

Semiramide

1981

Friday, September 11, 1981 7:00 PM
Wednesday, September 16, 1981 8:00 PM
Sunday, September 20, 1981 2:00 PM
Wednesday, September 23, 1981 7:30 PM
Saturday, September 26, 1981 8:00 PM
Thursday, October 1, 1981 8:00 PM
Saturday, October 3, 1981 (Radio broadcast)

SFO_PUB_01_SFO_1981_14

Publications Collection

San Francisco Opera Archives

SAN FRANCISCO OPERA



Semiramide



OH
WHAT
A
FEELING!

TOYOTA

The all-new Toyota Cressida. Lavish. Extravagant. Uniquely European in look. This is a sedan different from any Toyota you have seen before.

Inside, the new Cressida offers every comfort and convenience feature you could expect in the world's highest-priced automobiles—and then some. Power windows, cruise control, climate control and AM/FM MPX 4-speaker stereo are standard

equipment, of course.

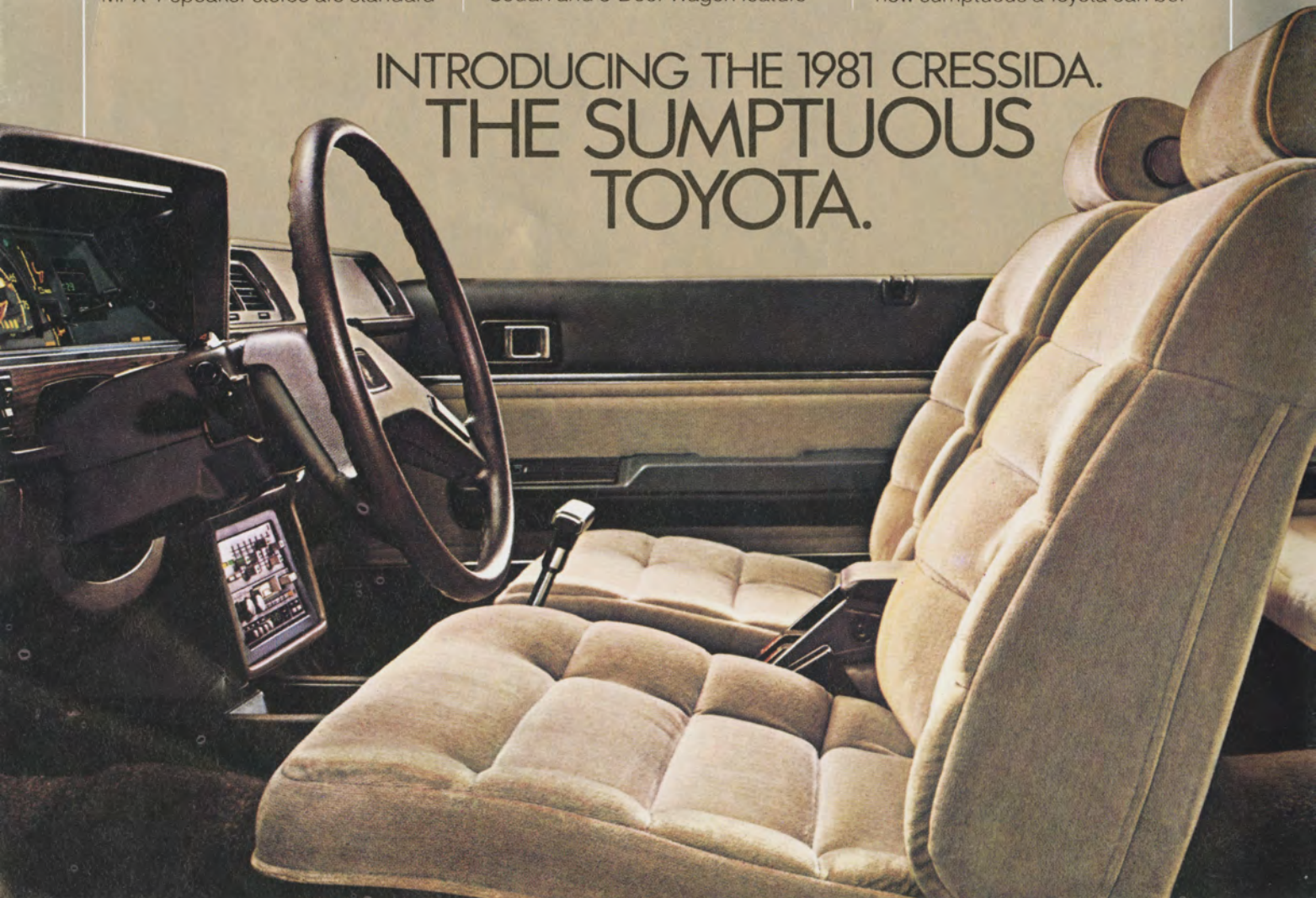
But Cressida's state-of-the-art engineering includes much more. Like a unique automatic shoulder-seat belt system. The belt is guided around you by an electric motor! And an optional cassette player with amplifier and graphic equalizer, for the ultimate in automotive sound.

Performance of the Cressida is also impressive. Both the Cressida Sedan and 5-Door Wagon feature

electronic fuel injection and an innovative 4-speed automatic overdrive transmission, to enhance the new 2.8 liter engine's efficiency. MacPherson strut front suspension assures a soft, controlled ride.

The Toyota Cressida. If you're wondering why you should buy a luxury car from a company famous for economy cars, you need do only one thing. Drive a Cressida, and feel how sumptuous a Toyota can be.

INTRODUCING THE 1981 CRESSIDA.
THE SUMPTUOUS
TOYOTA.



BAUME & MERCIER THINKS ELEGANCE IS MORE
OF A NECESSITY THAN A LUXURY.


BAUME & MERCIER
GENEVE



To those who wear a timepiece by Baume & Mercier, elegance is a very important part of life, not a mere luxury. The 18K Gold Quartz matching pairs for men and women, depicted here, reflect the ultimate in classic and contemporary styling.

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

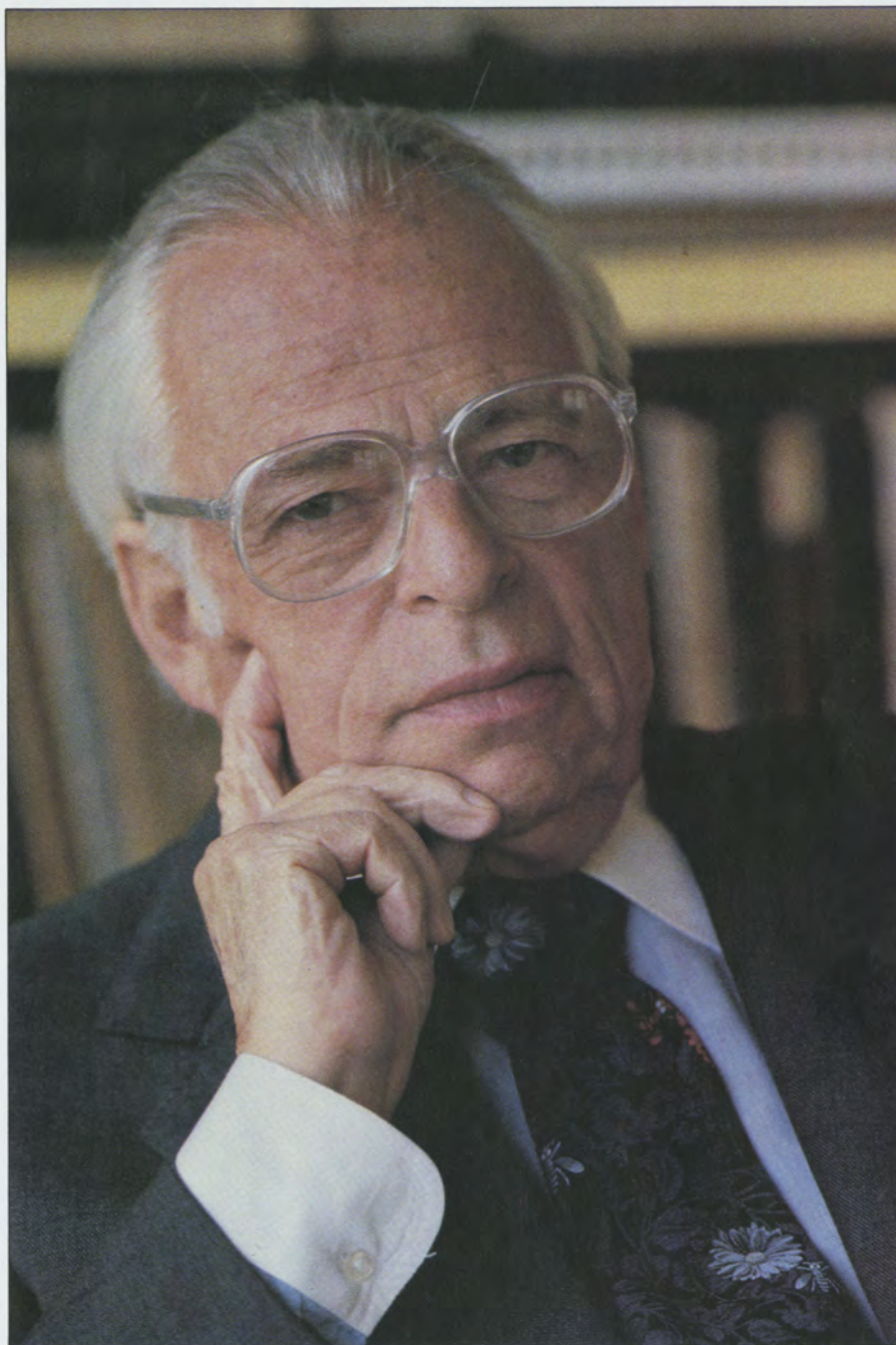
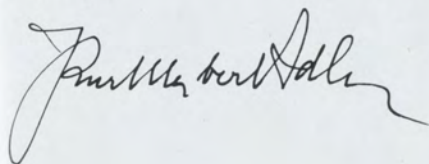


*“Monet” porcelain by Limoges,
originally designed by Claude Monet
for his blue and yellow dining room at Giverny.
Available exclusively at Tiffany’s.
After-dinner set, as shown, \$ 460.*

TIFFANY & CO.

SAN FRANCISCO 252 GRANT AVENUE • ZIP: 94108 • PHONE: (415) 781-7000
Add \$3 for shipping plus sales tax • American Express • Diners Club • MasterCard • Visa

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

Consumer
Orientation
No. 13 in a Series
of Technical Papers

13



Subject:
Optimization of
Driver Performance

At Porsche, we believe the driver is an integral part of the car. So we design the driver into the cockpit as carefully as we do the mechanical components, such as the steering wheel, instruments, controls, and seats.

The Porsche 928 offers unprecedented visibility. It surrounds the driver with over 29 sq. ft. of tinted glass. At no point is more than 63° of the driver's full 360° panorama obscured. The driver's outside rearview mirror is electrically adjustable and heated (as is the optional passenger mirror).

The 928's steering wheel/instrument cluster can be adjusted up or down to suit different hand and eye heights. The results: instruments such as the electronic tachometer, speedometer, and fuel, oil, and coolant gauges are always visible. And controls such as the headlight, foglight, and emergency-flasher switches

remain in their designed relationship to the steering wheel. The 928's front bucket seats are designed to "hold you in" with imperceptible support, and thus reduce fatigue. The seats are adjustable for length and inclination. (With optional power seats, height is also adjustable.) Even the pedals are adjustable.

As standard equipment, the 928 offers a choice of manual or automatic transmission. Because of the 928's power (220 hp at 5500 rpm) and torque (265 ft lbs at 4000 rpm), either transmission provides true sports-car performance.

The 928 also has variable-boost, power-assisted, rack-and-pinion

Porsche 928

And we make the components adjustable to suit the individual driver—because from racing, we've learned *personal fitting* is one of the best ways to optimize driver performance.

steering for excellent road-feel feedback and precise control.

Additional standard equipment includes: Automatic cruise control. Power disc brakes. Power windows. Fold-out arm rests. High-cut pile carpeting. Four stereo speakers. Leather-covered steering wheel, dashboard, center console, and door panels. And a headlight washing system.

Some people may view this equipment as a luxury. But at Porsche, we view it as a means to optimize driver performance. Priced at more than \$38,000, the 928 is the newest and finest Porsche. Test drive it today. For your nearest

dealer, call toll-free: (800) 447-4700. In Illinois, call: (800) 322-4400.

PORSCHE + AUDI
NOTHING EVEN COMES CLOSE





ABSOLUT
Country of Sweden
VODKA

*This superb vodka
was distilled from grain grown
in the rich fields of southern Sweden.
It has been produced at the famous
old distilleries near Åhus
in accordance with more than
400 years of Swedish tradition
and sold under the name Absolut
Since 1879.*

80 PROOF

BOTTLED IN SWEDEN 1 LITRE (33.8 FL. OZ.)

IMPORTED

IMPORTER AND SOLE DISTRIBUTOR FOR THE U.S.
CARILLON IMPORTERS LTD., NEW YORK, N.Y.

ABSOLUT TEMPTATION.

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.

SEMIRAMIDE/1981

FEATURES

Voltaire's *Sémiramis* by Arthur Kaplan 27

The best-known dramatist of his day, Voltaire wrote a score of tragedies in the classical style — including *Sémiramis* — forgotten today except for the operas they inspired.

Semiramide: The Exaltation of Pure Music by Philip Gossett 36

Semiramide occupies a unique place in the Rossini canon: a consolidation of past triumphs and a step toward his French operas to come.

Pier Luigi Pizzi on *Semiramide* 56

Isabella Colbran: The First *Semiramide* by Robert Baxter 60

One of the first great divas, Rossini's Spanish wife inspired 10 of his operas, including her final triumph: *Semiramide*.



page 27



page 36



page 60

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.

SEMIRAMIDE: "Monna Lisa," carved ivory head from Assyria, 8th century B.C., in the collection of the Baghdad Museum.

DEPARTMENTS

Season Repertoire	21
Preludes: News in Brief	22
Profiles of the Artists	43
THE PROGRAM	49
Box Holders	82
Supporting San Francisco Opera	84

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. ©All rights reserved 1981 by Performing Arts Network, Inc. Reproduction from this magazine without written permission is prohibited.

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: 3690 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



RON SCHERL PHOTO

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

to a gift from Cyril Magnin. We are also delighted this fall to present the Canadian Opera Company's production of *The Merry Widow*.

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 McKeivitt 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®



U.S. PATENTS 2,936,009; 3,297,053; 2,837,142

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 Billinghamurst
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
Pillsbury, Madison & Sutro
Legal Counsel

Jeffrey Dufford
Education Coordinator

Olivia Burton
Susan McClelland
Reception

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

COMPANY

Charlie®



©1980, Revlon Inc. Fashion by Liz Claiborne

The gorgeous, sexy-young fragrance. By Revlon

Concentrated Cologne, Perfume, Perfumed Dusting Powder and Body Silk.

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 Billingham
*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*
Pillsbury, Madison & Sutro
Legal Counsel

Jeffrey Dufford
Education Coordinator

Olivia Burton
Susan McClelland
Reception

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

Adolfo



Ours always, our own, Adolfo. His designs are classics...masterpieces of silhouette and style that a woman possesses, and cherishes, always. For the elegance never ceases, the polish never dims. Here, in the dynamic contrast of black and white, a rich wool tweed is transformed into his special kind of sophistication: as the jacket is flashed at lapel, wrist, pocket and lining with the spanking glen plaid of the silk blouse. And so, in a season where texture interest and line are all, Adolfo again elegantly succeeds. The 3-piece suit of jacket, skirt and blouse, for sizes 4 to 14; \$1200. Handbag to special order, \$210. In the Adolfo Boutique...where we are all the things you are.

Saks Fifth Avenue

Post and Powell Streets, San Francisco. Open Monday and Thursday from 9:30 am to 8 pm; Sunday from 12 noon to 5 pm.
Stanford Shopping Center, Palo Alto • One Del Monte Center, Monterey

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 Billinghamurst
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
Pillsbury, Madison & Sutro
Legal Counsel

Jeffrey Dufford
Education Coordinator

Olivia Burton
Susan McClelland
Reception

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

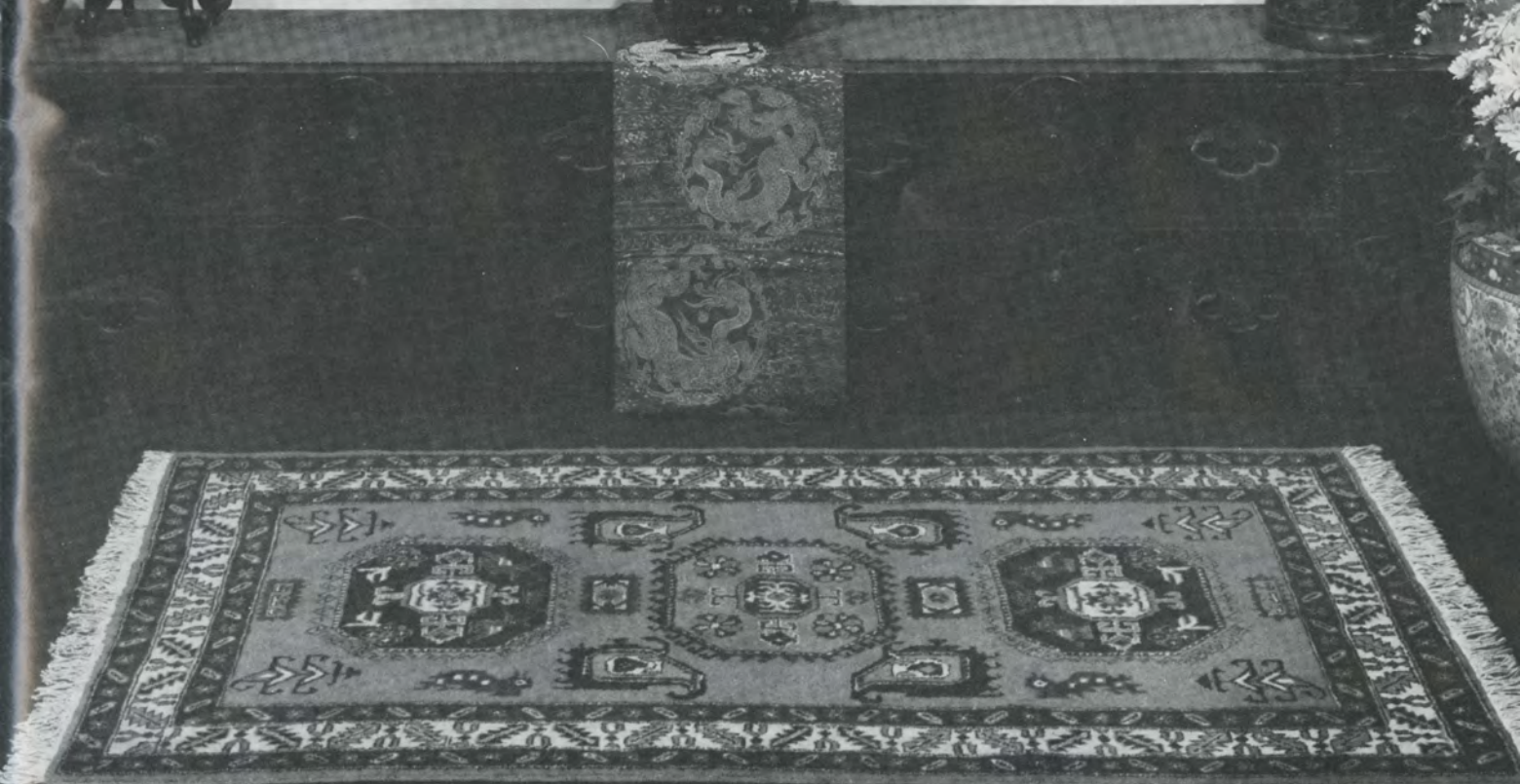
San Francisco/Affiliate Artists — Opera Program, American Opera Project and Brown Bag Opera

Christine Bullin
Administrator

Merola Fund

James Schwabacher
President

Alice Cunningham
Administrator



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

There is nothing
on earth like
the XXIst Music
Festival at Sea.



**Sailing January 3-15
from Miami
to the Caribbean.**

Let the M.S. Mermoz take you a little out of this world on the Caribbean voyage that promises you 12 days of great music and gracious living.

Your shipmates will include over 30 great names in music. Maurice André. Daniel Barenboim. The Cleveland Quartet. Misha Dichter. The English Chamber Orchestra. James Galway. Karl Haas. Yo-Yo Ma. And many others.

You'll sail to five unique ports of call. Duty-free St. Thomas. Idyllic Antigua. French Martinique. Cosmopolitan Caracas. Historic Santo Domingo.

You'll enjoy concerts, recitals, lectures and conversations every day with people who love music as you do. And you'll attend a special concert at a selected site in each port.

The menu will be a new creation every evening. Four of your evenings will be occasions for gala dinners. And all of your specially selected French luncheon and dinner wines as well as all of your cocktails, liqueurs and shore excursions will be included in your ticket.

See your Travel Agent before another cabin is gone. From \$2370 to \$5740.

Or write for our free M.S. Mermoz XXIst Music Festival at Sea brochure.

Registered in France. Prices per person, double occupancy and subject to availability.

Paquet Cruises Inc.
1370 Ave. of the Americas New York,
N.Y. 10019
(212) 757-9050

PAQUET
FRENCH CRUISES

M.S. MERMOZ

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 Patr†
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
Judyaba
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 Klingelhofer *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



MILK BATH
CREME
N°5
CHANEL

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

Bonyngé/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

Bonyngé/Mansouri/Laufer*-Mess/Sappington

New Production

Carmen

In French
Bizet

Berganza, Cook, South, Quittmeyer/Bonissolli, 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.

**AT
INTERMISSION
& AFTER THE PERFORMANCE**

ENJOY

ENJOY

ENJOY



**CRYSTAL GEYSER
SPARKLING MINERAL WATER**



Imported from the Napa Valley

PRELUDES

**Opera Museum
Honors Adler**

During the 1981 international Fall Season, the War Memorial Museum exhibit features a tribute to general director Kurt Herbert Adler and his 28-year leadership of the San Francisco Opera. A photographic retrospective, coordinated by Ann Seamster, highlights the major events and accomplishments of the Adler years. Sponsored by the Friends of the War Memorial/Performing Arts Center, the Opera Museum is located in the south foyer, box level, behind the Opera Shop, and is open free of charge during all performances.

**Merry Widow Bows
with Benefit**

Franz Lehár's *The Merry Widow* will receive its first San Francisco Opera performance on Saturday, October 3, with a gala benefit premiere sponsored by the San Francisco Opera Association and the San Francisco Opera Guild. Tickets for this non-subscription performance, which features Joan Sutherland in the title role, are available now through the Opera Box Office. Prices range from \$13 to \$75, and a portion of all ticket prices is tax deductible.

The international cast joining Dame Joan Sutherland includes Canadian mezzo-soprano Judith Forst as Valencienne and three artists who are making their Company debuts: Swedish baritone Håkan Hagegård as Danilo, New Zealand tenor Anson Austin (also making his American debut) as Camille, and Canadian tenor Phil Stark as Baron Zeta. Richard Bonyngé conducts, Lotfi Mansouri directs, sets are by Murray Laufer, costumes are by Suzanne Mess and choreography is by Margo Sappington for this Canadian Opera Company production, which is sung in English.

A Premiere Party, on the stage of the Opera House, immediately follows the performance. Patrons who purchase tickets for the performance will receive an invitation to the party, for which there is an additional charge of \$50.00 per person. Those who choose to attend the party will be invited to "Maxim's," on the stunning Art Nouveau set of the final scene of *The Merry Widow*, to toast Miss Sutherland and other members of the cast with champagne and wine.

**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.

Films of Interest

In conjunction with the 1981 Fall Season of the San Francisco Opera, Pacific Film Archive has scheduled showings of two film classics: Andrzej Wajda's *Siberian Lady Macbeth* (1961), based on Nicolai Leskov's short story, *Lady Macbeth of Mtsensk*; and Werner Herzog's *Woyzeck* (1978), based on Georg Büchner's play and starring Klaus Kinski in the title role. *Siberian Lady Macbeth* is shown on Monday, September 28, at 7:30 P.M. and *Woyzeck* on Friday, October 30, at 7:30 and 9:00 P.M. at the University Art Museum in Berkeley, 2615 Durant Avenue.



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

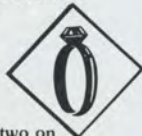
*Harry
Fireside*

1981 SAN FRANCISCO OPERA RAFFLE

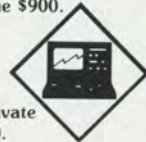
WIN ONE (OR MORE!) OF OVER 500 FABULOUS PRIZES!

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. Inter-island 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.
- **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
- **And accommodations at:**
 - Four Seasons - Clift Hotel
 - Mark Hopkins
 - Jack Tar
 - Pebble Beach Lodge
 - Fairmont
 - Harvey's
 - Holiday Inns
 - Hyatt on Union Square

Tower Records
Vinformation
Vorpall Gallery
Whispers
Williams-Sonoma

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

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**



Life a sequence of events, captured for a moment, interpreted in a way unique to each individual, then lost to the past—our memory.

