M. Coulter
 Mr. and Mrs. Thomas B. Crowley
 Mr. and Mrs. Daniel J. Cullen
 Edith P. Cunningham
 Mr. and Mrs. Thomas Dahl
 Dr. and Mrs. David W. Dall
 Eugene Davie
 Mr. and Mrs. D. Douglas Davies
 Genevieve de Dampierre
 Dr. and Mrs. Herbert H. Dedo
 Mr. and Mrs. Christian de Guigne
 Ernest de la Ossa
 Richard de Latour
 Mr. and Mrs. Walter Alfred de Martini
 Mr. and Mrs. Robert Dettner
 Mr. and Mrs. Kenneth J. Detwiler
 Mr. and Mrs. Harry de Wildt

J. John Diestel
 John M. Dill
 Marshall Dill, Jr.
 Mr. and Mrs. Werner C. Dillier
 Mr. and Mrs. Richard C. Dinkelspiel
 The Djerassi Foundation
 Mr. and Mrs. Everett E. Dodd
 Nora-Lee and Ray Dolby
 Dr. and Mrs. Gerald M. Doppelt
 Dr. and Mrs. Thomas E. Drake
 Ricardo Duenas T.
 Dr. and Mrs. Michael Dumas
 Arnold Robert Dunayer
 Judge and Mrs. Ben C. Duniway
 James E. Durkin
 Mrs. Cavalier Durney
 Mrs. B. Hinsdale Dwyer
 Thomas M. Dye
 Mr. and Mrs. Frederick J. Early
 Phillip L. Eaton
 Mrs. Marriner S. Eccles
 Dr. and Mrs. A. S. Edgerton
 Dean S. Eggertsen
 Philip S. Ehrlich, Jr.
 Alexis L. Ehrman, Jr.
 Dr. and Mrs. Duncan Elliott
 Lauren S. Elliott
 Mr. and Mrs. William H. Elsner
 Dr. and Mrs. Wayne L. Erdbrink
 Robert T. Eshleman
 Mr. and Mrs. Henry Evans
 Henry K. Evers
 Dr. and Mrs. Baldhard G. Falk
 Dr. and Mrs. Seymour M. Farber
 Mr. and Mrs. Thomas K. Fawcett
 Mr. and Mrs. E. Perrin Fay
 James A. Felchlin
 Dr. Richard Ferguson
 David K. Finn
 Prof. and Mrs. Hugo B. Fischer
 George H. Fitch
 Philip J. FitzGerald
 Joseph Flahaven
 Mrs. Herbert Fleishhacker
 Mrs. Meader Fletcher
 John L. Flynn
 Robert M. Flynn
 Charles H. Fogg
 Mr. and Mrs. Benjamin Follett
 Dr. and Mrs. William W. Foote
 Dr. and Mrs. John Douglas Forrest
 Mr. and Mrs. Angelo Fornaciari
 Mr. and Mrs. James D. Forward, Jr.
 Mr. and Mrs. Harold R. Freemon
 Dr. Allen B. Freitag
 Michael Frenzell-Forrest
 Norman F. Friedman
 Dr. and Mrs. M. Wallace Friedman
 Mr. and Mrs. Gerardo Fuentes
 Mr. and Mrs. Alfred J. Gagnon
 Michael Theodore Gallagher
 Leon and Beth Galletto
 Mr. and Mrs. Nicholas Gannam
 Dr. Alexander Gansa

Robert K. Gardner
 James P. Garner
 Helen K. Garvin
 Dr. A. R. Gendein
 Mr. and Mrs. Robert H. Gerdes
 Mr. and Mrs. Stanley B. Gerdes
 Dr. and Mrs. Jay Gershow
 Mr. and Mrs. Alexander Gholikly
 Mrs. A. W. Gillette
 Mr. and Mrs. E. S. Gillette, Jr.
 Mrs. Pauline E. Gilmore
 Mrs. Maurice L. Goldman
 Drs. Burton and Kathleen Goldstein
 Mrs. Rose Goldstein
 David B. Goodstein
 Reeve Gould
 Richard N. Gould
 Mr. and Mrs. Greig A. Gowdy
 Mr. and Mrs. Adolphus E. Graupner, Jr.
 Mr. and Mrs. Edward M. Griffith
 Richard J. Guggenhime, Jr.
 Dr. and Mrs. Howard Gurevitz
 Mr. and Mrs. Edward W. Gwinner
 Mr. and Mrs. Walter A. Haas, Jr.
 C. Nelson Hackett
 Mr. and Mrs. George N. Hale, Jr.
 Mr. and Mrs. Marshal Hale, Jr.
 Dr. Don C. Hampel
 Joan Ayres Hamren
 Mr. and Mrs. Duane C. Hansen
 Glade B. Hansen
 Patricia Hanson
 Mr. and Mrs. John C. Harley
 Dr. and Mrs. D. O. Harrington
 Dr. M. Robert Harris
 Mr. and Mrs. Theodore Harris
 Mr. and Mrs. L. W. Harris, Jr.
 Mrs. Edward T. Harrison
 Mrs. Carlton W. Hartness
 Ken and Marian Harvey
 Mr. and Mrs. Ernest E. Haskin
 Michael J. Hastings
 Horace O. Hayes
 General T. J. Hayes
 Elwood M. Haynes
 Mrs. Easton G. Hecker
 Archie Hefner
 Saul Held
 Mr. and Mrs. Jere N. Helfat
 Mr. and Mrs. Robert D. Heller
 Robert D. Henderson
 Mr. and Mrs. Wellington S. Henderson
 Mr. and Mrs. William E. Henley
 Mr. and Mrs. John S. Hensill
 Mrs. Thomas M. R. Herron
 William R. Hewlett
 Mr. and Mrs. Whalen K. Hickey
 Diane Hickingbotham
 Mrs. Norman Hill
 Austin E. Hills
 Mr. and Mrs. Leslie W. Hills
 Dr. and Mrs. Bernard W. Hindman
 Dr. Carter S. Hjelt

Mr. and Mrs. Charles S. Hobbs
Dr. and Mrs. James K. Hollister
Dr. Leo Hollister
Mr. and Mrs. Leonard G.
Homann
Louis and Miriam Honig Fund
Dr. Harold H. Hopper
Mr. and Mrs. Shirley D. Hopper
Robert Hornby
Patricia Rees Hosmer
Busser Howell
Drs. K. B. and W. Huber
Mr. and Mrs. Edwin E. Huddelson
Mrs. Grace Hudson
Herbert A. Huene
David S. Hugle
Peter Hunt
Mr. and Mrs. William
Hutchinson, Jr.
Mrs. William N. L. Hutchinson
Mr. and Mrs. Bruce Hyman
Dr. Paul J. Isakson
Dr. George A. Jack
John A. Jaeger
Dr. and Mrs. John P. Jahn
Mr. and Mrs. G. William
Jamieson
J. Roger Jobson
Bruce E. Johnson
Mr. and Mrs. Carl B. Johnson
Dr. and Mrs. H. Richard Johnson
Mr. and Mrs. Reverdy Johnson
Robert A. Johnson
Mr. and Mrs. Allen H. Jones
Mr. and Mrs. Robert M. Jones
Thomas L. Jordan, Jr.
Mrs. Kenyon Joyce
Mrs. Eleanor Jue
Dr. Peter A. Kalamares
Sherry and Dick Karrenbrock
Frances Lee Kaufman
Mr. and Mrs. Felton Kaufmann
Mr. and Mrs. Charles Kenady
Mrs. Gerald D. Kennedy
Mr. and Mrs. William Kent, III
Stuart O. Kepner
Esther and Harlan Kessel
Michael H. Khourie
Natasha Kimmel
Mr. and Mrs. J. C. Kindred
Woodward Kingman
Mr. and Mrs. Francis Kirkham
Mr. and Mrs. James F. Kirkham
Mr. and Mrs. A. E. Knowles
Thomas and Kathryn Koehler
Mr. and Mrs. J. C. Koepke
Mr. and Mrs. Harold Koerper
Dr. Nevea D. Kohout
Mr. and Mrs. Theodore A. Kolb
Mr. and Mrs. Leonard Koppett
Dr. and Mrs. Bernard M. Kramer
Leroy Krusi, Jr.
Jaroslave Kubes
Thomas M. Lacey
Mrs. Linda Noe Laine
Mr. and Mrs. Scott Lambert

Mr. and Mrs. William B. Land
Shirle Lange
Dr. Hal Leader, Jr.
General and Mrs. O. A. Leahy
Dr. and Mrs. Chauncey D. Leake
Dr. Richard G. LeClair
Mrs. John A. Lesoine
Estelle F. Levine
Douglas and Marilyn Liddicoat
Mr. and Mrs. John G. Lienthal
Betty Y. Lin
Mr. and Mrs. George E. Lindsay
C. Maya Lit
George S. Livermore
Mr. and Mrs. Carl L. Livingston
Peter R. Loebs
W. Robert Lomax, Jr.
Mr. and Mrs. John R. Lonergan
James P. Lovegren
Anatole T. Lubovich
Mr. and Mrs. Carl Lundstrom
James Arthur Lyons
Mr. and Mrs. Thomas G. Lyons
Mrs. Elliott McAllister
Mr. and Mrs. John N. McBaine
Mr. and Mrs. Turner H. McBaine
Lucy Kelly McCabe
James W. McClary
Joyce and Mack McDowell
Dr. Patricia McEveney
Mrs. Davis McEntire
William F. McHugh
Mr. and Mrs. John R. McKean
Mr. and Mrs. James McKellar
Richard S. McKewan
Scotty McLemore
George P. McNear Family
Mr. and Mrs. Donald G. McNeil
Mr. and Mrs. Graeme K.
MacDonald
Ray S. MacDonald
S. A. MacIsaac
Mrs. John B. Mackinlay
Mrs. T. Crocket Macormack
Dr. and Mrs. Thomas Madland
Mr. and Mrs. John H. Madonne
Uffe Juhl Madsen
Mr. and Mrs. John W.
Mailliard, III
E. R. Manwell
Mr. and Mrs. George Mardikian
Mr. and Mrs. Francis N. Marshall
James H. M. Marshall
Phillip E. Martin
Roger M. Martin
Mr. and Mrs. Theodore A. Martin
Linda and Barry J. Martinez
Mr. and Mrs. George C. Martinez
Dr. and Mrs. Jacob L. Mathis, Jr.
Joe Mathis
Mrs. Albert C. Mattei
Dr. Joseph Mauritzen
Mr. and Mrs. Stanley E. May
Klaus E. May
Edwin J. Mejia
Mr. and Mrs. J. Alec Merriam

Mr. and Mrs. Harvie M. Merrill
Robert Messick
Dr. Vincent P. Messina
Mr. and Mrs. Lawrence V. Metcalf
Dr. and Mrs. Daniel W. Meub
Ernest W. Meyer
Mr. and Mrs. E. Homer Miller
Stanley E. Miller
John L. Milton
J. F. Minnis, Jr.
Mr. and Mrs. Joseph A. Moore, Jr.
Philip and Kim Morris
Mr. and Mrs. Dean Morrison
Stewart Morton
Louis Muchy
Mr. and Mrs. Darrell Mueller
Martha Muirhead
Paul and Roberta Mundie
Mrs. Harriet K. Munguia
Mr. and Mrs. James Murad
Dr. and Mrs. Harold Murphee
Daniel J. Murphy
Dr. and Mrs. Anton C. Musladin
Mr. and Mrs. Kelvin K. Neil
Dr. and Mrs. T. S. Nelson
Dr. J. W. Newell
Colonel and Mrs. C. W. Nicolary
Charles E. Noble
Dr. Beatrice Nold
Dr. and Mrs. Paul W. Norquist
Forbes and Delores Norris
Gary Noss
Thomas O'Connor
James L. O'Dea
Mrs. Ernest L. Offen
Mr. and Mrs. C. Y. Offutt
Mary Ann Okleson
Mr. and Mrs. Jon Older
Mrs. Alfred J. Olmo
Dr. and Mrs. A. C. Olshen
Oscar E. Olson
Mr. and Mrs. Ernst Ophuls
Mr. and Mrs. John C. Opperman
Dorothy A. Orrick
Mrs. Dale L. Oscarson
Alton B. Otis, Jr.
Joan Sartorius Ottey
Sylvia Overholt
Mr. and Mrs. John R. Page
Dr. Donald M. Palatucci
Josephine M. Panganiban
Judge and Mrs. George Paras
Peter and Isabel Paret
Mr. and Mrs. E. R. Parks
Margaret Hayes Parsons
Dr. and Mrs. Frank R. Passantino
Mr. and Mrs. Fred Pavlow
Dr. Timothy A. Pedley
Peter A. Pender
Dr. and Mrs. Roland K. Perkins
Michael and Louise Pescetta
Dr. John Peschau
Shirley and Rollin R. Peschka
Mrs. Lester S. Peterson
Jefferson E. Peyser
Morris E. Philips, Jr.

