Carmen

1981

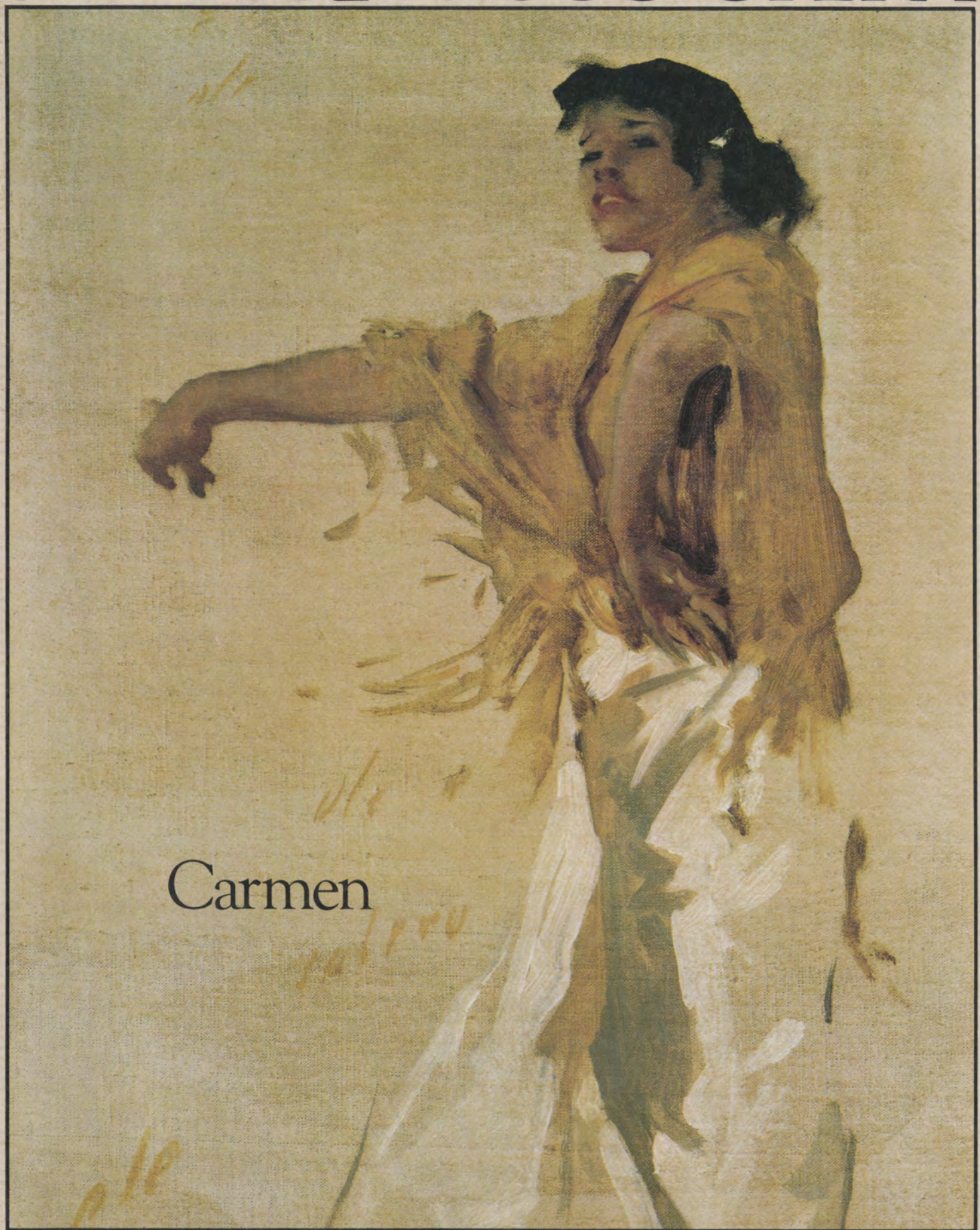
Saturday, October 10, 1981 8:00 PM
Wednesday, October 14, 1981 8:00 PM
Sunday, October 18, 1981 2:00 PM
Thursday, October 22, 1981 7:30 PM
Monday, October 26, 1981 8:00 PM
Friday, October 30, 1981 8:00 PM
Radio broadcast October 31 at 11:00 AM
Tuesday, November 3, 1981 8:00 PM

SFO_PUB_01_SFO_1981_03

Publications Collection

San Francisco Opera Archives

SAN FRANCISCO OPERA



Carmen

1981 A PERFORMING ARTS PUBLICATION $1.00

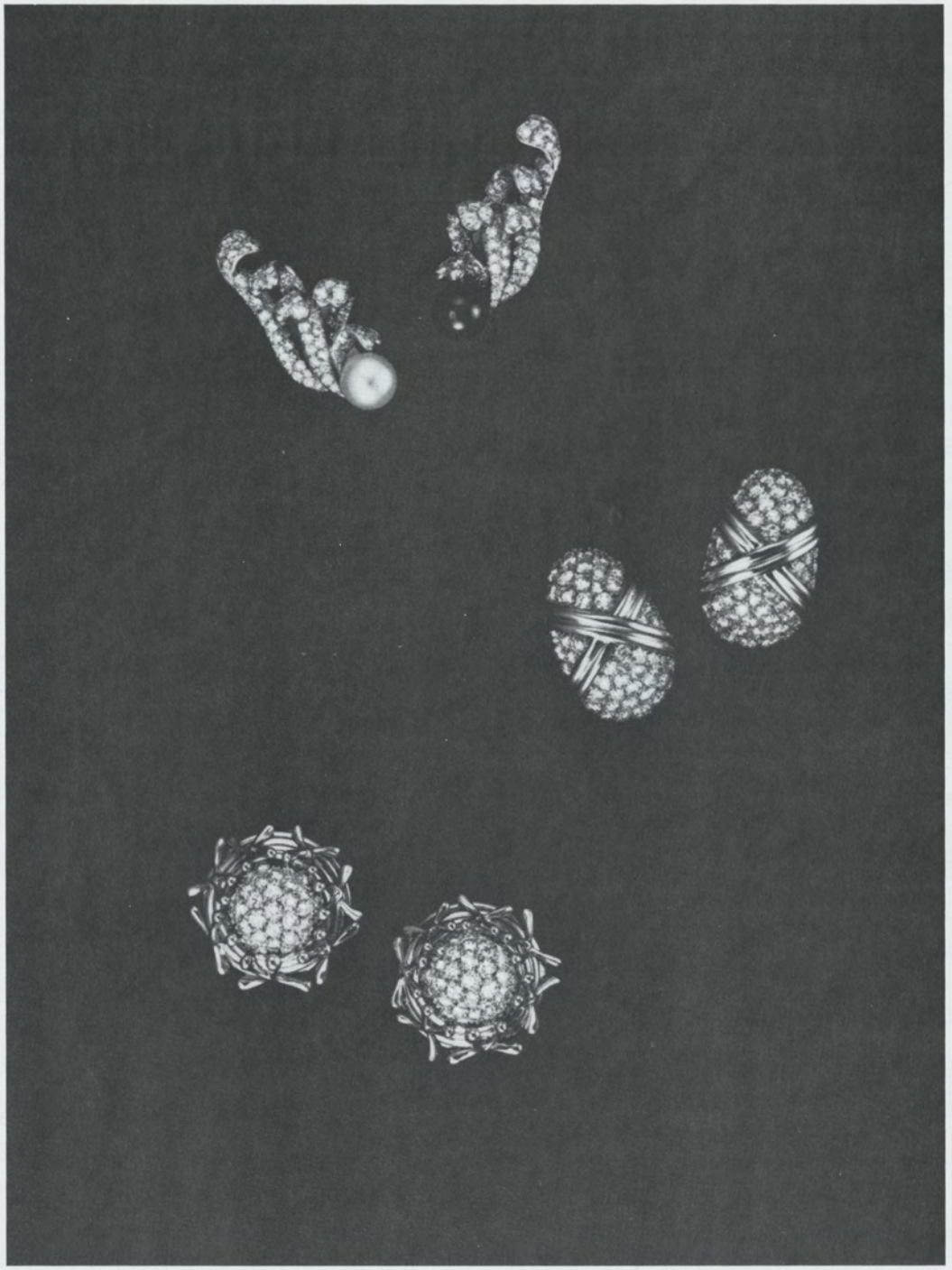
TUACA. ITS TASTE HAS COME.

Tuaca is a very different liqueur.
It costs a bit more but it's worth it.
Imagine a big, bold brandy taste
lightly laced with a subtle sweetness.
Unboring. Unusual.
Imported from Italy.

Tuaca. It's what's missing from
your collection of liqueurs.

Tuaca.
The bold but subtly sweet
Italian liqueur.

70/84 PROOF IMPORTED BY CALVERT DISTILLERS CO., N.Y.C., N.Y.



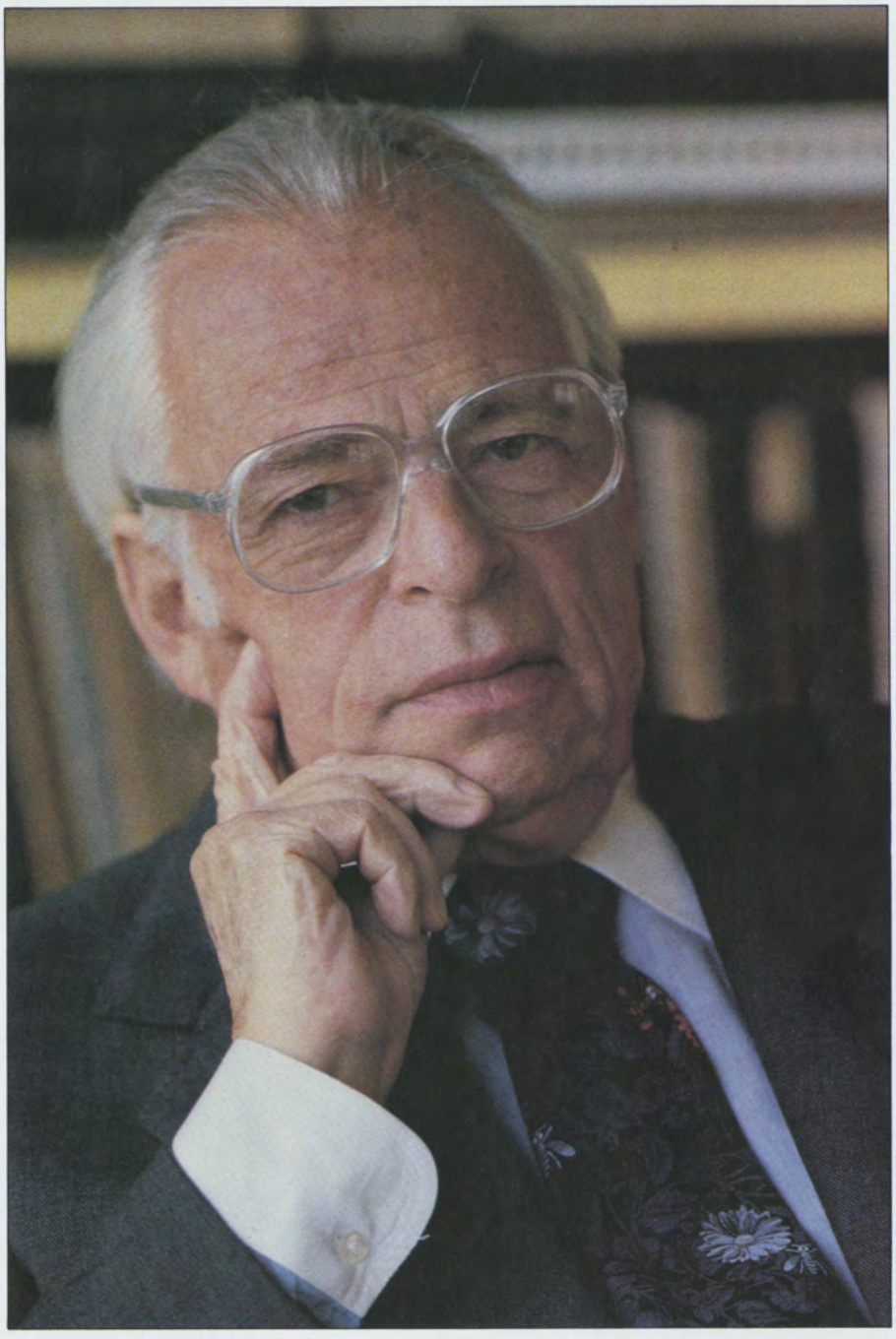
Tiffany Celebrates Jean Schlumberger's 25th Year

From his exclusive collection of eighteen karat gold earrings with diamonds set in platinum.

TIFFANY & CO.

SAN FRANCISCO 252 GRANT AVENUE • ZIP: 94108 • PHONE: (415) 781-7000

A warm welcome to our 59th annual Fall Season, which climaxes the busiest year in the history of San Francisco Opera. We welcome back a host of dear friends of the Company and of mine, and we are also happy to introduce a number of exceptional artists new to San Francisco. Two of the most popular works in all opera — Verdi's *Aida* and Bizet's *Carmen* — receive new productions; the new *Aida* is San Francisco Opera's contribution to San Francisco's city-wide celebration of the 800th anniversary of the birth of St. Francis of Assisi, the City's patron. Three works are presented here in premiere performances: Rossini's *Semiramide,* Massenet's *Le Cid* (which has never before been heard in the American West) and Lehár's *The Merry Widow.* Shostakovich's *Lady Macbeth of Mtsensk,* the original version of *Katerina Ismailova,* is heard for the first time in 45 years in the United States. After this season, I will step down from the position of general director of the Company, having enjoyed 38 years of association with San Francisco Opera. Together with you, our audiences and faithful supporters, we have built an opera company of international renown. In 1954, when I assumed directorship, there were five weeks of grand opera in San Francisco; this year, we are proud to present a total of twenty in the War Memorial Opera House. With inauguration of the Summer Festival, an extended Fall Season and the activities of our affiliates, opera is now a permanent part of the vibrance that makes San Francisco such an enviable place to live. I hope this new season, and many more to come, will bring you the artistic satisfaction you desire. Thank you, and may you enjoy our sincere efforts.



IRA NOWINSKI PHOTO


C O N T I

INTRODUCING THE TRIMMEST CONTINENTAL EVER FASHIONED, YET ONE OF THE FINEST RIDING CONTINENTALS EVER BUILT.

1982 CONTINENTAL

LINCOLN-MERCURY DIVISION Ford

SAN FRANCISCO OPERA

Kurt Herbert Adler, General Director
Editors: Thomas O'Connor, Arthur Kaplan • Art Director: Frank Benson • Editorial Assistants: Robert M. Robb, John Schauer
Editorial Offices: San Francisco Opera, War Memorial Opera House, San Francisco, CA 94102. Phone (415) 861-4008.

CARMEN/1981

FEATURES


page 27


page 36


page 68

THE COVER
All 11 works in the 1981 Fall Season take their names from central characters. The covers for the magazines focus on non-operatic depictions of these title heroes and heroines, as seen through the filter of various other artistic media.

CARMEN: "Spanish Gypsy," (c. 1879) painting by John Singer Sargent in the collection of Dr. and Mrs. John E. Larkin, Jr., of Saint Paul, Minnesota. Photo by Gary Mortensen.

DEPARTMENTS

San Francisco Opera Magazine 1981 is a Performing Arts Network publication, Gilman Kraft, Publisher; Lizanne Leyburn, Associate Publisher; Irwin M. Fries, National Sales Director; Jerry Friedman, General Manager; T.M. Lilienthal, Advertising Director; Florence Quartararo, Advertising Manager; Piper Parry, Managing Editor; Frank Benson, Art Direction; Pat Adami, Administrative Assistant.

PERFORMING ARTS MAGAZINE San Francisco edition, 651 Brannan St., San Francisco, CA. 94107, telephone (415) 781-8931, and its affiliates comprise the PERFORMING ARTS NETWORK, INC. which also includes PERFORMING ARTS MAGAZINE Los Angeles edition: 9025 Wilshire Blvd., Suite 210, Beverly Hills, CA. 90211. Telephone (213) 273-8161; PERFORMING ARTS MAGAZINE San Diego edition: 3680 5th Ave., San Diego, CA. 92103. Telephone (714) 297-6430. Regional Advertising Representatives: New York — A.J. Landau, Inc., 310 Madison Avenue, New York, NY 10017; Chicago – Warden, Kelley, Allen & Opfer, Inc., 2 N. Riverside Plaza, Chicago, IL 60606; Detroit — Peter C. Kelly Associates, 725 Adams Road, Birmingham, MI 48011.

FROM THE PRESIDENT

When Kurt Herbert Adler lays down his baton after conducting the final performance of this 59th annual Fall Season, he will retire after nearly three decades as general director of the Company. It is characteristic that his last year in charge is a spectacular one of unparalleled activity and ambition. After launching a new San Francisco Summer Festival, he has assembled a fall opera season that, in breadth of repertoire and caliber of artists, is quite simply the dream of every opera lover.

We are deeply indebted to Mr. Adler for his development of San Francisco Opera to become one of the leading opera companies of the world. I know that all patrons of San Francisco Opera wish him good health and happiness in his retirement during the years to come, a retirement he has earned and richly deserves.

As I am sure you know, Terry McEwen takes on the responsibility of leading the Company this coming winter. He is committed to maintaining the exceptional standards of quality that have characterized the Adler years, and we are fortunate to have someone of his ability, determination and vision.

As mentioned in previous letters, costs of producing operas of the quality for which we are famous are staggering, and ticket revenues cover only 55-60 per cent of the costs, even with sold-out houses. Further, the expenses of developing our new Summer Festival are significant and, of course, the ravages of inflation wreak particular havoc with our finances since we are a labor-intensive enterprise. As a result, our need for contributions to the annual fund drive is greater than ever. It is vital that we materially increase our contributed revenues this year if we are to maintain our financial health, which we must do if we are to continue our artistic strength. If you are one of our thousands of donors, I hope you will seriously consider increasing your contribution this year; if you are not, won't you please join them? We offer a host of attractive benefits to contributors, and a number of useful deferred giving plans have been developed. Please let us know how we can help you to help the San Francisco Opera, and please act now.

A number of the beautiful productions you see this fall are special gifts: *Semiramide* through a grant from the San Francisco Foundation, and the new *Aida* through the generosity of a friend of San Francisco Opera. *Manon* was made possible in 1971 through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson, while our *Lucia di Lammermoor* was created in 1972 thanks to a gift from Cyril Magnin. We are also delighted this fall to present the Canadian Opera Company's production of *The Merry Widow.*

RON SCHERL PHOTO

Walter M. Baird
President and Chief Executive Officer
San Francisco Opera Association

I would like to extend our continuing gratitude to the National Endowment for the Arts and its chairman, Livingston L. Biddle, Jr.; the California Arts Council and its chairman, Marl Young; the Honorable Dianne Feinstein, Mayor of San Francisco; Chief Administrative Officer Roger Boas; the City and County of San Francisco; the War Memorial Board of Trustees and the San Francisco Opera Guild for their invaluable support of the San Francisco Opera.

Enjoy the season!

SAN FRANCISCO OPERA 1981

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

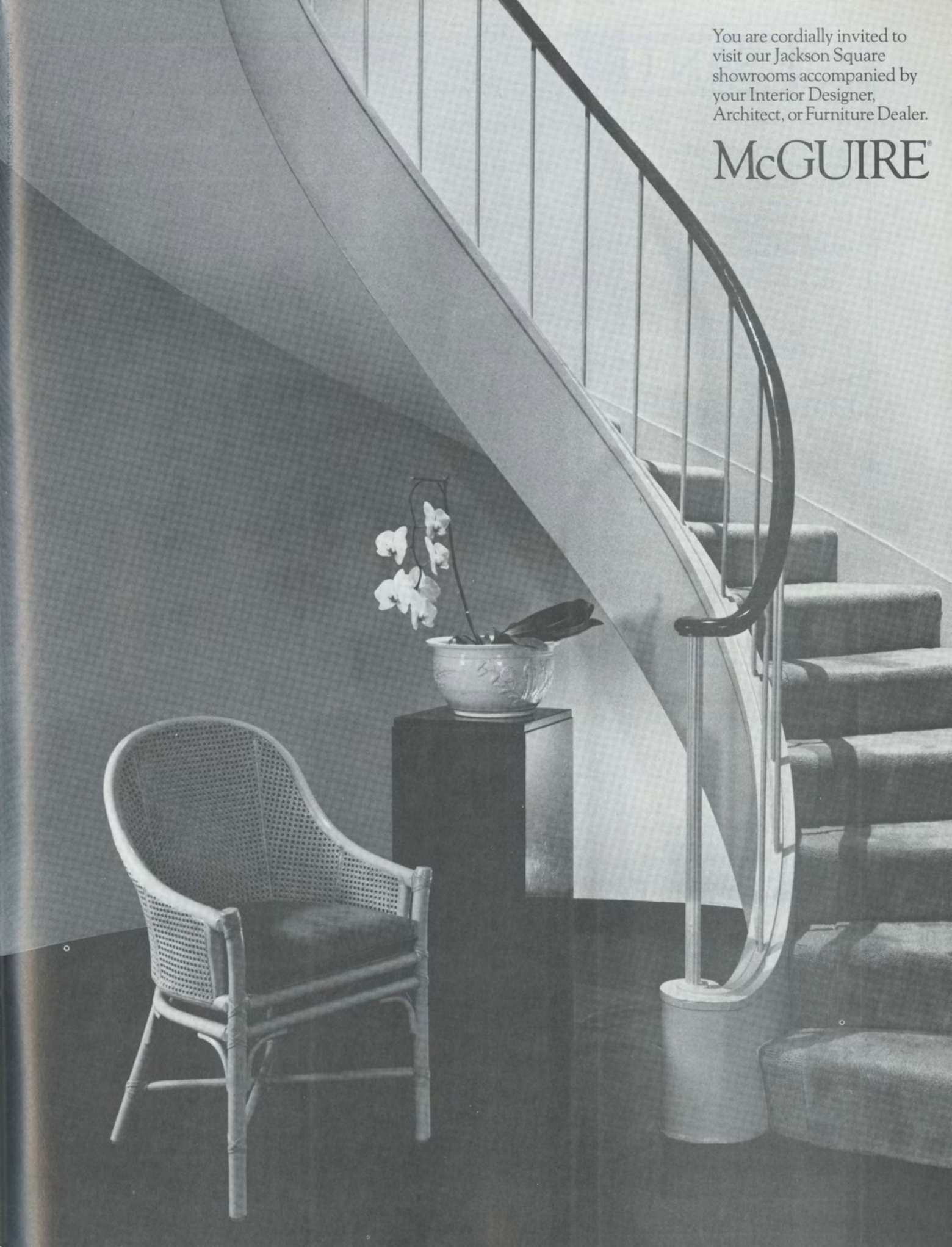
William W. Godward
Vice President—Development

Wallace Kaapcke
Secretary

Board of Directors

Walter M. Baird*
John M. Bryan
Edward W. Carter
John B. Cella, II
Mrs. Warren J. Coughlin
Dr. Alexander Cross
Mrs. Joseph D. Cuneo
Reid W. Dennis*
Ray Dolby
Myron DuBain
Mrs. Lennart Erickson
Mrs. Wayne H. Fisher
R. Gwin Follis*
Tully M. Friedman
Alfred Fromm
Robert Gerdes
Mrs. Gordon P. Getty
William W. Godward*
A. Adrian Gruhn
Prentis Cobb Hale*
Mrs. Richard C. Ham
Mrs. William H. Hamm, III
Elwood L. Hansen
Mrs. William R. Hewlett
Reuben W. Hills, III
Jay Holmes
Robert G. Holmes
Mrs. Thomas Carr Howe
Jaquelin H. Hume
Philip M. Jelley
Wallace Kaapcke*
Edgar F. Kaiser
Scott C. Lambert
Robert C. Leefeldt
Mrs. Rudolph A. Light
Mrs. Edmund W. Littlefield
Mrs. Carl Livingston
Richard B. Madden
Cyril Magnin
William D. Maus, Jr.
John R. Metcalf
Lawrence V. Metcalf
Otto E. Meyer
Otto N. Miller
Richard K. Miller*
Bernard A. Osher
Mrs. George J. Otto
Willis J. Price
Mrs. Harriet M. Quarré
George Quist
Mrs. John P. Renshaw*
James D. Robertson* **
Arthur Rock
Mrs. William P. Roth
Mrs. Madeleine H. Russell
James Schwabacher**
Mrs. John E. Sells
Mrs. Louis Sloss
Emmett G. Solomon*
Mrs. Muriel McKevitt Sonné
Mrs. Richard L. Swig
Mrs. Nion R. Tucker
Brooks Walker, Jr.
Mrs. Richard C. Walker
Mrs. Edmond C. Ward
Whitney Warren
Mrs. Paul L. Wattis
Miss Cynthia Wood
Mrs. Georgia Worthington

**Member, Executive Committee*
***Trustee, National Opera Institute*


You are cordially invited to visit our Jackson Square showrooms accompanied by your Interior Designer, Architect, or Furniture Dealer.
McGUIRE®

SAN FRANCISCO OPERA 1981

Administration

*Kurt Herbert Adler, C.B.E.
General Director

**Member, National Council on the Arts, National Endowment for the Arts*
Vice President and Member of Executive Committee, OPERA America
Life Trustee, National Opera Institute
Member, International Association of Opera Directors

Robert Walker
Business Manager

Patricia L. Fleischer
Director of Development

Patricia A. Mitchell
Company Administrator

David Agler
Musical Supervisor and Resident Conductor

Christopher Hunt
Artistic Administrator

Saba McWilliams
Director of Public Relations

John Priest
Technical Director

John Miner
Musical Administrator

Margaret K. Norton
Director of Planning & Ticket Services

Thomas O'Connor
Director of Marketing

Matthew Farruggio
Production Coordinator

Sarah Billinghurst
Assistant to the General Director

Irma Zigas
Director of Merchandising

Administrative Staff

Office of the General Director
Marian Lever, *Executive Secretary to the General Director*
Betty Crouse, Joan M. Saccuman, Caroline Zach

Clifford Cranna
Assistant Musical Administrator

Business:
John Olsen
Controller
William F. Russell
Assistant Business Manager
Joseph Patterson
Budget Coordinator
Gordon Taylor
Data Processing
Raymond Houck
Mary M. Lewis
David J. Powers

Development:
Nancy Stryble
Assistant Director of Development
Christine Fiedler
Assistant Director of Development
Regan Harrington
Deborah Young
Jane Green
Marna Clark
Coordination, Opera Raffle

Marketing and Public Relations:
Lenore D. Naxon
Press & Community Representative
Arthur Kaplan
Publications Associate
Robert M. Robb
Marketing Associate
John Schauer

Production:
Thomas Munn
Lighting Director & Design Consultant
Larry Klein
Associate Technical Director
Noel Uzemack
Assistant Technical Director
Vicky Kaufman
Technical Office

Merchandising:
Meigs Ingham
Merchandising Associate
Gabrielle Harmer
Merchandising Assistant
Eve Zigas
Rossett Herbert

Season Tickets:
Richard Sparks
Subscription Manager
Helen Burstein
Eliza McNutt
Richard Street

Box Office:
Michael Thek
Box Office Treasurer
Marcella Bastiani
Bill Mathews
Lyle Snow
Assistant Treasurers
Sherry McDonald
Telephone Orders

Office of the Company Administrator:
Janet Houser
Assistant Company Administrator
Otis Bess

Dunham Peters
Executive Secretary to the General Director Designate

Jeffrey Dufford
Education Coordinator
Olivia Burton
Susan McClelland
Reception

Pillsbury, Madison & Sutro
Legal Counsel

Terry McEwen, *General Director Designate*

The San Francisco Opera is a member of OPERA America and the Central Opera Service.

Spring Opera Theater

Otto E. Meyer
Chairman of the Board

Raymond O'S. Kelly
President

Western Opera Theater

Earl J. Schub
Manager

Russ Walton
Company Administrator

Christine Albany
Marketing/Booking Director

Douglas J. Varchol
Tour Manager

San Francisco/Affiliate Artists — Opera Program, American Opera Project and Brown Bag Opera

Christine Bullin
Administrator

Merola Fund

James Schwabacher
President

Alice Cunningham
Administrator

Beresford Amoroso
Assistant

...it's obviously a Baume & Mercier.

BAUME & MERCIER
GENEVE

The distinguished Riviera Collection is available in 18K Gold, 18K Gold and steel combination and all steel.

For men and women who value the "right" time...the Baume & Mercier Riviera Quartz. A totally unique watch with a 12-sided case that's handsomely thin and water-resistant to 99 feet, it's the very essence of sporty elegance. And quite obviously, like all Baume & Mercier watches, it's crafted to the most exacting standards. For those who value the "right" time...

GRANAT BROS

Fine Jewelers Since 1905

Grant at Geary (415) 986-4600 • San Francisco
13 convenient locations in the Bay Area
Also Sacramento • Stockton • Reno • Hawaii

SAN FRANCISCO OPERA 1981

Administration

*Kurt Herbert Adler, C.B.E.
General Director

**Member, National Council on the Arts, National Endowment for the Arts*
Vice President and Member of Executive Committee, OPERA America
Life Trustee, National Opera Institute
Member, International Association of Opera Directors

Robert Walker
Business Manager

Patricia L. Fleischer
Director of Development

Patricia A. Mitchell
Company Administrator

Christopher Hunt
Artistic Administrator

David Agler
Musical Supervisor and Resident Conductor

John Priest
Technical Director

Richard Rodzinski
Special Consultant to the General Director

Margaret K. Norton
Director of Planning & Ticket Services

Thomas O'Connor
Director of Marketing

Matthew Farruggio
Production Coordinator

Sarah Billinghurst
Assistant to the General Director

Irma Zigas
Director of Merchandising

Administrative Staff

Office of the General Director
Marian Lever, *Executive Secretary to the General Director*
Betty Crouse, Joan M. Saccuman, Caroline Zach

Clifford Cranna
Assistant Musical Administrator

Business:
John Olsen
Controller
William F. Russell
Assistant Business Manager
Joseph Patterson
Budget Coordinator
Gordon Taylor
Data Processing
Raymond Houck
Mary M. Lewis
David J. Powers

Development:
Nancy Stryble
Assistant Director of Development
Christine Fiedler
Assistant Director of Development
Regan Harrington
Deborah Young
Jane Green
Marna Clark
Coordination, Opera Raffle

Marketing and Public Relations:
Koraljka Lockhart
Public Relations
Lenore D. Naxon
Press & Community Representative
Arthur Kaplan
Publications Associate
Robert M. Robb
Marketing Associate

Ann Seamster
Special Projects Coordinator
John Schauer

Production:
Thomas Munn
Lighting Director & Design Consultant
Larry Klein
Associate Technical Director
Noel Uzemack
Assistant Technical Director
Vicky Kaufman
Technical Office

Merchandising:
Meigs Ingham
Merchandising Associate
Gabrielle Harmer
Merchandising Assistant
Eve Zigas
Merchandising Assistant
Beresford Amoroso
Opera Shop Administrator

Season Tickets:
Richard Sparks
Subscription Manager
Helen Burstein
Eliza McNutt
Richard Street

Box Office:
Michael Thek
Box Office Treasurer
Marcella Bastiani
Bill Mathews
Lyle Snow
Assistant Treasurers
Sherry McDonald
Telephone Orders

Office of the Company Administrator:
Janet Houser
Assistant Company Administrator
Otis Bess
Dunham Peters
Executive Secretary to the General Director Designate

Jeffrey Dufford
Education Coordinator
Olivia Burton
Susan McClelland
Reception
Pillsbury, Madison & Sutro
Legal Counsel

Terry McEwen, *General Director Designate*

The San Francisco Opera is a member of OPERA America and the Central Opera Service.

Spring Opera Theater

Otto E. Meyer
Chairman of the Board

Mrs. Warren J. Coughlin
President

Western Opera Theater

Earl J. Schub
Manager

Russ Walton
Company Administrator

Christine Albany
Marketing/Booking Director

Douglas J. Varchol
Tour Manager

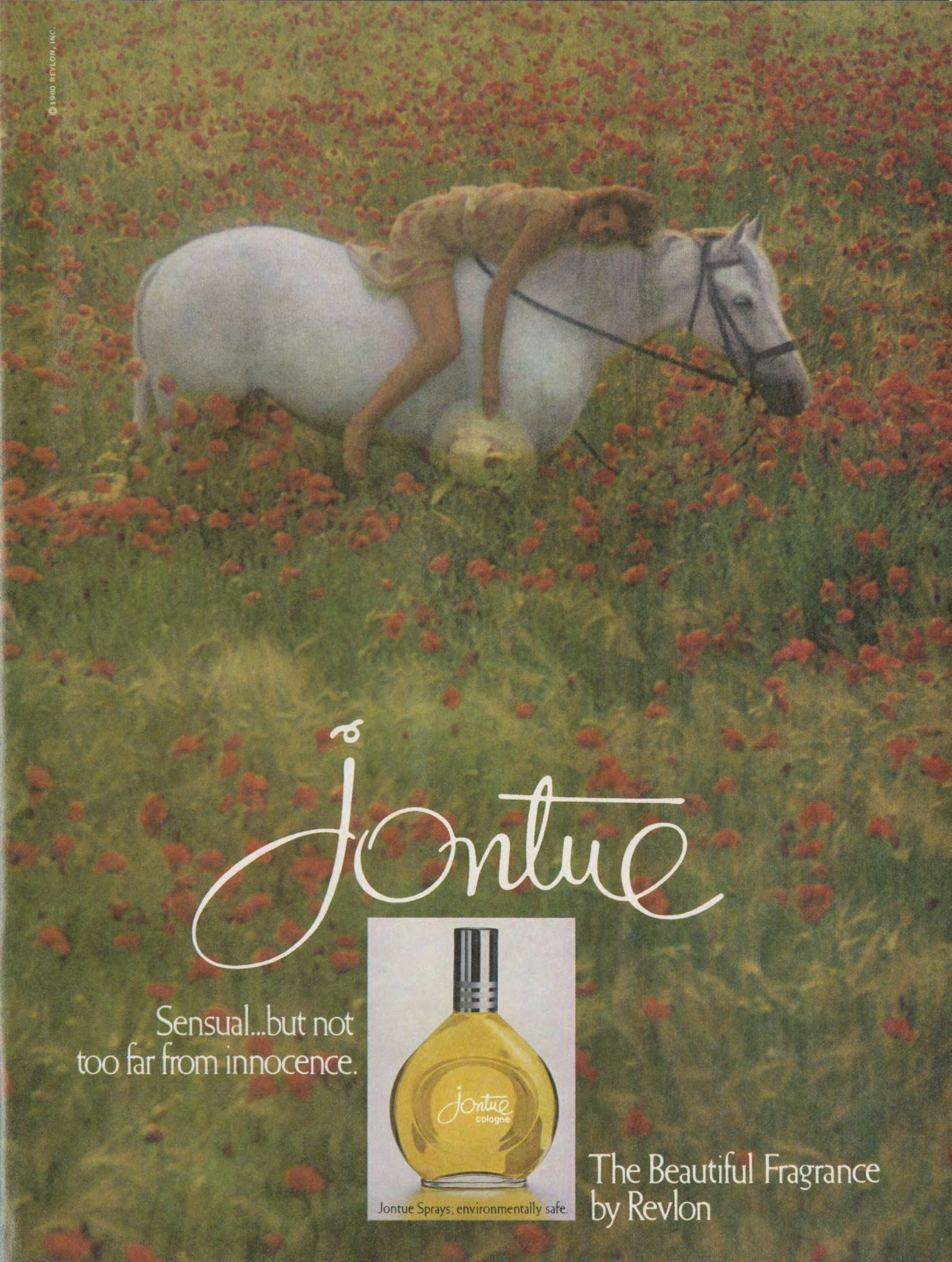
San Francisco/Affiliate Artists — Opera Program, American Opera Project and Brown Bag Opera

Christine Bullin
Administrator

Merola Fund

James Schwabacher
President

Alice Cunningham
Administrator



IN YOUR SEARCH FOR A LONGER LASTING CAR, REMEMBER LONGEVITY IS HEREDITARY.

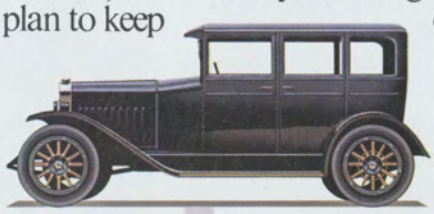
As car prices have spiralled, so have people's expectations of what they should get for their money.

A recent study by the Roper organization, for instance, has shown that Americans plan to keep their cars longer.

Which could explain why more and more people are buying Volvos.

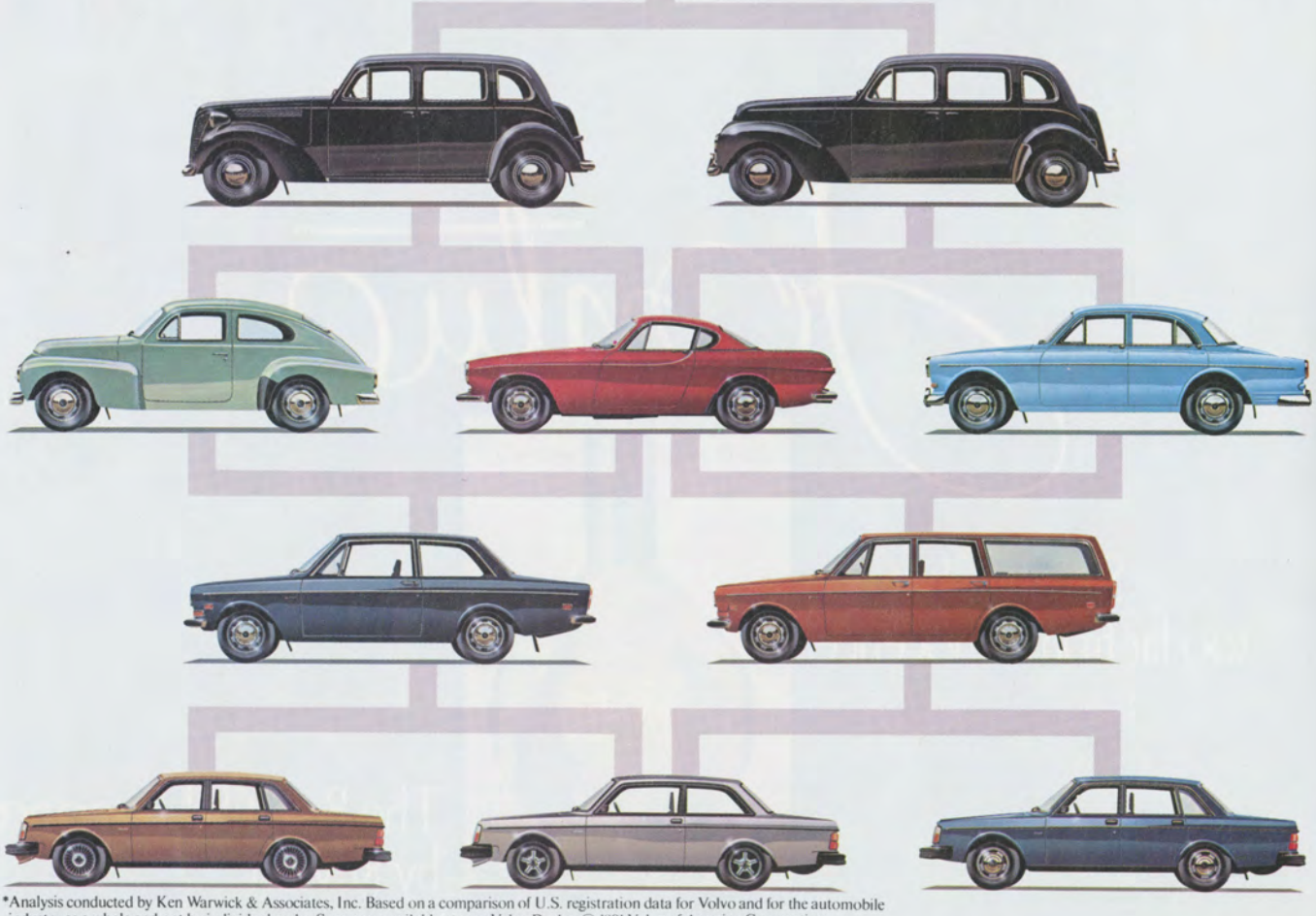
For 55 years, Volvo's philosophy has been to produce durable, well-built automobiles. Nowhere is that philosophy better embodied than in the Volvos of today.