In that moment we call the present, life is perceived by the senses and we exist in the most profound sense, then from this moment our memory is born and the sensual experience is gone.

We are an international architectural firm that provides for those few discerning individuals, the ability to repeat a sensual experience and to experience periods in history and the future as they perceive them.

We pursue architecture as a collective three-dimensional art form, encompassing the determination of the essence, selection and milling of material and the artists that bring it into reality. Our artists and technology create a three-dimensional environment that prompts the most diverse and powerful sensual experiences imaginable.

In the creation of a piece of architecture if pursued with insight and great skill, one moves beyond an enclosure to a tangible extension of the being.

FINECRAFTED HOMES CORPORATION
DESIGNERS AND BUILDERS
(503) 635-6525
U.S.A.

There are times when...
you can't change a tire



Mrs. Rhine's clothes by I. Magnin

OWN THE UNIROYAL ROYAL SEAL

the puncture sealing tire...now available at

MARK MORRIS TIRES

16 LOCATIONS THROUGHOUT NORTHERN CALIFORNIA

Voltaire (1694-1778) at age 24, the year of the premiere of *Oedipe*, after Nicolas de Largillière.



Voltaire's *Sémiramis*

The best-known dramatist of his day, Voltaire wrote a score of tragedies in the classical style — including *Sémiramis* — forgotten today except for the operas they inspired.

By ARTHUR KAPLAN

François-Marie Arouet (1694-1778), better known as Voltaire, is remembered today primarily as a political philosopher whose *contes philosophiques* (philosophical tales), of which *Candide* is the most famous, are still widely read in and out of classrooms the world over. He was so clearly the leading figure of the Enlightenment that the pre-revolutionary 18th century is often referred to, as in Will and Ariel Durant's historical series, *The Story of Civilization*, as the Age of Voltaire.

His liberal views on government, society, human rights and religion made him the most popular spokesman for the reform movement that would sweep France in the second half of that century and culminate in the French Revolution, whose advent Voltaire did not foresee and whose excesses he would surely have opposed.

Like his compatriot Victor Hugo, who dominated French letters in the following century, Voltaire is known abroad principally through his works of fiction and other prose writings. In their time, however, both extraordinarily prolific authors (each lived to the age of 83, writing to the end) were equally well known as poets and playwrights. In fact, especially at the beginning of their pursuit of recognition and fame in Paris, both were consumed with the burning ambition, soon realized, to become the most celebrated dramatist of their respective ages. For more than 200 years, after all, the center of literary activity in France was the theater. Both wrote and published plays for which they were almost universally acclaimed, plays that have long since disappeared from the standard repertory and are only occasionally accorded revivals at that bastion of French dramatic tradition, the Comédie Française. It is there

that both had their first great successes: Voltaire at age 24 with *Oedipe* in 1718; Hugo at age 28 with *Ernani* in 1830.

Unlike Hugo, who retired from the theater after the resounding failure of *Les Burgraves* in 1843, Voltaire loved the theater all his life and was constantly preoccupied with composing, revising or supervising his plays; he even directed and acted in them in small theaters he set up in his various residences over the years. Following the success of *Oedipe*, he adopted the *nom de plume* by which he would henceforth be known to both his contemporaries and to posterity. Sixty years later the production of his final tragedy, *Irène*, was the occasion of Voltaire's apotheosis upon his return to Paris after more than 25 years of political exile. Although too ill to attend the premiere (the great *philosophe* died a few weeks later), he did manage to recover sufficiently for the

OPERA EUROPE



27 days
Oct. 22 to Nov. 17, 1981

This tour will include 10 exciting evenings of opera and/or symphony and ballet, highlight dinners in major cities, plus eight other dinners, all breakfasts, sightseeing in all major cities, the services of an experienced tour director, all 1st class accommodations, all tips, taxes, baggage handling, airfare, and airport transfers, and private deluxe motorcoach from Amsterdam to Paris, including all transfers to and from the opera.

Think of performances in London, Amsterdam, Hannover, Berlin, Prague, Vienna, Venice, Rome, Zurich, Paris and in a few short months you can be there. This tour departs San Francisco International Airport on October 22 and returns November 17, 1981. Departures can be arranged from other cities.

All inclusive costs \$3,865.00, single supplement \$435.00.

Tour limited to 35 persons.

For details call 415/349-9200 or write

Hillsdale Travel Center
212 Hillsdale Mall
P.O. Box 3337
San Mateo, California 94403
Telephone 415/349-9200



The Théâtre-Français (now Théâtre de l'Odéon), 18th-century home of the Comédie Française, scene of Voltaire's great theatrical triumphs.

sixth performance, where he received a hero's welcome. His statue was crowned with laurel wreaths brought on stage by all the actors and actresses of the Comédie Française to the tumultuous acclaim of an adoring public. The people then drew his coach home in triumph through the streets of Paris.

Voltaire's fame as a playwright, which lasted some 80 years — into the

Voltaire loved the theater.

reign of Louis-Philippe — can be measured in part by the number of operas founded on his works. In addition to Grétry's *opéra-comique* *Le Huron* (Paris, 1768), based on the philosophical tale *L'Ingénu*, and Paisiello's *Il Re Teodoro in Venezia* (Vienna, 1784), based on an episode from *Candide*, there are a slew of works for the lyric theater inspired by Voltaire's plays. Most have vanished from sight along with the vast majority of late 18th-century and early 19th-century works. These include an *Alzira* (Florence, 1794) by Nicola Antonio Zingarelli that preceded Verdi's ill-fated and rarely performed version of the same play, with a text by Cammarano (Naples, 1845); *Olimpie*, a three-act *opéra-lyrique* by Spontini that had its Paris Opéra premiere in 1819; and Bellini's *tragedia lirica*, *Zaira*, with a text by Felice Romani, that first saw the light of day in Parma in 1829 and was revived with Renata Scotto in the title role in 1976 at the Teatro Massimo Vincenzo Bellini in Catania.

The composer who most often and most successfully set to music libretti based on Voltaire's plays was

Gioacchino Rossini. His ninth opera, *Tancredi*, based primarily on Voltaire's *Tancredi* (1759), launched the composer's international career following its triumphant 1813 premiere at La Fenice in Venice. In 1820 he set Cesare della Valle's libretto *Maometto II*, after Voltaire's *Mahomet* (1742), for the Teatro San Carlo in Naples. The opera, a relative failure at its premiere, was refashioned by Rossini into a French *grand opéra* as *Le Siège de Corinthe* in 1826. This version, performed in Italy as *L'Assedio di Corinto* from 1827 onward, has received important revivals in recent years, starting with the production at the 1949 Maggio Musicale Fiorentino with Renata Tebaldi as Pamira. In 1969 it served as the vehicle for acclaimed La Scala debuts of three American singers: Beverly Sills as Pamira, Marilyn Horne as Neocle and Justino Díaz as Maometto II, under the baton of



Crébillon (1674-1762), Voltaire's rival and author of a previous *Sémiramis*.



A tradition in San Francisco...

Laykin et Cie at J. Magnin

Stockton & Geary • Telephone 362-2100

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

Knabe

THE
OFFICIAL
PIANO
OF THE
SAN FRANCISCO
OPERA

Knabe

KNABE — A DIVISION OF
AEOLIAN PIANOS, INC.
EAST ROCHESTER, NY 14445



The recognition scene from Voltaire's *Sémiramis*.

Thomas Schippers. Rossini's final Voltaire-derived *opera seria* written, like *Tancredi*, to a text by Gaetano Rossi for La Fenice, was *Semiramide* (1823).

In 1745 Voltaire was commissioned by Louis XV to write a major work for the *relevailles* (the official services of thanksgiving for women after childbirth) of the Dauphine, Marie-Thérèse-Raphaële of Spain. His choice fell on *Sémiramis* for several reasons. First, as he explained in the preface to the play, the Dauphine was an avid reader of the classical playwrights and "liked works of this kind." More important, no doubt, was the fact that in 1732 he had written a play, *Ériphyle*, that had had a very limited success. He retracted it, eager to reuse at a later date the same situations and characters: a king's ghost; a queen in love with her own son; and a prince who, "blinded by the gods," stabs his mother. Such self-plagiarism was not unusual for the times (Rossini himself was notoriously guilty of the same misdemeanor), nor was the reworking of material previously used by other writers. In fact, Voltaire chose *Sémi-*

At the premiere of *Sémiramis*
Voltaire arranged for a
professional claque.

ramis precisely because it had been used by his archrival, Crébillon. Crébillon's version had received only eight performances in 1717 and was never revived. Voltaire had promised to redo all of his rival's plays to show his own superiority; he even asked Crébillon's permission to use the same material before setting to work.

Voltaire was somewhat apprehensive about the fate of his new play since Crébillon also happened to be the royal censor and had created obstacles to the performance of *Mabomet* and *La Mort de César*. Voltaire wrote to Monsieur Berrier, head of the Paris police, asking for his protection: "Monsieur Crébillon, appointed by you to scrutinize works for the theater, previously wrote a tragedy called *Sémiramis*, and I may have the misfortune to displease him for having worked on the same subject." He needn't have worried; Crébillon ordered only four lines cut from the play, and Voltaire later succeeded in getting even those restored.

In memory of the Dauphine, who had died shortly after childbirth, Louis XV paid for the sets. *Sémiramis* received its premiere at the Comédie Française on August 29, 1748, along with a one-act comedy by Legrand and Alain, *L'Épreuve réciproque*.

Fearing a cabal from Crébillon's supporters, Voltaire arranged for a professional claque of his own to assure the success of the play. Although there were some whispers and whistles during the first scene, they were drowned out by applause, and the play went on to achieve an honest success, if not a great triumph.

The leading actors of the Comédie Française performed the principal roles. Mlle. Dumesnil, an uneven artist who excelled at playing tragic queens, portrayed the title role. She apparently rose to great heights in the dénouement, for Voltaire wrote that at that moment, "you thought you were viewing a Michelangelo painting." Mlle. Clairon, who was to go on to become one of the great actresses of the century, was still playing ingénue roles



Mlle. Dumesnil, who created the title role in *Sémiramis*.

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



PRIME PROPERTY/PROPERLY REPRESENTED

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

AA

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

Nora Cuellar, Reservations Sales Agent



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

"American Airlines... Nora Cuellar speaking."

When you call American, we get our first chance to make a good impression. That's why we installed SABRE, the industry's first computerized reservations system, back in 1964. And that's why we've refined it every year since then.

SABRE does more than just help us

answer the phones fast. It gives us instant access to the largest inventory of airline seats in the industry—ours *and* our competitors'.

It also helps us to find you the most convenient flight, book all your connections, and give you the lowest available airfares.

It even lets us reserve your seat up to 11 months in advance and give

you your boarding passes up to 30 days before you fly. *And no other airline, anywhere, can do all that.*

SABRE is great. But more important are the 3500 reservations agents who make it work for you.

It takes the best people to make the best airline.

Nora Cuellar is one of them, and we thought you'd like to meet her.



Grandval (left), the first Arzace, in a scene from *Le Glorieux* by Destouches.

and made a great impression as the tragic princess, Azéma (a role that unfortunately all but disappears in the opera to make way for a new character, the dramatically superfluous Indian prince Idreno, invented by Rossi to provide a role for the tenor at La Fenice). Grandval, the foremost leading man of his day, was an adequate Arzace, although he was more suited by his physical elegance and mellifluous voice to sentimental plays than to tragedies. De la Noue, an ugly man with a rough voice but with considerable intelligence and talent, performed Assur.

Despite the king's subsidy, the production was not on the magnificent scale Voltaire had wished. Instead of the four sets described in the manuscript to depict Ancient Babylon, *Sémiramis* was played in a unit set. Although the set itself was relatively simple, the scene changes proved long and difficult since in 1748 part of the audience still sat in tiers on the side of the stage called *balcons* that inhibited stage movement. With one quarter of the stage thereby rendered unusable, the number of supernumeraries for the processions and crowd scenes was severely limited.

The stage congestion was such that on opening night Legrand, who played Ninus' ghost (no edition of the play lists this character, incidentally,

although he appears in Scene 6 of Act III and even has several lines to speak), couldn't make his entrance since the wings were blocked by the spectators in the *balcons*. A rifleman on duty cried out, "*Messieurs, place à l'ombre, s'il vous plaît.*" ("Sirs, make way for the ghost, please"), which caused such an explosion of laughter that the play was nearly stopped dead in its tracks. A furious Voltaire entreated Berrier to place two adjutants on the stage during subsequent per-

Ninus' ghost couldn't make his entrance.

formances to restrain the crowd of young Frenchmen who, in the playwright's sarcastic words, "were scarcely made to run into Babylonians."

Unhappy with the results of the premiere, on the day of the second performance Voltaire, dressed in a cassock and cloak lent to him by the Abbé de Villevielle, donned a tricorne and a huge wig and went incognito to the Café Procope, where the habitués gathered after the theater to exchange impressions. Among the criticisms he might have overheard as he kept his nose hidden in a newspaper and which



**WE CREATE
HOMES FOR
ANY SIZE
FAMILY**

Such notable families as Shaklee, Chevron, and perhaps, yours, can call Daon Structures their homes. From modern highrise towers like 444 Market Street, San Francisco, to the comfortable Woodside Condominiums in Sacramento. Our business is providing imaginative environments that encourage productive, fulfilling lives.

DAON

444 Market Street
San Francisco, CA 94111
(415) 398-1100

later appeared in print were the following: How could Sémiramis, great queen of Babylon, have been so careless as to choose an unnecessary accomplice in the murder of her husband Ninus and then reveal her crime to a mere underling? Why did Arzace keep an unlocked box received from his father for 10 years without opening it or presenting it to the High Priest Oroès as he had been instructed to do, and why did Oroès wait until the last second to reveal Arzace's true identity to him, exposing him unnecessarily to the unspeakable crime of incest? Why did Sémiramis go down into Ninus' tomb without a lantern so that Assur as well as Arzace might have killed her, and why, since she didn't die immediately after twice being stabbed by her son, didn't Arzace recognize a woman's voice calling out to him, and realize from her royal costume and headdress that she was the queen?

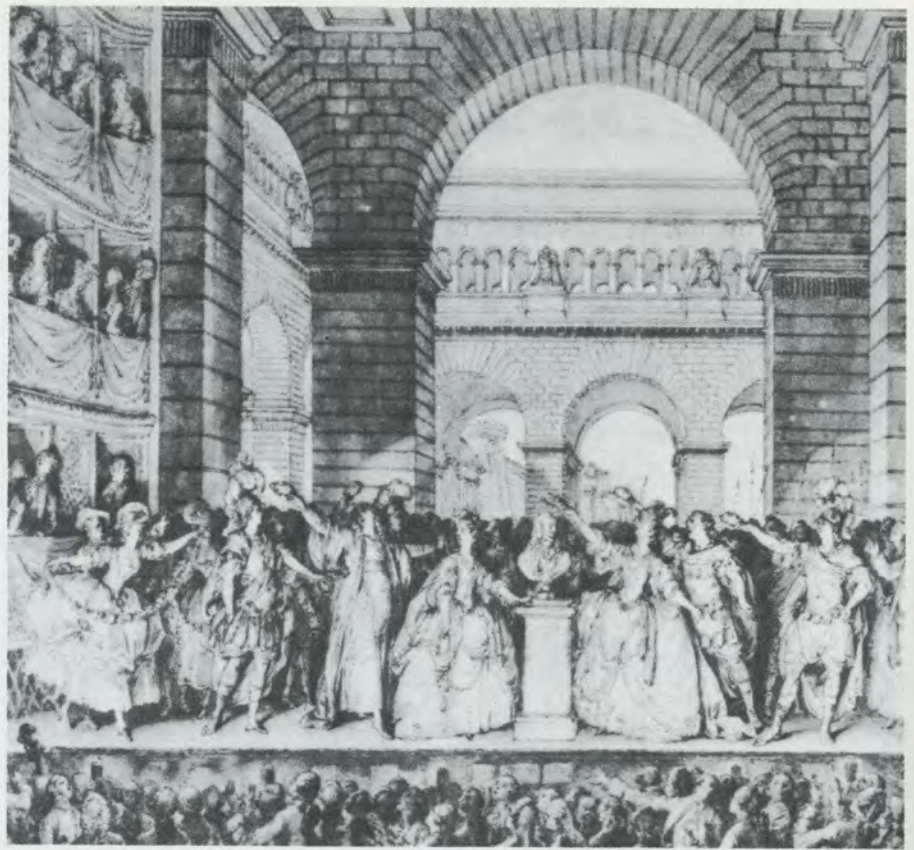
These are but a few of the dramatic improbabilities pointed out by contemporary critics. The modern critic finds even more serious grounds for harsh judgment. In artistic matters Voltaire was generally a traditionalist. The dedicatory epistle to *Sémiramis*, addressed to Cardinal Quirini, librarian of the Vatican, provides interesting commentary on the difference between French and Italian operatic treatment

In artistic matters Voltaire was a traditionalist.

of themes from Greek tragedy, clearly preferring the more classical Italian approach, and, following a discussion on the relative merits of French vs. Greek tragedy, continues with a defense of the appearance of Ninus' ghost in *Sémiramis*. The playwright invokes Shakespeare's use of similar



Le Kain, great interpreter of the role of Arzace, as Orosmane in Voltaire's *Zaïre*.



The crowning of Voltaire at his "apotheosis" after the sixth performance of *Irène* in 1778.

material in *Hamlet*, which he otherwise characterizes as a "gross and barbarous play that wouldn't be tolerated by the lowest rabble in France and Italy."

Voltaire vastly admired the classical tragedies of the great 17th-century French playwrights Pierre Corneille and, especially, Jean Racine, which he took as models for his own. The tragedies of Voltaire adhered to the same purity of language and rigid prosody (the 12-syllable rhymed couplets called Alexandrines) of the 17th-century masters. There is even an unquestioning acceptance of the three unities of time, place and action, which Hugo and the Romantics would be so vehement in condemning. In matters of correct usage, Voltaire carefully consulted with the foremost grammarians of the day.

He knew how to create scenes of considerable pageantry.

The result, at least to modern tastes, is a neoclassical style at once stilted and uninspiring. Not that Voltaire lacked a sense of the theater; he knew how to use local color effectively and how to create scenes of considerable pageantry and spectacle, as *Sémiramis* attests. Without approaching Racinian grandeur and sublimity, his

verses are, for the most part, skillfully wrought and can rise on occasion to considerable power or pathos. *Sémiramis* ends on the forceful pronouncement of Oroès, which Voltaire himself cites as the type of exemplary maxim that tragedy should instill in its audiences:

Par ce terrible exemple apprenez
tous du moins
Que les crimes secrets ont les
Dieux pour témoins.
Plus le coupable est grand, plus
grand est le supplice.
Rois, tremblez sur le trône, et
craignez leur justice.

By this terrible example may you
all at least learn
That secret crimes have the Gods
as their witness.
The mightier the guilty, the
greater his torment.
Kings, tremble on your thrones
and fear their justice.

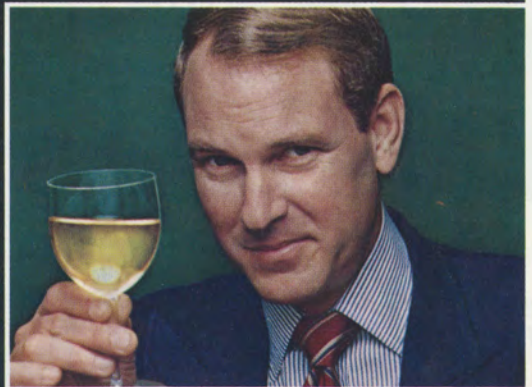
The confrontation scenes between Arzace and Assur and later between Arzace and Sémiramis are developed in a truly dramatic manner. But the one scene between the Babylonian queen and Assur is curiously muted in the kind of prolonged double entendres and half-spoken truths that constitute the principal dramatic interest of the play (in Rossini's *Semiramide*, this scene is the occasion of an explosion of vocal fireworks of mutual re-

continued on p. 72

WINE EDITOR APPLAUDS CLASSIC WHITE

"At around \$4, The Monterey Vineyard Classic White is a steal. It has what we look for in far more expensive white wines."

James Villas, Food and Wine Editor, Town & Country Magazine



Pre-eminent among the world's wine writers is the much-interviewed, much-quoted Food and Wine Editor of Town & Country Magazine, James Villas. Recently, after tasting The Monterey Vineyard Classic White, Mr. Villas was amazed to find such a high level of quality in a wine that's relatively inexpensive.

"This is just the kind of great wine value I love to discover. The Monterey Vineyard Classic White has the degree of crispness, the dryness and the clean after-taste I usually expect to find in white wines costing a good deal more. We're obviously dealing with a very gifted winemaker."

The Monterey Vineyard Classic White is a multi-varietal vintage wine that is a complex blend of four premium grapes: the crisp, tart character of Pinot Blanc (39%), the essential fruit acidity of coastal Colombard (28%), the flowery fruitiness of Chenin Blanc (19%), and the unusual finesse and breeding of Chardonnay (14%).

Try The Monterey Vineyard Classic White today. You too will applaud it. Also available in Classic Red and Rosé.

THE MONTEREY VINEYARD®
Wines of classic character and taste

Semiramide

The Exaltation of Pure Music

Semiramide occupies a unique place in the Rossini canon: a consolidation of past triumphs and a step toward his French operas to come.

By PHILIP GOSSETT

Near the beginning of his career, the young Rossini composed *Tancredi* to a libretto by Gaetano Rossi drawn from the tragedy of Voltaire. It had its premiere at the Teatro La Fenice of Venice on February 6, 1813. At the very end of his career in Italy, the mature composer wrote *Semiramide* to a libretto by Gaetano Rossi, drawn from the tragedy of Voltaire. It had its premiere at the Teatro La Fenice of Venice on February 3, 1823. Almost 10 years to the day separate these two operas, years of remarkable, profound growth for Rossini. But *Semiramide* is more than just another marker (the 34th, to be precise) along Rossini's compositional path. It has qualities — historical, stylistic and structural — that set it apart from his other operas. These qualities need to be understood if *Semiramide* is to be fully appreciated.

There is, first of all, its historical position. It is the last opera Rossini was to write for an Italian theater. Shortly thereafter, he and his wife, the singer Isabella Colbran, travelled to London and then Paris, initiating the final phase of his operatic career, as a composer of French opera. *Semiramide* is a point of departure, then, for this later development. Yet it also stands apart from Rossini's Italian years. After he became artistic director of the Neapolitan theaters in 1815 until his break with their impresario Domenico Barbaja in 1822, Rossini wrote important serious operas (*opera seria*) for no other city. Naples was a special place in the early 19th century. It had dominated Italian music throughout the 18th century. In the preceding generation, both of the leading composers, Paisiello and Cimarosa,



The first appearance of Ninus' ghost in the Paris Opéra production of *Sémiramide*, after the painting by William de Leftwich Dodge.

London Records Salutes

RICHARD BONYNGE

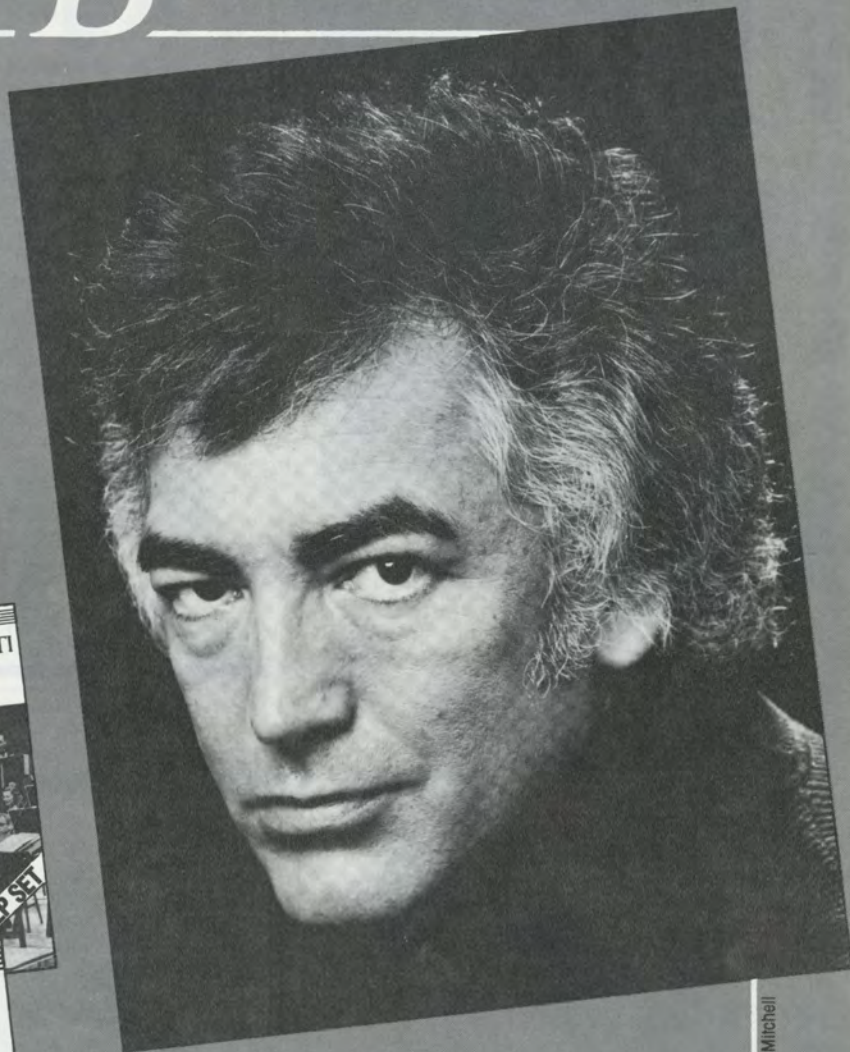


Photo: Jack Mitchell



The Number One Classical Label

All London Opera & Operatic Recital Recordings are

ALL \$10.98 LIST
\$6.99
PER LP
DISC/TAPE

ON SALE NOW

at Tower Records...Your Opera Store

ALL \$12.98 LIST
\$7.99
PER LP
DISC/TAPE

Berkeley
2510 DURANT
NEAR TELEGRAPH

TOWER RECORDS

Mtn View
EL CAMINO AT
SAN ANTONIO ROAD

Concord
1280 WILLOW PASS RD.
OPPOSITE THE WILLOWS

San Francisco
COLUMBUS & BAY

Campbell
1900 SOUTH BASCOM
AT THE PRUNERYARD

Open 9AM To Midnight — 365 Days A Year

SALE PRICE GOOD THROUGH NOVEMBER 25, 1981



Rossini in 1824.

were Neapolitan-bred and -trained; even in the following generation, Donizetti spent years as its composer in residence, while Bellini was educated and wrote his first operas at the Naples Conservatory. Naples was also a city of international musical taste, featuring many performances of works by French and German composers. Its citizens, therefore, boasted with justifiable pride of their culture, and Rossini conscientiously sought to develop his musical style and techniques for them, offering Naples operas more seriously prepared and executed than had been even conceivable for other Italian audiences.

