

Un Ballo in Maschera (A Masked Ball)

1977

Saturday, November 12, 1977 8:00 PM

Tuesday, November 15, 1977 7:30 PM

Saturday, November 19, 1977 8:00 PM

Tuesday, November 22, 1977 8:00 PM

Friday, November 25, 1977 8:00 PM (Live broadcast)

Sunday, November 27, 1977 2:00 PM


SFO_PUB_01_SFO_1977_04

Publications Collection

San Francisco Opera Archives

Un Ballo in Maschera





"The ancient secret of Sidi-Bel-Abbes was within my grasp...and so was the girl."

It was well after midnight. The sleek, black limousine slid around the corner and stopped under my terrace on the second floor of Marrackech's sumptuous La Mamounia Hotel.

It was the signal I had awaited. My heart raced. Was I about to uncover the ancient secret of Sidi-Bel-Abbes? So many times before it had slipped through my fingers. I tossed my smoldering gold-tipped Fatima cigarette into a wide brass ashtray and whisked on my trenchcoat.

Then I reached for my Superscope C-104 Deluxe cassette tape recorder with built-in mike, Vari-Speed Pitch Control, Cue and Review, three-digit tape counter, the works.

I was ready. Following my instructions, I waited in the darkness behind the hotel.

Suddenly she appeared. Silent as a stalking cat. Her dark eyes behind the veil seemed to penetrate my very soul.

"The ancient secret of Sidi-Bel-Abbes is within your grasp." Her voice was like the desert wind. "But in exchange you must give me your wondrous tape machine."

Reluctantly I handed over my Superscope C-104.

She popped in a cassette tape and punched the play button.

"Heed the Superscope tape recorder. It teaches us that frugality is wise. That endurance is honorable. And that quality above all withstands the test of time!"

I stared at her. Was she lying to me? Because if that was the secret, a lot of people already knew it. After all, in the world of sound, Superscope is everywhere.



SUPERSCOPE

Listen to us.

IMPRESSIONS

Granat Bros. has been helping create the right impressions since 1905. Often with fine diamonds from our very considerable collection. And with custom design work by our own jewelers.

Granat Bros. is located near you in Northern California and in Honolulu. Come see us.
Something Beautiful for Everyone.®



GRANAT BROS

Fine Jewelers Since 1905

San Francisco, Grant at Geary / Stonestown
Oakland / Southland / Eastridge / Northgate / Hillsdale
Tanforan / SunValley / Weberstown / Hilltop Mall
Vallco Fashion Park / Arden Fair / Sunrise / Also Hawaii

Use one of Granat Bros.' convenient charge plans or
American Express, BankAmericard, Master Charge.
Mail and Phone Inquiries Invited: (415) 986-4600



There may still be places on earth
where Grand Marnier isn't offered after dinner.

For free recipe booklet, write Carillon Importers, Ltd., 745 Fifth Avenue, New York, New York 10022. Product of France. Made with fine cognac brandy. 80 proof.

Un Ballo in Maschera



A Message from the
General Director 7

San Francisco Opera Medal 11

Designer John Conklin:
Bringing *Ballo* Back to
Sweden
by Arthur Kaplan 13

Kurt Herbert Adler:
The Early Years
by Stephanie von Buchau 22

Season Repertoire 44

Special Events 46

Our Generous Supporters 49

The Program 55

Box Holders 62

Artist Profiles 69

Verdi and the Censors:
A Study in Stupidity
by Allan Ulrich 76

The Covers 96

Calendar for the 55th Season 98



San Francisco Opera Magazine
Herbert Scholder, Editor
Art Direction: Browning Graphics
Arthur Kaplan, Staff Writer
Photographers: Caroline Crawford, Robert Messick, David Powers, Ron Scherl
Cover: Sculpture by Manuel Neri • Photo by Ron Scherl

San Francisco Opera Magazine 1977 is a Performing Arts publication, Michel Pisani, Publisher; Anita S. Mocerri, Editor; Olga Trento, Managing Editor; Jerry Friedman, General Manager. © All rights reserved 1977 by Performing Arts. Reproduction from this magazine without written permission is prohibited. Performing Arts-S.F. Office: 651 Brannan St., San Francisco, California 94107. Telephone (415) 781-8931; L.A. Office: 9348 Santa Monica Boulevard, Beverly Hills, California 90210. Telephone (213) 274-8728. Printed in San Francisco.

From Our New Collection

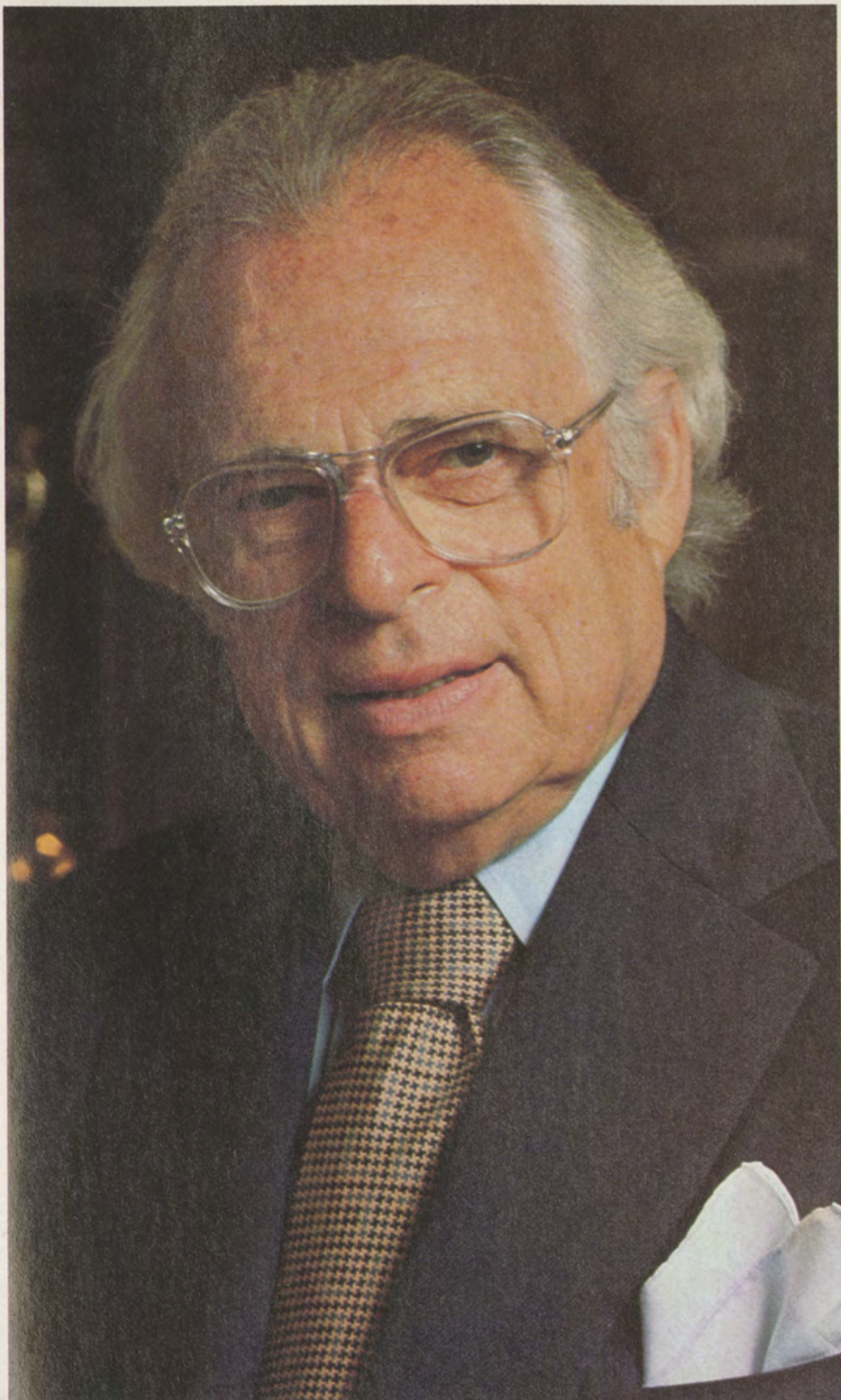


Eighteen Karat Gold Necklaces with Diamond Centers
to wear any hour, any place. Designed by
KLAUS MURER, one of the finest names in jewelry.
Priced from \$225 to \$6,000. Ours alone.

KLAUS MURER

Swiss Jewelry Designer

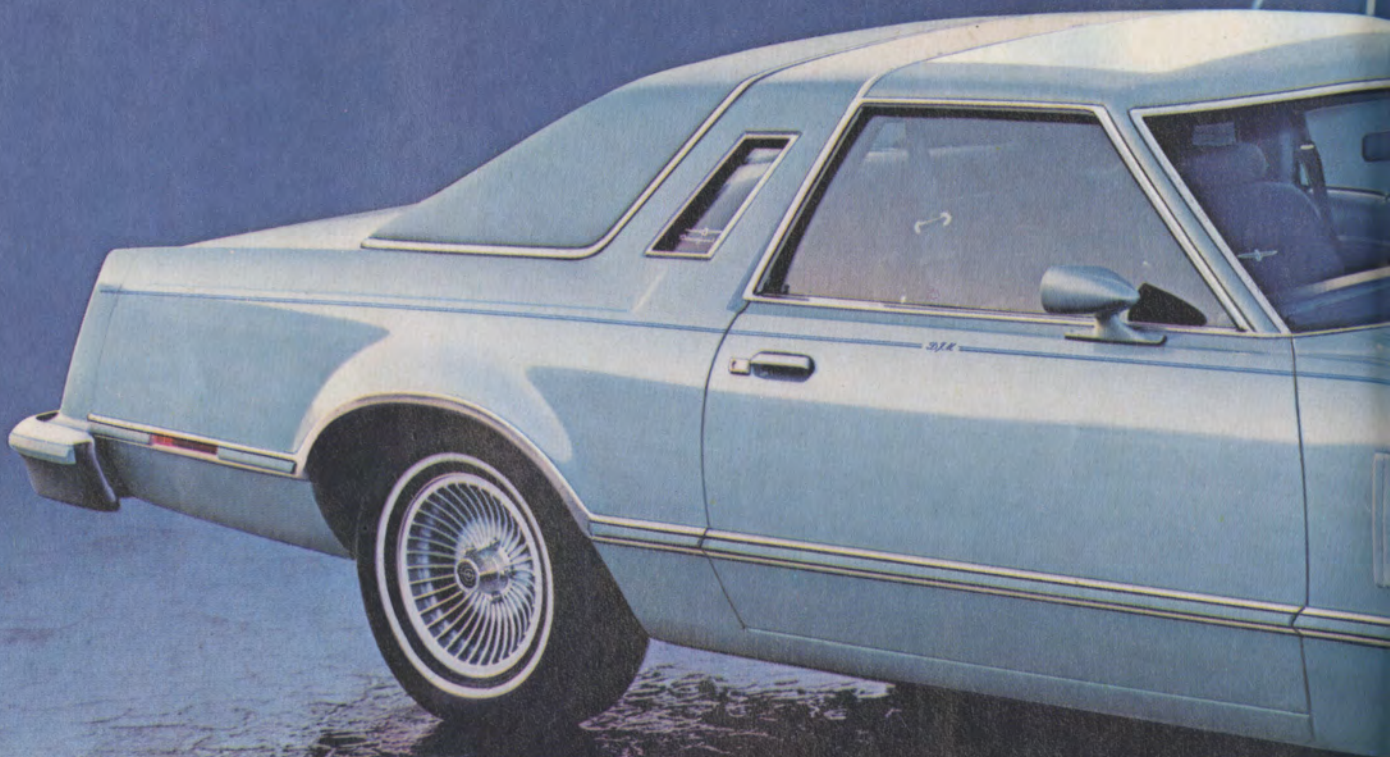
370 SUTTER STREET SAN FRANCISCO



A cordial welcome to our Opera House. Your advance approval of the present season, as indicated by the largest ticket sales in San Francisco Opera history, has been most gratifying. Already this year's first three productions have been acclaimed by the national press and all operas, for the first time ever, are being heard throughout the United States on radio. We proudly note that interest in our Company is reaching a high mark, and all my colleagues and I would like to take this as a favorable indication for the expanded future of the San Francisco Opera.

Paul Miller

The most exclusive new Thunderbird you can own:



Elegant Pinstriping and color-keyed bumper rub strips



Deep-cushioned, all-cloth split-bench seats. Standard 6-way power driver's seat, power windows and door locks



Color-keyed, cast aluminum wheels

The 1978 Diamond Jubilee Edition.

Here, to help celebrate Ford's 75th Anniversary, is the ultimate Thunderbird for 1978.

We've built this exclusive new Thunderbird with such custom touches as a distinctive formal roof, a hand stitched leather covered pad on the instrument panel, 36 oz. carpeting, 22K gold finish owner nameplate, a pleasant chime to remind you to buckle-up and much more.

One look should show you why this is the most exclusive new Thunderbird you can own.

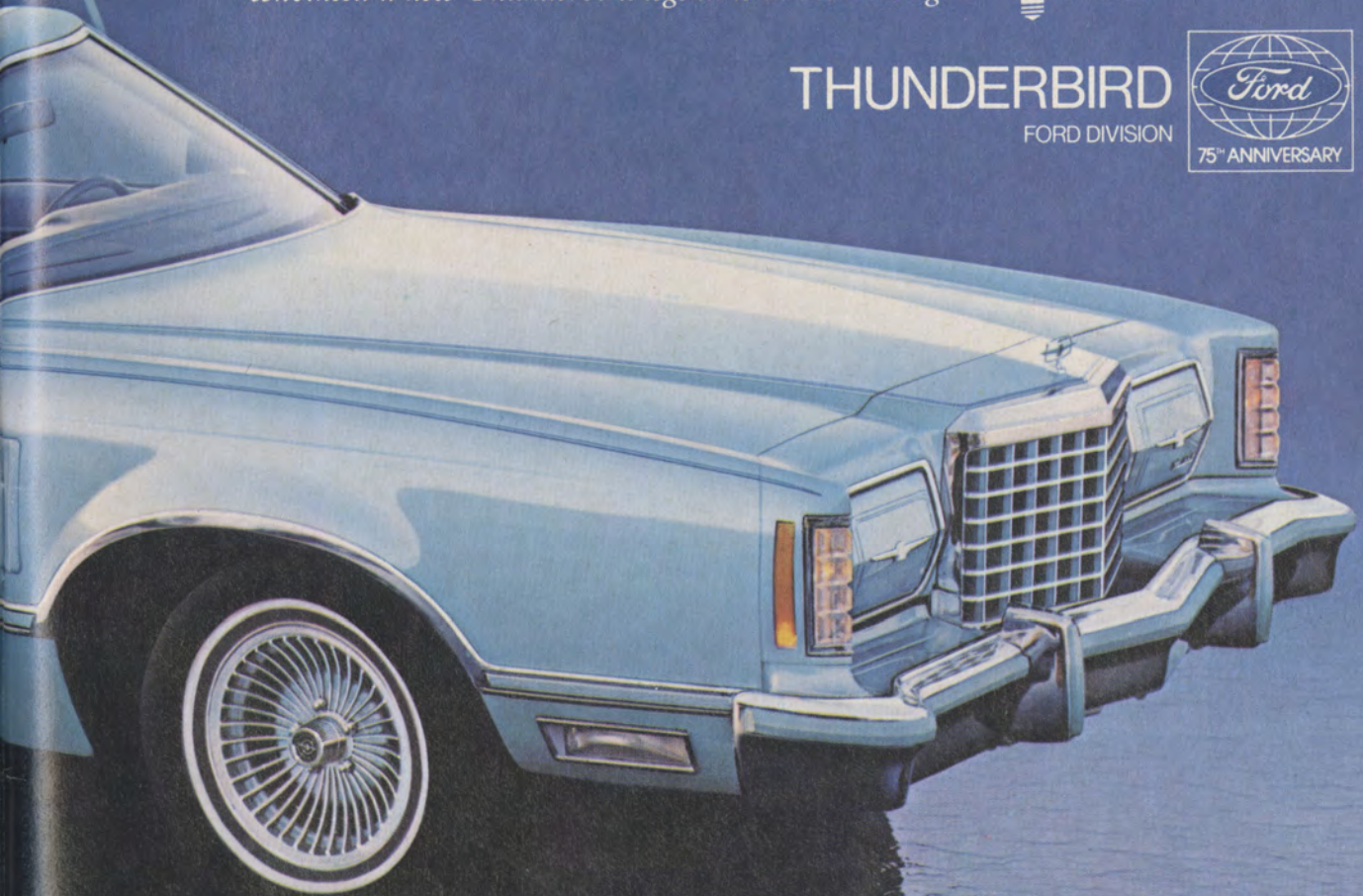
One visit to your Ford Dealer and we think you'll be convinced a new Thunderbird legend is in the making.



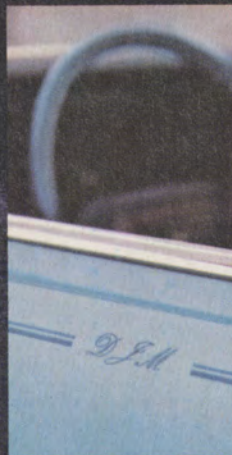
When America needs
a better idea,
Ford puts it on wheels.

THUNDERBIRD

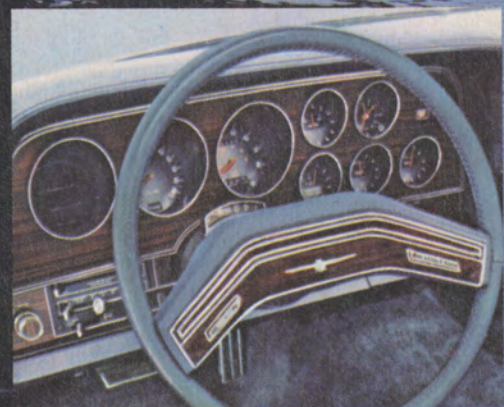
FORD DIVISION



A distinctive formal roof. Illuminated entry system is standard



Personalized initials on door



Sports instrumentation cluster and leather-wrapped luxury steering wheel both with Ebony woodtone applique

Clothes by Bill Blass for Blassport © 1977 Revlon, Inc.

Charlie

A most original fragrance



Now the world belongs to Charlie. By Revlon

San Francisco Opera Medal

Photo by Robert Messick.



On the evening of Friday, October 28, soprano Leontyne Price was awarded the San Francisco Opera medal in honor of the twentieth anniversary of her debut with the Company. Kurt Herbert Adler made the presentation of the silver medallion on stage, after the performance of *Ariadne auf Naxos*, before assembled members of the Company and the sell-out audience of 3,500. The ceremony was also included in that evening's nation-wide broadcast and will thus have been heard by millions.

The inscription on the medal was "1977 — To our Leontyne Price with love and affection after twenty years of togetherness." Maestro Adler also read a special commendation which had been sent by President Carter from the White House. Miss Price, who was moved to tears, responded with warm words of praise for her "home company" and promised that she would return to sing here often in future years.

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.

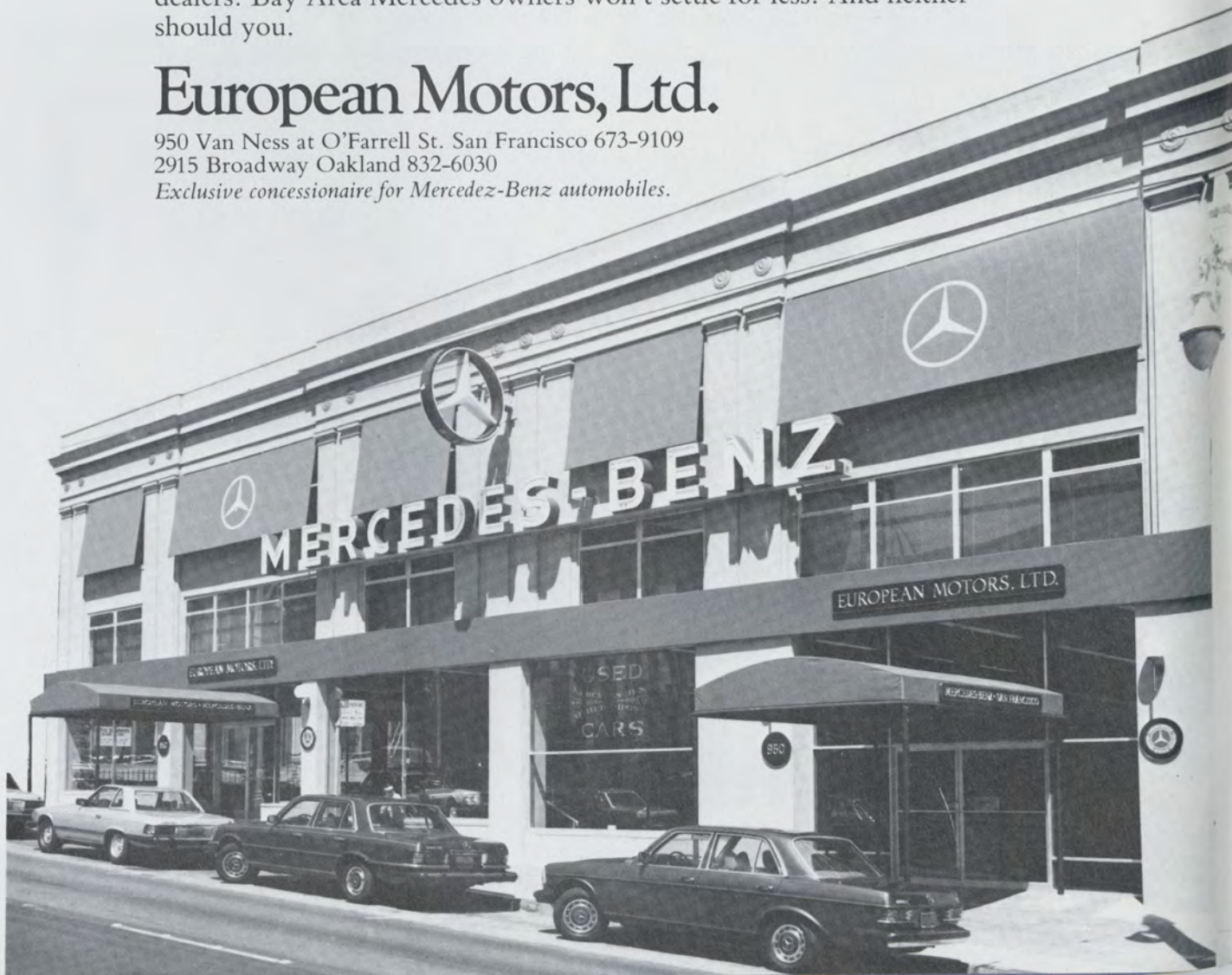
See why we're considered the "Mercedes-Benz" of Mercedes-Benz dealers. Bay Area Mercedes owners won't settle for less. And neither should you.