Howard Phillips
 Mr. and Mrs. Herman Phleger
 William S. Picher
 Louis I. Pigott, Jr.
 Mr. and Mrs. Milton Pilhashy
 Mr. and Mrs. David E. Pinkham
 Michel Pisani
 Paul and Helen Pocher
 Dr. Paul E. Poenisch
 John L. Porter, Jr.
 Ralph L. Preston
 Mrs. Donald Pritzker
 Dr. and Mrs. Terrence M. Quick
 Joan Quigley
 Ruth Quigley
 Mildred J. Quinby
 Michael G. Rafton
 Dr. and Mrs. H. E. Raitano
 Mr. and Mrs. J. George Rakonitz
 James G. Randall
 Filomena M. Ranuio
 Dr. Kenneth Rashid
 Mr. and Mrs. Richard H. Rasmussen
 Dr. and Mrs. George Raust, Jr.
 Mrs. Vivienne Raven
 Mr. and Mrs. Donald Ravitch
 Dr. and Mrs. Dale F. Redig
 Robert M. Refvem
 Mr. and Mrs. Robert S. Reis
 Dr. and Mrs. Paul R. Rhodes
 E. Jerome Richards
 Andrew M. Riolo
 Dr. and Mrs. Patrick Robertson
 Mr. and Mrs. Roy B. Robinette
 Mr. and Mrs. Alan Robinson
 Mrs. Henry W. Robinson
 Paul A. Macaulay Robinson
 Mr. and Mrs. Peter Rocchia
 Alan Rockwell
 Mr. and Mrs. Ralph J. Roesling
 Dr. and Mrs. Ernest S. Rogers
 Mr. and Mrs. John G. Rogers
 N. Stewart Rogers
 Mrs. Nathan Rogers Sr.
 Sylvia Rohde
 Mr. and Mrs. Ralph Romney
 Mrs. Leon L. Roos
 Dr. and Mrs. Hugh Rose
 Barr Rosenberg
 Mr. and Mrs. Millard Rosenblatt
 Harriet Ross
 Dr. and Mrs. Leonard Rubinger
 Mrs. Bliss Rucker
 Mrs. Joseph L. Ruegg
 S. W. Sackett
 Mrs. C. R. St. Aubyn
 Mr. and Mrs. Bertram Sampson
 Dr. and Mrs. John J. Sampson
 Dr. and Mrs. Bruce Sams, Jr.
 Benjamin Sanders
 Mr. and Mrs. Charles Sargent
 Mr. and Mrs. Alfred Saroni, Jr.
 Louis Saroni, II
 Mrs. John Sassell
 Alexander Sanderson
 Dr. William Sawyer

Richard Schellinger
 Mr. and Mrs. George B. Scheer
 Mrs. Walter Schilling
 Mr. and Mrs. Donald Schine
 Kurt and Barbara Schlesinger
 Mr. and Mrs. Frederick Schlosser
 Dr. and Mrs. Leon Schmidt
 Dr. and Mrs. Thomas Schmitz
 Judge and Mrs. Robert H. Schnacke
 Herbert Scholder
 George V. Schreiner
 Mr. and Mrs. Royce H. Schulz
 Mrs. Karl F. Schuster
 Murray A. Schutz
 Mr. and Mrs. S. Donald Schwabacher
 Mr. and Mrs. William A. Seavey
 Mrs. Martin J. Seid
 Mr. and Mrs. Francis Seidler
 Mr. and Mrs. Adolf K. Seiler
 Mr. and Mrs. Edwin A. Seipp, Jr.
 Mrs. A. Setrakian
 Grant A. Settlemier
 Patricia A. Sevison
 Mrs. Ben Shane
 Mrs. Floyd C. Shank
 Maryanna G. Shaw
 Thomas L. Shelton
 Dr. A. Jess Shenson
 Dr. Ben Shenson
 Mrs. Louis Shenson
 Dr. and Mrs. William A. Sheppard
 Mr. and Mrs. Jack C. Shnyder
 Mr. and Mrs. Lawrence L. Shrader
 Dr. and Mrs. Edward Sickles
 Alberta E. Siegel
 Dr. and Mrs. Charles Silver
 Mr. and Mrs. Sol Silverman
 Dr. D. E. Silvius
 Mr. and Mrs. Ronald B. Simpkins
 Mona Skager
 Mrs. Verne L. Skjonsby
 R. G. Skogland
 Beatrice B. Slater
 Mr. and Mrs. Frank H. Sloss
 Dr. Chandler S. Smith
 David R. Smith
 Russell G. Smith
 Ruth Freeman Solomon
 Mr. and Mrs. Allan E. Sommer
 Mr. and Mrs. Joshua L. Soske
 Mrs. Cynthia Soyster
 Margaret and John E. Sparks
 Mrs. Conrad Speidel
 Mrs. Fann Spivock
 Mrs. Victor B. Staadecker
 Emillie E. Stamm
 Mr. and Mrs. Kenneth M. Stampff
 Dr. and Mrs. Tibor Stefansky
 Alan R. Stein
 Mr. and Mrs. William D. Stein
 Harry and Elsie Stern
 Dr. and Mrs. Lawrence D. Stern
 Stanford Stevenson
 Mr. and Mrs. Robert J. Stewart

Mr. and Mrs. Samuel B. Stewart
 Joseph A. Stockdale
 L. R. Stoeven, III
 Dr. and Mrs. E. Frederick Stolte
 Mr. and Mrs. Grover C. Stone
 Dwight V. Strong
 Dr. Jerome M. Strong
 Dr. J. M. Stubblebine
 Mr. and Mrs. Barry Stubbs
 Tanya Sudduth
 Mr. and Mrs. Bert O. Summers
 Boris Sutter
 Dr. and Mrs. Alan D. Swensen
 Dr. Edward L. Talberth
 Mr. and Mrs. Curtis S. Tamkin
 Mr. and Mrs. Forrest Tancer
 Carl Taylor
 L. Jay Tenenbaum
 Mr. and Mrs. Milton W. Terrill
 Mr. and Mrs. Nicholas G. Thacher
 Tito Dade Thieriot
 Mr. and Mrs. F. J. Tilton
 Cyril Tobin
 Dr. Donald M. Traeger
 Mrs. Grover D. Turnbow
 Dr. Kathleen B. Unger
 Dr. and Mrs. John R. Upton
 Dr. and Mrs. John Urquhart
 John Valerga
 Frank Van Steenburg
 Mr. and Mrs. George Vare, Jr.
 Mr. and Mrs. Alexander Von Hafften
 Mr. and Mrs. Bruce Walker
 Mr. and Mrs. Richard C. Walker
 Mrs. Willis Walker
 Mr. and Mrs. Edward B. Wallis
 Dr. Arthur W. Ward, Jr.
 Mr. and Mrs. Norman Wechsler
 Dr. and Mrs. Harry Weinstein
 Mr. and Mrs. William E. Weisberger
 Paul E. Weiss
 Mrs. James M. Wells
 Charles F. Weyman
 Margaret C. Weymouth
 Mr. and Mrs. Rollin C. Wheeler
 Mrs. Clem Whitaker
 Mr. and Mrs. George B. White
 Mrs. R. Stacy White
 Paul W. Wilkinson
 Mr. and Mrs. Orris W. Willard
 Thomas E. Williams
 Dr. Glenn E. Willoughby
 Mr. and Mrs. Charles Winchester
 Mrs. Dean Witter
 Victor Wong
 Mrs. Casimir J. Wood
 Mr. and Mrs. J. L. Wrathall
 Dr. and Mrs. Frank W. Young
 Dr. and Mrs. Paul F. Youngdahl
 Charles Zaninovich
 Mrs. C. F. Zobel
 Mrs. Amos Zuchli
 Michael Zullo
 Mr. and Mrs. Clerin W. Zumwalt
 David Zussman

Profiles

GIANANDREA GAVAZZENI



Dean of Italian conductors, Maestro Gavazzeni makes his San Francisco Opera debut this season leading all performances of *Adriana Lecouvreur* and *Aida*. Born in Bergamo, the birthplace of Gaetano Donizetti, he studied with Ildebrando Pizzetti at the Verdi Conservatory in Milan. He debuted with La Scala in 1948 and remained there for twenty consecutive seasons as principal conductor (with ten opening nights) until becoming its artistic director in 1967. He held that post until 1972. Considered a leading interpreter of the works of Verdi, he also has a predilection for the *bel canto* repertoire and the verismo works of his close friends Mascagni, Giordano, Zandonai, Pizzetti, Catalani and Cilea. Outside of Italy Maestro Gavazzeni has conducted at the Vienna Staatsoper and at the Salzburg Festival, in Geneva, throughout Germany, in Budapest and at the Teatro Colon in Buenos Aires. In the United States his first appearance was with Chicago's Lyric Opera in 1957, where he returned in 1959 and 1960. His Metropolitan Opera debut occurred on the opening night of the 1976-1977 season with *Il Trovatore*. He conducted the first intercontinental opera radio broadcast live by satellite in January 1977—a performance of *Norma* from La Scala with Montserrat Caballé and Tatiana Troyanos. Maestro Gavazzeni has recorded for various companies and has written over twenty volumes of music criticism, journals and various other works on music and literature.

RAF VALLONE



Star of the international stage and screen, Raf Vallone makes his American debut as an opera director with *Adriana Lecouvreur*, which opens the 1977 San Francisco Opera season. His initial engagement in this field was in a new production of Bellini's *Norma* at the Teatro Regio in Turin in 1974, also with soprano Renata Scotto in the title role. Vallone is a renaissance man of the theater with various billings as actor, director and playwright. He has written a play for the Italian stage, has had numerous directorial assignments in Italy and France, and has appeared in several plays in both countries. Perhaps his most famous role as an actor is the stevedore Eddie Carbone in Arthur Miller's *A View from the Bridge*. It served as his triumphant debut on the Paris stage in Marcel Aymé's adaptation of the Miller work, directed by Peter Brook. He later appeared in the film version of the play, for which he won Italy's Donatello David Award for the best performance by an actor in 1962. He has starred in over fifty films since his first appearance in the celebrated *De Santis Bitter Rice* in 1948. He subsequently performed in English, French, German and Spanish, as well as in Italian, in films by such eminent directors as Carné, Germi, De Sica and Lattuada. Vallone has lived in Hollywood where he starred in several of his most successful films. His latest film is *The Other Side of Midnight*, based on Sidney Sheldon's best-selling novel, and he will soon appear in *The Greek Tycoon*.

BONITA ROSE



Choreographer Bonita Rose is making her debut with San Francisco Opera in its opening production of the 1977 season, *Adriana Lecouvreur*. Miss Rose received her training in classical ballet and attended the Department of Theater and Dance of the California Institute of the Arts, where she was awarded a Bachelor of Fine Arts degree in 1973. She also studied in the graduate school of choreography at U.C.L.A. In 1971 she joined the Bella Lewitzky Dance Company, with which she performed for a year and a half. She choreographed her first piece at the University of Nevada in 1972 and, in collaboration with Morton Subotnick, performed and choreographed *Light Sound Dance* for the Ojai Festival that year. In 1973 she became co-director of "Flavors," a dance company established to pursue original works and performances in the Los Angeles area, for which she choreographed several works. In addition to giving classes in modern dance at U.C.L.A., Miss Rose has also taught tap, ballet and jazz and, at the Hathaway Children's Village in Pacoima, California, she has organized and taught movement and motor skills classes for emotionally disturbed children.

CAL HIGHLIGHTS

in Zellerbach Auditorium

U.C. Berkeley

OXFORD-CAMBRIDGE
SHAKESPEARE COMPANY

in

"A Midsummer Night's Dream"

Oct. 3, 4

DANCERS OF BALI

with gamelan orchestra

Oct. 6

PHILHARMONIA HUNGARICA

Reinhard Peters, conductor

Oct. 7

GISELA MAY

with cabaret ensemble

Oct. 8

ORGANIC THEATRE
OF CHICAGO

"The Wonderful Ice Cream Suit"

(Bradbury) Oct. 13

"The Sirens of Titan"

(Vonnegut) Oct. 14, 15

ELIZABETH KEEN DANCE CO.

Oct. 19

CAL Ticket Office,

101 Zellerbach, U.C. Berkeley

(642-9988), major agencies.

Presented by the
Committee for Arts and Lectures



Where every crêpe is a specialty of the house.

Tempting crêpe entrées and desserts, hearty soups and delicious salads...for lunch, dinner, a late supper or weekend brunch. And for a sweet snack anytime, a luscious dessert and coffee. Come and enjoy! Open daily.