Recent findings show that Volvo's life expectancy is 1/3 longer than the average life expectancy of all other cars on the road.*



So if you expect your next new car to last a long time, make sure you marry into the right family.

VOLVO
A car you can believe in.



*Analysis conducted by Ken Warwick & Associates, Inc. Based on a comparison of U.S. registration data for Volvo and for the automobile industry as a whole and not by individual make. Summary available at your Volvo Dealer.

ARTISTS

ARTISTS

Teresa Berganza
Nancy Bleiweiss*
Montserrat Caballé
Rebecca Cook
Fiorenza Cossotto
Evelyn de la Rosa†
Nadine Denize*
Judith Forst
Sara Ganz
Reri Grist
Marilyn Horne
Phyllis Hunter*
Eszter Kovács*
Janis Martin
Leona Mitchell
Beverly Morgan*
Carol Neblett
Nelda Nelson*
Birgit Nilsson
Ingrid Olsson*
Leontyne Price
Margaret Price
Ashley Putnam*
Susan Quittmeyer
Laura Brooks Rice*
Leslie Richards†
Jennifer Ringo*
Leonie Rysanek
Hanna Schwarz
Jane Shaulis*
Anja Silja
Pamela South
Joan Sutherland
Stefania Toczyska

Anson Austin**
Franco Bonisolli
Wolfgang Brendel
Stuart Burrows
Lenus Carlson*
Nico Castel*
Jean Cox*
John Del Carlo
Placido Domingo
Dale Duesing
David Eisler
Simon Estes
Geraint Evans
Colenton Freeman*
Ferruccio Furlanetto
Jake Gardner
Carl Glaum
Dalmacio Gonzalez
Jonathan Green
Håkan Hagegård
Eric Halfvarson
Gary Harger
Gerald Isaac*
Roderick Kennedy**
James King
Gary Lakes*
Giorgio Lamberti
Kevin Langan
Richard Lewis
William Lewis
Chester Ludgin
Alexander Malta
Abram Morales*
James Morris*
Leonard Mróz*
Timothy Noble
Luciano Pavarotti
Kurt Rydl
Manfred Schenk*
Neil Shicoff*
Gregory Stapp†
Phil Stark*
Jacque Trussel
Stanley Wexler
Thomas Woodman†

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

Chorus

Candida Arias-Duazo
Roberta Irene Bowman
Hilda Chavez
Dottye Dean
D'Ann Douthit
Beverley Finn
Victoria Galbraith
Margot Hanson
Constance McCorkle
Tamaki McCracken
Leslie Middlebrook
Linda Milani
Irene Moreci
Rose Parker
Shelley Seitz
Bonnie Jean Shapiro
Linda Millerd Smeage
Barbara Louise Smith
Ramona Spiropoulos
Delia Voitoff
Anna-Marie White
Sally Winnington
Susan Witt
Garifalia Zeissig

Daniel Becker-Nealeigh
Ric Cascio
David Cherveny
Edward Corley
Frank Daniels
Robert Delany
Tim Enders
Daniel Entriken
Gerald Johnson
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Jim Meyer
Monte Pederson
Kenneth Rafanan
Tom Reed
Karl O. Saarni
Sigmund Seigel
B. Chastaine Tredway
John Walters
Robert Waterbury
John Weiss
Andrew Yarosh

ORCHESTRA

1st VIOLIN
Zaven Melikian *Concertmaster*
Adolf Bruk *Assistant Concertmaster*
Ferdinand Claudio
William E. Pynchon *Assistant Principal*
William Rusconi
Agnes Vadas
Mafalda Guaraldi
Barbara Riccardi
Jeremy Constant
Tanya Rankov
Robert Galbraith
Celia Rosenberger

2nd VIOLIN
Roy Malan *Principal*
Virginia Price
Felix Khuner
Lev Rankov
Eva Karasik
Leonid Igudesman
Gerard Svazlian
Lani King
Linda Deutsch
Rise Patt†
Sarah Usher†

VIOLA
Rolf Persinger *Principal*
Natalia Igudesman
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Ellen Smith
Alison Avery
Patrick Kroboth†

CELLO
David Kadarauch *Principal*
Samuel Cristler
Judiyaba
Doug Ischar
Jonathan Kramer
Helen Stross

BASS
Charles Siani *Principal*
Jon Lancelle
Steven D'Amico
Shinji Eshima
Philip Karp

FLUTE
Walter Subke *Principal*
Alice F. Miller
James Walker
Mary Hargrove†

PICCOLO
James Walker

OBOE
James Matheson *Principal*
Deborah Henry
Raymond Dusté

ENGLISH HORN
Raymond Dusté

CLARINET
Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET
Gregory Dufford

BASSOON
Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON
Robin Elliott

FRENCH HORN
William Klingelhoffer *Principal*
David Sprung *Principal*
Carlberg Jones
Brian McCarty
Paul McNutt
Lawrence Ragent†

TRUMPET
James Miller *Principal*
Edward Haug
Timothy Wilson

TROMBONE
McDowell Kenley *Principal*
Donald Kennelly
John Bischof

TUBA
Robert Z.A. Spellman

TIMPANI
Elayne Jones

PERCUSSION
Peggy Lucchesi
Richard Kvistad
Danny Montoro†
David Rosenthal†

HARP
Anne Adams *Principal*
Marcella de Cray

LIBRARIAN
Lauré Campbell

ORCHESTRA MANAGER
Thomas B. Heimberg

†Additional players

We gratefully acknowledge grants made by the Merrill Trust and Mr. and Mrs. Peter S. Hoefer for the purpose of purchasing new instruments for the San Francisco Opera Orchestra.

The New Classic from Klaus Murer

KLAUS MURER

Swiss Jewelry Designer

370 SUTTER STREET SAN FRANCISCO

1981 SEASON

Kurt Herbert Adler, General Director

San Francisco Opera Premiere

Semiramide

In Italian
Rossini

This production of *Semiramide* was made possible through a generous and much appreciated grant from the San Francisco Foundation.

Caballé, Horne/Gonzales, Morris*, Halfvarson, Green, G. Stapp

Bonynge/Pizzi*/Pizzi

Manon

In French
Massenet

This production of *Manon* was made possible, in 1971, through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson.

Grist, South, P. Hunter*, Quittmeyer, Ganz/Burrows, Duesing, Malta, Castel*, Gardner, Noble, Glaum

Rudel/R. Levine*/Mitchell-George/Sakellariou

San Francisco Opera Premiere

Lady Macbeth of Mtsensk

In Russian
Shostakovich

Silja, Nelson*, de la Rosa, Olsson*/W. Lewis, Trussel, Ludgin, Langan, Halfvarson, Harger, G. Stapp, Green, Freeman*, Glaum, Noble, Woodman

Simmons/Freedman/Skalicki-Colangelo

San Francisco Opera Premiere

The Merry Widow

In English
Lehár

Production from the Canadian Opera Company

Sutherland, Forst, P. Hunter, Ganz, Olsson/Hagegård*, Austin**, Stark*, Isaac*, Green, Woodman, Harger, Wexler, Del Carlo

Bonynge/Mansouri/Laufer*-Mess/Sappington

New Production

Carmen

In French
Bizet

Berganza, Cook, South, Quittmeyer/Bonisolli, Estes, Eisler, Gardner, Langan, Noble
October 10, 14, 18 (mat), 22, 26, 30, November 3

Adler/Ponnelle/Ponnelle-Juerke*

Schwarz, Mitchell, South, Quittmeyer/Domingo, Carlson*, Eisler, Gardner, Langan, Noble
December 4, 7, 10, 13 (mat)

Adler/Ponnelle-Hope*/Ponnelle-Juerke

San Francisco Opera and West Coast Premiere

Le Cid

In French
Massenet

(Stylized Concert Version)

Neblett, Ringo*/Domingo, Furlanetto, Noble, Halfvarson, Green, Glaum, G. Stapp, Woodman

Rudel/Frisell/Munn

Wozzeck

In English
Berg

Martin, Nelson/Evans, Cox*, R. Lewis, Kennedy*, Harger, Green, Langan, Woodman

Rennert/Evans/Bauer-Ecsy—Mason

Lucia di Lammermoor

In Italian
Donizetti

This production of *Lucia di Lammermoor* was made possible, in 1972, by a generous and deeply appreciated gift from Cyril Magnin.

Putnam*, Richards/Shicoff*, Zancanaro, Furlanetto, Eisler, Freeman

Agler/Frisell/Toms

Popular-priced performances in Italian

Ringo, Richards/Morales*, Gardner, G. Stapp, Freeman, Harger

Bradshaw/Farruggio/Toms

New Production

Aida

In Italian
Verdi

This new production of *Aida* was made possible by a friend of the San Francisco Opera.

M. Price, Toczyska, Quittmeyer/Pavarotti, Estes, Mróz*, Langan, Freeman

Navarro**/Wanamaker*/Schmidt-Casey/Sappington

Die Walküre

In German
Wagner

Nilsson (11/20, 25, 12/1), Kovács* (11/28, 12/6, 12/12), Rysanek, Denize*, P. Hunter, Cook, Olsson, Quittmeyer, Morgan*, Richards, Rice*, Shaulis*/King, Schenk*, Rydl

Suitner/Hager/Skalicki

Il Trovatore

In Italian
Verdi

L. Price, Cossotto, Richards/Lamberti, Brendel, Rydl, Freeman, G. Stapp

Steinberg**/Mansouri/Skalicki-West

Richard Bradshaw, Chorus Director
Thomas Munn, Lighting Designer
Joan Sullivan, Assistant Lighting Designer

*San Francisco Opera Debut
**American opera debut

REPERTOIRE, CASTS AND DATES SUBJECT TO CHANGE.

THOMAS O'CONNOR PHOTO

Mayor Feinstein, Kurt Herbert Adler.

'Adler Years' on View

San Francisco Mayor Dianne Feinstein was among the first visitors to the current season's Opera Museum display, "The Adler Years," a photographic exhibit honoring Kurt Herbert Adler's tenure as general director of San Francisco Opera. Feinstein presented Adler with a proclamation announcing a citywide "Kurt Herbert Adler Appreciation Day." The exhibit was prepared for the San Francisco Opera by Ann Seamster and can be viewed throughout the Fall Season in the museum. The Opera Museum is located on the south mezzanine level, adjacent to the Opera Shop, and is supervised by the Friends of the War Memorial Performing Arts Center.

Samson Telecast Nov. 23

The San Francisco Opera's 1980 production of *Samson et Dalila* will be seen nationwide on PBS television stations Monday, November 23, at 8 P.M. on WNET-TV's *Great Performances* series. The much-acclaimed new production of Saint-Saëns' opera, which opened the 1980 Fall Season in the War Memorial Opera House, starred Placido Domingo and Shirley Verrett in the title roles, with Wolfgang Brendel as the High Priest. Julius Rudel conducted. The visually spectacular production was created by stage director Nicolas Joël and by designers Douglas Schmidt, Carrie Robbins and Thomas Munn. Taping of the production was partially funded through the generosity of a friend of San Francisco Opera and the San Francisco Opera Guild, and was supervised by television director Kirk Browning. The opera production itself was made possible by and produced through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, the Lyric Opera of Chicago and San Francisco Opera.

DAVID POWERS PHOTO

Samson et Dalila, 1980: Shirley Verrett, Placido Domingo.

Film Masterpiece *Napoleon* at Opera House

As a special event the San Francisco Opera, in conjunction with Francis Ford Coppola, will present Abel Gance's 1927 film masterpiece *Napoleon* at 7 P.M. on October 23 and October 25 at the War Memorial Opera House. Carmine Coppola will conduct members of the San Francisco Opera Orchestra in his score, which accompanies the epic silent film.

Napoleon, which broke house records for attendance in New York and Los Angeles earlier this year, was hailed by Vincent Canby of the *New York Times* as "the best film event of the year." Charles Champlin in the *Los Angeles Times* recently called *Napoleon* "the measure of all other films, forever." With the advent of sound movies, *Napoleon* became one of the great lost masterworks of film history. Reconstructed through detective work by the English film-maker and historian Kevin Brownlow and others who used fragments and archival versions, *Napoleon* has now been restored to an almost complete version of the original.

Repeat showings are scheduled for next January 6, 7, 8, 9 and 10. Tickets are available now through the Opera Box Office.

New 'ArtExpo' Preview To Benefit SFO

The October 21 preview of the first-ever ArtExpo California, a four-day international exhibition of fine art scheduled for the new Trade Show Building at the Showplace, will be a benefit for the San Francisco Opera. Over 200 international exhibitors, including both artists and dealers, will display paintings, drawings, sculpture, tapestry and graphics at ArtExpo, which will also include a lecture series on art and a special exhibit of Bay Area printmakers. The benefit preview will take place from 7 to 9 P.M. on October 21, and, in addition to the exhibition, will include hors d'oeuvres and wine, the latter courtesy of United Vintners. Benefit tickets are $25 each, and an invitation can be obtained by phoning the San Francisco Opera Development Department at (415) 861-4008.

The fine art of the silversmith is expressed in this centuries old vintager figurine from The Christian Brothers Collection, The Wine Museum of San Francisco. Crafted of wood with silver mounts, Nuremburg, Germany, circa 1650.

"**The fine art of brandy making has long been a tradition of The Christian Brothers.** Every drop of our brandy is made by our own unique distilling methods, properly aged in small oak casks, then carefully blended from our 'library' of fine aging brandies. The result is a smooth, rich mellow brandy with a distinctive flavor that is ours and ours alone. We invite you to enjoy it in your favorite way."

Brother Timothy F.S.C.

Brandy from The Christian Brothers® of California

WORLDWIDE DISTRIBUTORS: FROMM AND SICHEL, INC., SAN FRANCISCO, CALIFORNIA, U.S.A. BRANDY: 80 PROOF.

PRELUDES

SFO Broadcasts Now on Saturday Mornings

Listen for the weekly, Peabody Award-winning broadcasts of the San Francisco Opera on Saturday mornings at 11 A.M. (Pacific Time) this fall on KQED-FM (88.5) in the Bay Area and on many other stations along the West Coast.

In an important shift from the Company's previous live, Friday night broadcasts, San Francisco Opera productions are now being heard simultaneously nationwide on most of the member stations of National Public Radio and other select stations on Saturdays at 11 A.M. Pacific, 12 Noon Mountain, 1 P.M. Central and 2 P.M. Eastern Times. (Certain stations may choose to delay the broadcasts in their area; check local listings or consult your NPR station if in doubt.)

The 1981 broadcasts include three operas from the Company's first International Summer Festival and nine of the 11 operas in the current International Fall Season. The broadcasts are produced by the San Francisco Opera in cooperation with KQED-FM. Executive producer is Robert Walker; associate producer Marilyn Mercur; announcer Gene Parrish and engineer Fred Krock.

THOMAS O'CONNOR PHOTO

Milton Glaser Visits new Opera Shop

Noted graphic artist Milton Glaser (left) chats with the distinguished director/designer Pier Luigi Pizzi at the opening of the San Francisco Opera Shop's display of Glaser posters in September. With them is the Opera's merchandising director, Irma Zigas. At the opening, Glaser unveiled his design for a San Francisco Opera 1981 Fall Season poster, honoring the final year of Kurt Herbert Adler with the Company. The new Opera Shop, located at Van Ness and Grove Streets, features a gallery area (at rear), with new opera-related displays slated for every month. The new shop is open daily 10 AM till curtain time, while the Opera Shop on the mezzanine level of the Opera House continues to be open before performances and during intermissions.

DAVID POWERS PHOTO

Record Turnout for Park Concert

A record crowd, estimated by officials at over 25,000, jammed Golden Gate Park for the annual free Opera in the Park concert jointly sponsored by the Friends of Recreation and Parks, the *San Francisco Examiner* and San Francisco Opera on September 13. Montserrat Caballé and Marilyn Horne performed a wide range of excerpts under Kurt Herbert Adler's baton, accompanied by members of the San Francisco Opera Orchestra. The superstar duo brought the afternoon to a stunning climax, and the overflow throng to its feet, with a mesmerizing rendition of the duet "Mira, o Norma" from Bellini's *Norma.* The concert was televised live over KQED San Francisco and KXRA Sacramento, complete with stereo simulcast on radio, and was rebroadcast the following evening.

Second Summer Festival Set

The San Francisco Opera's second Summer Festival will open on Friday, May 28, and continue through Sunday, July 4, 1982. Five operas will be given during the six-week season.

Handel's *Julius Caesar,* in English, is the opening production on Friday, May 28, and will be repeated on June 2, 5, 8 and 13 (M). The second work of the season will be Puccini's *Turandot,* which opens on Thursday, June 3, with additional performances on June 6 (M), 9, 12, 15 and 18. Rossini's *The Barber of Seville* will open on Friday, June 11, and also be performed on June 16, 19, 23, 27 (M) and July 1. Verdi's *Nabucco* will be the fourth production, opening on Thursday, June 17, with five more performances on June 20 (M), 22, 25, 30 and July 3. The three works by Italian composers will all be sung in Italian.

The final production to be presented in the 28-performance season will be Igor Stravinsky's *The Rake's Progress,* with its first appearance on Friday, June 24. *The Rake's Progress,* sung in English, will be repeated on June 26 and 29, July 2 and 4 (M), 1982.

Laykin et Cie at I. Magnin

San Francisco · Stockton & Geary · Telephone 362-2100

Los Angeles · Beverly Hills · Palm Springs · La Jolla · San Francisco · Seattle · Phoenix · Chicago · and Carmel, for the season.

We welcome the American Express card.

Subject to prior sale.

Close friends. Close talk.
Close feelings.
Just say the word, and the
evening doesn't have to end.

Say Galliano instead of goodnight.®

Liquore Galliano®, Bottled in Italy, 70 Proof. Imported by "21" Brands, Inc., New York, NY ©1980

Prosper Mérimée:

Human in Spite of Himself

Writer, archaeologist, translator, artist, administrator and sensualist, the author of *Carmen* was a man of prodigious energy and great paradoxes.

By BARRY HYAMS

Beyond his native France, the author of the novella *Carmen* is simply one name in the list of credits for the opera where his is overshadowed by the composer's, Georges Bizet. Yet *Carmen* is only one story among Prosper Mérimée's 17 volumes of fiction, plays, histories, scholarly studies of travel, and countless articles and literary essays. His short stories preceded Guy de Maupassant's and, in the opinion of A.W. Raitt, "developed a new technique of concision and concentration copied by most subsequent practitioners of the art; also (he) produced some of the finest tales in any language." Victor Hugo dedicated one of his own books "To M. Prosper Mérimée, the master of us all." And among his works, *Carmen* and two other narratives of love and death form the centerpiece of Mérimée's complex personality. Some say these writings are an index of his psychopathology.

Gypsies and magic, which he called "confused idiocy," influenced him to the degree that religious belief became impossible, though many of his stories dealt with the supernatural. He was superstitious even while he laughed at his folly. "Mérimée," said Saint-Beuve, "does not believe that God exists but he is not altogether sure that the devil does not." Contemporaries judged him variously a cynic, intellectual, lover, satyr, truth-seeker, courtier, irreverent, witty and ironic, and withal a loyal, reliable friend even when it landed him in jail. Ivan Turgenev, literary crony of his last 13 years, wrote of him, "Beneath an outward show of indifference and coldness, he had the most affectionate of hearts; nor have I ever known anyone less conceited. Mérimée was the only Frenchman who did not wear in his buttonhole the rosette of the Legion of Honor (though he was a Grand Officer)."

Mérimée did wear always a ring with an inscription in Greek: "Remember to Distrust!" Presumably it was the product of a childhood trauma brought on by his mother's exuberance, making of his life a paradox best summarized in an epigram by historian/critic Hippolyte Taine: "For fear of being duped, he was mistrustful in life, in love, in learning, in art, and he was duped by his own mistrustfulness."

The crucial incident occurred when he was nine. He misbehaved and suffered keenly from his mother's severe scolding, more so when she sent him from her presence. Finally permitted to return, he apologized

Prosper Mérimée (1803-1870) in 1868.

profusely, beseeching her forgiveness, intensely ashamed and remorseful. His mother burst into laughter. Instead of relief, Mérimée felt humilated at misconstruing her display of anger and for his overwrought pleas for pardon. He vowed to himself never to be tricked again.

His mother, Anne Moreau, was breezily unconventional. Entertaining a visitor from England at tea-time while nursing her child, she found no milk in the house and interrupted her son's suckling to provide her guest with her own. Like her grandmother, reputedly the author of *Beauty and the Beast,* she had an inexhaustible store of tales. She named her son Prosper to his everlasting embarrassment, mitigated only slightly by narrowly escaping her fancy to call him Zéphyrin. She treated him as an adult, never cosseting him, the better to instruct him in life's hard lesson. A talented teacher and portraitist, she painted him at age five, picturing a child already beyond his years, "aware the world is harsh and unfriendly." In Stendhal's judgment, Anne Mérimée "was full of French wit and had a superior intellect but was capable of feeling emotion once a year."

The senior Mérimée, an artist of "more competence than brilliance," was also a fine teacher and served as secretary of the School of Fine Arts in Paris. He, too, was a portraitist as well as a painter of mythological subjects. His "Hippolytus Recalled to Life by Aesculapius" hangs in the Louvre today. Unlike his son, Léonor Mérimée was not ambitious. Skeptical but not cynical, he was a man of humor and culture. Forty-three when he married Anne, 18 years his junior, he lived to be 79. He instructed his son in Italian and influenced him to master Latin and Greek. Young Mérimée spoke English at home with his mother, taught himself Spanish, and in his mature years was fluent enough in Russian to translate stories by Turgenev and *The Inspector General* by Gogol, of whom he disapproved as "a sort of untutored Lawrence Sterne." He also learned to draw and paint, skills he put to great use as an archaeologist.

At 16, Mérimée studied law at the University of Paris. After four years he wrote his thesis "On Matrimony," though he remained a lifelong bachelor. His enthusiasms in literature were Byron, Shakespeare and the Spanish theater of Pedro Calderón de la Barca and Lope de Vega. He cared little for Chateaubriand or Lamartine and

Mérimée, aged five, in a portrait by his mother.

thought even less of Goethe, whom he deemed "a great humbug," an opinion he harbored through life. On one of his frequent junkets to London, after dinner at the home of Lady Sandwich, he deliberately dropped a provocation into the discussion of German literature, referring to Goethe as "an inferior French apprentice." One guest shot up from his chair, muttering, "You impertinent, blasphemous blockhead!" and stomped out of the house. It was Thomas Carlyle.

During his 19th year, Mérimée had three cardinal experiences. He began to write (this first effort, a play, *Cromwell,* no longer exists); he met Stendhal, who was 10 years his senior; and he acquired a mistress, Fanny Lagden, a pupil of his mother, who came to Paris from London with her sister, Emma, to live with her aunt. Fanny kept secret all her life her liaison with Mérimée.

No two people could have been more unalike than Mérimée and Stendhal: the latter an extrovert, impervious to ridicule even in his art; Mérimée cautious, distrustful of strong emotions. He thought Stendhal amusingly mad; Stendhal feared Mérimée's irony would eventually dry up his capacity to feel. He shortly would say, "I'm not sure of his heart but I'm sure of his talent"; and after seven years he would still maintain that "I have often found less charm in his person than in the omnibus which takes me to his house." Mérimée was deeply influenced by Stendhal. Their friendship endured until the elder writer died in 1842.

Mérimée started a novel, never completed it, and produced a short story and four articles on the Spanish theater which he published anonymously. Meanwhile he worked on a collection of plays to illustrate his total rejection of Neoclassicism, its unities and Alexandrine prosody, and to advocate free, "vital dramaturgy." *Le Théâtre de Clara Gazul,* ostensibly five dramas written by a Spanish actress, was published in 1825. On the book's frontispiece appeared the painting of a young woman wearing a flouncy dress, a necklace and a mantilla, and its preface was written by "Joseph l'Estrange." Portrait, preface and plays were all Mérimée's.

The hoax, one of the most spectacular in literature, deceived Paris and all Europe while stirring controversy over "Clara Gazul's" slaughter of Classicism's sacred cows. Bubbles of convention were pricked, such as the postludes of plays in which one character customarily ended the proceedings by stepping forward to deliver a homily and a grave adieu to the audience. At the end of "her" *African Love,* as the protagonist surveyed his carnage of mistress and best friend, a servant entered to inform him that the play was over and supper was being served. The corpses rose, one delivered a sermonette on "literary realism," and all went off to eat.

As Inspector-General of Historic Monuments, he saved much of France's architectural heritage.

Mérimée, only 22, concealed his authorship because, L. Dugas observed, "He needs a disguise to dare to be himself." *Clara Gazul* was a *succès fou.* Two years passed and Mérimée issued another book, keeping his identity still a secret and deftly compounding his deception. This time it was a collection of ballads titled *La Guzla* "discovered by an Italian traveller" who attributed them to "a Dalmatian outlaw/bard, Hyacinthe Maglanovich." It consisted of "translations" of 32 Illyrian poems found in Dalmatia, Bosnia, Croatia and Herzegovina. Only one was genuine. The remainder were Mérimée's own invention.

Taken in completely by the hoax, Mary Wallstonecraft, Shelley's widow, rendered three ballads from the French into English; Pushkin translated all of them into Russian; and poets Mickiewicz and Chodzko did likewise into Polish. Only Hugo and Goethe were undeceived. To Hugo, Mérimée sent a copy with a flyleaf inscription: "From M. Première Prose," an anagram of the author's full name; and in Goethe's copy he wrote: "In homage from the author of *The Theater of Clara Gazul.*" By the end of 1827 Hugo had identified Mérimée

CHANEL BEAUTY

Les Laques de Chanel. Brilliant new colors from Paris.

SAKS FIFTH AVENUE

throughout Paris, and the following March, in reviewing the book in *Art and Antiquity,* Goethe removed the veil for his German readers.

The two books displayed Mérimée's virtuosity in recreating a locale he had never seen, in the case of *Clara Gazul* relying solely on Spanish literature and travelogues. Twenty years later, *Carmen* vividly evoked his affinity for that land and its character.

His initial trip to Spain in 1830 was occasioned by a rare repression of his licentiousness. Now a writer of repute but of slender means, Mérimée fell in love with Mélanie Double, whom her father had destined for a

During a trip to Spain, Mérimée gathered stories of smugglers and bandits.

wealthy marriage. Mérimée hoped to elope with her, reconsidered and renounced his intention as unfair to her. "It was," he stated, "one of the good deeds of my life." Mélanie never found out about his self-denial and married a lawyer. Mérimée suffered severe pangs, and his parents, to distance him from his scene of distress, financed his trip to Spain.

Mérimée explored the battlefields of Caesar's Spanish campaigns, but mainly he gathered stories of smugglers and bandits, encountered gypsies and closely observed folk customs and superstitions. Early intimations of *Carmen* appeared in *Mosaïque,* his anthology of masterful stories. He related an incident which occurred at midday, after a hot, dusty hike, when he and his Valencian guide came to a wayside inn and stopped for refreshment. The guide, however, hung back, refusing to drink water or accept a plate of gazpacho served by an attractive dark-skinned girl answering to the name of Carmencita.

Guide: A bad house.
Mérimée: Bad! Why? The gazpacho was excellent.
Guide: Not surprising. It may have been the devil who made it.
Mérimée: The devil? Do you say that because she put too much pepper in it or has the good woman hired the devil as a cook?
Guide: Who knows?
Mérimée: So — she's a witch?

As a palliative for losing Mélanie, and as much from natural inclination, Mérimée solaced himself with girls. Pretty ones cost little; a guaranteed virgin went for 42 francs. Mérimée had four "on active service, all called Vicenta after the town's patron, St. Vincent." To distinguish one from the other, he named them Vicenta One and Two, and Vicentita One and Two. Also on this trip, Mérimée met the Countess de Montijo and formed a close and uncomplicated friendship with her which lasted the rest of his life. One of her two daughters, Eugénie, later became the empress to Napoléon III.

However, all the pleasures of his six-month holiday failed to wash away Mérimée's pessimism. Stendhal referred to him as "the profound and gloomy Mérimée, the melancholy young man." Mérimée plunged into a life of intense and prolific work, matched only by his erotic exploits. Rarely did he mention marriage again except to mock it.

Stendhal, ten years Mérimée's senior and a lifelong friend.

In addition to *Clara Gazul, La Guzla,* the historical novel *The Reign of Charles X,* and an unproduceable play, *La Jacquerie,* he soon had to his credit two theater works, *L'Occasion* and *La Carrosse du Saint-Sacrement,* both extremely successful, the latter to this day in the repertory of the Comédie-Française. It provided Jacques Offenbach with the title character and plot material for *La Périchole,* and Jean Renoir made it into one of his memorable films, *The Golden Carriage.* It was only one of several Mérimée stories, besides *Carmen,* that found their way into opera. Mérimée, however, retreated from the theater, explaining to Turgenev that even if he were able to predict public taste, "I know I could never stand the boredom of a rehearsal."

Mérimée drew a hitch in the National Guard's 4th Artillery Battery, and subsequently worked as private secretary to the Minister of the Navy, and then of the Interior. Throughout this period and until he passed 55, his mistresses were legion, at least 10 of record, the total number impossible to compute. In his own words, he was "forever having an insurrection in his trousers." Deploring the threat to his creativity, Stendhal advised Mérimée to leave Paris. "Parisian society, I fear," said Stendhal wryly, "is fatal for a young writer. He sees it is perhaps more dangerous to rise above mediocrity than to sink below it."

Occasionally Mérimée interrupted his sexual hyperactivity and approached his writings as an exercise in asceticism. "Don't bring me artichokes or sausage," was his figurative announcement; "I have put myself in an anchorite's regimen in order to work better." He recommended this discipline in a letter to his friend, Royer-Collard.

> You are obliged to put aside your way of life. Homer could have spent his *Iliad* and *Odyssey* in the houses of Ion's courtesans [but] he had the good fortune to be poor and blind and became a poet. It is necessary to do as he did. Work with your pen; it is still an occupation very agreeable and less tiring.

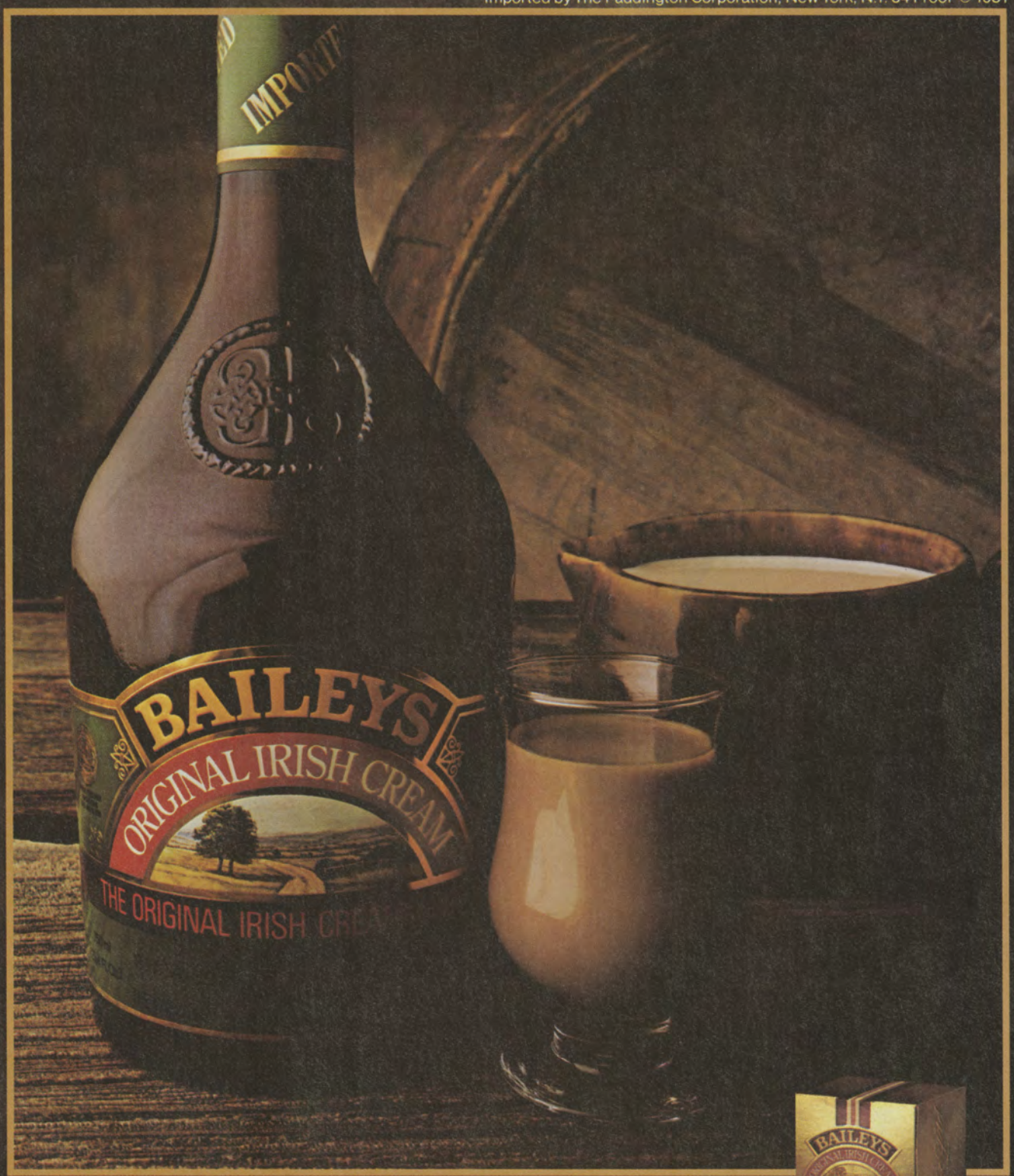
In 1834, Mérimée became Inspector-General of Historic Monuments. "Just the thing," he quipped,

His mistresses were legion.

"for my tastes, my indolence and my desire for travel." The job paid 8,000 francs and he acquitted himself with distinction, touring the French provinces every summer to inspect and catalogue architectural treasures, ruins and relics, protecting them from neglect, vandalism and incompetent restorers. His contributions to their preservation, along with his learned reports, proved "of major importance to the artistic heritage of France."

On one sweep through Normandy, Mérimée swerved from his route to visit Chartres, where he lodged at the home of the prefect, Gabriel Delessert, and his young wife, Valentine. Six years before, Mérimée had thought her "a diamond, then a fake," possibly since at the time his love was "blossoming violently and dangerously" with Emilie Lacoste, whose husband was ill-natured enough to challenge Mérimée to a duel and wound him severely in his left arm. As much as it weakened his limb, it

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981



BAILEYS.
THE ORIGINAL IRISH CREAM LIQUEUR.

THE CREAM IS REAL. THE SPIRITS ARE REAL.
ONLY THE TASTE IS MAGIC!

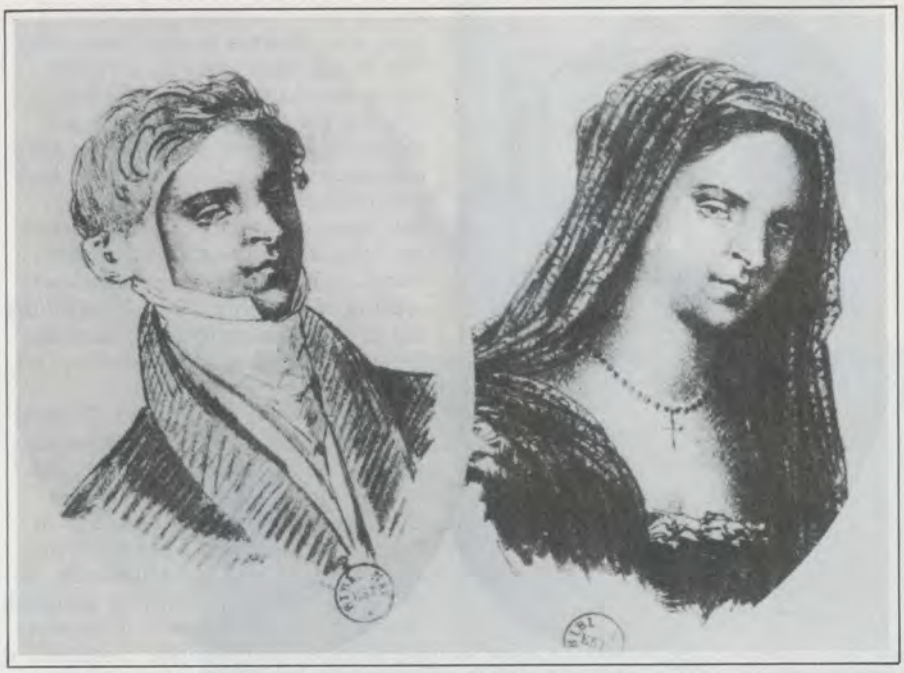
the SHREVE & CO. COLLECTION

From our collection of diamond solitaires,
priced from $295. The 1 carat solitaire in 14k gold traditional
setting. ⅓ carat solitaire in 14k gold contemporary band.

SHREVE & CO.

JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO, 421-2600
SAN MATEO—SUN VALLEY—STONERIDGE MALL—WALNUT CREEK
STANFORD—VALLCO FASHION PARK—SACRAMENTO



Twin portraits of Mérimée and Clara Gazul, pointing up the literary hoax.

strengthened his Don Juan image. Reappearing in public and asked the cause of his injury, he replied, "A gentleman didn't like my prose." Emilie's husband went off to America and she remained behind as Mérimée's mistress until her affections wandered off to another. Years later, Mérimée spent two weeks in jail for publicly defending, out of friendship, her second husband, Guillaume Libri, a thief.

Now with each inspection tour, Mérimée set his itinerary to include Chartres and a stopover at the Delesserts, impressing Valentine and soon altering his original opinion of her. Early in 1836 they became lovers. That same year her husband's appointment as police prefect of Paris enabled Mérimée to visit their house at all times. His affair with Valentine was now an open secret to their friends, and it stabilized his life.

"I am in love with the pearl of women," he exulted, "happy because she loves me, very unhappy because I can't prove my love to her as often as I should like." Actually his happiness was limited by his aversion to domesticity, and the next 10 years produced his best fiction, beginning in 1837 with *La Vénus d'Ille,* the first of the triad of which *Carmen* was the central story. The theme of all three associated love with conflict, suffering and ultimately with death. As assessed by Frank Paul Bowman, "The beloved had the power to destroy, and passion led only to disaster." Twenty years later, after he wrote the third story, *Lokis,* Mérimée said, "In my opinion *La Vénus* is my masterpiece."

From a 12th-century legend, he fashioned this tale of wonder and terror about a bridegroom on his wedding night who frivolously placed his ring on the finger of a sculptured Venus and in the morning was found dead beside the statue. For him love and marriage had been paths to domestic convenience, his concerns chiefly the dowry and preening of his athletic prowess. By thoughtlessly putting his ring on the finger of the Venus, he had committed himself to a mysterious power, as jealous as it could be sinister. Mérimée, as narrator, standing in the garden regarding the impassive statue, voiced the eerie thought that "I felt as though I were looking at some infernal divinity gloating over the misfortune which had descended on the household."