European Motors, Ltd.

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

2915 Broadway Oakland 832-6030

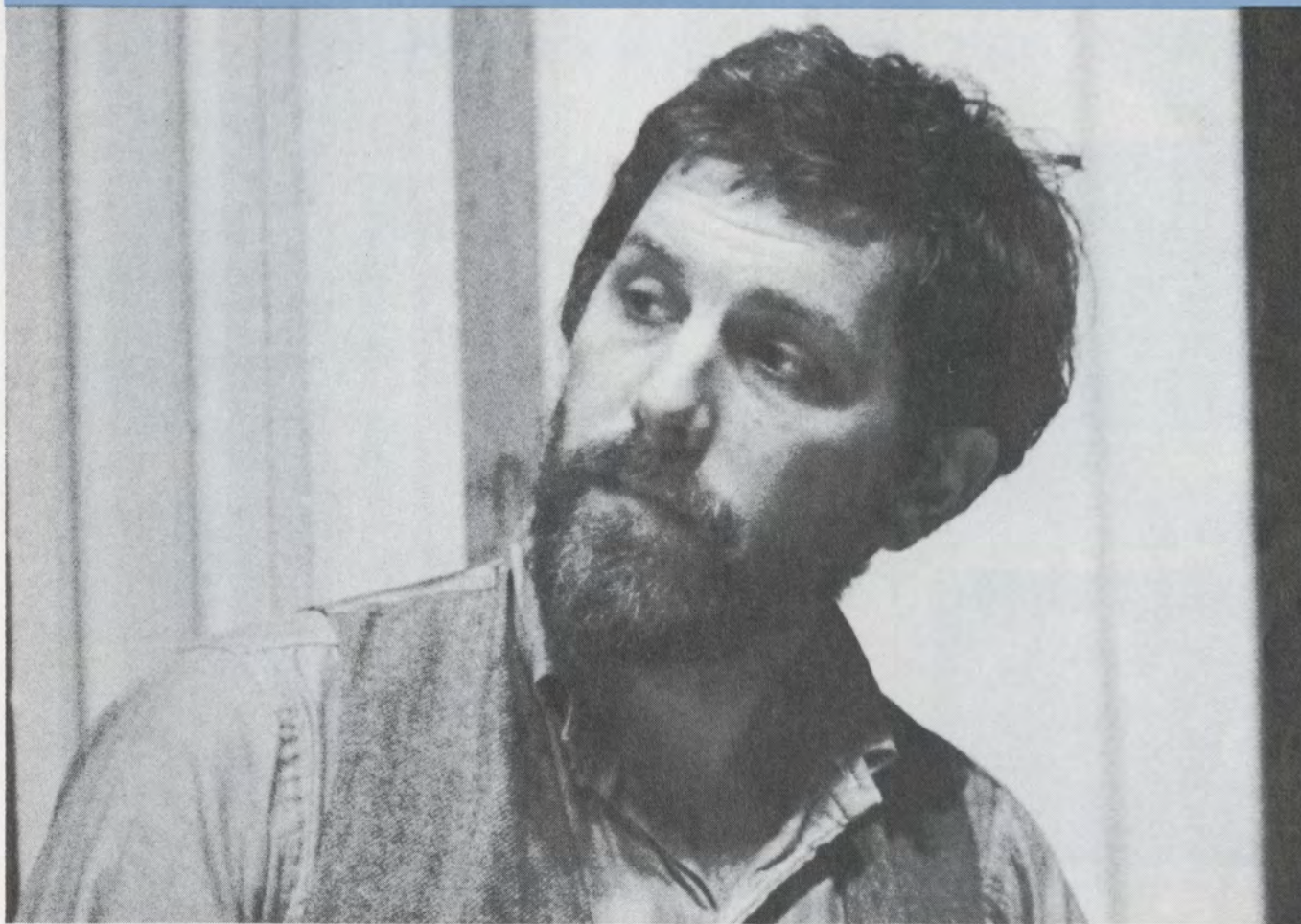
Exclusive concessionaire for Mercedes-Benz automobiles.



Designer John Conklin: Bringing *Ballo* Back to Sweden

by Arthur Kaplan

Photo by Caroline Crawford.



John Conklin, designer of the new production of *Un Ballo in Maschera*.

For the first time since 1961 and only the third time in its twelve-season history with San Francisco Opera, *Un Ballo in Maschera* appears in the original Swedish setting where it historically and artistically belongs. Verdi had very reluctantly agreed to switch the locale to distant Colonial Boston for the Rome premiere in 1859 only because the censors adamantly refused to allow an opera dealing with regicide on the stage just after an Italian revolutionary had made an attempt on the life of French Emperor Napoleon III.

No one could be happier about the change in venue than the designer for *Ballo*, John Conklin. Not only did it allow him to create some of the most beautiful and elegant sets and costumes that San Francisco audiences have seen in quite some time, but it coincided with his and stage director Sonja Frisell's conception of the opera. With Swedish King Gustavus III clearly at the center of the drama, the new production stresses the contrast and conflict between the pomp and ceremony of the public figure—a strong enlight-

ened monarch greatly loved by his subjects—and the inner turmoil of the private figure—a man torn by his friendship and loyalty to his secretary, Count Anckarström (Renato), and his love for Amelia, the Count's wife. As Conklin stated, "In the Swedish version you can play with the contrast between his two roles. They diverge and converge several times before reaching their climax in the ball scene where the King is killed for personal reasons, but where his death is also a political

Discount Records Introduces Quintessence Classics



Earl Wild—Rachmaninoff Concerto #3



Horenstein—Brahms Sym. #1

The above featured selections along with the entire line of Quintessence albums are now on sale for

2.99 ea.

Offer Expires Nov. 30, 1977



San Francisco
262 Sutter
656 Market

Menlo Park
915 El Camino

12



John Conklin's costume design for King Gustavus III in the new *Un Ballo in Maschera*.

apotheosis. The Boston version is just a triangle drama."

This unifying theme is apparent from the very outset of the opera. The King is sitting in his bedroom surrounded by his court singing about his guilty love for Amelia in front of a huge curtain painted with a coronation scene which clearly identifies him as the leader of his country. "It was Sonja's

idea that the first scene be done as a levee with the King's bed and the railing. In this kind of grand room you have both his private world and his kingly world. Since the first scene and last two scenes are connected to the King's palace, we wanted to relate the two sets. They each have a prominent proscenium arch with the royal crest and we repeat the curved railings, in

**Clean, healthy looking skin
is not extravagant.**



There's nothing extravagant about having beautiful skin. How you look affects everything you do. It means having confidence and pride in yourself. Erno Laszlo understands how important it is to look your best and we make having beautiful skin simple and easy.

We start with a very basic principle, your skin has its own characteristics. An

Institute trained skincare specialist will ask you some important questions to determine what they are. Then she will tailor a treatment ritual for you of our exclusive formulas. Use them every day and they will help you to have the kind of skin you can be proud of.

Meet with our Erno Laszlo specialist at I. Magnin. She'll help you to have clean, healthy skin.

**The
Erno Laszlo
Institute**



I. magnin

SAN FRANCISCO
OAKLAND

SACRAMENTO
SANTA CLARA

CARMEL
VALLCO PARK

SAN MATEO
SANTA BARBARA

WALNUT CREEK
SANTA ANA

PALO ALTO
DEL AMO



**This is a Coach® Bag.
It is very well made out of very good leather
and will never go out of style.**

Coach® Bags and Belts are made in New York City and are sold in fine stores throughout the world. For catalogue write:
Coach Leatherware, 516 West 34th Street, New York 10001.

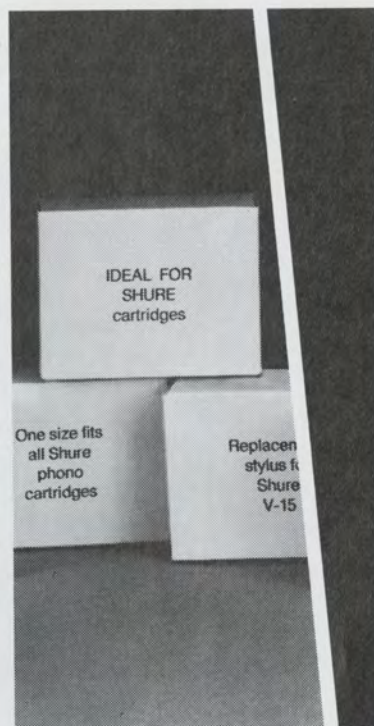


Stage director Sonja Frisell, who conceived the new *Ballo* production, studies John Conklin's scenic designs.

addition to echoes in colors and textures. It is in the final scene that his private and kingly worlds catch up with him and come together in his death." The metaphor of the theater with its play-acting and disguises, which also culminates in the ball scene, is another focal point in this production. "We thought it important that the last scene take place in the theatrical atmosphere of the royal opera house where it historically took place. The opera is so much about disguise. Almost every time you see the king he is disguised or at least playing a role. In the first

scene he is the King, but he is playing the part of the monarch, which is in contrast to his emotional state. In the second scene he is incognito as a sailor. In the third scene he's sort of playing the King as lover. And, of course, at the ball he is actually in disguise."

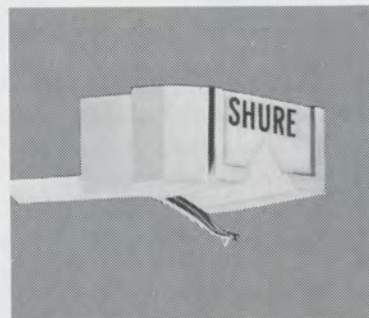
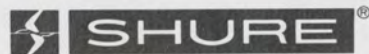
Conklin sees *Ballo* as a very personal opera. "It doesn't have the cosmic overtones like *Otello* or *Forza* or *Boc-canegra*. It's a social, emotional play. The music does not suggest a kind of abstraction. You couldn't do something



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



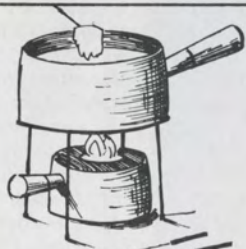
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

The Enchanted Crystal

A Unique Experience in Shopping
Jewelry and Decorative Arts

Open 7 days a week

1771 Union Street, S. F.



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



Costume design for Oscar.

like Svoboda's *Vespri Siciliani*. Each one of the sets is a very specific place, with very specific people connected to it, in which a very specific thing is going on. As Sonja kept repeating, 'It happens on March 16, 1792.' You couldn't possibly be more specific than that."

Although keeping with period accuracy, Conklin did not attempt any absolute historical accuracy. "It is in-

teresting," he interjected, "that Verdi in his letters talks about the fact that Gustav's court should show a reflection of French taste—specifically the elegance and sophistication of Louis XV. For example, in the first scene, although the arch is copied from an actual Swedish piece of architecture, the general feeling is French. Similarly, in the ball scene, it's not so much based on



N°5
CHANEL
PERFUME

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 special offer from the
Yosemite Natural History
Association

A Portfolio Edition

EADWEARD MUYBRIDGE

Yosemite Photographs

★ 1872 ★

Ten 18" x 22" prints on hand-made, gold-toned albumen paper. This portfolio marks the first production of albumen paper since its manufacture ceased nearly three-quarters of a century ago. These prints are in every respect faithful to the albumen prints Muybridge himself produced. They possess a richness of tonality and color impossible to achieve in modern photographic print media.

Only 300 of these handsome portfolios will be printed. They are offered at \$1,250.00 each.

Portfolios are available
for inspection at:

CALIFORNIA HISTORICAL
SOCIETY LIBRARY
2099 Pacific Avenue, San Francisco
Wednesday through Saturday,
10:00 a.m. to 4:00 p.m.

MUSEUM OF ART,
STANFORD UNIVERSITY
Shown by appointment, call 479-4177

UCLA SPECIAL COLLECTIONS
LIBRARY
University of California, Los Angeles

Order direct from:

YOSEMITE NATURAL HISTORY
ASSOCIATION
P.O. Box 545, Yosemite National Park,
California 95389

For further information,
call (209) 372-4532.

the opera house that Gustav built in Stockholm, but the eighteenth century theaters in Germany, especially the Margrave Theater in Bayreuth, mainly in terms of color. I have used on the front of the opera loges details which come from his opera house."

Conklin's design decisions for *Ballo* were based on a combination of elements, including paintings of the period. Oscar's costume and many of the chorus costumes for the masked ball, with their odd looking masks, have a Venetian feeling based on the genre scenes of Pietro Longhi. The basic color scheme for the entire opera, the greens and flecks of gold and white, comes from Longhi's contemporary and compatriot, Francesco Guardi. "It's part of my image of *Ballo* which, despite the drama of love and death, is one of the lightest in weight and most elegant of Verdi's operas. The way Guardi uses that kind of soft, misty, romantic, smoky effect relates to the kind of flecking, pinging sound that Oscar makes, and the King, too." The sets which are basically realistic in the center, move out into a softer, "smoky" look on the sides, which makes it easier to tie together the indoor and outdoor scenes.

In fact, the major problem for Conklin came in trying to unify the interior and exterior scenes with their wildly different scales. "We decided the room in Renato's home should be a big room with big windows, like the sculpture hall of the Drottningholm Court Thea-

tre outside of Stockholm. The cold, white light pouring into the room and casting shadows will have sort of a threatening, ominous effect. This rather cold, bare room contrasts both with the characters, who are boiling over with passion, and later with the warmth of the ballroom. In fact, even in the costume designs there is a coolness in the Amelia-Renato costumes compared with the warmth of the King's costumes. For Ulrica's dwelling we needed an area which could contain sixty people and yet appear small. Sonja wanted to break the stage with Ulrica's house only a small part of it. The house is surrounded by a porch and an outdoor view of the Stockholm harbor which allowed me to put it back into reasonably realistic scale, so that the room is perhaps the size it would naturally be." In this Swedish version Ulrica is no wild fortune-teller trying to out-hag Azucena. She is much more like the historical Mam'zelle Arvidson on whom the character in Verdi's original *Gustavo III* was based. "We didn't want any caves with strange, mystical things hanging. Her room is just a rustic hut with boards, because it was by the harbor, with nothing in it but a table with a glowing crystal ball-like skull. Ulrica is a sort of middle-class seer rather than a flamboyant gypsy. She is dressed rather simply in white—like a figure out of Blake or Fuselli, with a very pale face—so that she becomes more important as a person."

continued on p. 32

Kurt Herbert Adler: The Early Years

by Stephanie von Buchau

San Francisco being an operatic town, for the past twenty-five years Kurt Herbert Adler has been as famous a resident as Willie Mays, Joe Alioto or Patty Hearst. But, while we all know Adler's track record since he took over directorship of the opera from founder Gaetano Merola in 1953, we don't hear too much about his "roots." So, before he began to prepare for his role as conductor of this season's final opera, *Un Ballo in Maschera*, I asked Maestro Adler to tell me how he got started in music.

Adler was born in Vienna, then capital of the Austro-Hungarian empire, in 1905. His well-to-do parents were both from industrial families; they started their young son studying languages and piano at age five. "My first piano teacher was a pupil of Arnold Schoenberg, and as a result I was taught music



Kurt Herbert Adler (far right) when he worked on the Arturo Toscanini production of Wagner's *Die Meistersinger* during the 1936 Salzburg festival with (from the left) Alfred Muzzarelli, Viktor Madin, Laszlo Halasz, Herbert Alsen, Friedrich Schorr, Lorenzo Alvary, Hermann Wiedemann, Ralph Telasko, Charles Kullman, Georg Maikl, Herbert Graf, Richard Sallaba and Anton Dermota. Hovering over Graf and Sallaba is Karl Ettl (in white shirt).



The future general director of the San Francisco Opera practices the piano as his mother watches, in Vienna in 1916.



At the Festspielhaus in Salzburg in 1937 is Kurt Herbert Adler (left) with a group of co-workers including (at right) the famous baritone Alfred Jerger.

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.

Bernard Comsky

ARTIST — PIANOS

When in Los Angeles, visit Southern California's
most distinguished piano salon.

Featuring magnificent artist instruments not available
in the bay area.

EXCLUSIVE REPRESENTATIVE FOR

**FEURICH &
Grottrian**



Feurich
authentic
Louis XV

These two makers produce Europe's most magnificent grand pianos. Unparalleled West German craftsmanship, for people who demand perfection.

KNIGHT (England)

Acclaimed in all the world the finest vertical made. The 44" professional studio models have the tone and action of the finest grands. Available in rare and exotic woods including French Walnut, Rosewood, Teakwood and Oak.

Free statewide delivery and special price consideration for out of town buyers.

5818 West Pico Blvd. (near Fairfax) • Phone (213) 931-1611
Los Angeles, California 90019

theory from Schoenberg's *Harmonielehre*, not a usual procedure for such a young student. She also insisted that I take musical dictation and study rhythm by the Dalcroze method."

Emile Jaques-Dalcroze was a Swiss educator and composer who had studied with Delibes and Bruckner. He became a professor of harmony in Geneva where he developed a method of coordinating music and bodily movement, to create "by the help of rhythm, a rapid and regular current of communication between brain and body, and to make the feeling for rhythm a physical experience." Adler relates that this method required the student to beat differing times, such as four against three, using his arms or marching around the room. "Dalcroze takes the surprises away from any rhythmic patterns you may encounter; I often recommend it to young singers who are having difficulties with rhythm."

When he was thirteen, Adler's family spent the summer in Bohemia at the home of Dr. Richard Strauss (not the composer), who was also a textile industrialist and a close friend of the Adler family. Young Kurt saw a score of Wagner's *Die Walküre* sitting on the piano—at that point he had been to the opera many times, but had never heard a *Ring* opera. He sat down and began to play, so impressing Dr. Strauss that he insisted that Adler's parents take the boy immediately to a first-rate music teacher to develop his talent.

Alexander Wunderer, president and first oboe of the Vienna Philharmonic and head of many musical societies throughout Europe, became the young musician's teacher. "He instructed me in theory, and general musicianship." Adler later became a theory student of Franz Schmidt at the Academie in Vienna where he studied counterpoint, composition, musical history, piano and

sang in the chorus. (Schmidt was an Austrian composer whose symphonies and opera, *Notre Dame*, are still sometimes heard today.) Adler remembers singing second tenor in the chorus for a performance of *Masked Ball* given at the Academie.

It must have been in this period that Adler developed his taste for hard work. He told me that at one point he was attending classes at the Gymnasium (high school), the Academie ("Where we were all much more grown up and independent") and at the University (where his teacher was Professor Guido Adler—no relation). "I was not happy in music classes at the University. The musicologists thought they knew everything, and the difference in philosophy between them and the practical atmosphere at the Academie was strong." For a while, Adler also took classes at the Conservatory because there the conducting students were actually allowed to work with an orchestra.

The first time he conducted, his age was "somewhere around fourteen. I conducted the student orchestra at the Gymnasium. I remember that the concertmistress was the daughter of Arnold Rosé, the concertmaster of the Vienna Philharmonic and first violin of the Rosé Quartet. He was married to the sister of Gustav Mahler. After the performance, Rosé said: 'You must become a conductor.'"

After all this studying and practicing, it is not surprising that young Adler was burning to get some practical experience. While he was still in school, he was offered a chance to perform in a theater. "I played an aria on the harmonium backstage during *Six Characters in Search of an Author*." Having survived his debut, Adler was then hired to play the celesta in the celebrated Max Reinhardt production of

Midsummer Night's Dream. Reinhardt's conductor was Bernhard Paumgartner who was sufficiently impressed to ask Adler to stay on with the company.

In 1925, during the production of Reinhardt's *King Lear*, Paumgartner asked Adler to take the baton while the older conductor went into the theater to check the sound. "There was no pit in that theater," Adler remembers. "So the orchestra was under the stage. In order to tell us to stop or start during rehearsals, they would stamp on the stage over our heads. Well, Paumgartner stamped. His foot went through the floorboards and he injured his leg. So I got to conduct the performance."

For three years "music and drama had a monopoly on my life." After Reinhardt, Adler went to work for Otto Preminger, the film director who at that time ran a theater in Vienna. Adler arranged music ("put together out of Russian themes") for a production of *Three Sisters*. "These three years in the legitimate theater obviously influenced my attitude toward drama in opera. You couldn't work with Reinhardt and Preminger and not be influenced."

Reinhardt, Adler remembers, worked closely with his music director in order to get special effects. "He always wanted a certain sound. Once during a rehearsal at four in the morning I came up with a dissonant second on the harmonium to lend an eerie feeling to the heath scene in *King Lear*. He loved it, but the next day in the cold light he said: 'What is that horrible noise?' and made me cut it. I like to quote Reinhardt, who would stand with his hands behind his back and say, 'Remember, young man. In the theater, nothing is impossible.'"

In 1928, a young pianist friend of Adler's recommended him for a job as assistant to the director of the opera

The unique touch of
CEPELIA...



Incomparable POLISH FOLK ART in hand woven tapestries, rugs, kilim wall hangings, 'wool' paintings, carvings, ceramics, gifts and accessories.



Cepelia

237 Post St. San Francisco, Calif. 94108 (415) 391-1800
63 East 57th St., N.Y., N.Y. 10022

Opera in Reno?

**Nevada Opera Guild –
The Company that
presented the
American premiers of
Dr. Faustus and
Joan of Arc – now
celebrates its Tenth
Anniversary Season**

**Mozart's
THE MAGIC FLUTE**
(in English)

**December 2 and 3, 1977
Tickets: \$9.00, \$6.50, \$4.00**

**For tickets or information
write or call:**

**Nevada Opera Guild
P. O. Box 3256
Reno, NV 89505
(702) 786-4046
Mon. thru Fri. 10 am - 5 pm**

**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

in Kaiserslautern, the capital of the Rheinpfalz. In those days after the war, the Rheinpfalz was still occupied territory; as a result it was rich in subsidies from the city, the state and Berlin and Munich as well. The theater played only opera and operetta, not combined with drama as is more usual in German repertory houses.