In the context of contemporary Italian opera, therefore, Rossini's Neapolitan operas were patently experimental: their formal content was new; their use of chorus was audacious; they abandoned the traditional, Rossinian overture; their orchestration was vastly expanded; they exploited more fully the glories of the human voice, ranging from simple, unadorned melody to extraordinarily florid writing. Neapolitan audiences gloried in the achievements of their adopted son. As Rossini's operas outgrew the conventions of his earlier works, such as *Tancredi*, or even his first operas for Naples, such as *Elisabetta*, *Regina d'Inghilterra*, however, they began to be considered more and more difficult, more and more Germanic (of all things!). Many fared poorly in other Italian cities. *Ermione* and *Armida* were practically never revived, *Maometto II* only rarely, whereas more youthful and significantly less interesting works, such as *Aureliano in Palmira*, maintained their popularity. When Rossini occasionally wrote for other theaters during his Neapolitan

years, he half-heartedly reverted to an earlier style. Not even the most devoted Rossinian has made much of a case for reviving *Adelaide di Borgogna* or *Bianca e Falliero*.

Rossini's definitive departure from Naples in 1822, first for a spring season of opera with the Neapolitan troupe in Vienna, then to take up residence in Bologna during the summer of 1822, represented a definitive rupture with the past. Rossini was now faced with the dilemma of being true to his own artistic needs, needs developed and cultivated in Naples, while composing for an audience unprepared for the more advanced Neapolitan style he had evolved. The result of this dialectic was *Semiramide*, certainly one of the composer's greatest operas, a work considered by many of his contemporaries to contain the essence of his art.

How often we have read that *Semiramide* was written and produced in less than five weeks. Indeed Rossini is often credited with the *bon mot* that, as a result, he had been able to take his time over it. Such anecdotes

One of the composer's greatest operas.

still abound in the popular imagination, and it is true that Rossini could write quickly when necessary. But *Semiramide* was not a work to be tossed off lightly; indeed, its period of active gestation lasted at least four months, significantly longer than Verdi spent on *Rigoletto*. The initial contract with Venice was signed on August 15, 1822, a more formal document on November 15. It specified



Isabella Colbran, perhaps as *Semiramide*.



Filippo Galli as Assur in *Semiramide*.

that Rossini would compose a new opera for the Carnival season of 1823 (that is, the operatic season beginning on December 26, 1822) and supervise the production of an older opera (*Maometto II*), adapting it to the local company. But we know that Rossini was already hard at work on *Semiramide* at the beginning of October.

The librettist, surely chosen with Rossini's approval, was Gaetano Rossi, with whom Rossini had collaborated twice before: in his first performed opera, *La Cambiale di Matrimonio* (1810) and in *Tancredi* (1813). There exists fascinating documentation about their collaboration on *Semiramide* in letters written by Rossi to his friend, the German composer Giacomo Meyerbeer, who was active at that time in Italy. From these letters we know that Rossi arrived in Bologna on October 4 to work with Rossini. The next day they departed for Rossini's villa in Castenaso, a suburb of Bologna, which was, according to Rossi, "Delicious, really, in all its agreeable surroundings: beautiful gardens, a voluptuous little chapel, lake, hills, woods, and a magnificent and elegant home." On October 10 he wrote, "We have worked out the basic shape: he approved all the situations as I had sketched them out. He began to compose yesterday." By the end of the month, Rossi, still at Castenaso, could inform Meyerbeer: "I am at the end of the first-act Finale. I would have been done had not many distractions, little trips to nearby country homes, made us lose days of work. But Rossini is not behind schedule: he has written an Introduction 'alla Meyerbeer' [!] — even Colbran appears in the Introduction. What pomp! A truly imposing picture." It is clear that by the end of

PLACIDO DOMINGO

LP 2532 009 • MC 3302 009

PLACIDO DOMINGO **DIGITAL**
Gala Opera Concert
CARLO MARIA GIULINI
Los Angeles Philharmonic




**Aida • Il Trovatore • Carmen
 Ernani • L'elisir and others**

Gala Opera Concert
**HIS FIRST ALL
 NEW RECITAL
 ALBUM IN A
 DECADE!**

CARLO MARIA GIULINI
Los Angeles Philharmonic



3LP 2740 251 • 3MC 3378 111

**UN BALLO
 IN MASCHERA** 
Ricciarelli • Domingo

**Gruberova
 Obraztsova
 Bruson**



**Abbado
 La Scala** **NEW!**

DOMINGO AS RICCARDO
 Abbado at his best

3LP 2709 083 • 3MC 3371 040



GARMEN 
Berganza • Domingo
Cotrubas • Milnes
Abbado • LSO



TERESA BERGANZA
 An incomparable Carmen

LP 2530 700 • MC 3300 700

Placido Domingo
*Be My
 Love*

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
 © Copyright DG/POLYGRAM CLASSICS, INC.

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 PRUNERYARD



The interior of the sanctuary, set by Alessandro Sanquirico for the 1824 premiere of *Semiramide* at La Scala.

October, when Rossi's letters end, Rossini had made significant progress in the composition of *Semiramide*.

We possess no other precise information about its compositional history. No later than November 20, Rossini and Rossi left Bologna for Verona, where two cantatas of his "composition" were performed for Prince Metternich and other heads of state gathered for the Congress of Verona. For these cantatas, however, Rossini simply told Rossi which previously composed pieces of music to employ. Rossi himself, writing to Meyerbeer, said that for *The Holy Alliance* (performed November 24), "The choruses and the two arias by Rossini were adapted by me for the circumstances," while *The True Homage* (performed December 3) consisted of "music of Rossini, put together by me." It is hardly surprising that Rossi spent little time thinking about his Verona "cantatas": not only was *Semiramide* under way, but *Maometto II*, for which he was composing several new numbers, was scheduled to be performed December 26. On December 9, Rossini departed for Venice, where he remained until after the premiere of *Semiramide* on February 3, 1823.

What is musically and dramatically original about *Semiramide* in the context of Rossini's art? In particular, how does it differ from the Neapolitan operas? The first hint, important in itself and indicative of more general attitudes, occurs even before the curtain is raised. *Semiramide* begins with a fairly typical Rossini overture. If it is

typical, one might well ask, what's so special? The fact is that most of the Rossini overtures best known to modern audiences are from his youth. Practically every opera through 1817 has an independent overture. Then, suddenly, Rossini wrote seven operas for Naples, none of which has a traditional overture, most of which have no overture at all. The very presence of an overture in *Semiramide* seems to negate the Neapolitan experience, where Rossini believed an overture to be dramatically and musically superfluous.

If we merely list the formal numbers in the opera (uncut), we are in for another surprise. Except for the mammoth Introduction and two Finales, *Semiramide* consists of six arias and four duets. One has to return almost to *Tancredi* to find a similar preponderance of numbers for one or two voices. In Rossini's Neapolitan works, ensembles for several characters dominated the action: a quintet and quartet in *Mosè in Egitto*, a remarkable trio in *La Donna del Lago*, the famous "terzettone" (literally "big trio") of *Maometto II*, which incorporates a third of the first act. How different is *Semiramide*, with its succession of arias and duets.

What is more, these arias and duets are all constructed according to a single basic model: they are multi-sectional compositions concluding with a complete cabaletta. Though details differ from piece to piece (the extent to which arias incorporate dramatic action, the number of sections employed, the participation of the chorus), the basic formal archetypes were already clearly defined by Rossini at the time of *Tancredi*. But never before had these archetypes exercised such absolute sway in Rossini's art, never had the cabaletta reigned so supreme. In the Neapolitan operas, where arias normally did not dominate the dramatic action, Rossini frequently varied his aria forms, employing a romance, the Willow Song in *Otello*, or a theme and variations. In *Semiramide* expressions of the most varied kinds of love, of revenge, of courage, of delirium, all adopt the same external structure.

Not only do all the *Semiramide* duets conclude with a full cabaletta,



Duet between Semiramide and Arsace in the 1860 Paris Opéra production of Rossini's opera with the Marchisio sisters in the lead roles.

but all have the same structure in their opening section: parallel musical periods, sung by one character, repeated by the other, with small changes at best. This is the classical pattern of the Rossini duet, but in no other opera are four complete duets treated in the same manner. In the Neapolitan operas, Rossini sometimes introduces a "duettino" in a single part, delicate, with a reduced orchestral accompaniment. In larger duets, he sometimes individualizes the characters, even when the poet provides parallel stanzas of text. In *Semiramide* these tendencies, these musical and dramatic experiments characteristic of the Neapolitan operas, disappear.

The large ensembles, especially the first-act Finale and Introduction, are also in typically Rossinian modes, although the roots of the Introduction are to be found more in earlier finales than in earlier introductions. But if

***Semiramide* is dominated by arias and duets.**

one looks to Naples, the Introduction of *La Donna del Lago*, to take one example, is every bit as impressive and far more original. We think of Rossini's operas as concluding with a prima donna who sings a set of elaborate variations. This does not happen in *Semiramide*, whose second-act Finale is very freely treated, but neither does it happen in many Neapolitan operas, such as *Maometto II*, *Otello* or *Mosè in Egitto*.

From the point of view of its musical and dramatic structure, then, *Semiramide* is essentially a conservative opera, one that breaks with the compositional experiments and advances of the Neapolitan period. The Italian critic Bruno Cagli has rightly called it an opera "of the Restoration and of restoration," an opera that negates the revolutionary experience, which, in Rossini's case, means the Neapolitan period. But this analysis must be taken a step further, because a true "Restoration," in either political or musical terms, is impossible. Lived experiences are not so easily forgotten, and a past Eden, no matter how desired, remains a chimera. In the idealized forms of *Semiramide*, Rossini created a skeleton much more schematic than in his pre-Neapolitan operas, a model of complete clarity and perfect proportion. It is a vision of an earlier world, rather than the world itself, the restoration of an ideal that never existed.

But if in this manner *Semiramide* negates the Neapolitan experience, in other ways it is its worthy successor. *Semiramide* seals the fate of *secco* recitative in Italian *opera seria*. It is the

continued on p. 70



Chagall, PROFILE EN BLEU, JAUNE ET BLANC, oil on canvas, 1977

THE HARCOURTS COLLECTION 1981

Harcourts Gallery is pleased to announce publication of the 1981 HARCOURTS COLLECTION, illustrating one hundred distinguished paintings, sculptures and graphic works from our 19th and 20th century European, American and Latin American collections. This large format catalogue, including color reproductions and price list, will provide a handsome reference for years to come.

Pre-publication price, \$6 ppd.



HARCOURTS GALLERY

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

CARTOONS

1979 UNION ST.

restaurant • bar • café
11:00 A.M. — 12:00 midnight
931-1421

A cowboy wearing a white hat and a red shirt is riding a dark horse. He is holding a lasso aloft, and the lasso is visible as a thin line in the sky. The background is a vast, open landscape with rolling hills under a clear blue sky. The overall scene is one of rugged, outdoor activity.

Come to
Marlboro Country.



Marlboro Red or Longhorn 100's—
you get a lot to like.

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

16 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar. '81

PROFILES



MONTSERRAT CABALLÉ

World-famous for her interpretations in the bel canto repertoire, Montserrat Caballé sings the title role in *Semiramide*. She has appeared as the Babylonian queen twice before — both times with Marilyn Horne — to thunderous acclaim: at the Hollywood Bowl in 1978 (in excerpts) and at the 1980 Aix-en-Provence Festival. The two will be paired again in *Semiramide* at the Paris Opera in November. Other Rossini heroines the Catalan soprano has portrayed include the title roles in *Elisabetta*, *Regina d'Inghilterra* and *La Donna del Lago*, Mathilde in *Guillaume Tell* and Rosina in *Il Barbiere di Siviglia*, which she sang earlier this year in Nice. Her other recent engagements include Turandot (a role she first performed in a spectacular San Francisco Opera debut in 1977) with the Paris Opera, and various concert appearances in New York: a solo recital at Carnegie Hall, a recital with José Carreras at the Metropolitan Opera and concerts with the New York Philharmonic, where she sang Beethoven's "Ah, perfido!" and Brünnhilde's Immolation Scene, and was heard in the Verdi Requiem, aired last fall on the *Live from Lincoln Center* series. Since her operatic debut as Mimi in *La Bohème* at the Basel Opera in 1956, Miss Caballé has been in demand at all the major opera houses in the world. Esteemed as a recording artist, she has a repertoire of over 100 roles encompassing Handel, Mozart, Rossini, Donizetti, Bellini, Verdi, Puccini, several verismo composers, Strauss and Wagner. Miss Caballé made her American debut in 1965 at Carnegie Hall in a much-applauded concert performance of *Lucrezia Borgia* and first appeared at the Metropolitan Opera as Mar-

guerite in *Faust* the following year. San Francisco audiences have heard her as Tosca and Elizabeth I in *Roberto Devereux*, in addition to Turandot. For her outstanding artistry she received the Spanish government's highest award and title: "A Most Excellent and Most Illustrious Doña."



MARILYN HORNE

Internationally renowned as one of the leading Rossini interpreters of the century, Marilyn Horne performs Arsace in *Semiramide*. She portrayed the role opposite Joan Sutherland in Boston, Chicago and on London Records in the 1960s and, more recently, opposite Montserrat Caballé at the Hollywood Bowl and at the Aix-en-Provence Festival. She returned to the latter this summer to interpret another Rossini warrior hero, the title role in *Tancredi*, for which she received highest praise during the 1979 San Francisco Opera season. She created a sensation in the same part at her Rome Opera debut in 1977 and repeated her triumph with the Houston Grand Opera and at Carnegie Hall the following year. It was in another Rossini "trouser role" that she made her La Scala debut — as Neocle in *L'Assedio di Corinto* in 1969. Other such roles for which she has been acclaimed include Handel's Rinaldo and Vivaldi's Orlando Furioso, Orfeo and Romeo in Bellini's *I Capuleti ed i Montecchi*. In 1975 Miss Horne returned to La Scala in Rossini's *L'Italiana in Algeri*, a role she first performed with Spring Opera of San Francisco in 1964, after appearing as Carmen and Rosina during the 1961 and 1962 seasons. She made her major American operatic debut with the San Francisco Opera in 1960, singing Marie in *Wozzeck* and Zita in *Gianni Schicchi*. Her credits with the Company in the next

two years included Marzelline in *Fidelio*, Hermia in Britten's *A Midsummer Night's Dream*, Marina in *Boris Godunov*, Musetta in *La Bohème*, Nedda in *I Pagliacci* and Marie in *The Daughter of the Regiment*. Appearances at the Metropolitan Opera include her debut as Adalgisa in *Norma* in 1970, Carmen, Isabella, Rosina, Amneris in *Aida*, Fidès in Meyerbeer's *Le Prophète* and Eboli in *Don Carlo*. Earlier this year Miss Horne was heard in her second joint recital with Joan Sutherland, this time joined by Luciano Pavarotti and televised in the *Live from Lincoln Center* series. Miss Horne was the first American to receive the Palcoscenico d'Oro (Mantua, Italy) and in 1980 was presented New York City's highest cultural award, the Handel Medallion.



JAMES MORRIS

American bass James Morris makes his San Francisco Opera debut as Assur in *Semiramide*. He bowed at the Metropolitan Opera at the age of 23 as the King in *Aida*, but it was his last-minute substitution as Don Giovanni at that house four years later, in 1975, that catapulted him to fame. He has appeared with the opera companies of Miami, Santa Fe, Houston, Chautauqua and Vancouver, as well as at the Ravinia Festival, the Hollywood Bowl and Wolf Trap. During the 1979-80 season he made his debuts in Strasbourg as the four villains in *Les Contes d'Hoffmann* and in Florence as Mozart's Figaro. Other roles that year included Fiesco in *Simon Boccanegra* with the Lyric Opera of Chicago, Reverend Blich in *Susannah* with the Cincinnati Opera, Méphistophélès in *Faust* with the Baltimore Opera, and Cloggart in *Billy Budd* at the Metropolitan, where he portrayed the same role at the work's 1978 New York premiere.

PROFILES

Other Metropolitan assignments have included leading roles in *Il Barbiere di Siviglia*, *Carmen*, *Don Carlo*, *Fidelio*, *La Gioconda*, *Luisa Miller*, *Le Nozze di Figaro*, *Otello*, *Peter Grimes*, *I Puritani* and *Il Trovatore*. In 1979 he sang Don Giovanni in a series of performances with the Australian Opera in Melbourne and Sydney. Last season he performed the same role at the Metropolitan Opera, Portland Opera and Lyric Opera of Chicago. In Pittsburgh and Baltimore he appeared as Reverend Blicht, with the Opera Company of Philadelphia as the Hoffmann villains, and with Tulsa Opera undertook the title role in *Boris Godunov*. He can be heard on the RCA recording of *I Vespri Siciliani* and the London Records version of *Maria Stuarda* and *Le Roi de Lahore*.



DALMACIO GONZALEZ

Following his successful San Francisco Opera debut as Argirio in *Tancredi*, Dalmacio Gonzalez sings another Rossini role for coloratura tenor, Idreno in *Semiramide*. In March 1979 he made his first appearance with the New York City Opera as Alfredo in *La Traviata*, a role he repeated that fall, along with the Duke in *Rigoletto* and Count Almaviva in *Il Barbiere di Siviglia*. His Metropolitan Opera debut occurred during the 1979-80 season when he sang two Donizetti roles, Ernesto in *Don Pasquale* and, on tour, Nemorino in *L'Elisir d'Amore*. The following season Gonzalez was heard in *La Cenerentola* in Trieste and in Handel's *Ariodante* at La Scala. He has appeared before in important engagements with both Montserrat Caballé and Marilyn Horne. With his Catalan compatriot he sang Ugo in Donizetti's *Parisina* in Barcelona and Nice and with Miss Horne he repeated the role of Argirio in the 1981 produc-

tion of *Tancredi* at the Aix-en-Provence Festival. Following his San Francisco performances, Gonzalez will sing Nemorino at the Lyric Opera of Chicago, Count Almaviva at the Met and in 1982 will portray Fenton in *Falstaff* under the baton of Carlo Maria Giulini with the Los Angeles Philharmonic and in June 1982 for his Covent Garden debut.



ERIC HALFVARSON

Bass-baritone Eric Halfvarson, who sings Oroe in *Semiramide*, the Inspector in *Lady Macbeth of Mtsensk* and the Comte de Gormas in *Le Cid*, made his first appearance with the San Francisco Opera this summer as Hermann Ortel in *Die Meistersinger* and Count Ceprano in *Rigoletto*. Since joining the Houston Grand Opera in 1976, he has been heard there in productions of *Ara-bella*, *Norma*, *Aida*, *Tosca*, *Jenufa*, *Werther*, *Madama Butterfly* and *Die Meistersinger*. During the 1980-81 season he appeared with that company as Ferrando in *Il Trovatore* and Sarastro in *The Magic Flute*. Other recent engagements include the Comendatore in *Don Giovanni* in Birmingham, il Principe in *Adriana Lecouvreur* in New Orleans, the Grand Inquisitor in *L'Africana* and Tom in *Un Ballo in Maschera* in Caracas, and his New York debut as the Ghost in Thomas' *Hamlet* at Carnegie Hall. Halfvarson made his professional debut at the 1973 Lake George Festival in *The Barber of Seville* and has since been heard there in *The Magic Flute*, *Manon*, *Madama Butterfly*, *Summer and Smoke* and *Don Giovanni*. In 1979 he made his Lyric Opera of Chicago debut in Prokofiev's *The Love for Three Oranges*.



JONATHAN GREEN

After winning critical raves for his portrayal of the title role in Kurka's *The Good Soldier Schweik* with Spring Opera in 1980, tenor Jonathan Green made his San Francisco Opera debut last fall as the First Priest in *The Magic Flute*, the Shepherd in *Tristan und Isolde* and Beppe in *I Pagliacci*. A frequent performer with the New York City Opera, he bowed there as Don Basilio in *The Marriage of Figaro* in 1977 and sang 12 other roles that season. Highlighting the following season were performances as Lippo Fiorentino in Weill's *Street Scene*, telecast last year over PBS, the creation of the role of Raymond Pocket in the world premiere of Dominick Argento's *Miss Haversham's Fire*, both with NYCO, and a debut with the Cincinnati Opera as the Abbé in *Adriana Lecouvreur* and as Goro in *Madama Butterfly* with the Milwaukee Symphony. The last role served for his Lake George Opera Festival debut in 1980 following an appearance in Offenbach's *Monsieur Choufleuri* at the Spoleto Festival U.S.A. Other engagements during the 1980-81 season included *The Tales of Hoffmann* and *Falstaff* with the Opera Company of Philadelphia, and *Manon* and *La Belle Hélène* with the Lyric Opera of Kansas City. This summer at the Spoleto Festival U.S.A. he repeated *Monsieur Choufleuri* and added Gluck's *L'Ivrogne corrigé*, which he also performed at the Spoleto Festival in Italy. Green's fall season assignments are Mitrane in *Semiramide*, the Teacher in *Lady Macbeth of Mtsensk*, Vicomte Cascada in *The Merry Widow*, Don Arias in *Le Cid* and the Fool in *Wozzeck*.



GREGORY STAPP

Following appearances as Hans Foltz in *Die Meistersinger* and an Usher in *Rigoletto* during San Francisco Opera's first Summer Festival, bass Gregory Stapp sings five roles during the Fall Season: the Ghost of Nino in *Semiramide*, the Priest in *Lady Macbeth of Mtsensk*, St. James in *Le Cid*, Raimondo in the student and family matinee performances of *Lucia di Lammermoor* and a Gypsy in *Il Trovatore*. He made his company debut last fall in *The Magic Flute* and *La Traviata*, and was heard with Spring Opera this year as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. A graduate of the Academy of Vocal Arts in Philadelphia, he has appeared with both the symphony orchestra and opera company of that city. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. In April of this year he appeared as soloist in an evening of opera excerpts with the Los Angeles Chorale conducted by Kurt Herbert Adler. A prize-winner in several important vocal competitions in recent years, Stapp is in his second year as the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

RICHARD BONYNGE

Richard Bonyngé returns to the San Francisco Opera to conduct Rossini's *Semiramide* and Lehár's *The Merry Widow*, the latter in his own performing edition. Bonyngé left his native Australia in 1950 to continue his piano studies in London, where he became accompanist and coach for Joan Sutherland. His official conducting debut was in 1962 with Rome's Santa Cecilia Orchestra, followed quickly by appearances at the Hollywood Bowl and the Vancouver Opera Association. He soon acquired a reputation as a master of the bel canto



The priceless asset of a Rolls-Royce.

Built by hand and built to last, a Rolls-Royce is a masterpiece of a motor car. And as one of the select Rolls-Royce Authorized Dealerships appointed to sell, lease and service Rolls-Royce and Bentley motor cars, we invite you to select the masterpiece that was meant for you.



BRITISH MOTOR CARS

901 Van Ness at Ellis San Francisco
776-7700

© Rolls-Royce Motors Inc. 1981



Kurt Herbert Adler
General Director
San Francisco Opera

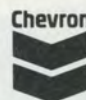
Dear Maestro Adler:

As you may recall, we first met in the late 40's when you conducted on a Standard Hour program — a radio broadcast series our company was sponsoring.

Since then, under your direction, San Francisco Opera has become a major company in the opera world. And during the past decade we again have had the pleasure of participating with you in broadcasting opera.

Thus, it is both with a feeling of nostalgia, as well as happiness for your achievements, that we wish you a joyous and rewarding retirement.

*Best wishes,
Your friends at Chevron*



The San Francisco Opera Shop

is the only shop
on the West Coast
specializing in Opera
and the Performing Arts.