The symbolism, without appearing on the surface, introduced the dual aspects of passion — fascination and danger — which Mérimée eight years later developed further in *Carmen.* Its connection to *La Vénus* is immediately established in Mérimée's description of the gypsy. "It was a strange and wild beauty, a face which at first called forth astonishment but which was impossible to forget. Above all, her eyes had an expression both voluptuous and savage which I have never seen in any other *human* gaze," (italics added). Don José, relating his final confrontation with her, says, "You are the devil!" and Carmen embraces the thematic link to *La Vénus.* "Yes," she replies, and though her love is not

Mérimée perpetrated the literary hoax of the century with *Clara Gazul* and *La Guzla.*

Mérimée's sketch of Carmen and Don José.

supernatural, it is human, real, magnetic — and destructive.

The tale is told by an archaeologist on a trip through Spain equipped with two changes of shirts and a copy of the Elzévir edition of Caesar's *Commentaries.* Ten percent of the novella is devoted to notes on the origins of the Gypsies, their language and distribution of population.

In Cordova, the archaeologist meets Carmen, who steals his watch. Months afterward he runs into a monk who tells him of its recovery and that he is just in time to witness the hanging of the desperado in whose possession it was found. Hurrying to the jail, the archaeologist finds the criminal, Don José, and hears his account of his obsession for Carmen which brought about his descent from honorable soldier to thief, smuggler and murderer of two. To his wild and impassioned importunings, Carmen's response had been to fling away his ring and say fiercely, "Carmen will always be free. I don't love you any more but you still love me, and that's why you want to kill me." In anguished fury, he stabs her and surrenders himself for execution.

At this point Mérimée, in a deliberate anticlimax, concludes the story of passion and death with a scholarly discussion of the Roman people. Saint-Beuve called the novel "a spicier *Manon Lescaut* served in the Spanish style." However, its directness and simplicity are primitive — it is not a prettied romance, and it little resembles the spirit of the Halévy/Meilhac libretto.

Two years before he died, Mérimée wrote *Lokis,* a horror fantasy of a man sired on a human mother by a bear who destroys his bride by biting her throat. Seemingly an act from which reason recoils, for Mérimée it was not a mere fictive invention. Events in the 20th century have demonstrated that he discerned "the duality or the duplicity of our nature . . . this mixture of humanity and bestiality." His triad of untrammeled eroticism was Mérimée's three-sided perception of sexuality: in *La Vénus d'Ille* the mythic love goddess; in *Carmen* passion which leads to dementia; and in *Lokis* naked, animal lust.

Shortly afer he finished *Carmen,* Mérimée's decade of comparative joy with Valentine ended when she took another lover. He suffered agonies even while he mocked himself. "I'm the biggest fool since I placed all my happiness in finding a white crow, far too rare a bird." Gradually he armored himself with indifference. "Nowadays if I saw the most beautiful diamonds at my feet, I wouldn't bend to pick them up since I've no one to give them to."

Friends of his riotous days died off, leaving him in decline. "I am too old," he joked, "and it's rare these days that I do it more than 120 times a month." When his health failed, he wrote the Countess de Montijo: "A short time ago I was stupid enough to consult a doctor, and naturally he discovered I had three or four fatal diseases. Only two things I'm afraid of: pain and an illness which would make me a burden to others."

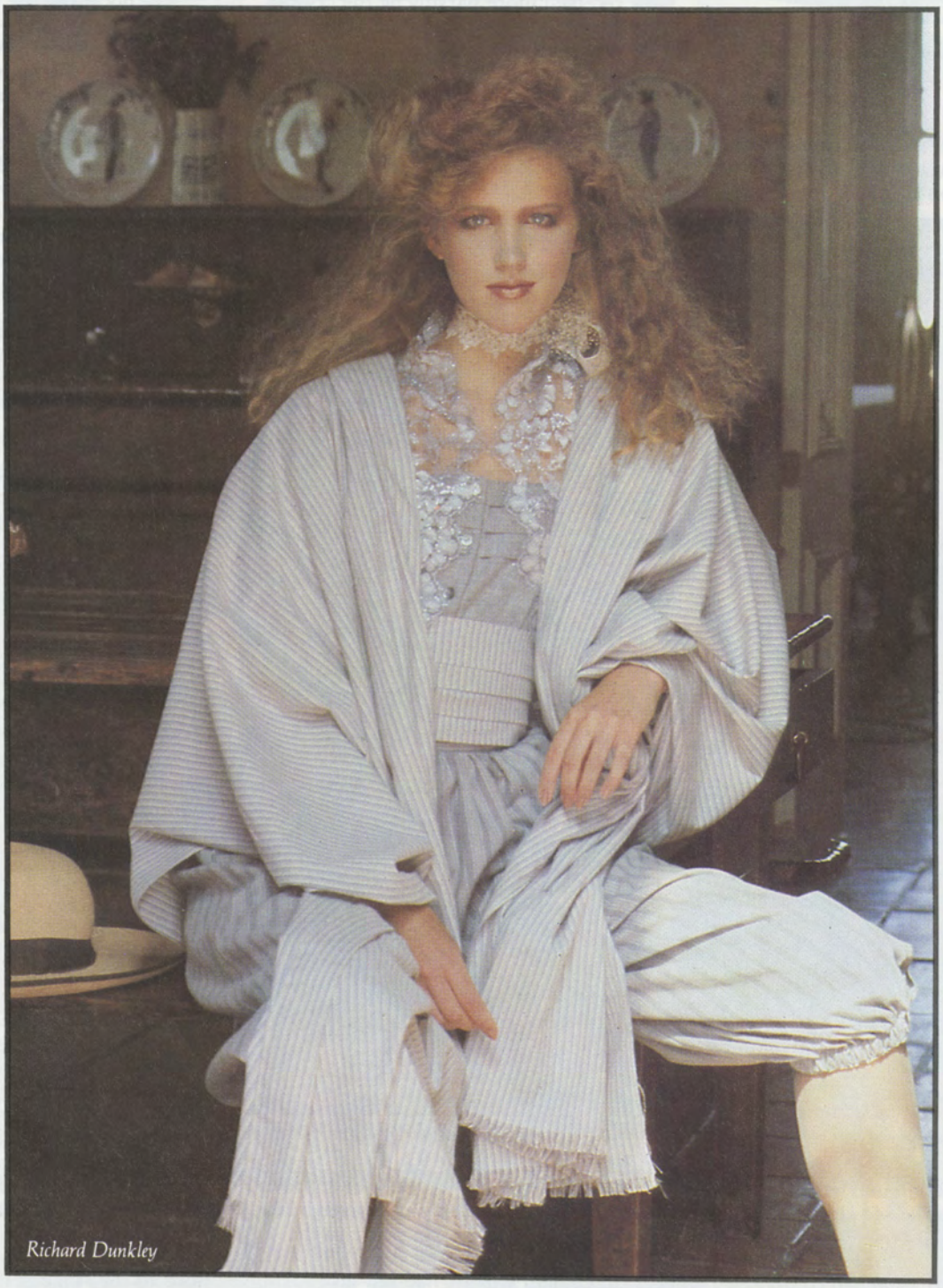
Saint-Beuve called *Carmen* "a spicier *Manon Lescaut* served in the Spanish style."

He battled asthma, complicated by emphysema, insomnia, loss of appetite, eye-strain and lumbago. He eased his winters in a house in Cannes with Fanny Lagden and her sister supervising his domestic staff. Following a disappointing return visit to Spain, he settled into a routine of Paris in spring, London in summer, and autumn as guest of the empress at Compiègne or at court in Fountainebleau, where he wrote, produced and often acted in entertainments. He never went out after sunset, to avoid chills which aggravated his asthma.

At the end of 1866, Valentine, her lovers gone, welcomed him back. Mérimée was now old and lonely, his passion spent; their friendship survived on a base of affection. He wrote her: "I felt you were taking a thorn out of my heart. Let us speak no more of that, Madame; allow me simply to thank you." He was finally resigned.

continued on p. 80

Jessica McClintock



Pageantry... unabashed, lavishly embellished collectibles.
From Jessica McClintock's shop, 353 Sutter Street. 415/397-0987

Form and Substance in *Carmen*

Three of the best-known numbers in *Carmen* — the Toreador Song, the *Séguidille* and the Flower Song — give proof of Bizet's remarkable ability to wed musical structure and dramatic meaning.

By WILLIAM ASHBROOK

The premiere of *Carmen* at the Opéra-Comique on March 3, 1875, has often been incorrectly described as a failure — failure is no word to apply to a work performed 50 times in the same theater in less than a year. The impression that this opera was little more than a fiasco has developed in part from the sad circumstance that Bizet died on the evening of the 23rd performance (June 3, 1875) without realizing that he had composed a work that would shortly be heard 'round the world, and in part from the largely hostile reviews that followed its premiere.

ROBERT CAHEN PHOTO

Grace Bumbry as Carmen in the 1966 production of *Carmen,* singing the *Séguidille* to Jon Vickers as Don José.

Obviously, in 1875 *Carmen* was received more harshly by the critics than by the paying public. This harshness was, in part at least, prompted by a score that struck the more fastidious members of that first audience as garish and overly vibrant, and in Paris this impression persisted for a time. A friend of Bizet, Ernest Reyer, the composer of *Sigurd* and *Salammbô,* was still not able to feel real enthusiasm when *Carmen* was revived at the Comique in 1883. He wrote in the *Journal des Débats* of April 29, 1883, to explain why he had felt lukewarm toward it and continued to do so:

> I was never a warm partisan of *Carmen.* I regretted not finding in it a high enough affirmation of the doctrines the young composer professed . . . He set himself to playing castanets and stressing his rhythms. He wrote songs and *seguidillas* for Carmen, and for Escamillo "Toréador, en garde!" In short, he the composer of *Djamileh* and *L'Arlésienne* became the author of a Spanish *opéra-comique.* I cannot say that in *Carmen* one finds the culmination of Bizet's genius. Of his talent, at most.

Reyer's comments are colored by his regret that Bizet had not spent his energy writing a major work for the Opéra instead of for a lesser theater, but more revealing is his failure to grasp that Bizet had transmuted his materials in *Carmen* into something more than an exercise in strenuous local color. From the point of view of today, *Carmen* is such a familiar work and has been so highly praised that it is too often taken for granted. One way to gauge the merits of such a work is to look closely at some of its most familiar numbers, such as the Toreador Song and the *Séguidille* (both slightingly dismissed by Reyer) and Don José's Flower Song.

The Toreador Song occurs in Act II at the moment of Escamillo's first entrance, yet the tune of his refrain, "Toréador, en garde!" is already familiar from the prelude to the opera, where, serving as a second subject, it is heard twice in succession, first in the unison strings and then reinforced by unison woodwinds. The effect here is the opposite of the Duke's "La donna è mobile" in *Rigoletto,* where it is important that the audience recognize the significance of the catchy tune *after* having heard it sung through by the tenor. Bizet obviously wants his listeners to have a sense of *déjà entendu* when Escamillo appears and sings "Toréador, en garde!" That the composer wanted to stress the streak of complacency, of something approaching banality in Escamillo's character is confirmed by Bizet's directions to the singer to perform the refrain "lightly and fatuously."

The Toreador Song employs *couplets,* one of the most venerable vocal forms associated with the genre of

ENCORE

Thrill to the great artists and operas of the San Francisco Opera... another exciting season on London Records.

LONDON ffrr
FULL FREQUENCY RANGE RECORDING

The Number One Classical Label

All London Opera & Operatic Recital Recordings are

ON SALE NOW

at Tower Records...Your Opera Store

ALL $10.98 LIST
$6.99 PER LP DISC/TAPE

ALL $12.98 LIST
$7.99 PER LP DISC/TAPE

TOWER RECORDS

Berkeley
2510 DURANT
NEAR TELEGRAPH

Concord
1280 WILLOW PASS RD.
OPPOSITE THE WILLOWS

San Francisco
COLUMBUS & BAY

Mtn View
EL CAMINO AT
SAN ANTONIO ROAD

Campbell
1900 SOUTH BASCOM
AT THE PRUNEYARD

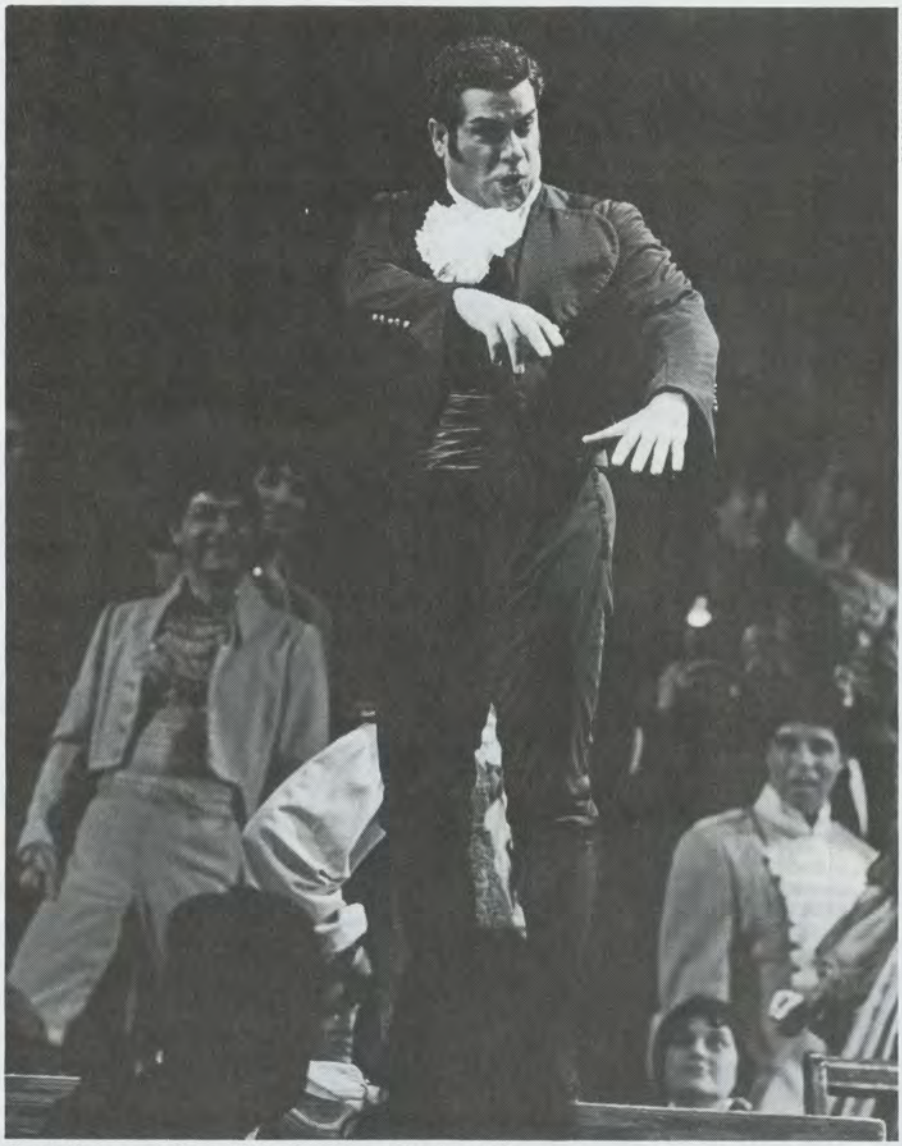
Open 9AM To Midnight — 365 Days A Year

SALE PRICE GOOD THROUGH NOVEMBER 25, 1981

opéra-comique. These consist of two verses each with a different text but both ending in an identical refrain. Instead of composing a simple set of *couplets,* as Gounod was content to do in Méphistophélès' "Le veau d'or," Bizet has amplified the Toreador Song into the most extensive set piece of his entire score. He expands it further by surrounding it with entrance and exit choruses, and by doubling the refrain each time so that it consists of a solo statement followed by an ensemble statement; near the end of the aria he has inserted a coda — brief but important solo passages rounded out by ensemble cadences. During the aria itself the phrase "Toréador, en garde!" is therefore heard four times, and since it serves as the melodic material for the exit chorus after the aria and again for the *ritornello* after the chorus, this refrain is heard six times in as many minutes. When Ernest Guiraud prepared his recitative version of *Carmen* for Vienna in the fall of 1875, he obviously thought Bizet had overdone the use of this refrain, for he dropped the exit chorus, while retaining the orchestral *ritornello.*

A sense of *déjà entendu* when Escamillo appears.

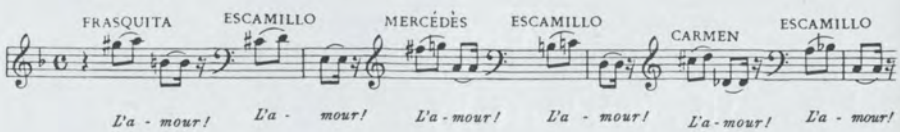
In spite of all this repetition, Bizet sought to avoid monotony not only by presenting the refrain in contrasting musical textures, but also by varying the dramatic context it represents. Escamillo's Toreador Song describes in the first verse the expectant crowd in the arena eager for the bullfight to begin; the first refrain reenacts the torero's swaggering entrance into the ring, followed by the ensemble statement that gives the crowd's response to him. The Toreador Song is really working on a double level: first, dealing with the events described by the bullfighter, and, secondly, with the entrance of Escamillo into the conflict of the plot of *Carmen.* The second verse evokes the noise and excitement of the fight itself, and the second refrain gives us first Escamillo's complacent acceptance of the crowd's applause and then the crowd celebrating the successful hero. Again, the refrain conveys a double sense: on the one hand the words tell us of Escamillo looking up into the black eyes of the women in the crowd at the *corrida,* selecting his next conquest, declaring "L'amour t'attend!" (Love awaits you), and in the coda to this aria, Escamillo applies the same approach to the girls in Lillas Pastia's inn, as Frasquita, Mercédès and Carmen offer themselves to him in turn.



BILL COGAN PHOTO

Frank Guarrera as Escamillo in the 1959 production of *Carmen.*

This passage constitutes the first half of the brief coda. It is marked *piano, espressivo,* the first interchange accompanied by sustained chords for flutes and oboes, the second by clarinets and bassoon, but the third by strings. Bizet wanted to distinguish the sensuality of Carmen's response from that of the other two gypsy girls, and so he pitches her "L'amour!" in the warm middle register of the voice and adds further significance to it by enlarging the descending interval in her phrase from Frasquita's and Mercédès seventh to a diminished ninth and by marking her phrase *rallentando,* slowing up the tempo.



In Act III Escamillo's refrain recurs in two diverse ways. After Carmen has returned in the nick of time to save the bullfighter from the knife of the jealous José, the understandably grateful Escamillo invites the smugglers one and all to his next *corrida,* adding in his self-assurance "et qui m'aime y viendra" (and she who loves me will come). Then, as the toreador slowly exits, his refrain is heard in the orchestra — clarinets and bassoons, violas and cellos *divisi.* Instead of a jaunty march rhythm, it is accompanied by sinuous chromatic movement, all in the warm key of D flat. Here in place of Escamillo's rather smug view of himself, the altered tonality and harmony of the refrain now allow the audience to observe Escamillo through Carmen's eyes as he slowly saunters away. Just before the curtain falls on Act III, the voice of Escamillo is heard

PLACIDO DOMINGO

LP 2532 009 • MC 3302 009

Gala Opera Concert

HIS FIRST ALL NEW RECITAL ALBUM IN A DECADE!

CARLO MARIA GIULINI
Los Angeles Philharmonic

Deutsche Grammophon

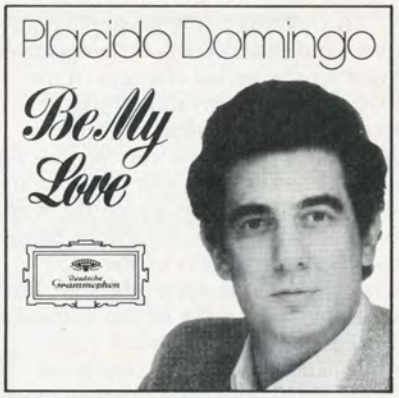
3LP 2740 251 • 3MC 3378 111

DOMINGO AS RICCARDO
Abbado at his best

3LP 2709 083 • 3MC 3371 040

TERESA BERGANZA
An incomparable Carmen

LP 2530 700 • MC 3300 700



LOVE SONGS EVER GREEN

All Deutsche Grammophon opera and operatic recital recordings are on sale now at Tower Records–*Your* Opera Store

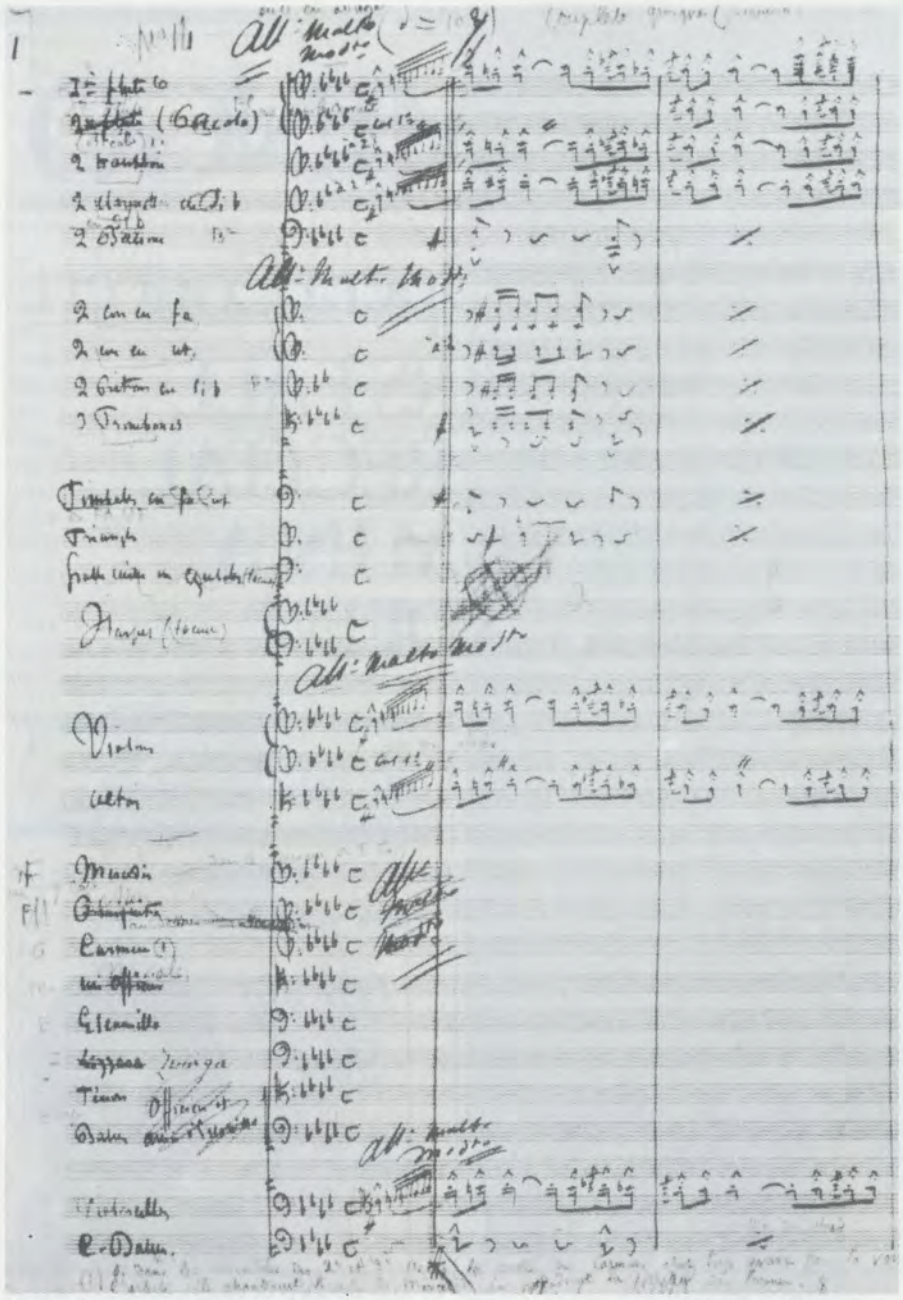
All $10.98 list . . . . . $6.99 per LP disc/tape
All $12.98 list . . . . . $7.99 per LP disc/tape

Offer expires November 25, 1981

Open 9AM To Midnight — 365 Days A Year

TOWER RECORDS

San Francisco COLUMBUS & BAY
Berkeley 2510 DURANT NEAR TELEGRAPH
Concord 1280 WILLOW PASS RD OPPOSITE THE WILLOWS
Mtn View EL CAMINO AT SAN ANTONIO ROAD
Campbell 1900 SOUTH BASCOM AT THE PRUNEYARD



The beginning of the Toreador Song, from Bizet's manuscript score in the Bibliothèque Nationale in Paris.

offstage singing his refrain in its usual form up to the last phrase, but now "L'amour t'attend" is a leisurely ascent to the high F. The voice is a distant call to Carmen, but to poor José it is a challenge that drives him to desperation.

In the final scene Escamillo's refrain is heard two more times. As the bullfighter enters with Carmen on his arm, the crowd greets him with his tune. For the first time since the prelude, it comes back in brisk 2/4, instead of the more expansive 4/4 that Escamillo himself favors. And, instead of his home key of F, the tune is now in bright A major, the key of the prelude. The last time the refrain is heard, the chorus sings it offstage, now in F-sharp major, and it accompanies the final moments of the struggle between Carmen and José. The crowd sings "l'amour t'attend" as they pour out of the arena, and they discover that it is not love but death that has awaited Carmen. These two recurrences of Escamillo's refrain in the final scene correspond to the situations described in his aria in Act II, but now the two levels of meaning have fused with a jolt of tragic irony.

In contrast to the Toreador Song, which recurs through the score like an emblematic thread, the aria that is commonly referred to as the *Séguidille* uses material that is restricted to this single number. Bizet's name for it in the score, by the way, is not *Séguidille,* but "Chanson et duo," even though the voices barely overlap in the course of this number. A seguidilla, we are told by Willi Apel in the *Harvard Dictionary of Music,* is

> a national dance from . . . southern Spain in fast triple time, similar to the bolero but quicker. It is sung and danced to the accompaniment of castanets and guitar, with four bars of castanet rhythm recurring after each verse (*copla*).

And then he goes on to specify:

> In the first act of Bizet's *Carmen* there is a *Séguidille* which unfortunately is not a very good example of the species.

Bizet's purpose at this point of his drama was not to compose a classic exemplar of the genre, but to use the dance as a dramatic idea linking episodes of dance-song, recitative and duet for what is certainly the most original number in the opera from a structural point of view.

Most aria texts fit into three general categories: arias of self-introduction (like Carmen's Habañera or Rodolfo's "Che gelida manina"), narratives (like José's Flower Song or Azucena's "Condotta ell'era in ceppi"), or arias of emotional analysis (like Micaëla's aria in Act III or Aida's "Ritorna vincitor"). Carmen's *Séguidille* fits into none of these categories; rather it presents a moment of ongoing interaction. In fact it is a miniature scene of reversal: as it starts, Carmen is José's prisoner, but by the end of it he has freed her and has become in effect her prisoner.

The *Séguidille* presents a miniature scene of reversal.

Bizet has created an unconventional form to depict this dramatic situation, but he is careful to lend it the appearance of unity. Through much of the aria he maintains the triple rhythm of the dance. He dispenses with the castanets and guitars, although he suggests the latter by pizzicato strings. Since Carmen's wrists are tied, the castanets are impractical. But twice he moves from the triple meter to 4/4, first when Carmen declares she could easily return José's love, and a few measures later, when José, echoing her phrase but transposing it up a whole tone, asks if she will return his love.

continued on p. 76


FOX's
St. Francis
One of
the world's
fine jewelers
since 1912.
FOX'S ST. FRANCIS — in the lobby of the St. Francis Hotel
San Francisco

Our promise starts with the hollow tip at the end of our cigarette.

It keeps your lips from touching the tar that builds up on the filter. Flush filters can't do that.

Which is why Parliament Lights are so tastefully light.

And doesn't that sound promising?

Available in Soft Pack, Box and 100's.

Only Parliament Lights has the famous recessed filter.

Soft Pack: 9 mg "tar," 0.7 mg nicotine—Box: 8 mg "tar," 0.6 mg nicotine—100's: 11 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Mar.'81.

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

PROFILES

TERESA BERGANZA
Internationally renowned mezzo-soprano Teresa Berganza sings the title role in *Carmen* for the first time in this country. She first portrayed the Bizet heroine to great acclaim at the Edinburgh Festival in 1977 and repeated the role at the Opéra-Comique in Paris and in Hamburg last year. Other recent engagements include Charlotte in *Werther* at Covent Garden and in Aix-en-Provence, the title role in *La Cenerentola* and Cherubino in *Le Nozze di Figaro* in Paris and Ruggiero in Handel's *Alcina* in Aix. In 1956 Miss Berganza won the voice competition at the conservatory in her native Madrid, which led to her professional debut in a performance of Schumann's *Frauenliebe und Leben* at the Madrid Atheneum. She made her operatic debut the following year performing Dorabella in the Aix-en-Provence Festival production of *Così fan tutte.* In 1958 she received an invitation to appear at Glyndebourne as Cherubino, and that same year made her American debut in Dallas, performing Neris in *Medea* opposite Maria Callas and the title role of *L'Italiana in Algeri.* She also debuted that year at La Scala as Isolier in *Le Comte Ory.* Since then she has appeared at major opera houses throughout the world, including the Vienna State Opera, Covent Garden, the Paris Opera, the Metropolitan Opera and the Teatro Colón in Buenos Aires. Especially noted for her interpretations of Rossini and Mozart, she made her San Francisco Opera debut in 1968 as Rosina in *Il Barbiere di Siviglia* and returned the following two seasons as Cenerentola and Dorabella. Miss Berganza also devotes much attention to concert and recital. In 1980 she made a tour of Japan and Hong Kong and this year has been heard in recital in Paris and Munich and at festivals in Luxembourg, and at Divonne and Aix-en-Provence in France. She has made numerous opera and recital recordings for London Records and Deutsche Grammophon.

REBECCA COOK
First place winner in the Grand Finals of the 1978 San Francisco Opera Auditions, soprano Rebecca Cook sings Micaëla in *Carmen* and Gerhilde in *Die Walküre.* She made her San Francisco Opera debut in 1979 as the Fifth Maidservant in *Elektra* and Fiordiligi in the student matinee and family-priced performances of *Così fan tutte.* Last season she appeared in *Die Frau ohne Schatten* and sang Barena in *Jenůfa,* the First Lady in *The Magic Flute* and a Fortuneteller in *Arabella.* Miss Cook made her professional debut as Cio-Cio-San in *Madama Butterfly* with Hidden Valley Opera and repeated that role as a member of the 1978 Merola Opera Program at Stern Grove. During the 1979 Spring Opera season she performed in the ensemble of *Death in Venice* and sang Mary Seaton in Thea Musgrave's *Mary, Queen of Scots.* She returned in 1980 as Katherine de Vauxelles in *The Vagabond King* and this year was heard as the Countess in *The Marriage of Figaro,* a role she also sang at the Carmel Bach Festival in 1980. The soprano studied with Margaret Harshaw at Indiana University, where her roles included Violetta, Tosca, Cio-Cio-San, Amelia in *Un Ballo in Maschera* and the title role in Floyd's *Susannah.* As a recitalist, she has appeared with the symphony orchestras of Indianapolis, St. Louis, Omaha and Fort Wayne, at the Carmel Bach Festival and, most recently, at U.C. Berkeley in the Verdi Requiem. For two years Miss Cook participated in the San Francisco/Affiliate Artists-Opera Program. In 1980 she portrayed Mariane in the world premiere of Kirke Mechem's *Tartuffe* with the American Opera Project.

PAMELA SOUTH
In her seventh consecutive year with the San Francisco Opera, soprano Pamela South is heard as Poussette in *Manon* and Frasquita in *Carmen.* During the first Summer Festival she appeared as Zerlina in *Don Giovanni* and Drusilla in *L'Incoronazione di Poppea,* and in the past three fall seasons sang Lola in *Cavalleria Rusticana,* Karolka in *Jenufa,* Despina in *Così fan tutte* and Musetta in *La Bohème.* She won critical acclaim for her comic talents as the Prima Donna in *Viva la Mamma* and the title role in *La Perichole* with Spring Opera Theater and has also performed in *Titus, The Italian Girl in Algiers* and *Transformations* with that company. A member of the Merola Opera Program in 1974, Miss South toured with Western Opera Theater in 1975 and 1976 in such roles as Susanna in *The Marriage of Figaro* and Zerlina in *Don Giovanni.* Other Mozart roles include both Pamina and Papagena in *The Magic Flute.* She will sing Pamina with Opera/Omaha in 1982. California audiences have also heard her with the San Francisco Pops under Arthur Fiedler, in the *B Minor Mass* at the Carmel Bach Festival, in performances of *Messiah* and Poulenc's *Gloria* throughout the state, and most recently, with the San Diego Symphony under Kurt Herbert Adler. This summer she also sang the soprano lead in *Fables,* an opera by Hugh Aiken produced by Central City Opera. In 1979 she sang the title role in *Daughter of the Regiment* with the Portland Opera. Miss South spent two years as an Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

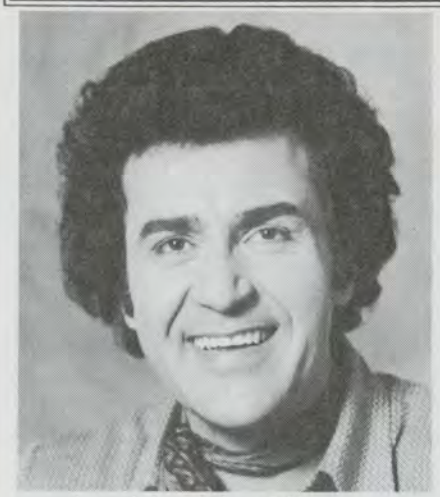
PROFILES

SUSAN QUITTMEYER

Susan Quittmeyer sings four roles this season: Rosette in *Manon,* Mercédès in *Carmen,* the Priestess in Aida and Waltraute in *Die Walkure.* Her performance as Cherubino in the 1981 Spring Opera Theater production of *The Marriage of Figaro* marked her third consecutive year with SPOT, following appearances in *La Traviata* in 1979 and Susa's *Transformations* in 1980. She portrayed Hermione in John Harbison's *Winter's Tale* and Elmire in Kirke Mechem's *Tartuffe* in the two world-premiere productions that inaugurated the American Opera Project. The mezzo-soprano made her San Francisco Opera debut during the 1979 season as La Ciesca in *Gianni Schicchi* and Dorabella in *Così fan tutte,* and during the 1980 fall season was heard in *Simon Boccanegra, Die Frau ohne Schatten, Jenufa, La Traviata* and *Madama Butterfly.* She has also appeared with the Asolo Opera Theater in Florida, the Opera Theater of St. Louis and as an apprentice with the Santa Fe Opera in 1978. In 1980 she sang Siebel in *Faust* with the Baltimore Opera. Miss Quittmeyer was the U.S. Steel Affiliate Artist in the San Francisco/ Affiliate Artists-Opera Program, and in March of this year appeared as Giulietta in *The Tales of Hoffmann* with the Mobile Opera. In April she portrayed the Composer in the Los Angeles Opera Repertory Theater production of *Ariadne auf Naxos,* and in July was heard as a soloist in Beethoven's Ninth Symphony with the San Francisco Symphony Orchestra.

FRANCO BONISOLLI

Acclaimed for a vast repertoire ranging from Monteverdi to Menotti, Italian tenor Franco Bonisolli sings Don José in *Carmen.* He made his San Francisco Opera debut on the



opening night of the 1969 season as Alfredo in *La Traviata,* a role he also portrayed on film opposite Anna Moffo. Other French roles in his repertoire include Nadir in *Les Pêcheurs de perles,* Des Grieux in *Manon,* Vasco da Gama in *L'Africaine,* Arnold in *Guillaume Tell* with its 18 high Cs, and the title roles in *Faust, Les Contes d'Hoffmann, Benvenuto Cellini, La Damnation de Faust* and *Werther.* He also sings such rarities as Rossini's *La Donna del Lago* and *L'Assedio di Corinto,* Gluck's *Paride ed Elena,* Giordano's *Fedora* and works by Scarlatti and Pergolesi. Bonisolli has appeared in all of the world's principal opera houses and at the festivals of Bilbao, Verona and Salzburg. Engagements during the 1980-81 season included *Il Trovatore* and *Guillaume Tell* in Hamburg, *Carmen, Otello* and *Andrea Chenier* in Nice, *Faust* in Monte Carlo, *L'Africaine* at Covent Garden, *La Bohème, Tosca, Rigoletto* and *Il Trovatore* in Berlin and *Turandot* in Paris opposite Montserrat Caballé. Bonisolli made his debut as Ruggero in *La Rondine* at the Festival of Two Worlds in Spoleto and then was heard there in *The Love for Three Oranges* and *The Saint of Bleecker Street.* A frequent recitalist, he has recently been applauded at the Brucknerhaus in Linz, the Konzerthaus in Vienna and in Monte Carlo. Bonisolli's credits include several opera films and recordings and appearances on radio and television.

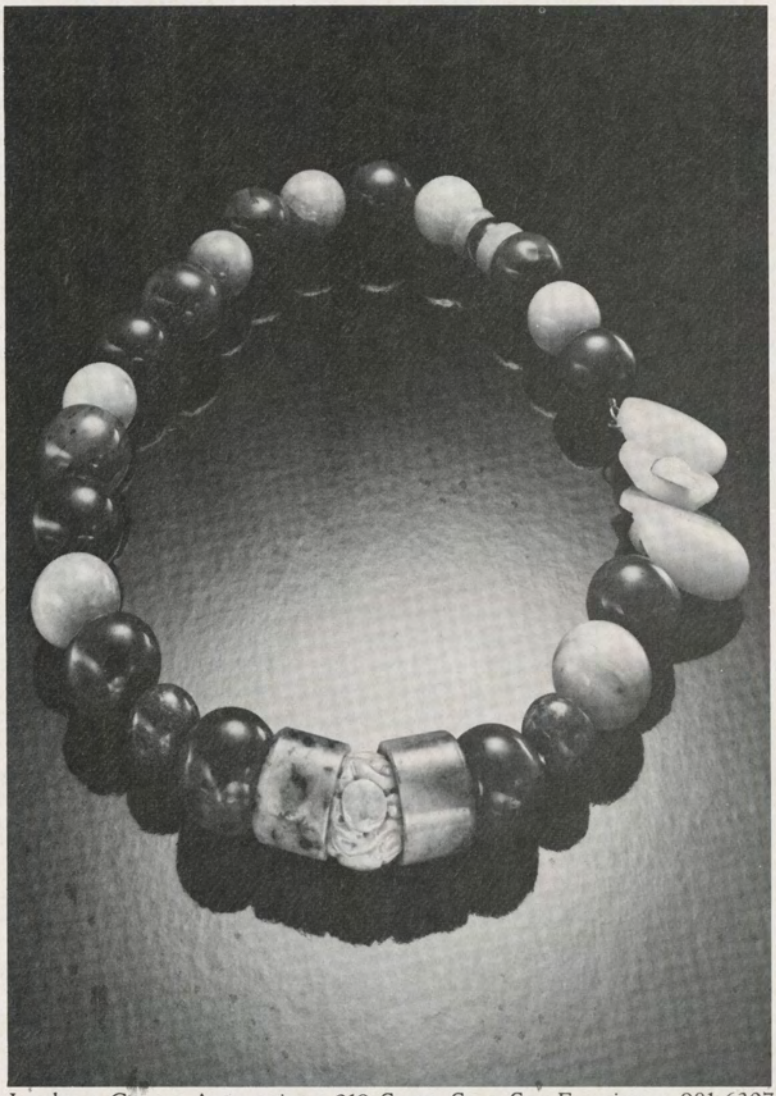
SIMON ESTES

Following triumphs as the Flying Dutchman and as King Marke in *Tristan und Isolde* during the last two San Francisco Opera seasons, American bass-baritone Simon Estes returns as Escamillo in *Carmen* and Amonasro in *Aida.* He made his local debut as Carter Jones in the American premiere of Gunther Schuller's

The Visitation in 1967, also singing Colline in *La Bohème,* and was heard in the 1972 season as Ramfis in *Aida,* Raimondo in *Lucia di Lammermoor* and Don Pedro in *L'Africaine.* In recent years he has made a series of important debuts: as Oroveso in *Norma* with the Metropolitan Opera, as Arkel in *Pelléas et Mélisande* at La Scala and as King Philip in *Don Carlos* at the Vienna State Opera. He made world headlines as silver medalist in Moscow's Tchaikovsky Competition in 1966, and again in 1978 when he was the first black man to sing at Bayreuth, where he created a sensation in the title role of *Der Fliegende Holländer.* He sang the part 18 times in three successive Bayreuth Festivals and elsewhere has performed Wotan in *Das Rheingold, Die Walküre* and *Siegfried.* Other leading roles in his repertoire include the four villains in *Les Contes d'Hoffmann,* the title roles in *Boris Godunov* and *Attila,* Sarastro in *The Magic Flute,* Orest in *Elektra* and Pizarro in *Fidelio.* In 1977 he sang the title role in a historic production of Verdi's first opera, *Oberto,* in Bologna and in 1979 was the Pharaoh in a revival of Rossini's *Mosè* at La Scala. Estes performed William Schumann's *A Free Song* at the gala program inaugurating the Concert Hall at the Kennedy Center, in the 25th anniversary celebration of the United Nations in San Francisco, in Beethoven's Ninth Symphony for the opening of the 1972 Olympic Games in Munich and at the inaugural concert of Giulini's tenure with the Los Angeles Philharmonic in 1978.