Adler left Preminger for the post in Kaiserslautern. Before leaving he had been working on a modern play which included the scene of a train passing a switch. "Those were the days before tape and sound tracks, so we had to produce the sound live. I asked for sixteen musicians, who didn't play a note of music, only noises to simulate this train scene. The audience loved it. After I left, I think discipline fell apart, because I received a telegram in Kaiserslautern from Preminger: 'The train is having difficulty passing the switch without its engineer.'"

The director in Kaiserslautern was a man with personal problems. "In my memory, the best *Carmen* and *Otello* I ever heard were conducted by him. But he drank, was a morphine addict and chased women. He wasn't interested in running a theater so his secretary and I, both of us twenty-three years old, ran the place. I would have gone through fire for that man, so it was no hardship. But it is funny, is it not, how I always start out to be a conductor and end up being thrown into administration?"

Professional engagements now came steadily for Adler. In the 1934-35 and 1935-36 seasons, he worked at the Volksoper in Vienna. In the 1936 through the 1938 seasons, he was at Reichenberg in Czechoslovakia, then capital of the Sudetenland. "All the German theaters in the area were under the influence of the Nazis except the theater at Reichenberg which was personally subsidized by President

Benes, and the theater in Prague. We had more money than you can imagine to work with."

With the mention of the Nazis, I asked Adler his attitude toward politics in those days. "I didn't have any. My parents were political opposites. My father, as an industrialist, was naturally a capitalist. My mother adored her brother who had been named Secretary of Foreign Affairs when Austria became a republic, so she was a Social Democrat. I heard both sides of the political story at home; but I was thinking only of music and the theater in those days."

He illustrates his point by relating that his mother knew many influential government men, and as a result Adler was always given a seat in the imperial boxes at the State Opera. "You know how it is in Vienna, the royal boxes are on the right side of the theater, exactly opposite to where I sit in San Francisco, so now I get a mirror image of those days." Adler always sat in the back of a box, studying his score. "And when the government changed, I was passed on to the next group in power. To them I was just a student, with no political bias. It didn't matter who was in charge, I still got to sit in the box. Franz Schalk, who was head of the Opera until 1928, was a bridge partner of my father, so I was able to attend rehearsals as well."

Musically, Adler tells the same story as many Slavic, German and Austrian artists who were forced to deal with the Nazis in the years before active war broke out. "The orchestra and chorus in Reichenberg were naturally all Nazis, but we were there to make music not discuss politics, so I got along with them and they got along with me."

In the 1935-36 season, Adler conducted a performance of *Faust* at the Vienna Volksoper with a cast consisting of an Italian soprano who sang in

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.

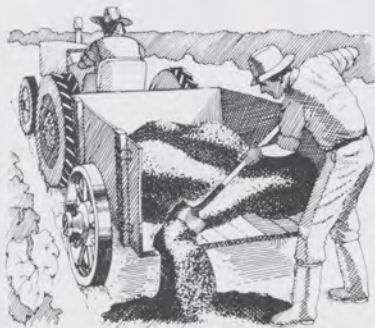
SPEED
LIMIT
55

VOLVO

The car for people who think.

© 1977 VOLVO OF AMERICA CORPORATION. LEASING AVAILABLE.

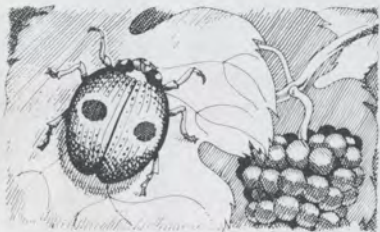
Ecology In The Vineyards



Long before organic farming and recycling became popular, sound ecological practices were a way of life in our vineyards.

After the harvest, when the vine gives us its most precious product, the stems, skin and seeds—an organic fertilizer—are returned to the vineyards. This recycling gives back natural nitrogen-rich nutrients to the soil.

Vines are pruned early in the year, then later the canes are chopped up and disked under the soil along with weeds, grass, and wild mustard. This natural mulch retains moisture and helps provide more nutrients for the vines.



To control vineyard pests naturally, thousands of ladybugs are set loose every summer to do battle with the aphids and leafhoppers. This natural pest control program has proved tremendously successful.

The greatest reward of maintaining the balance of nature in our vineyards, is a superior quality wine. Try our hearty, well-balanced Burgundy and see if you don't agree. Please send for our free monthly newsletter.

Sam J. Sebastiani



Sebastiani

VINEYARDS

EST. 1825

P.O. Box AA Sonoma CA 95476

Italian, a Greek tenor who sang in French, a Polish bass who sang in Russian while the rest of the cast and chorus sang in German. This polyglot evening got a better review in the local press than a more prestigious performance of the same work at the State Opera and, as a result, Adler was asked if he could spend the summer in Salzburg as assistant to Toscanini, who was preparing his first *Meistersinger*. Not without pride, Adler says: "You know, of course, who the assistants were that year? Solti, Leinsdorf, I and Halasz, the founder of the New York City Opera."

In 1936 Adler assisted Toscanini, and in 1937 returned to Salzburg to coach opera classes at the Mozarteum. He was in the library one day when someone came and told him that a "crazy American singer was firing her coaches one after another and could he come and see what he could do to placate her?" Adler accepted the challenge and pleased the singer who turned out to be Janet Fairbank, the daughter of a corporation lawyer from Chicago. Through Miss Fairbank, Adler was introduced to influential music lovers from Chicago and to American singers such as Lawrence Tibbett.

Back in Reichenberg, he received a letter from his new friend asking if he wished to come to America since "it looks like war in Europe." "It was astonishing," Adler says. "The Fairbanks knew Cordell Hull and suddenly I had a visa." Finishing his contract in Reichenberg, he left the Czech city for Chicago where among his first students was Carol Fox, now head of the Chicago Lyric Opera. By 1943, Adler was in San Francisco as chorus director under Gaetano Merola.

As soon as Adler reached San Francisco, he took his place on the conducting staff, leading *Cavalleria Rusticana* (1943 and 1952), *Secret of Suzanne* (1944), *Pagliacci* (1945), *Trovatore* (1946), *Traviata* (1947), *Rigoletto* (1948), *Faust* (1949), *Suor Angelica* (1950 and 1952), *Forza del Destino* (1951), *Aida* (1952), *Madama Butterfly* (1953 and 1961), *Marriage of Figaro* (1958) and *Così fan tutte* (1960). Notice that after he took over for Merola in 1953, Adler's regular conducting assignments diminished sharply, stopping altogether after 1961. Why the hiatus? After all, Maestro Adler is not known for his shyness. This sally on my part got a raised eyebrow and a reasonable reply. "I didn't conduct when I felt that it would disturb the operation of the opera company. When I first took over, things were not well enough organized for me to take time away from administration in order to rehearse a work musically.

"An opera director," he goes on, "is more or less successful through the strength of the individual talents of his associates. But finding the right associates to whom you can 'delegate authority'—as certain people accuse me of not being able to do—that is largely a matter of luck, something like finding the right singing teacher. You know, a teaching method may be great for singer A, but it doesn't work for singer B at all. It is the same way with associates in this business. For a long time I had to run everything, financial, artistic, administrative. There was simply no time left for conducting. But eventually . . ."

At this point, Adler shifted uncomfortably in his chair—he had broken his ankle the week before I spoke to

Why U.S. Steel people are in the audience-and behind the scenes.

The men and women of U.S. Steel have a long history of involvement in support of the performing arts. Through their participation in cultural activities, they not only enrich their own lives, but also share the experience with their neighbors. In this way, U.S. Steel people contribute to the vitality of their communities, all over America.



We're involved.



Soprano

BEVERLY SILLS

"The dazzling irresistible embodiment of the total joy of singing."

—Hume, The Washington Post



Her Art On
Angel Records



SCLX-3832 (3 LPs)*



SCLX-3761 (3 LPs)*
Hlts. S-37237*



SCLX-3846 (3 LPs)*



SCLX-3819 (3 LPs)*



SFO-37160*†



SCLX-3824 (3 LPs)*



SCLX-3780 (3 LPs)*
Hlts. S-36925*†

*cassette availability
†cartridge availability

him, slipping on the curb outside the Annex, a rehearsal hall two blocks away from the Opera House. He chose his next words carefully. "When you are a meat eater, and you are denied meat for years, well . . ." Here his voice trailed off expressively, and I was left with the graphic image of a man denied access to that thing which he loves the most in the whole world. "To be thinking and feeling and living music, but not to be able to practice it, after almost fifty years as a musician, it was agony."

Having ended his purgatory with the Sills *Traviata* in 1973, how does Adler feel about being only a part-time conductor? "I admit freely," he says, "that it is easier emotionally and manually to be a conductor all the time than to conduct only part of the time as I do. But for me, making music is a function of life, like eating or sex. Not to conduct is like strangling. Music is my lifeline; you don't cut off your own arteries. I don't think I am indulging myself; I am simply doing what I was born and trained to do."

What about dealing with other conductors? Adler has a reputation, perhaps undeserved, for meddling during rehearsals. This question doesn't bother him at all, for he laughs and tells me a story about the Hungarian conductor, Janos Ferencsik, who was rehearsing *Ariadne auf Naxos* while Adler and I were talking. "Ferencsik said the other day that you can tell a beautiful woman that you don't like her hairstyle, and it won't bother her a bit, but if you tell the same thing to an ugly woman you destroy her. Well, it is just like that with conductors. Conductors who know their business do not resent suggestions from someone who also knows his business. I can truthfully say that I am on very friendly terms with all the fine conductors who

In the Angel tradition of recording the great artists of our time.

have performed in this house. Many of them tell me how much they like to work here because we are so much better organized than other opera companies."

What happens when Adler is conducting? Does being the boss of the house give him a whip hand over the performers? He looks rather startled at the question. "I don't think that has anything to do with it. When you are conducting, you are concentrating so hard on the music that you forget everything else. I forget I am the general director. And I think the singers and musicians are concentrating so hard that they forget too. You know, everyone does not always agree in the making of music—there are bound to be differing opinions. So there are two things the conductor can do. He can force people to follow him, as it is said Toscanini did, although after working with Toscanini I would argue with that opinion. Or he can lead them by creating a spirit of cooperation among his musicians. This is my method. I try to make everyone sympathetic to the aims of the music."

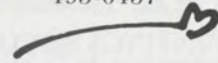
Whether he is conducting or not, Adler is the boss. How does he see the role of an opera director? Since he doesn't hesitate or grope for words, I can tell he has been asked this question many times before. The answer is characteristically tough, humorous and proud. "It is the duty of an opera director to take the blame, to stick his neck out . . ." He pauses and his smile starts. "And, of course, to share the success." □

Stephanie von Buchau is the Performing Arts Editor of San Francisco Magazine and the San Francisco correspondent for Opera News.

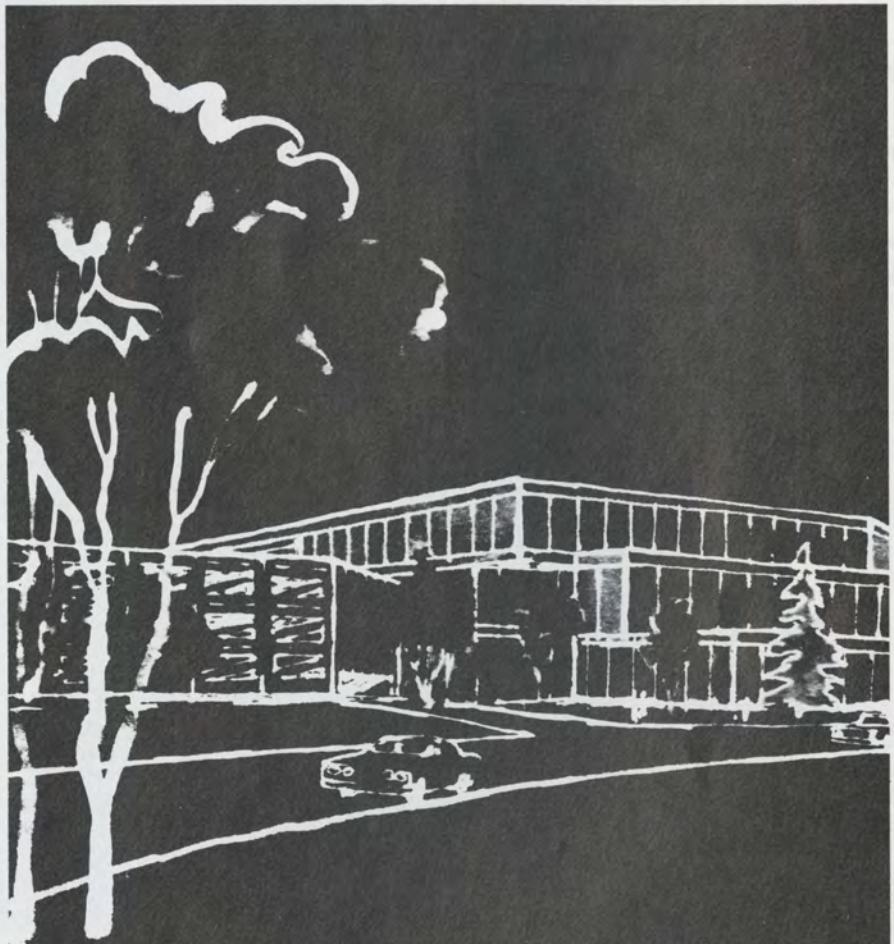
CAPEZIO[®]
DANCE-THEATRE
SHOP IN
SAN FRANCISCO
126 Post Street
Second floor • Room 201
(415) 421-5657
* Footwear for Dance *
Dancewear for All Occasions

Ruby's

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



(great parking)



NOW PLAYING BULLOCK'S STONESTOWN

CATCH OUR ACT AT STANFORD-PALO ALTO
WALNUT CREEK • VALLCO - CUPERTINO

Sotheby Parke Bernet

Founded 1744
The leading firm of
Art Auctioneers
and 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 St.
San Francisco, Ca. 94108,
tel. 415/986-4982

Our Auction Galleries in America:
Sotheby Parke Bernet Los Angeles
7660 Beverly Blvd, Los Angeles
Ca. 90036, tel. 213/937-5130
Sotheby Parke Bernet New York
980 Madison Avenue, NY 10021
tel. 212/472-3400

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.

We welcome American Express and Visa

Bank of America Center
555 California Street
Reservations 433-7500

John Conklin
continued from p. 21



King Gustav III

The entire harbor scene is reminiscent of a Claude Lorrain painting. "When Silvano comes back to Ulrica's hut and sees that he is in the King's presence, we wanted the stage, which has been not murky exactly, but lit by the funny late afternoon Northern light which is not terribly bright, to suddenly become bathed in a golden sunset. It seems to me that the end of this scene is almost

like a coronation. When the King doffs his disguise and is surrounded by his officers, there should be a great sweep of golden light which comes across and strikes him."

Another unifying element of this *Ballo* production is its water imagery. In addition to the second scene by the harbor, Act II takes place against a

Why American is chosen the No.1 airline again and again.

"It takes everyone to stay Number 1."

—*Joanne Kaufman, Flight Attendant, Boston*

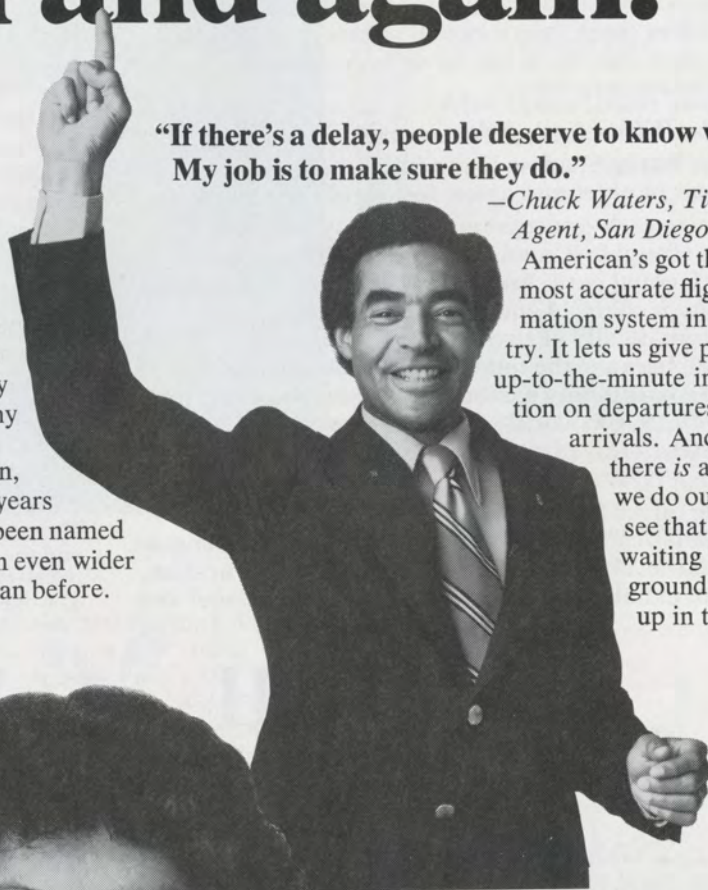
In the latest survey of its frequent-flying members, the Airline Passengers Association again found out that service is the biggest reason why more people prefer American Airlines than any other U.S. airline. In fact, since the previous survey was taken, less than two years ago, we've been named No. 1 by an even wider margin than before.



"If there's a delay, people deserve to know why. My job is to make sure they do."

—*Chuck Waters, Ticket Agent, San Diego*

American's got the fastest, most accurate flight information system in the industry. It lets us give passengers up-to-the-minute information on departures and arrivals. And if there is a delay, we do our best to see that the people waiting on the ground aren't left up in the air.



"When I'm on the phone, American's reputation is on the line. So is mine."

—*Blaire Bradley, Reservations Agent, Los Angeles*

Our million-dollar quality control program helps me meet the highest possible standards, like answering 85% of all calls within 20 seconds. And quick as that, a million-dollar computer finds my customers our lowest fare on the most convenient flight. Which makes *me* feel like a million dollars.



A LONDON OPERA ODYSSEY

VERDI
IL TROVATORE
PAVARETTI · 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 LECOUVREUR
TEBALDI · DEL MONACO · SIMIONATO



A legendary classic
newly remastered!

OSA 13126 (3 RECORDS)

Ponchielli
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 SOLT



OSA 1309 (3 RECORDS)

LEONTYNE PRICE
AIDA
VICKERS
GORR
MERRILL
TOZZI
SIR GEORG SOLT



OSA 1393 (3 RECORDS)

GOUNOD
FAUST
SUTHERLAND · CORELLI
GHIAUROV · BONYNGE



OSA 1433 (4 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

misty seascape on a rock-enclosed beach. "The feeling of mist coming from the water creates a kind of mysterious ambiguity which makes the scene less stark and definite. Sonja didn't want to have lots of rotting bodies and skeletons, since the center of the act is the love duet. The water symbolism with waves and undulations appears in other places of the music and text as well."

When asked to trace the genesis of the production, Conklin explained that he and director Frisell first talked on the phone—long distance from Los Angeles to Milan, since she was working at La Scala at the time. "She had some specific thoughts—the Swedish setting, the opening levee, the split scene for Ulrica's hut. She was less specific about the rest. Then, with the help of an assistant who went to the Swedish Information Office (in New York) I did some research—both historical and artistic. Lots of pictures and paintings and photographs, which I like to do, for the feeling of certain scenes, sunsets, etc. Then I spent a week in Milan with Sonja with whom I'd never worked before. I find that pictures are useful with a stage director since they give a more concrete notion of things. The director can say, "I don't like that color. That seems wrong. I like that." So I knew where her tastes were. We discussed the general style and we were very much in agreement. Then I came back and made a quarter-inch, roughly-painted model, more specific ground plans and rough costume sketches. In May, Sonja and Mr. Adler and I met for a day in Munich. Unfortunately, because of our busy schedules, that's the last time we were able to get together until the technical rehearsals in late July-early August. I had already met with Mr. Adler in San Francisco. You know, he's very good. He had concerns from a musical point of view: exactly where would the King be eavesdrop-

ping outside Ulrica's hut for the blending of voices in the trio; would the chorus be elevated, and where would the on-stage orchestra be placed in Act III, again for the sound. For the opening of Act II, Adler wanted the curtain to go up halfway through the orchestral introduction, which necessitated a long walkway so that Amelia would have something to do while the music was playing. That's what's so wonderful about Mr. Adler. I had done the Act II set much more like a beach, very open, and he said, 'No, I think it should be closed more.' Then he asked, 'Why did you do it that way?' And I said, 'Because I thought it should be just a kind of sand beach. I mean, if you were doing it in a movie, I think you might do it on a deserted beach.' Instead of saying, 'No, that's wrong,' Mr. Adler said 'Oh, that's interesting', and when I suggested maybe we *should* do it hidden and enclosed, he said, 'No, no, no. I think we should discuss it the other way.' He really sees the need for discussion and the reasons behind it." In early June, Conklin, clad in work clothes and sporting an attractive beard, had a lengthy two-day series of meetings with the technical staff at the Opera House during which most of the nitty-gritty but essential physical requirements of the production were gone over in minute detail. (e.g.,—how to cut back the ceiling on Ulrica's hut so that it can be split in two and moved off stage quickly; how the ramp from Act I, scene 2 might be re-used for Act II since storage space backstage would be at a minimum, what with the statue from the concurrent Ponnelle production of *Turandot* taking up so much room; how to get the proper effect for the moon and the clouds in the gibbet scene; how to construct the loges of the Act III ball scene to make chorus movement practical, etc.) All of this necessitated some minor modifications in design which sent Conklin scurrying

Pinot Chardonnay. An exquisite Napa Valley white wine from The Christian Brothers.

Certain of the gravelly soils and micro climates near our Napa Valley Novitiate and Winery are particularly kind to the Pinot Chardonnay. This varietal grape which produces the white burgundies of France has gained exquisite subtle flavor and



fragrance here in our vineyards. In recent years, new methods of vinification enable us to capture more of this delicate taste.

I believe you will find The Christian Brothers Napa Valley Pinot Chardonnay one of our most memorable wines. As with all our table wines, it is blended from various harvests and vineyard locales so that each bottling has all the body and varietal complexity we seek.

Pinot Chardonnay is laid down in our cellars to give its delicate bouquet a chance to develop. And though it is ready for your table when it leaves here, this is one white wine that keeps on improving and may be put away in your own cellar to enhance it even further.

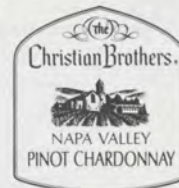
Our Pinot Chardonnay is a delightful accompaniment to fish, poultry and lighter meats. And like all white wines, it should be served chilled.