Wines • Cocktails

San Francisco
341 Sutter St. • Ghirardelli Square
San Mateo San Jose
Hillsdale Mall 335 S. Winchester
Concord
SunValley Mall



BankAmericard • Master Charge
American Express • Diners Club

THOMAS MUNN



Thomas Munn returns for his second year as lighting designer and director of the San Francisco Opera. This season he takes on an additional responsibility as supervising scenic designer for *Adriana Lecouvreur* and *Faust*. A versatile artist whose productions have been seen on Broadway, off-Broadway, in films and on television, Munn recently created the scenery and lighting for the Netherlands Opera production of Verdi's *Macbeth* in conjunction with co-designer Robert Israel. Prior to that, he devised the lighting for the Dutch musical *The Angel of Amsterdam*, written to celebrate the 700th anniversary of that city. Munn was responsible for the lighting design at the Lake George Opera Festival for two seasons, which included productions of *The Crucible*, *Tosca*, *Rigoletto*, *Die Fledermaus*, *La Traviata* and *The Magic Flute*. He has created designs for the Kansas City Lyric Theater, the Minnesota Opera Company and the Michigan Opera Theater, among others. In addition to his work in opera, Munn has designed over thirty industrial shows and was the resident designer for the Mary Anthony Dance Theater of New York for six years. Local audiences will remember his imaginative lighting for the new productions of the 1976 season, *Thaïs*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria Rusticana*, *I Pagliacci* and the world premiere of *Angle of Repose*. Munn's designs will be featured in the 1978 Netherlands Opera production of Alban Berg's *Lulu*.

RENATA SCOTTO



Internationally renowned soprano Renata Scotto sings the title role in Cilea's *Adriana Lecouvreur* for the first time in her career. Born in Savona, on the Ligurian Riviera, she began her vocal studies as a mezzo soprano. She moved to Milan, where she studied with famed Spanish soprano Mercedes Lloper, who persuaded her to switch to the soprano repertoire. Until recently Miss Scotto has been known primarily for her unique interpretations in the *bel canto* literature, including the title role in *Lucia di Lammermoor*, Norina in *Don Pasquale*, Adina in *L'Elisir d'Amore*, Elvira in *I Puritani* and, her first international success, Amina in *La Sonnambula*, performed at the Edinburgh Festival. In the less frequently performed repertoire she has sung the title roles in Spontini's *La Vestale* at the Maggio Musicale in Florence, Bellini's *Zaira* in Catania, Donizetti's *Anna Bolena* with Houston Grand Opera and Griselda in Verdi's *I Lombardi*. In the last few seasons she has undertaken several roles in the dramatic soprano repertoire, where she has achieved equal success. In Turin she has triumphed in *Norma* and as Amelia in *Un Ballo in Maschera*; and in Paris and San Francisco as Leonora in *Il Trovatore*, the role with which she opened the 1976-1977 Metropolitan Opera season to great acclaim. This past year has been an especially busy one for Miss Scotto in New York City. In addition to Leonora, she also sang Berthe in Meyerbeer's rarely performed *Le Prophète* and both Mimi and Musetta in *La Bohème*. As Mimi she captivated over six million television viewers when the Metropolitan production was shown over live television.

ELENA OBRAZTSOVA



PAMELA SOUTH



Russian mezzo soprano Elena Obraztsova captivated American critics when she appeared in New York and Washington, D.C., during the historic first visit of the Bolshoi Opera to this country in 1975. When she portrayed Azucena for her debut with an American opera company in the all-star *Il Trovatore* which opened the 1975 San Francisco Opera season, critics and audiences were equally enthusiastic. She consolidated this impression with outstanding performances of Dalila's "Mon coeur s'ouvre à ta voix" and the dramatic fourth act duet from *Aida* with Placido Domingo during the 1976 Fol de Rol. Miss Obraztsova's repertoire includes such diverse roles as Orfeo in Gluck's *Orfeo ed Euridice*, Adalgisa in Bellini's *Norma*, Princess Eboli and Ulrica in Verdi's *Don Carlo* and *Un Ballo in Maschera*, Santuzza in Mascagni's *Cavalleria Rusticana*, Kundry and Ortrud in Wagner's *Parsifal* and *Lohengrin* and the mezzo heroines of such Russian classics as *The Tsar's Bride*, *Prince Igor*, *Khovantchina* and *Pique Dame*. Following graduation from the Leningrad Conservatory, she was immediately engaged by the Bolshoi Opera where she debuted as Marina in *Boris Godunov*. She won numerous gold medals in international competitions, including the 1970 Tchaikovsky Competition, the first Glinka All-Union Competition in Moscow in 1963 and the Eighth World Festival of Youth and Students in Helsinki in 1962. Audiences in the West were first able to hear her perform in opera during the Bolshoi visits to La Scala in 1964 and to the Montreal Expo in 1967. Last year at the Metropolitan she made her debut as Amneris in *Aida*.

After her highly successful debut with Spring Opera Theater, which showed her versatility as a singing-actress as the Prima Donna in Donizetti's light-hearted farce *Viva La Mamma* and Servilia in Mozart's opera seria *Titus*, Pamela South returns for her third consecutive season with San Francisco Opera to portray Jovenot in *Adriana Lecouvreur*, Echo in *Ariadne auf Naxos*, and a lady-in-waiting in *Turandot*. In 1973 she won both the Seattle Opera and San Francisco Opera Regional Auditions and placed third in the Metropolitan Opera Regional Auditions. She debuted with Seattle Opera that year in *Rigoletto* and was chosen for the Merola Opera Program where she sang Pamina in *The Magic Flute*. This led to contracts with Western Opera Theater, with which she toured the Western States and Alaska in 1975 and 1976 in such roles as Susanna and Barbarina in *The Marriage of Figaro* and Gabriella in Cherubini's *The Portuguese Inn*. Miss South's debut in the San Francisco Opera international season came in 1975 as Giannetta in *L'Elisir d'Amore*. During her first two seasons with the Company her roles have included Christa in *The Makropulos Case*, Mascha in *Pique Dame*, Nella in *Gianni Schicchi* and Papagena in *The Magic Flute*. As a soloist she appeared in 1975 and 1976 with the San Francisco Symphony Pops Concerts, conducted by Arthur Fiedler, and with the Anchorage Symphony. Miss South is the U.S. Steel Affiliate Artist in the Affiliate Artists/San Francisco-Opera Program.



Holiday Magazine Award
Since 1965

After Opera/Theatre Suppers

Hans Brandt, Maitre d'Hotel
Alphonse Acheritogaray,
Chef de Cuisine

Dinner served from 5:30 p.m.
Open till 1:00 a.m.

419 O'FARRELL STREET
SAN FRANCISCO

776-3600

Valet Parking—both restaurants

also visit

مراكش
Marrakech
Restaurant

San Francisco's original
Moroccan Cuisine

Diego Flores, Chef de Cuisine
Personal Chef of
KING MOHAMMED V

417 O'FARRELL STREET
SAN FRANCISCO

776-6717



Rare Antique Jewelry



Flower Ring with
diamonds, rubies \$2000

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

Barra
of Italy

IMPORTED
FASHION
EXCITEMENT

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

MILDRED TYREE



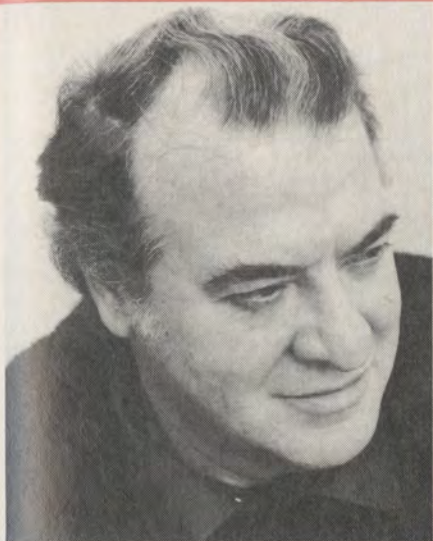
Mezzo soprano Mildred Tyree, who makes her debut with San Francisco Opera this season, is currently singing leading roles with the Luzern Stadttheater. A former student at the Cincinnati Conservatory of Music and the Academy of Vocal Arts in Philadelphia, she first appeared in opera with the Chautauqua Opera Association in 1971 and 1972. From 1971 through 1973 she was also on the roster of the Gran Teatro del Liceo in Barcelona. She sang for four seasons with Philadelphia Lyric Opera and in 1974 was heard in France with the Opéra de Lyon and over the French radio network in Paris. In 1976 she was a member of the Basel Stadttheater. Miss Tyree's repertoire includes Dorabella in Mozart's *Così fan tutte*, Adalgisa in Bellini's *Norma*, Maddalena in Verdi's *Rigoletto*, Preziosilla in his *Forza del Destino* and Emilia in *Otello*, Siebel in Gounod's *Faust* and Olga in Tchaikovsky's *Eugene Onegin*. After her engagement here as Dangeville in *Adriana Lecouvreur*, Feklusha in *Katya Kabanova* and Wellgunde in *Das Rheingold*, she returns to Luzern to perform Rosina in *Il Barbiere di Siviglia*, Prince Orlofsky in Johann Strauss' *Fledermaus*, Cherubino in Mozart's *Le Nozze di Figaro* and the Composer in Richard Strauss' *Ariadne auf Naxos*.

GIACOMO ARAGALL

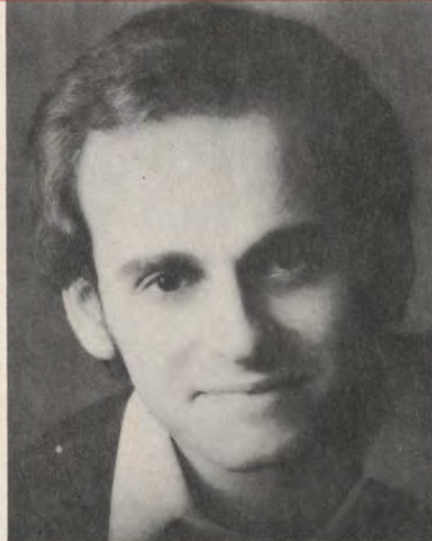


Celebrated for the beautiful lyrical quality of his voice and for his exciting stage presence, Catalan tenor Giacomo Aragall appears in his fifth consecutive season with San Francisco Opera to portray Maurizio in Cilea's *Adriana Lecouvreur* and the title role in Gounod's *Faust*. He made his local debut in 1973 as the Duke in Jean Pierre Ponnelle's provocative production of *Rigoletto*, returning for *Esclarmonde* and *Madama Butterfly* in 1974, *Werther* in 1975 and *Tosca* in 1976. Aragall emigrated to Italy in 1962, where he won first prize in the International Vocal Competition at Busseto, the birthplace of Giuseppe Verdi. The following year he made his operatic debut at Venice's La Fenice in that composer's *Gerusalemme*. Soon thereafter he was engaged by La Scala, first singing the title role of Mascagni's *L'Amico Fritz*. An accomplished athlete, Aragall would have participated with the Spanish gymnastics team in the 1964 Olympics had his musical career not progressed so rapidly. Debuts outside Italy followed in Vienna (1966) and at Covent Garden and the Metropolitan (1968). Since 1973 he has added several French roles to his repertoire. In addition to Werther and Roland in *Esclarmonde*, he has sung the title roles of Gounod's *Faust* and *Roméo et Juliette* and performed Des Grieux in Massenet's *Manon*, staged by Jean Pierre Ponnelle at the Vienna Staatsoper. During 1976 he teamed up with his compatriot Montserrat Caballé for a series of *Don Carlos* performances (Barcelona, Valencia, Madrid, and Vienna) and *Adriana Lecouvreur* (Barcelona).

GIUSEPPE TADDEI



JOSEPH FRANK



Veteran baritone Giuseppe Taddei hails from the old section of Genoa not far from the house where the virtuoso violinist Nicolo Paganini was born. While still very young he won a contest at the Teatro dell'Opera of Rome where he made his debut at 19. The war interrupted his career which was resumed in Vienna in 1948. He quickly became a favorite at the Staatsoper there and returns every year for series of performances. He also made a highly successful tour in England, Hungary and Czechoslovakia, and capped the first portion of his career with a portrayal of Figaro in *Le Nozze di Figaro* at the 1948 Salzburg Festival. Returning to Italy, he became a regular performer at La Scala where he sang over 70 roles. His vast repertoire ranges from early to contemporary opera and he has recorded more than 20 full-length works by Mozart, Rossini, Donizetti, Verdi, Puccini and Leoncavallo. Taddei recently scored a great personal success as Mamma Agata in Donizetti's spoof *Le Convenienze ed inconvenienze teatrali* (alias *Viva La Mamma*) at the 1976 Bregenz Festival. This was followed by performances in the title role of Verdi's *Falstaff* at both Toulouse and Turin. With the role of Michonnet in Cilea's *Adriana Lecouvreur* he returns to San Francisco Opera after a long absence. His previous appearances with the Company were as Macbeth and Scarpia in the 1957 season and as Gianni Schicchi in the 1958 season.