DAVID EISLER

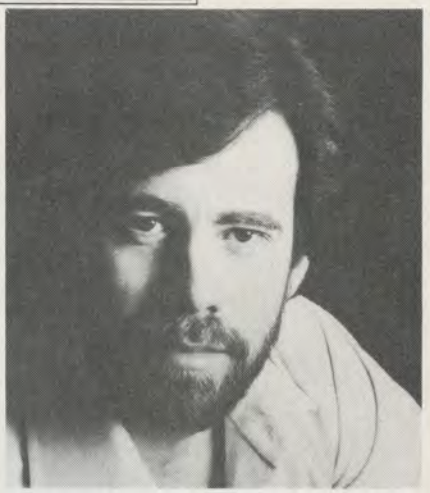
A co-winner of the 1977 Grand Finals of the San Francisco Opera Auditions, tenor David Eisler sings Remendado in *Carmen* and Arturo in *Lucia di Lammermoor* in his second



Jewelry • Correct Accessories • 219 Sutter St. • San Francisco • 981-6307

Harry Fireside

PROFILES



season with the San Francisco Opera. In 1978 he was heard in *Billy Budd, Lohengrin, Der Rosenkavalier* and *La Bohème.* He made his Spring Opera debut in 1977 as Prunier in *La Rondine* and has since appeared with that company in two Offenbach roles: Paquillo in *La Perichole* in 1979 and Fritz in *The Grand Duchess of Gerolstein* this year. As a member of the 1977 Merola Opera Program he performed Don Giovanni in Gazzaniga's *Il Convitato di pietra.* Eisler has toured with the Canadian Opera Company as Prince Ramiro in *La Cenerentola* and has performed with the Opera Theater of Western Michigan as Alfredo in *La Traviata* and with Central City Opera in the title role of *Candide.* He has twice visited South Africa, appearing with the Transvaal Opera Company in Johannesburg as Johann Strauss, Jr., in *The Great Waltz* and the Caliph in *Kismet,* a role he also portrayed with the San Francisco Civic Light Opera.

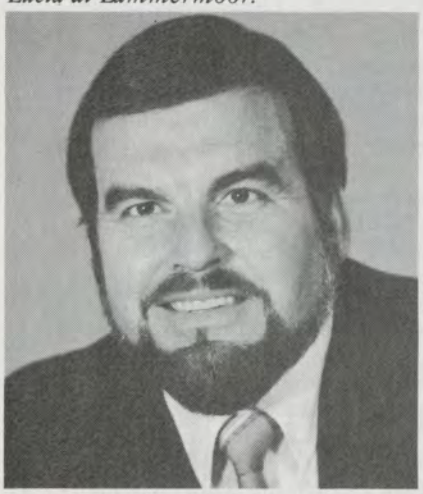
JAKE GARDNER

Baritone Jake Gardner returns to the San Francisco Opera to portray De Brétigny in *Manon,* Dancairo in *Carmen* and Enrico in the student and family matinee performances of *Lucia di Lammermoor.* He made his company debut during the 1979 season as Sonora in *La Fanciulla del West* and Guglielmo in *Così fan tutte,* following his success as James Stuart in the Spring Opera production of Thea Musgrave's *Mary, Queen of Scots* earlier that year. Gardner created the role in the Musgrave opera at the 1977 Edinburgh Festival and repeated his portrayal in Norfolk, Virginia; in Stuttgart, Germany; in a concert of excerpts from the opera at Wolf Trap Park; and on records. Gardner recently received international attention when he performed Dr. Falke in the San Diego Opera production of *Die Fledermaus* opposite Joan Sutherland and Beverly Sills and subsequently was featured in the final quartet from *Il Trovatore* on the nationally televised gala concert from Lincoln Center with Miss Sutherland, Marilyn Horne and Luciano Pavarotti. For the past two summers he has appeared at the Spoleto Festival USA, first in Susa's *Transformations* and then in the world premiere of a trilogy of works by Stanley Hollingsworth, singing in *The Selfish Giant* and *The Mother.* In 1979 he was heard in the American premiere of Michael Tippett's *The Ice Break* with the Opera Company of Boston. He made his New York debut in Massenet's *Le Cid* in 1976 and later participated in the recording of the opera. This was followed by an appearance with the Opera Orchestra of New York as Zurga in *Les Pêcheurs de perles* opposite Nicolai Gedda. He has sung with the Washington Opera in *Die Zauberflöte,* with the Houston Grand Opera in *Faust,* with the Opera Company of Boston in *La Bohème,* with Opera/Omaha in *Il Barbiere di Siviglia,* with the San Antonio Symphony in *Così fan tutte,* with Arizona Opera in *Don Giovanni* and in Chautauqua in *Eugene Onegin.*

KEVIN LANGAN

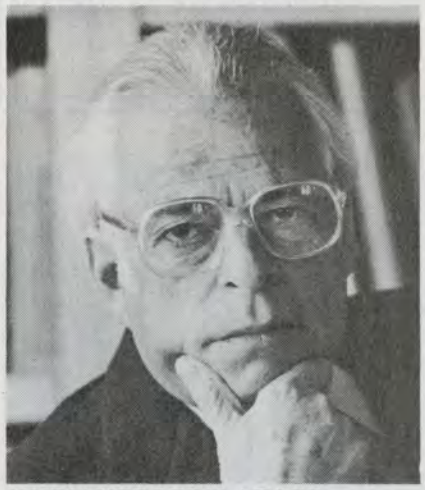
Following a variety of roles during his debut season with the San Francisco Opera last year, including the Old Hebrew in *Samson et Dalila,* Pietro in *Simon Boccanegra* and Count Lamoral in *Arabella,* bass Kevin Langan sang Masetto in *Don Giovanni* and the Night Watchman in *Die Meistersinger* during the first Summer Festival and returns this fall as the Old Convict in *Lady Macbeth of Mtsensk,* Zuniga in *Carmen,* the First Traveling Artisan in *Wozzeck*

and the King in *Aida.* At Indiana University he performed over 15 leading roles such as Figaro and Dr. Bartolo in *The Marriage of Figaro,* Don Alfonso in *Così fan tutte,* Sarastro in *The Magic Flute,* Daland in *The Flying Dutchman,* Méphistophélès in *Faust* and Pimen in *Boris Godunov.* A protégé of the late Walter Legge and soprano Elisabeth Schwarzkopf, Langan made a highly acclaimed recital debut in London's Wigmore Hall in 1979. Recent engagements include Sarastro with the Opera Company of Philadelphia and the Opera Theatre of St. Louis under Julius Rudel. Langan was a member of the Merola Opera Program in 1979 and 1980 and was awarded the Leona Gordon Lowin Memorial Award in the Grand Finals of the 1980 San Francisco Opera Auditions. This summer he was a soloist in the Stern Grove concert conducted by Kurt Herbert Adler. Langan will make his New York City Opera debut next year as Raimondo in *Lucia di Lammermoor.*



TIMOTHY NOBLE
Following his debut with Spring Opera Theater as Agamemnon in *The Cry of Clytaemnestra,* a role he created at the work's world premiere at Indiana University, baritone Timothy Noble made his first ap-

pearance with the San Francisco Opera as Albany in Reimann's *Lear,* which inaugurated the first Summer Festival. He returns this fall as a sergeant in *Manon,* a shop man and an officer in *Lady Macbeth of Mtsensk,* Morales in *Carmen* and the King of Spain in *Le Cid.* As a student at Indiana University, Noble also appeared as Michele in *Il Tabarro,* the four villains in *The Tales of Hoffmann,* Robespierre in John Eaton's *Danton and Robespierre,* and in the title roles of *Rigoletto* and *Don Giovanni.* He has sung Schaunard in *La Bohème* with the Indianapolis Opera and has been heard with the symphony orchestras of Indianapolis, Atlanta and St. Louis. Noble recently performed Germont in *La Traviata* with Colorado Summer Opera and was soloist in a Rodgers and Hammerstein concert with the Chicago Symphony at the Ravinia Festival. He makes his European debut in March 1982 as Miller in Verdi's *Luisa Miller* in Nancy, France.



KURT HERBERT ADLER

Kurt Herbert Adler, in his 28th and final year as head of the San Francisco Opera, is conducting both casts in the new production of *Carmen.* His long career in musical theater spans five decades and two continents. Although trained (in his native Vienna) as a musician and thoroughly experienced as a musical coach, chorus director and conductor, he has since the beginning of his career in 1928 been involved in the administrative side of his craft as well. When he first came to the United States in 1938, he joined the Chicago Opera as chorus master and conductor, but soon found himself assuming business tasks, organizing a new chorus in 1940 and negotiating the company's first union chorus contract. Three years later he arrived in San Francisco, to direct the chorus and conduct, but again he quickly took on a variety of producing responsibilities. Within a few years he had become the invaluable right hand to Gaetano Merola, the Company's founder. When Merola died suddenly in 1953, the Opera Association Board turned to Adler to head the Company as artistic director. He assumed his present title, general director, in 1957. Throughout his tenure, he has promoted the cause of opera and the arts nationwide, not just in San Francisco. He has been highly active in the formulation of federal policy on the arts, serving for a number of years on the Opera-Musical Theater Panel of the National Endowment for the Arts, and, at present, as a presidentially appointed member of the National Council on the Arts, the advisory body to the Endowment. He was also instrumental in the creation of OPERA America, the international service organization for professional opera, and is presently its vice president and a member of its executive committee. Realizing that the growth of opera as an American art form required the development of native voices, he has devoted much effort to generating working opportunities for American singers to learn and grow. The San Francisco Opera affiliate organizations he created — Western Opera Theater, Spring Opera Theater, the Merola Opera Program and San Francisco Opera Auditions, Brown Bag Opera, San Francisco/Affiliate Artists-Opera Program and the American Opera Project — have all yielded a wealth of talented performers, many of whom are now featured members of opera companies throughout the United States and Europe, as well. The affiliate programs of the Company have also enabled him to champion energetically the development of contemporary composition, something the financial exigencies of international grand opera do not always permit. Wherever possible he has also included new works in the Company's international seasons, such as the American premiere of Reimann's *Lear,* with which he launched the new Summer Festival this year. Yet Adler has always remained close to the actual performance of music as conductor and instructor. Since 1943 he has conducted for San Francisco Opera, among others, works of Verdi, Puccini, Gounod, Mascagni and Leoncavallo, as well as Mozart and Wagner. Recent conducting assignments include *Die Meistersinger von Nürnberg* this year during the first Summer Festival, *Tristan und Isolde* last fall, and this fall's triumphant Golden Gate Park Concert with Montserrat Caballé and Marilyn Horne.

JEAN-PIERRE PONNELLE

One of the world's most noted directors and designers, Jean-Pierre Ponnelle directs his first French opera at the War Memorial with his new production of *Carmen.* His productions of *Der Fliegende Holländer, La Bohème, Turandot, Idomeneo, Il Prigioniero* and the American premiere of *Lear,* which inaugurated the first Summer Festival this year, have attracted international attention. Ponnelle made his American debut as designer with the San Francisco Opera premieres of Orff's *Carmina Burana* and *The Wise Maiden* in 1958 and returned the following season to design another prestigious American premiere, Strauss' *Die Frau ohne Schatten.* In 1968 he began to assume dual responsibility as director-designer, producing *Il Barbiere di Siviglia* and *Così fan tutte* for the Salzburg Festival prior to his American debut in that capacity with the San Francisco Opera's much admired 1969 production of *La Cenerentola.* Local audiences have subsequently seen his productions of *Così fan tutte, Otello, Tosca, Rigoletto, Gianni Schicchi, Cavalleria Rusticana* and *I Pagliacci.* Recent Ponnelle productions elsewhere include a Mozart cycle in Cologne, a Monteverdi cycle and Mozart's *Lucio Silla* in Zurich, the Ring cycle in Stuttgart, *Don Carlos, L'Elisir d'Amore* and *L'Italiana in Algeri* in Hamburg, *Pelléas et Mélisande* at La Scala and Munich, *Falstaff* at Glyndebourne, *Le Nozze di Figaro, Don Giovanni, Die Zauberflöte* and *Les*

continued on p. 62

NOW PLAYING AT A TV SET NEAR YOU.

It's CBS Cable, starring Jane Alexander as Calamity Jane. Pat Carroll, as Gertrude Stein and The Kraft Music Hall as The Kraft Music Hall.

With Jack Gilford playing the roles of Jack Gilford.

And Count Basie playing the piano.

And Norman Lear playing straight man to a bunch of 12 year old eggheads.

With comedy and drama, theater and cinema, ballet and cabaret. And some programs you just can't put a name on. Like Botanic Man, an off-beat, on-going love story between a man and nature. And Signature, a strangely intriguing interview show.

That's the kind of fresh innovative cultural programming you'll find on CBS Cable, starting October 12th; in rotating three hour program blocks, 12 hours a day, 7 days a week.

So the curtain goes up when you want it to. And where you sometimes want it to. In the privacy and comfort of your own home.

Don't call your ticket broker for details, call your local cable operator.

But hurry. The first act is about to start.

CBS cable

Homebuilding Is Our Business...

Community Building Is Our Goal...

These organizations are just a few of the many which deserve your support. Won't you join us, as we have joined the thousands of others giving of their time, talent and resources, to build better communities?

Special Olympics
March of Dimes
Girl & Boy Scouts of America
Y.W.C.A./Y.M.C.A.
Children's Hospital of Orange County (CHOC)
Children's Hospital & Health Center/San Diego
Children's Hospital/Stanford University
Martin Luther King Hospital Foundation
National Foundation of Wheelchair Tennis
Irvine Youth Athletic Association
Scripps Ranch Little League (San Diego)
Santa Clara Swim Club
Alameda Boys Club
Congress for Racial Equality (CORE)
United Way
Junior Achievement of Southern California
University of California, Los Angeles (UCLA) School of Architecture & Urban Planning
Peace Officer's Association (Santa Clara & Orange County)
International Association of Fire Fighters
American Cancer Society
Arthritis Foundation/Stop Arthritis Telethon
Paralyzed Veterans of America
Epilepsy Society
Girls' & Boys' Clubs of America
University of California, Irvine (UCI) Sports Associates
Big Brothers of America
Foster Parents' Association

Our Tradition...Personal Homes in a Changing World

PONDEROSA HOMES

One of the ÆTNA LIFE & CASUALTY Companies

Carmen

Teresa Berganza

Franco Bonisolli

Simon Estes

Photos taken in rehearsal by Ira Nowinski

Franco Bonisolli, Teresa Berganza

Teresa Berganza, Simon Estes

Pamela South, Simon Estes, Susan Quittmeyer

Rebecca Cook

Teresa Berganza

Why not spend the night...

in your own Nob Hill Timeshare Suite.

Cancel that long drive home and enjoy the convenience of city living without the expense of a luxury hotel.

Owning a suite at Powell Place allows you the flexibility of a weekend or week whenever you want it.

Located across from Stanford Court, steps away from cable cars, restaurants, shops and entertainment.

Suites include full kitchen, daily maid service, 24-hour switchboard and security, room service and a private concierge.

Purchase is fee simple in 7-day increments. (2 night minimum stay). Buyers receive a grant deed. and title insurance policy. Timeshares may be resold, rented or traded for other prestigious resorts worldwide. Full purchase prices paid ONE TIME ONLY (not an annual fee) range from $6,500 to $13,750* plus a nominal yearly maintenance fee.

Favorable financing available. Seller pays all escrow and closing costs plus title insurance.

Call as Shares are limited: In California (1) 800-652-1530 or (415) 362-7022

Powell Place

CITY SHARE

730 Powell Place, San Francisco, CA 94108

*PRICES SUBJECT TO CHANGE

This new production of *Carmen* was made possible in part through the generosity of friends of Kurt Herbert Adler as a tribute to the unique contribution he has made to the San Francisco Opera.

New Production

Opera in four acts by GEORGES BIZET

Text by HENRI MEILHAC and LUDOVIC HALÉVY

based on the novella by PROSPER MÉRIMÉE

Critical edition by Fritz Oeser by arrangement with Magnamusic-Baton, Inc., for Alkor Edition, publisher and copyright owner.

Carmen

(in French)

Conductor
Kurt Herbert Adler

Production
Jean-Pierre Ponnelle

Set Designer
Jean-Pierre Ponnelle

Costume Designer
Werner Juerke*

Lighting Designer
Thomas Munn

Sound Designer
Roger Gans

Chorus Director
Richard Bradshaw

Musical Preparation
Philip Eisenberg
James Johnson
Philip Highfill

Prompter
Philip Eisenberg

Assistants to Mr. Ponnelle
Julian Hope*
Vera Lucia Calabria

Stage Manager
Jerry Sherk

San Francisco Boys Chorus
William Ballard, Director

Girls Chorus San Francisco
Elizabeth Appling, Director

Scenery constructed in
San Francisco Opera Scenic Studios

Principals' costumes executed by
Boerye Edh of Royal Opera, Stockholm

Other costumes executed by
San Francisco Opera Costume Shop

First performance: Paris, March 3, 1875

First San Francisco Opera performance: October 1, 1927

SATURDAY, OCTOBER 10 AT 8:00
WEDNESDAY, OCTOBER 14 AT 8:00
SUNDAY, OCTOBER 18 AT 2:00
THURSDAY, OCTOBER 22 AT 7:30
MONDAY, OCTOBER 26 AT 8:00
FRIDAY, OCTOBER 30 AT 8:00
TUESDAY, NOVEMBER 3 AT 8:00

Radio broadcast on October 31 at 11:00 AM

CAST
(in order of appearance)

Moralès	Timothy Noble
Micaëla	Rebecca Cook
Don José	Franco Bonisolli
Zuniga	Kevin Langan
Carmen	Teresa Berganza
Manuelita	Claudia Siefer
Frasquita	Pamela South
Mercédès	Susan Quittmeyer
Le Dancaïre	Jake Gardner
Le Remendado	David Eisler
Lillas Pastia	Alan Blumenfeld*
Escamillo	Simon Estes
Guide	Manoel Felciano Geoffrey Leland, Oct. 22, 30

Soldiers, townspeople, children, cigarette girls, gypsies

**San Francisco Opera debut*

TIME AND PLACE: 19th century; Seville, Spain

ACT I	A street in Seville
	INTERMISSION
ACT II	Lillas Pastia's tavern
	INTERMISSION
ACT III	In the mountains
	INTERMISSION
ACT IV	Outside the arena

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

Please do not interrupt the music with applause.

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

The performance will last approximately three and one-half hours.

SYNOPSIS

Carmen

Time and Place: 19th century; Seville, Spain

ACT I

1. INTRODUCTION
   Corporal Moralès and his men are resting outside the guardhouse as Micaëla comes looking for Don José.
2. MARCH AND CHORUS OF STREET URCHINS
   The change of guard arrives, among them José and Lieutenant Zuniga. Zuniga questions José about the nearby cigarette factory and the girls who work there.
3. CHORUS OF CIGARETTE GIRLS
   The cigarette girls leave the factory for a brief break. The men await a glimpse of Carmen.
4. HABAÑERA
   When Carmen appears, she flirts with them and gives a flower to José.
5. SCENE
   The girls return to work and José is left alone.
6. DUET
   Micaëla returns and gives José a letter from his mother. She leaves when he begins to read the letter, which advises him to marry and settle down.
7. CHORUS
   Screams are heard from the cigarette factory. Zuniga sends José to find out the cause of the disturbance. José returns with Carmen and another girl, Manuelita, who has a knife wound on her face inflicted by Carmen.
8. SONG AND MELODRAMA
   When Carmen refuses to speak, Zuniga orders José to tie her hands and take her to prison. Zuniga leaves to make out the warrant for Carmen's arrest.
9. SEGUIDILLA AND DUET
   Carmen hints to José about a rendezvous at her friend Lillas Pastia's tavern, and José agrees to let her escape.
10. FINALE
    When Zuniga returns with the warrant, Carmen breaks free as she is being led off to prison. José is arrested.

ACT II

11. GYPSY SONG
    Carmen and her gypsy friends Frasquita and Mercédès sing and dance at Lillas Pastia's tavern. At closing time the innkeeper begs the soldiers to leave. Zuniga tells Carmen that José has been released from prison.
12. CHORUS AND ENSEMBLE
    A torchlight procession announces the arrival of the torero, Escamillo.
13. TOREADOR SONG
    Escamillo acknowledges the soldiers' toast and describes the excitement of the bullfight. He is attracted to Carmen, who encourages him. As the soldiers leave, Zuniga promises to return.
14. QUINTET
    Dancaïre and Remendado come to ask the three gypsy girls to join them in a smuggling expedition.
15. CANZONETTA
    José arrives and gives Carmen the gold piece she sent him along with a file while he was in prison. He explains that his soldier's honor prevented him from trying to escape.
16. DUET
    Carmen dances for José, but when retreat sounds, he starts to leave for the barracks. She taunts him and challenges him to follow her to the mountains.
17. FINALE
    Zuniga returns. The two soldiers fight and are disarmed by the smugglers. José has no choice but to join the band of smugglers.

ACT III

18. INTRODUCTION
    The smugglers are at work in the mountains. Carmen has become fed up with José's jealousy.
19. TRIO
    Frasquita and Mercédès read their own good fortune in the cards. When Carmen takes her turn, she finds only death. Dancaïre asks the girls to distract the customs men on duty.
20. ENSEMBLE
    The girls agree and depart, leaving José alone on guard.
21. AIR
    Micaëla appears with a mountain guide. She runs off as Escamillo arrives.
22. DUET
    José challenges Escamillo to a duel. Carmen intervenes as the smugglers re-enter and break up the fight.
23. FINALE
    Escamillo invites the band of smugglers to his next bullfight. Micaëla is discovered hiding. She tells José that his mother is dying. He leaves with her, but warns Carmen that they will meet again.

ACT IV

24. CHORUS
    The crowd gathers outside the arena for the bullfight.
25. CHORUS AND SCENE
    When Carmen and Escamillo appear, Frasquita and Mercédès warn her that José is in the crowd. Carmen waits alone outside the arena.
26. DUET AND FINAL CHORUS
    José confronts Carmen and begs her to return to him. She refuses and returns his ring. Realizing that Escamillo is her new lover, he kills her.

IN TIMES LIKE THESE

WHY GAMBLE?

In 1981 alone these salespeople
have made selling at McGuire Real Estate
our most successful year ever!

CONGRATULATIONS!

Let us make it successful for you, too!

PATRICIA ARACK
HAROLD BAER
ALEXANDRIA BASTIAN
LUCIA BAXTER
DANIEL BRADY
NANETTE CORBETT
MICHAEL DRISCOLL
CATHERINE EPSTEIN
ALLAN FEDOR
DIANE FITZPATRICK
LOUISE IACONA
HENRIETTA LAVER
JENNIFER BAUER
CHARLES MOORE
FLORIAN MOORE
DAVID PAPALE
JIM PERRY
PATIENCE PRIBUSS
TOMAS REGALADO D.
NANCY REILLY
JOSEPH RYCHETNIK
RICHARD SAX
JACKIE SAX
SLATER SMITH
PENNY STACK
WAYNE TAVES

If you are an experienced
salesperson who wants a career in
real estate, please contact:
Allan Fedor

McGUIRE
REAL ESTATE...SINCE 1919

PRIME PROPERTY/PROPERLY REPRESENTED

2221 Filbert Street, San Francisco, California, 94123
(415) 929-1500

SAN FRANCISCO OPERA RAFFLE 1981

GIVE THE SAN FRANCISCO OPERA A HAND!
WIN A $10,000 DIAMOND RING, TRIPS TO CHINA, PARIS, THE CARIBBEAN, ALASKA, AND CANADA —
OVER 500 FABULOUS PRIZES TO DAZZLE YOU AND HELP SAN FRANCISCO OPERA, TOO

You are invited to give the Opera a hand — and win yourself a king's ransome in jewelry, trips, fine art, gift certificates and other valuable prizes.

Best of all, your contribution provides much-needed funds so our beloved San Francisco Op[era] can keep on producing world acclaimed [o]*another* 59 years.

MORE WAYS TO WIN!

3 DRAWINGS THIS YEAR

Good news! Unlike [t]sweepstakes, th[is] own raffl[e] eve[ry]

JOIN RAFFLE NOW!
2 DRAWINGS — OCT. 15TH AND DEC. 13TH

"EARLY-BIRD" [...] ARIS TRIP!

First, an "Earl[y] everyone w[ho] 15, 19[81] T[he] [...]otel on the Left Bank, dinner at [...]n's, lunch at Tour d'Argent, tickets to the Folies Bergeres and the Crazy Horse Saloon, and more.

2

OPERA RAFFLE DRAWING — [...],000 DIAMOND, 7 TRIPS AND 500 PRIZES!

The Opera Raffle major drawing for the $10,000 Diamond Ring and the full panorama of trips and other prizes will be held on December 21, 1981.

All you do is complete the Official Entry Card and mail it in with as many raffle tickets as you wish.

3

BONUS DRAWING — VIP CHINA TRIP!

Return all 12 raffle tickets and you are eligible to participate in this special Bonus Drawing to win a once-in-a-lifetime prize — an unbelievable VIP Mainland China Trip, two weeks for two people!

Each eligible Opera Raffle participant is limited to one special Bonus Coupon (additional suggested $20 contribution). One Bonus Coupon per person makes the odds right, too!

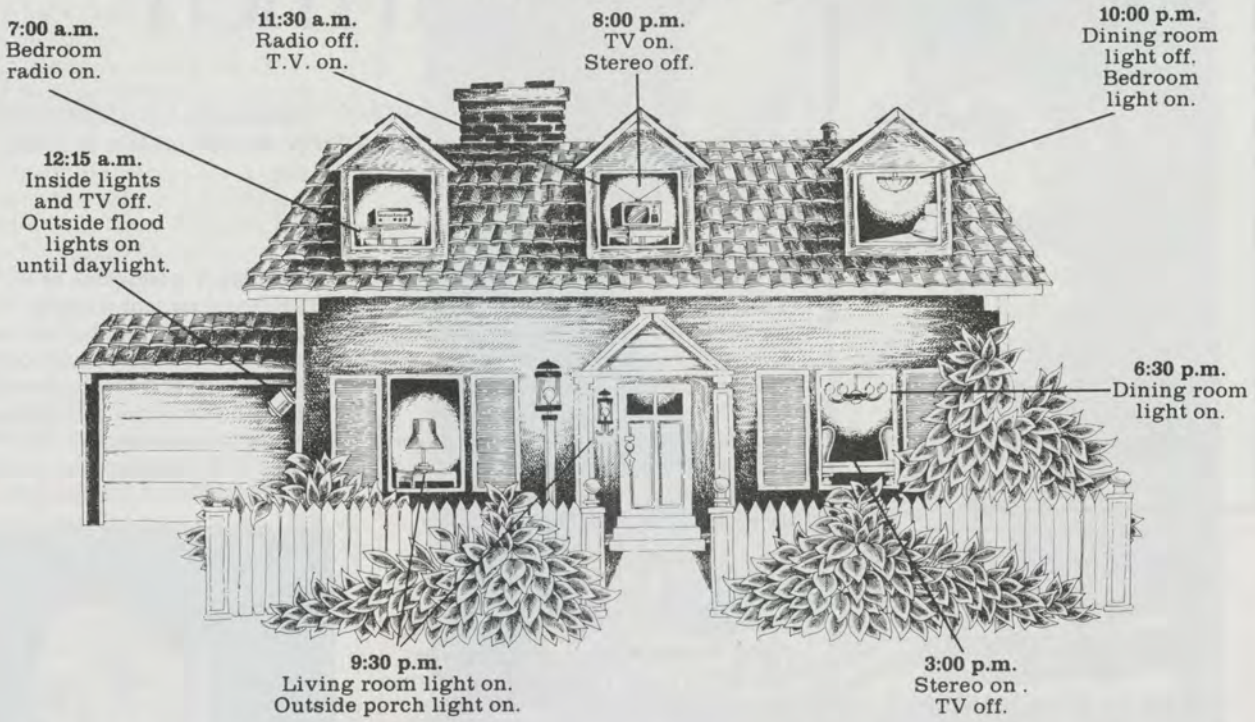
RAFFLE TICKETS AVAILABLE AT:

San Francisco Opera Shop and Opera House Lower Lounge or call 415-391-4000

EMPORIUM · CAPWELL

WHO'S WATCHING YOUR HOUSE WHILE YOU'RE WATCHING THIS PERFORMANCE? THE BSR SYSTEM X-10.

PRESENT THIS AD FOR A 10% DISCOUNT ON ANY BSR SYSTEM X-10 TIMER AND MODULES.
(Offer valid through 10/31/81.)



You've been planning this evening for months. But there's one thing you may have overlooked. Protecting your home from burglars while you're away.

But it's not too late. Because BSR has developed a security system so easy to install, you can set it up just moments before you leave.

It's the System X-10. And it lets you protect your home instead of just worrying about it.

80% of burglaries occur during daytime hours.

This incredible, but accurate statistic puts protecting your home in a whole new light. And gives the BSR System X-10 Timer a definite advantage. Because in addition to being able to automatically turn lights on and off, it can do what most other timers can't. Turn television sets, appliances, and stereos on and off automatically during the day. So your house not only looks, but sounds lived-in as well.

Most Burglars stay away if they think you're home.

Burglars look forward to your absence, too. Because it gives them plenty of uninterrupted working time. But with the BSR System X-10 you can protect your home for a lot less money than you think.

BSR SYSTEM X-10 The Timer*

Since the System X-10 Timer and Modules plug into ordinary outlets and use your home's existing wiring, there's no costly installation of any kind. The System X-10 costs about $150.00 for an average home. And uses less than 3¢ worth of electricity a day to run. A small price to pay to put your mind at ease when you're away.

Available at all Emporium-Capwell Audio Video Centers.

If you would like to see the warranty on this product, at no charge, before ordering by mail or phone, write to: Emporium-Capwell, P.O. Box 3901, San Francisco, CA 94119
Phone Orders: Call toll free 24 hours a day from San Francisco or Oakland, 957-0111. Elsewhere in Northern California (800) 772-3175.
***Convenient Credit Terms Available for Major Purchases of $100 or More.** Use our new Homemaker Account: No Down Payment and Extended Terms.

Important Information: Payment of your purchase in full within 25 days after the closing date on your statement will avoid a Finance Charge. Finance Charges will be based on the previous balance before deducting any payments or credits. Periodic rates of 1½% per month on the balance under $1000 and 1% on balance in excess of $1000 which are Annual Percentage Rates of 18% and 12% respectively.

Teresa Berganza on Interpreting Carmen

The noted Spanish mezzo-soprano reflects on her interpretation of opera's most famous character, a view rooted in the history of her native Spain.

EDITORS' NOTE: Mezzo-soprano Teresa Berganza prepared the following thoughts on her interpretation of Carmen's character in advance of a 1977 production at the Edinburgh Festival. Her notes, which have been translated from Spanish, are excerpted from a letter she wrote to her long-time personal friend Peter Diamand, director of the Edinburgh Festival.

The essence of Carmen lies in her total awareness of her role as a woman. I'd like to go further and say that I'm convinced that this is what Mérimée himself conceived; a woman secure in the knowledge and acceptance of her own femininity — and from this certainty the validity of her literary identity was established. In modern terms one could say that Carmen represents an ideal type of emancipated woman — free, the sovereign and mistress of all her decisions. Carmen is neither weak nor superficial; neither irresponsible nor indecisive, moreover she is far from being the whore of so many productions. In thinking more deeply about this flamboyant creature I'm sure it is worth taking into account that Mérimée characterises his Carmen as a gypsy. This particular piece of information does nothing to detract from Carmen's inherent female characteristics, but serves, on the contrary, to underline them. They are underlined even more when one realises that although, to an extent, she has been uprooted, she does, in fact, belong to an individual race with its own identity. Once again I'd like to go further and claim that the intensity and depth of character which enable Carmen to accept her own destiny, and even her death, with such dignity and poise leads us to compare her with some of the heroines of ancient tragedy. The feelings that Carmen arouses in men do not come from the vulgar actions of any common flirt selling herself to the highest bidder; they come from this inner security in herself, from the strength of character, the personality and the feeling of an internal as well

as an external beauty inherent in this woman. Carmen is no common prostitute. She works in a factory to earn enough to keep herself and to save enough to enable her to visit her mother. When she is later pursued by the law she can find no alternative but to work alongside the smugglers. Carmen *will* give herself, aware of the consequences of such actions, but, at the same time, she demands from others what she, herself, has given. Men sense or think that they know the special force inside Carmen and, partly

for this, they desire her. She knows full well that those men are merely the victims of their own conceit. The tragedy begins when Carmen first notices Don José. Immediately she senses that he is of a different order and, as we know, she is right: a man without identity; a victim of every kind of complication and problem, be it religious, social or within his own immediate family: a man who, for instance, is ashamed of being a mere soldier having to take his turn on guard like any other; a man without fortune. In Mérimée's work we are presented with a person who, even at the hour of his death, is incapable of accepting his own responsibilities. Carmen's main reproaches are to call him "chicken-livered" and as being "the dwarf who believes himself the giant merely because of the distance he can spit." Love disappears rapidly, but Carmen knows that it is her fate to accept death at the hands of this embittered man. She does, however, accept also the cost of her mistake with cool dignity.

Bizet had a perfect understanding of Carmen. At the moment when the cards prophesy her death, the music changes and becomes pianissimo, very gentle with a hint of tragedy beneath the calm surface. The interpretation of Carmen's role at this point in most productions has been to portray her as nervous, agitated and extremely distressed. I, on the other hand, hold the opposite view. Carmen is, at this point, barely conscious of her own existence yet is overwhelmed by her fate, allowing herself to be guided by the irresistible strength of a power greater than her own, yet she remains proud, calm, dignified and not at all oblivious of the situation in which she is involved. Amidst these same feelings she is finally able to rid herself of the obligation imposed on her by her acceptance of Don José's ring, and in returning it to him she renounces forever the honor she would have been awarding the victor that afternoon in the arena.

I should also like to say that in my interpretation of Carmen I shall be trying to put across to the public an impression of the Spain of that period. Both Mérimée and Bizet were misled through their own lack of knowledge about this country, something which later criticism has done nothing to correct and which has led to a profusion of naturalistic productions, to an imagined "tourists' paradise" which never was, and never can be, Spain.

Teresa Berganza

PROFILES

continued from p. 48

Contes d'Hoffmann at the Salzburg Festival, *Don Pasquale* at Covent Garden, *La Traviata* in Houston and Strasbourg, *Don Giovanni* in Chicago and *Tristan und Isolde,* unveiled at this summer's Bayreuth Festival. He recently staged Molière's *Tartuffe* in Zurich. Ponnelle's film credits include *Le Nozze di Figaro, Madama Butterfly* and *L'Incoronazione di Poppea,* all seen on television in this country.

WERNER JUERKE

German set and costume designer Werner Juerke makes his debut as costume designer at the War Memorial with *Carmen.* In the late 1950s he assisted Jean-Pierre Ponnelle on the designs for Orff's *The Wise Maiden* and Strauss' *Die Frau ohne Schatten* at the San Francisco Opera and at such other theaters as the Deutsche Oper Berlin, the Munich Staatsoper, the Stuttgart Staatsoper, the Opéra-Comique in Paris and theaters throughout Germany. Juerke did his first solo designs for the Berlin Ballet Company in 1957. In the early 1960s he worked as designer for theaters in Berlin and Dusseldorf on such works as Anouilh's *General Quichotte,* Pinter's *The Caretaker,* and *Bells are Ringing,* and collaborated with choreographer Tatiana Gsovsky on numerous ballets. In 1964 he designed the production of Gounod's *Le Médecin malgré lui* for the Cuvilliés Theater in Munich and in 1970 was responsible for a production of *The Merry Widow* at the Gärtnerplatztheater in Munich. For the Deutsche Oper am Rhein in Dusseldorf he created designs for the ballet *Sleeping Beauty,* for Puccini's *Turandot* and *La Bohème* and, most recently, for Strauss' *Ariadne auf Naxos.* Juerke has worked extensively in television, where his credits include over 200 productions. His

collaboration with Jean-Pierre Ponnelle on *Carmen* originated with the 1973 production of Bizet's opera at the Stockholm Opera and the Frankfurt Opera.

THOMAS MUNN

In his seventh year as lighting designer/director of the San Francisco Opera, Thomas Munn is responsible for the lighting designs for *Manon, Lady Macbeth of Mtsensk, Carmen, Wozzeck, Lucia di Lammermoor, Aida* and *Die Walküre.* He also created additional scenic design for *Lady Macbeth of Mtsensk.* Audiences saw his lighting designs for *Lear, Don Giovanni* and *Die Meistersinger* during the first Summer Festival and in 1980 for the new productions of *Samson et Dalila* and *Don Pasquale.* In 1979 he won an Emmy Award for the new production of *La Gioconda,* which was seen internationally on television. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande.* In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur, Faust* and *Billy Budd.* Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose.* Munn created the scenery and lighting for *Macbeth* and *Lulu,* and the lighting for *Don Quichotte* with Netherlands Opera. He is currently theater lighting consultant for the Muziektheater in Amsterdam, due to be completed in 1984. In 1980 he designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor,* and early next year will create the design for the world premiere of Robert Ward's *Abelard and Heloise* for the Charlotte Opera Association. Munn has designed numerous regional productions in addition to his work in television, film, ballet and legitimate theater throughout the country.

1981 PREVIEWS

1981 OPERA PREVIEWS
Information on opera previews and lectures is always carried in the San Francisco Opera program magazines. To enable patrons to make advance plans, we are printing a list of all previews and lectures which are open to the public.

SAN FRANCISCO OPERA GUILD PREVIEWS

SAN FRANCISCO OPERA GUILD AUXILIARY

Opera "Insights" held in the Green Room of the Herbst Theatre, Veterans' Memorial Building, Van Ness & McAllister, in San Francisco. Lectures are free to the public and feature some of the season's outstanding artists in discussion. Schedule to be announced. For additional information, please call (415) 565-6432.

MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is $17.50 for 6 previews ($15.00 for students and seniors). Single tickets are $3.50 ($3.00 for students and seniors). For further information, please call (415) 565-6432.

LE CID
James Keolker 10/8

WOZZECK
Dale Harris 10/22

DIE WALKÜRE
Henry Holt 11/19

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is $15.00; single tickets are $4.50. For further information, please call (415) 342-8674 or (415) 343-7620.