If you would like to know more about The Christian Brothers wines, please write to me.

Brother Timothy F.S.C.

Cellarmaster
The Christian Brothers
Napa Valley, California 94558

Worldwide Distributors: Fromm and Sichel, Inc.,
San Francisco, California.





**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

**COOKBOOK
CORNER**
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



back to the drawing board. By the following day he had already incorporated these changes in a series of six magnificently painted sketches, one for each scene.

When asked how he managed to handle the highly technical vocabulary of the backstage crew (which had left the interviewer's head reeling) with such understanding and expertise, Conklin who is still in his 30's, replied that it came from long experience in design for straight drama, ballet and musical comedy as well as opera. He created designs for the Royal Ballet of London and the Joffrey Ballet; for the Long Wharf Theater in New Haven, the Arena Theater in Washington, the New York Shakespeare Festival and for several Broadway productions. His

opera credits include *Salome* and *Così fan tutte* for Santa Fe Opera, Ginastera's *Beatrix Cenci* for the opening of the Kennedy Center in Washington, *The Marriage of Figaro* for Minnesota Opera, a Menotti double bill for Western Opera Theater and two highly acclaimed productions for Spring Opera Theater: Monteverdi's *Orfeo* (1972) and Britten's *Death in Venice* (1975). "As an undergraduate at Yale I got to design a lot because there were no other student designers. It's always the best way. You're just presented with a stage which you have to fill up with scenery by yourself. So you do it. It was like being taught how to swim by being thrown into the pool. There was no one around to tell me what to do. I was free to do anything I wanted. I didn't know you couldn't do that, or you weren't supposed to do that. So, I taught myself not only those things you shouldn't do by doing them and having them not work, but also by doing those things you're not supposed to do, but *do* work."

Opera has its special delights and problems, according to Conklin. "It tends to be bigger than other theater—the scale of the stage, the number of sets. But, it can absorb the big scale because the music is usually so strong that you're not in danger of overwhelming the show. You can often swallow a play or musical in the scenery because it can't fight back. Opera can fight back. It has all that thrust behind it. But it also tends to get out of control because of the scale. You can't get it as perfect as you'd like. With a play you can work and work at it until it's absolutely perfect. You can't afford to do that with opera. It's just too big. But I love doing it. In some ways I would rather do opera than anything else." □

©1976 Commonwealth of Puerto Rico

**In tonight's martini
the part of gin and vodka will be
played by white rum.**



White rum from Puerto Rico will finally play the role its distinctive clarity and smoothness have so well prepared it for.

In fact, white rum has already proven itself in rehearsal. It beat gin and vodka on taste and smoothness

in a nationwide test. That's because all white rum from Puerto Rico is aged for at least a year—by law.

White rum is ready to take a leading role in the martini.

Like any new star, all it needs is a chance.

PUERTO RICAN RUMS



New Benson & Hedges 100's Lights

Only
11 mg
tar



Who could
make light of
themselves
better?

11 mg "tar," 0.8 mg nicotine av. per cigarette, by FTC method.

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



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

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 Holbrook	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

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

Administration

Kurt Herbert Adler* **§†
General Director

Ruth Allison Felt
Company Administrator

Ann Vermel
Artistic Administration

Robert Walker†
Business Manager

W. Anthony Waters
Musical Assistant to the General Director

Matthew Farruggio
Production Coordinator

John Priest
Technical Director

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

Herbert Scholder
Director of Public Relations

Margaret K. Norton
Ticket Sales Manager

Nancy McDermott
Director of Development

D. M. Azinoff
Financial Consultant

Administrative Staff

Office of the General Director

Zenaida des Aubris, Sally D. Culley, Diane Harrison, Helga Kostens, Patricia Kristof, Marilyn Langlois

Box Office

Gerald Fitzgerald
Treasurer

William Mathews
Richard Teska
Assistant Treasurers

Eleanor Dodge, Terry Riggs
Richard Sparks

Business Office

John Olsen
Chief Accountant

Sidney D. Waxman
Budget Coordinator

Els J. Stolk, Gordon Taylor

Development Office

Harriet Ivey
Assistant Director of Development

Nancy Ghilarducci

Public Relations

Caroline C. Crawford
Press Representative

Arthur Kaplan
Staff Writer

Robert M. Robb
Jesse Hollis

Technical Office

Jane Ayres

Music Librarian

Nancy Ewing

Switchboard

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 Périssou, 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 Designer 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**, Nicolas 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>Sound Design</i>	Charles F. Swisher
<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
<i>San Francisco/Affiliate Artist</i>	Susan Patton, Administrator
<i>Opera Program</i>	Paulette Haupt-Nolen‡, Music Director
	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 Apprentices
§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 Obratzova
Maria Parazzini**
Patricia Payne**
Leontyne Price
Katia Ricciarelli
Hanna Schwarz**
Renata Scottò
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
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 Freiefeld
George Nagata
Ernest Michaelian
Michael Sand
William Rusconi

2ND VIOLIN

Felix Khuner *Principal*
Herbert Holtman
Virginia Roden
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
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 Z. 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
Alleluia Panis
Sherri 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*, Zancanaò,
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

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.

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
Marine Chartering Company Inc.
Marsh & McLennan, Inc.
Peat, Marwick, Mitchell & Company
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
Blyth, Eastman, Dillon, and Company
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
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
Thrifty Rent-a-Car
Touche, Ross and Company
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
Mrs. Edward T. Harrison
The Hearst Foundation
Mrs. Griffith Henshaw
The Holmes Foundation
Estate of Marian P. Huntington
The William G. Irwin Charity Foundation
Mrs. Em Eccles Jones
Mr. and Mrs. Edgar F. Kaiser
Mrs. Veola S. Kerr
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 Sonné
Frank M. Tack
Whitney Warren
The Paul L. & Phyllis Wattis Foundation
Mrs. Paul Wattis
Cynthia Wood
Marshall Young

PATRONS

\$2,500 — \$4,999

Mrs. Angelina G. Alioto
Mrs. Starr Bruce
Frank A. Campini Foundation

continued on p. 59

I want her to live in a world without cancer.

SOPHIA LOREN AND VERONICA MAZZARINI.



PHOTOGRAPHED BY TAZIO SECCHIARDI

My dream is shared by all people, I'm certain.

And it is not impossible.

Much has already been learned through research.

This year I understand over 200,000 Americans will be saved from cancer by earlier detection and treatment.

Soon perhaps *all* Americans. All the world.

That is the aim of a powerful organization that supports cancer research.

"We want to wipe out cancer in your lifetime" they say.

But they need mothers and fathers—and everyone—to help them do it.

Help them. Give to the

**American
Cancer Society**

THIS SPACE CONTRIBUTED BY THE PUBLISHER

Broadcasts

Live quadraphonic 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.

In Saronno, Amaretto is our bambino.



It was in our little town that Amaretto, the drink of love, was born 450 years ago. When a beautiful young woman created an extraordinary liqueur to please the man she loved.

Here 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?

Enjoy Amaretto di Saronno as it is, or on the rocks, or with coffee. Try it in any number of exciting mixed drinks. With love, anything goes.

But a word of caution. There is only one Amaretto di Saronno. Remember this. Because if it is not Amaretto di Saronno that you drink, it may not be love after all.

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



The Bambino. Mix 1 oz. Amaretto di Saronno. 1 oz. Sweet Cream. 1 oz. Vodka. Shake well with cracked ice. Strain and serve in champagne glass. 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.



*Introducing the
1978 Cordoba*

as seen by two of the nation's leading photographers.

*"Very personal, very formal.
The very picture of style."*

SEE YOUR BAY AREA CHRYSLER-PLYMOUTH DEALER TODAY.

Anthony Edgeworth,
New York fashion photographer,
contributing photographer,
Esquire Magazine.

"To me . . . Cordoba is classic. Look at the proportions, very pleasing . . . there is no excess chrome. The car has unbroken reflective surfaces. The hood . . . there's a strong look to it . . . very individual.



The framing of the grille is unpretentious and clean. I like that. The interior, too . . . very clean, very strong. Cordoba? It's the picture of taste."

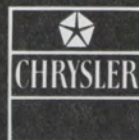


Bob D'Olivo, director of photography,
Motor Trend Magazine.

"I like to shoot a car in motion. So I put Cordoba on the track here at Lime Rock. It's a smooth looking car, but I see it as more than just good looks. I see Cordoba as a driver's car. Look at these shots... Cordoba is taking the pylons. Now, that's control."



That's the way two of the nation's leading photographers see Cordoba. Now, put yourself in the picture when you buy or lease Cordoba at your Chrysler-Plymouth dealer.



A PRODUCT OF
CHRYSLER
CORPORATION

Personal effort built Wells Fargo. That's why we'll assign you a personal banker.



Cassie Hill

When Cassie Hill took over her deceased husband's job as Wells Fargo agent for Roseville, Calif., it was assumed the job would be only temporary. Cassie was the mother of five children. Instead, she stayed on for 23 years and helped form a Wells Fargo tradition of outstanding service that continues to this day.

We're proud of the people who've built Wells Fargo. It's in that spirit that we're now offering you a personal banker. One person, like Pete Zimmerman, who's assigned to you at your request.



Pete Zimmerman

Someone you can call upon for personal effort: to open a savings account, to transfer funds from savings to checking, to arrange a loan, or to assist with any other banking service. Someone who knows your situation

and can suggest the way of doing things that will suit you best.

The way we see it, there's really only one way to repay the personal effort of people like Cassie Hill and that is to continue it.

That's why we're offering you a personal banker.

Wells Fargo Bank, Personal Banking Center
Room 500, 274 Brannan St., San Francisco, CA 94107.

I think my banking could profit from a little more personal attention. Send me more information about your Personal Banker program.

I am (am not) now a Wells Fargo customer.

Name

Address Phone

City State Zip

Wells Fargo Bank

New production of *Un Ballo in Maschera* made possible through a gift from a friend of the San Francisco Opera.

Opera in three acts by GIUSEPPE VERDI

Text by ANTONIO SOMMA

Based on SCRIBE'S play *Gustave III, ou Le Bal Masqué*

New Production

Un Ballo in Maschera

(IN ITALIAN)

Conductor
Kurt Herbert Adler

Production
Sonja Frisell

Designer
John Conklin*

Chorus Director
Richard Bradshaw

Choreographer
Rael Lamb

Lighting Designer
Thomas Munn

Prompter
Philip Eisenberg

Musical Preparation
Louis Salemno

CAST

<i>Count Horn (Samuele)</i>	Aldo Bramante
<i>Count Warting (Tommaso)</i>	James Courtney
<i>Oscar</i>	Kathleen Battle*
<i>Gustavus III (Riccardo)</i>	José Carreras
<i>Count Anckarström (Renato)</i>	Yuri Mazurok*
<i>A judge</i>	Michael Talley
<i>Madame Arvidson (Ulrica)</i>	Patricia Payne
<i>Christian (Silvano)</i>	Lawrence Cooper
<i>Amelia's servant</i>	John Davies
<i>Amelia Anckarström</i>	Katia Ricciarelli

Corps de ballet

*Courtiers, chiefs of staff, deputies,
conspirators, inhabitants of the port area*

*San Francisco Opera debut

First performance: Rome, February 17, 1859

*First San Francisco Opera performance:
September 19, 1931*

SATURDAY, NOVEMBER 12 AT 8:00

TUESDAY, NOVEMBER 15 AT 7:30

SATURDAY, NOVEMBER 19 AT 8:00

TUESDAY, NOVEMBER 22 AT 8:00

FRIDAY, NOVEMBER 25 AT 8:00 (Live broadcast)

SUNDAY, NOVEMBER 27 AT 2:00

TIME AND PLACE: 1792 in Stockholm, Sweden

ACT I Scene 1
Morning levée in the king's bedroom
Scene 2
Madame Arvidson's house on the waterfront
INTERMISSION

ACT II Scene 1
A lonely spot on the seashore
Scene 2
Count Anckarström's study
INTERMISSION

ACT III Scene 1
The king's box at the opera
Scene 2
Inside the Stockholm opera house

*Please do not interrupt the music with
applause*

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

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

*The performance will last approximately
three hours and fifteen minutes*

SYNOPSIS/UN BALLO IN MASCHERA

ACT I—A morning levée in the king's bedroom. Among those waiting are a group of rebellious courtiers led by Count Warting and Count Horn. Oscar, the royal page, announces Gustavus and asks the king's approval of the invitation list for a masked ball. Seeing the name of Amelia, wife of his chief minister, Anckarström, the king, who is romantically attracted to her, momentarily loses himself in thought of a future meeting. As the others leave, Oscar admits Anckarström, who says he knows the cause of the king's distressed look: a conspiracy against the crown. Gustavus refuses to take him seriously and continues his toilette. The minister of justice arrives with a decree banishing the fortune teller, Madame Arvidson, who has been accused of witchcraft. Oscar proclaims her innocent and describes her skill at stargazing. Deciding to see for himself and overruling Anckarström's objections, the king light-heartedly bids the court to join him in an incognito visit to the soothsayer.

After she has invoked the dark spirits before a group of fearful and fascinated women, Madame Arvidson tells the seaman Christian that he will soon prosper. Gustavus, disguised as a sailor, surreptitiously slips money and a promotion into Christian's pocket. When he finds it, all are suitably impressed. The king stays in hiding when Madame Arvidson sends her visitors away to grant an audience to Amelia, who comes seeking release from her illicit passion for Gustavus. The fortuneteller instructs Amelia to find a magic herb that grows at the foot of the gallows outside the city gates and must be plucked at midnight. Amelia, though horrified, undertakes to do so that very night, and Gustavus resolves to follow her there. The disguised courtiers are now heard arriving as Amelia hurriedly departs. The king, still incognito, asks Madame Arvidson to read his palm. When she says that he will die by the next hand he shakes, he laughs and invites anyone in the company to give lie to her prophesy. When they refuse to do so, he clasps the hand of Anckarström, who had just arrived. Gustavus is then recognized and hailed by the crowd.

Act II—A frightened Amelia arrives at the gallows as midnight strikes. Gustavus appears and declares his love for her. She admits her own love for him, but begs him to think of her honor. Anckarström rushes in to warn the king to flee the approaching assassins. Gustavus asks Anckarström to escort the hooded lady back to the city gates without attempting to discover her identity. Receiving his promise, the king leaves and the conspirators arrive shortly thereafter. Finding Anckarström instead of their intended victim, they curse their luck.

Anckarström draws his sword against Horn, and as Amelia rushes to defend her husband, Warting pulls back her hood, revealing her identity. The conspirators make fun of Anckarström's discomfiture. He asks Warting and Horn to meet him at his home in the morning and, as the conspirators leave, coldly reminds his wife that he had sworn to escort her to the gates of the city.

Amelia, left by her husband at the city gates, has returned home alone and fearfully awaits his arrival. He enters, declaring that death is the only possible punishment for her betrayal, but accedes to her request for a last meeting with her son. Amelia leaves and Anckarström, in anger and sorrow, deplors the double loss of friendship and love. He is interrupted by Warting and Horn. When he asks to join the conspiracy, they are at first suspicious, but become convinced when he offers his own son as hostage. United in purpose, they cannot agree who should have the privilege of assassinating the king. Amelia returns just as the men are about to draw lots. Seeing the irony in Amelia's choosing her lover's assassin, Anckarström forces his wife to draw a name from the urn and rejoices when it is his. A moment later Oscar brings an invitation to the masked ball. While the men hail this chance to execute their plan and arrange to identify themselves at the ball by the color of their costume and a red ribbon in their cloaks, Amelia determines to warn Gustavus.

ACT III—In his box at the Royal Opera House, Gustavus acknowledges that honor compels him to renounce his love and resolves to send Amelia and Anckarström on a diplomatic appointment abroad. Oscar delivers a note to the king from an unknown lady, warning him of a murder plot. He decides to ignore it, not wanting his absence to be taken as a sign of cowardice.

In the confusion of the masked ball, Anckarström informs Warting and Horn that the king will not be present. Oscar, playfully identifying Anckarström through his disguise is, in turn, unmasked by the minister. The page lets slip the news that the king is, after all, present, and when Anckarström insists that he must speak to the king on urgent state business, Oscar reveals Gustavus' disguise. Amelia, recognizing the king, urges him to leave as his life is in danger. He refuses, but tells her of the foreign assignment for her husband, and bids her an ardent farewell. Anckarström discovers them and shoots him. The dying Gustavus, surrounded by his grieving court, forgives Anckarström, who learns too late his wife's innocence.

Un Ballo in Maschera

BY CHARLOTTE GREENSPAN

Un Ballo in Maschera is the only mature work Verdi composed to a libretto which he knew to have been set by another composer. The source work, *Gustave III, ou le Bal Masqué* by Eugène Scribe had fascinated several composers in the nineteenth century. Daniel Auber's setting of the work was successfully received in Paris in 1833. Auber's success must not have been particularly intimidating, however, for in 1835, after the triumph of *I Puritani*, Bellini toyed with the idea of setting the same text—a project he did not live to carry out. In 1857 it was Verdi who was drawn to the work although, it must be admitted, somewhat half-heartedly.

In a letter written on September 19, 1857 to his Neapolitan friend Vincenzo Torelli, Verdi relates, "Now I am working on a French play, *Gustave III of Sweden*, a libretto by Scribe which was done at the Opéra over twenty years ago. It's grandiose and huge, and really beautiful, but it's in many ways conventional, like all of Scribe's works for music, which I've never liked but which I now find insufferable. . . . I'm in a state of despair, because it's too late now to find another subject, and in any case I don't know where to find one. I'm not inspired by any that I've read." Verdi went on to suggest that rather than write a new opera for San Carlo that season (1857-58) he might come and conduct three earlier works of his, *La battaglia di Legnano*, *Aroldo*, and *Simon Boccanegra*. "Unless my *amour propre* is deceiving me," Verdi stated modestly, "one or the other of them would be a success." And he concluded, "but if you don't like this proposal, I shall have to write *Gustave*, which I'm luke-warm about."

Luke-warm or not, it was *Gustave III* that Verdi finally set, choosing it over Garcia Gutierrez' *The Treasurer of King Don Pedro* and Victor Hugo's *Ruy Blas* among other works. *Gustave III* is "grandiose and huge, and really beautiful," just as Verdi stated, and has several other virtues besides. Like any of Scribe's works, *Gustave III* is a well-made play. The actions follow one another logically, even compellingly. Verdi had found Scribe an uncooperative or at least uncompliant collaborator when he worked with him on *Les Vêpres Sicilienne* in 1854-55, but this did not blind him to the playwright's talents. *Gustave III* is tidy in a way that, say, *Il Trovatore* or *Simon Boccanegra* (both based on plays by Gutierrez, author of the abovementioned rejected *Treasurer of King Don Pedro*) are not.

Tidy though the plot is, it nevertheless allows, indeed demands, a great deal of variety. In 1853, several years before *Un Ballo in Maschera* was a glimmer in the eye of either Verdi or his translator-

adapter Antonio Somma, Verdi wrote to Somma, "I find that the fault of our opera is excessive monotony, so much so that today I should refuse to write in the manner of *Nabucco*, *Foscari*, etc. which present the most interesting points, but without variety."

Variety and contrast exist on many levels in *Un Ballo in Maschera*. On stage, we move from a reception room, to the den of a fortune teller, to a lonely gallows field, to a private dwelling, and finally to a grand ballroom. The emotional variety is even greater. *Ballo* is not lacking in passion or in tragedy, but it is, in a way, one of the most light-spirited works Verdi had written up until then. In defending his work from the mutilations of the Neapolitan censors Verdi called attention to "the touch of brilliance and color . . . the aura of gaiety which runs throughout the dramatic action, which creates contrast shimmering like a light among the dark tragic moments in the drama."

The razor-edge balance between tragedy and comedy can be observed in the way laughter occurs in the drama. Gustavus laughs at Madame Arvidson's prophecy of his death in his miniature cabaletta "E scherzo od è follia" (to be sung, Verdi directs, *con eleganza*). The laughter is, of course, *ironic* for the prophecy is true. It finds a grim echo in the sepulchral chuckle of Horn and Warting when they discover that Anckarström is apparently trysting with his own wife. Once again, there is little to laugh about and the final outcome of the laughter is tragedy. But how many other of Verdi's characters, before *Falstaff* that is, seem capable of any kind of laughter, even ironic?

Most striking of all is the variety of vocal types in this opera. The cast of *Ballo* is a large one, but it is remarkable not so much for its size as for its richness of characterization. The basses Horn and Warting, caricature-like though they may be, are not as two-dimensional as many an operatic conspirator. They have their individual reasons for desiring the death of Gustavus and, as has just been mentioned, they can laugh. The baritone Anckarström is far more fully modelled. His transformation from Gustavus' most faithful friend to his mortal enemy is as startling to him as it is to the conspirators he joins; after he has shot Gustavus he is full of remorse. His devastating aria "Eri tu" expresses not only fury, but injury, disappointment, and disillusion. Gustavus is not only an ardent tenor, but a charming one. This greater dimension of Gustavus is apparent if he is compared, say, with the Duke in *Rigoletto*.

Verdi had developed a full range of male vocal types as early as *Ernani* (1843) in which, as Julian Budden observes, "all three types—tenor, baritone and bass—are clearly marked off from one another, each with his own emotional properties and characteristic line." It took longer for Verdi to define his female vocal types quite so clearly. *Ballo in Maschera* may be considered the key work here. In this opera we have the prototype of the sparkling coloratura, the warm lyric soprano, and the mezzo soprano "with less poetry than the soprano but more power."

Oscar is quite a new type for Verdi, and his only trouser role. Although there are examples of female pageboys or young heroes among Verdi's Italian predecessors, such as Maffio Orsini in Donizetti's *Lucrezia Borgia*, Oscar's ancestress is more likely Urbain in Meyerbeer's *Les Huguenots*, (another Scribe libretto), for Orsini is a contralto while Urbain, like Oscar, is a high soprano. Oscar is an entirely public character, devoid of introspection. He sings only in rooms full of people (or at least with no fewer than four people on stage). His music teems with trills, leaps, staccato passages and is full of exhortations to shine. (Verdi marks *brillante e leggero*, *Allegro brillante*, and *brillantissimo* at various points in Oscar's solo parts). But as a character Oscar seems only to reflect rather than generate light.

Amelia is more typical of Verdi's sopranos, though perhaps more mature. Dynley Hussey notes "she has at once a more heroic nature than the girlish Gilda or the pathetic Violetta, and more subtlety than the Leonora of *Il trovatore*." (Verdi had hoped that the soprano who had created Leonora, Rosina Penco, would also be the first Amelia, but this was not to be.) Guilt is Amelia's predominating emotion but she is capable of feeling courage mingled with fear, passion blended with reluctance, and undiluted maternal love.