Tenor Joseph Frank in his fourth season with the Company adds four more portraits to the impressive gallery of character roles he has already performed with San Francisco Opera: L'Abbé in *Adriana Lecouvreur*, the Dancing Master and Scaramuccio in *Ariadne auf Naxos* and Pong in *Turandot*. In 1973 he made his New York debut in *Three Church Fables* (*Curlew River*, *The Burning Fiery Furnace* and *The Prodigal Son*) by Benjamin Britten under the direction of Nathaniel Merrill for the Concert Artists' Guild. After performing Almaviva in *Il Barbiere di Siviglia* in Capetown, South Africa, in 1974, he debuted with Spring Opera Theater as Pedrillo in the 1975 production of *The Abduction from the Seraglio*. In the 1975/1976 season he appeared as the old roué in *Manon*, as Nick in *La Fanciulla del West*, and as Piquillo in *La Perichole* with various companies. In the summer of 1976 Frank was associated with Cincinnati Opera, performing in *Carmen*, *Tosca*, *The Ballad of Baby Doe* and Jerome Kern's musical *Showboat*. San Francisco audiences will remember his vivid portrayals of such roles as Trabucco in *La Forza del Destino* and the Reverend Horace Addams in *Peter Grimes* in 1976, Valletto in *L'Incoronazione di Poppea*, L'Incredibile in *Andrea Chenier* and Monostatos in *The Magic Flute* in 1975, and Goro in *Madama Butterfly* and Hortensius in *Daughter of the Regiment* in 1974.



festival of the spirit

Newman Hall, Berkeley

SAINT JOAN
Bernard Shaw
September 15
September 17

ELEANOR STEBER in Recital
September 20

DIALOGUES OF THE CARMELITES
Francis Poulenc
September 22
September 24

Tickets: Musical Offering
2433 Durant Avenue
Berkeley (849-0211)



*Konsistent
Kantonese
Kulinary
Karisma*

冠園 Kan's

708 Grant Ave San Francisco
982-2388

THE CURTAIN GOES UP, ON A SPARKLING NEW SEASON AT BRITEX FABRICS

146 GEARY STREET

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.

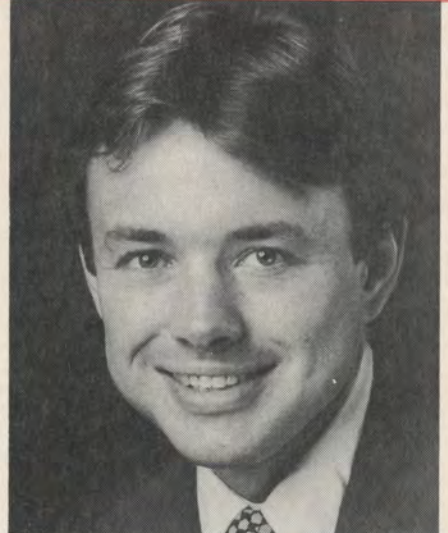
Bank of America Center
555 California Street
Reservations 433-7500

JAMES COURTNEY



James Courtney returns for his third season with San Francisco Opera to sing the Prince of Bouillon in *Adriana Lecouvreur*, Méphistophélès in the student matinee and special popular-priced performance of *Faust* and Tommaso in *Un Ballo in Maschera*. This spring he performed Zuniga in *Carmen* and Death in Gustav Holst's chamber opera *Savitri* with Spring Opera Theater. He first appeared with SPOT in *L'Amico Fritz* and *The Passion According to St. Matthew* in 1975. That summer he was a member of the Wolf Trap Company and sang roles in four twentieth century works: Britten's *Albert Herring*, Copland's *The Tender Land*, Ravel's *L'Enfant et les sortilèges* and Ward's *The Crucible*. A finalist in the 1974 San Francisco Opera Auditions, he joined the Merola Opera Program and sang Don Basilio in *Il Barbiere di Siviglia* at Sigmund Stern Grove and Sarastro in *The Magic Flute* at the Paul Masson Mountain Winery. He has also appeared extensively with Brown Bag Opera. Courtney has performed with Tucson Opera for the past two years, first as Colline in *La Bohème* and last year as Méphistophélès in *Faust*. His previous appearances with San Francisco Opera include the 1974 productions of *Daughter of the Regiment*, *Otello* and *Manon Lescaut*, and the 1975 productions of *Pique Dame*, *Simon Boccanegra*, *Andrea Chenier*, *Gianni Schicchi* and *The Magic Flute*.

JOHN DAVIES



In his third year with San Francisco Opera, bass-baritone John Davies sings Quinault in *Adriana Lecouvreur*, Wagner in *Faust*, a Lackey in *Ariadne auf Naxos* and a Servant in *Un Ballo in Maschera*. Before his appearance in the 1977 Spring Opera Theater season as the Composer in Donizetti's *Viva la Mamma*, he completed an engagement with the Opera Company of his native Boston in Puccini's *La Bohème* and Glinka's *Ruslan and Ludmilla*. A two-year veteran of Western Opera Theater, he has appeared in its productions of *The Barber of Seville* as Bartolo, *The Marriage of Figaro* as Figaro, and *Don Giovanni* as Leporello. Last fall, in his second season with the Company, he was heard in productions of *La Forza del Destino*, *Tosca*, *The Makropulos Case*, *I Pagliacci* and *Angle of Repose*. He has sung the title role in the coronation scene of *Boris Godunov* with the Detroit Symphony Orchestra and has been heard on several occasions as soloist with the Boston Symphony Orchestra. In 1976 Davies made his third appearance as soloist during the San Francisco Pops Concerts, conducted by Arthur Fiedler.

ROBERT JOHNSON



Young lyric tenor Robert Johnson makes his initial appearance with San Francisco Opera this season in three roles: Poisson in *Adriana Lecouvreur*, Brighella in *Ariadne auf Naxos* and Bruno in *I Puritani*. His debut in opera occurred with the Chicago Symphony Orchestra in a concert performance of Purcell's *Dido and Aeneas* in 1968. Also in the Windy City he performed for several years at the Grant Park Concerts in *The Merry Widow*, *The Bartered Bride* and *L'Heure Espagnole*. In 1971 Johnson sang Ferrando in *Così fan tutte* with New York City Opera, a role which he repeated at the Glyndebourne Festival in 1975. During the 1974-1975 season he toured with the Goldovsky Grand Opera Theater as Alfredo in *La Traviata* and Don Ottavio in *Don Giovanni*. For the past three summers he has been a member of the Lake George Opera Festival troupe, singing Tom Rakewell in *The Rake's Progress*, Fenton in *Falstaff*, Des Grieux in *Manon* and, most recently, Ernesto in *Don Pasquale*. Earlier in 1977 Johnson portrayed Almaviva in *Il Barbiere di Siviglia* with New Orleans Opera and Jenik in *The Bartered Bride* with Pittsburgh Opera.

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 _____

TRADER VIC'S



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

20 Cosmo Place, San Francisco
776-2232

CORNER COOKBOOK
50 Maiden Lane
San Francisco
• CA 94108 •
(415) 781-2190

• COOKBOOK LOVERS •

International & regional cookbooks • Wine books
Herbals • Bread making & kids' cookbooks • Unusual small press items • Culinary cards • Aprons
Wrapping paper



1944 Union Street, San Francisco • 922-9022

MUSIC FROM THE
17th AND 18th CENTURIES:
THE ENGLISH PLEASURE GARDENS
THE FRENCH COURTS · BAROQUE PAGEANTRIES

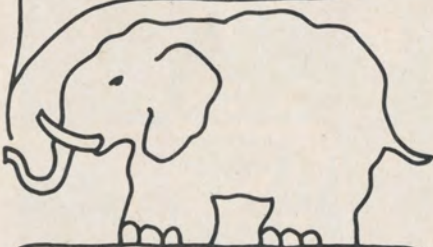
VICTORIA HURD
harpsichordist

DINNERS
RECEPTIONS

345-4224



*Don't forget! Join
me at the club for
dinner I mean the
White Elephant
Restaurant*
of course!*



*Dine on continental delights
such as Roast Duck Marnier or
Beef Wellington in the intimate
candlelite atmosphere of an old
english club.

Dinner daily 5:30 pm-10:30 pm

Late Night Suppers daily 10:30 pm-12:30 am

Also: Lunch/Tea 2:30 pm-5:30 pm

Sat. and Sun. Brunch 10:30 am-2:30 pm
or just Cocktails

Cheerio, see you anytime at

White Elephant
Restaurant

480 Sutter near Powell
Tele: 398-1331



The Shy Celebrity- Francesco Cilea

by Ruth Kreitzman

The magnificent reception which met *Adriana Lecouvreur* at its first performance in Milan on November 6, 1902, might have meant a heady triumph for a less level-headed individual than its composer, Francesco Cilea (1866-1950). The opera achieved instant acclaim, boasting a lyrical richness interpreted by an unrivaled cast, including Caruso and Pandolfini. It followed up its domestic success with performances in Buenos Aires in 1903, Covent Garden in 1904, Paris and Santiago in 1905, and St. Petersburg in 1906, and took its place among the repertoires of opera houses throughout the world. It climaxed Cilea's work as a composer, established him among his contemporaries, such as Puccini, Mascagni and Giordano, and won him invitations to work in the major music centers of Europe and America.

Cilea, however, was not swayed by accolades and ovations. He refused all the invitations and temptations. Nothing could lure him away from his career as a teacher and scholar. He was devoted to education. Out of a long professional career spanning more than 45 years, Cilea never allowed anything to come before his teaching, or to distract him from it. Once he had abandoned the theater and its demands, he never chose to return. All his major works were produced in a twenty-year period between 1889 and 1913. From then on, teaching took priority in his life. From 1913 to 1916 he was director of the Conservatory at Palermo, and from 1916 until his retirement in 1935, he was director at his alma mater, the Conservatory di San Pietro a Majella in Naples. Thus he returned to spend most of his life in the school which

One of the most exciting collections of jewelry under one roof.



Antique Chinese.
From the rare and unusual in antique or contemporary jewelry . . .

CAPRICE WEST
355 Presidio Avenue
(off Sacramento St.)
San Francisco, Ca 981-8701



JAMBALAYA

Housewares
Gift & Bath Shop

432 Castro Street, S.F.
552-2211

CAPEZIO[®]
DANCE-THEATRE
SHOP IN
SAN FRANCISCO
126 Post Street
Second floor • Room 201
(415) 421-5657
* Footwear for Dance *
Dancewear for All Occasions

Authentic Dishes from Southern Italy

La Scala Ristorante

Serving Lunch & Dinner

Full Bar until 2 am

885-2222

414 O'Farrell Street
(around the corner from Curran Theater)
Ample Parking

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

ANTIQUES

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

THE neighborhood

3917 Grand Ave., Oakland/Piedmont
655-1771



Francesco Cilea (left, standing) joins other renowned composers Engelbert Humperdinck (standing center) and Jules Massenet (seated, left) and conductor Cleofonte Campanini (standing, right) as judges in the musical competition of the Italian publishing house of Sonzogno in 1905.

he had first entered as a student in 1879, at the age of twelve.

It was one of those happy sets of circumstances which brought Cilea to the school in Naples that played such an important role in his life. If not for a chance meeting with Francesco Florimo, Cilea might have exchanged his music scores for law volumes, and the music world would have been robbed of one of its most devoted mentors. Cilea was destined to follow in his family's footsteps, and study law in Naples, when Florimo intervened. Florimo, fellow-Calabrian, renowned librarian of the Collegio di Musica, first historian of the Scuola Musica Napoletana, and close friend of Bellini, heard two piano pieces composed by Cilea at the age of nine. He recognized the boy's talents and convinced Cilea's parents that their son should study music. They bowed to Florimo's opin-

ion, and Cilea began his studies in Naples. He was a diligent and assiduous student, characteristics which no doubt shaped his work in later years. They may have been responsible in part for his predilection for a scholarly career, and for his unsustained creative activity.

Even though Cilea has a respectable reputation as one of the chief followers of the Neapolitan School, and holds a place among the *veristi* of his time, he is perhaps more remarkable for his dissimilarities to his peers than for his affinities with them. He was an intellectual, and a loner. He was not a man of overwhelming passions or flamboyant tastes and ideas. By nature he was rather shy and reserved, with a strong sense of self-criticism and professional rigor. He was reluctant to take part in the somewhat turbulent and unsettled life of the theater, and



hesitant to embrace a career as an opera composer. He approached teaching with considerably more enthusiasm. By contrast to his fellow-artists, his very lack of temperament distinguished him as an extremely stable personality in the artistic milieu. Amidst the bared emotions and primitive passions of *fin-de-siecle* dramas, Cilea expressed a sensitive lyrical quality wrapped in a hazy melancholy.

Cilea is placed among the *veristi* more for his historical position than for his typification of that movement. The year before Mascagni won Sonzogno's contest for one-act operas with *Cavalleria Rusticana* (1890), Cilea had presented an academic thesis for his diploma. The thesis was called *Gina* and was a three-act melodrama, performed at the Conservatory Theater. Among the fellow-students who supported and helped him in this venture

Cointinette's

Heirloom JEWELRY inc.

*Unusual Estate Pieces
acquired from all over the world —
sold below their replacement value.*

(Estate Jewelry)

276 Post Street, San Francisco

362-4869

RODGERS

THE CONCERT HALL ORGAN
For Church, Synagogue or Home



Carnegie Hall, New York City

ORGAN ARTS, LTD.