Featured are libretti for the San Francisco Opera season, the latest opera releases, magazines and scores, over one thousand books on the performing arts, antique opera memorabilia, opera gifts, posters, and cards as well as special opera designer wear.

Relax at the espresso bar
then stroll through
our unique art gallery.

Shop before the performance
and conveniently pick up in the
Opera House after performance!

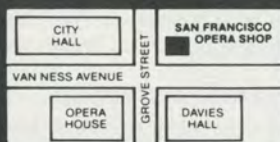
Of course, we still have our shop
on the mezzanine in the Opera House.

All proceeds benefit the San Francisco Opera.



SAN FRANCISCO OPERA SHOP

199 GROVE STREET / 565-6414



Diagonally across from the Opera House
Van Ness at Grove

MON-SAT 10 AM TO CURTAIN TIME
SUN 11 AM TO 2 PM

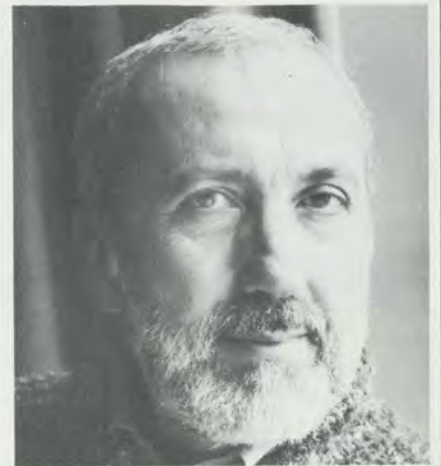
1 Hour Free Validated Parking at Civic Center Garage

PROFILES



style and has rescued many works from oblivion or neglect. He made his San Francisco debut conducting *La Sonnambula* in 1963 and has since appeared on the podium in major houses throughout the world. For the American Opera Society he led a concert performance of *Semiramide* in 1964, followed by staged versions in 1965 in Melbourne and Boston. He later conducted the work at Lyric Opera of Chicago in 1971 and for Vancouver Opera Association in 1975. His Metropolitan Opera debut was a 1966 production of *Lucia di Lammermoor*. San Francisco Opera engagements for Bonyngue have included *La Traviata* (1964), *I Puritani* (1966), *Maria Stuarda* (1971), *Norma* (1972), *Die Fledermaus* (1973), *Esclarmonde* (1974 — the first presentation of the work anywhere in over 40 years) and *Il Trovatore* (1975). He has served as music director for the Vancouver Opera Association, where he conducted *Norma*, *Faust*, *Pique Dame*, *Mignon*, *Un Ballo in Maschera*, *Le Roi de Lahore* and *La Fille du Régiment*, and serves in the same capacity for the Australian Opera in Sydney, where he has led *Carmen*, *Lakmé*, *The Magic Flute*, *Lucrezia Borgia*, *Suor Angelica*, *Nabucco* and, in 1978, *The Merry Widow*. During the 1980-81 season, his Australian performances included a new production of *Les Huguenots* and revivals of *The Beggar's Opera* and *La Traviata*. This season he will be seen there leading new productions of *Alcina* and *La Buona Figliuola* and a revival of *Rigoletto*. His work has been heard by millions on the historic series of three *Live from Lincoln Center* telecasts featuring Joan Sutherland in concert with Luciano Pavarotti and Marilyn Horne. In 1977 he was honored during the Silver Jubilee of Queen Elizabeth II, who named him a Commander of the British Empire.

Bonyngue's discography on London Records comprises excerpts and complete recordings of both familiar and rarely heard ballet and opera scores, including *Semiramide* and *The Merry Widow*.



PIER LUIGI PIZZI

Pier Luigi Pizzi makes his San Francisco Opera debut as stage director with the production of *Semiramide* he designed for the 1980 Aix-en-Provence Festival and has adapted for the War Memorial Opera House stage. His San Francisco Opera design debut was the 1971 production of *Maria Stuarda*, and his 1974 production of *Simon Boccanegra* for the Lyric Opera of Chicago was seen here in 1975 and 1980. Other Chicago credits include *La Bohème*, *Tosca*, *Rigoletto*, *La Traviata* and *Manon Lescaut*. He made his La Scala debut with *Il Trovatore* and subsequently has designed productions of *Lucia di Lammermoor*, *Ernani*, *Oedipus Rex*, *Aida*, *La Cenerentola*, *Das Rheingold*, *Die Walküre*, *Siegfried* and *I Masnadieri*, which he also directed, for that theater. Other recent director/designer assignments include Vivaldi's *Orlando Furioso* in Verona in 1978, subsequently seen in Dallas in 1980 and Paris in 1981; Verdi's *I Masnadieri* at La Scala and Penderecki's *The Devils of Loudon* in Rome in 1979; Gounod's *Faust* at the Bavarian State Opera in Munich, and Verdi's *I Due Foscari* at La Scala in 1980; and this year, Bizet's *Les Pêcheurs de perles* in Paris and Handel's *Ariodante* at the Piccola Scala in Milan. In addition, Pizzi has created the sets and costumes for a Ring cycle at the Maggio Musicale Fiorentino. Among the designer's many awards are the Premio San Genesio (the Italian equivalent of the Tony) and the Nettuno d'Oro.

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**



**MORE WAYS
TO WIN!**

**3 DRAWINGS
THIS YEAR**

You are invited to give the Opera a hand — and win yourself a king's ransom 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 Opera can keep on producing world acclaimed opera for another 59 years.

Good news! Unlike huge national sweepstakes, this is San Francisco Opera's own raffle and the odds are better than ever to win.

1

“EARLY-BIRD” DRAWING — TWA PARIS TRIP!

First, an “Early-Bird” Special Drawing for everyone who beats the deadline of October 15, 1981. The prize is a fantastic one-week TWA Paris roundtrip for two — including

charming hotel on the Left Bank, dinner at Maxim's, lunch at Tour d'Argent, tickets to the Folies Bergeres and the Crazy Horse Saloon, and more.

2

OPERA RAFFLE DRAWING — \$10,000 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**

Announcing a Rare Timeshare Opportunity to own a part of Nob Hill forever



Powell Place S A N F R A N C I S C O

An elegant hotel opposite the Stanford Court has been converted to timeshare units. A rare opportunity to assure yourself (or your company) a suite on Nob Hill forever.

Suites include full kitchens, 24 hour switchboard, daily maid service, and delivery of refreshments. Perfect for corporate or personal entertaining, incentives or bonuses.

Can be traded for exclusive resorts worldwide.

Purchase is fee simple in 7-day increments (2-night minimum stay). Buyers receive a grant deed and title insurance policy. These timeshares may be resold, traded or rented, exactly as any other real estate. Full purchase prices, paid ONE TIME ONLY (not an annual fee) range from \$6,500 to \$13,500 plus a nominal yearly maintenance fee.

Seller pays all escrow fees. Shares are limited.

(Favorable Financing Available)

In California (1) 800-652-1530 or (415) 362-7022

POWELL PLACE

CITY/ SHARE

730 Powell

San Francisco, Ca. 94108

(415) 362-7022

PRICES SUBJECT TO CHANGE

NAME _____

STREET _____

CITY _____ ST. _____ ZIP _____

PHONE _____

Please send information on

Individual purchases

Corporate purchases

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

San Francisco Opera Premiere

Opera in two acts by GIOACCHINO ROSSINI

Text by GAETANO ROSSI

Based on the tragedy by Voltaire

Semiramide

(in Italian)

Conductor

Richard Bonyngé

Stage Director

Pier Luigi Pizzi*

Set and Costume Designer

Pier Luigi Pizzi

Lighting Director

Thomas Munn

Sound Designer

Roger Gans

Chorus Director

Richard Bradshaw

Musical Preparation

Kathryn Cathcart

Prompter

Gordon Jephthas*

Assistant Stage Director

Robin Thompson

Stage Manager

Jerry Sherk

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes by

Tirelli Roma

First performance: Venice, February 3, 1823

FRIDAY, SEPTEMBER 11 AT 7:00

WEDNESDAY, SEPTEMBER 16 AT 8:00

SUNDAY, SEPTEMBER 20 AT 2:00

WEDNESDAY, SEPTEMBER 23 AT 7:30

SATURDAY, SEPTEMBER 26 AT 8:00

THURSDAY, OCTOBER 1 AT 8:00

Radio broadcast on October 3

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.

Opening Night Flowers courtesy of Tiffany & Co. and Fioridella.

CAST

Semiramide

Arsace

Assur

Idreno

Azema

Oroe

Mitrane

Ghost of Nino

Priests, Guards, Babylonians.

Audience of Rossini's day.

**San Francisco Opera debut*

Montserrat Caballé

Marilyn Horne

James Morris*

Dalmacio Gonzalez

Candace Kahn

Eric Halfvarson

Jonathan Green

Gregory Stapp

TIME AND PLACE: Ancient Babylon

There will be one intermission after Act I.

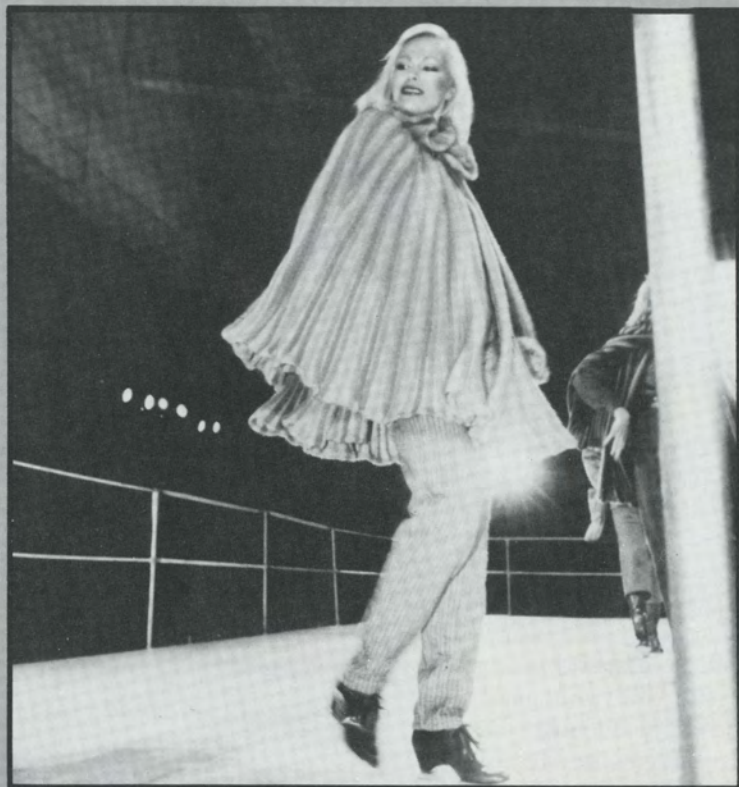
armani



Taking off like a whirlwind. And setting the directional course for fall. Giorgio Armani's 1981 Collections. The surprise of softly curved culottes for women. The Oriental influence of the samurai in jackets and sashes. For men, commanding outerwear. Embossed leathers. Shoulder detailing. Contour quilting. Sumptuous mixes of pattern on pattern, all done with Armani's inimitable flair. The Shop on Union Square (d. 167, 209) - Macy's San Francisco

macys

missoni



From Milan, knits as warmly welcome as the first soft stirrings of autumn. A muted mix of incomparable color. A tactile sensation of pattern. Pebbled textures played against warm, earth-spun weaves. It's a knack for knits that goes beyond mere superlatives. Missoni is pure innovation, as demonstrated in soft-sweeping looks such as these. The Shop on Union Square and Lifestyle (d. 165, 209) - Macy's San Francisco

macys

SYNOPSIS

Semiramide

Time and Place: Ancient Babylon

ACT I

SCENE 1 — The military triumphs of Assyrian queen Semiramide are celebrated before the temple of Baal by the priests. Assur, one of the queen's generals and a descendant of the house of Baal, hopes to become king, counting on the favor of Semiramide, who is beholden to him for secret reasons. His presumption is questioned by both the high priest, Oroe, and Idreno, an Indian prince. Semiramide appears before her subjects, showing impatience at the absence of a personage whom she is not permitted to name. Lightning and thunder burst forth, extinguishing the sacred fire on the altar. Oroe declares that certain hidden crimes must be expiated before the gods can be appeased. Assur is told that the successor to the throne of Nino will be named that day, in accordance with the pronouncement of the oracle recently arrived from Memphis. Semiramide orders Idreno and Assur to meet her in the palace after she has received the oracle from Oroe.

SCENE 2 — Summoned from the army by royal message, Arsace, a victorious young general in the service of Semiramide, now appears. He had also been told by his dying father to visit the temple, and is further drawn to Babylon by his love for princess Azema. After presenting Oroe with a casket containing the sacred relics of Nino, which he received from his father, Arsace learns from the priest that the late king was poisoned. Assur appears and rebukes Arsace for leaving the camp. Learning that he was sent for by Semiramide, he guesses that Arsace aspires to the hand of Azema, whom he himself wishes to marry. Assur scornfully discounts the young general's presumption; they declare themselves enemies and rivals.

SCENE 3 — Arsace meets with Semiramide, who by this time has received the sacred oracle conveying in mysterious language that her woes will cease on the return of Arsace and on the celebration of a certain approaching marriage. Thus persuaded that the gods favor her marriage to the youthful general, she hints to him that a high reward awaits one who has so bravely defended her realm. Arsace misinterprets those allusions, thinking they regard his marriage to Azema. He is greatly

surprised and troubled when, before the nobles and generals assembled around her throne, Semiramide declares her intention to raise him to the throne as her consort, and gives the hand of his beloved Azema to Idreno. Assur is no less confounded at this decision and menacingly appeals to the queen's sense of their mutual position. At the same moment, thunder is heard from the mausoleum of Nino, and, to the horror of all, the portals of the tomb open and the ghost of Nino appears. The apparition declares that Arsace shall reign, but not before certain crimes are atoned for. He exhorts Arsace to heed the counsel of Oroe, to think of his father and to render aid to his — the ghost's — son. Semiramide, who declares that she is ready to immolate herself that instant to Nino's memory, is told to live on until she is called.

ACT II

SCENE 1 — Ignoring the ghost's warning, the queen pursues her intention to wed Arsace, and drives Assur from her palace.

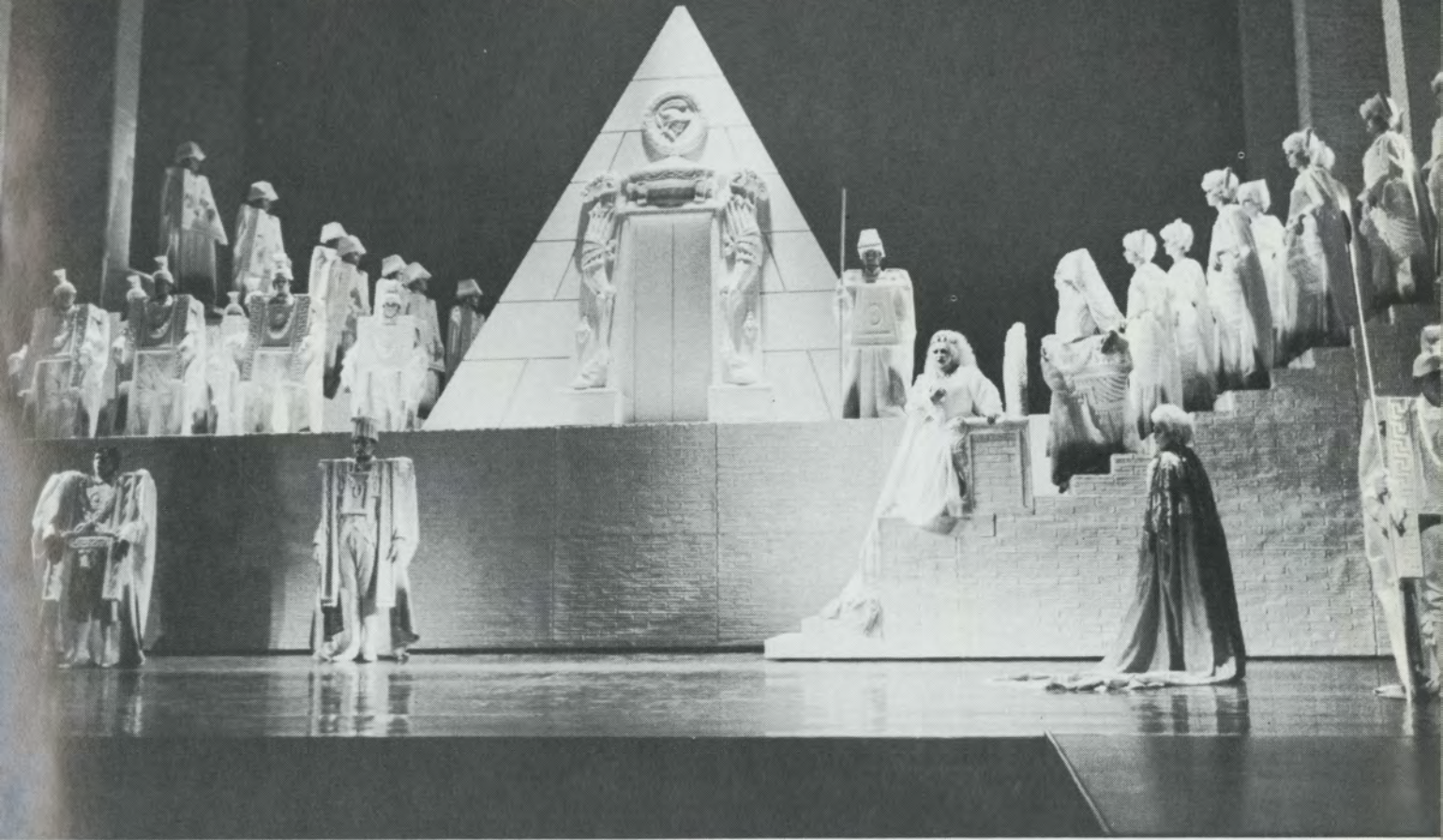
SCENE 2 — Arsace has been told by the apparition to descend into the tomb of Nino, which he has promised to do. Oroe informs the young general, on the authority of his supposed father's handwriting, that he is Ninia, the son of Nino; that Nino was not killed in battle as was believed; and that Semiramide, his mother, in league with her paramour, Assur, had poisoned her royal consort. For this deed a victim is demanded at the hands of the son.

SCENE 3 — In her apartments, Semiramide greets Arsace as her lover, but he confronts her with the truth about their relationship. She reproaches herself, but Arsace says he could never kill his own mother. He resolves instead to avenge his father's death by killing his mother's accomplice.

SCENE 4 — Assur, after being temporarily deterred by a horrifying vision, determines to kill Arsace in the dark labyrinths of the tomb.

SCENE 5 — Semiramide, anticipating Assur's murderous intention toward Arsace, goes to the tomb of Nino to try to shield her son. In the obscurity of the tomb, Arsace mistakes her for Assur and slays her with the avenging sword of her own husband. Divine justice being satisfied, Arsace ascends the throne and shares it with Azema.

Semiramide



Marilyn Horne



Montserrat Caballé

Photos taken in rehearsal by Ira Nowinski



Marilyn Horne, Montserrat Caballé



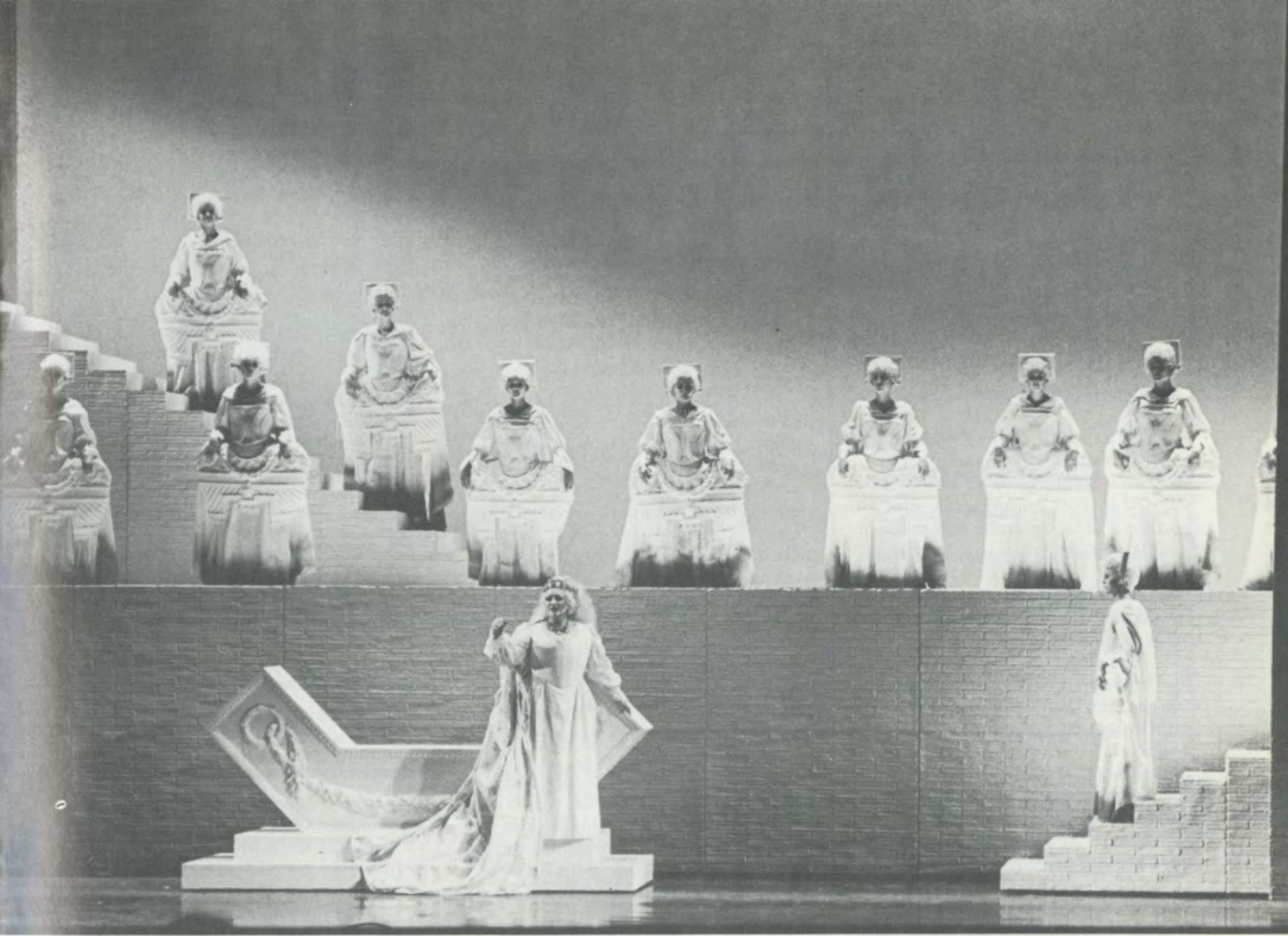
Dalmacio Gonzalez



Eric Halfvarson



James Morris



Marilyn Horne, Montserrat Caballé

Pier Luigi Pizzi on *Semiramide*

The Italian creator of this *Semiramide* has wrapped Rossini's opera in a dazzling white brilliance to create a performance within the performance.

By ARTHUR KAPLAN

Audiences entering the War Memorial Opera House for performances of Rossini's *Semiramide* will be literally dazzled by Pier Luigi Pizzi's sets. The curtain will be up and every piece of visible scenery, from the outer brick walls and stage proscenium to the sliding panels with their bas-relief designs that cover the length and width of the stage are stark, pure white.

The effect, as Pizzi describes it, is like being in a gallery of plaster-cast statues, surrounded by white walls and viewing models of famous works of sculpture from various periods in various styles. "From the very first images they see, the public will visualize my concept as a director/designer," says Pizzi. "The use of such a décor gave me the possibility of suggesting a sense of bas-relief, as if everything were in marble, or, more exactly, in plaster. The action is therefore placed in a background where there are not only statues, but a variety of architectural elements: large capitals, architraves, decorated ceilings, fluted columns and the like, in a mixture of classical and baroque styles — all in chalk white."

And when characters make their entrances, this startling uniformity of color is rigorously maintained. The panels part and the upstage brick wall and stairs that constitute the stationary décor of the opera are also white. For the first half-hour of *Semiramide*, until the entrance of Arsace, every costume and wig is as white as the scenery. The costumes echo the background not only in tonality but in shape and form since all characters except Semiramide wear architectonic robes of one kind or another, resembling something out of a baroque Alice in Wonderland chess game played with only white pieces.

The only hint of color comes from the external chorus, which the audience discovers sitting on the side wings of the stage dressed in evening wear of Rossini's day. This onstage "audience" is the only realistic element in the production. We are as far removed, visually, from Ancient Babylon as possible.

"Everything is viewed through the distance of a time filter," Pizzi says. "It's a performance within a performance; you never lose sight of the fact that you are in the theater. You see the external chorus reacting more-

or-less naturalistically to what they see on stage and occasionally participating emotionally in the stage action. That is why they sing several sections along with the onstage, internal chorus. But the reactions of the two choruses are completely different. The internal chorus members are almost like statues and appear to be moving elements of the décor. This implies a certain kind of stylized gesture and expression."

"You never lose sight that you are in the theater."