Madame Arvidson is such a strongly profiled character and leaves such an enduring impression on us, it seems hardly possible that she appears in only one scene in the opera. But in this scene everyone else pales before her — certainly the frightened Amelia, and even the swaggering Gustavus. He may laugh and bluster after Madame Arvidson's prophecy, but no one on stage or in the audience shares his skepticism. The c-f# tritone so striking in Madame Arvidson's aria reappears in the opera at moments of imminent danger, making her presence felt even when she is not on stage.

Un Ballo in Maschera is the first opera in which Verdi developed three contrasting female types. In a few operas he did work with a pair of contrasting women: a more serious and more comic soprano in *Un Giorno di Regno* (1840), a heroine and a villainess in *Nabucco* (1842), a noblewoman

and a peasant girl in *Luisa Miller* (1849), a young noblewoman and an older gypsy woman in *Il Trovatore* (1853). But he did not again attempt to create as wide a spectrum of female voices as exists in *Ballo* until his last opera, *Falstaff*.

There was, nevertheless, another opera requiring three female parts that Verdi had been thinking about before he composed *Ballo*, indeed an opera that Verdi continued to think about for some four decades—*King Lear*. As early as 1850 Verdi had sketched a full plot outline for *Lear* which he sent to Salvatore Cammerano, author of the libretto of *Il Trovatore*. The cast was to include five principals (*Lear*, *Cordelia*, the fool, *Edmond*, and *Edgar*), two secondary female roles (*Regan* and *Goneril*) and two secondary bass roles (*Kent* and *Gloucester*).

Cammerano died in 1851, but the *Lear* project did not die in Verdi's mind. In 1853 he proposed the subject to Somma and for the extraordinarily long period of more than three years they worked together on the libretto. During this time although the cast of characters was altered and reduced, the idea of three female roles remained. But instead of the three daughters of *Lear* the roles were to be *Cordelia*, *Goneril*, and the fool who was to be set as a contralto. Verdi was very attracted to the role of the fool in *Lear*—"così originale e così profonda" as he described it to Somma. It is perhaps not too fanciful to suggest that the complex role of the fool splits into two simpler ones in *Ballo*: the lighter side becomes Oscar, always ready to amuse the people at court, and the darker side Madame Arvidson, who prophetically warns Gustavus, but whose warning is laughed at.

It was *King Lear* that Verdi had wanted to write for San Carlo rather than *Gustave III*. In a letter to Torelli dated April 22, 1856 he explained the cast he would need: "a really fine baritone for *Lear*; a leading soprano, not a dramatic soprano, but a singer of expressive quality for *Cordelia*; two good secondary performers; a very good contralto; a dramatic tenor with a good voice, for a less important role." The *Lear* project foundered, in part because Verdi could not get the cast he wanted. He had hoped for Marietta Piccolomini for the role of *Cordelia* and Giuseppina Brambilla for the role of the fool, but neither of these singers could be engaged for the 1857-58 season. Verdi declared to Torelli in October, 1857, "*Re Lear* is impossible: it would be a sure fiasco because no one—except [the baritone] Coletti—would be right for it."

Verdi never did compose a *Re Lear*, although he never quite abandoned the idea either. Instead, it served as a wellspring for him, fructifying a number of works—*Rigoletto* and *Simon Boccanegra*, with their tender father-daughter relationships, and most resplendent of all, *Un Ballo in Maschera*.

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. 49

Mr. and Mrs. John B. Cella, II
 The Columbia Foundation
 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

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 Benoist
 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 Hides 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.
 Ralph Cicurel
 Mr. and Mrs. A. W. Clausen
 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 Fleishacker, Jr.
 Mrs. Andrew A. Fraser
 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

*Deceased

continued on p. 61

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 northbound 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 northbound 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. 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. Wilson Meyer
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. Peter W. Palmer
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
Mr. and Mrs. Robert Sutton
Mr. and Mrs. Richard L. Swig
Mr. and Mrs. Allen S. Taylor
Mr. and Mrs. Augustus Taylor, Jr.
L. Jay Tenenbaum
Dr. and Mrs. Alfred T. Tomlinson
Mrs. Ebe Cella Turner
D. M. Underdown
Mr. and Mrs. Daniel G.
Volkman, Jr.
Mr. and Mrs. Brooks Walker, Jr.
Mr. and Mrs. Brooks Walker, Sr.
T. B. Walker Foundation, Inc.
Mrs. Willis Walker
Mr. and Mrs. Edmond C. Ward
The C. A. Webster Foundation,
Inc.
Mr. and Mrs. Clem Whitaker, Jr.
Brayton Wilbur Foundation
Mr. and Mrs. Thomas R. Wilcox
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
Mrs. John Brooke
Harry Browne
Mr. and Mrs. Edgar L. 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
Margaret H. and Robert S. Cooper
Mr. and Mrs. Alfred Coppel
Francis Coppola
Ernest L. Covington
Mrs. John Crosby, Jr.
Dr. and Mrs. Alexander Cross
Mr. and Mrs. Thomas B. Crowley
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.
Dr. and Mrs. Balddhard G. Falk
Mr. and Mrs. A. Barlow Ferguson
George H. Fitch
Mr. and Mrs. David Fleishhacker
Mr. and Mrs. Mortimer
Fleishhacker, III
Mr. and Mrs. Roberto Floriani
Lincoln F. Foster
Mrs. Richard Freeman
Claude L. Ganz
Dr. and Mrs. George Gara
Dr. Frank Gerbode
Mr. and Mrs. E. S. Gillette, Jr.
Mr. and Mrs. William W.
Godward
Dr. M. Melvin Goldfine
Mr. and Mrs. Richard E.
Guggenlime, Sr.
Dr. and Mrs. Howard Gurevitz
Dr. and Mrs. Joseph Harvey Harris
Gardiner Hempel
The 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. G. William Jamieson
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 J. Lapham, Jr.
Mr. and Mrs. Robert C. Leefeldt
Mrs. Mary S. Levine
Mr. and Mrs. Bert W. Levit
Robert J. Lienthal
Mr. and Mrs. John A. Linford
Dr. and Mrs. Herschel H.
Loomis, Jr.
Sharon Loomis Trust Fund
Mr. and Mrs. James J. Ludwig
Mrs. James W. McAlister
Mr. and Mrs. Turner McBaine
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

Box Holders

Generous Supporters
continued from p. 61

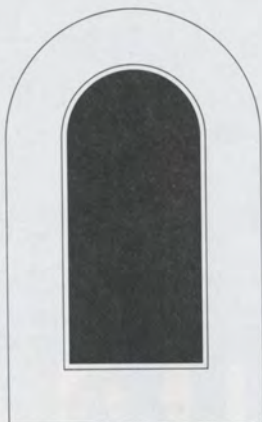
Regular Subscription Series

- 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.
- 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
Mr. and Mrs. Allan P. Miller
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.
Mrs. Alfred J. Olmo
John P. Patania
Mary Wachter Patterson
J. S. Perkins
John L. Porter, Jr.
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. Donald Schine
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. and Mrs. 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
Alan and Ruth Stein Foundation
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. Joseph Z. Todd
Mr. and Mrs. Gardiner Trowbridge, II
Mrs. Nion Tucker
John D. Valerga
Alice B. Vincilione
Mr. and Mrs. Richard C. Walker
Ann Waterman
Dr. and Mrs. Malcolm S. M. Watts
Mr. and Mrs. Edward P. Wells
Dr. and Mrs. Frank Young
Dr. and Mrs. John A. Zderic
Mr. and Mrs. Peter Zuber

DONORS

\$200 — \$499

Charles and Catherine Abbe
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
Mr. and Mrs. Kenneth B.
Anderson
Dr. K. F. Anderson
Mr. and Mrs. Robert V. Anderson
Mr. and Mrs. Ross C. Anderson
Mr. and Mrs. Thomas C. Anderson
Mr. and Mrs. John E. Anderton
Mr. and Mrs. Laurence L. Andrews
Nerzig Apkarian
Ernest C. Arbuckle
Val Arnold
Dr. and Mrs. Morris Benedict Aron
Clifford Ashworth
Dr. John Atkinson
Mr. and Mrs. Stanley J. August
Mrs. Milo Ayer
Mr. and Mrs. David A. Baerncopf
Mr. and Mrs. Edgar E. Baker
Mr. and Mrs. Kenneth S. Baldwin
George L. Barbour
Michael Barclay
The Rev. William H. Barcus, III
David C. Bardelli
Mr. and Mrs. Harry Barnett
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
Virgina Beals
Mrs. Earl C. Behrens
Mr. and Mrs. Melvin Belli
Mr. G. Gordon Bellis
Mr. and 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 and
Marcia Berger
Eugene M. Berger
Alfred J. Berglund
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
Mrs. Allen Seth Blank
Mr. and Mrs. Fred Bloch
Ralph and Leslie Blomberg
Robert and Joan Blum



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.

Generous Supporters
continued from p.63

Mr. and Mrs. Burton S. Blumert
 Barry B. Boldeman
 Mr. and Mrs. Robert E. Boldt
 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
 Dr. and Mrs. Mark J. Brockbank
 Mr. and Mrs. Valentine Brookes
 Dr. Cassandra Brothers
 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
 Harry F. Camp
 Mrs. John D. Campbell
 Mr. and Mrs. Phillip D. Cancellier
 Nicholas Lawrence Caputi
 Dr. P. M. Carrick
 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
 Joseph W. Clark
 Dr. Leon Wilson Clark
 B. Sherman Coffman
 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. Daniel J. Cullen
 Mrs. Joseph Cuneo
 Edith P. Cunningham
 Mr. and Mrs. Thomas Dahl
 Dr. and Mrs. David W. Dall
 Eugene Davie
 Mr. and Mrs. D. Douglas Davies
 Mr. and Mrs. Gordon E. Davis
 Ned Debran
 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. George Deskin
 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
 Dr. and Mrs. 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 E. 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. Seymour M. Farber
 Rosemary Faris
 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
 Phillip J. FitzGerald
 Mrs. Herbert Fleishhacker
 Mrs. Meader Fletcher
 John L. Flynn
 Robert M. Flynn
 Mr. and Mrs. Terence M. Flynn

Charles H. Fogg
 Mr. and Mrs. Benjamin Follett
 Dr. and Mrs. William W. Foote
 Dr. and Mrs. John Douglas Forbes
 Mr. and Mrs. Angelo Fornaciari
 Mr. and Mrs. James D.
 Forward, Jr.
 Szebelski L. Freeman, 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
 Mrs. Pauline E. Gilmore
 Mrs. Maurice L. Goldman
 Drs. Burton and Kathleen
 Goldstein
 Mrs. Rose Goldstein
 Ione Perrone Good
 David B. Goodstein
 Reeve Gould
 Richard N. Gould
 Mr. and Mrs. Greig A. Gowdy
 Mr. and Mrs. Adolphus E.
 Graupner, Jr.
 Ronnie Green
 Mr. and Mrs. Edward M. Griffith
 Mr. and Mrs. Marvin M. Grove
 Richard J. Guggenheim, Jr.
 Lawrence Eric Gustafson
 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
 Mr. and Mrs. Elwood Hansen
 Glade B. Hansen
 Patricia Hanson
 Mr. and Mrs. John C. Harley
 Betty Harmon
 Dr. Harold A. Harper
 Dr. and Mrs. D. O. Harrington
 Mr. and Mrs. L. W. Harris, Jr.
 Dr. M. Robert Harris
 Mr. and Mrs. Theodore Harris
 Mrs. Edward T. Harrison
 Mrs. Carlton W. Hartness
 Ken and Marian Harvey
 Mr. and Mrs. Ernest E. Haskin

David Nairne counted on us.

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. Hjelte
 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
 Drs. K. B. and W. Huber
 Mr. and Mrs. Edwin E. Huddelson, Jr.
 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
 Dr. and Mrs. H. Richard Johnson
 Jackson Edmond Johnson
 Mr. and Mrs. Reverdy Johnson
 Mr. and Mrs. Allen H. Jones
 Col. James T. 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
 Maureen P. Kelley
 Mrs. Matthew Kelly
 Mr. and Mrs. Charles Kenady



When David had open heart surgery not long ago, he needed six vital units of blood, type O Neg. All of it was obtained, processed and provided by the Red Cross blood center. We're not the heroes of this lifesaving story (the six wonderful blood donors should get the

medals). But we (and other voluntary blood centers) do need your continued support. Blood, you know, doesn't grow on trees. It comes from donors. Like you. And we need more people like you. Call your Red Cross or other voluntary blood center soon. Please.



Red Cross. The Good Neighbor.

Mrs. Gerald D. Kennedy
Mr. and Mrs. William Kent, III
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. Franz Kohout
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
Mr. and Mrs. Leon Lerman
Mrs. John A. Lesoine
Estelle F. Levine
Douglas and Marilyn Liddicoat
Mr. and Mrs. John G. Lilienthal
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
Margaret B. Long
James P. Lovegren
Anatole T. Lubovich
Mr. and Mrs. Frank Lucido
Dr. and Mrs. G. Karl Ludwig, Jr.
Mr. and Mrs. Carl Lundstrom
James Arthur Lyons
Mr. and Mrs. Thomas G. Lyons
Mrs. Elliott McAllister
Mr. and Mrs. John N. 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
Mrs. William M. McMillan
George P. McNear Family
Mr. and Mrs. Donald G. McNeil
Mrs. E. Johnson McRae
Mr. and Mrs. James F. MacAdam
Mr. and Mrs. Graeme K.
MacDonald
Ray S. MacDonald
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. Stanley E. Mahy

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
Mr. and Mrs. Joseph Martin, Jr.
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
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. Allan P. Miller
Mr. and Mrs. E. Homer Miller
Stanley E. Miller
Mrs. Edward M. Mills
John L. Milton
J. F. Minnis, Jr.
Mr. and Mrs. Milton Molinari
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 Oklesson
Mr. and Mrs. Jon Older
Mrs. Alfred J. Olmo
Dr. and Mrs. A. C. Olshen
Oscar E. Olson
Joseph P. O'Neill, Jr.
Mr. and Mrs. Ernst Ophuls
Mr. and Mrs. John C. Opperman
Dorothy A. Orrick
Mr. and Mrs. Wm. Randolph
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. Roy A. Pasqualetti
Dr. and Mrs. Frank R. Passantino
Mr. and Mrs. Fred Pavlow
Mrs. Alex Payette
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
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
Dr. and Mrs. John B. Reed
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. Alvin J. 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
Dr. Charles Rolle
Mr. and Mrs. Ralph Romney
Mrs. Leon L. Roos
Dr. and Mrs. Hugh Rose
Mr. and Mrs. 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



Now. Only 1 mg tar.

This is more than just low 'tar.' This is ultra-low 'tar.'
This is Now, a cigarette with only 1 mg 'tar.' If you want to be sure
you're getting ultra-low 'tar,' count all the way down to Now's number 1.

The ultra-low tar cigarette.

© 1976 R. J. REYNOLDS TOBACCO CO.
Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

FILTER, MENTHOL: 1 mg. "tar", .1 mg. nicotine av. per cigarette, FTC Report DEC. '76.



From the moment you drive up the majestic tree-lined Burton Way and enter the elegant lobby appointed with original European masterpieces, you know you are in a place like no other. L'Ermitage, *Hôtel de Grande Classe*. Beverly Hills' newest hotel in more than two decades.

Everything about L'Ermitage is unique. Spacious suites, each with its own kitchen/bar and china and silver service for four, are the only accommodations offered.

Private facilities include the hotel's intimate and luxurious restaurant, *Café Russe*, and a Roof Garden with a swimming pool and a therapeutic pool.



A Masterpiece

L'Ermitage places the emphasis on personalized service. Every morning at your convenience, you'll be greeted with a complimentary continental breakfast and a copy of the morning newspaper.

Every step is taken to please the most discriminating hotel guest — fresh flowers in every suite, complimentary overnight shoe shine, private limousine service, oversized wardrobe space, separate powder and bath rooms, bidets, gas log fireplaces and more.

When your Los Angeles visit deserves the best, choose L'Ermitage. You'll agree that L'Ermitage is a masterpiece of a hotel.



L'ERMITAGE
hôtel de grande classe



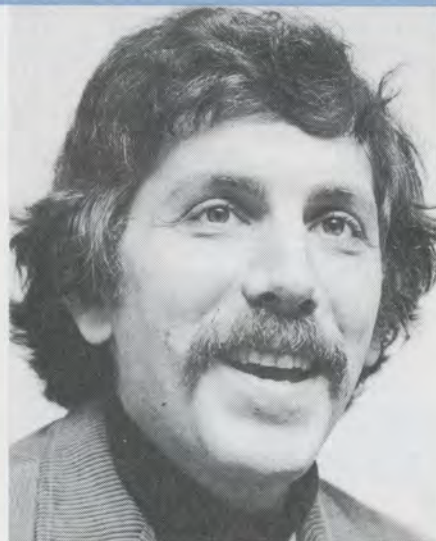
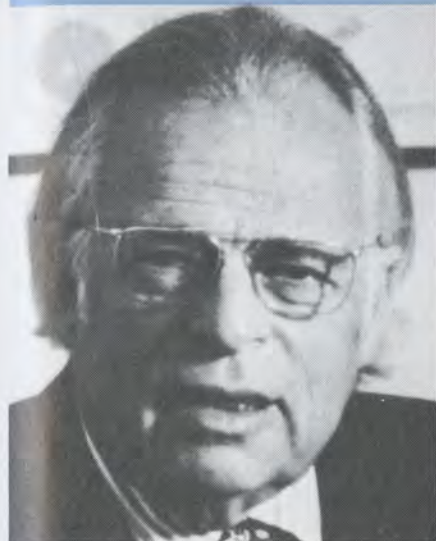
9291 Burton Way, Beverly Hills, California 90210. (213) 278-3344, toll free (800) 323-1776

Profiles

KURT HERBERT ADLER

SONJA FRISELL

JOHN CONKLIN



Kurt Herbert Adler, general director of the San Francisco Opera since 1953, conducts this season's performances of *Un Ballo in Maschera*. Born and educated in Vienna, he was conductor for the Max Reinhardt theaters at the age of 20 and was an assistant to Arturo Toscanini at the Salzburg festival. In 1938 he came to the United States, having conducted at the Vienna Volksoper and throughout Germany, Italy and Czechoslovakia. After five years with the Chicago Opera, he came to San Francisco Opera in 1943 as conductor and chorus master, making his debut with *Cavalleria Rusticana*. Maestro Adler has wielded his baton for such memorable performances here as *Aida* with Renata Tebaldi and Mario del Monaco in 1950, *Madama Butterfly* with Licia Albanese in 1953 and with Renata Scotto in 1974; *Le Nozze di Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf; *La Traviata* with Beverly Sills in 1973, and *Il Trovatore* with Miss Scotto in 1975. Additionally, he has conducted the NBC Standard Hour Symphony Broadcasts and the Los Angeles Philharmonic at Hollywood Bowl. He has recently collaborated with Luciano Pavarotti and Maria Chiara on recorded recital albums. Maestro Adler was the first cultural leader to be given San Francisco's St. Francis of Assisi Award in 1973. During 1976, he received the Berkeley Citation, the highest honor of the University of California at Berkeley, an honorary Doctor of Music degree from the University of San Francisco, and the honorary title of "Professor" from the Federal Government of Austria. This fall he was appointed to the opera section of the Music Advisory Panel of the National Endowment for the Arts.

Renowned stage director Sonja Frisell was born in England of Swedish-Canadian parents. Widely acclaimed for her staging of *Simon Boccanegra* with the San Francisco Opera in 1975, she is back for two other Verdi assignments, *Aida* and a new production of *Un Ballo in Maschera*. While attending the Guildhall School of Music and Drama in London, she joined an amateur theater group and took a course in acting based on the teachings of Stanislavsky. She became a student director for two years at the Glyndebourne Festival and spent a year studying with Carl Ebert in Berlin. In 1960 Miss Frisell received a grant to further her studies in Italy, where she has worked continuously ever since. Before joining the staff of La Scala in 1964, she was an assistant director at the Verona Arena summer festival and an aide to both Franco Enriequez and Margarita Wallmann. In 1975 she was appointed head stage director of La Scala. Miss Frisell's productions in opera have included *Khovanshchina* (1969) and *Lucia di Lammermoor* (1970) in Chicago and *La Traviata* and *Lucia* again in Toronto (1971). Recent successes have been stagings of Donizetti's *La Favorita* in Bregenz and the same composer's *Don Pasquale* for Festival Canada in Ottawa.

Stage designer John Conklin makes his San Francisco Opera debut with the new production of *Un Ballo in Maschera*, for which he created both sets and costumes. He previously designed highly acclaimed productions of Monteverdi's *Orfeo* (1972) and Britten's *Death in Venice* (1975) for Spring Opera Theater, and a Menotti double bill of *The Old Maid and the Thief* and *The Medium* for Western Opera Theater. A long time associate with the Santa Fe Opera, Conklin's credits there include *Così fan tutte*, *Salome*, and a critically praised set design for Giordano's *Fedora* this past summer. On Broadway, Conklin has been responsible for the stage sets of the 1975 revival of *Cat on a Hot Tin Roof*, the New York Shakespeare Festival production of *Richard III* and *The Au Pair Man* at Lincoln Center. For the Guthrie Theatre in Minneapolis he designed another production of *Cat on a Hot Tin Roof*, in addition to Stoppard's *Rosencranz and Guildenstern are Dead* and O'Neill's *A Moon for the Misbegotten*. His designs were featured at the new Hartford Stage Company, which opened with James Agee's *All the Way Home*. In San Francisco Conklin's work can currently be seen in the costumes for the American Conservatory Theatre production of *Julius Caesar*. The designer has also created sets for productions at the Long Wharf Theatre in New Haven, the Arena Theatre in Washington, the Joffrey Ballet and the Royal Ballet of London.