WOZZECK and LE CID
Arthur Kaplan 10/12

DIE WALKÜRE
Henry Holt 11/16

FRIENDS OF THE KENSINGTON LIBRARY PRESENTS GENERAL LECTURE ON VERDI

A general lecture on the operas of Giuseppe Verdi, with an emphasis on *Il Trovatore* and *Aida,* will be given by Michael Barclay on Thursday, November 5 at the Kensington Library, 61 Arlington Avenue, Kensington. The lecture will begin at 7:30 p.m. and admission is free. For further information, please call (415) 526-3043.

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held at the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. on two Tuesday and ten Monday evenings. Lectures will be given by San Francisco Opera Magazine editor Arthur Kaplan and Opera Education International director Michael Barclay. Series registration is $45; $40 for Piedmont residents. Single tickets are $5.00. For further information call (415) 653-9454 or 658-3679.

WOZZECK
Michael Barclay 10/5

LUCIA
Michael Barclay 10/12

AIDA
Arthur Kaplan 11/2

DIE WALKÜRE
Michael Barclay 11/16

IL TROVATORE
Arthur Kaplan 11/23

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theater in the Veterans' Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call Darralyn Saladino at (415) 931-0266.

WOZZECK
Michael Barclay 10/14

NAPA OPERA LECTURE SERIES

For the ninth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held on Wednesday nights from 7:30 to 9:00 p.m. at St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be $18.00. Individual lectures will be $3.00. For further information, please call Mr. Fly at (707) 224-6162.

CARMEN 10/7
WOZZECK/LE CID 10/14
LUCIA 10/28
AIDA 11/4
DIE WALKÜRE 11/11
IL TROVATORE 11/18

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1981 season will be given by Arthur Kaplan, editor of the San Francisco Opera Magazine; Michael Barclay, director of Opera Education International; and James Keolker, editor of *Opera Companion.* All lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Free parking is available in the schoolyard outside the auditorium. Discount series tickets for all 11 lectures, including Barclay's discography "The 1981 Season on Records," is $45. Individual admission is $5. For further information call (415) 526-5244.

LE CID
Arthur Kaplan 10/7

WOZZECK
Michael Barclay 10/20

LUCIA
Michael Barclay 10/29

AIDA
Arthur Kaplan 11/5

DIE WALKÜRE
Michael Barclay 11/10

IL TROVATORE
Arthur Kaplan 11/16

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Civic Theater, 13777 Fruitvale Ave., Saratoga; November 9 lecture at West Valley College Theater. Series is open to the public at a cost of $3.00 per lecture, $2.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

WOZZECK
Dale Harris 10/23, 10 a.m.

LUCIA
Donald Pippin 10/26, 7:30 p.m.

AIDA
James Keolker 11/6, 10 a.m.

DIE WALKÜRE
Henry Holt 11/19, 7:30 p.m.

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is $15.00; single tickets are available. For further information, please call (415) 941-3890.

WOZZECK
Dale Harris 10/20

LUCIA
Donald Pippin 10/27

DIE WALKÜRE
Henry Holt 11/10

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A ten-week series of introductions to the 1981 San Francisco Opera season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all, free of charge, and will be given on ten consecutive Thursday evenings. All lectures are from 7:00 to 9:15 p.m. beginning on Thursday, September 10, and are located at the City of San Leandro Community Library Auditorium, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

THE MERRY WIDOW 10/1
CARMEN 10/8
LE CID 10/15
WOZZECK 10/22
AIDA 10/29
DIE WALKÜRE 11/5
IL TROVATORE 11/12

BANK OF AMERICA PREVIEW SERIES

Previews will be held at the Bank of America, 555 California St., San Francisco, in the A.P. Giannini Auditorium, at 12:05 p.m. The series is open to the public at no cost. For further information, please call (415) 953-1000.

LE CID 10/8
LUCIA 10/27
AIDA 11/6
IL TROVATORE 11/19

U.C. BERKELEY EXTENSION LECTURE SERIES

Eleven illustrated previews will be given by Jan Popper, professor of music emeritus, UCLA (8/31 to 10/5), and Natalie Limonick, professor of music, USC (10/12-11/16). All previews on Mondays (except Tuesday, 9/8) at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series $65, pre-registration advisable; single previews $7 at the door if space is available. For more information, please call (415) 642-4111.

LE CID 10/5
WOZZECK 10/12
LUCIA 10/19
AIDA 10/26
DIE WALKÜRE 11/9
IL TROVATORE 11/16

ARTISTS

Extra Chorus

Kathy Anderson
Elizabeth Anker
Iris Boudart
Lael Carlson
Teresa Colyer
Lisa Louise Glenister
Theodotia Hartman
Gloria Holmby
Anne Huffington
Liya Kushnirskaya
Marena Lane
Lola Lazzari-Simi
Cecilia MacLaren
Roberta Maxwell
Susan McClelland
Anna McNaughten
Iris Miller
Linda Moody
Susan Sheldrake
Lorice Stevens

Winther Andersen
Mamoru Arimoto
John Beauchamp
Manfred Behrens
Raymond Chavez
Thomas Clark
Angelo Colbasso
David Durrett
Dale Emde
Peter Girardot
John L. Glenister
Edgar C. Harris
David House
Conrad Knipfel
Henry Metlenko
Steven Meyer
Eugene Naham
Stephen Ostrow
Autris Paige
Robert Philip Price
Robert Romanovsky
Kevin Skiles
Micaele Sparacino
James Starkey
James Tipton

Girls Chorus

Elizabeth Ashton
Deidre Atkinson
Malieka Bundy
Anne Coriston
Teresa Davis
Sharon D'Cunha
Samantha Graff
Karla Haeberle
Martha Hicks
Julia Hunt
Ann Huppert
Anna Marie Jegers
Alissa Kingsbury
Rachel Lopez
Jennifer Marshall
Kristin McCarthy
Stefanie Naifeh
Amy Sharp

Boys Chorus

Paul Bemesderfer
Brian Butler
Adam Colety
Jonathan Couchman
Brian Darby
James Datri
John Datri
Geoffrey Dunn
Patrick Egry
Michael Folk
Timothy Genis
George Graham
Kenyan Hopkins
Gary Jones
David Kersnar
Christopher Lev
Ian Luce
David Martin
Eric Marty
Peter McKean
Torin Newsome
Daniel Potasz
Aaron Shapiro
Carl Smith
William Weber

Supernumeraries

Joan Bacharach
Dorothy Baune
Barbara Clifford
Renee De Jarnatt
Diane Graham
Leisha Hartman
Mary Joyce
Leslie Landberg
Jan Moody
Holly Morrison
Barbara Norton
Marianne Petroni
Miriam Preece
Katherine Prongos
Nathalie Rubens
Louise Russo
Ellen Sanchez
Nikki Scofield
Sally Scott
Susie Scott
Stella Tatro
Claudia Waugh
Janet Weil
Susan Weiss
Andrew Alder
Sky Bamford
Steve Bauman
Mike Boehm
Allyn Butcher
Thomas Carlisle
Rudy Cook
Tom Curran
Chas Dargis
Hilbert Duperrior
Allan Ellis
Manoel Feliciano
Robert Flax
Mickey Frettoloso
Lyn Gardella
Dennis Goza
Louis Handler
Colin Harvey
Joe Hay
Phillipe Henry
Michangelo Hernandez
Gary Hill
Mark Huelsmann
Richard Hughes
Donald Jack
Stephen Jacobs
John Janonis
Dean Jones
Julius Karoblis
Ted Langlais
Geoffrey Leland
Gregory Marks
Berri McBride
Larry Millner
Gary Morgret
Paul Newman
Mark Nichol
Tim Perez
Raul Piccardo
Michael Pitkin
Jason Porter
Joel Posner
Gerald Ragan
Paul Ricks
Robert Schmidt
John Schultz
Ronald Sickman
Rick Skarolid
Kent Speirs
Nathaniel Stookey
Barry Tucker
Robert Turner
Joe Willis
Arthur Zigas

Dancers

Peggy Davis
Anne Elizabeth Egan
Carolyn Houser
Marti Kennedy
Kathryn Roszak
Katherine Warner
Peter Childers
Greg Gibble
William Sanner Ramsdell
Pete J. Shoemaker
John Sullivan
Charlie West

Actors

Alan Blumenfeld
Colin Harvey
Abe Kalish
Claudia Siefer

1981 BROADCASTS

Broadcasts of the San Francisco Opera can be heard nationwide on the member stations of National Public Radio and on other selected stations.

All broadcasts Saturdays at 11 A.M. Pacific time, 12 Noon Mountain, 1 P.M. Central, 2 P.M. Eastern. (Certain stations may choose to delay airing of the broadcasts; check local listings for the time in your area.

Produced by the San Francisco Opera in cooperation with NPR member station KQED-FM.

Broadcast production made possible by grants from Chevron USA, Inc., the L.J. and Mary C. Skaggs Foundation of Oakland, California, American President Lines, Ltd. and the Corporation for Public Broadcasting.

10/3 Semiramide
10/10 Manon
10/17 Lady Macbeth of Mtsensk
10/24 The Merry Widow
10/31 Carmen
11/7 Le Cid
11/14 Wozzeck
11/21 Die Walküre
11/28 Il Trovatore

KQED 88.5 FM

All San Francisco Opera Broadcasts begin locally at 11 A.M.
Sunday Morning at the Opera. Recorded operas and interviews with Sedge Thomson, host. 10 A.M. every Sunday.

KPFA 94.1 FM

KPFA Opera Review with Bill Collins, Melvin Jahn and Bob Rose.
September 20, 27;
October 18, 25;
November 22, 29;
December 13; all at 5 P.M.

GUILD PROGRAM

Opera for Young Audiences
LUCIA DI LAMMERMOOR
Donizetti
In Italian
Wednesday, November 4, 1:00 p.m.
Wednesday, November 11, 1:00 p.m.
Thursday, November 19, 1:00 p.m.
Matinee for Senior Citizens
and Disabled Patrons
Friday, November 13, 1 p.m.

Sketch by Emile Bertin for Act IV of *Carmen* in the original production of the opera at the Opéra-Comique in Paris in 1875.

Dialogue vs. Recitative in *Carmen*

Within the last 15 years opera companies around the world have gone back to the original dialogue version of *Carmen,* the only one Bizet knew.

By PATRICK J. SMITH

It used to be relatively simple, in the United States at least. *Carmen* was always seen and heard in its "grand opera" version, with recitatives written after Georges Bizet's death by his friend Ernest Guiraud replacing the spoken dialogue of the original. If you wanted to hear the original — or a close facsimile — you had to go to the Opéra-Comique in Paris.

But lately two factors have changed the picture dramatically. One has been the desire for authenticity in performance of opera — the pressure to arrive at what the composer would have wanted to put on stage were he alive to oversee the production. Ironically, in the case of *Carmen,* this desire to return to the original dialogue version, both here and in England, was contrasted to the situation in France, where the dialogue version was shelved, in 1959, by a grandiose new setting at the Salle Garnier (the Opéra) in the Guiraud recitative version.

The second major event was the publication, in 1964, of an exhaustive new score of *Carmen* by Bärenreiter in Germany, edited by the musicologist Fritz Oeser. Instead of clarifying matters, this score — termed by Bizet scholar Winton Dean "perhaps the most corrupt score of any major masterpiece published in modern times" — rendered the situation immensely more complicated. Recent recordings of *Carmen* by Leonard Bernstein (taken from the current Metropolitan Opera production), Claudio Abbado and Sir Georg Solti all employ differing solutions to the questions posed by Oeser's vexing score (Solti's notes in his London recording give reasons for his choices). The scope of this article only encompasses the question of dialogue *versus* recitative, so that the reader is spared a lengthy consideration of the unholy musicological mess that Oeser created.

Carmen went into rehearsal at the Opéra-Comique in Paris at the beginning of October 1874. From the first, it was realized that this opera would be a radical departure from the usual light musical fare at that house. Already, in its pre-rehearsal phase, the co-director of the Comique, Adolphe de Leuven, an implacable conservative (his father has been one of the reactionary conspirators who assassinated Gustave III of Sweden and was immortalized as "Sam" in Verdi's *Un Ballo in Maschera*), had resigned over what he

considered the scabrous nature of the story. He was particularly incensed by the tawdry way Carmen died. Since the work was difficult (the chorus was called upon to do more acting than it had heretofore been accustomed to, and even had to smoke cigarettes — anathema to singers!), the rehearsals continued, more on than off, all winter, and the theater became a battleground of conflicting opinions among the composer and his librettists, Henri Meilhac and Ludovic Halévy, the impresario Camille du Locle, and the singers. The usual recriminations and threats of resignation swirled about the rehearsals, and gossip about the arguments leaked out to arouse the musical factions in Paris, notably those who favored the "French" way of music, exemplified by the Comique scores of Auber, Thomas and Boieldieu, and those favoring "Wagnerism." The shame surrounding the defeat, four years earlier, of France by Prussia and her allies only exacerbated this beside-the-point debate — in those fevered days even the purely French scores of Bizet and of Offenbach were considered tainted by fogs from the Rhine.

Carmen has often been called the first _verismo_ opera.

Bizet was increasingly exhausted by these contretemps, all the more so since he was constitutionally not strong. He suffered most of his short life from a variety of ills traceable, it is now thought, to a congenital heart defect. *Carmen* was finally given its premiere on March 3, 1875, and was received with extreme disfavor in most quarters because of the daring story, its supposed lack of melody and, from one side, polemics on its Wagnerian tendencies and, from the other, polemics on its insufficient understanding of The Music of the Future. Although the management continued to perform the work to half-empty houses (and those papered), the consensus was that *Carmen* was a failure. Certainly the worn-out composer felt it to be.

Bizet's health continued to deteriorate in the months after the premiere. On June 2 he signed a contract to have the opera produced in Vienna. On June 3 he died. The suddenness of his death perked up box office receipts for a while, but *Carmen* soon disappeared from Paris, not to be revived until 1883. On October 23, 1875, it was given in Vienna, with a mixture of dialogue and recitatives written by Guiraud to a shortened text by Halévy, and this production was the basis for the international fame of the opera.

Georges Bizet (1838-1875).

Ernest Guiraud (1837-1892).

Thus, the dialogue version of *Carmen* given in Paris in March was the only one Bizet either saw or approved of. If the Guiraud recitatives, in Winton Dean's words, "committed no solecisms," they do, as he says, distort the opera.

Opera in France has always been closer to spoken stage drama than, say, in Italy. The idea of dramatic consistency has always been important to the French, and even such extravagant "Grand Opera" works as those written to the librettos of Eugène Scribe boasted a degree of cohesion. In the Opéra-Comique the spoken dialogue was used for two purposes: to develop and expand characters beyond their presentation in the sung portions, and to prepare for and explain whatever plot elements occurred.

Carmen, more than any other French opera of its time, depended upon this dialogue format, for a major share of its novelty lay in its "naturalistic" qualities — indeed, it has often since been termed the first *verismo* opera. Bizet's music, powerful as it is both in melodic inspiration and dramatic acuteness, is nowhere as musically daring as the Meilhac and Halévy libretto, which, especially in the dialogue portions, drew extensively on Prosper Mérimée's novella. Since Mérimée's work was considered tawdry and shocking by bourgeois Paris, and since the Opéra-Comique had long been a pillar of that stuffy community (it was a popular site for social gatherings), the audacity of Bizet's work can be imagined. Such scenes as a blatant onstage seduction were calculated to ruffle crinolines.

When the dialogue was replaced by recitative, however, some of the cutting edge of the story was blunted, and the various characters could exist behind the music — that is, less as Carmen, Don José, Micaëla and Escamillo than as mezzo-soprano, tenor, soprano and baritone, while lesser characters such as Zuniga, Moralès, Frasquita and Dancaïro all became voices in ensembles.

The two functions of the dialogue — explanation of plot and character development — can be enumerated in examples. In the Guiraud recitatives in the first act, Zuniga, the lieutenant of the guard, says to José: "Isn't it here, in this big building, that the cigarette girls work?" — a curious question from someone who has presumably been around Seville a while. But the dialogue version clarifies Zuniga's question. He says: "I've only been with the regiment for two days and I've never been in Seville. What is that big building?"

Similarily, in the third act of the recitative version, Micaëla is shown coming to the rocky pass where the smugglers are located. She follows a guide, who leaves without a word. This sets up her big aria but leaves one to question why a sweet young thing would brave such a trip, except to sing a hit tune and engineer José's departure. The dialogue with her guide depicts a much stronger Micaëla than the one who sings "Je dis que rien ne m'épouvante" — in fact a character stronger than her guide, whose only intent is to depart as soon as possible, even if it means leaving her alone. When Escamillo appears, the dialogue makes it clear that he was not simply wandering about in the mountains and somehow happened on the smugglers — he was rounding up wild bulls for

the *corrida*, he says (with the strong implication that he was bull hunting in an area where Carmen might be found). These small points are indicative of the French process by which dialogue aids the unfolding of the story. They are ones that other composers, Verdi in particular, felt were not as important as the revelation of character through music.

Similarily, the characters themselves are seen more fully through the dialogue. José's early speech to Zuniga is dramatically justified because he has just met the man, but it also tells us something of his background and character:

> Zuniga: "You are from Navarre?"
> José: "And from a Christian family. Don José Lizzarabengoa, that's my name. My family wanted me to go into the church, and I studied for it. But I got little out of it: I preferred playing ball. One day after I had won, a guy from Alava picked a fight with me. I won, but it forced me to leave the area. I became a soldier. My father had died: my mother followed me and settled 10 leagues from Seville with little Micaëla, an orphan girl whom my mother befriended and who didn't want to be separated from her."

Adolphe de Leuven and Camille du Locle, co-directors of the Opéra-Comique at the time *Carmen* went into rehearsal.

Not the least information that we are given in this speech is that José has done something extreme enough to have been forced to leave his native land and to enlist as a soldier. Thus, the innate violent streak in his character is brought out from the start.

Mérimée's novella, of course, is much fuller in explanation, but Bizet and his librettists carried over a great deal of it in the dialogue and even in the text for the music. The minor characters come vividly to life in the dialogue, and the elements of Carmen's charac-

Ludovic Halévy and Henri Meilhac, co-librettists of *Carmen*.

ter — her humor, her iron resolve — are highlighted.

It is important to realize that, although the dialogue does flesh out the characters and does explain some of the details left vague in the Guiraud recitatives, it was never meant by Bizet or his librettists as the center of the dramatic action. The major dramatic moments in the opera are in the music — e.g., the confrontations between Carmen and José in Acts I and II, the card scene of Act III and the final duet of the opera, which is certainly among the greatest extended dramatic moments ever written. Bizet's absolute sureness of dramatic touch is nowhere better expressed than in the portion of the Act II quintet when Carmen, forced by her colleagues to give a reason for not wanting to join them, sings, shyly, *piano*, the tempo marked *un peu plus lent*, "Je suis amoureuse," with the grace notes on the final word giving the emotion a fillip of insouciance and dreaminess that is both appropriate and touching.

The dialogue, interspersed among the musical numbers, restores the immediacy of the story itself while keeping the focus on the characters — vital in this work, where the very abundance of musical inspiration threatens to keep everyone humming the tunes rather than living with the protagonists. In addition, Bizet's use of *mélodrame* — that is, spoken dialogue over a musical accompaniment — long a feature of French opera, is extremely effective dramatically, as it binds together both the spoken words and the music.

For all these reasons, Dean is correct to term the restoration of the dia-

logue "an artistic necessity." Yet, in reaching this conclusion, let us look at the practical side.

One reason to perform the dialogue version is that it was the only one Bizet knew; another is that it gives us a fuller picture of the story and characters. The second reason, however, must be considered in light of two factors. First, the dialogue is usually spoken in French, and secondly, all too often it is presented cut down from its full version. Thus, to an English-speaking audience, the greatest asset of the dialogue is blunted, since much of the information it gives will be lost to those in the audience who do not speak French. Those who do are often confronted, in the mouths of a non-French cast, with a variety of unauthentic pronunciations usually less obtrusive in the recitative version.

The full version of the dialogue is not much longer than the usual cut versions, but the cuts damage the information given. For instance, the full version of the letter from José's mother to her son gives us a fine picture of her, her fears and her wishes, along with the statement of her hope that José will marry Micaëla. José's anguish lies in his strong sense of duty to his mother and to his career, both of which are undermined by his passion for Carmen. The wrenching decision to leave the smugglers at the end of Act III because his mother is very ill can be better understood if we have a full idea of his feelings for her.

The problems surrounding *Carmen* — both dialogue *versus* recitative and those created by the Oeser edition — were the subject of a day-long colloquium at Carnegie Recital Hall in

New York in November 1979. Musicologists Lesley Wright and Philip Gossett, critics Andrew Porter, David Hamilton and Conrad L. Osborne, conductor James Levine and conductor/stage director Sarah Caldwell discussed the myriad points raised by the versions of *Carmen*.

One area of discussion had to do with Bizet's own intentions regarding the opera's future. Since Bizet signed the contract with the Vienna opera the day before he died, he realized that in subsequent performances the opera would have to be presented in a version altered from the original, with less dialogue and with recitatives. He also mentioned this in a letter to a friend. The certainty, however, is that Bizet himself would have recast the work, and his solutions would have been different from the naturally more cautious ones made by Halévy and Guiraud after Bizet's death. As Lesley Wright observed, the score as it exists has an abundance of pianissimo openings and closings of the separate musical pieces, which is a particularly effective way of making the transition from

The dialogue restores the immediacy of the story.

music to dialogue. Had Bizet written the recitatives, he might well have altered these beginnings and endings to produce a more cohesive version of the opera.

Although the panel agreed that the dialogue version of *Carmen* was to be preferred, a practical caveat was best stated by Osborne: ". . . I don't believe there is any such thing as an absolutely better version of this piece. I think the Met is quite justified, for instance, in going back to the recitatives, because I think that is probably the way the company does it best . . . particularly in terms of the long-standing repertory problem, with singers coming in and out, and all the difficulties there are inherent in keeping that kind of piece rehearsed and completely presented in a dialogue version in an enormous house. . . . I would much rather see the Guiraud, which I think is a good opera, than see — even with all my preferences for the dialogue — the dialogue ineffectively presented or inadequately rehearsed."

Or, as Porter put it: "So it's the same boring answer to every question you bring up: it all depends how well it's done." ■

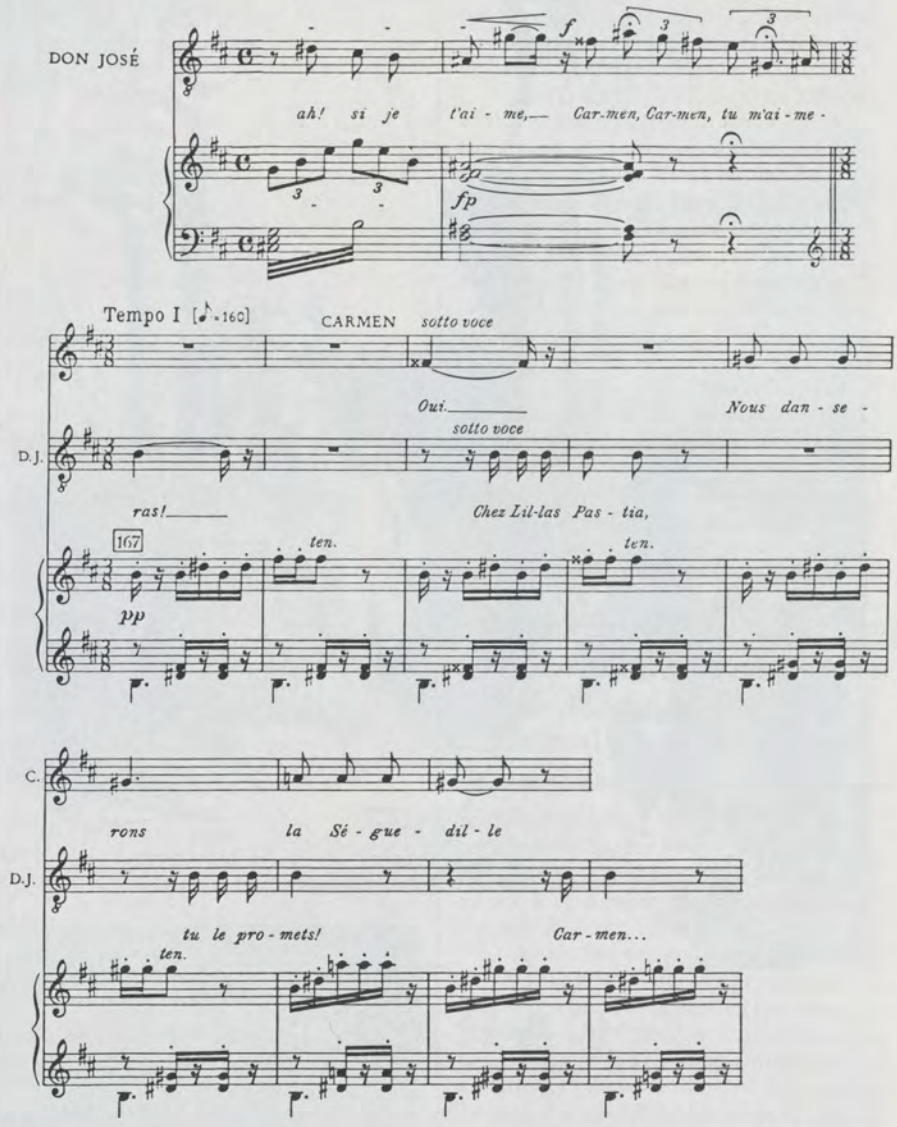
PATRICK J. SMITH is the author of *The Tenth Muse, A Historical Study of the Opera Libretto,* and is New York music correspondent for the London *Times* and for *Opera.*

Poster for the 1875 production of *Carmen*.

The Opéra-Comique in Paris where *Carmen* had its premiere on March 3, 1875.

Form and Substance in *Carmen*

continued from p. 40



The musical quotation begins with José's outburst, and after the return to triple meter comes the "duo" passage of this number, alternating phrases that briefly overlap. Carmen's "Oui!" on the harmonically unanticipated note of F double-sharp speaks volumes, as does the contrast between the chromatic movement of Carmen's phrases and the repeated monotone B of the hypnotized José. This passage is lightly orchestrated: the flute plays the melody and the accompaniment figure is shared by sustained horn and two staccato bassoons. The overall musical structure of the *Séguidille* could be described as a,b,c,a^1,d,a^2,d^1,b,a. At the return to triple meter in the quoted passage we have the next to the last section (b); and we notice this number ends with the first two episodes (a,b) presented in reverse order (b,a) — a musical structure that reinforces the reversal of the dramatic situation.

We have seen from the Toreador Song and its final ironic appearance that the contrasting ideas of love and death recur throughout *Carmen*; nowhere is this found more explicitly than in Carmen's Card Song in Act III. Another pair of constrasting ideas that keep coming back in the opera are those of freedom and imprisonment. In Act II, when Carmen seeks to persuade José to join her in smuggling,

At the end of the *Séguidille*, José has become Carmen's prisoner.

she tells him that liberty is "surtout la chose enivrante" (the one truly intoxicating thing). It is no idle symbolism that José gives up his freedom to win Carmen when he allows her to escape at the end of Act I, knowing he must go to prison for it. Ironically, he cele-

brates his regained freedom by becoming a deserter and an outlaw, but the liberty Carmen described as so intoxicating turns out for José to make him more miserable and more dependent than he had conceived possible. His last gesture in the opera is to renounce his freedom forever. "Vous pouvez m'arrêter!" (You can arrest me!)

In the Flower Song in Act II, José describes the month he spent in jail, thinking obsessively of Carmen and finding that whatever cause he might have had to hate her has no persuasive force for him compared to the love he feels for her. This aria seems such an inevitable expression of José's torment *cum* rapture that is comes rather as a shock to discover that Bizet first conceived this melody as a baritone aria for an opera that he worked on in 1870-71 on the subject of *Grisélidis* to a libretto by Sardou, a work that was left incomplete because of the difficulties in Paris following the Franco-Prussian War. There is a page of manuscript among the sketches that survive from the *Grisélidis* project that shows the melodic line and text and, on a second stave, a shorthand indication of proposed harmony. This page shows the opening phrases of the Flower Song in the key of C, instead of the D flat of the later tenor version.

Constrasting ideas of love and death recur throughout *Carmen*.

Some of the succeeding phrases share the same contours as in its later form. Not surprisingly, however, the ending is quite different.

The Flower Song is not a separate number in Bizet's scheme, as are the Toreador Song and the "Chanson et duo" or *Séguidille*. It is one episode in the long scene between Carmen and José that Bizet has called "Duo," although the voices only occasionally are heard together. Unlike the other arias we have discussed with their clear-cut formal designs, the Flower Song advances without the usual structural ingredients so that it seems like the spontaneous outflow of sincere emotion. It may well have been the formal freedom of the Flower Song that some of the early critics of *Carmen* had in mind when they labeled Bizet's score "Wagnerian," because the aria is in some ways like the "endless melody" that had been derided in Paris at the time of the fiasco of *Tannhäuser* at the Opéra in 1861.

The Flower Song is introduced by the "fate" motive on the English horn, against a string tremolo. The first phrases of the aria are accompanied by rhythmic pulsation from the woodwinds combined with sustained notes

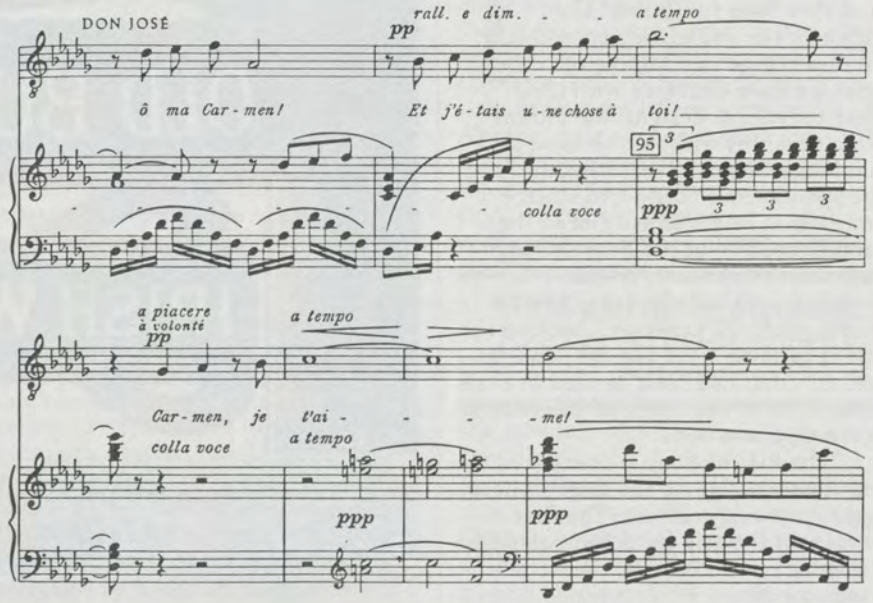
CAROLYN MASON JONES PHOTO

Regina Resnik as Carmen seduces Richard Martell as Don José to the strains of the *Séguidille* in the 1964 production.

from the cellos, an inconspicuous accompaniment that allows the sincerity of José's declamation to emerge clearly. As the emotional intensity rises, the accompaniment becomes more intense and adds countermelodies to the vocal line. The dynamic climax of the aria occurs at the words "te revoir" (to see you again), but the last section of the aria, built upon a descending sequence of phrases, lowers the dynamic level without any loss of intensity. The final phrases, marked *pianissimo,* confront the singer of the role with a considerable challenge.

Bizet first conceived the Flower Song as a baritone aria in another opera.

The next to the last phrase with its scalar ascent to the high B flat is consistent with the vocal traditions extant at the Opéra-Comique in the 1870s, where the use of *la voix-mixte* (high notes produced in a mixture of head and chest resonance, a sort of semifalsetto) was countenanced, but the delicacy and intimacy of this effect is diminished in large auditoriums. The general result today is that Bizet's dynamic instructions for this phrase are ignored and the singer concentrates more on the production of vocal effect than in communicating dramatic truth. The final phrase of the Flower Song is also an ascending scalar passage, but the penultimate note — the sustained C leading to the resolution on the tonic of D flat — is accompanied by three chords in a remote key.



ROBERT CAHEN PHOTO

Jon Vickers as Don José singing the Flower Song in the 1966 production of *Carmen.*

The English critic Ernest Newman, for one, has taken exception to the way this phrase is harmonized:

> The curious brief evasion by the orchestra (the high woodwind) of the key of D flat not only makes any departure from the pitch on the tenor's part all too evident, but even today [it] has an air of calculated oddity. To the ears of the Opéra-Comique audience of 1875 it must have been a puzzle and a trial.

José pours out the pain of his internal struggle.

It seems to me that there is a distinct possibility that Bizet intended this unexpected modulation more for psychological than musical effect. In the course of the Flower Song, José has poured out the pain of his internal struggle: he would curse the memory of Carmen while he was in prison and then he would accuse himself of blasphemy; and it seems that the contrary pull of the harmony illustrates in musical terms this conflict. When the note moves to the tonic D flat, we feel the irresistible gravitational force that Carmen exerts, and this impression is further strengthened by the orchestral postlude that echoes the opening phrase of the aria, reminding us of the perfume of the flower. ■

WILLIAM ASHBROOK is the author of *Donizetti* and *The Operas of Puccini* and is readying a book on Arrigo Boito.

Prosper Mérimée:

continued from p. 34

Valentine Delessert, with whom Mérimée began a love affair in 1836, in a portrait by Vernet.

"Love never afforded him whole-hearted bliss when it was required," wrote A.W. Raitt, "but it caused him unspeakable pain when it was thwarted."

Early in 1869 his heart became affected, and by spring the press was reporting his death. "If I weren't a skeptic," he told Turgenev, "I'd be

Mérimée discerned the mixture of humanity and bestiality in man.

believing it myself." Suffering badly, he nevertheless worked on a biography of Cervantes and maintained a voluminous correspondence which ultimately amounted to 5,000 letters.

A year later war between France and Prussia broke out. By September, Napoléon III was a prisoner, the Empire overthrown and Eugénie fled

The Countess de Montijo, with daughters Paca and Eugenia (kneeling), who later became the Empress Eugénie, wife of Napoléon III.

to England. "France is dying," Mérimée mourned; "I want to die with her."

His wish was granted. On September 23 at 9 P.M., after a card game of patience with Emma, he said to her, "Goodnight now; I want to go to sleep." A while later, she looked in to find him on his side, dead. He left Fanny 365,000 francs.

Nine years passed and Fanny died. When her sister and a friend went through her papers, one letter brought an exclamation from Emma: "I thought so but I was never sure!" She burned the letter but her friend had noted its contents. It read:

> In my heart and soul, in my body, you are everything, my beloved Fanny. Now you are mine and I am yours forever. I swore it to you yesterday and I say it again: I love you, I adore you for life.

It was from Mérimée, undated, undoubtedly written shortly after the Lagden sisters arrived in Paris.

Fanny was buried in the Cannes cemetery in a common grave with Mérimée, fitting for the man who spent his entire existence in search of a faithful love. He might also have shared with Fanny an epitaph: "Through closed lips no fly can pass." A Romany proverb, the words concluded Mérimée's novella, *Carmen.* ■

BARRY HYAMS is the author of *Hirshorn: Medici from Brooklyn,* E.P. Dutton's biography of the late Joseph Hirshorn.

BOX HOLDERS

REGULAR SUBSCRIPTION SERIES

A

Mr. & Mrs. Kurt Herbert Adler

B

Mr. & Mrs. A. Adrian Gruhn
Mr. & Mrs. John F. Merriam
Mrs. Jacob Gould Schurman, III

C

Carol Bettilyon
Mr. & Mrs. Burlington Carlisle
Mrs. William Knox Holt
Mr. & Mrs. Ernest O. McCormick

D

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

E

Mr. & Mrs. Gordon Getty
Mrs. Rudolph Light
James D. Robertson
Mr. & Mrs. John E. Sells

F

Mr. & Mrs. Robert Folger Miller
Mrs. Robert Watt Miller

G

Mr. & Mrs. Otto N. Miller
Dr. & Mrs. Ernst H. Plesset
Mr. & Mrs. Brooks Walker
Mr. Brooks Walker, Jr.

H

Mrs. Angelina Genaro Alioto
Mr. & Mrs. Harry deWildt
Mr. & Mrs. William Henshaw
Mrs. Felix McGinnis

J

Mrs. Donald P. Black
Mr. & Mrs. Joachim Bechtle
Mrs. I.W. Hellman
Dr. Joseph Mauritzen
Mr. & Mrs. John P. Renshaw

K

Mr. & Mrs. Edward F. Kaiser
Mr. & Mrs. Edmund W. Littlefield

L

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

M

Mrs. Delia Fleishhacker Ehrlich
Mrs. Mortimer Fleishhacker
Mr. & Mrs. Mortimer Fleishhacker, III
Mr. & Mrs. David Fleishhacker

N

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

BOX HOLDERS

O

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

P

Mr. & Mrs. Reuben W. Hills, III
Mrs. Carlos J. Maas
Mrs. Muriel McKevitt Sonne
Mr. & Mrs. Rodney E. Willoughby

Q

Mr. & Mrs. Ray Dolby
Cyril Magnin
Mr. & Mrs. Walter Newman
Mr. & Mrs. Ronald B. Simpkins

R

Mr. & Mrs. Ransom M. Cook
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Jaquelin H. Hume
Mr. & Mrs. John S. Logan

S

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

T

Mr. & Mrs. John B. Cella, II
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
Mrs. Augustus Taylor

X

Mrs. Ebe Cella Turner
Mrs. Lloyd Yoder

Y

Mr. & Mrs. Robert G. 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.

SERVICES

Bus Service

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

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

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

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

Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission. Anyone desiring a taxi at other times of the evening may use the direct telephone line at the Taxi Entrance to summon a cab.

Food Service

The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage entrance.

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

Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergency contact only during performances. Before the performance, patrons anticipating possible contact should leave their seat number at the Nurse's Station in the lower lounge, where the emergency telephone is located.

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.

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. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

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. Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Veterans' Memorial Building take place as follows:

Mondays, 10 a.m. to 2:30 p.m. $3.00
Tours last one hour. Rendezvous at the Box Office entrance of Louise M. Davies Symphony Hall; Van Ness & Grove, S.F.

Meet at North Stage Door of Opera House for admission to main floor Opera guild office.

Tours are given by the PAC Tour Group. For further information, please call (415) 552-8338.