The audience should experience this entire stage picture, with internal action and external reactions. "I've tried to interpret the experience Rossini had in composing *Semiramide*," explains the soft-spoken director/designer. "Rossini had a brief but intense career in which he incorporated everything the 18th century had accomplished and anticipated everything the 19th century would accomplish. In his operatic output — both in the comic and serious works — he said musically everything that could be said. Rossini took cues from existing models and brought them to their ultimate perfection. He showed how *opera seria* could be written in a new, individual way, thereby opening the door to Donizetti and Verdi. That's why he is interesting as a composer.

"His was a unique and very important career. He utilized the entire 18th century experience, interpreting it in his own way and filtering it through his own strong personality, his own intelligence and, especially, his own irony. I've tried to invent images that would correspond to the filtering process Rossini achieved in his music. I've used baroque 18th-century architectural and sculptural elements as seen through the tastes of Rossini's neoclassical period.

"I think it's important to show the comparison between Rossini's public and ours. By creating a performance within a performance I have

IRA NOWINSKI PHOTO



Director/designer Pier Luigi Pizzi with Montserrat Caballé, Marilyn Horne and James Morris during a musical rehearsal of *Semiramide*.



ANDRÉ JACQUES PHOTO
The Ghost of Nino appearing on the threshold of the mausoleum in Pier Luigi Pizzi's production of *Semiramide* at Aix-en-Provence.

production with a specific sense of time and place. I didn't go in this direction, and in today's world I don't think that this is an interesting direction to take. It's much more interesting and stimulating to the public to offer a completely fanciful vision of Semiramide's realm than to propose improbable images of a pseudo-historical Babylon.

"There's no reason for Semiramide to look like a Babylonian queen rather than an 18th-century monarch, a model much closer to Rossini's own era. In any case, *Semiramide* comes from the great classical tradition of the French theater. It's more accurate to take one's inspiration from the tragediennes of the Comédie Française in Voltaire's time than from any possible Babylonian queen. Even in the gestures, I go back to what we know of the French dramatic tradition, with its exaggerated tragic style of movement, to give a sense of baroque stage deportment."

One might expect a certain monotonous uniformity to prevail with such a concept. But Pizzi, again taking his cue from the music, has varied his stage picture to show the evolution in Rossini's style between the two acts of this *melodramma tragico*, as the opera was called. Act I is very much like an oratorio, the arias, duets and choral numbers rather generalized in nature and not arising from any specific dramatic event until the appearance of Nino's ghost in the finale. Except for Arsace's red cloak, symbolizing both his function as pivotal character in the drama and his future as the predestined ruler of Babylon, all the first-act costumes are white and the gestures extremely stylized.

The second act, while still more oratorio than melodrama, contains more elements of the 19th-century Romantic opera to come than of the 18th-century baroque *opera seria*. "The second act is far more convincing

tried to view things in a objective way with a contemporary critical sense and sensibility. That way we can more clearly savor Rossini's irony, an irony felt more by today's public than the public of Rossini's time. Even in his *opere serie*, Rossini is often smiling secretly from within; there are situations which border on the comic. The audiences of his day must have been a little baffled and bewildered, receiving this incredible flood, this cascading waterfall of notes and musical themes. Without historical perspective we can understand what Rossini was doing and can appreciate his irony.

"I'm talking about the music, not the dramatic situation," Pizzi hastens to add. "Otherwise you have parody, not irony. Rossini obviously took great delight in his own extreme facility in

"Rossini said musically everything that could be said."

IRA NOWINSKI PHOTO
composing and gave himself over completely and with great relish to his inspiration. I've tried to go back to Rossini's own taste for creating musical collages and pastiches. My usual method of working directly from the music, from which I get my only true ideas for staging a work, was particularly useful with *Semiramide*. In this opera the story is absolutely secondary; the development of the plot is of little importance, so I tried to understand how the opera was constructed and to tell through the stage picture what is happening in the music rather than following the path of the libretto.

"Rossini made no attempt to create an Assyrian musical context, so there's no reason to fashion a realistic



Montserrat Caballé as *Semiramide* in her first-act white wig and costume.

THE Collector



Remember

when a specialty store was truly special. Making you feel like one in a million. Providing unique and quality fashion and having sales associates assisting in putting together a wardrobe that was uniquely you — and only you.

That very special store is

The Collector

- San Francisco — 537 Sutter Street — 981-8510
- Walnut Creek — 1387 No. Broadway — 932-3444
- Danville — Village Shopping Center — 826-2915

You are invited to visit the **THOMAS MARSH** sculpture studio.



Diotima 1977

Masterful sculpture of the human figure

Specializing in portrait busts cast in bronze

1601 10th AVENUE
SAN FRANCISCO 94122
(415) 566-8267



Marilyn Horne as Arsace on the *cabaletta* platform, with the external chorus at left and the internal chorus at right.

dramaturgically," says Pizzi, "so it's more important to see what is happening in the story. The music here is much less static and has its origins in the drama. In Act I, Arsace's entrance aria and Semiramide's "Bel raggio" are very beautiful, but they are ends in themselves. The duets for Semiramide and Arsace in the two acts are very different. The first one is less motivated and doesn't have any real interior *raison d'être*; the second one springs from the action and the emotional context. I have tried to bring out these differences and to make them evident through the playing style."

"In this opera, the story is absolutely secondary."

Consequently, Act II is played in a more natural style than Act I. The external chorus becomes caught up in the action and responds with the kind of outward emotional intensity characteristic of the audiences of Rossini's time. There is a greater variety in the color of the costumes as well. In Act II Semiramide and Assur are both dressed in black. "They've become isolated from the others because of their crime. After the Act I finale with Nino's ghost, it becomes increasingly clear that they are the guilty ones; they must even feel different from the others because of their guilt complex. They are accomplices and adversaries at the same time, moving away from each other in the duet, divided by a hatred born from guilt, similar to what occurs in *Macbeth*. Their duet, which opens Act II, looks forward to Donizetti and even to Verdi in a certain way."

This is more the case in Assur's mad scene, the most modern piece in the score. Because of the completely different musical climate, Pizzi puts the bass into a dramatic style completely different from the previous

scenes. "Assur has already gone beyond the baroque, 18th-century world and must behave in a more modern, 19th-century manner."

Another feature of Pizzi's production that derives from the musical structure of *Semiramide* will surprise and delight San Francisco audiences — the use of *cabaletta* platforms extending out over the orchestra pit. Of all Rossini's operas, *Semiramide* most thoroughly employs the fast section at the finale of an aria or duet known as the *cabaletta*, a word derived from the Italian for horse, *cavallo*, indicating the galloping rhythm of the music. "I wanted to glorify the moment of great *bel canto* virtuosity by bringing the singers — *il divo* and *la diva*, the idols of the public — as close to that public as possible to maximize the contact and exaltation for both the singer and the audience."

Pizzi, who created this production at last year's Aix-en-Provence Festival, relates an anecdote attesting to the

kind of frenzy and fascination exerted by the *bel canto* virtuosos not only of Rossini's epoch, but of our own. During the premiere, which, like the San Francisco Opera production, featured Montserrat Caballé and Marilyn Horne as Semiramide and Arsace, light rain began to fall at the beginning of the second act. Although the Aix orchestra pit, stage and rear audience are protected by an overhang, the majority of the audience was exposed to the elements in the open-air theater. As the rain increased, certain spectators placed their programs over their heads in a vain attempt to keep dry. "No one got up to leave," the still-amazed director/designer recalls. "People were completely drenched after sitting through an hour's worth of music in the rain, but no one budged until the end. Then I expected everyone to run for cover. Do you know that people stood there applauding in the rain for 20 minutes? Unbelievable!" ■

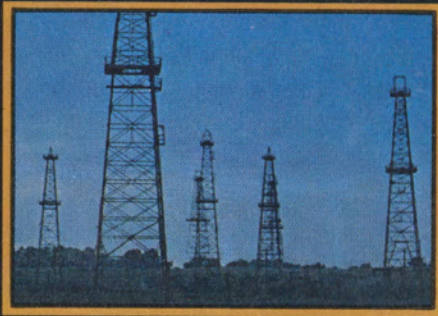


Dr. Karl Böhm and Kurt Herbert Adler meet during a break in the *Elektra* recording session. Vienna, March 1981. GAUSMANN PHOTO

A Tribute

Karl Böhm, the dean of international opera conductors, passed away on August 13, just short of his 78th birthday. A champion of the Strauss repertoire, as well as the music of Mozart, Beethoven, Schubert, Wagner and Berg, Dr. Böhm has left a legacy of recordings and legendary performances at the Salzburg and Bayreuth Festivals, and in opera houses and concert halls around the world. He worked with Richard Strauss for many years, and the composer dedicated his opera *Daphne* to Dr. Böhm. Although he conducted here at the War Memorial Opera House only once, his performances of *Die Frau*

ohne Schatten in 1976 will long be remembered as among the most inspired in the Company's history. When I last saw him, on March 31 of this year in Vienna, he was at work on what was to be his final project, recording the soundtrack for a filmed version of Strauss' *Elektra* with Leonie Rysanek in the title role. Karl Böhm had the title of General Music Director of Austria, but he really belonged to more than his native country: the entire music world has lost one of its greatest.



Success is often measured by how deeply you're in the Black.

ISABELLA COLBRAN

The First Semiramide

One of the first great divas, Rossini's Spanish wife inspired 10 of his operas, including her final triumph: *Semiramide*.



By ROBERT BAXTER

The early 19th century witnessed the rise of the prima donna. Commanding divas like Maria Malibran and Giuditta Pasta dominated opera stages throughout Europe. Those legendary sopranos, through their flexible, wide-ranging voices, their impassioned singing style and electrifying acting, drove from the stage the castrati, those emasculated songbirds who had dominated opera throughout the previous century.

Setting the stage for that conquest was the great Spanish diva, Isabella Colbran. Although less famous today than either Malibran or Pasta, Colbran provided the model for their careers and inspired Rossini to compose 10 operas for her, including *Semiramide*. Like Pasta and Malibran, she was a singer whose range extended from the low G of a coloratura contralto to the high E of a *soprano leggero*. And, like her more celebrated successors, Colbran was a temperamental diva as well as a commanding singing actress. Between 1811 and 1822, Colbran reigned supreme as *prima donna assoluta* of Naples' Teatro San Carlo, then the leading Italian opera house.

Many of the great 19th-century prima donnas were formidable singers and impassioned actresses. Certain more controversial ones divided audiences into screaming partisans and hooting detractors, then conquered the warring factions by the splendor of their singing. Some were the favorites of royal monarchs; others became the mistresses of impresarios or the wives of composers. A few suffered a premature vocal decline and endured a bitter and unhappy retirement. But, of all the great 19th-century divas, only Colbran managed to accomplish all those feats.

She had a voice notable for its range and power as well as its extravagant technique. More than a superb singer, however, Colbran was also a strikingly beautiful woman, a tragic actress who held Neapolitan audiences

Isabella Colbran in the title role of Mayr's *Saffo* in a painting by Heinrich Schmidt at the La Scala Museum.

Take your office with you . . . Every time you drive your car.

The Pulsar II™ telephone is like having your office right in your car. You can conduct your business while you commute, travel to meetings, or visit your clients.

No more having to search for a payphone. No more missed calls and missed opportunities.

**You stay on top of things,
and you stay in command.**

- Memory for 10 separate phone numbers
- Digital Display Panel
- Hands free dialing
- Fully compatible with most Statewide Direct Dial Systems

Ask about VSP to give you "hands free" telephone conversation.

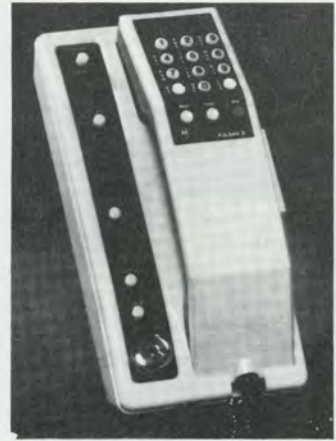
Exclusively from Motorola.

**Call or write for information, or
immediate demonstration!**

Steve Muir

Motorola Communications &
Electronics, Inc.

1170 Chess Dr., Foster City, CA 94404
(415) 349-3111 Ext. 1951



MOTOROLA

Communications and Electronics, Inc.

Our 25th Successful Season

We opened in 1956, and we've been performing
with and for good houses ever since.
In the residential field, there's no one more capable
than the real real estate people at Hill & Co.
San Francisco. Marin County. Hawaii.

HILL & CO.

Fine Residential Real Estate

Offices: San Francisco, Mill Valley, Ross, Honolulu

THE WAY WE WORE



1952 UNION ST. ♦ 346-1386

EARN

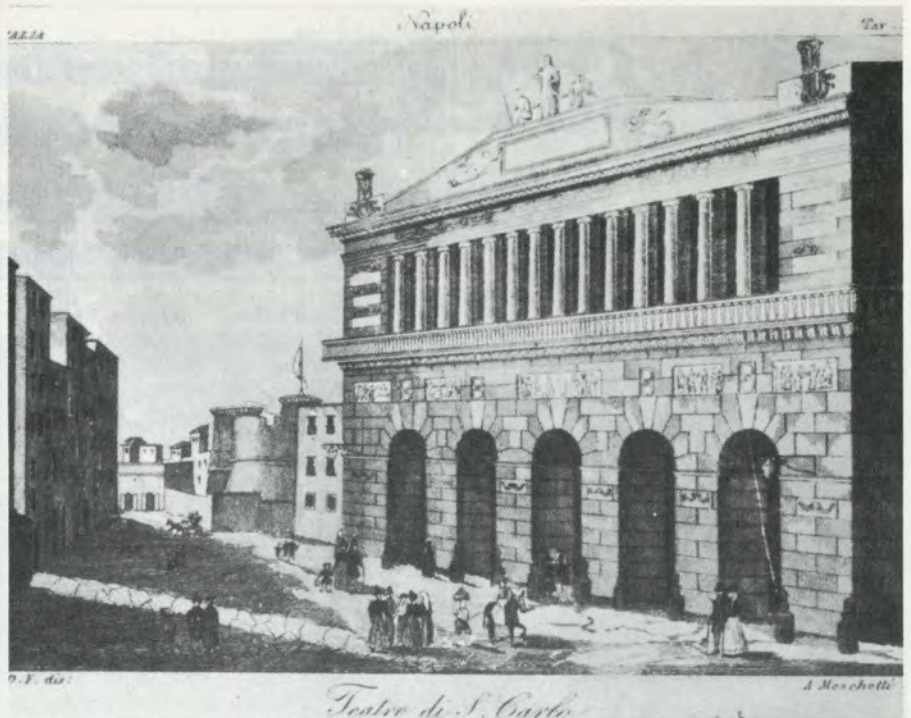
UP TO 22%
PER ANNUM..... AND
MORE*

SECURED BY TRUST
DEEDS *PLUS PRE-
PAYMENT BONUS AS
LIMITED BY LAW IF LOAN
PAYS OFF PRIOR TO
MATURITY

CALL HERB STEIN OR
BILL WEST

EAST BAY MORTGAGE
(BROKER)

400 ESTUDILLO,
SAN LEANDRO
352-2660



The Teatro San Carlo in Naples, scene of Colbran's many triumphs.

spellbound with the grandeur of her presence and the nobility of her acting. She came to Naples under contract to Domenico Barbaja, who began his career as a kitchen servant and rose from supervising the gambling tables at La Scala to managing theaters in Naples, Vienna and Milan. For the soprano who soon became his mistress, Barbaja assembled casts featuring the world's greatest artists. He also brought to Naples Gioacchino Rossini, who supplanted the impresario as Colbran's lover and later became her husband.

Colbran became the favorite singer of the Bourbon family that ruled Naples, which cost her the support of the republicans. In Naples, partisan crowds thronged the theater to attack her with whistles and catcalls. But the diva silenced her opponents through the brilliance of her singing and acting. She was an imperious, temperamental woman who lost her voice and retired from the stage before her 40th birthday. During her retirement, she squandered her fortune in gambling and soon lost her husband, too.

Colbran was an extraordinary woman. And, like many extraordinary women, she has been widely misunderstood. Detractors called her a nymphomaniac who seduced Barbaja and then won Rossini with her feminine wiles. Critics and musicologists complained that she perverted Rossini's talent, forcing the composer to give up *opera buffa* to compose serious operas that displayed her tragic talents. And Colbran's political opponents charged that she sounded shrill and sang out of tune, that she maintained her career

through her favor at court and her powerful lovers.

The singer who inspired Rossini and provided the model for subsequent generations of prima donnas was born in Madrid on February 2, 1785. Her musicality was discovered by her father, Giovanni, a court musician who supervised his daughter's training from the age of six. By the time she was 25, Colbran had composed four books of songs, two of which were dedicated to the queen of Spain and the empress of Russia.



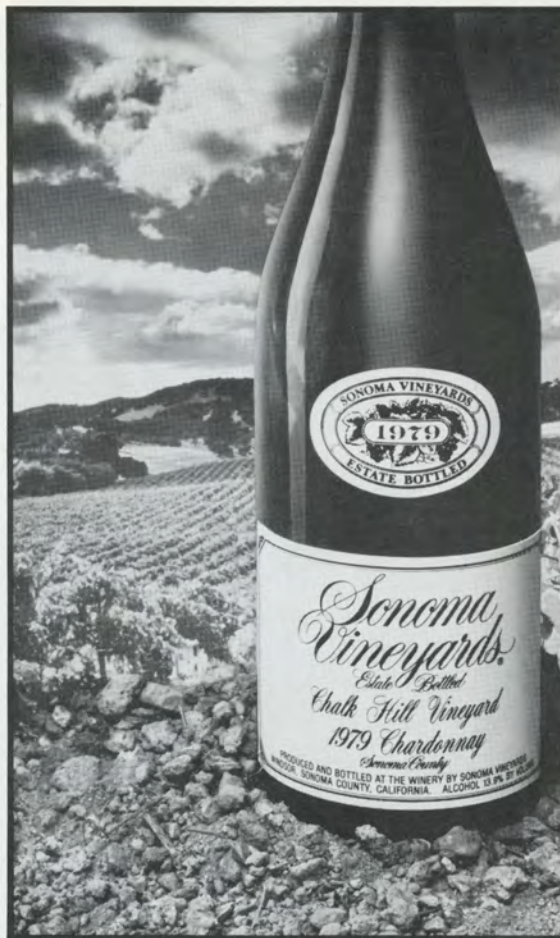
Domenico Barbaja, impresario of the Teatro San Carlo, was Colbran's lover before she met Rossini.



Gioacchino Rossini (1792-1868) in 1822, the year of his marriage to Colbran and the composition of *Semiramide*, in a portrait by Camuccini at the La Scala Museum.

She received expert vocal training from Francesco Pareja. Impressed by the young singer's gifts, Queen Maria Luisa provided a scholarship that allowed her to study in Italy, first with Giovanni Marinelli and then with the famed castrato Crescentini, noted for his mastery of legato and florid singing. Rossini's biographer Azevedo claimed that Colbran's only rival in singing trills was Crescentini himself and added that she was the only singer of her day who could execute *fioriture* expressively.

During 1801, Colbran performed publicly in both Bordeaux and Paris. Her Paris debut, a joint appearance with the violinist Rode, was successful but left no lasting impression. The next five years of Colbran's life are undocumented, but it is believed that she lived in Italy with her father and then returned to Spain, where she made her operatic debut in 1806. A year later, she emerged from the relative obscurity that shrouds her early life. Significantly, she made her Italian debut in Bologna with two recitals. The young Rossini, a student there, may well have heard Colbran in her appearances at the Accademia Polimniaca and the Accademia Filarmonica. In a review for the local journal *Il Redattore del Reno*, a critic wrote, "The organ of her voice is truly an enchantment for smoothness, for strength, and for prodigious extension of tones: from the bass G to the high E — that is, for almost three octaves — it makes itself heard in a progression always even in mellowness and energy . . . The method and style of her singing is perfect."



On Chalk Hill

The rare limestone soil of our Chalk Hill vineyard gives this chardonnay a flinty, tongue-on-stone shading. Which is as it should be. Not all chardonnays are alike. Character will tell.

Sonoma Vineyards®

Because great wine begins in great vineyards.

Available in better wine shops & fine restaurants.

You are invited to attend a very special benefit in November . . .



Cougar

25 x 34 300 Edition S/N \$165

a show of paintings by

JACQUIE MARIE VAUX

to benefit The Marin Wildlife Center and The Marin Humane Society

November 14, 3 to 8 pm

Falkirk Community Cultural Center, 1408 Mission Avenue, San Rafael

JACQUIE MARIE VAUX • 7 MT. LASSEN DR. • SAN RAFAEL CA 94903 • (415) 499-8454

Incomparable
Living
Home
Place
of
Hillsborough



For those who appreciate the finest, there now is a prestige residence site awaiting your selection, in this superb forested location.

Each of these limited masterpiece homes is uniquely designed by renowned architects, and is then individually tailored to suit your tastes.

These estate-type homes, located near the Burlingame Country Club, are on the historic estate of Jennie Crocker Henderson, the last of the great pioneer family land holdings on the Peninsula.

We invite you on a guided tour of Home Place. Preview plans for the only homes that truly suit this magnificent natural setting and visit our newly completed showplace home.



Please call Elaine Wild,
(415) 342-4504,
for an appointment.
Home Place Administrative Offices,
865 San Mateo Drive, San Mateo.
A prestige development by
David D. Bohannon-
Paul C. Petersen
Open Sunday 1-5 pm
1156 Barroilhet Avenue



Colbran in the title role of *Elisabetta, Regina d'Inghilterra*, the first of 10 *opera seria* roles Rossini wrote for her.

Those vocal accomplishments brought the young singer to La Scala, where she made her debut on December 26, 1808, in the world premiere of Nicolini's *Coriolano*. During the next year, Colbran remained at La Scala, appearing in Federici's *Ifigenia in Aulide* and Lavigna's *Oracamo*. From the very start of her career, she began to specialize in the tragic heroines of the *opera seria* repertory. Colbran returned to Bologna to sing in Cimarosa's *Artemisia* and Nicolini's *Traiano in Dacia* at the Teatro Comunale. (Rossini probably played the recitative cembalo for those performances.) After singing in Venice, she traveled in 1810 to Rome, where she appeared in seasons at the Teatro Valle and the Teatro Argentina. Among her roles was the title part in Rossi's *Alzira*.

The following year, Barbaja brought Colbran to Naples. In mid-August, she appeared before a Naples audience for the first time, performing Pietro Raimondi's cantata *L'Oracolo di Delfo*. On September 8, Colbran made her Neapolitan opera debut, singing the role of Giulia in the first Italian performance of Spontini's *La Vestale*. For the next decade, she made Naples

her artistic home, undertaking almost 50 roles there.

After singing Donna Anna in Mozart's *Don Giovanni*, Colbran traveled to Turin, where she performed in several operas at the Teatro Regio for two seasons. At the same time, she continued to make operatic appearances in Naples. Among her

Colbran specialized in the tragic heroines of the *opera seria* repertory.

roles in those seasons were the Countess in *Le Nozze di Figaro*, Aspasia in Pavesi's *Nitteti* and the title role in Mayr's *Cora*. Colbran also created the title role in the world premiere of Mayr's *Medea in Corinto* in 1813. She appeared in forgotten operas by composers known today only in textbooks: Carafa, Nasolini, Morlacchi, Farinelli, García, Fioravanti, Andreozzi, Saccenti, Carlini and Paer.

Rossini arrived in Naples in 1815 and found more than a talented diva awaiting him. He found a magnificent theater, a knowledgeable operatic pub-

lic and a chorus of unusual quality as well as a company that included such famed singers as Manuel García and Andrea Nozzari. Taking advantage of these musical resources, Rossini composed *Elisabetta, Regina d'Inghilterra*, a magnificent *opera seria*. To display Colbran's immense talents, Rossini wrote music filled with virtuosity and dramatic intensity. In the final rondo, "Bell'alme generose," Rossini utilized all of Colbran's virtuosity in one show-stopping display piece that Stendhal, who attended the opera's premiere, called a "fantastic conglomeration of embellishments. We were regaled," he continued, "with a sort of illustrated catalogue of all the technical accomplishments which that magnificent voice could master."

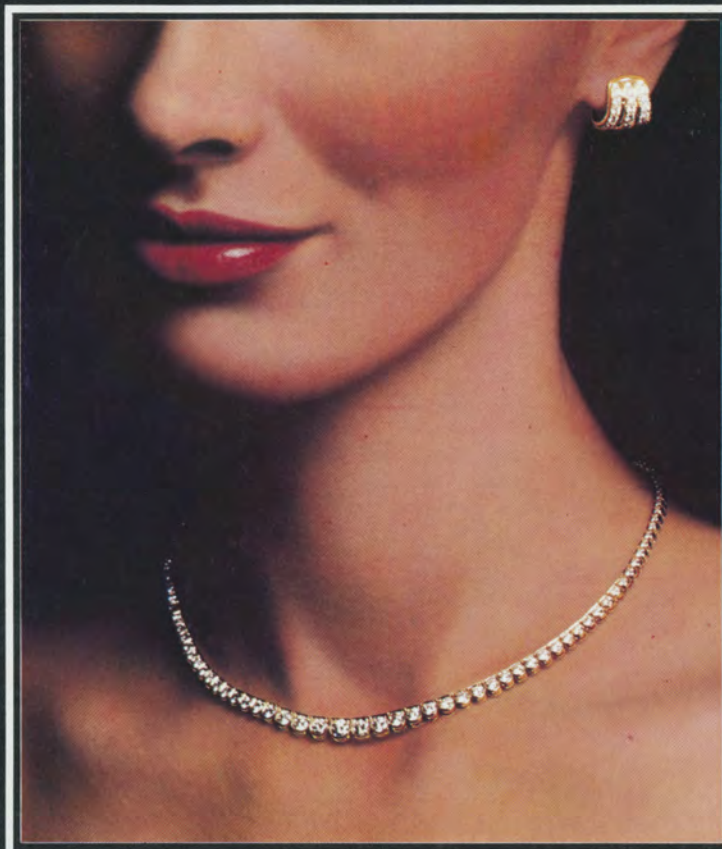
Colbran was an actress of extraordinary dramatic power. Stendhal recalled her stunning beauty. "It was a beauty in the most queenly tradition," wrote the French novelist, "noble features which, on the stage, radiated majesty; an eye like that of a Circasian maiden, darting fire; and to crown it all, a true and deep instinct for tragedy . . . The moment she stepped onto the boards, her brow encircled with a royal diadem, she inspired involuntary respect."