CAL Presents

Special return engagement of the hilarious
Ballets Trockadero de Monte Carlo

starring
Olga Tchikaboumskaya
"Inspires uncontrollable hilarity."
Washington Post

"They dance magnificently. Bring the children."
Los Angeles Times

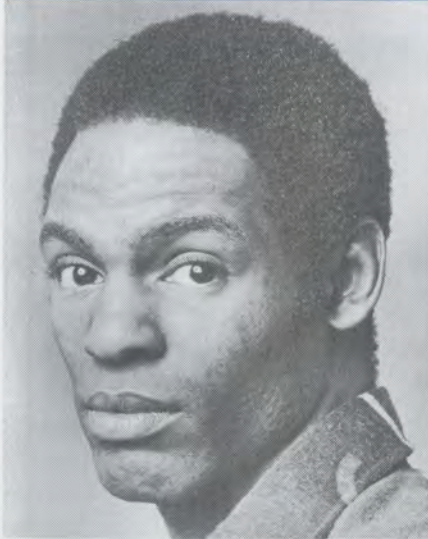
Zellerbach Auditorium,
U.C. Berkeley
November 27, 28, 29, 30,
December 1
All performances at 8 p.m.

Programs will include old favorites
(*Swan Lake*, *Les Sylphides*,
Phaedra/Monotonous #1148) and
pieces new to the Bay Area:
Giselle (decor by Edward Gorey);
Yes, Virginia, *Another Piano Ballet*;
A Corral Offering; *Bluebird Pas
de Deux*...

Tickets: CAL Box Office,
101 Zellerbach, U.C. Berkeley
(642-9988), BASS, major agencies



RAEL LAMB



KATIA RICCIARELLI



Rael Lamb makes his San Francisco Opera debut this season as ballet master and choreographer for *Aida* and *Un Ballo in Maschera*. Previous assignments in opera include the American premiere of Sessions' *Montezuma* with the Boston Opera Company in 1976 and Menotti's *Amahl and the Night Visitors*. Founder and director of the Boston-based Dance for the New World (1974-1977), Lamb has worked with Twyla Tharp and the Rod Rodgers Dance Company, among others. For Dance Spectrum in San Francisco he presented his rapturously received *Butterfly* this past spring, which was repeated in the Summer Dance series. In August, Lamb performed in his own *Mudbird*, a tribute to the late Martin Luther King, Jr. An alumnus of the North Carolina School of the Arts and Juilliard, Lamb has received scholarships and choreographic grants from the National Endowment for the Arts, the Detroit Urban League, Alvin Ailey, Maurice Béjart, the Martha Graham School and American Ballet Theatre, among others. Lamb has several film credits to his name and has staged revues, fashion shows and the first Black Arts festival in North Carolina. The young choreographer is already well known for his master classes and works widely with young people in hospitals, public schools and city sponsored recreational projects.

Italian soprano Katia Ricciarelli returns to the San Francisco Opera after her 1974 debut in the title role of Verdi's *Luisa Miller* to sing Amelia in *Un Ballo in Maschera*, a role she performed last season with the Lyric Opera of Chicago, also opposite José Carreras. Since winning the coveted Giuseppe Verdi Award in Parma in 1970, Miss Ricciarelli has skyrocketed to the top of the international opera scene. In the short space of two years, from 1972 to 1974, she debuted in Chicago in Verdi's *I Due Foscari*, at La Scala as *Suor Angelica*, in Vienna as *Liù*, in Hamburg, London and Paris as *Mimi* and as *Luisa Miller* in San Francisco. In addition to the standard repertoire roles, Miss Ricciarelli sings the soprano leads in such rarely heard works as Bellini's *La Straniera* and *Il Pirata*, Donizetti's *Maria di Rohan* and *Catarina Cornaro*, Rossini's *Elisabetta*, *Regina d'Inghilterra* and *L'Assedio di Corinto*, and Verdi's *Il Corsaro* and *Giovanna d'Arco*. During the 1976-77 season the soprano performed the Verdi *Requiem* in Washington with Claudio Abbado on La Scala's tour of the United States. Subsequently she was heard in Florence as Mathilde in *William Tell* with Riccardo Muti conducting. She participated in a highly successful tour of *Anna Bolena* and returned to the United States in the spring for *Mimi* at the Metropolitan Opera and as soprano soloist in the Verdi *Requiem* with the San Francisco Symphony. This summer Miss Ricciarelli appeared in Hamburg, opposite Placido Domingo, as Desdemona in *Otello*, a role she will repeat at the Metropolitan Opera early next year. She just completed a series of performances as *Elisabetta* in *Don Carlos* at Covent Garden with tenor Carreras.

UNION STREET
GOLDSMITH

CUSTOM DESIGNS IN FINE JEWELRY



1763 Union Street 776-8048

Photo by William Gunderson

KATHLEEN BATTLE



PATRICIA PAYNE



Making her San Francisco Opera debut, young American lyric soprano Kathleen Battle sings Oscar in *Un Ballo in Maschera*. She previously portrayed the role with the Frankfurt Opera. Other recent engagements include Pamina in *The Magic Flute* with the Michigan Opera Theater, and Virtue in *The Coronation of Poppea* with the Houston Grand Opera. In September, 1976, she received high critical praise in her first appearance with the New York City Opera as Susanna in *The Marriage of Figaro*. A winner of many awards, Miss Battle is a seasoned concert artist. She has sung often with James Levine at Chicago's Ravinia festival and last year debuted with the New York Philharmonic in Mahler's 8th Symphony under his baton. She first appeared with Maestro Thomas Schippers in 1972 when he invited her to Spoleto to sing Brahms' *German Requiem*. A native of southern Ohio, she has appeared at the Cincinnati May festival every year since 1973 and has sung many times with the Cincinnati Symphony. She has also been heard as Despina in *Così fan tutte* with the Cincinnati Opera. In 1975, Miss Battle sang the title role in Scott Joplin's *Treemonisha*, both on Broadway and at the Kennedy Center in Washington. Later this season she makes her Metropolitan Opera debut as the Shepherd in a new production of *Tannhäuser*.

New Zealand-born contralto Patricia Payne got her operatic start by winning the Sydney Sun Aria Competition in 1966. She first appeared at Covent Garden in the opening of the 1974-75 season as Schwertleite in *Die Walküre*, which also served as her debut role at Bayreuth this past summer. Now a member of the Royal Opera, she has appeared there as Mrs. Sedley in *Peter Grimes*, Grandmother Buryha in *Jenufa* and the two roles which she sings in her American debut with the San Francisco Opera, Erda in *Das Rheingold* and Ulrica in *Un Ballo in Maschera*. Ulrica has become a signature role for Miss Payne. It will mark her debut at La Scala this coming winter, and later at the Hamburg Staatsoper and the Metropolitan Opera. She will record the role with Colin Davis next summer. Miss Payne recently performed in Barcelona as La Cieca in Ponchielli's *La Gioconda*, Fricka in *Die Walküre* and Nérís in Cherubini's *Médée* opposite Montserrat Caballé. At the opening of the 1976-77 Covent Garden season she was heard in each of the operas of the Ring cycle under Maestro Davis. Between her performances in *Das Rheingold* and her later appearances in *Un Ballo in Maschera*, Miss Payne has been released by the San Francisco Opera to record Beethoven's *Missa Solemnis* with Maestro Davis.



Stewart's
TREASURE
HOUSE

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

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



Light, delicious pre-theatre
suppers a specialty

Caravansary

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

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

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



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

JOSÉ CARRERAS



One of the world's most exciting young tenors, José Carreras sings King Gustavus in *Un Ballo in Maschera* with the San Francisco Opera this season. Past performances with the Company include a memorable debut as Rodolfo in *La Bohème* in 1973, Pinkerton in *Madama Butterfly* in 1974 and Nemorino in *L'Elisir d'Amore* in 1975. Among the most sought-after artists on the international scene, Carreras has appeared at all of the major opera houses in Europe and the Western Hemisphere. He often sings with his Catalan compatriot, Montserrat Caballé, who was one of the first to recognize and encourage the tenor's talents. Recently they were heard together in *Tosca* at Covent Garden, Barcelona and Mannheim, *Adriana Lecouvreur* in Nice and *Roberto Devereux* in Aix-en-Provence. Within the last year Carreras performed in *La Bohème* at La Scala, Covent Garden and the Metropolitan Opera, the last on the occasion of Ileana Cotrubas' debut there as Mimi, in Karajan's successful production of *Don Carlos* in Salzburg and *Un Ballo in Maschera* with Katia Ricciarelli in Chicago. Future plans include an opening night *Don Carlos* at La Scala next month and premiere performances of the season in *L'Elisir d'Amore* and *Tosca* at the Metropolitan Opera in February. Carreras returns to Milan for *La Forza del Destino* with Miss Caballé under the baton of Zubin Mehta during the spring and to Salzburg for a world-wide telecast performance of *Il Trovatore* under von Karajan next summer.

YURI MAZUROK



Celebrated Russian baritone Yuri Mazurok makes his debut with an American opera company in the new San Francisco Opera production of *Un Ballo in Maschera*. He previously appeared as Renato at Covent Garden in November, 1975. He was first heard in this country when the Bolshoi Opera came to New York in July, 1975. A star of the Bolshoi since joining the Company in 1964, Mazurok's roles include the baritone leads in Tchaikovsky's *Eugene Onegin* and *The Queen of Spades*, Rimsky-Korsakov's *Sadko*, Prokofiev's *War and Peace* and *October* by Muraldi. Outside of the Russian repertoire he also sings Germont in *La Traviata*, which he performed at Aix-en-Provence in 1976, Rodrigo in *Don Carlos* and the title role of *Il Barbiere di Siviglia*. Mazurok, who had studied at the Moscow Conservatory, won several vocal awards before taking first prize from among 37 singers at the Montreal World's Fair in 1967. Now Mazurok sings regularly at London's Covent Garden and the Vienna Staatsoper. The government of the Soviet Union conferred on Mazurok the honorary title of Merited Artist of the Russian Federation.



In his American debut season with the San Francisco Opera bass Aldo Bramante sings five roles: the Voice of the Oracle in *Idomeneo*, Fafner in *Das Rheingold*, the King in *Aida*, a Mandarin in *Turandot* and Samuele in *Un Ballo in Maschera*. After studying at the Milan Conservatory and La Scala's Centro Artisti Lirici, he won a television competition dedicated to Rossini in 1972 and participated in two televised concerts and a filmed version of the composer's *L'Italiana in Algeri*. In 1974 and 1975 he won vocal competitions in Lonigo, Treviso, Macerata and Legnano. He has sung in both opera and concert throughout Italy in such theaters as La Scala in Milan, and Teatro Donizetti in Bergamo, the Teatro Bibbiena in Mantua, the Teatro Comunale in Genoa and the Teatro Regio in Turin. Since 1972 he has been a regular guest at the Autunno Musicale in Como and in 1974 and 1975 he performed during the Settimana Musicale in Siena. For Italian television he took part in the filming of Pergolesi's *La Serva Padrona*. Recently he sang in *Notte Tempo*, an opera ballet dedicated to composer Silvano Bussotti, at the Teatro Lirico in Milan. At the Vienna festival he performed in Rossini's *La Gazzetta*, Paisiello's *Il Barbiere di Siviglia* and Haydn's *Il Mondo della Luna*. This summer he appeared in Verdi's *I Masnadieri* at the Montepulciano festival under Riccardo Chailly.



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*.



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



© Sidney Mobell

Time for Diamonds

Imagine. A miniature 18K gold hourglass pendant filled with a full carat of tiny cut diamonds instead of sand! Who but San Francisco's Sidney Mobell could have created something so timely. 18K yellow gold, \$1200. Platinum, \$1800.

Order by mail.
All major credit cards accepted.
Please include credit card #
and expiration date.

sidney mobell
Designer and Creator of Fine Jewelry

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



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

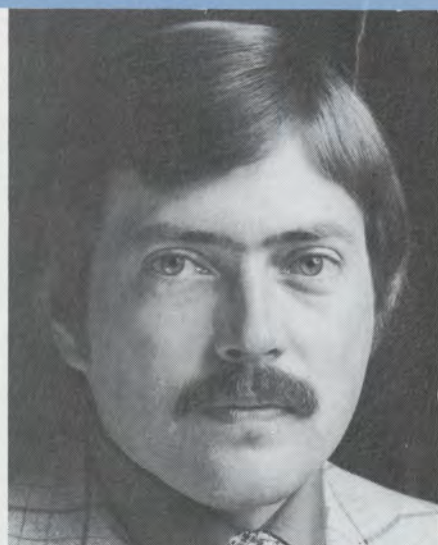
146 GEARY STREET

LAWRENCE COOPER



Canadian baritone Lawrence Cooper was last heard in San Francisco as the Loudspeaker in the 1977 American premiere of Viktor Ullmann's *The Emperor of Atlantis* with Spring Opera Theater. A winner in the grand finals of the 1971 San Francisco Opera Auditions, he appeared with the Merola Opera Program and toured for three years with Western Opera Theater in such roles as Germont in *La Traviata*, Figaro in *The Barber of Seville*, Dandini in *La Cenerentola* and Belcore in *The Elixir of Love*. In 1972 he debuted with Spring Opera Theater in *The Rise and Fall of the City of Mahagonny* and later that year appeared in the fall season productions of *Tosca* and *The Visit of the Old Lady*. In the summer of 1976 Cooper portrayed Lionel in the American premiere of Tchaikovsky's *Joan of Arc* with Reno Opera. Immediately following, he sang Magua in the world premiere of Henderson's *The Last of the Mohicans* in Wilmington, Delaware. He then toured with the Canadian Opera Company as Marcello in *La Bohème* and as Germont. He has just appeared with Harford Opera of Baltimore as Guglielmo in *Così fan tutte* under Eve Queler. With the San Francisco Opera this fall he sings Kuligin in *Katya Kabanova*, Donner in *Das Rheingold*, a Wigmaker in *Ariadne auf Naxos*, Silvano in *Un Ballo in Maschera* and Valentin in the student matinees and special popular-priced performances of *Faust*.

MICHAEL TALLEY



Young Texas-born tenor Michael Talley bows with the San Francisco Opera as the Messenger in *Aida* and a Judge in *Un Ballo in Maschera*. A winner of the St. Louis regional auditions of the San Francisco Opera, he joined the Merola Opera Program this past summer and sang Rodolfo in *La Bohème* at Stern Grove and Don Ottavio in Gazzaniga's *Il Convitato di pietra* at the Paul Masson Winery. He won the Il Cenacolo award for his performance at the 1977 grand finals of the San Francisco Opera auditions in August. Talley is currently completing a doctorate in vocal performance at Indiana University, where he studied with former Metropolitan Opera star Margaret Harshaw. At the university he had lead roles in *Carmen*, *La Traviata*, *Idomeneo* and *Masked Ball*. He has also been heard in *I Pagliacci* with the Kentucky Opera Association and in *Madama Butterfly* with Norfolk, Virginia Opera. As a soloist Talley has appeared with the Houston, Shreveport and Dallas Symphonies.

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.

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



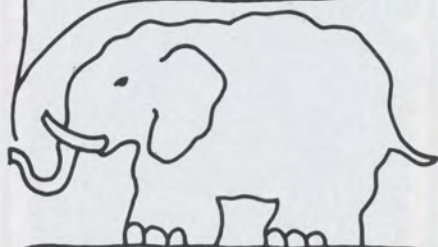
We are pleased to announce a very special and exciting food and wine journey to Spain to explore its world of restaurants, bodegas and paradores. We depart San Francisco April 11, 1978 on TWA, and return May 2, 1978. The party of 20 will be accompanied by our own multi-lingual escort.

Hunter Dogan Travel
530 Bush Street
San Francisco 94108
415/956/3621

TWA

Itinerary mailed on request.

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

One World Travel Services

Specializing since 1963

Individual & Group Travel

by AIR or SEA to:

RUSSIA

MONGOLIA

EASTERN &

WESTERN

EUROPE

CRUISES

1980
OLYMPICS
REPRESENTATIVE

RUSSIA-EUROPE TRAVEL CENTER

Phone (415) 398-7830

445 Sutter St., #534, San Francisco, CA 94108

Before or After the Theatre

ROSEBUD'S
ENGLISH PUB

San Francisco's
fabulous

NEW Restaurant

370 GEARY BETWEEN

ST. FRANCIS AND

THE RAPHAEL HOTELS

433-0183

11 A.M. 'TILL 12:30 A.M.

SUNDAY BRUNCH

10 A.M. 'TILL 3 P.M.

Verdi and the Censors

by Allan Ulrich



Jose Carreras and Katia Ricciarelli at a rehearsal for the new production of *Un Ballo in Maschera*.

Without too feverish a quest among the annals of human achievement, one may find works like *Un Ballo in Maschera*, pieces incredibly assured in both minute detail and larger contour that grant not the tiniest hint to posterity of the travails surrounding their creation. Perhaps the seal of quality in the present case was most succinctly applied by Verdi's biographer, Carlo Gatti, when

he declared that "from beginning to end in *Un Ballo in Maschera*, there is a swiftness, a sweep of musical discourse more varied than any of Verdi's preceding operas . . . it is a work of broad melodic 'breath,' every word sings, every phrase is part of the melodic line that runs unbroken from beginning to end." And any disciplined student of the New Criticism will ignore all extra-artistic



Photo by Robert Messick.

considerations and head right for his score and his local opera house to savor and perhaps to devour the pleasures that await him. Yet, there are certain artists who justly demand more from us; their utter professionalism, their refusal to theorize breeds a certain deductive curiosity in the listener. When the composer is a Verdi, a pioneer in his field, it becomes an obliga-

tion to search behind the notes. And when the composer is a pioneer whose destiny was as intimately bound up with that of his country as was Verdi's, the distinction between creator, creation and the arena of creativity grow hopelessly blurred.

Throughout the intense five-and-a-half decades of Verdi's career as opera composer, *Un Ballo in Maschera* remains

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

HOGUE SECURITY SERVICES, INC.



Providing experienced,
well qualified, security
officers for business
and industry

License #C-6893

1255 Post Street / Suite 625
San Francisco, Ca 94109
(415) 771-5495

2121 South El Camino Real
Suite 306
San Mateo, Ca 94403
(415) 574-2233



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



SAN FRANCISCO OPERA HOUSE STAGE

On the stage of the San Francisco War Memorial Opera House have appeared virtually all the great and notable concert artists in the world. Operas, symphony orchestras, ballets, lectures, jazz-combos, popular

music shows, and, in 1945, it was the scene of the opening Plenary Sessions of the United Nations. In June of 1976 the stage of the Opera House was replaced. Three stagehands working at the Opera House acquired the wood of the old stage. Pieces are now available in two vintages. You may own a 6" x 3 1/4" x 2 1/4" section that was part of the stage surface from 1961 through 1976, or, you can have the same size section of the original stage dating from 1932 to 1976. This second variety is handsomely mounted on a solid oak base under a hand blown glass dome, with brass identification plates. It is accompanied by an information booklet written by Scott Beach. Quantities are limited.

The Memory Works
P.O. Box 31417
San Francisco, CA 94131

Please send: _____ pieces of Opera House stage 1961-1976 @ \$10.00 ea.

_____ pieces of mounted Opera House stage 1932-1976 @ \$40.00 ea.

(Prices include tax and postage)

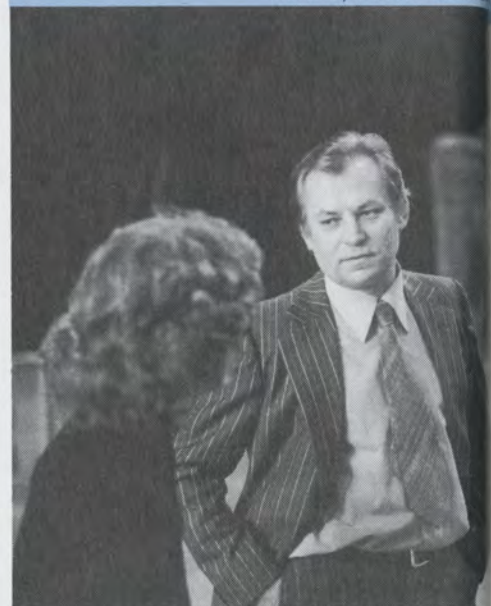
Name _____

Address _____

City _____ State _____ Zip _____

Please include check or money order

Photo by Robert Messic



Baritone Yuri Mazurok in rehearsal for the current production of *Un Ballo in Maschera*.

This year, some shrewd Americans will take advantage of our Mercedes-Benz European Delivery Plan.



Come ask about the unusual benefits
of Mercedes-Benz European Delivery.
The facts may surprise you. Pleasantly!



STEAD MOTORS OF WALNUT CREEK

Authorized Mercedes-Benz Dealer
New Cars — Used Cars — Service — Parts

2390 N. MAIN ST.

937-1655

the extraordinary example of the extent to which outside events, with all their impersonality, may impinge upon the creative process. A lesser talent would surely have dissolved in the crucible of the times, but Verdi, seizing the challenge, was still capable of turning the project to artistic advantage. In doing so, moreover, he resorted to a considerable body of written documentation, correspondence and legal briefs, that provide us with a highly illuminating insight into his characteristic manner of working.

First, it is necessary to distinguish history from imagination. Gustavus III was 26, when, in 1772, he ascended the Swedish throne on the death of his father. Although he achieved some distinction as a warrior, his interests ran to the arts and to the occult. In this connection he was known to have frequently engaged the services of one Mme. Arfvedson, a famous Stockholm fortune-teller, whose curiosity was not restricted to the future. While he remained admired by the populace, he incurred the considerable wrath of the nobility by eliminating much of its

privileged status at no expense to himself. Two noblemen, the Counts Warting and Horn, instigated a conspiracy against the monarch, and an unbalanced ex-officer, one Captain Ankarstroem, was elected to carry out the assassination at a masked ball in 1792, at the Royal Opera House. If there had been a real Mrs. Ankarstroem, it is doubtful whether she would have had a personal relationship with the homosexual Gustavus, though, given the monarch's predilections, a real-life figure on the order of Oscar was not exactly implausible.


How acute was Verdi's knowledge of Scandinavian history remains a mystery. He found the story in a pre-existing libretto, *Gustave III ou Le bal masqué*, written by Scribe for Auber's opera twenty-five years earlier. Now Verdi had contracted with the San Carlo Theatre in Naples for a new opera to be produced in January 1858 and time was running out. He approached the famous Venetian playwright Antonio Somma and asked him to translate the libretto into Italian and to alter the structure from five acts to three. (Somma had been Verdi's choice for librettist for the projected *King Lear*, abandoned in its embryonic stage when the soprano the composer desired for Cordelia was contracted elsewhere.)

The pair set to work scarcely three months before the proposed production date. For the most part, Verdi approved of Somma's versification of the first two acts, although he cautions his collaborator to tighten up the dramatic situation in the fortune-teller's hut, especially in Gustav's reaction to the dire prophecy.