183 Golden Gate Avenue, San Francisco - (415) 861-1891
Your Representative for RODGERS, RUFFATI and GEMINI organs.



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



PICASSO • RIVERA • SIQUEIROS • TAMAYO • TARRAGO • TAYLOR • ZUÑIGA

ALVAR • BASKIN • BECKER • BOULANGER • BRAGG • CALDER • CHAGALL •



BOULANGER

IN ATTENDANCE • OCTOBER NINETEENTH • 6-9 PM

HARCOURT'S GALLERY

535 POWELL • SAN FRANCISCO, CA. 94108 • (415) 421-3428

• OROZCO • NIERMAN • NIEMAN • MOTI • MIRO • MERIDA • MAGSINO •

• COUTURIER • CUEVAS • DALI • FRIEDEBERG • FRIEDLAENDER • GRANIZO •

were Leoncavallo and Giordano, both also destined to fame, if not exactly fortune, by the end of the century. *Gina* was a success and attracted the attention of Sonzogno, the Milan editor and music publisher, who promoted so many new works and composers, and who was later responsible for the Italian season in Paris in 1905, during which *Adriana Lecouvreur* was introduced to the French public. Sonzogno's music contest attracted enormous talents, and a stable of young musicians clustered around him and his competitor, Ricordi. A commission from Sonzogno was an enviable prize, and Cilea welcomed his sponsorship. Impressed by *Gina*, Sonzogno commissioned a second work from Cilea. In response he composed an opera in three acts, *Tilda*. During the two years in which he worked on *Tilda*, Cilea was also teaching piano at "his" conservatory in Naples. *Tilda* was performed for the first time in April 1892, the same year as Cilea's friend, Leoncavallo, set another cornerstone of *verismo* with *Pagliacci*, also composed for Sonzogno. *Tilda* was a huge success at its opening in Florence, and was performed later that year in Vienna. Cilea ceased teaching, and turned to composing.

His break from teaching was purely temporary, however. By 1896 he had moved to Florence to take up a position as a professor of harmony at the Istituto di Musica, where he stayed until 1904, a period during which his two most famous works were first performed. The first one, however, *L'Arlesiana* (taken from the same Daudet play for which Bizet wrote music), went through a number of revampings before it achieved more than a lukewarm reception. In its original form, presented in 1897 in Milan, it met with little enthusiasm, despite Caruso's performance. It was clear, especially to a sensitive critic like Cilea, that the work needed to be improved. He recognized the possibilities of certain drastic changes, added an act, and presented

the new version in 1898. This time it scored a great success. Still dissatisfied, however, Cilea worked on it over the next few years, and in 1910 yet another version was ready, enriched by music previously not included. This version was extremely well-received at its first performance in 1912, but that was not to be the end of it for a composer so acutely aware of any shortcomings. Later still Cilea added a prelude interwoven with the most significant cues of the score. The opera is said to be remarkable for a number of passages of outstanding melodic suggestion, and the famous *Lamento di Federico* has become a test piece for the lyrical tenor in Italy, and equal to certain passages by Massenet. Not surprisingly, this role presented Caruso with one of his great triumphs.

But none of these matched up to the success of *Adriana Lecouvreur*. It brought Cilea international recognition, which he, despite his shyness and reticence to become a public figure, enjoyed with some modesty. At the Covent Garden production in 1905, he took several curtain-calls at the end of the performance to acknowledge the riotous applause. He must have felt the same pleasure and gratification when, forty years later, the new Teatro Lirico Sperimentale di Spoleto opened with a performance of *L'Arlesiana* at which Cilea, present in the audience, received the enthusiastic applause for his work. For, in those forty years, Cilea had participated hardly at all in the theater. *Adriana Lecouvreur* did not prove to be a precedent. The following work, *Gloria*, first performed at La Scala in 1907, conducted by Toscanini, did not fulfill any promises. The final years of Cilea's creative period were on the wane. 1909 was remarkable simply for the fact that he wrote *Matrimonio Selvaggio*, a work which was never edited. The year after *L'Arlesiana* was performed in its final version, 1913, he returned to his teaching ca-

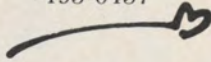


The Jackson Square area is a living reminder of San Francisco's early flair for style. Pre-earthquake warehouses — many built from the salvaged timber and ballast bricks of sailing ships — live today as showcases and studios. On the site of the historic Montgomery Block — epicenter of early commerce — stands The Pyramid, a modern classic that's become one of our most recognizable landmarks. Yesterday and today, sound utility and dramatic design, a style that fits the feel of San Francisco! The car — a Porsche 924 from California Porsche/Audi, a combination of utility and design destined to become a classic. Visit California Porsche/Audi, a San Francisco landmark for automobiles that distinctively suit the San Francisco style.

**CALIFORNIA PORSCHE
AUDI, INC.** 1701 VAN NESS AVE • SAN FRANCISCO
CALIFORNIA 94109 • (415) 771-4070

Ruby's

The Best.
lunch, dinner, Sunday brunch
south of Market at
Fourth & Brannan
495-0457



(great parking)

Sotheby Parke Bernet

Founded 1744
The largest firm of
Art Auctioneers &
Appraisers in the world

PAINTINGS & SCULPTURE
BOOKS & MANUSCRIPTS
FURNITURE • JEWELRY
SILVER • PRINTS
CERAMICS
RUGS • TAPESTRIES
ANTIQUITIES • ORIENTAL
AND
OTHER WORKS OF ART

San Francisco representative:
Mr. Andrea di Socebran, 210 Post Street
San Francisco, Ca. 94108, tel. 415/986-4982

A PLACE IN HISTORY \$395,000 DIABLO, CALIF.

This luxurious estate was built in 1916 by one of California's early pioneer families and retains its timeless charm. Approx. 6800 sq. ft. of living area in the main house with 6 BR, 6 BA, double living room, rec room and office. A poolside cabana includes kitchen and dressing rooms with bath. Extra large 4-car garage. The estate is on 1½ acres of superbly landscaped grounds adjoining the 18th fairway of the Diablo Country Club with century old oak trees and a private bridge crossing a creek. Only 30 minutes from San Francisco. For private showing or brochure, call AmWest Real Estate, 577 Ygnacio Valley Rd., W.C., (415) 937-8110, 932-2500 or 376-9094.



Francesco Cilea and his wife Rosa in July of 1950.

reer, and never left it again until his retirement in 1935.

Little is known of Cilea's personal life and his interests and other occupations. As the director of the conservatory in Naples—"his" conservatory—he set an exemplary model of creating an educational environment. He was responsible for establishing, in 1928, the important Museo Storico in Naples, a cultural institution through which Cilea realized an old dream of his friend Florimo. On retiring in 1935, Cilea withdrew to a life of solitude at his home in Varazze, Liguria, where he lived until his death in 1950.

In his will he left all the copyrights to the performances of his works to a home in Milan for retired musicians, founded by Verdi, called the Casa di Riposo per Musicisti. His bequest carries a tribute which illustrates his own modesty and lack of ostentation. It reads: "In reverent homage to the great master who created a charitable institution for poor musicians, and in gratitude to the city which was the first to welcome and christen my works." □

Visit beautiful
British Columbia for an
unexcelled weekend of
operatic delight!

Save 10% by ordering package
prior to Sept. 15



VANCOUVER OPERA WEEKEND HOLIDAY

CANADA-THANKSGIVING—U.S.-COLUMBUS DAY



Don Giovanni

by Mozart—In Italian

**SUTHERLAND/MORRIS
CARIAGA/TOURANGEAU
MALAS/CHARBONNEAU
SUAREZ**

Directed by Norman Ayrton
Conducted by Richard Bonyngé

FRI. OCT. 7 - 8 P.M.

La Fille du Regiment

by Donizetti—In French

**CUCCARO/CLARK
CHIOCHIO/CHARBONNEAU**

Directed by Sandro Sequi
Conducted by Douglas Gamley

SAT. OCT. 8 - 8 P.M.

Le Roi de Lahore

by Massenet—In French

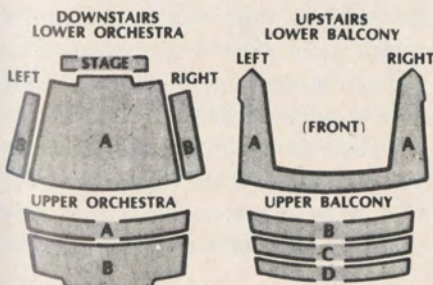
**SUTHERLAND/STEVENS
MORRIS/TOURANGEAU
OPTHOF/MALAS**

Directed by Sandro Sequi
Conducted by Douglas Gamley

SUN. OCT. 9 - 2 P.M.

RICHARD BONYNGE: ARTISTIC DIRECTOR

SECTION	OPERA WEEKEND ACTUAL PRICE	SAVE 10% BEFORE SEPT. 15	PAY ONLY
A	57.00	5.70	51.30
B	42.50	4.25	38.25
C	28.50	2.85	25.65
D	14.25	1.70	12.85



MAIL TO: VANCOUVER TICKET CENTRE
630 HAMILTON STREET,
VANCOUVER, BRITISH COLUMBIA V6B 2R3

NAME: _____

ADDRESS: _____

POSTAL CODE _____


Please reserve No. of seats _____ at price \$ _____ in section A ___ B ___ C ___ D ___.

TOTAL PRICE \$ _____

ENCLOSE CHEQUE OR MONEY ORDER MADE PAYABLE TO: VANCOUVER TICKET CENTRE
OR CHARGEX # _____ AMERICAN EXPRESS _____.

Signature _____

THE WATERFRONT



Honest Seafood
with a view to quench a thirsty spirit

Pier 7
Embarcadero at Broadway
San Francisco 391-2696
Valet parking. Major Credit Cards Accepted.
Ask your waiter for a complimentary
Pre-curtain Champagne Cocktail

Perfect Pre-theatre Dining

Rooney's

Cafe • Restaurant • Gathering Place

on 9th at Market St. just
one block from the Orpheum,
two blocks from the Opera House
and across the street from
Civic Auditorium

861-2820
Parking available

**ADVENTUROUS ?
PERIPATETIC ?
VIGOROUS ?**



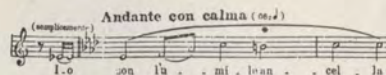
Join long range overland
EXPEDITIONS THROUGH AFRICA,
ASIA & SOUTH AMERICA. TRAVEL
in 4-wheel drive vehicles;
experience remote area &
cultures; spend as little
as \$370 or as much as \$2180
for an unforgettable journey
into another world.

**ENCOUNTER
OVERLAND**

369 Pine St., No. 516, San Francisco, CA 94104
(415) 421-7199

cissima effigie," "Ah! Che giova?", and the other lyrical numbers of the score.

Cilea's melodies share two characteristic features. One is a quirk in the underlying harmonies, which surfaces as an altered tone in the vocal line. The arresting quality of the opening phrase in Adriana's first aria, "Io son l'umile ancella," results from the harmonization of the B natural (marked "i*") with a chord that lies far outside the orbit of the A^b major tonic of the piece:



The other characteristic feature is the sequence—immediate restatement of a phrase at a higher or lower pitch. The composer was reluctant to abandon his always beautiful melodic ideas until he had repeated them several times in sequence. The duet of Adriana and Maurizio in Act II is built almost entirely of melodic sequences, and the mid-section of both soprano arias is constructed in similar fashion. Outside the set pieces, orchestral melodies such as the Princess theme are introduced and then repeated sequentially almost as a matter of course.

The musico-dramatic techniques in fashion at the turn of the century only encouraged Cilea in his tendency to repeat rather than elaborate or develop. Like other composers of the day he adopted Wagner's system of attaching musical themes to the important characters and plot elements of his drama. As in Wagner's works, when a character appears or is mentioned, the appropriate musical theme is sounded. But Cilea had no interest in using these themes to develop a quasi-symphonic structure or in advancing the course of his drama through subtle alterations in, or combinations of these themes. Rather, he merely restates the appropriate musical material at every appropriate moment. Adriana's entrances in Acts I, II, and III are accompanied by the melody of "Io son l'umile an-

cella"; and as beautiful as this melody is, it is doubtful whether we need to be reminded so many times that the actress believes herself to be the humble servant of her art. Were the aria theme any less attractive we would find these repetitions intolerable.

In a more sophisticated work such repetitions would represent a capitulation of the music-dramatist to the composer. But Cilea had no pretensions to sophistication. His approach to opera was that prevalent in Bellini's day—the beauty of the music was paramount, its aptness to the dramatic situation only desirable, and its originality in anything other than melody entirely unimportant. Three times the composer halts his drama in mid-course so that his soprano and tenor may sing a love duet. In general thrust these pieces are textually identical: "I love you because . . ." They also share a common musical structure: a melody of twelve or more bars is sung by one character and then repeated either by the other character or by both together; a few extra phrases may be inserted in the middle or at the end. Such an inflexible approach would be anathema to the real music-dramatist. It has only one justification, but that is a substantial one—the beauty of the pieces themselves.

Indeed no apologies need to be made for Cilea's *modus operandi*. To condemn it would be to condemn that of such illustrious forebears as Bellini and Donizetti, the bulk of whose work is more successful as music than as theater, but who were also responsible for *Norma* and *Lucia di Lammermoor*. If *Adriana Lecouvreur* is not on quite the same plane as those masterpieces, neither is it deserving of the neglect which after some initial international popularity early in the century it has suffered outside Italy. Like many more popular works it has attractions of various sorts, some complementing each other and some working at cross purposes. The play of Scribe and Le-

continued on p. 76

Opera Fair

A new event designed to appeal to San Francisco Opera "fans" of all ages will take place from noon to 6 p.m. on Sunday, October 9, not only in, but all over the War Memorial Opera House. It's designated as the first annual San Francisco Opera Fair and is meant as an opportunity to allow patrons to mingle informally with both stars and opera staff members and to raise money for the San Francisco Opera in the process.