Colbran was an actress of extraordinary dramatic power.

Captivated and inspired by the Spanish diva's noble art, Rossini virtually renounced comic opera to concentrate on *opera seria*. Colbran created Desdemona in *Otello*, Rossini's next Neapolitan opera. One writer praised the soprano's ability to portray melancholy and arouse tragic terror in the last act of the opera. "La signora Colbran," he continued, "is outstanding in passages of bravura, in the execution of arpeggios and rapid runs, but she has no equal in music tragic or declamatory and in the difficult talent of expression."

By the premiere of *Otello*, Colbran and Rossini were probably lovers. In the next seven years, Rossini wrote a series of varied roles that exploited her talents. In *Armida*, Colbran created a pagan enchantress who, deserted by her lover, explodes in *fioritura* that would test the nimble fingers of a virtuoso instrumentalist. She also starred in *Ricciardo e Zoraide*, *Ermione*, *Mosè* and *La Donna del Lago*. In addition, she created Anna in *Maometto II* and the title role in *Zelmira*.

After the premiere of *Zelmira* on February 16, 1822, Rossini and Col-



**TIMELESS DESIGN.
INTRODUCING
THE OSCAR HEYMAN COLLECTION.**

Shreve & Co. presents classic jewelry designs by Oscar Heyman. Each piece features the craftsmanship and distinctive styling that is the trademark of the Oscar Heyman tradition. Exquisite stones selected from only the finest precious gems, in 18 karat gold or platinum settings. Shown: Diamond necklace in 18 karat gold, \$26,000. Diamond earrings in 18 karat gold, \$5,600. Jewelry designs as distinctive as the store in which you'll find them. Shreve & Co.

The San Francisco landmark known for fine jewelry since 1852.



SHREVE & CO.
JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO, 421-2600

Dilettante Chocolates

SEATTLE D. TAYLOR DAVENPORT

I. MAGNIN

A Pacific Heights home that isn't all that high.



A place for sharing. Quietly ensconced in the center of one of the most prestigious neighborhoods in America.

This small offering of spacious one bedroom condominiums features many fine amenities.

White oak floors. All-electric kitchen with Jenn-Air range and programmable

microwave oven. Elevator. Enclosed garage. And much more.

Priced from \$192,500. You'll like the numbers you'll find at this address.

For an appointment, call Pattengill Real Estate at (415) 346-1660. Open 12-5 p.m. daily.

12%% financing (13.2% Annual Percentage Rate)

2230 Pacific Avenue
in San Francisco

bran left for Vienna, where Barbaja had become the manager of the Kärntnertor Theater. They never returned to Naples, scene of their great mutual triumphs. At the prima donna's villa in Castenaso near Bologna, they were married on March 16. To Rossini, Colbran brought a substantial dowry. Gossips claimed that the composer married the singer for her money. The passion between the two was apparently already spent by the time of their marriage. Rossini confessed later that he married Colbran to please his mother.

The newlyweds traveled to Vienna, where Rossini's operas had achieved extraordinary popularity. Colbran was indisposed at her debut in *Zelmira*, but she recovered form when she sang *Elisabetta*. "Signora Colbran performed the protagonist's role superbly," said the critic for the *Allgemeine musikalische Zeitung*, "and she was truly the queen of the evening."

Later in 1822, after a sojourn in Verona, Colbran and Rossini arrived in Venice to undertake the premieres of a revised version of *Maometto II* and *Semiramide*. *Maometto II* was not successful. Colbran was unwell and sang below her best. At one performance, the audience showed its disfavor by whistling at the singer. However, Colbran celebrated a triumph with *Semiramide*. The Babylonian queen was tailor-made for her regal beauty and still-potent technique. After the first performance, Colbran and Rossini were accompanied home by 30 fantastically illuminated gondolas. The opera was repeated 28 times that season.

Semiramide proved to be Colbran's last new role and her final triumph, but her career was not yet over. Giovanni Battista Benelli signed the

Semiramide was Colbran's last new role.

two artists for a season at the King's Theater in London. Rossini and Colbran left for England in the fall of 1823, traveling by way of Geneva and Paris. Colbran's debut as *Zelmira* on January 24, 1824, proved a failure. After appearing in *Ricciardo e Zoraide* and several celebrity recitals, she gave up her singing career.

The demands of a busy career and a difficult repertory had gradually taken their toll on Colbran's voice. Even as early as 1814, the French composer Hérold noted that she sang out of tune in performances of *La Vestale* and *Medea* that he heard in Naples. Stendhal also wrote of certain



Stendhal, the famous French novelist, was an inveterate operagoer who adored Rossini's music but was lukewarm to Colbran's talents.

deficiencies in her singing. "In 1815," he said, "she began to 'suffer from a strained voice,' an affliction which in singers of lesser distinction would have been vulgarly termed singing off-key." Stendhal also relates how members of the audience left the theater when she sang an aria out of tune.

But Stendhal's evaluation of Colbran's singing was tinged by his political views. He describes her hold on the Neapolitan theater as "rank despotism" and "tyrannical oppression." "In the year 1820," he wrote, "one thing alone would have made the Neapolitans happy; not the gift of a Spanish constitution but the elimination of Signora Colbran."

Partisan crowds thronged to the San Carlo in Naples to cheer or attack her.

Naples, like other Italian cities, was passing through a turbulent political period. The turmoil spilled over into the city's operatic life. Because she was favored by the ruling Bourbons, Colbran was automatically despised by the opposition. The rival factions often turned her operatic appearances into political demonstrations. To assert their political convictions, the republicans whistled and hooted at Colbran.

Louis Spohr has left a vivid description of a typical evening at the San Carlo. His words also relay a

rather more reliable evaluation of Colbran's singing than Stendhal's often biased accounts. The night before he heard a performance of *Elisabetta* with Colbran, Spohr attended Angelica Catalani's triumphant solo recital. The San Carlo, he noted, was filled with the Spanish soprano's detractors who were calling the previous evening "Colbran's requiem."

"At her first entrance, she was greeted with a mixture of hoots and applause. As the evening progressed, however, with Colbran singing and acting most beautifully, the hoots diminished and the applause increased until, at the end, she was unanimously recalled."

Stendhal's criticism of Colbran, much of it biased, has prevailed over the views of less famous sources. The author of *The Red and the Black* asserted that Colbran could excite but not move an audience, and yet many critics attest to her ability to stir her listeners. Spohr, for instance, wrote that Colbran "sings with true feeling and acts with passion."

To cover up her deficiencies, Stendhal claimed, Colbran forced Rossini to compose roles that stressed virtuosity over legato singing. But Rossini wrote such lyrical arias for Colbran as the Willow Song in *Otello* and "Giusto ciel" in *Maometto II*. Rossini's music, in fact, is a powerful argument against Stendhal's judgments. There is little difference between the music for *Elisabetta* and *Semiramide*. Both roles call for smooth legato singing and florid pyrotechnics. The Babylonian queen, in fact, is a much longer and more challenging part. For a Colbran in supposed vocal decline, Rossini wrote "Bel raggio," one of the florid test-pieces for a coloratura soprano.

After a serious throat ailment in 1821, Colbran began to cut back her appearances and rested for six months each year. Her gradual withdrawal from the stage was dictated by vocal problems. But contemporary accounts of her singing indicate that she still commanded impressive vocal resources. After hearing her in Vienna in 1822, Giuseppe Carpani, the Italian critic and librettist, noted that she still had "a voice of the sweetest metal, full and sonorous." Carpani praised her "beautiful portamento [and] perfect intonation. . . . The embellishments emerge like sprays of nectar. . . . She executes runs of almost two octaves in semitones polished like pearls."

After appearances that mingled failure with success in Vienna and Venice, and after the London fiasco, Colbran retired. Like many prima donnas before and after her, she entered a retirement that became a living death. Her career ended, Colbran was reduced to playing Signora Ros-

Serafino's Restaurant

Ellis at Taylor
(Next to Airporter)
Reservations 771-9800

Enjoy home style Italian cuisine
in one of San Francisco's most
beautiful dining rooms.

Serafino's features homemade
pasta, milk fed veal, fresh sea
food and homemade desserts.



Relax with a pre-theatre
cocktail in our piano lounge or
join us for dinner



Distinctive catering
available
for all occasions

GUCCI



Observe: the G
that symbolizes all things
Gucci. To observe the
complete collection of these
Italian luxuries, we invite you
to visit the Gucci Shop
exclusively at 253 Post Street
and at Joseph Magnin,
Stockton & O'Farrell.
JM, American Express, Visa
or MasterCard welcome.

For that Perfect
Dinner Before
the Performance



Continental
Cuisine

714 Montgomery Street
San Francisco
(415) 397-6822

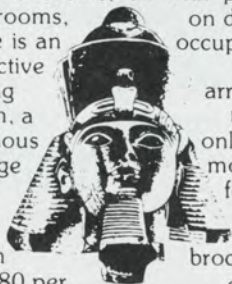
Abercrombie & Kent

**EGYPT
EXPLORATIONS OF
THE NILE BY
PRIVATE RIVER VESSEL**

We offer the complete spectrum of the Nile on our exclusive seven and fourteen day cruises aboard the M.S. ABU-SIMBEL, our privately chartered river vessel.

Built less than three years ago, this modern, fully air-conditioned vessel operates between Cairo and Aswan and Luxor and Aswan. In addition to the twin-bedded cabins, all with private bathrooms, on double occupancy, there is an attractive dining room, a spacious lounge and bar.

land arrangements only. For more information, our brochures or FIT person for two weeks, based on double occupancy, there is an attractive dining room, a spacious lounge and bar.



From \$2,380 per person for two weeks, based on double occupancy, there is an attractive dining room, a spacious lounge and bar.

GULIVER'S TRAVEL

3625 Sacramento St., San Francisco



The Villa Colbran in Castenaso outside of Bologna, where the diva spent much of her time after her retirement and separation from Rossini.

sini, a role that apparently brought her little satisfaction. For six years she traveled with her husband from city to city, witnessing his continued triumphs, attending social events and hearing performances of her roles interpreted by a new generation of divas.

After the 1829 premiere of *William Tell*, Rossini's final opera, the composer and his wife returned to Italy. In the fall of 1830, Rossini traveled to Paris, leaving her behind with his aging father. Husband and wife did not see one another again for four years. In Rossini's absence, Colbran led a life of extravagance, wasting her money on gambling and trying to recoup her losses by giving high-priced voice lessons.

The role of Signora Rossini brought her little satisfaction.

From her retirement, she wrote to Lorenzo Bartolini, "When fortune is remote from you, everything conspires against you. I must tell you that my health is always bad, that my affairs go from bad to worse, and in order to distract myself I have turned to gambling, with such disaster that I cannot take a card that doesn't become a victim." Colbran then pleaded with her friend to purchase a portrait that she described as "a remnant of past grandeur." After beseeching him not to abandon her, she ended her pathetic letter: "The daphnes have come to a sad end; the rain has ruined them all.

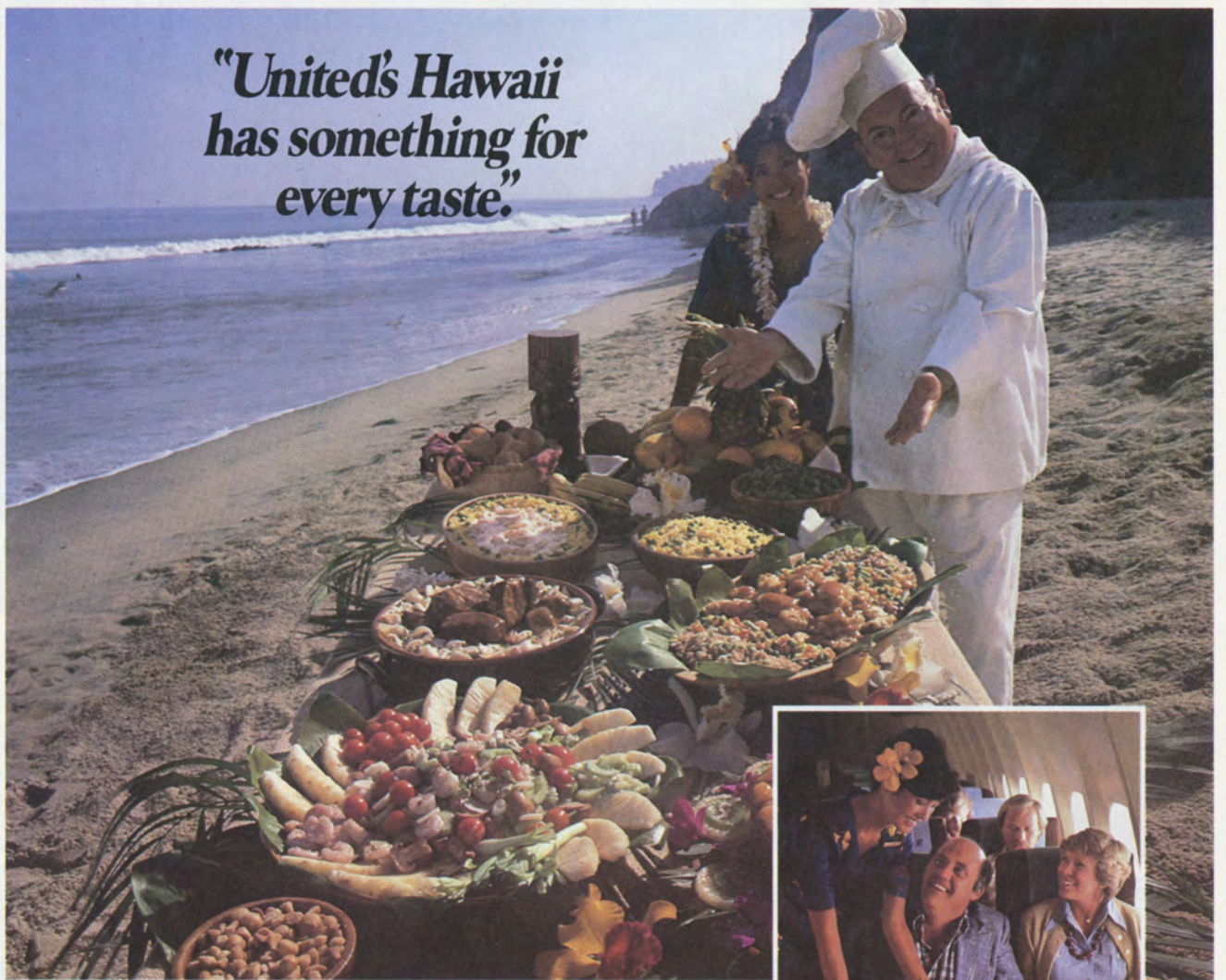
The gardener, having been very ill, left them on the ground and everything went wrong."

In 1837 Rossini returned to Bologna and a year later arranged a formal separation from Colbran in which he gave her a monthly stipend and the use of her villa. In the next eight years, Colbran passed her time between the villa and an apartment in Bologna. Her health began to deteriorate. In September of 1845, Rossini rushed to her side when he learned of her grave illness. He emerged from her room with tears flowing down his cheeks. A month later, on October 7, she died.

Isabella Colbran occupies a crucial position in vocal history. She was an important singer, an artist who bridged two epochs. She mastered the *bel canto* technique of the great castrati but suffused their technical brilliance with a new expressiveness. She opened up the Romantic era of Italian opera, portraying roles that led to the operas of Bellini and Donizetti. And she began an interpretive tradition that was carried on by Pasta, who heard her sing, and by Malibran, who learned her roles from her father, Manuel Garcia, Colbran's colleague in Naples. In 1858, Rossini was asked to name the greatest singer in his early years. "The greatest was Colbran, who became my first wife," replied the composer, who then added, "But the one and only was Malibran." ■

ROBERT BAXTER has a Ph.D. in classics from Stanford and is music critic of the *Camden Courier-Post*. He contributes regularly to *Opera* and *Opera News*.

***"United's Hawaii
has something for
every taste."***



Hawaii. Nobody knows her better.

United Airlines. There's no better way to get to "our little corner of the world" than on United, with more nonstops and more 747's from the Bay Area than any other airline.

And United Airlines does more than just fly you to Hawaii; we bring you a sneak preview with Royal Hawaiian Service. You'll discover exotic Polynesian dishes and drinks from the fruits of the Islands.

Most important, our people are as friendly as the Islands themselves.

Call your Travel Agent for reservations. United, Partners in Travel with Westin Hotels.

"What a delicious way to fly."



Fly the friendly skies of United.
Call United or your Travel Agent.



JEANNE MARC SELLS NOTHING BUT STYLE
262 SUTTER, SAN FRANCISCO 415.362.1121

IN MARIN

 **Kaufman's**
Antiques

DIRECT IMPORTERS
OF FINE PERIOD
COUNTRY FURNITURE
FROM
FRANCE AND ENGLAND



From our collection
19th century tray
on a custom stand

241 Sir Francis Drake Blvd.
San Anselmo, CA 94960
(415) 456-7890

The Exaltation of Pure Music

continued from p. 41

first opera written outside of Naples in which Rossini uses only recitative accompanied by the orchestra. Already early in the 19th century, in part because of contacts with French music, *secco* recitative disappeared in Naples. Rossini quickly adapted to Neapolitan custom, while continuing to mix *secco* and accompanied recitative elsewhere. Gradually, however, Rossini's accompanied recitative developed such dramatic vocal expression and elaborate orchestral participation that its roots in *secco* recitative were forgotten. By adopting accompanied recitative exclusively in *Semiramide*, he affirmed that *secco* recitative could no longer sustain the action of a music drama. Indeed, the recitative of *Semiramide* is perhaps the most beautiful and musical in all Italian opera during the first half of the 19th century: a model of passionate and expressive declamation.

In vocal style and orchestration, too, *Semiramide* continues Neapolitan developments. With such fabulous singers as Isabella Colbran, Rosmunda Pisaroni, Andrea Nozzari and Filippo Galli available in Naples, Rossini allowed his melodic lines to grow ever more florid. In *Semiramide*, writing for Colbran, Galli and the contralto Rosa Mariani, Rossini adopts under certain circumstances (though by no means everywhere) an impressively florid vocal technique. Here there is no restoration, but continuity of tradition. Only in Paris would Rossini set aside this style, almost at the very moment in which Bellini was writing *La Straniera*, an opera whose simplicity of declamation was practically a challenge to the vocal style of *Semi-*

commenting on them. It appears in four of the six arias and has a dominant role in the Finales and Introduction. On several occasions — one thinks particularly of the arias of Assur and Arsace in the second act — there is a notable expansion of its function. These arias, as a result, though they follow conventional models, develop a sense of monumentality far surpassing the Neapolitan norms.

This leads to the most important point about *Semiramide*. Having left behind the structural and dramatic Neapolitan experiments, Rossini nonetheless created an opera of grandiose design. It is the longest *opera seria* by



Giuditta Pasta as Semiramide.

The music breathes with vast proportions.

ramide. The great Neapolitan orchestra, both in its size and quality of its players, had spoiled Rossini, and never again would he demand less of his instrumentalists.

In its use of the chorus, as well, *Semiramide* reflects the Neapolitan years. Before Naples, Rossini's chorus never emerged as an active force. Its minor role in *Tancredi*, for example, is absolutely typical. In Naples, the chorus becomes a protagonist. The enchanted garden of Armida is defined by the nymphs who sing there; the solemn world of *Mosè in Egitto* reflects the central position of the Hebrew people. The chorus in *Semiramide* is less a protagonist than a kind of "Greek chorus," following the sentiments of the protagonists and

the composer, even though in formal terms it seems quite simple. To understand this paradox, one must focus on the individual musical phrase, for on that level the enormous expansion in purely musical means that characterizes *Semiramide* emerges most clearly. Audiences that have heard *Tancredi* can perhaps recognize this tendency. Comparing any individual theme in a duet from *Tancredi* with the theme that opens the fabulous duet for Arsace and Semiramide in Act II, "Ebben, a te, ferisci," one can gain some conception of the growth that has taken place in musical ideas. Similarly, compare the first theme of the allegro section in the overture to *Tancredi* with the corresponding theme in *Semiramide*: again, the vast expansion



From left, Marietta Alboni as Arsace, Giulia Grisi as Semiramide and Antonio Tamburini as Assur from an 1847 London performance of *Semiramide*.

of the musical idea is apparent. Rossini has not invented dramatic structures in *Semiramide*; rather, he fills the basic structures with a more elaborate music, a music capable of creating within the older forms a new vision of those same forms, a vision impregnated with the sheer joy of music itself.

Wherever one looks, the same fact emerges. The Rossinian forms have become granite-like in *Semiramide*, but within these forms the music breathes with vast proportions, complex and harmonically developed themes, monumental architecture. A generation of composers drew inspiration from these models, seeing in *Semiramide*

the final assertion of Rossinian art. But it was to *Semiramide*, too, that others looked, others who were less taken with these fixed forms, this monumental art, others who thereby misjudged Rossini, viewing him through an opera clearly set apart in his career as composer and dramatist. The proportions of *Semiramide* would recur again, in *Guillaume Tell*, but there the composer would add to them the formal variety and originality

The sheer joy of music itself.

developed through his Neapolitan and French experiences.

Thus, the position of *Semiramide* in the works of Rossini is complex: it is a conclusion, a retrospective, and at the same time a step towards French opera. But, above all, *Semiramide* represents for Rossini the exaltation of pure music. In this it has few equals in the history of opera, and it will remain a monument to the genius of its composer. ■

PHILIP GOSSETT teaches at the University of Chicago. He is a regular contributor to this magazine.

Bach, Beethoven and BART.



Roll over Beethoven and tell the Beatles the news. BART's the best way to get to the symphony, ballet, or theatre—anywhere you might want to go for a night of fun. Monday through Saturday: 6AM to Midnight. Sundays 9AM to Midnight. **Remember, fun goes farther on BART!**

CIVIC CENTER STATION: Orpheum Theatre, Opera House, Performing Arts Center. **POWELL STREET STATION:** Curran Theatre, A.C.T. Theatre, Golden Gate Theatre, Fisherman's Wharf, Chinatown. **EMBARCADERO STATION:** Restaurants and Shops. **19TH STREET STATION:** Paramount Theatre. **OAKLAND CITY CENTER:** Jack London Square. **ROCKRIDGE STATION:** Restaurants and Shops. **CONCORD:** Concord Pavilion. **COLISEUM:** Sports Events. **BERKELEY:** Berkeley Repertory Theatre, University of California, Restaurants and Theatres. **WALNUT CREEK STATION:** Civic Arts Theatre.



10:04 P.M.



STRATFORD UPON AVON.
The first night of Twelfth Night left nothing to be desired. Except, that is, for a snifter or two of Grand Marnier. Just as you like it. 'Tis indeed a dream on a midsummer night.



What time today will you say
"Grand Marnier"?

Product of France. 80 proof © Carillon Importers, Ltd. New York, New York 10111

Voltaire's *Sémiramis*

continued from p. 34

crimination between the two characters).

What is lacking in *Sémiramis*, as in the vast majority of Voltaire's more than 20 tragedies in the grand manner, is the depth of psychological insight and the true poetic gift one finds in Racine. Voltaire's characters relate to each other only superficially, perhaps befitting the exaggerated and implausible circumstances in which they find themselves. Racine knew instinctively how to move audiences by the emotional truth of his characters' reactions, caught as they are in untenable, but not unbelievable, predicaments.

The one moment in *Sémiramis* that achieves a touching eloquence is the recognition scene between mother and son. Arzace has finally been informed by Oroès of his true parentage and of the fact that his mother and Assur conspired to cause his father's untimely death by poison. He is filled with a double horror: the thought of the heinous parricide and the thought of the impending marriage with his mother. His filial feelings have not vanished, however, and he wishes to pardon the queen for her wrongdoing. Arzace tells *Sémiramis*, in the most operatic of language, "Fuyez-moi pour jamais, ou m'arrachez la vie" ("Flee me forever, or take my life"). Unable to comprehend his sudden change of heart, and feeling an invincible force both attracting her to him and repelling her at the same time ("Et par un sentiment que je ne puis comprendre./ Mêle une horreur affreuse à l'amour le plus tendre"), she demands to see the letter that has occasioned his turnabout of feelings and nearly faints upon learning the awful truth. In verses of poignant nobility she orders:

Venge tous mes forfaits, venge la
mort d'un père;
Reconnais-moi, mon fils; frappe
et punis ta mère.