Watch That Watch

Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER

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

The Honorable Dianne Feinstein
Mayor, City and County of San Francisco

TRUSTEES

Claude M. Jarman, Jr.
President
Fred Campagnoli
Vice President
Alan D. Becker
Mrs. Joseph D. Cuneo
Mrs. Walter A. Haas, Jr.
Sam K. Harrison
Thomas E. Horn
Krikor G. Krouzian
Mrs. John Ward Mailliard III
Gina Moscone
Oscar M. Preston
George G. Matson
Managing Director
Thelma Shelley
Assistant Managing Director

OPERA GUILD

Mrs. Bruce K. Denebeim
President
Mrs. G. Christian Meyer III
Vice President-Administration
Mr. George H. Warfel
Vice President-Chapters
Mrs. B. Borroughs Slater
Vice President-Education
Mrs. James J. Ludwig
Vice President-Fund Raising
Mrs. Harvie M. Merrill IV
Secretary
Dr. David L. Kest
Treasurer
Mrs. Thomas K. Fawcett
Member-at-Large

Allen M. Hillebrandt
Executive Director

Barbara McClure
Vivien Baldwin
Staff Assistants

ANNUAL SUPPORTERS

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are insuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of $250 or more, singly or in combination, were made to the Opera's various giving programs from the latter part of 1980 through September, 1, 1981. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

Public Support

California Arts Council
National Endowment for the Arts
San Francisco Hotel Tax Fund

MEDICI CIRCLE

Chevron U.S.A.
Mr. & Mrs. Gordon P. Getty
The William & Flora Hewlett Foundation
The James Irvine Foundation
Cyril Magnin
The Andrew W. Mellon Foundation
Metropolitan Life Insurance Company
James D. Robertson
The San Francisco Foundation
San Francisco Opera Guild
Santa Fe Industries
Carol Buck Sells Foundation
The L.J. & Mary C. Skaggs Foundation

GOLD CIRCLE
$25,000 AND ABOVE

Mr. & Mrs. Reid W. Dennis
William Randolph Hearst Foundation
Charles E. Merrill Trust
Saks Fifth Avenue
Mr. & Mrs. Gene Steil
Frank M. Tack

SILVER CIRCLE
$10,000-$24,999

Atlantic Richfield Foundation
BankAmerica Foundation
Mr. & Mrs. Werner Erhard
Espresso Industries of North America
Eureka Federal Savings & Loan
Exxon Corporation
Mrs. Edward T. Harrison
The William G. Irwin Charity Foundation
Mr. & Mrs. Edmund Wattis Littlefield
Louis R. Lurie Foundation
Mrs. James K. McWilliams
Mrs. Edgar N. Meakin
Mrs. Marian Miller
Robert McAlpin Moore
Pacific Gas & Electric Company
Mrs. William P. Roth
Shaklee Corporation
Southern Pacific Transportation Company
Mrs. Paul H. Vincilione
Wells Fargo Foundation
Alfred S. Wilsey

Business Support

BENEFACTORS
$5,000 AND ABOVE

Bechtel Foundation
Crown Zellerbach Foundation
The Fairmont Hotel
Fireman's Fund American Foundation
Foremost-McKesson, Inc.
Hambrecht & Quist
Hewlett Packard Corporation
International Business Machines Corporation
Levi Strauss Foundation
Marathon Realties, Inc.
Pacific Lighting Corporation
Retail Merchants Association of San Francisco
The Stanford Court
Transamerica Corporation

SPONSORS
$2,500-$4,999

Arthur Andersen & Company
Butterfield & Butterfield
Ralph Cicurel Ticket Agency
Crocker National Bank Foundation
Del Monte Corporation
Di Giorgio Foundation
Esherick Homsey Dodge and Davis
Fink & Schindler Co.
Fluor Mining & Metals, Inc.
Genstar, Ltd.
Lillick, McHose & Charles
Macy's of California
Matson Navigation Company
Potlatch Corporation
Plant Builders Inc.
Salomon Brothers Foundation
Sante Fe Industries Foundation
Syska & Hennessey
Teledyne Charitable Trust Foundation
Neil Thrams Ticket Agency
Michael Vanderbyl Designs

SUSTAINING PATRONS
$1,000-$2,499

Alumax Incorporated
American Airlines
Amfac Foundation
Arcata National Corporation
Bay View Federal Savings & Loan
California and Hawaiian Sugar Company
California Casualty Insurance Group
California Federal Savings & Loan Association
California First Bank
Canadian Opera Company
Citibank
Clorox Company
Coldwell Banker & Co.
Consolidated Freightways, Inc.
Cooley, Godward, Castro, Huddleson & Tatum
Daon Corporation
Deloitte Haskins & Sells
Christine Donna
The Gap Stores, Inc.
Max Garcia & Associates
Golden Grain Macaroni
Hibernia Bank
Industrial Indemnity Foundation
Interocean Steamship Corporation
KKHI Radio
La Remise du Soleil
La Ville du Soleil
Marine Chartering Company, Inc.
Orrick, Herrington & Sutcliffe, A Professional Corporation
Peat, Marwick, Mitchell & Co.
Price Waterhouse & Co.
Safeway Stores, Inc.
Scenic Hyway Tours, Inc.
Charles Schwab & Co., Inc.
Security Pacific National Bank
Semans Moulding Co., Inc.
Shell Oil Companies Foundation
Shreve & Co.
Softmaster, Inc.
Stauffer Chemical Company
Sumitomo Bank
Syntex Corporation
Tiffany & Co.
Union Bank
Union Oil Company of California Foundation
United Airlines Foundation
United California Bank
U.S. Leasing International, Inc.
United States Steel Foundation, Inc.
United Vintners, Inc.
Univar Foundation
Utah International, Inc.
Western Electric Fund
Arthur Young & Company

SUPPORTING PATRONS
$500-$999

Avondale Mills
Bank of the Orient
Bank of the West
California Printing Co., Inc.
Consulting Intern Medical Group

Corsale Violin Shop
The Cutter Foundation
Dandelion
Determined Productions, Inc.
Dow Chemical
Dreyers Grand Ice Cream
Evans Pacific Corporation Realtor
Foote, Cone, Belding/Honig
Fritzi of California
General Steamship Corporation
Golden State Sanwa Bank
Great Western Savings & Loan
The Grubb Company
Johnson & Higgins
kron chocolatier
Marsh & McLennan, Inc.
William M. Mercer, Inc.
Morgan & Brody Reproductions, Inc.
National Business Factors
Plant Brothers Corporation
Sherman Clay & Co.
Stanley & Wing
Trader Vic's
Trans Union Financial Corporation

PATRONS
$250-$499

Agraria
The Allstate Foundation
Antoinette's, Inc.
Bonanza Inn
James Bowman Associates
B.P. Pipelines, Inc.
Breslaw & Orben Enterprises
Canamex Commodity Corporation
Clos Du Val Winery Co., Ltd.
Damon Raike & Company
Dodge & Cox
D.S.J. Associates
Floordesigns, Inc.
John Forbes & Company
Frame of Mind, Inc.
General Electric Co.
The Grubb Company
Robert Half, Inc.
Hotel Casa Loma
Hoya Optics USA, Inc.
Fred S. James & Co.
Langer Mortgage & Investment Company
Lloyds Bank of California
MacCready & Gutman Insurance Services, Inc.
Marin Medical Group
Marquis Associates
Paul Masson, Inc.
Russell Miller, Inc.
Moceri Public Relations
Murdock Travel, Inc.
James H. Oury Medical Corporation
Pellegrini Brothers
Perini Corporation
William D. Podesto & Associates
Rutherford & Chekene
San Francisco Federal Savings & Loan
Shasta Beverages, Inc.
Sherrill/Marino Associates
Softener Supply, Inc.
Soko Hardware
Swiss Bank Corporation
Woodwind & Brass Workshop

ANNUAL SUPPORTERS

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

BankAmerica Foundation
Carter Hawley Hale Stores
Caterpillar Tractor Co.
Citibank
Deluxe Check Printing Foundation
Digital Equipment Corporation
The Equitable Life Assurance Society of the United States
Fireman's Fund American Foundation
International Minerals & Chemical Corporation
Johnson & Higgins
Mobil Foundation, Inc.
The Quaker Oats Foundation
Shaklee Corporation
Textron, Inc.
Transamerica Corporation
The United Parcel Service Foundation
United Technologies Corporation
Westinghouse Electric Fund
Xerox Foundation

RAFFLE PRIZE DONORS

Air Canada
Alaska Airlines
Almaden Vineyards
Alta Mira Hotel
Amelios
American Tourister, Inc.
Atari
Avalon Hill Game Co.
Barra of Italy
Bayview Federal Savings and Loan
Beaulieu Vineyards
Best Western Mardi Gras Inn
Blue Fox Restaurant
Braunstein Gallery
Britex
Bullock and Jones
C and C China Express
CAAC-National Airlines Peoples Republic of China
Cable Car Clothiers
California Culinary Academy
Caravansary
Carl's Pastry Shop
Carter's Jewelers
John Chatburn
Chevron USA
Circle Gallery, Ltd.
Circus Circus Hotel/Casino
The Cliff House
The Claremont Resort Hotel
Clos du Val Wine Company
Cloud's Cal-Neva Hotel & Casino
Cost Plus Imports
Cottage Bookshop
Courreges
Daiwa Corporation
Delta Steamship Lines
Dolby Labs
E. and J. Gallo Winery
Elizabeth Arden Salon
Empress of China Restaurant
Ernie's Restaurant
Exploration Holidays and Cruises
Fairmont Hotel
Four Seasons Clift Hotel
Adolph Gasser, Inc.
General Electric
Gilbert and Clarke Stationer
Georgina Acosta, Inc.
The Glass Gallery
Goldberry
Golden Nugget Gambling Hall and Rooming House
Mr. & Mrs. A. Gruhn
Gumps
Harvey's Resort Hotel
Hayes Street Grill
Health Kicks Unlimited
Henri's Room
Holiday Inns
House of Prime Rib
Hyatt on Union Square
Inglenook Vineyards
I. Magnin
Jack Tar Hotel
Jacks Restaurant
Jackson Travel/KKHI Opera Tours
Jax
Jeanne-Marc
Jungle Gems
Just Desserts
Koret of California
LaBelle Salon
La Quinta Hotel Resort
Laykin et Cie
Legg's
Lehr's Greenhouse
Livingston's
The Lodge at Pebble Beach
London Records
L'Orangerie
MacArthur Park Restaurant
Gloria Marshall
Maison Mendessolle
Mark Hopkins Hotel
Maxwell Galleries
Maxwell's Plum
Miller Galleries
Mister Lee
Modesto Lanzone
Robert Mondavi Winery
Moreau Chocolates, Inc.
Narsai's Restaurant
Neptune's Palace
Norwegian American Cruises
Ira Nowinski
Opera Education International
Original Joe's
The Owl Gallery
Paperworld
Pasquale Iannetti Art Gallery
Pierre Deux
PAL - Philippines Airlines
Philippine Tourism Authority
Ristorante Ciao
Ristorante Orsi
Royal Viking Lines
Rusty Scupper Restaurant
Rutherford Hill Winery
S. Christian of Copenhagen
Sam's Grill
San Francisco Bay Gourmet
San Francosco Tennis Club
Saks 5th Avenue
Gordon Salter
Sarah Coventry
Schroeder's Restaurant
Scoma's
Scott's Seafood Grill and Bar
Joseph E. Seagram and Sons
Shaklee Corporation
Sidney Mobell Fine Jewelry
Sir Frances Drake Hotel
Sitmar Cruises
Squaw Valley USA
Squirrel's Nest
St. Francis Hotel
The Store
Levi Strauss and Co.
Stroheim and Romann
Studio of Alec Stern
Sue Trading
Summit House
Swanson Art Galleries
Vinformation
Vorpal Gallery
TWA
Seimer and Hand Travel
Tiffany and Company
Tower Records
Tom Wing and Sons
Trader Vic's
UTL Holiday Tours
Victoria Station
Washington Square Bar and Grill
Whispers
Williams-Sonoma

Individual and Foundation Support

BENEFACTORS $5,000-$9,999

Anonymous
Carol A. Bettilyon
The John M. Bryan Family Foundation
Mrs. Henry Cartan
Mr. & Mrs. John B. Cella, II
The Compton Foundation, Inc.
Mr. & Mrs. Oswald E. Cooper
The Malcolm Cravens Foundation
The Louise M. Davies Foundation
Mr. & Mrs. Harry De Wildt
Dr. Margot Green
George Lauder Greenway*
The Walter & Elise Haas Fund
Jacqueline & Peter Hoefer
Mr. & Mrs. Robert G. Holmes
Mrs. Em Eccles Jones
Mr. & Mrs. Edgar F. Kaiser
Veola S. Kerr
Mr. & Mrs. John R. Kiely
P & C Lacelaw Trust
Mr. & Mrs. Robert C. Leefeldt
Cyril Magnin
The Atholl McBean Foundation
Mr. & Mrs. John C. McGuire
Mrs. Robert Watt Miller
Mr. & Mrs. H. Morgan Noble
Bernard Osher
The David & Lucile Packard Foundation
Mrs. John P. Renshaw
Arthur Rock
Madeleine Haas Russell
Mrs. Donald R. Scutchfield
Mrs. Muriel McKevitt Sonné
Mrs. Paul L. Wattis
The Paul L. & Phyllis C. Wattis Foundation
Ted & Lillian Williams
Mr. & Mrs. Rodney E. Willoughby
Mrs. Lloyd Yoder
Marshall Young

SPONSOR
$2,500-$4,999

Mr. & Mrs. Richard Bastoni
Mr. & Mrs. Ernest A. Benesch
Carole B. Berg
Mr. & Mrs. Don A. Chan
Mr. & Mrs. A.W. Clausen
Mr. & Mrs. Ransom M. Cook
Mr. & Mrs. Warren J. Coughlin
Mr. & Mrs. Robert Di Giorgio
Mr. & Mrs. Ray Dolby
Dewey Donnell
Mr. & Mrs. Rudolph Driscoll
The Fenton Foundation, Inc.
Mr. & Mrs. A. Barlow Ferguson
Mrs. Mortimer Fleishhacker
Mr. & Mrs. R. Gwin Follis
Tully M. Friedman
Mr. & Mrs. William W. Godward
Mr. & Mrs. Douglas W. Grigg
Mrs. Walter A. Haas, Sr.
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. William G. Henshaw
Mr. & Mrs. William R. Hewlett
Mr. & Mrs. Thomas Carr Howe
Mr. & Mrs. Vernon Lambertsen
Mr. & Mrs. Richard P. Lieberman
Mrs. Rudolph Light
Dr. Joseph Mauritzen
J. Patterson McBaine
Mrs. Gregor C. Merrill
Sadie Meyer & Louis Cohn Foundation
Mr. & Mrs. Richard K. Miller
Judge & Mrs. William H. Orrick, Jr.
Mrs. George Pope
Mr. & Mrs. Paul Sack
San Jose Opera Guild
James H. Schwabacher, Jr.
Mr. & Mrs. John E. Sells
Mr. & Mrs. Ronald B. Simpkins
Mrs. Augustus Taylor
Mrs. Nion Tucker
Mr. & Mrs. Brooks Walker, Sr.
Dr. Alejandro Zaffaroni
John & Cary Zellerbach

SUSTAINING PATRONS
$1,000-$2,499

Francis John Adinolfi
Dr. & Mrs. John Alden
Mrs. Angelina Genaro Alioto
Mr. & Mrs. Robert D. Allen
Dr. & Mrs. David F. Altman
Joram Altman
Mr. & Mrs. Thomas Andersen
Mr. & Mrs. Adolphus Andrews, Jr.
Mr. & Mrs. Richard F. Angotti
Anonymous
Fanny H. Arnold
Dr. & Mrs. Robert Baer
Mr. & Mrs. Walter M. Baird
Peter Kevin Bailey
Mr. & Mrs. James R. Bancroft
George L. Barbour
Mr. & Mrs. Alfred X. Baxter
Mr. & Mrs. Joachim Bechtle
John Beckman
Belvedere Scientific Fund
Mrs. G. Grace Benoist
Theodore Bishop
Mr. & Mrs. Donald Gordon Black
Mrs. Donald P. Black
Clementjames Blaha
Robert N. Block
Mr. & Mrs. Joseph Blumenfeld
Mr. & Mrs. Burton Blumert
Mr. & Mrs. Johnson S. Bogart
Mr. & Mrs. William L. Bolei
Mr. & Mrs. Irwin Boscoe
Mr. & Mrs. John Pershing Boswell
George M. Bowles
Mr. & Mrs. Henry M. Bowles
Mr. & Mrs. John L. Bradley
Mrs. Louis Brechemin
George Bremser
Robert & Alice Bridges Foundation
Mr. & Mrs. Ernest R. Bridgwater
Mrs. Starr Bruce
Leonard & Helen Buck
Robert T. Buich
Mr. & Mrs. Edgar L. Buttner
George H. Cabaniss, Jr.
Mr. & Mrs. Robert Cahen
Mr. & Mrs. J. Peter Cahill
Mrs. Robert W. Cahill
California Arts Society
Georgina Hopkins Callan
Mr. & Mrs. William J. Cameron
Mrs. John D. Campbell
Frank A. Campini
Hubert F. Card
Mr. & Mrs. Arthur S. Carlin
Mr. & Mrs. Burlington Carlisle
Mr. & Mrs. Selah Chamberlain, Jr.
Van Cliburn
Mr. & Mrs. Henry C. Coles
Dr. Marcus A. Conant
Mr. & Mrs. Stephen Coney
Douglas S. Cramer
Mr. & Mrs. Gray Creveling
Dr. & Mrs. Alexander D. Cross
Thomas B. Crowley
Mr. & Mrs. Daniel J. Cullen
Dr. & Mrs. Thaddeus Cwalina
Lance Darin
Mrs. Andre de Limur
Mr. & Mrs. Bruce K. Denebeim
Mrs. Archibald R. Dennis
J. John Diestel
David A. Dixon
Peter Dodge
Evamarie Doering
Sandra D. Donnell
W.H. Dreyer
Dr. & Mrs. Michael Dumas
Mrs. James Durkin
Mr. & Mrs. George Dyer
Phillip L. Eaton
Mrs. Marriner S. Eccles
Diane Burn Eden
The Edwards Foundation
Mrs. Delia Fleishhacker Ehrlich
Eldorado Foundation
Mr. & Mrs. Richard J. Elkus
Mr. & Mrs. E.O. Ellison
Dr. & Mrs. L.P. Enright
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Richard Ernst
Robert T. Eshleman
Dr. Alison B. Evans
Henry & Marsha Evans
Mary Falvey
Edward F. Fessenden
Mr. & Mrs. Charles D. Field
Professor & Mrs. Hugo B. Fischer
Mr. & Mrs. Donald G. Fisher
Mrs. Allan A. Fleischer
Mr. & Mrs. David Fleishhacker
Mr. & Mrs. Mortimer Fleishhacker, III
Mrs. Meader Fletcher
Mr. & Mrs. Angelo Fornaciari
E. Jardine Forsyth
Lincoln F. Foster
Carlo S. Fowler
Norman F. Friedman
Mr. & Mrs. Alfred Fromm
The Gamble Foundation
Claude L. Ganz
Mrs. Edgar J. Garbarini
Max Garcia
Dr. Frank Gerbode
Mr. & Mrs. E.S. Gillette, Jr.
Dr. Harvey W. Glasser
Francis Goelet
Richard & Rhoda Goldman Fund
Robert Gonzales
Tyll Goodrich
Dr. & Mrs. Marvin L. Gordon
Dr. & Mrs. Melvin Grais
Mr. & Mrs. Thomas J. Graves
Dr. Jean Haber Green
Mr. & Mrs. Edward M. Griffith
Mr. & Mrs. A. Adrian Gruhn
Richard J. Guggenhime, Jr.
Dr. & Mrs. Howard Gurevitz
Mr. & Mrs. Walter A. Haas, Jr.
Mr. & Mrs. Newton J. Hale
Mr. & Mrs. Prentis Cobb Hale
David W. Hall
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. John R. Hamilton
Mr. & Mrs. William Hamm, III
Mrs. Charles L. Harney
Mrs. D.D. Harrington
Dr. & Mrs. Joseph Harvey Harris
Richard L. Hay
Mr. & Mrs. Alvin Hayman
Mr. & Mrs. Alfred E. Heller
Mrs. I.W. Hellman
Howard & Marcia Herman
Mr. & Mrs. Rueben W. Hills, III
Herbert Hirsch
Dr. Leo E. Hollister
Mr. & Mrs. Jay Holmes
Mrs. William Knox Holt
Mr. & Mrs. Jack H. How
Dr. Fred G. Hudson
Dr. & Mrs. Russell L. Hulme
Mr. & Mrs. Jaquelin H. Hume
Jack T. Hunn
Mrs. John Edward Hurley
The Hyperian Foundation
Oolep Indreko
Mr. & Mrs. David K. Ingalls
Virginia Ireys
Dr. Paul Isakson
Mr. & Mrs. Richard A. Jaenicke
Mr. & Mrs. Claude Jarman
Mr. & Mrs. Philip M. Jelley
Mr. & Mrs. George F. Jewett, Jr.
Franklin P. Johnson, Jr.
Mary Johnson
Barbara S. Jones
Dr. & Mrs. Proctor P. Jones
Mr. & Mrs. Wallace L. Kaapcke
Colonel & Mrs. Robert V. Kane
Hugh C. Keenan

ANNUAL SUPPORTERS

George F. Kellogg
Mr. & Mrs. Raymond O'S. Kelly
Mr. & Mrs. Charles Kenady
Mr. & Mrs. William Kent, III
Woodward Kingman
Mr. & Mrs. Gorham B. Knowles
Thomas & Kathryn Koehler
Yiu Wah Kong
Mr. & Mrs. Robert J. Koshland
Chris G. Kosmos
Dr. & Mrs. Richard Kunin
Lakeside Foundation
Mr. & Mrs. Scott C. Lambert
Donald B. Lamont
Mr. & Mrs. William Langenberg
Mr. & Mrs. Bill Larkin
Lawrence J. Lau
Mr. & Mrs. Allan Lerch
Mary S. Levine
Edward & Pamela Lewis
Joseph F. Lewis
Mr. & Mrs. George E. Lindsay
S. Christopher Lirely
Estate of Lawrence Livingston
Mr. & Mrs. John S. Logan
John Robert Lonergan
Mr. & Mrs. James J. Ludwig
Mrs. Carlos Joshua Maas
Peter A. Magowan
Mr. & Mrs. Giuseppe Maoli
Mr. & Mrs. Victor L. Marcus
Mr. & Mrs. David Marsten
Dr. Alan D. Matzger
James W. McClary
Mrs. Ernest O. McCormick
Mrs. Philip J. McCoy
Mrs. W. Patrick McDowell
Mrs. Felix McGinnis
John H. McGuckin, Jr.
Malcolm & Anne McHenry
Mr. & Mrs. Donald G. McNeil
Mr. & Mrs. William W. Mein, Jr.
Mr. & Mrs. John F. Merriam
Mr. & Mrs. Herbert H. Meyer
Jeffrey W. Meyer
Mr. & Mrs. Otto Meyer
Tressa Meyers
Erwin D. Mieger
The Arjay & Francis Miller Foundation
Daniel G. Miller
Mercedes Montoliu Miller
Mr. & Mrs. Otto N. Miller
Paul A. Miller
Mr. & Mrs. Robert Folger Miller
J.F. Minnis, Jr.
Mr. & Mrs. Averill Q. Mix
Mr. & Mrs. Arch Monson, Jr.
Mr. & Mrs. Graham B. Moody, Jr.
Mr. & Mrs. Joseph G. Moore
Mr. & Mrs. Albert Moorman
Lloyd N. Morgan
Tim Muller
Robert Munday
Mrs. Charles A. Munn
Mr. & Mrs. James Murad
Harold C. & Emilee B. Murphee
Dr. Andrew T. Nadell
Dr. H. Henry Nakazato
Mr. & Mrs. Richard W. Newell
Mrs. Alfred J. Olmo
Mr. & Mrs. William Randolph Oscarson
Mr. & Mrs. M. Kenneth Oshman
Mr. & Mrs. George C. Otto
Mrs. David Packard
Mr. & Mrs. Peter W. Palmer
Mr. & Mrs. James C. Paras
Harold & Gertrude Parker
Mary Wachter Patterson
Peter A. Pender
Richard A. Pennington
Mr. & Mrs. Wm. Rollin Peschka
Ida Peterman
Mrs. Lester S. Peterson
Louis & Flori Petri Foundation
Mr. & Mrs. John B.M. Place
G. Ross Popkey
Mrs. Stanley Powell
Mr. & Mrs. Spelman Prentice
Mr. & Mrs. Albert M. Price
Mr. & Mrs. William J. Purdy
Mr. & Mrs. Eugene R. Purpus
Mildred J. Quinby
Alisa Quint
Mr. & Mrs. Marco A. Radomile
Supervisor Louise Renne & Paul A. Renne
Denis T. Rice
Mr. & Mrs. Barrett B. Roach
Mr. & Mrs. Justin Roach
Mr. & Mrs. Frank Roberts
Keith & Polly Roberts
Friedrich L. Roesch
Mr. & Mrs. John N. Rosekrans, Jr.
Dr. & Mrs. Alan J. Rosenberg
Alice Russell
J. Michael Samuel
William A. Sands, Jr.
Mrs. Walter Schilling
Mr. & Mrs. George B. Schirmer
Mr. & Mrs. Joseph H. Schlobohm
Maud Hill Schroll
Mrs. Raymond Schubert*
Mrs. Jacob G. Schurman, III
Dr. William B. Seale
Mrs. Robert Seller
Gary Shansby
The Louis Shenson Family
Mr. & Mrs. Roy L. Shurtleff
Mrs. Sidney Siegel
Dr. & Mrs. Jon F. Sigurdson
Dr. & Mrs. Charles Silver
Mrs. Herschel Silverstone
Mr. & Mrs. Andrew W. Simpson, III
Mrs. Louis Sloss
Mr. & Mrs. Gerald L. Smith
Russell G. Smith
Mr. & Mrs. Emmett G. Solomon
Sheila Starr
Marshall Steel, Sr. Foundation
Dr. & Mrs. Lawrence D. Stern
Mr. & Mrs. Richard P. Stovroff
Mrs. Glenn G. Stringer
John T. Sukach
Dr. William Conrad Sweeting
Mr. & Mrs. Allen S. Taylor
Mr. & Mrs. L. Jay Tenenbaum
M.E. Thiebaud
Harrison Thomson
Mr. & Mrs. F.J. Thomas Tilton
Raymond P. Timperley
Mary L. Tiscornia
Mr. & Mrs. Joseph Z. Todd
Mr. & Mrs. Alfred T. Tomlinson
Betty S. Toy
Mrs. Grover D. Turnbow
Mrs. Ebe Cella Turner
Elna R. Tymes
Donald M. Underdown
Mr. & Mrs. Daniel G. Volkmann, Jr.
Brooks Walker, Jr.
Mr. & Mrs. Bruce Walker
The T.B. Walker Foundation, Inc.
Dr. Arthur W. Ward, Jr.
Mr. & Mrs. Edmond C. Ward
Herman Warsh & Maryanne Mott
Dr. & Mrs. Malcolm S.M. Watts
The C.A. Webster Foundation
Mr. & Mrs. Edward P. Wells
Mr. & Mrs. Clem Whitaker, Jr.
Kevin White
Mrs. James Wickersham
Mrs. Brayton Wilbur
Mr. & Mrs. Thomas R. Wilcox
Mrs. Casimir J. Wood
Georgia Worthington
Alexander Yakutis
Mr. & Mrs. D.B. Yates
Dr. & Mrs. Paul F. Youngdahl
Dr. & Mrs. John Zderic
Harold & Doris Zellerbach Fund

SUPPORTING PATRONS
$500-$999

Mr. & Mrs. Charles J. Abbe
Edgar M. Abreu
Mr. & Mrs. Norman P. Adler
Lefkos Aftonomos
Mr. & Mrs. James A. Aiello
Thomas E. Ainsworth
Agnes Albert
Colonel Janice Albert
Wayne W. Alberts
Jeanne Read Alden
Mr. & Mrs. Nunzio A. Alioto
Frank Ancona
Mrs. Ernest O. Anders
Dr. Keith F. Anderson
Adolphus Andrews, III
Mr. & Mrs. L.G. Andrian
Anonymous
Mrs. William H. Appleton
Mr. & Mrs. E.A. Arnold
Ronald Artac
Barbara S. Artson/Kurt A. Schlesinger
Clifford Ashworth
Mr. & Mrs. Stanley J. August
Paul Baastad
James V. Babcock
Jane Babinski
Rimo Bacigalupi
Mr. & Mrs. Tadini Bacigalupi, Jr.
Mr. & Mrs. Edgar Baker
Rachael Balyeat
Philip Bancroft, Jr.
Michael Barclay
Mr. & Mrs. David C. Bardelli
Mr. & Mrs. B.J. Barden
Shirley H. Baron
Mr. & Mrs. George Barta
Mr. & Mrs. Irving Bartel
Mr. & Mrs. Douglas H. Barton
Roger Basso-Kleiser
Mr. & Mrs. John B. Bates
Thomas Bauch
Dr. John W. Baxter

Dr. Wayne Bayless
Mr. & Mrs. Alan D. Becker
Mrs. Earl C. Behrens
Mr. & Mrs. Melvin Belli
Mr. & Mrs. K.T. Belotelkin
Mr. & Mrs. Konrad H. Benford
Mr. & Mrs. Ralph D. Bennett
Eugene M. Berger
Alfred J. Berglund
Margot Berkovitz
Mr. & Mrs. F. Bruce Bernhard
Bruce L. Beron
Dr. & Mrs. Jerome W. Bettman
Robert L. Bianco
Leonard A. Bidart
Mrs. Fred Bloch
Mr. & Mrs. Robert Blum
Mr. & Mrs. Russell S. Bock
Dave & Diana Bohn
Mrs. Frederick Bold, Jr.
Dr. F.J. Bongiorno
Mr. & Mrs. D. Power Boothe, Jr.
Dr. & Mrs. Albert Bowers
Mr. & Mrs. William T. Brantman
Dr. & Mrs. Henry Brean
Edward C. Brehm
Dr. F. Michael Brewster
John P. Briske
Mrs. John Brooke
Mr. & Mrs. Valentine Brookes
Robert K. Brorsen
Dr. Anita U. Brothers
Mr. & Mrs. Joseph Brotherton
Dennis A. Brown
Dr. Ellen Brown
William P. Brown
Dr. & Mrs. John W. Bruns
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. Andre Brzeski
Mrs. H.C. Buckheim
Nora-Lee & Alfred C. Buckingham
Richard I. Buckwalter
Mr. & Mrs. John S. Burd
Arnold Burgener
John R. Burgis
Dr. Richard Burnett
Ann M. Burns
David & Hilde Burton
Joseph S. Busey
Mr. & Mrs. W. Robert Buxton
The Honorable J. Archibald Calhoun
Harry F. Camp
Dr. Mary Cantrell
Dr. & Mrs. Ronald E. Cape
Nicholas Caputi
Mrs. John Otis Carney
Mr. & Mrs. Wayne Carney
William O. Caro
Mr. & Mrs. Francis Carroll
Frances Monet Carter
Dr. & Mrs. Stephen K. Carter
Mr. & Mrs. D.R. Casebolt
Mr. & Mrs. Lyman Casey
Mrs. Park Chamberlain
Mr. & Mrs. Ernest Charles
Mr. & Mrs. J. Chartz
Dr. J. Samuel Chase
Rex G. Chase
Mr. & Mrs. Peter R. Chernik
Mr. & Mrs. Arnold C. Childhouse
Carl T. Childs
Mr. & Mrs. Marquis W. Childs
Dr. Robert W. Chow
Mario J. Ciampi
Mr. & Mrs. Ralph L. Coffman
Mrs. Philip Coghlan
Mr. & Mrs. Alvin C. Cohen
Ina Cokeley
Dr. & Mrs. Charles F. Collins
Genevieve Collins

ANNUAL SUPPORTERS

Judge Marie Bertillion Collins
Royal C. Colton, Jr.
Mrs. Philip Conley
Mrs. Gene Connell
Mr. & Mrs. Thomas Connolly
Mr. & Mrs. Ransom S. Cook
Mrs. Richard Cooke, Jr.
Dr. & Mrs. Charles E. Cooper
Mr. & Mrs. Robert S. Cooper
Mr. & Mrs. Alfred Coppel
Mrs. Edward B. Cosad
Dr. & Mrs. Richard H. Cote
Ernest L. Covington
Mr. & Mrs. James F. Crafts, Jr.
Dr. David Cram
Copley Crosby
Mrs. John Crosby, Jr.
Mr. & Mrs. Anthony Cuevas
Alfreda S. Cullinan
Mr. & Mrs. Joseph Cuneo
Edwin L. Currey
Mr. & Mrs. Garniss H. Curtis
John T. Cwalina
Mr. & Mrs. Thomas Dahl
Mr. & Mrs. Ture Dahlstrom
Forrest B. Davidson
Mr. & Mrs. D. Douglas Davies
Mr. & Mrs. Peter W. Davis
Mr. & Mrs. John S. Dawson
Mrs. M. Warren Debenham, Jr.
Genevieve de Dampierre
Dr. & Mrs. Herbert H. Dedo
Dr. & Mrs. Roy R. Deffebach
Carl N. Degler
de Heinrich-Wheeler
Bonnie de la Ossa
Richard de Latour
Dr. Edwin R. Delfs
Mr. & Mrs. Walter Alfred deMartini
Mr. & Mrs. Robert Dettner
Bona di Socebran
Dr. Robert C. Dickenman
Marshall Dill, Jr.
Joe Di Pietro
The Djerassi Foundation
Bruce Donnell
Gerald M. Doppelt
Dorothy & Richard Dorsay
Robert E. Drake
Dr. & Mrs. Thomas Drake
Donald G. Dresel
Mr. & Mrs. John R. Dryden
Mrs. Cavalier Durney
Mr. & Mrs. Frederick J. Early, Jr.
Michael R. Ebert
Dr. & Mrs. Albert S. Edgerton
Richard & Eleanor Ehrlich
Alexis L. Ehrman, Jr.
Dr. & Mrs. Winston Ekren
Peter Elkind
Commander & Mrs. Duncan Elliott
Robert & Barbara Elliott
Mr. & Mrs. William H. Elsner
Dr. & Mrs. Wayne L. Erdbrink
Dr. Kathleen Erhart
Mr. & Mrs. Milton H. Esberg, Jr.
Mrs. Hubert Everist, Jr.
Mr. & Mrs. Henry K. Evers
Dr. & Mrs. Baldhard Falk
Dr. & Mrs. Seymour Farber
Mr. & Mrs. Thomas Fawcett
Mr. & Mrs. E. Perrin Fay
Mr. & Mrs. Arnold Fehl
Ronald Fenolio
Edward Fessenden
David Field
Charles J. & Lily W. Fillmore
Mr. & Mrs. John H. Finger
George Hopper Fitch
David G. Fladlien
Steve Fletcher
Dr. & Mrs. William W. Foote
Dr. & Mrs. John Douglas Forbes
Mr. & Mrs. James D. Forward, Jr.
Mr. & Mrs. T. Jack Foster, Jr.
Louis Francisco
Jane A. Frederick
Michael Frenzell-Forrest
Mr. & Mrs. M. Wallace Friedman
Vincent Friia
Mr. & Mrs. Nino Frumenti
Mr. & Mrs. William G. Gaede
Monsignor James P. Gaffey
Mr. & Mrs. Alfred J. Gagnon
Mr. & Mrs. Nicholas Gannam
Mr. & Mrs. Robert Kahn Gardner
Mr. & Mrs. Max Garcia
Mr. & Mrs. Robert H. Gerdes
Mr. & Mrs. Stanley B. Gerdes
Dr. & Mrs. Richard Gerlach
Dr. & Mrs. Jay Gershow
Mr. & Mrs. Alexander Gholikely
Dwight Gibson
Mr. & Mrs. Rolf Gille
Pauline E. Gilmore
Dr. William H. Goldman
Rose L. Goldstein
Walter C. Goodman
Mr. & Mrs. Victor Gotti
Reeve Gould
Mr. & Mrs. Greig A. Gowdy
Jill Graham
Hildagard Graves
Mr. & Mrs. E. Howard Green
Richard Greene
Mr. & Mrs. G.J. Grieve
Dr. James R. Groundwater
Mr. & Mrs. Marvin M. Grove
Rostislav & Tatiana Guliga
Michael R. Gumbmann
Captain Lawrence Eric Gustafson
Max Gutierrez
Dr. & Mrs. Hugh Haas
Peter E. Haas
Mr. & Mrs. George N. Hale, Jr.
Dr. H. Clark Hale
Mr. & Mrs. Marshal Hale, Jr.
Bronwyn & Robert Hall
Hadley Dale Hall
R.E. Hamon, Jr.
Dr. Don C. Hampel
Mrs. John M. Hamren
Louis & Sandra Handler
Dr. & Mrs. Elias S. Hanna
Patricia Hanson
John C. Harley
Dr. & Mrs. David O. Harrington
Drs. Kevin & Margaret Harrington
Mr. & Mrs. L.W. Harris, Jr.
Dr. M.R. Harris
Mr. & Mrs. Theodore Harris
Jane & David Hartley
Mrs. Carlton W. Hartness
Mr. & Mrs. Bruce H. Hasenkamp
Mr. & Mrs. Ernest E. Haskin
Mrs. R.M. Haven
Horace O. Hayes
Elwood M. Haynes
Mrs. Easton G. Hecker
Mr. & Mrs. Archie Hefner
Mr. & Mrs. Ray E. Held
Mr. & Mrs. Robert D. Heller
Mr. & Mrs. A. Carl Helmholz
Elizabeth Helmholz
Mr. & Mrs. Gardiner Hempel
Robert E. Henderson
Mr. & Mrs. William E. Henley
Mr. & Mrs. Whalen K. Hickey
Mr. & Mrs. Thomas W. High
Mr. & Mrs. Anthony R. Hill
Mr. & Mrs. Austin E. Hills
Dr. G. Hing
Dr. & Mrs. George H. Hogle
Alice E. Holmes
Donald E. Hood
Raymond & Karen Houck
Grace Hudson
George H. Hume
Mr. & Mrs. Peter Hunt
Mrs. William N.L. Hutchinson
Mr. & Mrs. Marion T. Hvidt
Mr. & Mrs. Bruce W. Hyman
Dr. George A. Jack
Kathryn P. Jack
James L. Jackman
Mr. & Mrs. Keith A. Jacobsen
Dr. & Mrs. John P. Jahn
Dr. Duval B. Jaros
William M. Jayme
Bruce M. Jewett
Mr. & Mrs. Reverdy Johnson
The S.S. Johnson Foundation
The Walter S. Johnson Foundation
Mrs. Allen H. Jones
Mr. & Mrs. Robert Metcalf Jones
Selwyn Jones
Mr. & Mrs. Eric W. Jorgensen
Eleanor Jue
Mr. & Mrs. Harry H. Kahn
William Kane
Mr. & Mrs. Richard M. Kaplan
Mr. & Mrs. Richard L. Karrenbrock
Mr. & Mrs. Mark O. Kasanin
Dr. & Mrs. Gordon Keller
Mrs. Paul B. Kelly
Mr. & Mrs. G.H.S. Kendall
Don Kennedy
Mrs. Gerald D. Kennedy
Dr. & Mrs. James Kent
Harlan & Esther Kessel
Dr. David L. Kest
Michael N. Khourie
Mr. & Mrs. Jerold C. Kindred
Mr. & Mrs. Francis Kirkham
Dr. & Mrs. Philip B. Kivitz
Mr. & Mrs. Simon Kleinman
Tula Gelles Kleinman
Mr. & Mrs. Marten F. Klop
Mr. & Mrs. A.E. Knowles
Mr. & Mrs. John C. Koepke
Mr. & Mrs. Fred Kohlenberg
Mr. & Mrs. T.A. Kolb
Dr. & Mrs. Leonard Koppett
Daniel Kotler
Dr. & Mrs. Bernard M. Kramer
Mr. & Mrs. Leroy Krusi
Loni Kuhn
Dr. & Mrs. Ernest E. Kundert
Dr. C.B. Kunz
Mr. & Mrs. Pierre R. Lamond
Mr. & Mrs. William B. Land
Shirle A. Lange
Eric Laub
Dr. & Mrs. Stephen C. Lazarus
Harold A. Leader, Jr.
General & Mrs. O.A. Leahy