The Fair is open to the public with a low admission charge of \$3.50 per person and only \$1.50 for children under twelve and for senior citizens. These tickets may be purchased at the Opera Box Office beginning September 10 and may also be ordered by mail. Admissions will be sold at the door on October 9. Everyone purchasing an admission ticket will automatically be entered into a drawing for various valuable door prizes.

Free musical entertainment will be provided throughout the Opera House. Food at low prices will be sold at various locations including quiche-and-salad in the basement, Swedish, French, Oriental and Middle Eastern plates in the Dress Circle, and an Opera Family Bake Stall offering home-made items by artists, chorus, orchestra, stagehands, staff members, etc. The Balcony Circle will be run as a special "children's floor" with clowns, jugglers, an organ grinder and monkey, and a frisbee contest.

Various craft booths are to be featured, with ceramics, knitwear, needlepoint, jewelry, woodwork, batik, etc. Memorabilia including rare old opera photographs, posters and programs will be for sale, along with various current boutique items such as canvas Opera Guild tote bags, tee-shirts, opera buttons, post-cards, autographed silk scarves and much more.



**Take an
Interior
Designer
to lunch!**

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

YOKO'S DRESS AND ACCESSORIES BY SAKS FIFTH AVENUE

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


Musicdotes

by Scott Beach



A very funny book delightfully illustrated, for you and your music loving friends.

Anecdotes about • Composers • Opera • Conductors • Performers • etc. 9x6" 112 pages, \$4 paperback, \$9 cloth, at your bookstore or from publisher (please add 30c each copy for postage & handling):

TEN SPEED PRESS 
900 Modoc, Berkeley, CA 94707

A NOSH OR A FEAST

DAVID'S

GEARY AT TAYLOR
771-1600
S.F.'S OWN CELEBRATED
DELI-RESTAURANT

Cilea's *Opera Comique*
continued from p. 74



Renata Scotto as Adriana Lecouvreur and Elena Obraztsova as the Princess de Bouillon.

gouv  was carefully constructed and in adapting it the librettist Colautti retained its psychological verity, its striking dramatic situations, and its varied action. On the score of clarity he was not so successful; certain details become obscure, and the instrument of Adriana's death, the poisoned bouquet, seems outlandish because the scene which dealt at length with the Prince's

activities as a dabbler in chemistry, specifically in poisons, was dropped. To this flawed but attractive libretto Cilea brought his polished musical style. With its sweetly dissonant chords, elegant orchestration, and arching legato vocal line, it could hardly fail in the characterization of a humble romantic heroine, emboldened by her passion and defeated ultimately by



The great French actress Rachel was the first to play the role of *Adrienne Lecouvreur* in Scribe's play. Here Rachel is shown in the costume of Roxane in *Bajazet*, which is the same role that *Adriana Lecouvreur* appears in in the first act of Cilea's opera.

circumstances. In some respects the score is old-fashioned, depending more than Puccini's works of the same period on set pieces. These do not always advance the course of the drama; sometimes, as we have seen, they positively hold it up. But without exception they are vocally well-written and possess an immediate melodic appeal.

An *opéra comique*, *Adriana* enjoys the additional advantage of passionate Italianate melody. It has the wit and sparkle and dramatic organization of its French relative, and the unflagging lyricism of a Mascagni or Puccini. Whether audiences are touched by the work depends to a large degree on the quality of the performance, but they will certainly go home humming its tunes. And that is no small proof of Cilea's claim to the same melodic gift which generations of Italian composers prized above all others.

SILK & DRIED FLOWERS ACCESSORIES ANTIQUES

JEFFREY DAVIES



Albanese Exhibit

FOR GRACIOUS DINING
IN TASTEFUL SURROUNDINGS

"The Italian Ristorante"



ACROSS FROM ORPHEUM THEATRE
RESERVATIONS RECOMMENDED

BLACK BART SALOON

COFFEE HOUSE
6:30 a.m. 'til 2 p.m.
VALET PARKING
5 Minutes Walk to Opera House

PSA Hotel
San Franciscan

MARKET AT CIVIC CENTER
1231 Market Street

FOR RESERVATIONS
(415) 626-8000

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

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

Soprano Licia Albanese made her debut with the San Francisco Opera in 1941 as Cio Cio San in Puccini's *Madama Butterfly*. Her career with the Company spanned seventeen seasons and included twenty-two roles in twenty-one operas (at different times she sang Zerlina and Donna Anna in *Don Giovanni*) in numerous performances in Los Angeles, Portland, Seattle, San Jose, Pasadena and Sacramento as well as San Francisco. She often performed under the baton of the San Francisco Opera's founder and first

general director Gaetano Merola, with whom she is shown in the photograph above after a Standard Hour broadcast. This season the San Francisco Opera is mounting a special retrospective exhibit devoted to the Albanese career here, in the Opera Museum on the south foyer on the box level of the Opera House. The exhibit is to contain rare photographs from the Company archives, memorabilia and actual costumes graciously loaned for this purpose by Mme. Albanese. The exhibit is inaugurated on Monday, September



26, with a reception honoring Mme. Albanese, and will then be open until the end of the current season. Tickets for the reception, which is a benefit for the Merola Fund and the Friends of the War Memorial are available at \$10 through the Merola Fund, War Memorial Opera House, San Francisco, CA 94102.

At present Mme. Albanese lives in New York and remains extremely active. She gives master classes throughout the United States and Italy, serves as a judge in national and international voice competitions, and is Chairman of the Board of the non-profit Puccini Foundation. Her most recent appearance in San Francisco was in concert opposite tenor Luciano Pavarotti under the baton of San Francisco Opera general director Kurt Herbert Adler in Golden Gate Park in September of 1973. In February of 1975 when she sang in New York's Town Hall, New York Times critic John Rockwell said that "Miss Albanese's soprano is something of a miracle—amazing."

The San Francisco Opera Magazine for this year's *Turandot* production will contain an in-depth interview of Mme. Albanese.

photo by Carolyn Mason Jones.



Licia Albanese, who will attend a reception in her honor at the War Memorial Opera House on September 26, was most recently heard in San Francisco opposite Luciano Pavarotti in a Golden Gate Park concert conducted by Kurt Herbert Adler in 1973.

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.

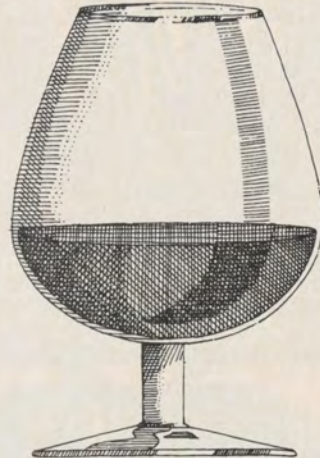
The perfect overture to a memorable night.

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



**STEVE SILVER'S
BEACH BLANKET BABYLON
GOES BANANAS!**

THIRD RECORD-BREAKING YEAR!

Club Fugazi • 678 Green Street • 421-4222

Wednesdays & Thursdays 8:30 • Fridays & Saturdays 8:30 & 11:00 • Sundays 7:30

Raffles

Luncheon • Dinner • Cocktails
POLYNESIAN-AMERICAN CUISINE
FOX PLAZA • CIVIC CENTER
(near Orpheum Theatre—Opera House)
RESERVATIONS • 621-8601

Don't Miss **TIKI BOB'S** Downtown at Post & Taylor



ORONTES
Italian Cuisine
LUNCHEON Mon-Fri 11:30-3
DINNER Mon-Sat 5-11 pm
COCKTAILS
771-1850
510 LARKIN at CIVIC CENTER
SAN FRANCISCO Valet Parking
The City's Most Intimate Dining Room

Before or After the Theatre



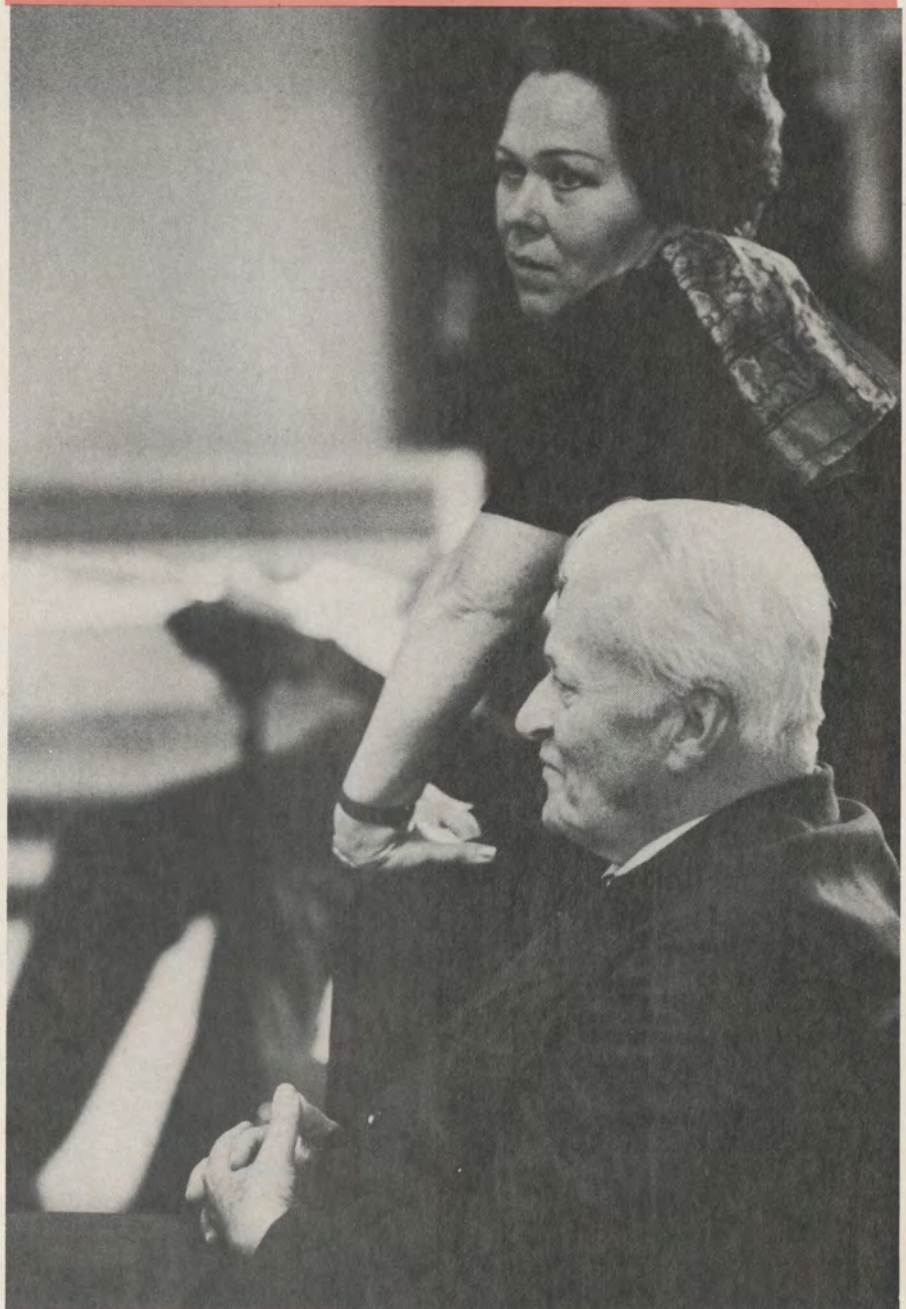
ROSEBUD'S
ENGLISH PUB
San Francisco's
fabulous
NEW Restaurant
370 GEARY NEXT TO
HOTEL ST. FRANCIS
433-0183
11 A.M. 'TILL 1 A.M.
SUNDAY BRUNCH
9 A.M. 'TILL 3 P.M.
only \$3.75

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

In Rehearsal
continued from p. 9



Maestro Gianandrea Gavazzeni at rehearsal with soprano Renata Scotto.

photo by Caroline Crawford.

continued on p. 84

California here we go.

Tokyo
Osaka
Hong Kong
Bangkok
Delhi
Karachi



San Francisco

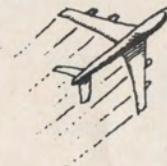
London
Stockholm
Frankfurt
Berlin



Honolulu
Guam
Okinawa
Taipei
Manila



Los Angeles



Auckland
Sydney
Melbourne
Pago Pago
Papeete
Nadi



Guatemala City
San Salvador
Managua
San Jose
Panama City



Caracas
Rio de Janeiro
Sao Paulo
Buenos Aires
Montevideo
Johannesburg



To 32 cities all over the world, with 747s and 747 SPs, the only planes we schedule out of California.

From San Francisco we fly the only non-stops to Auckland (made possible by our 747 SPs), and to London, Tokyo, and Honolulu we fly non-stop 747s.