Avenge all my crimes, avenge the
death of a father;
Acknowledge who I am, my son;
strike and punish your mother.

Arzace rejects her plea and asks rather that she use the sword to end the life of an unhappy but devoted son. It is at this point that Voltaire, perhaps himself moved by the situation he has created, gives the Babylonian queen the most heartfelt and poetically expressive lines in the play, as she throws herself in mercy at her son's feet:

Ah! je fus sans pitié; sois barbare
à ton tour;

ENJOY ANOTHER GREAT PERFORMANCE AFTER THE SHOW.



Join us after the show. We prepare great American favorites—like carefully selected fillets and sirloins, fresh tender chicken, and plump shrimp—according to a 1000 year old Japanese recipe. And it's prepared right at your table, by your own personal chef. Stop in. For lunch or dinner. When it comes to great American favorites, our chefs really know their onions.

BENIHANA of TOKYO

San Francisco Downtown: 771-8414 • San Francisco Japan Center: 563-4844
Burlingame: 342-5202 • Concord: 827-4220 • Cupertino: (408) 253-1221

For information on group functions call: 771-8414

Sois le fils de Ninus en m'arrachant le jour:
 Frappe. Mais quoi! tes pleurs se mêlent à mes larmes!
 O Ninias! ô jour plein d'horreur et de charmes!
 Avant de me donner la mort que tu me dois,
 De la nature encor laisse parler la voix;
 Souffre au moins que les pleurs de ta coupable mère
 Arroseront une main si fatale et si chère.

Ah! I showed no mercy; be merciless in turn;
 Show yourself Ninus' son by taking my life:
 Strike. But what is this! Your tears are mingling with mine!
 On Ninias! oh day of horror and of bliss!
 Before giving me the death that is my due,
 Let the voice of nature speak out one last time;
 At least allow the tears of a guilty mother
 To dampen a hand so deadly and so dear.



Statue of the elderly Voltaire by Houdon at the Comédie Française.

The nuances that give the play its modicum of eloquence (and that are totally absent from the opera's libretto — otherwise generally faithful to its source — written by Gaetano Rossi, who Herbert Weinstock says "typified the mediocre scribblers who labored for Italian opera impresarios during the first half of the 19th century") reach their height in this scene.

The remainder of the play, which alternates bombast with bathos, has

little merit. This includes the appearance of Ninus' ghost, about which Frederick the Great of Prussia lucidly advised Voltaire in a 1747 letter: "I don't know whether the ghosts you put in *Sémiramis* will give the play the pathetic quality you expect. The 18th-century mentality is willing to accept supernatural effects if they are narrated by characters who witnessed them, but it's a bit dangerous to include them in the action. I doubt that the Ghost of Ninus will make any converts. Those who hardly believe in God will laugh when they see demons playing roles on the stage."

Although Voltaire heeded advice from friends and colleagues and rewrote over 200 verses for a prestigious court performance at Fontainebleau the following year, the basic flaws in the work were never corrected. *Sémiramis* was revived in 1756 with the celebrated actor Henri-Louis le Kain as Arzace, creating a far better balance between the two principal characters than at the premiere. The tragedian was particularly eloquent in the recognition scene and played the scene in the final act (where Arzace emerges from the tomb after killing his mother) so realistically that audiences that had laughed at Grandval's interpretation vigorously applauded le Kain's. As a disciple of classicism Voltaire at first disapproved such a naturalistic style, but changed his mind

Sémiramis was last performed in 1837.

upon seeing the results and congratulated the actor on his talent.

Thanks to le Kain and a more lavish production mounted by the Comédie Française in 1760, *Sémiramis* became a very successful play and entered the standard repertory. It was performed throughout the final years of the 18th century by all the great tragedians of that illustrious company, and in 1802 Mlle. George, Napoleon's favorite actress, made her Comédie Française debut in the title role. It became one of her most famous parts (as Rossini's *Semiramide* would be for divas in opera houses throughout Europe during the 19th century). *Sémiramis* was last performed on November 11, 1837, at the Théâtre de la Porte-Saint-Martin in Paris in a benefit for Mlle. George.

Given contemporary tastes and the current critical assessment of Voltaire's theater in general, it is not likely that *Sémiramis* will be revived in the near future. Had it not been for Rossini and his incredible melodic gift that created two great virtuoso roles for the female voice in *Semiramide*, Voltaire's play would long since have died a dusty death on library shelves. ■



Le Jeu de Paume

... a lovely restaurant with elegant black, white and pink decor. The sidewalk patio on the cable car line offers a perfect retreat for lunch or cocktails.

Lunch — 11:30 a.m. to 2:30 p.m.

Dinner and light late suppers —
 6:30 p.m. to 1 a.m.

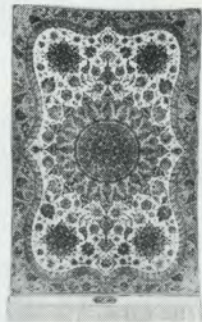
1570 California street
 San Francisco 94109
 reservations 415 776 9334

CARPETS of the INNER CIRCLE

ANTIQUE
 &
 MODERN

GROUP
 SLIDE
 LECTURES

OLDER
 CARPETS
 PURCHASED



QUALITY
 HAND
 WASHING

RESTORATION
 &
 REPAIR

EXPERT
 INSURANCE
 APPRAISALS

JACKSON SQUARE
 553 PACIFIC AVENUE
 BETWEEN MONTGOMERY & KEARNY
 SAN FRANCISCO, CALIFORNIA 94133
 415-398-2988

OPEN 10:30 A.M.-6:00 P.M. WEEKDAYS
 WEEKENDS & EVENINGS BY APPOINTMENT

INTRODUCE AN ELEMENT OF WARMTH AND REFINEMENT INTO YOUR HOME OR OFFICE WITH THE ACQUISITION OF A CLASSIC ORIENTAL RUG. ARCHITECT-OWNER ROGER G. CAVANNA, WHO RECEIVED HIS EXPOSURE TO THE CARPET WORLD WHILE PRACTICING IN IRAN DURING THE 1960'S WILL GLADLY SHARE HIS ENTHUSIASM FOR RUGS WITH ANYONE SINCERELY INTERESTED. BE THEY NEWCOMERS TO THE REALM CONSIDERING THEIR INITIAL PURCHASE, OR SEASONED COLLECTORS ATTEMPTING TO LOCATE THE RARE OR ESOTERIC, THE EMPHASIS AT HIS GALLERY IS ON THE RUG AS ART. ENJOY AN EDUCATIONAL VISIT AND EXPERIENCE SOME EXCEPTIONAL TRIBAL, VILLAGE AND CITY CARPETS.


SIZE 14 to 46?
**Fashion is
 a look . . .
 not a size**

You can put it all together at A WOMAN'S PLACE. We think we're very special (and so are you). We forecast fashion, and understand fine fabrics -silk, leather, cotton and wool. We have the classics, our very own exclusives, and just plain fun fashions. A choice collection of lingerie, dresses, jackets, coats, skirts, pants, jeans, sweaters, blouses and shirts.

We come in large sizes only.

555 Francisco Blvd.
 San Rafael 454-9352
 3401 Cleveland Ave.
 Santa Rosa 526-3599
 Free Parking
 Charge Cards Accepted





PILGRIM/ROY
 Antiques and Interiors

Presents
 PILGRIM/ROY DESIGNS
 A collection of lamps
 designed and created in our new
 ceramic workshop

Offered Exclusively At
 372 Hayes St/San Francisco/431-9521
 5821 College Ave/Oakland/655-6933
 Tuesday-Saturday 11 to 6

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.

Watch That Watch

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

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 3 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.

Tuesdays and Thursdays, 11 a.m. to 1 p.m. \$1.00

Glimpse of the Opera House — 10 minutes

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.

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

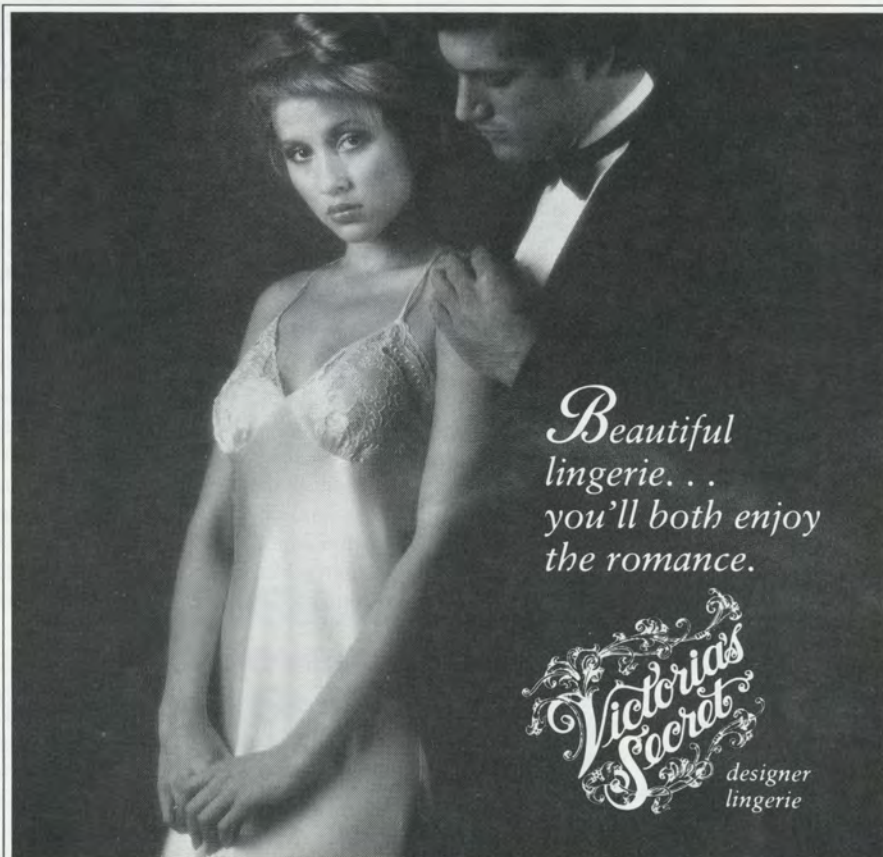
Mrs. Harvie M. Merrill IV
Secretary

Dr. David M. Kest
Treasurer

Mrs. Thomas K. Fawcett
Member-at-Large

Allen M. Hillebrandt
Executive Director

Barbara McClure
Vivien Baldwin
Staff Assistants



*Beautiful
lingerie. . .
you'll both enjoy
the romance.*

*Victoria's
Secret*
designer
lingerie

395 Sutter Street
San Francisco

2245 Union Street
San Francisco

Vallco Park
Cupertino

Stanford Center
Palo Alto

Very simply, The Personal
Touch puts Macy's at your
home, or a special memento, gifts to take
for you. And you'll have more time for
fun. Japanese and Spanish speaking
consultants are available. Please phone
us at 393-3504 for an appointment and
salon on the second floor. Like a good
concierge, Macy's adds The
Personal Touch to your
San Francisco visit.

*The
Personal
Touch*

macys

Remember this . . .

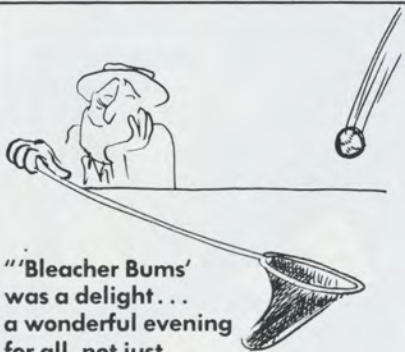


In the event of a fire, theft, or other disaster, a videotape of your belongings will be your best memory. To assure the greatest recovery on your insurance claim, have **NORTH BAY VIDEO INVENTORY** document your possessions on videotape. It may be the most valuable document in your safe deposit box.

Licensed, bonded, and insured.
**NORTH BAY VIDEO
 INVENTORY**
 (415) 457-5991

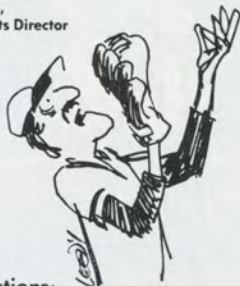


Call us . . . before it's too late.



"'Bleacher Bums' was a delight . . . a wonderful evening for all, not just sports fans."

— Ken Ditto,
 KNBR Sports Director



Reservations:
 362-4430
 LITTLE FOX THEATRE
 533 Pacific, San Francisco

**BLEACHER
 BUMS**
 A Nine Inning Comedy

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

Supernumeraries

Dorothy Baune
 Sarah Castellini
 Renee De Jarnatt
 Diane Graham
 Liza Groen
 Jennifer Heglar
 Jennifer Holmes
 Heather Horsefield
 Candace Kahn
 Donna Martin
 Leslie McCorkle
 Jan Moody
 Tricia O'Brien
 Jessica Poli
 Katherine Prongos
 Gwen Reynolds
 Louise Russo
 Ellen Sanchez
 Janet Weil
 Mary Angela Whooley

Sky Bamford
 Jason Baron-Pinder
 Gil Bates
 William Burns
 Roy Castellini
 Dave Clover
 Chas Dargis
 Daniel De Jarnatt
 Julius Dorijoni
 W.J. Drummond
 Andrew Einkauf
 George Freiday
 Mickey Frettoloso
 Michael Grinnage
 Joe Hay
 Donald Jack
 Stephen Jacobs
 Clinton Jennings
 Julius Karoblis
 Joseph Kelley
 John Kovacs

Lamont Lee
 Al Luchini
 Gregory Marks
 Wendell Maunula
 Berri McBride
 Larry Millner
 Greg Moawad
 Steven Moawad
 Neil Nevesny
 Philip Pena
 Stephen Pinson
 Michael Pitkin
 Dan Prezioso
 Paul Price
 Paul Ricks
 Robert Schmidt
 Rick Skarolid
 John Vassalo
 Lachland Waterbury
 Brett Weil
 Joseph Willis

Dancers

Peggy Davis
 Anne Elizabeth Egan
 Marti Kennedy
 Cathy Pruzan
 Kathryn Roszak
 Katherine Warner

Peter Childers
 Greg Gibble
 William Sanner Ramsdell
 Pete J. Shoemaker
 John Sullivan
 Charlie West

1981 BROAD CASTS

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 the Corporation for Public Broadcasting, Chevron USA, Inc., and the L.J. and Mary C. Skaggs Foundation of Oakland, California.

- 9/12 Die Meistersinger von Nürnberg
- 9/19 Rigoletto
- 9/26 Lear
- 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.

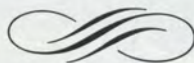
Wednesday, November 11, 1:00 p.m.

Thursday, November 19, 1:00 p.m.

Matinee for Senior Citizens
and Disabled Patrons

Friday, November 13, 1 p.m.

HEAR THE SAN FRANCISCO SYMPHONY ORCHESTRA ON KQED-FM88 THIS SEASON!



The Gala:
Tuesday, September 8 at 8:25 pm.
Friday evening performances,
beginning September 18, at 8:25 pm.

KQED FM88

SONY

SOLEG SELLS IT LIKE NOBODY'S BUSINESS

Soleg Electronics, your personal computer outlet at Two Embarcadero Center, features Sony's newest, most exciting product lines.

- Only Soleg carries the Sony Z-600A System, the ultimate stereo system run completely by remote control.
- The Betamax Videocassette Recorder is there too—with an unparalleled 20 hours of recording capability.
- Soleg sells Sony Walkman, the smallest stereo cassette available, at the lowest price in town.

Remember this: next time you shop for Sony, shop Soleg!



Soleg Electronics
Two Embarcadero Center
Podium Level
San Francisco, CA 94111
(415) 434-4171

There's still time



TO READ
THE

Opera Companion

BEFORE THE PERFORMANCE!

Analysis, Synopsis, Interviews,
Singers, Conductors, More.

Mailed to your home in **ADVANCE**
of each San Francisco Opera

SUBSCRIPTIONS NOW!

\$15.00 Fall Opera Series

Opera Companion

40 Museum Way—San Francisco, CA 94114

*The New Gallery Everyone
Is Talking About . . .*

- a new collection every 4 weeks
- over 30 artists in each collection
- silk lounge chairs, indoor waterfall, chilled wine

*A Gallery that knows how to
create a special experience for
the Art Patron inside each
browsing shopper.*

Featuring:

Original Fine Art Art Glass
Limited Edition Prints Sculpture
Art-To-Wear Custom Jewelry



Merlin's Collection

19 Sunnyside/Mill Valley/381-3994
20 minutes from San Francisco
Sun 12-7, M-Th 11-7, Fri-Sat 11-9

1981 PREVIEWES

1981 OPERA PREVIEWES

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 PREVIEWES

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.

SEMIRAMIDE
Arthur Kaplan 9/3

LADY MACBETH
Speight Jenkins 9/17

CARMEN
Robert Jacobson 9/24

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.

SEMIRAMIDE AND SEASON
HIGHLIGHTS
Ramona Rockway and singers 9/8

CARMEN
Robert Jacobson 9/28

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.

SEMIRAMIDE
Arthur Kaplan 9/1

MANON
Arthur Kaplan 9/8

LADY MACBETH
Michael Barclay 9/14

CARMEN
Arthur Kaplan 9/21

LE CID
Arthur Kaplan 9/28

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 PREVIEWES

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.

SEMIRAMIDE
Arthur Kaplan 9/10

MANON
Speight Jenkins 9/15

LE CID
Dale Harris 9/22

WOZZECK
Michael Barclay 10/4

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.

SEMIRAMIDE 9/9
MANON 9/16

LADY MACBETH 9/23
MERRY WIDOW 9/30

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 Bar-



When the Moscone Convention Center needed catering for over 1,300 people, we delivered!

For over ten years, San Francisco has awaited the completion of the George R. Moscone Convention Center. When the San Francisco Convention and Visitor's Bureau decided to schedule the first luncheon in the Convention Center, they called The St. Francis.

In less than 24-hours, The St. Francis Catering Team transformed the cavernous, unfinished convention hall into a lavish luncheon setting for over 1,300 dignitaries.

Within those rather tight and hectic hours, we set up 130 linen-adorned tables and 12 completely stocked bars. We meticulously prepared over 5,000 pounds of meat, vegetables and desserts. We moved our plates, glassware and silver through the construction, set the entire room, and had our crew in place when the first guest arrived.

Well we're happy to say it all came off exactly as

planned. Without a hitch. And in the same impeccable fashion in which we've catered to groups of tens or thousands in our own beautiful house in the heart of San Francisco—The St. Francis.

We've been catering "big events" of all sizes in the St. Francis for over 77 years. San Franciscans plan hundreds of luncheons, dinners and receptions here every month, so the next time you're planning a party, large or small—call The St. Francis. We Deliver!

The St. Francis Catering Team
We cater to the whims of tens. Or thousands.

For more information,
call the Director of Catering at (415) 397-7000.



WESTIN HOTELS

San Francisco's

Hotel York



EUROPEAN AMBIANCE • AMERICAN KNOW HOW
THE BEST OF BOTH WORLDS

Continuing the tradition of excellence offered by the intimate European hotels. All 102 rooms include private bath, color television and direct dial phones. Rooms \$43 - \$65. Suites \$90.

940 Sutter Street, San Francisco, CA 94109
(415) 885-6800

TOLL FREE: (800) 227-3608

HOME OF

THE Plush Room CABARET

IN THE HOTEL YORK

MICHAEL GREER
September 1 - 13

ELAYNE BOOSLER
September 15 - 27

"STEPPIN' OUT"
Starts September 18

Offering the very finest in national and local cabaret entertainment nightly in an intimate, traditional cabaret atmosphere.

Call (415) 885-6800
for reservations & information.

THE MODERN DELI IS HERE.



BREAKFAST, LUNCH, DINNER

AFTER THEATER

WEEKEND BRUNCH

BREAKFAST IN BED

3339 STEINER NEAR CHESTNUT
OPEN DAILY 8 AM TO 11 PM
346-0344

1981 PREVIEWES

clay, 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.

SEMIRAMIDE

Arthur Kaplan 9/2

MANON

Arthur Kaplan 9/9

LADY MACBETH

Michael Barclay 9/17

CARMEN

James Keolker 9/22

MERRY WIDOW

Michael Barclay 9/28

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.

SEMIRAMIDE

Arthur Kaplan 9/11, 10 a.m.

MANON

Speight Jenkins 9/14, 7:30 p.m.

LADY MACBETH

Speight Jenkins 9/17, 10 a.m.

CARMEN

Robert Jacobson 9/25, 10 a.m.

LE CID

Dale Harris 10/2, 10 a.m.

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.

LADY MACBETH

Speight Jenkins 9/15

LE CID

Arthur Kaplan 9/22

CARMEN

Robert Jacobson 9/29

WOZZECK

Dale Harris 10/20

LUCIA

Donald Pippin 10/27

DIE WALKÜRE

Henry Holt 11/10

There will be a special Champagne Gala Preview of *SEMIRAMIDE* with singers on September 15 at 8:00 p.m., also at the Cultural Center. Admission is \$5.00.

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.

SEMIRAMIDE 9/10

MANON 9/17

LADY MACBETH 9/24

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.

SEMIRAMIDE 8/27

MANON 9/15

LADY MACBETH 9/18

DIE WALKÜRE 9/23

CARMEN 10/26

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.

SEMIRAMIDE 8/31

MANON 9/8

LADY MACBETH 9/14

THE MERRY WIDOW 9/21

CARMEN 9/28

LE CID 10/5

WOZZECK 10/12

LUCIA 10/19

AIDA 10/26

DIE WALKÜRE 11/9

IL TROVATORE 11/16



...and then some at Mexico's brightest new resort!

Join us for a lively or relaxed holiday. Come and be pampered 'n pleased as never before. Soak up the sun. Enjoy every water sport imaginable—swim, scuba dive, ski, sail and go fishing. There's day 'n nite tennis, disco dancing and spectacular entertainment. Dining is a special treat too—everything, from freshly caught seafood to a succulent array of international dishes to choose from.

Our new 250 room hotel offers all of the

delightful amenities to make your visit a memorable one. We are located close to a beautiful, white sandy beach facing the Sea of Cortez—near to the southern tip of the peninsula in the natural, untouched wonderland of Baja California. Bienvenido!

Call your travel agent or dial toll free for reservations:

Nationwide
800-854-2026

In California
800-542-6028

San Diego area (714) 459-0251



Hotel **el presidente**

San Jose del Cabo

BAJA CALIFORNIA SUR, MEXICO

**OPENS
NOV. 1, 1981**



For color brochure write: Hotel El Presidente
San Jose del Cabo, P.O. Box 1588, San Ysidro, CA 92073





The Park Bench

\$97.50

NELSON IRON WORKS
501 YORK STREET
SAN FRANCISCO
861-9944

We advise, equip
and service the
world renowned
San Francisco Opera.
Should you settle
for less?

Come listen!

db audio

2578 Shattuck • Berkeley, CA • 548-8733 TM
Quality Stereo Systems • Professional Service



GAYLORD india restaurant

Our second San Francisco Restaurant
is now serving superb Indian cuisine at
One Embarcadero Center
Podium Level 397-7775
Ghirardelli Square 771-8822.

Validated parking in Ghirardelli and
Embarcadero Garages.*
*After 5PM and weekends

Other locations: New Delhi, Bombay, London,
Kobe, Hong Kong, Bangkok, New York, Chicago.

Norelco® 640

THE LATEST FROM THE LEADER!

A full-featured Executive dictating machine.
Incredibly small (6.5 oz.) and prestigious
in appearance.

call for details:

San Francisco(415) 981-7711
Emeryville(415) 655-5050
Sunnyvale(408) 732-5353
Sacramento(916) 929-6046
Marin/Sonoma(707) 938-1150
Northern Peninsula(415) 872-1836



US audio inc.
IDEA PROCESSING SPECIALISTS SINCE 1948

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

D

Mr. & 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 Bechtel
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 McKeivitt 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.

Is there life after the opera?

There sure is! There's supper
(served till midnight), coffee &
dessert or cocktails. And all this
right across the street from the
Opera House

at

Kimball's



Franklin at Grove, S.F. 861-5555

Stars In Los Angeles of Opera

Sun., Sept. 27 • 7:30 P.M.

Montserrat CABALLE soprano
\$22.50 • \$20.00 • \$17.50

Sun., Oct. 4 • 7:30 P.M.

Carlo BERGONZI tenor
\$15.00 • \$12.50 • \$10.50

Thurs., Oct. 22 • 8:30 P.M.

Leontyne PRICE soprano
\$22.50 • \$20.00 • \$17.50

Wed., Nov. 18 • 8:30 P.M.

Cesare SIEPI bass
\$15.00 • \$12.50 • \$10.50

Sun., Jan. 31 • 7:30 P.M.

Renata SCOTTO soprano
\$17.50 • \$15.00 • \$12.50

Mon., Feb. 14 • 8:30 P.M.

Kiri TE KANAWA soprano
\$15.00 • \$12.50 • \$10.50

Thurs., Mar. 18 • 8:30 P.M.