Mr. & Mrs. Allan E. Lee
Peter V. Leigh & J. Lynn Amon
Mr. & Mrs. Ronald D. Leineke
Dr. & Mrs. John Lenehan
Aldo P. Lera
Estelle F. Levine
Mrs. Bert W. Levit
Dr. & Mrs. Douglas A. Liddicoat
Betty Y. Lin
Mr. & Mrs. John A. Linford
Philip Little, III
George S. Livermore
David M. Livingston
Mr. & Mrs. Lawrence Livingston
Mr. & Mrs. Peter R. Loebs
W. Robert Lomax, Jr.
George Long
Margaret B. Long
Dr. & Mrs. Herschel H. Loomis, Jr.
James P. Lovegren
William J. Lowenberg
Anatole Taras Lubovich
Mrs. Thomas G. Lyons
Ileene Macadam
Graeme K. MacDonald
S.A. MacIsaac
Mr. & Mrs. William R. Mackey
Mrs. John B. Mackinlay
Mr. & Mrs. Richard B. Madden
Dr. & Mrs. Thomas Madland
Mr. & Mrs. John H. Madonne
Mr. & Mrs. John W. Mailliard, III
Thomas W. Malloy
Dr. Jack F. Mangum
Mr. & Mrs. Jack Mannarino
Anita Naz Mardikian
F.A. Martin
Lezlee Martin
Mr. & Mrs. Phillip E. Martin
Roger M. Martin
Mr. & Mrs. Stephen J. Martin
Mr. & Mrs. Theodore A. Martin
Mr. & Mrs. Barry J. Martinez
Mr. & Mrs. George C. Martinez
Dr. & Mrs. Jacob L. Mathis
Joe Mathis
Mr. & Mrs. William D. Maus, Jr.
Mr. & Mrs. Alex Mazetis
Mrs. Elliott McAllister
Lucy Kelly McCabe
Mr. & Mrs. Garrett McEnerney, II
Donald L. McGee
Mr. & Mrs. Merl McHenry
Mr. & Mrs. Paul L. McKaskle
Mr. & Mrs. John R. McKean
Mr. & Mrs. James McKeller
Charles L. McKinney
James B. McKinney
Mr. & Mrs. J.R. McMicking
Mrs. William Marcus McMillan
George P. McNear Family
Drs. Robert & Thurid Lininger Meckel
Mr. & Mrs. J. Alec Merriam
Robert Messick
Dr. Vincent P. Messina
Mr. & Mrs. John Metcalf
Mr. & Mrs. Lawrence V. Metcalf
Dr. & Mrs. Daniel W. Meub
Barbara Meyer
Mrs. Ernest W. Meyer
Mr. & Mrs. Carsten Mikkelsen
Mr. & Mrs. Allan P. Miller
Mr. & Mrs. Daniel C. Miller

ANNUAL SUPPORTERS

Mr. & Mrs. E. Homer Miller
Robert G. Miller
Stanley E. Miller
Russ Mills
Arthur R. Mitchell
Timothy H. Mitchell
Mr. & Mrs. Osmond Molarsky
Mr. & Mrs. Milton Molinari
James C. Moora
Mr. & Mrs. David L. Moore
Mr. & Mrs. Joseph A. Moore, Jr.
R. Joseph Moore
Mrs. W. Lee Moore
Mrs. Mervin G. Morris
Dr. Philip B. Morris
Mr. & Mrs. Dean Morrison
Mrs. Peter Morrison
Mr. & Mrs. Darrell Mueller
Mr. & Mrs. Don Mulford
Paul & Roberta Mundie
Mr. & Mrs. Gilberto Munguia
Mrs. Blanche Murdock
Mr. & Mrs. Daniel J. Murphy
Edward M. Nagel
Dr. & Mrs. Stephen M. Nagy, Jr.
Mr. & Mrs. Kelvin Neil
Dr. & Mrs. T.S. Nelsen
Nancy Jarrett Newcomer
Dr. J.W. Newell
Mr. & Mrs. P.L. Newton
Evert & Elizabeth Nice
Col. & Mrs. C.W. Nicolary
Gerald & Ortrun Niesar
Mr. & Mrs. Russell Niles
Dr. & Mrs. Charles Noble, Jr.
Charles E. Noble
Dr. & Mrs. Paul W. Nordquist
Forbes & Delores Norris
Mr. & Mrs. James L. O'Dea
Mrs. Ernest L. Offen
Mr. & Mrs. C.Y. Offutt
Mary Ann Oklesson
Mr. & Mrs. Jon Older
Professor & Mrs. Ingram Olkin
Dr. & Mrs. A.C. Olshen
Stevanie J. Olson
Ernesto Ono
Mrs. Ernst Ophuls
Millicent W. Opperman
Mr. & Mrs. Hugo A. Oswald, Jr.
Mr. & Mrs. John R. Page
Judge & Mrs. Kenneth Paige
Mr. & Mrs. F.W. Paine
Judge & Mrs. George Paras
Peter & Isabel Paret
Margaret Hayes Parsons
Dr. & Mrs. Frank R. Passantino
Susan Jane Passovoy
John Paul Patania
Ida Pau
Mr. & Mrs. Fred Pavlow
Raymond L. Penoyer
Dr. & Mrs. Roland K. Perkins
Michael & Louise Pescetta
Tom Peters
Mr. & Mrs. Frank A. Petro, Jr.
Jefferson E. Peyser
Dianne Phinney
Mr. & Mrs. Allen M. Phipps
William S. Picher
Dr. & Mrs. John J. Piel
Mr. & Mrs. Peter Pike
Milton Pilhashy
Mr. & Mrs. David E. Pinkham
Michel Pisani
Mr. & Mrs. Harold Pischel
D.G. Plichta
Paul & Helen Pocher
Harry Polland
Dr. Stanford Pollock
J. Lemoyne Porter
Lisa L. Pouteau
V. Laudel Pratt
Mrs. Thomas M. Price
Sue Pritzker
Bruce E. Pugsley
Carol A. Putnam
Harriet M. Quarré
Mr. & Mrs. John B. Quigley
Mr. & Mrs. George Quist
Michael G. Rafton
Nora G. Raggio
Victor Ragosine
Dr. H.E. Raitano
Davis L. Ralston
Mr. & Mrs. C.A. Ramsden
W.D. Rasdal
Dr. Kenneth Rashid
Mr. & Mrs. Richard H. Rasmussen
Dr. & Mrs. George T. Raust, Jr.
Robert M. Refvem
Mr. & Mrs. Robert S. Reis
Dr. & Mrs. Michael Remler
Alice G. Resseguie
Dr. & Mrs. Paul R. Rhodes
Burton Richter
Leonard E. Rickan
Dr. Robert M. Rinehart
Andrew M. Riolo
Dr. & Mrs. Patrick Robertson
Mr. & Mrs. Roy B. Robinette
Mr. & Mrs. Alan S. Robinson
Dean Robinson
Mrs. Henry W. Robinson
Thomas Robinson
Mrs. Margaret Schilling Rocchia
Mr. & Mrs. Ralph Roesling
Dr. & Mrs. Ernest Rogers
Mr. & Mrs. John G. Rogers
Mrs. Leslie L. Roos
Dr. & Mrs. Kenneth T. Roost
Dr. & Mrs. David H. Rose
Dr. & Mrs. Hugh Rose
Mr. & Mrs. Barr Rosenberg
Mr. & Mrs. Theodore Rosenberg
Mr. & Mrs. Millard S. Rosenblatt
Norman Rosenblatt
Mrs. Donald F. Ross
Mr. & Mrs. Julian B. Roth
Mr. & Mrs. Fred A. Rowley
Mr. & Mrs. Joseph L. Ruegg
Mr. & Mrs. Richard L. Rykoff
Dr. & Mrs. John J. Sampson
Dr. & Mrs. Bruce J. Sams, Jr.
Dr. & Mrs. John Santaniello
Mr. & Mrs. Charles Sargent
Mr. & Mrs. Alfred B. Saroni, Jr.
Louis Saroni, II
Dr. William Sawyer
Mr. & Mrs. Donald Schine
Mr. & Mrs. Philip S. Schlein
Nathaniel Schmelzer
Dr. & Mrs. F.W. Schmid-Maybach
Dr. Leon H. Schmidt
Eckhard Schmitz
Dr. & Mrs. Thomas Schmitz
Judge & Mrs. Robert H. Schnacke
Joyce Schnobrich
Mr. & Mrs. Royce Schulz
Mrs. Karl Schuster
Mr. & Mrs. William A. Seavey
Mr. & Mrs. Martin J. Seid
Mr. & Mrs. Edwin A. Seipp, Jr.
Mrs. A. Setrakian
Grant A. Settlemier
Patricia A. Sevison
Maryanna Gerbode Shaw
Ronald & Barbara Shaw
Mona Bronfman Sheckman Foundation, Inc.
Judy & Wylie Sheldon
Thomas L. Shelton
Norman Shepherd
Dr. & Mrs. William A. Sheppard
Dr. & Mrs. Edward E. Shev
Walter H. Shorenstein
Mr. & Mrs. Lawrence L. Shrader
Dr. & Mrs. Edward Sickles
Dr. William J. Siegel
Stephen Silberstein
Mr. & Mrs. Sol Silverman
Dr. D.E. Silvius
Dr. Jack H. Sinow
Mrs. Edgar Sinton*
Mrs. Verne L. Skjonsby
Mrs. Burroughs Slater
Edward Meade Smith
R. Randolph Smith
Ross H. Snyder
Ruth Freeman Solomon
Steven M. Somers
Mrs. T.A. Soong
Mr. & Mrs. Joshua L. Soske
Cynthia Soyster
Ronald L. Sparks
Ann Sproul Speck
Mr. & Mrs. Hart H. Spiegel
Mr. & Mrs. Charles M. Sprincin
Mr. & Mrs. William E. Steen
Frank J. Stefanich, Jr.
Mr. & Mrs. Tibor Stefansky
Dr. Samuel J. Stegman
Mr. & Mrs. Alan L. Stein
Mr. & Mrs. William D. Stein
Dr. & Mrs. Stuart Steinberg
Dr. & Mrs. Roger B. Stephens
Drs. John & Diana Stephens
Harry & Elsie Stern
Mr. & Mrs. Robert J. Stewart
Mr. & Mrs. Samuel B. Stewart
Joseph A. Stockdale
L.R. Stoeven, III
Daniel E. Stone
Mrs. Grover C. Stone, Jr.
Mr. & Mrs. Kneeland Stone
Frank D. Stout
Mr. & Mrs. Arthur M. Stromberg
Dwight V. Strong
Dr. & Mrs. J.M. Stubblebine
Mr. & Mrs. Barry Stubbs
Mr. & Mrs. John A. Sutro, Jr.
Boris Sutter
Dr. Alan D. Swensen
Maryland Swensen
Mr. & Mrs. Richard Swig
Jack Tarr
Mr. & Mrs. Robert M. Taubman
Donald & Joyce Tayer
Frances M. Taylor
Mr. & Mrs. Nicholas G. Thacker
Mr. & Mrs. D.H. Thakar
Dr. Ruedi F. Thoeni
Mr. & Mrs. Neil Thrams
Dr. & Mrs. Charles W. Tidd
Mr. & Mrs. Dickson Titus
Carol Tomlinson
Anna Willis-Betts Tonneson
Dr. Wilfred E. Toreson
Mr. & Mrs. John G. Troster
Donn Trousdale

Dr. & Mrs. John R. Upton
Michael J. Varn
Lydia Modi Vitale
Mr. & Mrs. Alexander Von Hafften
Thomas J. Vuyovich
Dr. & Mrs. Richard F. Wagner
Eugene J. Wait, Jr.
Dorothea W. Walker
Louis W. Walker
Mr. & Mrs. Barry Wally
Mr. & Mrs. Robert H. Walter
Whitney Warren
Don Watson, Jr.
Dr. & Mrs. Harry Weinstein
Paul M. Werner
Mr. & Mrs. Herbert A. West
Mr. & Mrs. Palmer Wheaton
Mrs. Clem Whitaker
Leonard-John Wilkinson
Paul W. Wilkinson
Mr. & Mrs. Orris W. Willard
Thomas E. Williams
Mr. & Mrs. Theo P. Winarske
Dr. Peter Windhorst
Mr. & Mrs. Anthony Winston
Mrs. Dean Witter
Mrs. Jean C. Witter
Mrs. Clare Wolcher
Dr. & Mrs. Lawrence Wolfe
William L. Wolff
Mr. & Mrs. Avram Yedidia
Stephen J. Yoder
Alain Youell
Frank & Shirley Young
Dr. E.A. Zarate
Mrs. Harold Zellerbach
Mr. & Mrs. Sanford A. Ziegler
Hanna-Rose Zimmerman
Roger F. Zimmerman
Mr. & Mrs. Peter Zuber
Mr. & Mrs. Amos C. Zucci
Mr. & Mrs. Clerin W. Zumalt

PATRON
$250-$499

Steven C. Abbott
David A. Abercrombie
Dr. & Mrs. Rodney Abernethy
William Abrahams
Dr. & Mrs. Stephen F. Adam
Jean Adams
Dr. Pearl I. Adams
Thomas A. Adams
Dr. Charles F. Agler
Mr. & Mrs. Alan W. Agol
E. Geoffrey & Stella Albert
Dr. Daniel F. Alberts
Jeanne Read Alden
Jay C. Aleck
Ruth Alexander
Serge Alexandre
Mr. & Mrs. Bernard J. Alioto
Walter R. Allan
Estelle C. Allegrini
Constance Allen
Mr. & Mrs. Kendall Allphin
Alan J. Almquist
Mr. & Mrs. Jose R. Alonso
Paul B. Althouse
Mr. & Mrs. Ludwig Altman
Fred H. Altshuler
Dr. & Mrs. Kenneth M. Amlin
Frank Ancona
Anne Anderson
Dr. Claude M. Anderson
Gayle Anderson
Mr. & Mrs. Kenneth B. Anderson
Paul E. Anderson
Ray Anderson
Mrs. John E. Anderton
P.B. Anderton
David Anger
Anonymous

ANNUAL SUPPORTERS

Robert C. Anthony, Jr.
Dr. S.Q. Arce
Dr. William T. Armstrong
Henry B. Arnott
Dr. & Mrs. Jeffrey Aron
Ross L. Arrington
Mr. & Mrs. Joseph Askins
E.P. Atkins
Steve Auerbach
Andrew Averill
Dr. & Mrs. William H. Ayres
Martha H. Azevedo
Elizabeth M. Backlund
Fred A. Bacsik
W. Reece Bader
Mr. & Mrs. David A. Baerncopf
Howard C. Bailor
Hermon Baker, Jr.
Sunnie Baker
Kathleen M. Baldinelli
Mr. & Mrs. Kenneth S. Baldwin
Rosemary Balistreri
Jerald T. Ball
Michael Barcun
Reverend William H. Barcus, III
Jonas A. Barish
R.E. Barnes
Dr. Barry Camp Baron
Sanomar Barr
James P. Bartlett
Dr. Richard J. Bartlett
Mr. & Mrs. Philip E. Barton
Richard Barulich
Mr. & Mrs. Martin Bastiani
Marion P. Baxter
Frank Bayley
Robert H. Beadle
Dorothy M. Beck
John Beckham
Bruce Bedig
Michael A. Bednarz
Jane M. Beecham
Dr. & Mrs. Leslie Z. Benet
Edgar A. Benhard
John Kier Bennett
Louise J. Bennett
Mr. & Mrs. Charles S. Benson
Mrs. Dikran B. Berberian
Philip P. Berelson
Mrs. Edward T. Berg
Dr. & Mrs. Irving Berg
O.R. Berger
Dr. & Mrs. Walter Berger
Dr. John Berghout
Austin Bergin
Mr. & Mrs. Robert D. Berkley
Mrs. A. Brooks Berlin
Mr. & Mrs. R.E. Bernard
Harry Bernhard
Mr. & Mrs. Roy Bertoldo
Catherine Besser
Mr. & Mrs. Paul Bessieres
Richard & Janet Betts
Dr. & Mrs. W.H. Bevan-Thomas
George R. Bianchi
Henry J. Bianchi
Margrit Biever
Henry W. Bineault
Vernon Birks
Nat Birnbaum
Dr. & Mrs. Michael Bishop
Dr. & Mrs. John D. Black
Robert C. Blair
Mrs. John H. Blake
Mrs. Allan S. Blank
Dr. & Mrs. Robert Blau
Michael E. Bloch
Betty Blomberg
Ralph & Leslie Blomberg
Mr. & Mrs. Arnold L. Bloom
Allan Blumenfeld
Robert M. Blunk
Mr. & Mrs. R.J. Boddy
Philip & Kimberly Boesch
Mr. & Mrs. L.J. Boggess
Barry B. Boldeman
Robin J. Bollinger
Mr. & Mrs. Alfred J. Bonelli
Dr. & Mrs. Jeptha T. Boone
Mr. & Mrs. Corwin Booth
Mr. & Mrs. Dix Boring
Mrs. Armand D. Bosc
Mr. & Mrs. James B. Bouick, III
Murray & Molly Bower
Wayne E. Bowker
C.H. Braden
Paul Bradley
James T. Brady
Dr. & Mrs. Erwin Braff
Mr. & Mrs. David R. Braker
Dr. & Mrs. John R. Brandes
Peter Brandes
Richard C. Brautigam
Walter & Marion Breen
Kimberly Breeze
Dr. David Breithaupt
Mary L. Brickler
Mr. & Mrs. R.G. Brindle
Aubrey Brinkley
George Britt
Mrs. Burnett Britton
Dr. & Mrs. Melvin C. Britton
Mr. & Mrs. John W. Broad
Dr. & Mrs. Mark Brockbank
Dr. Joseph W. Bronzini
Jerry Brosilow
Mr. & Mrs. F. William Brown, III
Kenneth L. Brown
Nacio Jan Brown
Philip Cabot Brown
Richard E. Brown
Mr. & Mrs. Timothy N. Brown
Robert E. Brownell
William W. Brownell
Katherine I. Brownlie
Mr. & Mrs. E. Kergan Bruck
Ellen Hindes Bruck
Alan R. Brudos
A.T. Brugger
Barbara Bruser
Laura A. Bryan
Charlton Buckley
Joseph Buckley
Shirley & John Buckley
Mrs. George Bull
Mr. & Mrs. Edward R. Bunting
Dr. Mary C. Burchell
Elizabeth Burdash
Elizabeth A. Burgess
Mr. & Mrs. Theodore Burgess
Dr. Richard Burnett
William & Nancy Burnett
Bruce Burns
Dr. & Mrs. Hugh W. Burrell
Charles Bush
Dr. & Mrs. Robert N. Bush
Mr. & Mrs. Robert Byrne
Mrs. James W. Caddick
Dr. Robert B. Cahan
Mr. & Mrs. Donald M. Cahen
Mr. & Mrs. Lee W. Cake
Mrs. Thomas Calhoun
Dr. & Mrs. Donald R. Call
Gay Callan
Mrs. John C. Callan
Charles C. Camp, Jr.
Ernestine & Frederick Campagnoli
Dave Campbell
Dr. James M. Campbell
William R. Campbell
Mr. & Mrs. Norman Canright
Grace Carder
F.L. Carley
Steve Carlson
Betty J. Carmack
Stephen C. Carniglia
A.B. Carr
Allen & Glenavon Carr
Dr. Norman F. Carrigg
Mr. & Mrs. Fred L. Carroll
Mr. & Mrs. Michael Carroll
Dr. J. Everice Carter
Michael Carter
Ruth Carter
Albert Lo Casale
Ronald Casassa
Curtis & Carolyn Caton
Robert G. Caughey
Lucy Chaderjian
Mr. & Mrs. Sheldon F. Chanes
Robert Chapman
W.A. Chapman
Dr. & Mrs. Devron H. Char
Julia W. Cheever
David Cheifetz
Dr. & Mrs. Melvin Cheitlin
Mr. & Mrs. Mel Chernev
Mr. & Mrs. Milton Chernin
A.K. Chetkin
Edward Chichura
Dr. Yanek S.Y. Chiu
Mrs. Raymond Burke Chrisman
Constantine Christopoulos
Rod Chu
Judith Ciani
Mr. & Mrs. Frank T. Cisek, Jr.
Anna E. Claflin
Dr. Don Clark
Eleanor T. Clark
James Clark, Jr.
Joseph William Clark
Dr. Margaret Clark
Zelda A. Classen
Dr. & Mrs. Francis J. Clauss
Robert R. Claypool
Mrs. Donald Cleary
David J. Clover
Richard D. Clyde
Jack Coffman Cobb
Joseph K. Cobb
Patricia E. Cody
Roy W. Cody
Drs. Barbara & Nathan Cohen
Henry Cohen
Dr. & Mrs. Richard J. Cohen
William A. Cohendet
Mr. & Mrs. Thomas R. Cole
Thomas W. Cole
Bill Coleman
Mr. & Mrs. Ira J. Coleman
Roberta Colin
Professor George A. Collier
Lillian P. Collins
Roy C. Colton
James Compton
Nancy Lowell Compton
Dr. Austin Conkey
Dr. Harold T. Conrad
Mr. & Mrs. J. Lloyd Conrich
Luke Conroy
Frances J. Contreras
Mr. & Mrs. C.M. Converse, Jr.
Theodore M. Conwell
Mr. & Mrs. Quentin L. Cook
Clifford Coon, Jr.
Mr. & Mrs. Joseph Cooper, Jr.
James L. Coran
Evelyn & Israel Cornet
R.S. Cornwell

Darrell Corti
Estelle V. Cory
Carroll Coslow
Thomas M. Coulter
Mr. & Mrs. Ivan Cousins
Sherra N. Cox
Richard C. Croll
Mr. & Mrs. John A. Cronin
Reverend D. Clifford Crummey
Mary C. Crutchfield
Ramiro F. Cruz
John T. Cser
Joaquin Nin Culmell
Dr. & Mrs. Roy L. Curry
William G. Cushard, Jr.
Dr. Robert W.P. Cutler
Mr. & Mrs. Henry Dakin
Dr. David Dall
John & Charlice Danielsen
Mrs. Jay Darwin
Elenor Davis
Frances M. Davis
Mr. & Mrs. Harry D. Davis
Michael B. Davis
Winfield S. Davis
Mr. & Mrs. W.K. Davis
Mr. & Mrs. James F. Dean
Mr. & Mrs. Bernard Deasy
Roger B. de Bar
Mr. & Mrs. Ned Debran
Dr. & Mrs. Robert J. Debs
C.W. Deen
Gloria F. de Hart
Dr. James Deitz
Ralph del Sarto
Mr. & Mrs. Heiko T. de Man
Dr. John T. Demas
Mr. & Mrs. K.B. de Ome
Magda Dessewffy
Mr. & Mrs. Kenneth Joseph Detwiler
Christian de Villarreal
William Dickey
Claudia Dickman
Henry Chabot Dieckmann
Mr. & Mrs. Albert E. Dien
John H. Dilks, Jr.
John Marshall Dill
J.P. Richards Dillingham
J. Philip de Napoli
Mrs. Martin J. Dinkelspiel
Mr. & Mrs. Richard C. Dinkelspiel
Dr. Samuel Djerassi
Dr. Leland G. Dobbs
Dr. & Mrs. Kemp B. Doersch
Mrs. Gerald A. Dohrmann
John & Elinore Dolan
Loren Dolman
Herbert Donaldson
Peggy Donovan-Jeffrey
Robert W. Donselman
Michael D. Dooley
Mr. & Mrs. Robert J. Doxey
Robert E. Drake
Dr. & Mrs. Monte Jan Dray
Sidney Drell
Richard Drossler
Adele Druktenis
Sherwood Dudley
Gloria S. Duffy
John L. Dugdale
Arnold & Trudy Duncan
Judge Ben C. Duniway
Mr. & Mrs. William W. Dunlop
James E. Durkin
Mrs. B. Hinsdale Dwyer
Kenneth E. Dyer
Richard & Mary Eakin
Robert J. Eakin
Mary Joan Eck
G. William Eckert
Frank L. Edlund
William C. Edwards
Dean E. Eggertsen

1981 SAN FRANCISCO OPERA RAFFLE

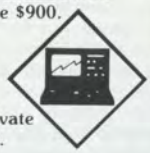
WIN ONE (OR MORE!) OF OVER 500 FABULOUS PRIZES!

You need not be present to win.

- **VIP CHINA TRIP** – A two-week first class roundtrip to Mainland China for two aboard a CAAC (National Airline People's Republic of China) Boeing 747SP with English speaking guide, private limousine, first class accommodations in the best hotels, and more. Value $8,500. *Donor:* C & C China Express, Inc. (CAAC appointed sales agent); CAAC, National Airlines Peoples Republic of China.
- **TRANS-CANAL CRUISE** – A deluxe cruise for two from San Francisco to Fort Lauderdale via the Panama Canal with numerous and exotic ports-of-call. And return air fare to San Francisco! Value $6,964. *Donor:* Royal Viking Line.
- **TWA TRIP TO PARIS** – A one-week roundtrip to Paris for two including Left Bank hotel, dinner at Maxim's, lunch at Tour d'Argent, tickets to the Folies Bergeres and the Crazy Horse Saloon, and more. Value $2,500. *Donor:* TWA with travel arrangements by Siemer & Hand Travel.
- **DIAMOND RING** – Diamond solitaire ring set with one 1.35 K diamond in 14K white gold. Value $10,000. *Donor:* Mr. & Mrs. A. Adrian Gruhn.

- **CARIBBEAN CRUISE** – Two-week cruise for two on Norwegian American Cruises' *M.S. Vistafjord* to the Caribbean. Value $5,800. *Donor:* Norwegian American Cruises.
- **ALASKA CRUISE** – Two-week cruise for two from San Francisco to Canada and Alaska aboard Sitmar Cruises' *T.S.S. Fairsea*. Value $5,500. *Donor:* Sitmar Cruises and Jackson Travel Service Ltd./KKHI Opera Tours.

- **PHILIPPINES TRIP** – Round-trip airline tickets for two to Manila with 5 days at the Manila Hotel, a festive dinner given by the Ministry of Tourism. Plus an evening compliments of Philippine Tourism Authority. Value $6,000. *Donor:* PAL Philippine Airlines/Philippine Tourism Authority.
- **SCULPTURE** – Unique 24" stainless steel sculpture by world renowned artist, Louis Pearson. Value $5,000. *Donor:* Mark Hoffmann, President, Maxwell Galleries Ltd.
- **FOX JACKET** – Luxurious Labrador-dyed Shadow Fox stroller jacket. Fur origin – Norway. Value $3,200. *Donor:* I. Magnin.
- **UNITED AIRLINES TO HAWAII** – 13-day vacation for two; roundtrip to Hawaii with two nights at the Prince Kuhio in Honolulu with car rental from Tropical Rent-A-Car. Interisland airfare to Maui and Hawaii with luxury hotels and car rental. Value $2,500. *Donor:* Bay View Federal Savings.
- **ALASKA GLACIER TOUR** – Roundtrip air fare for two to Alaska with motorcoach transfer, overnight at Glacier Bay Lodge, and boat excursion to Glacier Bay National Monument. Value $1,000. *Donor:* Alaska Airlines and Alaska Exploration Holidays.
- **REMBRANDT ETCHING** – Entitled "Faust in his Study Watching a Magic Disk," circa 1652; unsigned, undated with MBM watermark, by Rembrandt Van Rijn. Value $900. *Donor:* Pasquale Iannetti Art Gallery Inc.



- **PERSONAL COMPUTER** – Model 800 TM sophisticated micro-computer system. Value $1,080. *Donor:* Atari, Inc.
- **CASE OF FINE WINE** – One case of B.V. Private Reserve Cabernet Sauvignon, 1974. Value $500. *Donor:* Beaulieu Vineyard.
- **DIAMOND HOUR GLASS** – Miniature hour glass pendant or stick pin – your choice – of 18K gold with 200 tiny cut diamonds sifting through. Value $2,200. *Donor:* Sidney Mobell Fine Jewelry.
- **BRAZILIAN TOPAZ** – 11K oval blue Brazilian topaz set as pendant in white gold. Value $2,000. *Donor:* Jungle Gems.
- **DELUXE DELTA CANADIAN CRUISE** – Canadian Coastal Cruise for two aboard a Delta SANTA liner from San Francisco to Vancouver and return. Value $1,630. *Donor:* Delta Steamship Lines, Inc.
- **FLY/DRIVE CANADA** – Roundtrip air fare for two to Banff, Alberta, Canada with six nights at Banff Springs Hotel and a car for seven days. Value $1,200. *Donor:* Air Canada and UTL Holiday Tours.
- **PAIR OF JADE DEER** – Two carved jade deer, 9 inches high, from Mainland China. Value $1,500. *Donor:* Tom Wing & Sons.
- **JADE & ROSE QUARTZ** – Two-feet high flowering tree with Soochow jade leaves in cloisonné pot. From Beijing, China. Value $1,500. *Donor:* Gumps.
- **BING & GRONDAHL SCULPTURE – "THE DRUMMER BOY"** – Full-color porcelain statue (15½" tall) from Denmark. Value $2,500. *Donor:* S. Christian of Copenhagen, Inc.

PLUS MANY MORE PRIZES FROM:

Almaden Vineyards
American Tourister, Inc.
Avalon Hill Game Co.
Barra of Italy
Braunstein Gallery
Britex
Bullock and Jones
Cable Car Clothiers
Caravansary
Carl's Pastry Shop
Carter's Jewelers
John Chatburn
Chevron USA
Circle Gallery, Ltd.
Clos du Val Wine Company
Cost Plus Imports
Cottage Bookshop
Courreges
Daiwa Corporation
Dolby Labs
E. and J. Gallo Winery
Elizabeth Arden Salon
Adolph Gasser, Inc.
General Electric
Georgina Acosta, Inc.
Gilbert and Clarke Statione
The Glass Gallery
Goldberry
Health Kicks Unlimited
Inglenook Vineyards
Jax
Jeanne-Marc
Just Desserts
Koret of California
LaBelle Salon
Laykin et Cie
Legg's
Livingstons
London Records
Gloria Marshall
Maison Mendessolle
Miller Galleries
Mister Lee
Robert Mondavi Winery
Moreau Chocolats, Inc.
Ira Nowinski
Opera Education International
The Owl Gallery
Paperworld
Pierre Deux
Rutherford Hill Winery
San Francisco Bay Gourmet
San Francisco Tennis Club
Sarah Coventry
Joseph E. Seagram and Sons
Saks Fifth Avenue
Shaklee Corporation
Squaw Valley USA
Squirrel's Nest
The Store
Levi Strauss and Co.
Stroheim and Romann
Studio of Alec Stern
Sue Trading
Summit House
Swanson Art Galleries
Tiffany and Co.
Tower Records
Vinformation
Vorpal Gallery
Whispers
Williams-Sonoma

- **Plus complimentary dining at:**
  Victoria Station, Maxwell's Plum, Modesto Lanzone, Narsi's, Ernie's, L'Orangerie, Ristorante Ciao, MacArthur Park, Trader Vic's, Ristorante Orsi, California Culinary Academy, Cliff House, Blue Fox, Amelios, Jack's, Sam's Grill, Henri's Room - Hilton, Original Joe's, Rusty Scupper, Lehr's Greenhouse, House of Prime Rib, Alta Mira Hotel, Hayes Street Grill, Neptune's Palace, Schroeder's, Scoma's, Sir Francis Drake Hotel, Empress of China, Washington Square Bar & Grill, Scott's Seafood Bar & Grill
- **And accommodations at:**
  Four Seasons - Clift Hotel, Mark Hopkins, Jack Tar, Pebble Beach Lodge, Fairmont, Harvey's, Holiday Inns, Hyatt on Union Square, La Quinta Hotel & Resort, Circus Circus, St. Francis, Golden Nugget, Claremont, Cloud's Cal Neva, Best Western Mardi Gras Inn

RAFFLE TICKETS AVAILABLE AT:

San Francisco Opera Shop and Opera House Lower Lounge or call 415-391-4000

ANNUAL SUPPORTERS

Mr. & Mrs. Philip S. Ehrlich
James L. Ellington
Mr. & Mrs. Theodore Ellington
Charles L. Elliott
Mr. & Mrs. Donald T. Elliott
Robert J. Elliott
Seymour & Diane Ellison
Scott M. Elrod
Gary Encinas
Mr. & Mrs. Marvin L. Engel
Dr. Gale W. Engle
Dr. & Mrs. Marvin A. Epstein
Dr. Robert J. Epstein
Mr. & Mrs. Keith H. Erdman
Carl Oliver Ernitz
Ronald A. Ernst
Joan Falk
Dr. Robert T. Falltrick
Rosemary Faris
Richard C. Farley
Mr. & Mrs. Wesley J. Fastiff
A. Brent Faulkner
Mark & Marlo Faulkner
Irwin & Sheila Federman
Mr. & Mrs. J.K. Feiler
Mr. & Mrs. James A. Felchlin
Cantor & Mrs. Martin Feldman
Milton Feldstein
Dr. Robert B. Fenwick
E. Jean Ferdinandsen
Dr. Richard Ferguson
Mr. & Mrs. Robert A. Ferguson
Mr. & Mrs. Hamilton Y. Ferris
Dr. Ira M. Fielding
Frederick & Barbara Fields
Manfred Finkel
David K. Finn
William D. Finnell
Mrs. Lowell Firstenberger
Warren D. Fishburn, Jr.
Drs. Gerald & Anita Fisher
Louis C.G. Fisher
William N. Fisher
Peter F. Fitchen
Peter S. Fithian, Jr.
Stephen Hugh Fitzpatrick
R.E. Flatow
Robert Fleetwood
Mrs. Herbert Fleishhacker, Jr.
George & Patricia Flynn
John L. Flynn
Robert M. Flynn
Mr. & Mrs. Terence Flynn
Charles H. Fogg
Henry Fong
Arturo & Vicky Fontanes
Mr. & Mrs. Charles D. Ford
Mr. & Mrs. Thomas N. Foris
Fisher Forrest
Helaine Fortgang
William W. Fortune
Dr. Donald M. Foster
Mrs. Gordon Foster
Carlo S. Fowler
Mr. & Mrs. George Fowler
Steve Franco
Mr. & Mrs. Thomas L. Frankel
Ernest D. Fraser
Dr. Robert C. Frates
Mr. & Mrs. Jefferson Frazier
Mrs. E.W. Fredell
Joseph E. Frederickson
Hal Freeman
Szebelski Freeman, Jr.
Mr. & Mrs. Harold Freemon
Dr. & Mrs. Arthur J. Fried
Dr. Allen B. Freitag
June N. Freitas
Alexander & Edith Fried
Mr. & Mrs. Donald Furlong
Mr. & Mrs. Larrie R. Furst
James C. Gabriel
J. Gerard Gagnon
Robert E. Gajaski
Thomas G. Gale
Mr. & Mrs. Joseph Gans
Dr. Alexander N. Gansa
Drs. Patricia & Zalmon Garfield
Mr. & Mrs. Sanford Garfinkle
Dominic Garofalo
Helen K. Garvin
Mr. & Mrs. George O. Gates
Dr. Michael L. Gay
Kathryn Gehrels
Walter E. Geiger
Dr. & Mrs. Herman M. Geller
Warren J. Genz, CLU
Mrs. Clark Gester
Mr. & Mrs. Michael Gettelman
Mr. & Mrs. Edwin C. Gibson
Jeralde C. Gibson
John Gidwitz
Mr. & Mrs. Oliver H. Gilbert
Gilden-Green
Mr. & Mrs. Dario Giovacchini
Marijane Gitzel
Mr. & Mrs. Harold Glazer
Jules Glazer
Raymond & Eleanor Glickman
Mr. & Mrs. D.E. Glunz
Dr. Bruce A. Gober
Dr. & Mrs. John Goble
Alice M. Goddard
Mr. & Mrs. Gary Goddard
Daniel & Hilary Goldstein
Dr. & Mrs. Edward Goldstein
Renee L. Goldstein
Dr. G.W. Goldthorpe
Booth B. Goodman, Jr.
David B. Goodstein Foundation
Bryant Gordon
H. Roy Gordon
Mr. & Mrs. Sidney Gottfried
R.H. Gottsleben
Mr. & Mrs. Peter H.F. Graber
Charles R. Gouker
Robert Graham
Russell Graham
Mr. & Mrs. Carl T. Grauer
Mr. & Mrs. Adolphus E. Graupner, Jr.
Dr. Harold R. Graves
Dr. & Mrs. William K. Graves
Mrs. Ronald Gray
Dorothy Gregor
Herbert Grench
Katherine M. Griffin
Dr. Marc N. Gropper
Walter S. Gross
Mr. & Mrs. Steven Grover
Mr. & Mrs. Morris M. Grupp
Richard B. Gump
Dr. Joseph P. Gutstadt
Dr. & Mrs. Charles K. Guttas
Dean Haas
Clifford E. Hagle
Mr. & Mrs. R.R. Hagopian
Harry C. Haines
John Wylie Hall
Dr. & Mrs. Walter B. Hall
Jordan D. Haller
James T. Hamilton
Mr. & Mrs. John C. Hancock
Frank L. Hand
Lavelle Hanna
James T. Hannon
Katherine Hanrahan
Barbara Hansen
Glade B. Hansen
Dr. Graeme Hansen
Robert C. Hardie
Robert D. Harhay
H. William Harlan
Betty-Lou Harmon
Kurt Harpe
Lew Harper
Dr. Marilyn H. Harper
Charles H. Harrell
Dr. Kevin D. Harrington
Mrs. Carter H. Harrison
Johnny R. Harrison
Mr. & Mrs. Woodford H. Harrison
Eric Hart
Carol Hartley
Peter Hartman
Kiyo Hase
Mr. & Mrs. Ernest E. Haskin
Dr. J.E. Hasson
Willie Sue Haugeland
John W. Haussermann, Jr.
Bob Hawes
Kenneth C. Hawkins
Stephen S. Hawkins
Laurence Hayden
Emmett G. Hayes
Major General & Mrs. Thomas J. Hays, III
L.R. Heckard
Howard Hein
Mr. & Mrs. Ralph L. Heineman
E. Dixon Heise
G.G. Held
Mr. & Mrs. Wayne H. Heldt
Mr. & Mrs. Jere N. Helfat
Dr. & Mrs. Donald G. Helgren
Joseph A. Hendel
Mrs. H.S Henderson
Alvis E. Hendley
Robert & Wendelanne Henn
David G. Hennings
Mr. & Mrs. Alan Henry
Clyde W. Henry, Jr.
John S. & Betty J. Hensill
Martin Herbach
Robert H. Hering
William R. Herlocker
Donald Herman
John G. Herriot
Mr. & Mrs. Herschelle
Mr. & Mrs. Mortimer H. Herzstein
S. Dale Hess
R.E. Hester
Alan Hewitt
William B. Hewitt
Marion J. Heyer
Barbara Heyneman
Diane Hickingbotham
Mr. & Mrs. Robert Higgins
Gareth S. Hill
John K. Hill
Mrs. Norman L. Hill
Robert B. Hill
Mr. & Mrs. Bill Hillman
Larry & Betty Hinman
Mr. & Mrs. W.L. Hinthorn
Ivars Hirss
Dr. Roger W. Hoag
Mr. & Mrs. Irving Hochman
Joseph R. Hochstim
Robert W. Hofer
Mr. & Mrs. Max Hoffman
William C. Hogan
Mrs. Edward Hohfeld
Jesse Hollis
Dr. & Mrs. James K. Hollister
John H. Holm