From Los Angeles we fly the only non-stops to Tokyo (once again made possible by our 747 SPs), and to Tahiti, Honolulu, Caracas, and Guatemala we fly non-stop 747s. In addition, we have daily 747 service to London.

From both Los Angeles and San Francisco, you can make convenient connections in London to most major cities in Europe and the Middle East.

In short, we go with more service, more non-stops, and more 747s from California to more places in the rest of the world than any other airline.



PAN AM
California's airline to the world.

See your travel agent.

"A QUALITY PIANO &
ORGAN HOUSE"

ORGANS BY:

Allen DIGITAL
COMPUTER
ORGANS



Authentic pipe organ sounds created through space age technology. Classic and theatre models in inventory for your musical evaluation.

We are also authorized dealers for CONN and LOWREY ORGANS

PIANOS BY:

Sohmer
pianos



The gifted men of Sohmer have practiced their art of hand crafting one of the most respected pianos for three generations. Grands, studios and consoles in inventory.

We are also authorized dealers for EVERETT and STORY & CLARK PIANOS

SERVING THE
ENTIRE BAY AREA

One of the Bay Area's largest sheet music and accessory departments. Mail and Phone orders welcome.

J. NELSON
PIANO & ORGAN

900 ANDERSEN DRIVE
SAN RAFAEL, CALIFORNIA 94901
(415) 457-3494

1977 San Francisco

	Monday	Tuesday
September		
	12	Adriana Lecouvreur 8 pm B 13
	19	Idomeneo 8 pm A,C 20
	26	Katya Kabanova 8 pm A,B 27
October		Das Rheingold 8 pm A,C
	3	4
	10	Faust 8 pm A,B 11
	17	Aida 8 pm A,B 18
	Aida 7:30 pm D,E	Ariadne auf Naxos 8 pm A,C
	24	25
November		Turandot 8 pm A,B
	31	1
		I Puritani 8 pm A,C
	7	8
	FOL DE ROL 8:30 pm	Un Ballo in Maschera 7:30 pm D,F
14	15	
21	Un Ballo in Maschera 8 pm A,C 22	

Code letters indicate
subscription series

**Special non-sub-
scription Thanksgiving
performance

***Family-priced matinee
with special cast

Opera Calendar

Wednesday

Thursday

Friday

Saturday

Sunday

		Opening Night Adriana Lecouvreur 8 pm A	9	Idomeneo 8 pm J,K	10	11			
Idomeneo 7:30 pm D,E	14	Adriana Lecouvreur 8 pm G,H	15	16	Katya Kabanova 8 pm J,L	17	18	Idomeneo 2 pm M,N	
Katya Kabanova 7:30 pm D,F	21	22	Idomeneo 8 pm G,I	23	Adriana Lecouvreur 8 pm J,L	24	25	Katya Kabanova 2 pm M,O	
Adriana Lecouvreur 7:30 pm D,E	28	29	Katya Kabanova 8 pm G,H	30	Das Rheingold 8 pm J,K	1	2	Adriana Lecouvreur 2 pm M,N	
Faust 7:30 pm D,F	5	6	Das Rheingold 8 pm G,I	7	Faust 8 pm J,L	8	9	S.F. OPERA FAIR Noon to 6 pm	
Das Rheingold 7:30 pm D,E	12	13	Faust 8 pm G,H	14	Aida 8 pm J,K	15	16	Das Rheingold 2 pm M,O	
Ariadne auf Naxos 7:30 pm D,F	19	20	Aida 8 pm G,I	21	Rheingold 1:30 pm X Ariadne 8 pm J,K	22	23	Faust 2 pm M,N	
26	27	Ariadne auf Naxos 8 pm G,H	28	29	Turandot 8 pm J,L	30		Aida 2 pm M,O	
I Puritani 7:30 pm D,F	2	3	Turandot 8 pm G,H	4	Aida 1:30 pm X I Puritani 8 pm J,K	5	6	Ariadne auf Naxos 2 pm M,N	
Turandot 7:30 pm D,F	9	10	I Puritani 8 pm G,I	11	Un Ballo in Maschera 8 pm J,L	12	13	Turandot 2 pm M,O	
Turandot 7:30 pm E	16	17	Aida 8 pm H	18	Turandot 1:30 pm X Ballo 8 pm K	19	20	I Puritani 2 pm M,N	
I Puritani 7:30 pm E	23	Aida** 8 pm	24	Un Ballo in Maschera 8 pm G,I	25	Faust 1:30 pm X*** Aida 8 pm L	26	27	Un Ballo in Maschera 2 pm M,O

DINE IN A CHARMING
FRENCH
COUNTRY
KITCHEN

THE PAVILION

2400 POLK STREET
ORDWAY 3-5344




Chez Marguerite

French Dinner House
2330 Taylor • 775-9785

American Express BankAmericard Master Charge
Recommended by Holiday Magazine

10th Year



THE FICKLE FOX

San Francisco's most unique Dinner House
Featuring at our Piano Bar
Johnny Earl

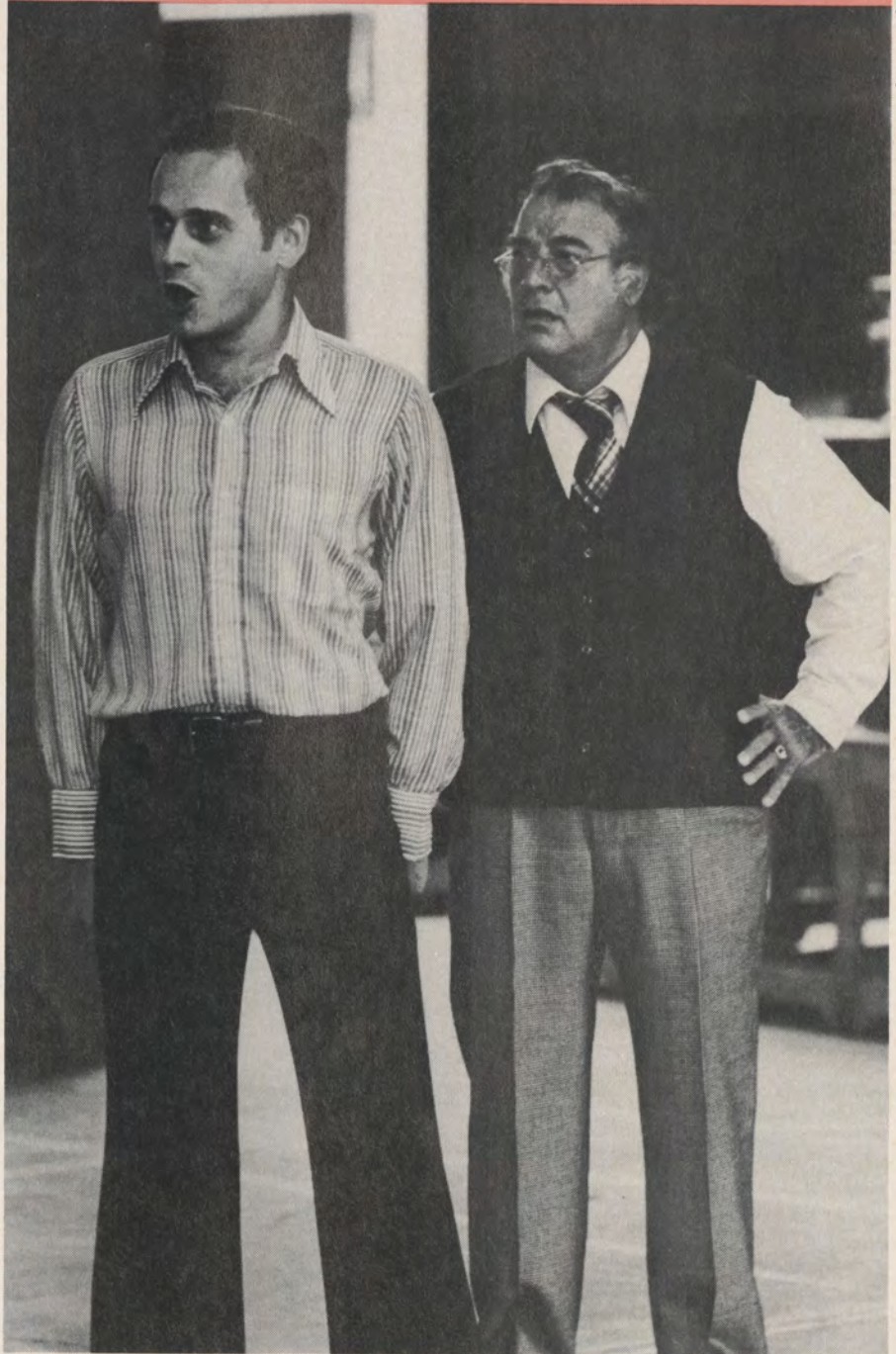
Serving Dinner Nightly 6 - 11 p.m.
Sunday Brunch 11:30 - 3:30
842 Valencia St. bwt 19th & 20th
826-3373 Reservations Suggested.

NOW! TWO FINE
RESTAURANTS
IN SAN FRANCISCO

Bacchini's

CIVIC CENTER	PARKSIDE
Luncheon & Dinner	Dinners Only
555 Golden Gate Ave. Phone 861-2656 (Closed Sun.)	31st Avenue & Taraval Phone 665-1430 (Closed Mon.)

In Rehearsal
continued from p. 80



Tenor Joseph Frank and baritone Giuseppe Taddei.

photo by Caroline Crawford.

The CURRAN THEATRE BEST OF BROADWAY SERIES

UNDER THE AUSPICES OF CAROLE J. SHORENSTEIN AND JAMES M. NEDERLANDER

OPENS NOVEMBER 29th.

Tony Award Musical

JOHN RAITT in SHENANDOAH

"BEAUTIFUL!"

- N. Y. TIMES

"A MUSICAL TREAT!"

- CUE

OPENS JANUARY 10th.

**THE ORIGINAL DOLLY
IS BACK IN TOWN**



**Carol Channing!
Hello, Dolly!**

OPENS
FEBRUARY 14th.

**Richard Kiley
(The Original)**

in

Man of la Mancha

("The Impossible Dream")

OPENS IN JUNE

**THIS YEAR'S
WINNER OF 7 TONY AWARDS**

Including

BEST MUSICAL

Annie

No orders for individual shows at this time.

**SEE 4 GREAT MUSICALS
IN THE "ATMOSPHERE OF BROADWAY"
AT THE CURRAN**

SECTION	EVENINGS		MATINEES	
	Sunday at 7:00P.M.	Tues., Wed. Thurs., Fri. and Sat. at 8:30P.M.	Wednesday at 2:30P.M.	Saturday at 2:30P.M.
ORCHESTRA AND LOGE	\$63.00	\$63.00	\$45.00	\$53.00
LOWER BOX & BALCONY Rows 1 thru 6	\$59.00	\$59.00	\$37.00	\$47.00
UPPER BOX & BALCONY Rows 7 thru 12	\$45.00	\$45.00	\$33.00	\$38.00
2nd. BALCONY	\$37.00	\$37.00	\$29.00	\$31.00

A season ticket is for the same seat on the same night or matinee for each show. Please do not request specific seat locations other than the SECTION. Orders will be filled according to the date of receipt.

PERFORMANCE DESIRED (Give at least 2 days on which you can attend)

9PA

	DAY	MAT. OR EVE.	SECTION	NO. OF TICKETS	PRICE	TOTAL AMOUNT
1st. Choice						
2nd. Choice						

MASTER CHARGE NO.

BANKAMERICARD NO.

EXP. DATE

Make check payable or indicate charge and mail to:

CURRAN THEATRE, P. O. Box 7804; San Francisco 94120

NAME _____

STREET _____

CITY _____

ZIP _____

Subscription tickets are not refundable. Tickets may be exchanged up to 24 hours prior to performance for another performance of the same production. Productions, casts and performance schedule subject to change without notice.

SEASON TICKET
SUBSCRIPTION

AFFORDS CHOICE SEATS FOR EVERY SHOW, PRIOR TO PUBLIC SALE

DON'T MISS THE SOLD OUT HITS - ORDER YOUR SEASON TICKETS TODAY

Gordon's

Elegant Dining nightly from 6:00 p.m.
convenient for theater-goers

in our Show Lounge
Wednesday
thru Saturday
RUTH
HASTINGS
no cover



free valet parking
118 Jones St. Reservations 771-7575



919 Grant Avenue
San Francisco 982-4440



The
Gourmet Room
of Chinese Cuisine



Elegant Dining
San Francisco 397-5969

The Covers

Audiences will undoubtedly have noticed that the covers of the 1977 San Francisco Opera Magazine are strikingly different from any in the past. Each program features the reproduction of a creation by a California artist, which conveys the mood and spirit of a particular opera. The inspiration for this idea, which coincidentally celebrates the ties that have existed between art and music over the centuries, came from the tremendous response to last year's *Angle of Repose* poster. A painting by Sam Tchakalian was chosen for reproduction to commemorate the world premiere of An-

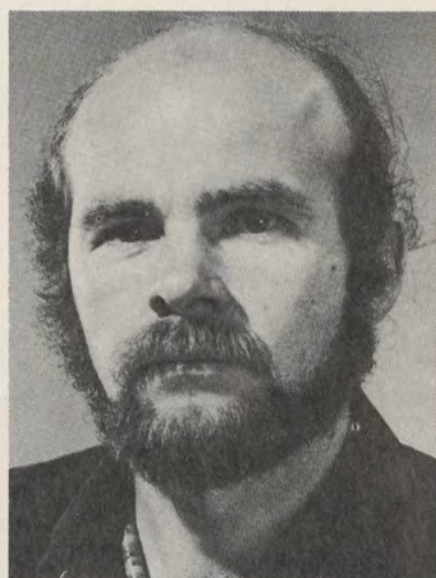
drew Imbrie's opera based on the Pulitzer Prize winning novel by California writer Wallace Stegner.