Meanwhile, the composer had taken a wise precaution: to Vincenzo Torelli, the Associate Secretary of the San Carlo, Verdi had sent a prose synopsis of the opera. The depiction of a ruling monarch's murder might just try the limit of the Neapolitan censor. To forestall censorship, Verdi and Somma had



Enjoy the rare
and outstanding
Estate Bottled Vintage Wines
from the famed

Beaulieu  *Vineyard*

NAPA VALLEY, CALIFORNIA



TOGETHER AGAIN!

DINNER DANCING RETURNS TO THE MARK

Dance to the music of George Cerruti every Thursday, Friday and Saturday night in the intimate Nob Hill Restaurant.

Dinner served from 6:30 p.m. to midnight;
dancing from 9:00 p.m. to 1:00 a.m.

Call 392-3434 for reservations.

THE NOB HILL RESTAURANT

The Mark Hopkins, San Francisco

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.



Kathleen Battle, who sings Oscar, with Kurt Herbert Adler.

discussed moving the action back to the twelfth century, but Verdi decided against the idea:

"... I really think the twelfth century is a little too remote for our Gustav. It is such a raw and brutal period, especially in those countries, that it seems a serious contradiction to use it as a setting for characters conceived in the French style as Gustav and Oscar are, and for such a splendid drama based on customs nearer our own time. We shall have to find some great prince or duke, a rogue whether of the North or not,



Photo by Robert Messick.


who has seen something of the world and caught something of the court of Louis XIV."

Anticipating problems, the collaborators transferred the action from eighteenth-century Sweden to seventeenth-century Stetin in Pomerania, reduced Gustav from king to duke and altered the title of the libretto from *Gustave III* to *La vendetta in domino*. Without hearing from Torelli, Verdi forwarded the completed libretto and heard nothing for ten days. And there the matter was to rest until Verdi departed his

EQUUS

THE MOVIE

NOVEMBER 17TH
ROYAL THEATRE

R RESTRICTED 
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

 **United Artists**
A Transamerica Company



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

AGRARIA

POTPOURRI
SACHETS

FRAGRANCES TO FILL EVERY ROOM

150 Powell #404 San Francisco
Monday-Saturday 11-4 421-8290

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

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



Sonja Frisell staging a scene with Jose Carreras.

Photo by Robert Messick.



Conductor Kurt Herbert Adler.

Photo by Robert Messick.

home in Busseto, and arrived in Naples in early January, with his common-law wife, Giuseppina Strepponi, and beloved dog Lulu in tow.

Only now was Verdi apprised of what his instincts had told him: with or without changes in century and locale, the opera was forbidden to proceed. From the censor's point of view, there was sufficient justification for the ban. In the previous year, the reigning king had been attacked by one of his own soldiers. And then there was Felice Orsini's attack on Napoléon III; on January 14, Orsini, a released political prisoner attempted to murder the French ruler by throwing a bomb under his carriage, bound, ironically, for the Paris Opéra. Although Napoléon emerged unscathed, several in his party were killed. Italy could not afford to lose a powerful ally like Napoléon, especially after the statesman Count Camillo Cavour had manoeuvred a rather ingenious defense pact with France against Austria.

But the censor was a rather wily fellow, and instead of banning the opera outright, he ordered alterations to which Verdi could not possibly accede. Verdi described them to Somma in a letter dated February 7, and, to anyone who knows and understands the work, they must be met with an admixture of laughter and tears:

- "1. Change the hero into an ordinary gentleman, with no suggestion of sovereignty.
2. Change the wife into a sister.
3. Alter the scene with the fortune-teller, and put it back to a time when people believed in such things.
4. No ball.
5. The murder to be off-stage.
6. Omit the scene of the drawing of the name."

But this was not to be the end of a gruesome situation. If Verdi was depressed about the possible withdrawal of his opera, the San Carlo management, with an eye on the box office for a Verdi première, hastily prepared a different libretto for the censor, one

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.
DICTIONATION SYSTEMS

Specialists Since 1948

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



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

THE BEST LEGS IN TOWN !



**THOROUGHBRED
RACING**

Bay Meadows

SAN MATEO

TUESDAYS thru SATURDAYS

NOW thru December 22



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



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



Baritone Yuri Mazurok and soprano Katia Ricciarelli during a pause in rehearsals.

Adelia degli Adimari, set, for no discernible reason, in fourteenth-century Florence. The characters became leaders of the Guelph and Ghibelline factions. There was even less sense in changing Amelia's name to Adelia and Oscar's to Arpini.

That did it. Verdi refused to accept these grotesque alterations, broke his contract and withdrew the opera. The San Carlo threatened to sue the composer, while Verdi and his lawyer, in turn, issued a counterclaim. The case was to be settled out of court, with Verdi free to offer the première to

another company.

The brief offered to the Naples court is something more than a dry legalistic record; it expresses, in graphic form, the clear-headed logic of Verdi's artistic intentions:

"1) If through the terms of the contract, I had expected to make the choice of subject and poet, what right does the management have to change the former, and to make use of a poet, who, precisely because he is unknown, is unable to share my confidences? . . . The title *Una vendetta in domino* offers to the mind

College Opera Association

The College Opera Association, a subsidiary of the San Francisco Opera Guild, is a group of students representing more than twenty college and university campuses in the Bay Area, from Sonoma State in the north to the University of the Pacific in the east to the University of California at Santa Cruz in the south. Through its activities, the College Opera Association seeks to stimulate greater interest in opera among college students.

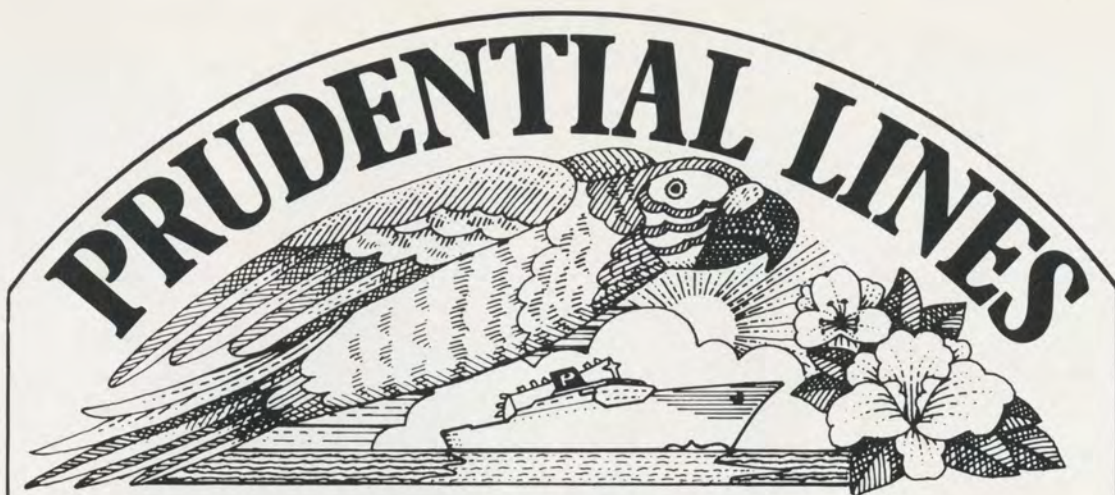
So that they may more fully appreciate what is involved in the mounting of an opera production, the students are given the opportunity of visiting backstage at the War Memorial Opera House, visiting the set shops, attending demonstrations by wig and make-up artists, and having discussions with musicologists, critics, directors, conductors and performers. The students are able to meet in an informal atmosphere not only with young singers just embarking on their careers, but also with some of the international stars who appear with the San Francisco Opera each year. The most exciting activity of the College Opera Association each year is the possibility of attending various rehearsals of a production, from its inception to the final dress rehearsal.

Thanks to a generous subsidy from the San Francisco Opera Guild, College Opera Association students are also able to purchase tickets to the San Francisco Opera at substantially reduced prices.

The College Opera Association always welcomes new members, whether students from schools already represented, or students from new campuses. For further information please write to Jack Palmtag, College Opera Association, San Francisco Opera Guild, War Memorial Opera House, San Francisco, California 94102.

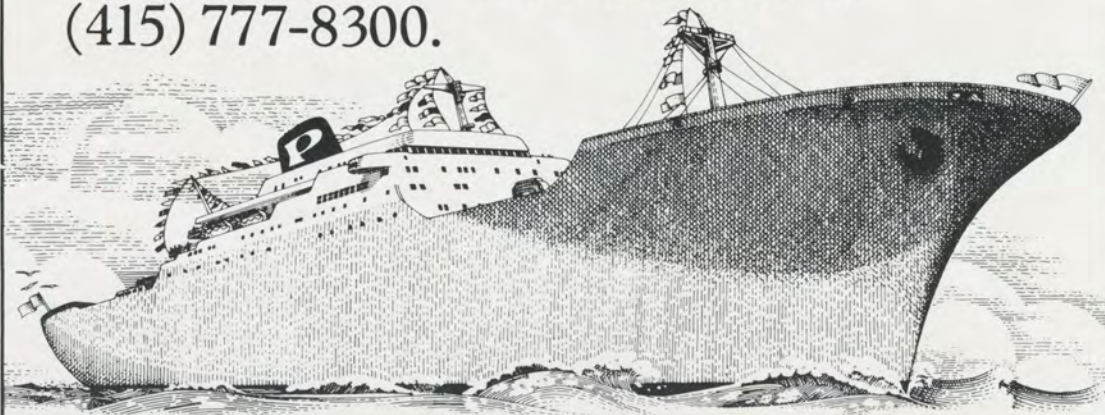


The first name for the martini.
The last word in gin.



AROUND SOUTH AMERICA IN 52 DAYS.

Take our luxurious "Grand Circle" cruise along the entire coast of South America. 15 exciting ports of call, plus a breathtaking trip through the majestic Strait of Magellan. Our 100-passenger American Flag Cruiseliners sail from the West Coast 22 times a year. See your Travel Agent or call us collect at (415) 777-8300.



One Market Plaza, San Francisco, CA 94106



Kathleen Battle preparing to sing Oscar.

of the spectator the promise of a great tragic vendetta that will be satisfied; *Adelia degli Adimari* expresses nothing.

2) The libretto of this *Adelia* has omitted the name of the poet. Praised be the Management who have not wished to involve anyone in this artistic assassination!

3) We shall see what inconveniences are occasioned by the change of characters, and particularly that of the Duke into the head of a political party and that of the page into one of his followers.

4) The absence of the masquers completely destroys many important scenes . . .

5) These changes of time and place remove the characters from the drama and from the music. The coloring, the very basis of the musical framework becomes necessarily false . . . it is well known that all periods of history have their particular character: the men who lived in the year 400 had both clothing and feelings which were very different from those of the year 800; nor do people of the north resemble those of the south. Thus, the musical characters of these folk will also be totally different; for example, take a Nea-



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

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

ORIGINAL OILS AND GRAPHICS

BOULANGER

THROUGH NOVEMBER, 1977



HARCOURTS GALLERY

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

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

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

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

FINE JEWELRY and
COMPLETE REPAIR.

TIME PIECES and
CUSTOM DESIGN.



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

928-1022

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



Mezzo-soprano Patricia Payne goes over the *Ballo* score with Maestro Adler.

Photo by Robert Messick.

politan song, put it with a Swedish song, and notice the difference. A master can and should be aware of these distinctions; otherwise, he will never rise above the crowd, never create anything that is not mediocre, whatever his artistic intentions might have been . . ."

Verdi follows this almost manifesto-like opening with very detailed examples of the butcheries to be found in the altered libretto. Throughout one observes simple but eminently sensible comments about how characters act within a drama. He finds it necessary to chastise the debased diction now issuing from the mouth of Gustav. He observes that his protagonist now arrives in the fortune-teller's hut disguised as a hunter and with some condescension evident points out that the undulating song he composed for the feigned sailor will sound more than slightly ridiculous on any other character's lips.

He concludes the brief:

"There are a multitude of other things which might be said in this

case; but even these few observations should suffice to prove that my drama has been totally mutilated and therefore it is impossible that the music might obtain the effect that I had imagined for it. The *Vendetta in domino* consists of 884 verses, of which 297 are altered in *Adelia*, besides many additions and a great many omissions. Moreover what remains of my work as revised?

The title? No.

The poet? No.

The period? No.

The characters? No.

The situations? No.

The drawing of lots? No.

The festival ball? No."

Verdi was released from his obligations to the San Carlo, and even before the decision, he had offered the opera to Vincenzo Jacovacci, the impresario of the Teatro Apollo in Rome. Yet, here again, he faced another censor, that set up by the Vatican.

There were to be changes, notably in locale. The papal censor demanded

that the action be transported to some non-European country and Verdi and Somma hit upon America during the Puritan period, and Verdi notified his collaborator in August 1858:

"The lines and expressions deleted by the censor are numerous, but it might have been worse. In any case, it is better like this, since now we know how to proceed, what we can leave in and what must go. Also a great many lines would have had to be changed, since the king is now only a governor. Don't worry about the gallows in Act II, I'll try to obtain permission for it."

Aside from Gustav's metamorphosis into Richard, or Riccardo, of Norwich, Ankarstroem became Renato, the Governor's secretary of inexplicable Creole origins; Arfvedson became Ulrica and the two conspirators were altered to Samuel and Tom, gentlemen whose continual unison singing is emblematic of the lack of distinction in their personalities. Slight changes are effected in Amelia; only Oscar survives whole, untransformed from Verdi's original intentions.

It will always remain something of a mystery why Verdi assented to the Papally ordered changes and even worked hard at integrating them into the score. Some hint is provided by a letter to a friend in which he laments the sacrifices to be endured in the theatrical life. Certainly, in the feeling of studied elegance surrounding his protagonist, the composer seems to have adhered to his earliest design.

Fortunately the current San Francisco production banishes, once and for all (one hopes), the colonial American setting that has prevailed in the world's opera houses for the past 120 years. The curtain will rise on a very special Sweden, a nation not immune to the philosophic insights and cultural *modes de vie* practiced to the south. And perhaps, now, we, too, will find ourselves capable of exclaiming, as did the première audience on that February night in Rome 1859: "Viva Verdi."

One might even add: "per sempre." □

JEFFREY DAVIES
575 Sutter, San Francisco 392-1722



CHRISTMAS CREATIONS

Wreaths, centerpieces, trees, garlands, ornaments
individually designed for years of enjoyment.
Expertly packed for national shipment.



oursome

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



Del Monte Lodge at Pebble Beach
(California 93953)

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

Brunch on the Bay



The Waterfront

Honest Seafood
with a view
Daily - 11 am to 11 pm

Pier 7
Embarcadero at Broadway
San Francisco 391-2696

Valet parking
Major Credit Cards Accepted

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

From All Over the Country

Again this year the entire San Francisco Opera repertoire is being broadcast live on Friday evenings of the season over radio station KKHI in San Francisco and in Chicago, Los Angeles, Seattle, San Diego, Portland, Sacramento and Fresno. These quadrasonic broadcasts are made possible through much appreciated help from Chevron, U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

In addition, this year for the first time the San Francisco Opera is being heard throughout the United States over the approximately 150 stations of National Public Radio, with the aid of funds from the Corporation for Public Broadcasting. Each opera is heard live-on-tape from three-to-four weeks after its actual performance. The response has been tremendous and thousands of letters have been received by the San Francisco Opera praising the broadcasts, the performances and the quality of the sound reproduction. From these letters, broadcast producer Marilyn Mercur has culled a sampling which is printed herewith:

The final notes of ADRIANA LECOUVREUR are still in my ear and perhaps my eyes are not quite dry—thank you so much for such beauty. I have seldom been so moved by an opera performance.

I have heard a lot about the San Francisco Opera but never had the opportunity to hear the company. I am very impressed.

Thank you for this beautiful Sunday afternoon.

Bruce C. Boyce
Haddonfield, N.J. 08033

This is in response to your request for comments from the radio audience regarding the San Francisco Opera broadcasts. I have just heard the broadcast of *Adriana Lecouvreur*. In a word—MATCHLESS! I do not think I have heard a broadcast before which was flawless—the Met, the Chicago Opera are all fine, but *this one*—wow!

Aside from the performance itself, which I have been referring to so far, I find the commentary and synopses crisp and highly informative. The interviews during the intermission are excellent.

Thank you for making this series available to this opera lover—ON TO TELEVISION!

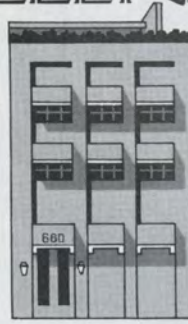
Joseph Steffen
Kansas City, MO 64131

I want to offer my thanks to all concerned for the fine broadcast of *Adriana Lecouvreur* I heard on the radio here in Morristown, New Jersey this evening coming over station WNYC-FM, New York.

I would also like to extend a word of praise to the audience attending this performance of *Adriana*. It marks the first time in many years that I have been able to actually hear the closing moments of an opera without the in-

THE PENTHOUSE GALLERIA

The Penthouse Galleria is a small shop that is a small penthouse. And, like most penthouses, it is full of elegant and unique things—things you would love to own. There are exquisite Imari porcelains and choice pieces of chinoiserie, crystal and china by Sevres and Baccarat, wonderful umbrellas from France, fine china from Italy, leather bags made in the monastery at St. Croce and hand-crocheted chenille stoles made in an Italian convent. There are also men's accessories such as Angelo ties, classic leather wallets and attaché cases, and handsome desk and bar furnishings.



The interesting thing is, The Penthouse Galleria has the feel of someone's home. There are kitchen accessories in the kitchen, dinner settings in the dining room, objects d'art, and furniture in the living room, and a boutique in the bedroom.

New York has quite a few shops like The Penthouse Galleria, and now San Francisco has one.

660 Sacramento near Kearny San Francisco

hours: 10 to 5:30, Saturday 11 to 3

trusion of applause as the final notes faded and the curtain fell.

BRAVO to the audience and to all concerned for a great evening of opera.

Vince Butler

Morristown, N.J. 07960

We are sending you this letter to express our appreciation to you for broadcasting the Friday night performances of the S.F. Opera. We thoroughly enjoy these broadcasts and listen to them as often as we possibly can. The fact that we are also regular subscribers to the Opera does not detract from our desire to listen to the performances a second time over the radio.

You might be interested to know that I am a share-holder of Standard Oil of California (as custodian for my daughter). In that role I thoroughly approve of these broadcasts too—i.e., of my company's sponsorship thereof. I have in the past written directly to them to advise them of my approval; I trust this letter will serve the same function this year.

(Mr. and Mrs.) George R. Offen
Woodside, California 94062

Thank for for your splendid radio broadcast of *Aida*.

I have attended many presentations of *Aida* at the Met and elsewhere, going clear back to 1908, and I do not recall a better tonal presentation than yours.

I am old and more or less "house-bound," and such a musical feast is tonic indeed.


J. E. Child

Long Beach, CA 90806



DIAMONDS and GOLD


from Paul de Vries
San Francisco's
Fine Jeweler



Natural Emerald Ring
emerald weighs 3½ carats,
pearshape and 30 baguette
diamonds, total 1.67 carats
on 18k gold. \$10,425



**Spectacular Gold
Necklace**
18 karat gold rope design with
tassels; clasp for adjusting
length, white gold accents.
different! \$1800



Unusual Design
Nineteen brilliant diamonds
on very wide hammered finish
ring. \$1335



all credit cards • (415) 982-5571
445 Sutter St. San Francisco



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.



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



The Butcher Shop
 RESTAURANT

LUNCH TUE-SAT 11:30 AM-3 PM
 DINNER 6-10:30 PM

2348 POLK STREET SAN FRANCISCO
 771-5544



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

About 2 weeks ago for the first time your opera broadcasts were presented in Salt Lake on radio station KUER. Of course the first opera was *A. Le-couvreur* and in my opinion it was very outstanding in every respect. The sound was very good and seemed so much better than the Metropolitan broadcast sound. It's great to hear your opera co. on radio and we do appreciate those that make this possible.

In about 6 months Salt Lake is going to have a new theatre for Ballet and opera, why don't you bring your company to Salt Lake City?

Thanks for the broadcasts,
 Ray Emerson
 Salt Lake City, Utah 84109

I can't begin to tell you how much I enjoy your Friday night broadcasts of San Francisco Opera—they are so excellent and come to me perfectly over FM station KFSD, San Diego. I hate to say this, but the sound is vastly superior to the Metropolitan broadcasts—it's almost as good as being there—but not quite. I am enclosing a small check as a token of thanks for the pleasure of hearing these great performances.

Dorothy H. Quinn
 La Jolla, CA 92037

I have thoroughly enjoyed the opera broadcasts of San Francisco performances over our local station, WGTE-FM in Toledo.

I especially enjoy the rarer operas one doesn't often have a chance to hear, such as "*Katya Kabanova*," which was a magnificent experience.

And the "*Rheingold*" this week was thrilling.

Frank Baldanza
 Bowling Green, Ohio 43402

We are season ticket holders for the Saturday night series (all ten operas) and we find that listening to the Friday night broadcasts adds considerably to our enjoyment of the San Francisco Opera season. Also, as an electronic engineer, I can appreciate the extra

effort and expense required to bring the sound to the broadcast transmitter with wide-band width, high-fidelity lines and equipment. Thank you for the pleasure we receive, and please thank the sponsors and those persons and organizations who cooperate in producing the broadcasts.

Robert C. and Ursula E. Morwood
 Redwood City, California 94061

At last the Met has *absolutely* nothing over us in S.F. I have listened to the Met Opera broadcasts for 30 years and am so proud we at least can do the same for people on the West Coast to let them hear the glorious performances of the S.F. Opera.

Anne Anderson
 San Francisco, CA

I have been listening to opera with love for years but never have I heard anything so beautiful as today's dramatic broadcast. It doesn't seem possible that human beings could produce such beauty—the marvelous voices and acting and orchestra—the beautiful harp.

It came too at a time when I truly needed it—my husband in the hospital and me sitting here alone.

Thank you, thank you!
 Nina Blood
 El Paso, Texas 79905

P.S. If anyone thinks the great operatic voices are gone with those that we old people are familiar with, let this be a lesson to them!

I am an avid listener of the broadcasts from the SFO over National Public Radio, and since you ask for comments at the end of the broadcasts, I couldn't resist expressing my thanks and congratulations.

As a former Bay Area resident, I, along with a lot of others, left my heart in San Francisco, but not on the "little cable cars that climb etc." (I once left a bag with a twelve dollar necktie from Roos & Atkins on a little cable car, but never mind that.) I left my heart in the first row (left section) of the balcony of the War Memorial Opera House.