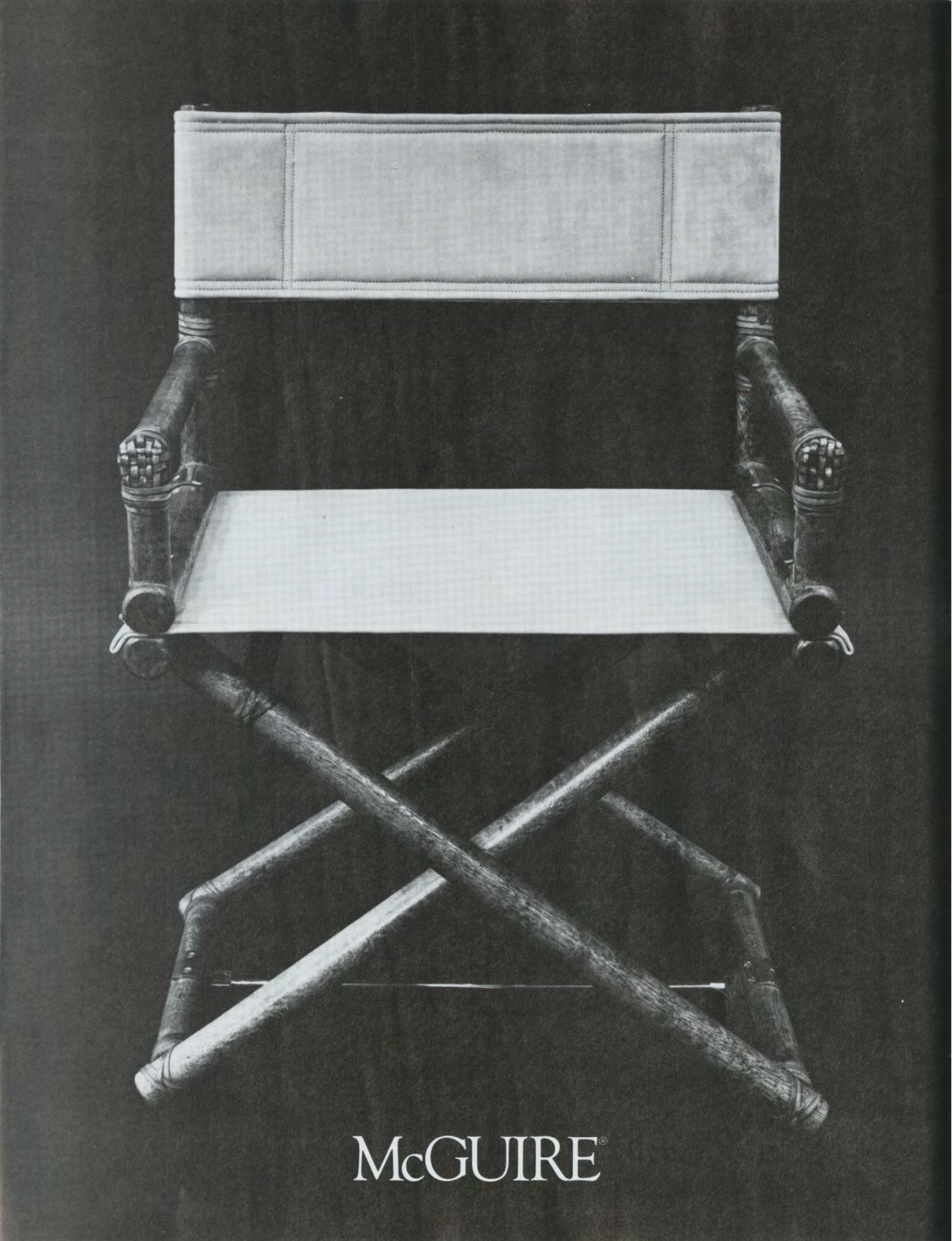
ANNUAL SUPPORTERS

Don Holmes
Fran & Jack Holmes
Miriam Honig
Mr. & Mrs. William W. Hooper
Mrs. John T. Hopkin
Mr. & Mrs. Albert J. Horn
John T. Hornung
Robert B. Horowitz
M.A. Horton
David Hough
James F. Houle
Thomas R. Houran
Thelma Houser
Kenneth A. Householder
Mr. & Mrs. James E. Howell
Charles C. Howells
Wolfgang Huber
David S. Hugle
Dr. Robert C. Hull
Robert L. Hultgren
Rosemarie Hunter
Dr. & Mrs. Edwin J. Hyman
Stanley A. Ibler, Jr.
Henry K. Ilg
John Irick
Millard V. & Elizabeth I. Irwin
Suzanne Irwin-Wells
James L. Jackman
Clayton R. Jackson
Paul W. Jackson
Mrs. W.T. Jackson
Mr. & Mrs. Philip S. Jacobs
Mrs. Tevis Jacobs
Joan Procter Jacobson
Mr. & Mrs. Paul Jacobson
Dr. & Mrs. Yorke G. Jacobson
Dennis C. Jaffe
Ruth Jaffe
Dr. Robert L. Jagger
Carlton S. James
Dr. Walter S. James, III
Mr. & Mrs. G. William Jamieson
Edward T. Janney
Mrs. Robert J. Jansen
Sandra J. Jarratt
George T. Jarrett
Dewey P. Jeannette
Mrs. J.A. Jenkins
Dr. Arthur Jensen
Larry D. Jensen
James E. Jewell
Ronald Jin
J. Roger Jobson
Ruth M. Jocksch
Judith Clancy Johns
John J. Johnsen
Professor & Mrs. Chalmers A. Johnson
Reverend George E. Johnson
Mr. & Mrs. Howard W. Johnson
Mr. & Mrs. J.B.S. Johnson, Jr.
Jackson Johnson
Mrs. John E. Johnson
Leif E. Johnson
Mrs. Robert Malcolm Johnson
Robert R. Johnson
Betty J. Johnston
Edward F. Johnston
Frederick W. Johnston
Mr. & Mrs. Robert R. Johnston
Col. James T. Jones
Dr. R.C. Jones
Mr. & Mrs. Peter J. Joos
Mr. & Mrs. Anthony M. Joseph
Dr. & Mrs. Maynard Joslyn
Mary Joyce
Anna Judnich
Dr. Lilli Kalis
Daniel F. Kane, Jr.
Dennis J. Kane
Gerald A. Kane
Eileen Kaplan
Dr. & Mrs. George C. Kaplan
Simon Karlinsky
Mr. & Mrs. Andrew Katten
Frances Lee Kaufman
Sondra L. Kay
John Keeley
Mattie Zumwalt Keeley
Edward J. Keith
Maralyn Keller
Mr. & Mrs. Mark Kelley
Mrs. Paul B. Kelly
Mr. & Mrs. Thomas Kendall
Don Kennedy
Allen S. Kent
Herbert Kerlinger
Lawrence A. Kern
Arthur & Nancy Keyes
Miriam Killebrew
Dr. & Mrs. B.B. Kinloch, Jr.
Abraham R. Kinzer
Cassius L. Kirk, Jr.
Mr. & Mrs. James Kirkham
Dr. Arthur L. Klatsky
George Klauss
Mr. & Mrs. Frank M. Kleman
Jeanne Kline
Mr. & Mrs. Thomas J. Klitgaard
Mr. & Mrs. Ronald B. Knapp
Dale M. Knight
Steen Knudsen
Frances Wynns Knudtson
Dr. Mitchell H. Koch
Jero Kodama
Blanche Baker Koenig
Frederick O. Koenig
Louis A. Koffman
Mr. & Mrs. Joseph Kohlenstein
Dr. & Mrs. Felix Kolb
Dr. Walter K. Konishi
Dr. & Mrs. Herbert Konkoff
Dr. Rowena Korobkin
Mrs. No'el E. Koster
Donald & Ruth Krajewski
Dr. Marion R. Kramer
Richard Kramer
George Kraw
Mr. & Mrs. Walter A. Kreutzer
Jaroslav V. Kubes
Loni Kuhn
Donald D. Kuhlke
Dr. & Mrs. Dirk J. Kuizenga
Michael & Paula Kushlan
Dr. Chuk W. Kwan
Jeanne Jo L'Heureux
Thomas M. Lacey
Mr. & Mrs. Charles LaFollette
Christel McRae Noe Laine
Linda Noe Laine
Mrs. Peter C. Lambert
P. Lancaster
Mr. & Mrs. Stanley Lando
Brian Lannes
Modesto Lanzone
Grant A. Larsen
Andrew R. Larson
Norman Larson
Mr. & Mrs. Ronald Larson
Maurice M. Lasnier
Calvin Lau
Robert M. Lauder
David A. Lauer
Dr. Roger Lauer
Dr. James P. Laumond
Mr. & Mrs. Richard Laurence
Dr. & Mrs. Paul E. Lavoie
Mr. & Mrs. Benjamin B. Law
Dr. John H. Lawrence
Judith Lawrence
Mr. & Mrs. Norman Layne
Dr. & Mrs. Joseph A. Lazaroni
Mr. & Mrs. Charles E. Lazer
David L. Lazzari
Dr. & Mrs. David A. Leahy
Michael J. Learned
Dr. & Mrs. Samuel R. Leavitt
Richard E. LeBlond, Jr.
Petrina Leclaire
Marion T. Lee
Mrs. Theodore B. Lee
Mr. & Mrs. Robert Leeper
Dr. & Mrs. Clarles Leftwich
Harvey Lehtman
Malcom Leiser
Mr. & Mrs. Kenneth Leitch
Jeffrey Shattuck Leiter
Mr. & Mrs. Robert D. Leon
Mr. & Mrs. Norman Leonard
Douglas Leong
Mr. & Mrs. Leon Lerman
Aldo P. Lera
Lena Lerza
Mrs. John A. Lesoine
Mr. & Mrs. Edwin Levin
Roger Levenson
Mr. & Mrs. Julian Levi
Victor Levi
Mr. & Mrs. Gerald S. Levin
Morton & Elaine Levine
Dr. & Mrs. Ernest L. Levinger
Jay Gordon Levinson
Regina & Leon Levintow
Jacques E. Levy
Margery J. Levy
Charles A. Lewis
John C. Lewis
John M. Lewis
Richard Lewis
Sue Lewis
Mrs. Francois G. Leydet
Alfred Leyser
Mr. & Mrs. David Lieberman
Dr. & Mrs. Joseph E. Lifschutz
Dr. & Mrs. David L. Lilien
Mr. & Mrs. John G. Lilienthal
Mr. & Mrs. Robert C. Lilly
Mr. & Mrs. Raymond E. Lindahl
Herbert Lindenberger
Mr. & Mrs. John Lindow
Mrs. George Lindsay
Sylvia R. Lindsey
Mr. & Mrs. John W. Lindstrom
J.L. Linebarger
George A. Lineer
Mr. & Mrs. Reint Lingeman
Kenneth J. Lininger
Mrs. Murray H. Link
David G. Linn
Merek E. Lipson
James B. Lirette
Jack H. Lirio
Dr. Edward S. Liska
C. Maya Lit
Mr. & Mrs. Carl Livingston
Mr. & Mrs. Martin J. Livingston
William G. Livingston
Dr. Louis G. Livoti
William R. Lloyd
Kori Lockhart
Mr. & Mrs. George Loinaz
W.R. Lombard
Kathy Loop
Ethel London
John A. Lord
Colonel John Loughran
Mrs. Gordon Lovegrove
Dr. Beauregard Lowell
Jeffrey M. Lowell

Dahl's decorative imports — two locations

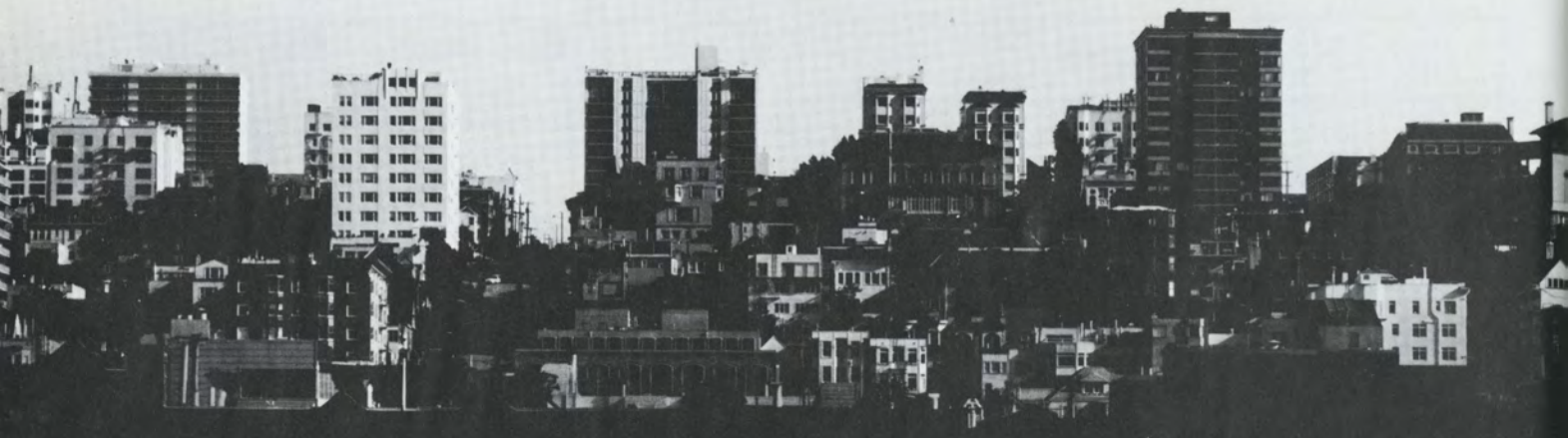
New San Francisco location 1161 Sutter St. — 353A Grand Ave., Oakland

for objects of great beauty for the home and the collector


McGUIRE®

ANNUAL SUPPORTERS

Claude L. Lowen
Dr. & Mrs. Jerold M. Lowenstein
Matt Lowman
Frank J. Lucas
Dr. & Mrs. G. Karl Ludwig, Jr.
Jack H. Lund
Sandra Lundgren
Carl Lundstrom
Professor Joseph F. Lupino
Dr. Harry Lutrin
Mr. & Mrs. C.K. Lyde
Mr. & Mrs. Laurence R. Lyons
Jeanne MacCoy
Mr. & Mrs. Slava Charles Mach
Dr. David L. Mackler
Mrs. T. Crocket Macormack
Michael Macpherson
Edwin W. Macrae
Peter Macris
Mr. & Mrs. Stanley E. Mahy
Robert L. Mainzer
Mrs. Robert K. Malcolm
Dr. & Mrs. E. David Manace
Mr. & Mrs. L. Mandelson
Anthony Mangifesti
Mrs. Bruce Alan Mann
Mr. & Mrs. Kendall L. Manock
Peter Mansfield
E.R. Manwell
Leonard A. Marascuilo
Mr. & Mrs. J.J. Marchetti
Ephraim Margolin
Vincent A. Marinkovich
Dr. J. Peter Mark
Mr. & Mrs. Robert B. Marquis
Richard Marrus
James H.M. Marshall
Mr. & Mrs. Michael Marston
Mr. & Mrs. Jack A. Martinelli
Margaret Martinoni
Dr. Robert L. Marvin
Virginia R. Mason
Mr. & Mrs. Gilbert Mata
Richard Mateosian
Mrs. Albert C. Mattei
John & Virginia Matucha
Dr. & Mrs. George Matula
Lucie M. Matzley
John Maxwell
Klaus E. May
Mr. & Mrs. L.W. Thomas May
William B. May
Frank T. Maynard
J. Robert Maytag
Dr. A. Stratton McAllister
Mr. & Mrs. Decker G. McAllister
Dr. James McCarroll
T.C. McCarthy
Mrs. Glen McCarty
George William McCauslan
A. Kathleen McClay
James V. McConnell
Mr. & Mrs. William Bruce McCormick
Mr. & Mrs. Floyd L. McElroy
Mrs. Davis McEntire
Louise McGinley
Dr. Teresa McGovern
John McGreevey
William Fleming McHugh
Margaret McKay
Ruth H. McKenzie
Mr. & Mrs. R.S. McKewan
Mr. & Mrs. Francis M. McKim, Jr.
Marilyn Y. McKinney
Scotty McLemore
Mr. & Mrs. J. Richard McMichael
Mr. & Mrs. William M. McNabb, Jr.
Mr. & Mrs. John E. McNear
Robert A. McNeil
Mrs. E. Johnson McRae
Dr. D.J. McShane
Mr. & Mrs. Fred G. Meis
Edward Melaika
Dr. Leo N. Meleyco
Elfreda J. Menzel
Mr. & Mrs. Harvie M. Merrill, IV
J. Lee Mershon
Mrs. Stacy R. Mettier, Jr.
Mr. & Mrs. Chester I. Meyer
Mr. & Mrs. W.D. Miakinkoff
Mr. & Mrs. Donald Michener
T.O. Milbrook
Dorothy Miles
Mr. & Mrs. Albert N. Miller
Jerry Miller
Mr. & Mrs. Ralph H. Miller
Larry Millsap
Michael Milstein
John & Faith Milton
Mr. & Mrs. J. Robert Minser
James P. Miscoll
Ian Leigh Mishkin
Col. & Mrs. Basil Mishtowt
Constance Missimer
Mr. & Mrs. Bruce T. Mitchell
Helen L. Moenkhoff
Mr. & Mrs. Stuart G. Moldaw
Mrs. George Moncharsh
Dr. A. Monstavicius
Dr. Theodore A. Montgomery
Georgia Moody
Mrs. Walter E. Moore
Dr. & Mrs. James Moorefield
Thomas P. Moran
Karen Morebeck
Daniel D. Morgan
Brewster Morris
Marion Eaton Morrison & Marion Lois Morrison
Marlene & Elliot Morrison
Mrs. Walter Morrison
Mrs. A.P. Morse
Walter C. Mortenson
Forrest S. Mortimer
Mr. & Mrs. Stewart Morton
Mr. & Mrs. Thomas Morton
Robert C. Morwood
Mr. & Mrs. Leland M. Mosk
Cynthia Moss
Justin & Troy Moss
Richard H. Moss
Mrs. Everts W. Moulton
Dr. & Mrs. Doyne Mraz
Louis Muchy
Marsh M. Murdock
Dr. & Mrs. Bradford G. Murphey
David G. Murphy
Frederick V. Murphy
Jane N.L. Murphy
Richard Murray
Mr. & Mrs. Charles Muscatine
Dr. & Mrs. Anton C. Musladin
Robert Meyers
Ian A. Nabeshima
Mr. & Mrs. Herbert T. Nadai
Keshavan Nair
Guido E. Nannini
Dr. Martin J. Nathan
Dr. & Mrs. Paul Nathan
Mrs. Charles Neal
David Nee
Dorothy B. Neely
Alfred L. Nella
Dr. Charles G. Nelson
Clarence E. Nelson
Donald E. Nelson
John W. Nelson
Dr. Walter A. Nelson-Rees
Elaine F. Nemer
Dr. & Mrs. Robert Nesbet
Robert M. & Patricia D. Ness
Dr. David Netboy
Klaus M. Neupert
Dr. & Mrs. D.H. Neustein
Dr. & Mrs. Ernest Newbrun
Dr. Nancy W. Newman
Paul Newman
Mr. & Mrs. Christ Nicholson
James D. Nickerson
Dorothy Nickolai
H.A. Nimmo
David E. Noble
Dr. Beatrice Nold
Mr. & Mrs. Allen Norris
Mr. & Mrs. D. Warner North
Thomas D. Notaro
Dr. & Mrs. David Oakes
Gareth M. Oakes
Wulfrin O. Oberlin
Dr. G.W. O'Brien
Stanley E. Odell
Leo W. O'Donnell
Arlys M. Oesterling
Martin Oettinger
David & Kristine Ogle
Allan J. O'Hanley
Brendan P. Ohehir
Dr. & Mrs. Roman J. Oleynik
James W. Oliver
Donald L. Olsen
Mr. & Mrs. John A. Olson, Sr.
Oscar E. Olson
Joseph P. O'Neill
Mr. & Mrs. John C. Opperman
Jerry Orecchia
Mr. & Mrs. Jack A. Ornstein
Thomas V. Orvis
Dr. Mark Oscherwitz
Mr. & Mrs. Lester O'Shea
Dr. & Mrs. Peter F. Ostwald
Mr. & Mrs. R.C. Otter
Thomas R. Owens
Maude Paehlig
Colonel Philip E. Page, Jr.
Richard L. Page
Dr. & Mrs. Arthur R. Paik
Drs. Rainer & Dorthee Pakusch
Donald & Blanid Palatucci
Robert & Jeraldine Palazzi
Dr. Robert D. Palmer
Frank Pannorfi
J.A. Pardini
Harold A. Parker
Harold Parnes
Lawrence H. Parsons
Dr. & Mrs. Roy A. Pasqualetti
Julie Patrusky
Mrs. Alan G. Pattee
Kenneth J. Patterson
Virginia Patterson
Mr. & Mrs. Patrick R. Paul
Richard C. Payton
Dr. James Pearce
Dorothy Ann Pearson
Bernard D. Pechter
Dr. & Mrs. Donald A. Peck
Larry Peden
L.M. Peele
Lester G. Pehrson
Gareth Penn
Mrs. Charles Foster Pennock
Mr. & Mrs. N.C. Pering
Mr. & Mrs. David Perlman
Anne Marie & Joseph F. Perrelli
Mr. & Mrs. L. Ellsworth Perry
Dr. John Peschau
Andrew G. Peterson



Serving San Francisco's Finest

The right real estate agency is the key to a wise and profitable investment. Someone who knows the local market. Someone with financing expertise and integrity. Someone you can trust.

Since 1919, we have been helping San Franciscans buy and sell prime residential and commercial property. Marketing expertise, quality property and consistent results are our trademarks.

That's why you should contact McGuire Real Estate to assist you with all your real estate needs in The City.

McGUIRE
REAL ESTATE...SINCE 1919

2221 Filbert Street, San Francisco, California 94123
(415) 929-1500

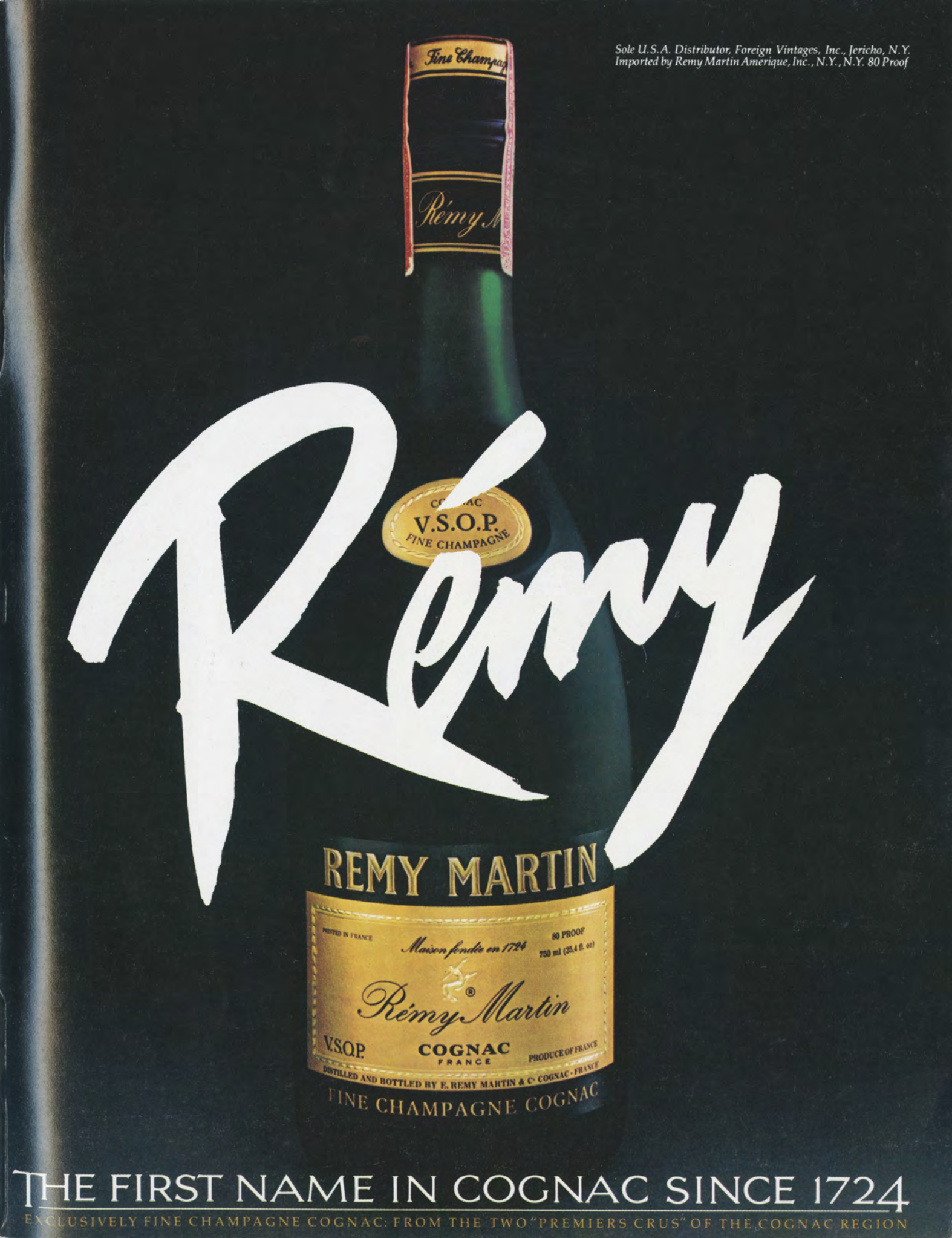
ANNUAL SUPPORTERS

Mr. & Mrs. Louis F. Petrossi
Ulla Pettersson
George A. Petty
E. David Peugh
Dr. & Mrs. Adolph Pfefferbaum
Robert E. Pfeiffer
Robert E. Phelan
Thomas E. Phelps
Dr. Gene M. Phillips
Dr. & Mrs. Vincent F. Piccioni
John & Dove Pierce
Mary L. Pilibos
Ann Mary Pine
Dr. & Mrs. Donald K. Pine
Dr. & Mrs. Robert Pipkin
Tina Pirani
Mr. & Mrs. Frank A. Pitelka
Mr. & Mrs. William Podesto
Dr. Paul E. Poenisch
Mr. & Mrs. William H. Poeschl
Mr. & Mrs. Mark Pomeroy
Rachel Poole
Dr. & Mrs. Robert W. Popper
Mr. & Mrs. Norman L. Poulsen
Dr. J. Ronald Powell
Robert E. Power
Pietro Giovanni Pracchia
Dr. & Mrs. Frederick E. Pratt
Ralph L. Preston
Dr. Rod Prestwood
Dr. David C. Price
Dr. Vera H. Price
Evelyn B. Prosser
Siegfried B. Puknat
Mr. & Mrs. George M. Pullman
William Purves
Virginia Pyke
Augustin Pyre
Diane M. Quenell
Joan Quigley
Ruth Quigley
Mrs. Martin Quinn
Walter P. Quintin, Jr.
Mr. & Mrs. Irving Rabin
Dr. Barry Ramer
David R. Rammler
James G. Randall
Theodore J. Randall
Filomena M. Ranuio
H.S. Rao
Mr. & Mrs. James Ream
Estelle Rebec
Ray C. Reddell
Mr. & Mrs. John B. Reed
Dr. & Mrs. Arthur E. Regan
Daniel P. Reid
Timothy Lee Reid
Marion Reifen
Dr. George W. Reimer
John W. Reinhardt, Jr.
Florence S. Reinke
Mr. & Mrs. Robert L. Remke
Mr. & Mrs. Howard Renshaw
Mr. & Mrs. Emil J. Rettagliata
Steven D. Reynolds
Mrs. H. Irving Rhine
Mrs. Gerard Rhine
Mr. & Mrs. William Rhoades
Mr. & Mrs. Peter Rhodes
Anne & Stan Rice
Dr. & Mrs. Victor Richards
Lyle Richardson
Wesley Richert
Mrs. Edwin R. Rickman
Dr. Francis J. Rigney
Hugo Rinaldi
Juan Rios
Mr. & Mrs. Roger Ritchey
Mr. & Mrs. Joseph J. Rizzuto
Mr. & Mrs. John D.C. Roach
Dr. & Mrs. Edward D. Robbins
Lindsey Chaloner Robbins
Mr. & Mrs. R.S. Roberts
Paul A. Robinson
Paul A. Macaulay Robinson
Violet B. Robinson
D.V. Robson
Gertrude D. Roche
Rosemarie Rochex
Alan Rockwell
Mr. & Mrs. Alvin Rockwell
Mr. & Mrs. Burton L. Rogers
James W. Rogers
Mr. & Mrs. J. Mark Rogers
N. Stewart Rogers
Dr. Charles Rolle
Mrs. John T. Romani
Mr. & Mrs. A.L. Romano
Paul M. Rose
Dr. Stephen G. Rosenbaum
Mr. & Mrs. Morris Rosenberg
Mr. & Mrs. David Rosenkrantz
Gerald B. Rosenstein
Joseph A. Rosenthal
Dr. & Mrs. Harry L. Roth
Dr. Edgar J. Rothenberg
Mr. & Mrs. Leonard Ruben
Carl Rubin
Dr. & Mrs. Leonard Rubinger
Pasquale A. Rubino
John Ruden
Dr. Michael Rudolph
Mr. & Mrs. John Ryckman
Mrs. Seymour Sack
Hugh H. Saffery
Samy S. Salem
Mr. & Mrs. Bertram Sampson
Robert V. Samuelian
Dr. & Mrs. Thomas E. Samuels
Dr. Glory A. Sandberg
Brig. Gen. Alfred L. Sanderson
Felipe R. Santiago
John R. Santibanes
Dr. & Mrs. Richard Saran
Joan Cady Sartorius
Mrs. John Sassell
Louis D. Sasselli
Roger Saut
Richard A. Savoy
Richard Sayre
Mr. & Mrs. Francis A. Scarpulla
Mr. & Mrs. George B. Scheer
Dr. Rolf G. Scherman
Dr. Robert Schewitzer
Adolf & Elisabeth Schilling
Steve Schneider
Mr. & Mrs. Warren Schneider
Steve Schochet
Dr. & Mrs. Stephen M. Schoen
Ursula Schoen
Herbert Scholder
W.H. Scholefield
Mr. & Mrs. Charles Schonfeld
Sifrid Schonfelder-Pfeiffer
Erich L. Schreiber
Dr. Betty Schreiner
Michael & Leslie Schroeder
Roberta M. Schroeder
Mr. & Mrs. Ronald Schroeder
Mr. & Mrs. Warren O. Schubert
Ellen Schuler
Ted & Mary Schulz
The Bernard L. Schwartz Foundation, Inc.
Ray Martin Schwartz
Dr. Stanton Schwartz
Raymond J. Schweizer
Mrs. Andrews Scott
Raymond L. Scully
Dr. & Mrs. Richard H. Sears
J.V. Seddon
Morton Segal
Mr. & Mrs. Adolf K. Seiler
Mr. & Mrs. Howard M. Seitz
Joseph A. Seitz, Jr.
Mr. & Mrs. B.H. Sellers
Dr. & Mrs. Arthur Selzer
Mrs. M.J. Senderman
Robert M. Shapazian
Janet-Marie Shapeero
Dr. & Mrs. James S. Shapiro
Mr. & Mrs. Marshall A. Shapiro
Donald Share
Edward A. Sheahan
Carl O. Sheldon
Dr. Glenn E. Sheline
Mrs. C.P. Sherlin
James R. Shevock
Mr. & Mrs. Jack C. Shnider
Dr. Sol Shnider
Dr. & Mrs. Mervyn Shoor
Richard & Diana Shore
Peyton Short
Mr. & Mrs. Robert F. Shurtz
J.T. Siddoway
Jack Siemon
Dr. & Mrs. John B. Sikorski
Mrs. A.F. Silva
Paul C. Silva
Mrs. Henry C. Simmons
Marjory C. Simmons
Mr. & Mrs. John E. Simon
Mr. & Mrs. Edward Simons
Mr. & Mrs. Dwight Simpson
John L. Simpson
J. Francis Sinnott
Marion A. Sinton
Mona Skager
Maj. Gen. & Mrs. James Skeldon
Harold Skilbred
Henrianne Phelan Slattery
Frank H. Sloss
A.M. Smith
Barnabas B. Smith
Dr. Chandler Smith
Mrs. Ferdinand C. Smith*
Dr. George L. Smith, Jr.
J.T. Smith
K. Hart Smith
Dr. Manfield Smith
Mr. & Mrs. Mortimer Smith, III
Philip Collier Smith
Mr. & Mrs. W.R. Smith
Dr. & Mrs. Marvin Smoller
Dr. Richard L. Sogg
J.S. Soifer
Stephen A. Sokolow
Mr. & Mrs. Heinz A. Solbach
Mr. & Mrs. Allan E. Sommer
Mrs. Marcus Sassoon Sopher
Stephen Lloyd Sorensen
Sylvia Sorrell
Mr. & Mrs. Frank Spadarella
Mr. & Mrs. John E. Sparks
Mrs. Melba J. Sparks
Richard Sparks
Dr. & Mrs. Joseph T. Spaulding
Mary Jo Spencer
Dr. & Mrs. William J. Spencer
Mr. & Mrs. Leonard M. Sperry, Jr.
Dr. & Mrs. Samuel D. Spivack
Munroe L. Spivock
Richard R. Squibb
Mrs. C.R. St. Aubyn
John R. Stafford

ANNUAL SUPPORTERS

Mr. & Mrs. Robert M. Stafford
Ioanna Stamatopoulos
Dr. Thomas A. Stamey
Capt. William I. Starrett, Jr., USN
Dr. & Mrs. Henry H. Stauffer
Mr. & Mrs. Karl W. Stauffer
Ernest M. Steen
Mrs. Harold Stein
Mrs. Paul Steiner
John T. Stelma
Dr. & Mrs. Roger B. Stephens
Vivian M. Stephenson
Mr. & Mrs. Waite Stephenson
Ken & Dottie Stevens
Mr. & Mrs. Amar Stiet
Dr. & Mrs. Bernard Stone
Harold Stone
Dr. & Mrs. Anselm Strauss
Mrs. Harry M. Strauss
Dr. M. Jerome Strong
Dr. & Mrs. J. Garland Stroup
Dr. & Mrs. Robert L. Stuart
Mr. & Mrs. Edward Sugarman
Daniel A. Sullivan
Kathleen Sullivan
Robert E. Sullivan
Mr. & Mrs. Robert J. Sullivan
Mr. & Mrs. Bert O. Summers
Dr. Lennart E. Suther
Stephen John Suzman
Mr. & Mrs. Thomas B. Swartz
Gary Swartzburg
Benjamin H. Swig*
Laurence C. Swayda
Jonathan Swift
Mrs. Harold R. Swig
Dr. & Mrs. Gerald Sydorak
Mrs. Robert Symon
Dr. & Mrs. George C. Sziklai
Mr. & Mrs. George Taffel
Mr. & Mrs. Forrest Tancer
Dr. & Mrs. Morris Tandeta
Dr. T. Miriam Tani
James Tarabbia
Dr. & Mrs. Alexander Tarics
Mr. & Mrs. Richard L. Tavrow
Mr. & Mrs. Angus E. Taylor
Douglas C. Taylor
Leonard M. & Courtney D. Taylor
Mr. & Mrs. R.E. Taylor
Lola Tchakalian
Leona V. Tedesco
Sal & Sylvia Tedesco
Jack E. Teeters
Dr. & Mrs. John Tegnell
Nikolai Tehin
Mrs. Walter Tenney
Mr. & Mrs. Milton W. Terrill
Alphonse P. Testa
Edward D. Thirkell
Betty Jean Thomas
Mrs. K.A. Thomas
Keith G. Thomas
Maurice K. Thompson
Frances T. Thomson
Joe W. & Suzie S. Thorn
Mr. & Mrs. John M. Thorpe
Dr. William Thurston
Betty Thysen
Mr. & Mrs. John H. Tiedemann
Dr. William J. Tikunoff
Professor Cecil G. Tilton
Hugh K. Tirrell
Mrs. Cyril R. Tobin
Stuart Toft
Mr. & Mrs. Andre Tolpegin
Mr. & Mrs. Philip Toren
Mr. & Mrs. Arthur V. Toupin
Dr. Robert C. Tricaro
William W. Trieber
William Trieweiler
John & Phoebe True
Hugh Trutton
Harold L. Tryon
James A. Tucker
Mr. & Mrs. Robert M. Tuller
May Tung
Suzanne E. Turley
Edwin E. Turrell
Angelo Turrini
Constance Tydeman
Hunter A. Tynes
Mrs. Shige Uchiyama
L.W. Udick
Mr. & Mrs. Lawrence W. Ulrich
Dr. & Mrs. Allan M. Unger
Thomas E. Unterman
Dr. & Mrs. Michael Upsher
Dr. & Mrs. John Urquhart
John J. & Lorna A. Vaccarello
Mr. & Mrs. Donald Valentine
Mr. & Mrs. Jack Vandenburg
Dr. Don B. Van Derby
Edward Van Egri
Frank Van Steenburg
Andrew Varlow
Mr. & Mrs. Henry Vaux
Mrs. Stephen W. Veitch
Matthew Vernon
Darlene Vian
John E. Vinton
Mr. & Mrs. Abraham Virdeh
Dr. John Max Vogel
George L. Waddell
William E. Wadsworth
Albert Richard Wagner
Jesse & Lois Walden
Dr. & Mrs. Milton S. Waldman
Beatrice S. Walker
C. Richard Walker
Mr. & Mrs. Richard C. Walker
Mrs. Willis Walker
Marjorie Walsh
E.L. Walton, Jr.
Arnold Ward
Dr. Beatrice A. Ward
Mary-Margaret Ward
Mr. & Mrs. Michael J. Ward
Mr. & Mrs. Ron R. Warnecke
William Edwin Warren
Mrs. W.T. Waste
Mrs. Earl A. Wayne
Dr. & Mrs. Paul E. Weber
William C. Webster
Donald Weeks
John G. Wegner
Miriam & William Wehrend
Matthew & Barbara Weinberg
Harry S. Weinstein
Mr. & Mrs. William E. Weisgerber
M.S. Weiss
Paul E. Weiss
Dr. Ernest M. Weitz
Arthur Welch
Dr. & Mrs. David Werdegar
Dr. & Mrs. C.M. Weseman
Dr. & Mrs. Miley B. Wesson
Dr. Thomas D. West
Dr. & Mrs. Roger W. Westmont
Nancy P. Weston
John A. Westsmith
Peter S. Weygant
Margaret C. Weymouth
Mrs. Thaddeus Whalen
Mr. & Mrs. Abraham White
Mr. & Mrs. B.C. White
Edward A. White
George White
Mr. & Mrs. George B. White
Robert White
Robert A. Whyte
Mr. & Mrs. Robert E. Wickersham
Mr. & Mrs. Walton Wickett
Dr. & Mrs. Kenneth A. Wiener
Jerrold Wilhelm
Anthony F. Willard
Lola B. Williams
Mr. & Mrs. William H. Williams
Dr. Glenn E. Willoughby
Mr. & Mrs. Bruce E. Wilson
Ann Wilson
Warren C. Wilson
Mr. & Mrs. Charles Winchester
Dr. James Winfrey
Dr. Ted Winn, Jr.
Dr. & Mrs. Harold Winters
Mr. & Mrs. Harold Witkin
Mr. & Mrs. Carl Witkovich
Mr. & Mrs. David Wodlinger
Mr. & Mrs. Robert Wolfe
Marcia E. Wolfe
Dr. & Mrs. Bertram L. Wolfsohn
Dr. Donald G. Wong
Eileen Wong
Dr. & Mrs. Russell D. Woo
Grace M. Wood
Gertrude Woodward
Jack Cameron Worthen, Jr.
Mr. & Mrs. J.L. Wrathall
John H. Wright
Dr. Kent R. Wright
Marjorie J. Wright
Dr. & Mrs. Mark J. Yanover
Dr. Stanley K. Yarnell
Norman L. Yeon
Frank Michael Yhap
Robin York
Dr. & Mrs. Bradford W. Young
Colston Young
Mr. & Mrs. Carl Zachrisson, Jr.
Charles Zaninovich
B.K. Zimmerman
Walter G. Zimmerman, Jr.
Mrs. C.F. Zobel

*Deceased



THE FIRST NAME IN COGNAC SINCE 1724

EXCLUSIVELY FINE CHAMPAGNE COGNAC: FROM THE TWO "PREMIERS CRUS" OF THE COGNAC REGION

1981 U.S. GOV'T REPORT:

CARLTON IS LOWEST.

Today's Carlton has even less tar than the version tested for the Government's 1981 Report. Despite new low tar brands introduced since–**Carlton still lowest.**

Box–less than 0.01 mg. tar, 0.002 mg. nicotine.

Box: Less than 0.01 mg. "tar", 0.002 mg. nicotine av. per cigarette by FTC method. Soft Pack: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report May '81.

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