The works of art featured on the 1977 covers are not commissioned, but selected from among existing compositions by San Francisco Opera's Director of Public Relations, Herbert Scholder, who initiated the project. The ten selections, eight paintings and two sculptures, represent a cross-section of California artists, living and dead, men and women, abstract and representational. Some of them may prove controversial, and it is not expected that everyone will agree with all of the choices.



Adriana Lecouvreur:
Bruce Conner (1933-), *Triptych*
(1964)

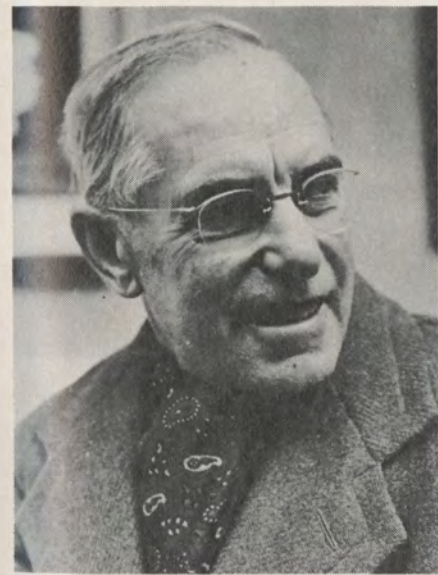
Born in Macpherson, Kansas, Bruce Conner now lives in San Francisco and was an important member of the 'beat generation' during the late '50's. He has been exhibiting for over 20 years and his works may be found in museums and galleries throughout the United States and in Europe. After a period of activity in film-making, he is now working primarily in drawing and photograms.



Idomeneo:
Eugene Sturman (1945-), *Xanthos*
(1974)

Eugene Sturman, who was born in New York, currently resides in Venice, California and teaches at UCLA. He has recently had several exhibits featuring his copper wall reliefs, which retain the two-dimensionality of a painting. They are achieved by controlled oxidation of copper in an "accentuated aging" process which takes six months. These sculptures reflect his concern with the fusion of qualities found in ancient metals and the contemporary aesthetic of the "process school" of artists at work in the United States today.

The San Francisco Opera would like to extend its thanks for assisting in this project to Harvey L. Jones, Deputy Curator of Art, the Oakland Museum; Ursula Gropper, Grapestake Gallery, San Francisco; Jacqueline Anhalt, Jacqueline Anhalt Gallery, Los Angeles; Betty Asher, Curatorial Assistant, Modern Art, Los Angeles County Museum of Art; Ruth Braunstein, Braunstein/Quay Gallery, San Francisco, and Edwin Janss, Jr., The Janss Foundation/University Art Museum, University of California, Berkeley.



Katya Kabanova:

Matthew Barnes (1880-1951), *Dusk Fantasy* (1929)

Scottish-born Matthew Barnes was a self-taught artist who painted his eerily expressionistic evening scenes directly on canvas with no preliminary sketches. He came to San Francisco a few weeks after the 1906 earthquake and remained a North Beach fixture until his death. Admiral William Saroyan said of his work, "He paints the face of infinity itself."



**The
Butcher
Shop**
RESTAURANT

LUNCH MON-FRI 11:30 AM-3 PM

DINNER MON-SAT 6-11 PM

2348 POLK STREET SAN FRANCISCO
771-5544

Sheet Music Collectors



WRITE WANTS

Anne M. Ellis

P.O. Box 854

Kentfield, California 94904

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



San Francisco's
International Gourmet Soup
and Quiche Restaurant

DIRECTLY ACROSS FROM THE GEARY
AND CURRAN THEATRES

Open until Midnight

NORELCO

**NO. 1 IN
UNIT SALES**

You can use this low-priced Norelco 185 to dictate notes, letters and reports anywhere you go. It's light weight, pocket-sized, ready to work when you are. 10 oz.



The NORELCO WARRANTIES are only available through authorized outlets.

U.S. AUDIO CORP.
DICTATION SYSTEMS

Specialists Since 1949

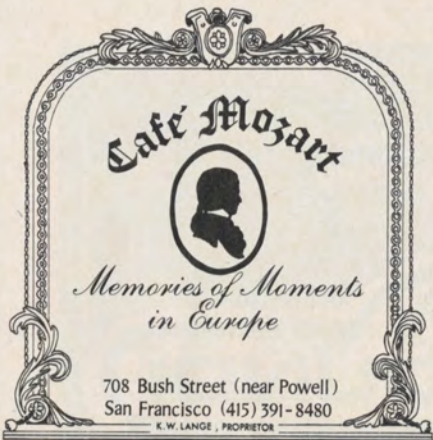
San Francisco, 575 Mission St., (415) 981-7711
Emeryville, 1315 63rd St., (415) 655-5050
Sunnyvale, 599 N. Mathilda, (408) 732-5353
Sacramento, 1828 Tribute J1, (916) 929-6046

Free!

E. POWER BIGGS Memorial
ORGAN-ORCHESTRA CONCERT

GRACE CATHEDRAL
Sunday Sept. 25 5pm

Dr. FRED TULAN
KENNETH MANSFIELD
EILEEN COBBIN
ARDEN CLUTE
BVRTON WEAVER
JOHN FENSTERMAKER



Cafe Mozart

*Memories of Moments
in Europe*

708 Bush Street (near Powell)
San Francisco (415) 391-8480
K. W. LANGR, PROPRIETOR

FUN WITH WINE... & FOOD!

FREE-

but not for long! A year as an active member of Fred Cherry's popular WINE DISCOVERY CLUB (\$12) and permanent waiver of initiation fees (\$75). Just pay the postage (\$3) for announcements of events almost weekly—winery trips, tastings, epicurean dinners, lectures, tours, classes, and cruises. Membership guarantees you and friend priority for all affairs — and lower prices.

IF YOU LOVE WINE...

mail coupon with check for \$3 to Fred Cherry, 470 Columbus Avenue, San Francisco 94133. (982-9624)

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

ADVERTISERS

Agraria
Alexander & Alexander
Amaretto di Saronno
American Airlines
American Guild of Organists
AmWest Real Estate
Antoinette's

Bacchini's
Bank of America NT&SA
Bardelli's
Barra of Italy
Beach Blanket Babylon
Beppino's
Blue Boar Inn
Britex
The Buena Vista
The Butcher Shop

Cafe Mozart
California Porsche Audi, Inc.
Capezio
Caprice West
Carlton Cigarettes
Carnelian Room
The Catered Affair
Chanel
Fred Cherry
Chez Marguerite
Clark Photographic Inc.
La Colombe Bleue
Aldo Comparini—Optician
El Conquistador
Cook Book Corner
Curran Theatre

Dahl's
David's
Del Monte Lodge
Paul de Vries
Doro's

Anne M. Ellis
Encounter Overland



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.



IRISH coffee
and other authentic libations—
BIG, BEAUTIFUL, BOUNTIFUL BREAKFASTS
FROM 9 AM SEVEN DAYS A WEEK

the Buena vista
foot of hyde overlooking the golden gate



**traditional
German cuisine**

luncheon
mon. - fri. — 11am - 5pm
dinner
nightly — 5pm - 9pm
dancing
fri. - sat. — 9pm - 2am
no cover charge
no minimum

600 turk st. san francisco
reservations 775-3188

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

Ernie's
Eugene's
European Motors

Fair Oaks Farm
Festival of the Spirit
Fickle Fox
Flint Center for the Performing Arts

Gems for Investment
Gordon's
Grison's

Harcourts Gallery
Herbert's Furs
Hugo's (Hyatt Regency)
Victoria Hurd
Hyatt on Union Square

Imperial Palace

Jambalaya
J & B Rare Scotch

Kan's
Knabe Piano

Las Vegas Hilton
Lehr's Greenhouse
London Records

The Magic Pan
Marantz
The Mark Hopkins
Marrakech Restaurant
La Mere Duquesne
Sid Mobell
Klaus Murer

The Neighborhood
J. Nelson Pianos & Organs
North China Restaurant

Omar Khayyam
One World Travel

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



Restaurant Français

Georges et Dedee Lebugle

Open Every Day
Lunch 11:30 a.m. to 2:30 p.m.
Dinner 6:30 p.m. to 10:30 p.m.

2633 Bridgeway, Sausalito
Phone: 332-2696

Private Parking

for superior
film work
**clark photo
graphic inc.**
the official
film process-
ing laboratory
for the
san francisco
opera

928-1022



Elegant Dining
788-8422

After 5:00 Parking \$1.00 at Three Embarcadero Center with validation from any Hyatt Regency Restaurant

HYATT REGENCY  SAN FRANCISCO

- L'Orangerie
- Organ Arts Ltd.
- Oronte's

- Pan Am
- Parliament Cigarettes
- The Pavilion
- The Penthouse (Hotel St. Francis)
- Perry's
- Prophet Foods

- Raffles
- Rathskeller Restaurant
- Redwood Room (The Clift)
- Rooney's
- Rosebud's English Pub
- Ruby's

- Salmagundi
- San Francisco Opera Family Fair
- La Scala Ristorante
- Seagram's VO
- Security Pacific Bank
- Sheraton at Fisherman's Wharf
- Shure®
- Sotheby Parke Bernet Inc., S.F.
- Stewart's Treasure House
- Pierre Stück

- Ten Speed Press
- Trader Vic's

- U.S. Audio
- University of California Committee for Arts & Lectures

- Vancouver Opera
- Victor's (Hotel St. Francis)
- Volvo

- The Waterfront
- Wells Fargo Bank
- White Elephant

Zenith

CONTACT LENS EMERGENCY



LICENSED BY THE STATE BOARD OF MEDICAL EXAMINERS

- SERVICE WHILE YOU WAIT
 - REPLACEMENT
 - CLEAN & POLISH
 - FITTING
- HARD & SOFT LENSES
 - CATARACT
- FINE QUALITY CRAFTSMANSHIP
 - LAB ON PREMISES
- 7 DAYS • DAY & NIGHT CALL

391-0855

ALDO COMPARINI

REGISTERED DISPENSING OPTICIAN
 516 SUTTER ST., SUITE 601
 SAN FRANCISCO
 (CORNER OF POWELL & SUTTER)
 4 BLOCKS FROM BART POWELL ST. STATION

One World Travel Services

Specializing (since 1963)

INDIVIDUAL & GROUP TRAVEL

to RUSSIA

offering TOURS

depart from S.F. for 8 or 10 days

MOSCOW & LENINGRAD

from \$939

also 10 days

EGYPT

from \$1,171

And anywhere in the WORLD by Air or Sea.

1980 Olympics representative

Russia-Europe Travel Center • (415) 398-7830
 445 Sutter Street • San Francisco, California 94108



The Catered Affair

Unique & Personalized Service For Your Special Affair

415 / 564-8444

Our investment philosophy is remarkably like our symbol.



Together, the sum total of these parts work together to help build your personal portfolio of investments. Call us collect at (415) 445-4137, and discover security in numbers, at Security Pacific Bank.

The "S" stands for, of course, security. And security ranks high in our investment priorities; any investment you make should be safe, with a minimum of personal risk.

And when you examine our symbol further, it isn't really a double S but a single intertwined S, representing our fundamental strength, all parts working together for the entity.

You'll find the same is true of our investment department. We have one of the most talented groups of money managers in the country, and among the largest . . . approximately one hundred people.

The capabilities of our research department are extensive, and the expertise of our people is second to none. Our computer facilities are among the finest and largest in the country. Our size and our experienced traders mean decisions on your portfolio are executed quickly and effectively.



SECURITY PACIFIC BANK
There's Security in Numbers

Box or menthol:

Carlton is lowest.

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

	tar mg./cig	nicotine mg./cig
Brand D	13	0.9
Brand D Menthol	11	0.8
Brand V Menthol	11	0.7
Brand V	10	0.7
Brand M Menthol	8	0.5
Brand M	8	0.5
Carlton Soft Pack	1	0.1
Carlton Menthol	less than 1	0.1
Carlton Box	less than *1	*0.1

* Av. per cigarette by FTC method

Of all brands, lowest... Carlton Box:
1 mg. tar, 0.1 mg. nicotine av. per cigarette
by FTC method.



Less than
1 mg. tar.



Only
5 mg.
tar.

Carlton
brings you
the lighter
100.

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

Soft Pack and Menthol: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report DEC. '76.
Box: 1 mg. "tar", 0.1 mg. nicotine; 100 mm: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.