That's where I sat for dozens of wonderful performances not so many years ago, and now I can sit at home and pretend that I'm really listening to KKHI. Take my word for it, it's a grand feeling, and when the performance is over, you don't even have to fight the traffic getting out of the parking lot. Nothing can substitute for a live (even on tape) performance, and nothing can quite substitute for the SFO.

Thomas J. Clark
Pittsburgh, PA 15228

Last evening I heard the first of the 1977 opera broadcasts from WOUB-FM, Ohio University, Athens, Ohio, and I felt I should write a note to convey something of the great pleasure this experience gave me.

As a longtime opera addict, I have writhed in envy for years when I read about the performances in San Francisco. It seemed almost too good to be true when I learned that the entire 1977 repertory was scheduled for radio broadcast by an accessible station. This is good luck indeed, and I am looking forward to the rest of the programs.

It was a particular pleasure to hear Renata Scotto in the new role of Adriana Lecouvreur, which was such a contrast to her magnificent Norma I heard this past summer in Cincinnati's Music Hall. It also was a thrill for me to hear, for the first time, the superb voice of Elena Obraztsova.

With gratitude,
Richard A. Suter
Parkersburg, West Virginia 26101

We have been thoroughly enjoying the magnificent broadcasts from the S.F. Opera this Fall and certainly hope they will continue in future seasons. Not only the interesting repertoire, but the calibre of the productions in general, the outstanding voices and excellent orchestra, makes each Friday evening a special occasion—many thanks.

Laila Storch
Seattle, WA 98105

FORTY BRUNNSILDES ...and they all sound alike!



One reason why organs fascinate people is that pressing one key down can make a huge, magnificent sound. Pipe organs achieve this effect by combining sounds from many pipes. Most electronic organs simulate the effect by repeating a single tone source many times: like playing the same Brunnhilde on forty phonographs. A lot of volume, but hardly a rich "ensemble."

Rodgers creates ensemble the way pipe organs and choirs do: through multiple tone sources. When you want a single voice, you get that too—with solo quality. If the organ fascinates you, "ensemble" is one reason why. And if you think all electronic organs sound alike, listen to a Rodgers.

ORGAN *arts*

183 GOLDEN GATE AVE. • SAN FRANCISCO, CA 94102 • (415) 861-1891



The Spirit of Christmas Past!

Enter the World of Charles Dickens
& the Entertainments, Foods, Crafts,
Games & Yuletide Pageants of London of
The 1850's

BY POPULAR DEMAND
Returning To
SAN FRANCISCO
OPENS NOV. 19
AT THE
COW PALACE
EXHIBITION HALLS
FOR FIVE WEEKENDS
Through DEC. 18th
Incl. Fridays NOV. 25 and DEC. 16

CREATORS of The RENAISSANCE FAIRE Present...
SEVENTH ANNUAL
DICKENS
CHRISTMAS
FAIR
& PICKWICK-COMIC ANNUAL

INFORMATION
346 FAIR
FRI. & SAT. 10AM-10PM • SUNDAYS 10AM-7PM
CREATED AND PRODUCED BY RON AND PHYLLIS PATTERSON

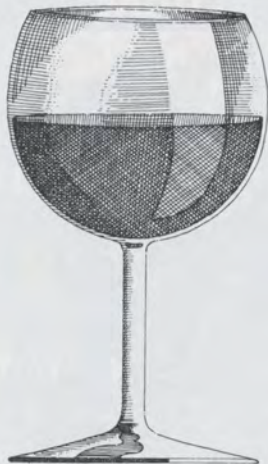
SAVE \$1.00 BY MAIL
Allow 7 Days For Mail
GEN. ADM. @ \$4.95...
(REG. \$5.95 at DOOR)
CHILD Under 12 @ \$1.95...
(REG. \$2.95 at DOOR)

All Continuous
Entertainments
Included. TOTAL \$
GOOD ANY DAY

TO: DICKENS FAIR, BOX 1112, MOVATO 94947
NAME _____
ADDRESS _____
CITY _____ ZIP _____
PHONE _____
Send Check or Money Order
Enclose Stamped, Self-Addressed Envelope
PA

COME IN
VICTORIAN
COSTUME

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.

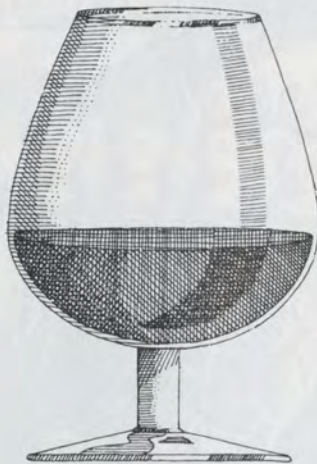
The perfect overture to a memorable night.

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

Bravos, Bouquets and Thanks for those wonderful Friday night Broadcasts of the San Francisco Opera. And what a joy to share in the tribute to Leontyne Price. To state my thanks poetically:

Attention, St. Peter!

Please reserve the choicest seats
In your Kingdom vast,
For those beautiful people who
sponsor
The Opera Broadcasts.

Esther M. Olson
San Francisco, CA 94123

Just a note of deep appreciation for the "Live" opera broadcasts. I have no way of being there in person, and this is next best. It is a thrill to be able to listen to the lovely operas on my stereo on KKHI, F.M. And what a thrill tonight—to hear Leontyne Price, not only sing, but speak—her appreciation for the medal awarded her. What a lovely, gracious LADY! And what a voice!!

Please keep the broadcasts going always . . .

Thank you, thank you!!

Ruth E. White
Petaluma, CA 94952

I wish to tell you how much I enjoyed the broadcast of *Das Rheingold* which I heard on WUHY in Philadelphia this Sunday. It is great after reading so much in *Opera News* to finally get to hear the San Francisco Opera on a regular basis. This performance of Wagner's work was truly an exciting experience to have. The singers were exceptionally good and the orchestra outstanding.

Curtis L. Kiefer
Philadelphia, PA 19104

A note of appreciation for the wonderful broadcasts coming to us from the San Francisco Opera.

Today's *Katya Kabanova* was a special treat, not only for the splendid production but for the opportunity to hear a seldom performed work in America. Congratulations on this gift to American Opera Lovers.

L. W. Wood
Virginia Beach, VA 23454



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

(Estate Jewelry)

*276 Post Street, San Francisco
362-4869*

Generous Supporters
continued from p.66

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 Saunderson
Dr. William Sawyer
Dr. and Mrs. Richard Schellinger
Mr. and Mrs. George B. Scheer
Mrs. Walter Schilling
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
Earle E. Scott, AIA
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. Severson
Mrs. Ben Shane
Mrs. Floyd C. Shank
Maryanna G. Shaw
Dr. and Mrs. Glenn E. Sheline
Thomas L. Shelton
Dr. A. Jess Shenson
Dr. Ben Shenson
Mrs. Louis Shenson
Dr. and Mrs. William A. Sheppard
Mr. and Mrs. Jack C. Shnider
Dr. and Mrs. Mervyn Shoor
Mr. and Mrs. Lawrence L. Shrader
Dr. and Mrs. Edward Sickles
Alberta E. Siegel
Dr. and Mrs. Henry L. Silvani
Dr. and Mrs. Charles Silver
Mr. and Mrs. Sol Silverman
Dr. D. E. Silvius
Mr. and Mrs. John E. Simon
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
Mr. and Mrs. Gerald L. 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
Mr. and Mrs. Kenneth M. Stamp
Mr. and Mrs. Tibor Stefansky
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
Mr. and Mrs. Kneeland E. Stone
Dwight V. Strong
Dr. Jerome M. Strong
Dr. J. M. Stubblebine
Mr. and Mrs. Barry Stubbs
Dr. and Mrs. Reuben Stutch
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
Mr. and Mrs. Milton W. Terrill
Mr. and Mrs. Nicholas G. Thacher
Tito Dade Thieriot
Mr. and Mrs. Francis W. Thorn
Mr. and Mrs. F. J. Tilton
Cyril Tobin
Carol J. Tomlinson
Dr. Donald M. Traeger
Mrs. Grover D. Turnbow
Dr. Kathleen B. Unger
Dr. and Mrs. John R. Upton
Dr. and Mrs. John Urquhart
Dr. D. Bartlett Van Derby
Frank Van Steenburg
Mr. and Mrs. George Vare, Jr.
Mr. and Mrs. Alexander Von Hafften
Mr. and Mrs. L. G. von Schottenstein
Mr. and Mrs. Bruce Walker
Mr. and Mrs. Richard C. 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
Ruth E. West
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. Kent R. Wright
Dr. and Mrs. Paul F. Youngdahl
Charles Zaninovich
Mrs. C. F. Zobel
Mrs. Amos Zucchi
Michael Zullo
Mr. and Mrs. Clerin W. Zumwalt
David Zussman

NOW! TWO FINE
RESTAURANTS
IN SAN FRANCISCO

Bacchini's

CIVIC CENTER

Luncheon &
Dinner

555
Golden Gate Ave.
Phone 861-2656

(Closed Sun.)

PARKSIDE

Dinners
Only

31st Avenue
& Taraval
Phone 665-1430

(Closed Mon.)

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 _____



San Francisco's most unique Dinner House

Featuring-at our Piano Bar

Denis Moreen - 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.

For that Perfect
Dinner Before
the Opera . . .



D
i
s
t
i
n
c
t
i
v
e

D
i
n
i
n
g

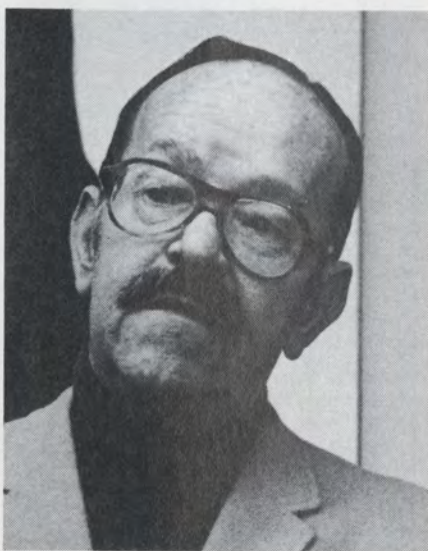
714 Montgomery Street
San Francisco
(415) 397-6822

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

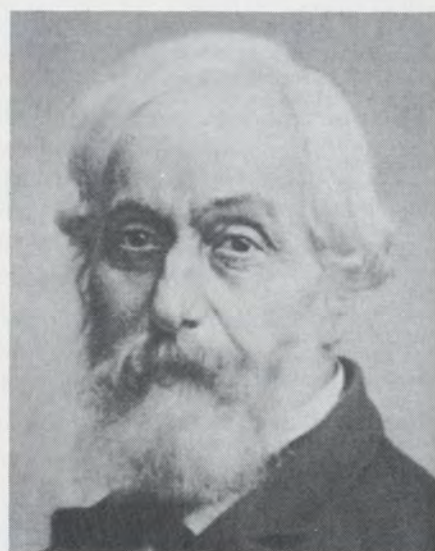
response to last year's *Angle of Repose* poster. A painting by Sam Tchakalian was chosen for reproduction to commemorate the world premiere of Andrew Imbrie's opera based on the Pulitzer Prize winning novel by California writer Wallace Stegner.

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,



Turandot:

Ralph DuCasse (1916-)
The Pure One (1969), Oakland Museum
Leading West Coast painter Ralph DuCasse, a member of the Mills College faculty since 1958, has been teaching in the Bay Area since 1947. A native of Kentucky, he holds a M.A. in painting from the University of California at Berkeley and an M.F.A. in ceramics from the California College of Arts and Crafts. Extensively exhibited in this country and abroad, DuCasse was the only West Coast painter represented in the 1961 international inaugural exhibition at New York's Guggenheim Museum. A 20-year retrospective of his works was shown at the de Young Museum in 1967 and a 30-year retrospective at Mills College this year. The cover painting, described by the artist as "one of a kind," is an acrylic on raw canvas.



I Puritani:

Domenico Tojetti (1806-1892),
Ophelia (1878), Oakland Museum
Roman-born Domenico Tojetti painted in the style of the Vatican court. He was made Marquis of the Church for works commissioned by Popes Gregory XVI and Pius IX and was decorated by the King of Naples and King Ludwig of Bavaria. When Tojetti moved to San Francisco in 1871, he continued to paint highly popular portraits, frescoes, religious art and large mythological and allegorical works (including "California" and "Progress of America") in an Italianate style. In 1959 an exhibition of Tojetti's painting was selected to celebrate the centennial of the University of San Francisco.

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.

The San Francisco Opera would like to extend its thanks for assisting in this

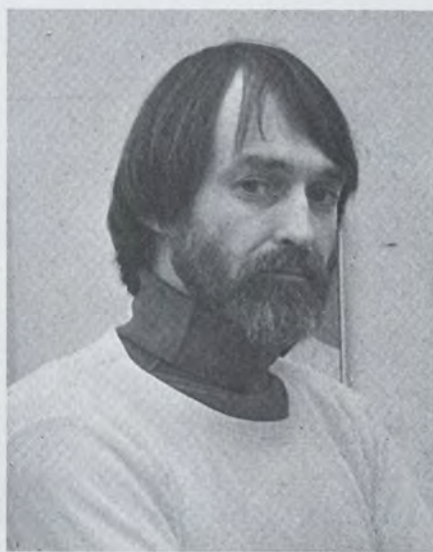
project to Harvey L. Jones, Deputy Curator of Art, the Oakland Museum; Ursula Gropper, Grape Stake Gallery, San Francisco; Jacqueline Anhalt, Jacqueline Anhalt Gallery, Los Angeles; Betty Asher, Curatorial Assistant, Modern Art, Los Angeles County Museum of Art; Ruth Braunstein, Braunstein/Quay Gallery, San Francisco, and Edwin Janss, Jr., The Janss Foundation/University Art Museum, University of California, Berkeley.



Un Ballo in Maschera:

Manuel Neri (1931-), *Untitled head* (1974), Braunstein/Quay Gallery, San Francisco

A native Californian, Manuel Neri is one of the foremost figurative sculptors in the Bay Area. He has been exhibiting since 1957 in galleries, universities and museums throughout the West. Within the last year Neri was the subject of an important one-man retrospective at the Oakland Museum, which later travelled to the Utah Museum of Art, and was featured in the "Painting and Sculpture of California, The Modern Era" show at the San Francisco Museum of Art and the National Collection of Fine Art in Washington, D.C. He is best known for his plaster heads, busts and life-size figures which are built on armature, carved, and then painted.



Aida:

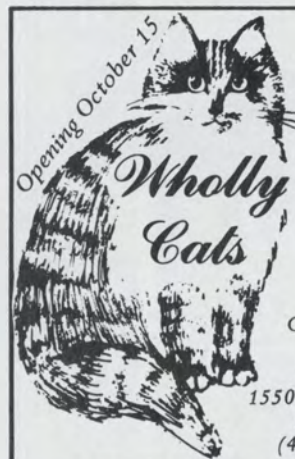
Llyn Foulkes (1934-), *Blue Landscape* (1963); Los Angeles County Museum of Art

Painter Llyn Foulkes now resides in Los Angeles and has taught there at UCLA and the Art Center. Exhibiting since 1959, he has won several awards, including the first prize Medal of France at the Fifth Biennale at the Musée d'Art Moderne in Paris. Foulkes has had one-man shows in Paris, New York and various places in California, and group shows throughout the United States and Europe. His works are represented in the collection of such museums as the Museum des 20. Jahrhunderts in Vienna, the Musée Beaubourg in Paris, the Chicago Art Institute and the Whitney, The Guggenheim and the Museum of Modern Art in New York.

IP
Imperial Palace
 919 Grant Avenue
 San Francisco 982-4440



The
 Gourmet Room
 of Chinese Cuisine



Opening October 15

DELIGHTS
 FOR
 CAT LOVERS

Nob Hill Mall
 1550 California St.
 San Francisco
 (415) 771-0155



Elegant Dining
 San Francisco 397-5969

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

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

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.



Opera
moves to the
Holiday Inn®

Hear your opera favorites
performed live while you
enjoy your favorite cocktail.


Every Sunday 7-11 pm

1906 Drinking Establishment

Golden Gate Holiday Inn/1500 Van Ness Avenue/Phone 441-4000

ADVERTISERS

- Agraria
Amaretto di Saronno
American Airlines
Angel Records
Antoinette's
Bacchini's
Bardelli's
Bay Area Chrysler-Plymouth Dealers
Bay Meadows
Beaulieu Vineyards
Beefeater
Benson & Hedges
Jeppino's
Blue Boar Inn
Britex
Bullock's
The Butcher Shop
The Buena Vista
Bullock's
The Butcher Shop
Cafe Mozart
The Cannery
Capezio
Caravansary
Carlton
Carnelian Room
Cepelia
Chancellor Hotel
Chanel
Fred Cherry
Christian Brothers
Clark Photographic Inc.
Coach Leatherware
La Colombe Bleue
Comsky Piano
El Conquistador
Cook Book Corner
Max Corl
David's
Jeffrey Davies
Del Monte Lodge
Paul de Vries
Discount Records
Doro's
The Enchanted Crystal
Ernie's
European Motors
Fickle Fox
Ford (Thunderbird)
Gems for Investment
Golden Gateway Holiday Inn
Goldsmith
Gordon's
Granat Bros.
Grand Marnier
The Great Dickens Christmas Fair
Grison's
Harcourts Gallery
Hogue Security Services
Hugo's (Hyatt Regency)
Hunter Dogan Travel
Imperial Palace
J & B Rare Scotch
Kan's
Knabe Piano
The Erno Laszlo Institute
Lehr's Greenhouse
London Records
The Magic Pan
The Mark Hopkins (Nob Hill Restaurant)
Marrakech Restaurant
Memory Works
La Mere Duquesne
Sidney Mobell
Klaus Murer
Narsai's
The Neighborhood

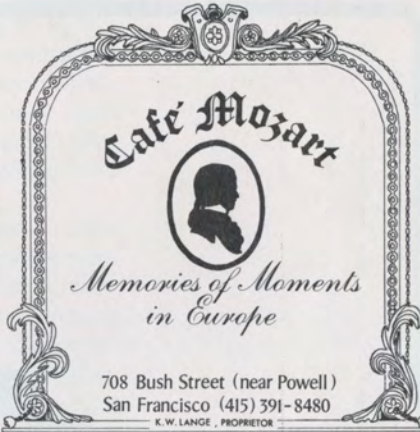


NARSAI'S

OUTSTANDING
FRENCH CUISINE
&
Superb Catering

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

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



Cafe Mozart

*Memories of Moments
in Europe*

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

Chancellor Hotel

Dining Room

SERVING DINNERS
MONDAY THRU FRIDAY
5 PM TO 8 PM



• COCKTAILS •

433 POWELL • 362-2004
Between Post and Sutter
Opposite Union Square

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

SALMAGUNDI

San Francisco's
International Gourmet Soup
and Quiche Restaurant

DIRECTLY ACROSS FROM THE GEARY
AND CURRAN THEATRES

Open until Midnight

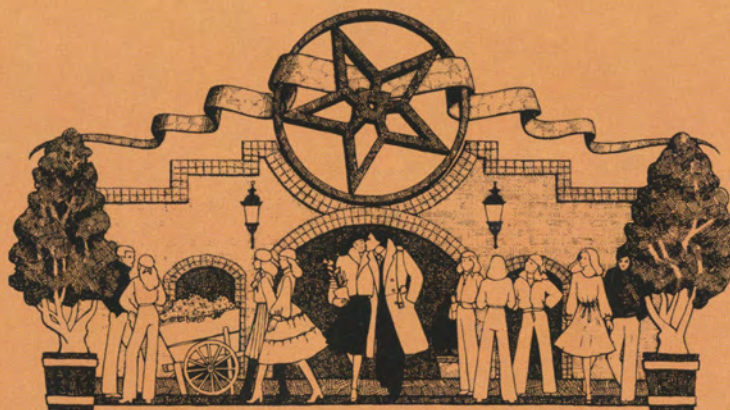
J. Nelson Pianos & Organs
Nob Hill Restaurant (The Mark Hopkins)
North China Restaurant
Omar Khayyam
One World Travel Service
L'Orangerie
Organ Arts Ltd.
Oronte's
The Penthouse (Hotel St. Francis)
Penthouse Galleria
Reno Opera Guild
Revlon
Rooney's
Rosebud's English Pub
Ruby's
Rums of Puerto Rico
Salmagundi
La Scala Ristorante
Seagram's VO
Sebastiani Vineyards
Sheraton at Fisherman's Wharf
Shure®
Sotheby Parke Bernet Inc., S.F.
Stead Motors
Stewart's Treasure House
Pierre Stück
Superscope
Trader Vic's
United Artists
U.S. Audio
United States Steel
University of California Committee
for Arts & Lectures
Victor's (Hotel St. Francis)
Volvo
The Waterfront
Wells Fargo Bank
White Elephant
Wholly Cats
Yosemite Natural History Association
Zenith

HYUGO'S

Elegant Dining
788-8422

After 5:00 Parking \$100 at Three Embarcadero
Center with validation from any Hyatt Regency
Restaurant

HYATT REGENCY  **SAN FRANCISCO**



CELEBRATE WITH US

Ten years ago from the ruins of an old canning factory emerged a most beautiful and unusual place to shop. . . The Cannery, named in honor of the people of San Francisco whose laughter and labor filled the original cannery walls. The laughter in The Cannery today is the laughter of shoppers, friends and lovers who come to spend an afternoon, an evening and often the entire day, for The Cannery has much to offer. Forty-five shops abound in the exceptional and treasured from around the world and here at home. Our restaurants are famous for culinary delights from sandwiches to an evening's repast.

This November the Cannery abounds with excitement as we celebrate our Tenth Anniversary Jubilee. Come celebrate with us. It's your anniversary too, for you helped make The Cannery happen, filling it with your laughter and joy. All you need to do is come. We'll do the rest. Our forty-five shops are extending their celebration values throughout November. Plus you'll be entertained by many of the most talented San Francisco street musicians and entertainers. Come celebrate with us and enjoy these rare Cannery-wide values during our Tenth Anniversary Jubilee through the month of November.



THE CANNERY

At the foot of Columbus looking over the Bay.

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	12	0.8
Brand D Menthol	11	0.8
Brand V Menthol	11	0.8
Brand V	11	0.7
Brand M	8	0.6
Brand M Menthol	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 Aug. '77.

Box: 1 mg. "tar", 0.1 mg. nicotine; 100 mm: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.