Placido DOMINGO tenor
with symphony orchestra
at Pasadena Civic Auditorium
\$25.00 • \$22.50 • \$20.00 • \$15.00

AMBASSADOR AUDITORIUM

300 W. Green St.
Pasadena, CA 91129

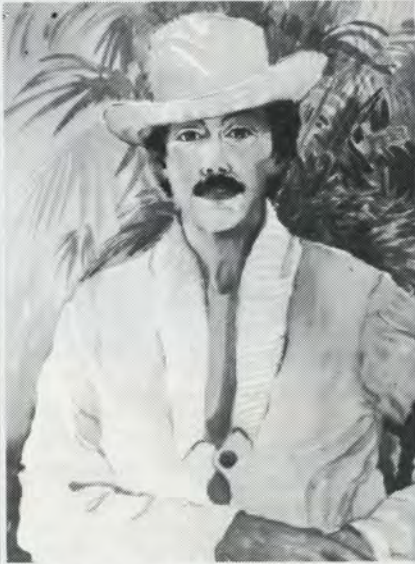
PhoneCharge 213 • 577-5511

**Proudly Owned by Singers:
Theo Adam, Annelies Kupper,
Mario del Monaco, Hermann Prey,
Annelies Rothenberger, Peter Schreier.**

Discover the 125-year-old Blüthner tradition of virtuoso
craftsmanship at the Kasimoff-Blüthner Studio,
337 No. Larchmont Blvd., Los Angeles (213) 466-7707.
\$13,500 to \$30,800. (The Blüthner is also available for
recording and concert rental.)

BLÜTHNER

YOUR PORTRAIT IN WATERCOLOR



by the internationally renowned artist

Sabille

Personal commissions
by appointment

1074 Dolores St. San Francisco 94110
(415) 648-3446



SANTA ROSA SYMPHONY THREE DAY BENEFIT CRUISE

On December 11th the Santa Rosa Symphony Association will sponsor a chamber music festival aboard the elegant Royal Viking Sea. The Cruise, a benefit for the performing arts center in Santa Rosa, will feature the first family of the Santa Rosa Symphony, the Corrick Browns. The Browns and Ruth Finley Person will perform daily concerts in the relaxed atmosphere of Mexican waters. In addition to the Ship's agenda, special events will be provided for participants of the tour. For further information please call (707) 546-8742.

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 July, 15, 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
Mr. & Mrs. Gene Steil
Frank M. Tack
Saks Fifth Avenue

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
Marion 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 Realities, 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 Ticker 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 Ticker 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, Huddlesori & 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
Fritz 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 Raiké & 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
Paul Masson, Inc.
Russell Miller, Inc.
Mocerri 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

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

"The Complete Luggage Store"

- Three floors of quality luggage.
- Handbags — Attaches — Wallets.
- Trunks and business cases.

San Francisco Luggage Co.

1009 Market • Opposite Golden Gate Theater
Telephone 621-4427 • Delivery Service



For that hot look
in hot weather...
Enjoy 100% imported
cotton panties and
spencers.

SUBROSA
COUTURE LINGERIE

monday - saturday 11 - 6
318 miller avenue
mill valley
383-1580
3375 sacramento street
san francisco
921-7955



Imported Food Is Our Specialty

850 VAN NESS AT ELLIS — OPEN 7 DAYS — 673-5888
MON-SAT 8-8 SUN 10-6

DELICATESSEN

Sandwiches, Deli Meats
European & Middle Eastern Food
Full Line of Coffee, Tea & Spices
Imported and Domestic Cheeses

CAFE

Large Seating Area
All Your Favorite Espresso Drinks
Full Line of Pastries



NOB HILL MORTGAGE COMPANY
"Loans on All Types of Real Estate"

"The single best, safest and surest way to make money is to compound your savings at high interest rates over a period of years. This is also the duller way to make money, and that (unfortunately) is why so very few people do it." Richard Russell of Dow Theory Letters.

Let our safe, high yielding (20%) Trust Deeds pay for your theatre tickets while your money works to preserve and enhance San Francisco's architectural heritage. (Rates subject to change without notice.) Your investment is secured by a Trust Deed, Promissory Note, Title Insurance, and Fire Insurance.

Call Sheila Deir at 626-3005

573 South Van Ness Avenue
 San Francisco, California 94110

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

Grison's
STEAK HOUSE

Charcoal-Broiled Steaks...
 Lobster... Rainbow Trout...
 Prime Rib... and other
 Specialties Enjoyed by
 San Franciscans For More
 Than 45 Years

El
Conquistador

Superb Mexican and Spanish
 Dishes in a New
 and Inviting Room
 Our Specialties Include
 Tampiquena Tiras de Filet,
 Sopa 7 Mares and an Unusual
 Enchilada Guadalajara...
 and There Are Many Other
 Delicacies to Tempt
 Your Palate

VAN NESS at PACIFIC * SAN FRANCISCO
 (415) 673-1888
 Banquet Facilities • Validated Parking

ANNUAL SUPPORTERS

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
 Courrege
 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 Francisco 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
 Vorpall 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 Laclew 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 McEvertt 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

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

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 Benoit
Theodore Bishop
Mr. & Mrs. Donald Gordon Black

Mrs. Donald P. Black
Clement James 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

PLAY WITH THE TOYS

TOY STORE

1845 HAIGHT Street

SAN FRANCISCO 94117

386-8990

The Nob Hill RESTAURANT

Nouvelle Cuisine

DINNER 6 pm Nightly
LUNCH Mon. thru Fri.
DANCING FROM 7:30 PM Thursday, Friday, Saturday

The Mark Hopkins
Reservations (415) 392-3434 San Francisco

WHERE CAN YOU HEAR THE DIFFERENCE?

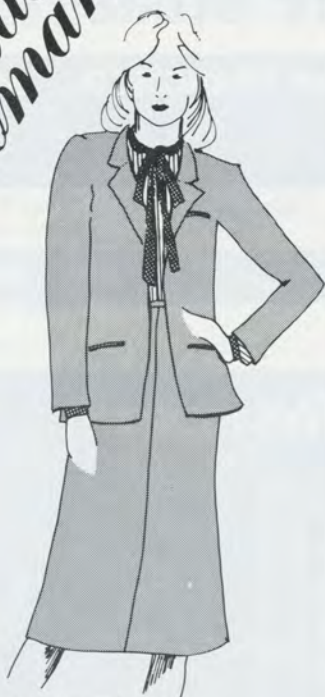
... At Davies Hall? ... At home? ... At SOUND SYSTEMS!!

The instant you walk into SOUND SYSTEMS, you'll feel the difference. The friendly audio experts at SOUND SYSTEMS will help you customize a system that surrounds you with your style of music, in your own place, where you really hear the difference!

sound systems

546 University Ave., Palo Alto (415) 328-3761

Classic Woman



Suit by The Better Woman

Classic Woman specializes in fine fabrics and fashions in separates and dresses in sizes 12 - 20.

3359 Sacramento St., SF (415) 346-2666

*lunch and dinner
late supper
friday and saturday
the sunday brunch
piano entertainment
close to opera house
and theatres
ample parking*

Castle Grand Brasserie

bar, restaurant

1600 Folsom at 12th Street
Reservations, 626-2723

ANNUAL SUPPORTERS

- Mr. & Mrs. Stephen Coney
Douglas S. Cramer
Mr. & Mrs. Gray Craveling
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. Jaqueline 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
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
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. Averil 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
 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. Curry
 Mr. & Mrs. Garniss H. Curtis
 John T. Cwallina
 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



Hand painted silk jackets to enhance your personal taste

Soleil

2157 UNION ST. SAN FRANCISCO
 TEL. 563-0999

Joanna Manoogian

Lirica nel Mondo



Joanna Manoogian

periodico internazionale di attualità

3

teacher of Bel Canto Singing

Learn to sing . . .
 from a singer . . .

Studied in Rome
 10 years of operatic
 and concert experience

2458 — 33rd Avenue
 San Francisco, 731-2262

Mayor
Jane M. Byrne
and the City of Chicago
invite you to attend
FESTIVAL '82 CHICAGO

an international
celebration of the
Lively Arts

July 2-31, 1982

Presenting a full calendar
of exciting performances
by world-renowned
soloists and ensembles.

Opera, Dance, Symphony,
Theater, Film, Folk Arts,
Jazz, Gospel, and
much more.

Write now for initial
brochure:

FESTIVAL '82 CHICAGO
54 West Hubbard Street
Chicago, Illinois 60610

Thomas Willis,
General Manager



HAPPINESS RESTAURANT

MANDARIN & CANTONESE
CUISINE

Recommended by
the Underground Gourmet
SF EXAMINER

BEFORE and AFTER
THEATER DINING

928-2125

730 VAN NESS AVE
SAN FRANCISCO CALIF
BETWEEN EDDY & TURK

ANNUAL SUPPORTERS

- 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. Balhard 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 Frumentini
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 Gershov
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 Helmholtz
Elizabeth Helmholtz
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
Kathryn P. Jack
Dr. George A. 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 Kessell
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. Martin 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
Dr. & 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
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 Okleson
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 Pollard
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

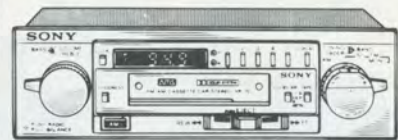
Mr. & Mrs. Donald Schine
Mr. & Mrs. Philip S. Schlein
Nathaniel Schmelzer
Dr. & Mrs. F.W.
Schmid-Maybach
Dr. Leon H. Schmidt
Eckhard Schmitz
Dr. & Mrs. Thomas Schmitz
Judge & Mrs. Robert H.
Schnacke
Joyce Schnobrich
Mr. & Mrs. Royce Schulz
Mrs. Karl Schuster
Mr. & Mrs. William A. Seavey
Mr. & Mrs. Martin J. Seid
Mr. & Mrs. Edwin A. Seipp, Jr.
Mrs. A. Setrakian
Grant A. Settlementier
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. Shorestein
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



**ONE JACKSON PLACE
AT 633 BATTERY STREET
SAN FRANCISCO, CALIFORNIA 94111
(415) 433-6330**

**306 NORTH ROBERTSON BLVD.
LOS ANGELES, CALIFORNIA 90048
(213) 652-7770**

SONY
AUTOSOUND SYSTEMS



Concerts in your car.



**Peter's
Auto Radio**

CUSTOM CAR STEREO

Lombard at Fillmore, S.F.



*Once upon a time
when we still be-
lieved in Emerald
cities and wizards we
dreamed of drifting lazily
over the earth below.....*

To make reservations for
our champagne balloon flight
over the Napa Valley contact:

Napa Valley Balloons
P.O. Box 2860
Yountville, CA 95499
(707) 253-2224

**Dine
like royalty
overlooking
the bay.**



Atop Telegraph Hill
amidst unsurpassed views
and intimate settings.
A consecutive holiday award
winner. On Montgomery
Street North of Union in San
Francisco. Open 11 AM to
10 PM daily. 362-3042.

**JULIUS'
CASTLE**

Since 1922

ANNUAL SUPPORTERS

- | | | |
|----------------------------------|---------------------------------|----------------------------------|
| Mr. & Mrs. D.H. Thakar | Dr. Claude M. Anderson | Robert C. Blair |
| Dr. Ruedi F. Thoeni | Gayle Anderson | Mrs. John H. Blake |
| Mr. & Mrs. Neil Thrams | Mr. & Mrs. Kenneth B. Anderson | Mrs. Allan S. Blank |
| Dr. & Mrs. Charles W. Tidd | Paul E. Anderson | Dr. & Mrs. Robert Blau |
| Mr. & Mrs. Dickson Titus | Ray Anderson | Michael E. Bloch |
| Carol Tomlinson | Mrs. John E. Anderton | Betty Blomberg |
| Anna Willis-Betts Tonneson | P.B. Anderton | Ralph & Leslie Blomberg |
| Dr. Wilfred E. Toreson | David Anger | Mr. & Mrs. Arnold L. Bloom |
| Mr. & Mrs. John G. Troster | Anonymous | Allan Blumenfeld |
| Donn Trousdale | Robert C. Anthony, Jr. | Robert M. Blunk |
| Dr. & Mrs. John R. Upton | Dr. S.Q. Arce | Mr. & Mrs. R.J. Boddy |
| Michael J. Varn | Dr. William T. Armstrong | Philip & Kimberly Boesch |
| Lydia Modi Vitale | Henry B. Arnott | Mr. & Mrs. L.J. Boggess |
| Mr. & Mrs. Alexander Von Hafften | Dr. & Mrs. Jeffrey Aron | Barry B. Boldeman |
| Thomas J. Vuyovich | Ross L. Arrington | Robin J. Bollinger |
| Dr. & Mrs. Richard F. Wagner | Mr. & Mrs. Joseph Askins | Mr. & Mrs. Alfred J. Bonelli |
| Eugene J. Wait, Jr. | E.P. Atkins | Dr. & Mrs. Jephtha T. Boone |
| Dorothea W. Walker | Steve Auerbach | Mr. & Mrs. Corwin Booth |
| Louis W. Walker | Andrew Averill | Mr. & Mrs. Dix Boring |
| Mr. & Mrs. Barry Wally | Dr. & Mrs. William H. Ayres | Mr. Armand D. Bosc |
| Mr. & Mrs. Robert H. Walter | Martha H. Azevedo | Mr. & Mrs. James B. Bouick, III |
| Whitney Warren | Elizabeth M. Backlund | Murray & Molly Bower |
| Don Watson, Jr. | Fred A. Bacsik | Wayne E. Bowker |
| Dr. & Mrs. Harry Weinstein | W. Reece Bader | C.H. Braden |
| Paul M. Werner | Mr. & Mrs. David A. Baerncof | Paul Bradley |
| Mr. & Mrs. Herbert A. West | Howard C. Bailor | James T. Brady |
| Mr. & Mrs. Palmer Wheaton | Hermon Baker, Jr. | Dr. & Mrs. Erwin Braff |
| Mrs. Clem Whitaker | Sunnie Baker | Mr. & Mrs. David R. Braker |
| Leonard-John Wilkinson | Kathleen M. Baldinelli | Dr. & Mrs. John R. Brandes |
| Paul W. Wilkinson | Mr. & Mrs. Kenneth S. Baldwin | Peter Brandes |
| Mr. & Mrs. Orris W. Willard | Rosemary Balistreri | Richard C. Brautigam |
| Thomas E. Williams | Jerald T. Ball | Walter & Marion Breen |
| Mr. & Mrs. Theo P. Winarske | Michael Barcun | Kimberly Breeze |
| Dr. Peter Windhorst | Reverend William H. Barcus, III | Dr. David Breithaupt |
| Mr. & Mrs. Anthony Winston | Jonas A. Barish | Mary L. Brickler |
| Mrs. Dean Witter | R.E. Barnes | Mr. & Mrs. R.G. Brindle |
| Mrs. Jean C. Witter | Dr. Barry Camp Baron | Aubrey Brinkley |
| Mrs. Clare Wolcher | Sanomar Barr | George Britt |
| Dr. & Mrs. Lawrence Wolfe | James P. Bartlett | Mrs. Burnett Britton |
| William L. Wolff | Dr. Richard J. Bartlett | Dr. & Mrs. Melvin C. Britton |
| Mr. & Mrs. Avram Yedia | Mr. & Mrs. Philip E. Barton | Mr. & Mrs. John W. Broad |
| Stephen J. Yoder | Richard Barulich | Dr. & Mrs. Mark Brockbank |
| Alain Youell | Mr. & Mrs. Martin Bastiani | Dr. Joseph W. Bronzini |
| Frank & Shirley Young | Marion P. Baxter | Jerry Brosilow |
| Dr. E.A. Zarate | Frank Bayley | Mr. & Mrs. F. William Brown, III |
| Mrs. Harold Zellerbach | Robert H. Beadle | Kenneth L. Brown |
| Mr. & Mrs. Sanford A. Ziegler | Dorothy M. Beck | Nacio Jan Brown |
| Hanna-Rose Zimmerman | John Beckham | Philip Cabot Brown |
| Roger F. Zimmerman | Bruce Bedig | Richard E. Brown |
| Mr. & Mrs. Peter Zuber | Michael A. Bednarz | Mr. & Mrs. Timothy N. Brown |
| Mr. & Mrs. Amos C. Zucci | Jane M. Beecham | Robert E. Brownell |
| Mr. & Mrs. Clerin W. Zumalt | Dr. & Mrs. Leslie Z. Benet | William W. Brownell |
| PATRON | Edgar A. Benhard | Katherine I. Brownlie |
| \$250-\$499 | John Kier Bennett | Mr. & Mrs. E. Kergan Bruck |
| Steven C. Abbott | Louise J. Bennett | Ellen Hinds Bruck |
| David A. Abercrombie | Mr. & Mrs. Charles S. Benson | Alan R. Brudos |
| Dr. & Mrs. Rodney Abernethy | Mrs. Dikran B. Berberian | A.T. Brugger |
| William Abrahams | Philip P. Berelson | Barbara Bruser |
| Dr. & Mrs. Stephen F. Adam | Mrs. Edward T. Berg | Laura A. Bryan |
| Jean Adams | Dr. & Mrs. Irving Berg | Charlton Buckley |
| Dr. Pearl I. Adams | O.R. Berger | Joseph Buckley |
| Thomas A. Adams | Dr. & Mrs. Walter Berger | Shirley & John Buckley |
| Dr. Charles F. Agler | Dr. John Berghout | Mrs. George Bull |
| Mr. & Mrs. Alan W. Agol | Austin Bergin | Mr. & Mrs. Edward R. Bunting |
| E. Geoffrey & Stella Albert | Mr. & Mrs. Robert D. Berkley | Dr. Mary C. Burchell |
| Dr. Daniel F. Alberts | Mrs. A. Brooks Berlin | Elizabeth Burdash |
| Jeanne Read Alden | Mr. & Mrs. R.E. Bernard | Elizabeth A. Burgess |
| Jay C. Aleck | Harry Bernhard | Mr. & Mrs. Theodore Burgess |
| Ruth Alexander | Mr. & Mrs. Roy Bertoldo | Dr. Richard Burnett |
| Serge Alexandre | Catherine Besser | William & Nancy Burnett |
| Mr. & Mrs. Bernard J. Alioto | Mr. & Mrs. Paul Bessieres | Bruce Burns |
| Walter R. Allan | Richard & Janet Betts | Dr. & Mrs. Hugh W. Burrell |
| Estelle C. Allegrini | Dr. & Mrs. W.H. Bevan-Thomas | Charles Bush |
| Constance Allen | George R. Bianchi | Dr. & Mrs. Robert N. Bush |
| Mr. & Mrs. Kendall Allphin | Henry J. Bianchi | Mr. & Mrs. Robert Byrne |
| Alan J. Alquist | Margrit Biever | Mrs. James W. Caddick |
| Mr. & Mrs. Jose R. Alonso | Henry W. Bineault | Dr. Robert B. Cahan |
| Paul B. Althouse | Vernon Birks | Mr. & Mrs. Donald M. Cahen |
| Mr. & Mrs. Ludwig Altman | Nat Birnbaum | Mr. & Mrs. Lee W. Cake |
| Fred H. Altshuler | Dr. & Mrs. Michael Bishop | Mrs. Thomas Calhoun |
| Dr. & Mrs. Kenneth M. Amlin | Dr. & Mrs. John D. Black | Dr. & Mrs. Donald R. Call |
| Frank Ancona | | Gay Callan |
| Anne Anderson | | |

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. Claffin
 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
 Henry Cohen
 Drs. Barbara & Nathan 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
 Crumme
 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
 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 Freeman
 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

**After all,
 you belong at the Top.**
 Cocktails Dinner nightly Sunday Brunch

Carnelian Room Above it all
 Bank of America Center
 555 California Street, San Francisco
 Call 433-7500 for reservations


Gold.
 It's the oldest gift.

Our specially framed 1/2 ounce wafer of .9999 fine gold is an elegant gift idea. We also offer other gold wafers, gold bars, plus an extensive selection of gold bullion coins

and gold numismatic coins. (Silver bars are also available.)

So visit Swiss Bank Corporation for a fine selection of treasured items or call us at (415) 433-1013.

Swiss Bank Corporation
 On Union Square
 250 Stockton Street
 San Francisco, CA 94108



Oasis
commercial
photography

David Henry Bedel
by appointment (415) 771-7485

Award-Winning

designs in
rings & other
fine jewelry.



sidney mobell
Designer and Creator of Fine Jewelry

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

CERTIFIED GEMOLOGISTS
ACCREDITED GEM LABORATORY
MEMBER AMERICAN GEM SOCIETY



O'Plume
European & Domestic
down comforters & covers

1764 Union Street
San Francisco, CA 94123
415 771 6100

Près de l'opéra et des théâtres



CAFE AND RESTAURANT

1658 MARKET SAN FRANCISCO 552-2522

CAFE	8am-10pm	Mon-Fri
DINNER	6pm-10pm	Tues-Sat
BRUNCH	10:30am-2:30pm	Sat-Sun

California Mesquite Cooking

ANNUAL SUPPORTERS

- 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 Hirsch
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
Don Holmes
Fran & Jack Holmes
Elizabeth Colton Hongisto
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. Hugel
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 Klaus
 Mr. & Mrs. Frank M. Kleman
 Jeane 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. Charles 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
 Jeffrey M. Lowell
 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
 Richard Mateosian
 Mr. & Mrs. Gilbert Mata
 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



TRADER VIC'S

20 Cosmo Place
 San Francisco
 776-2232

The Original is in
 Emeryville
 9 Anchor Drive
 653-3400

FOR
 lunch
 and
 dinner

DELICIOUS*DIFFERENT

Kan's
 Chinese
 Restaurant

708 Grant Avenue
 San Francisco
 982-2388



Your favorite OPERAS

OR Video Tape

Write for free catalogue of VHS
or Beta cassettes of International
opera performances.

OPERA VIDEO
478 W. Hamilton Ave.,
Suite 290
Campbell, CA 95008

The Best Mexican Cuisine
—Cocktail Lounge—



**LA
PIÑATA**

1205 Burlingame Avenue
Burlingame, California
(415) 343-0684

Continental Dining British Flair



429 Gough St. at Ivy, San Francisco
431-7116

17th Year

**THE
FICKLE FOX**

San Francisco's most unique Dinner House
Featuring at our Piano
Denis Moreen — Joe Utterback

Serving Dinner Nightly from 6 p.m.
Sunday Brunch 11:00 - 3:30

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

ANNUAL SUPPORTERS

Mr. & Mrs. Stuart G. Moldaw
Mrs. George Moncharsh
Dr. A. Monstavičius
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.
Murphy
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
Arlis 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 & Dorthée
Pakusch
Donald & Blaid 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
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
Dr. & 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. Macualay 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. Sintton
 Mona Skager
 Maj. Gen. & Mrs. James
 Skeldon
 Harold Skilbred

Henrienne 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
 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 Thyssen
 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 Truttton
 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



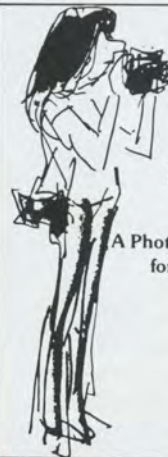
ROM KLAO

Authentic Thai Cuisine

Lunch & Dinner (closed Mondays)

**Convenient to Opera House
and Theatres**

**1106 Market St. (In Shaw Hotel)
Call 621-3557 for Reservations**



The Permanent Collection

A Photographic Inventory
for Home & Business

**Caran Ruga
President**

415-665-1308



771-9915

**GREAT GIFTS
for the cat fancier**

Including You

**1550 CALIFORNIA ST.
BETWEEN LARKIN AND POLK
SAN FRANCISCO**

**TUES. THRU SAT.
11:30 TO 6:00
SOMETIMES SUNDAY**

**Big Sale
September 1-15**

Thimbleweed
unique fabrics & notions
natural fiber fabrics
unusual buttons
books!

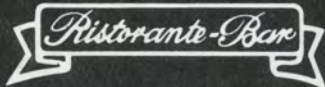
Folkwear ethnic patterns

**2975 college ave. berkeley 845-5081
mon.-sat. 10-6 sun. 12-5**



Italian Terra Cotta

3075 Sacramento Street • San Francisco
Telephone 922-7276



LUNCHEON—DINNER—COCKTAILS

Reservations
626-8001

Across from the Orpheum, close to the
Opera House and Symphony Hall in the

SAN FRANCISCAN HOTEL
Market & 8th



FOLDING BEDS

The Golden Nagas

3103 Geary Blvd./S.F., CA 94118/752-7693
Monday - Saturday 11 a.m. - 6 p.m.

**"It's not enough to
say Thank you.
I'd like to reach out
and touch you."**



United Way
Thanks to you, it works.
For all of us.

Ad Council A Public Service of
This Magazine & The Advertising Council

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
Jerold 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

An outstanding
collection of
European country
antiques, accessories,
and gift items, that
reflect good taste

THE neighborhood

Antiques
Interiors

3917 Grand Avenue, Oakland • 655-1771

BRITEX
FABRICS
FABRICS
FABRICS
FABRICS

146 GEARY ST. 147 MAIDEN LANE
SAN FRANCISCO

The **Status**
Chimble™
9:30-5:30 WEEKDAYS
10-5 SATURDAY

NEW CLASSES!
NEW WORKSHOPS!
NEW DESIGNS! NEW FIBERS!



The Needle Art & Design Center

311 Primrose Road, Burlingame, California 94010 415-344-1737

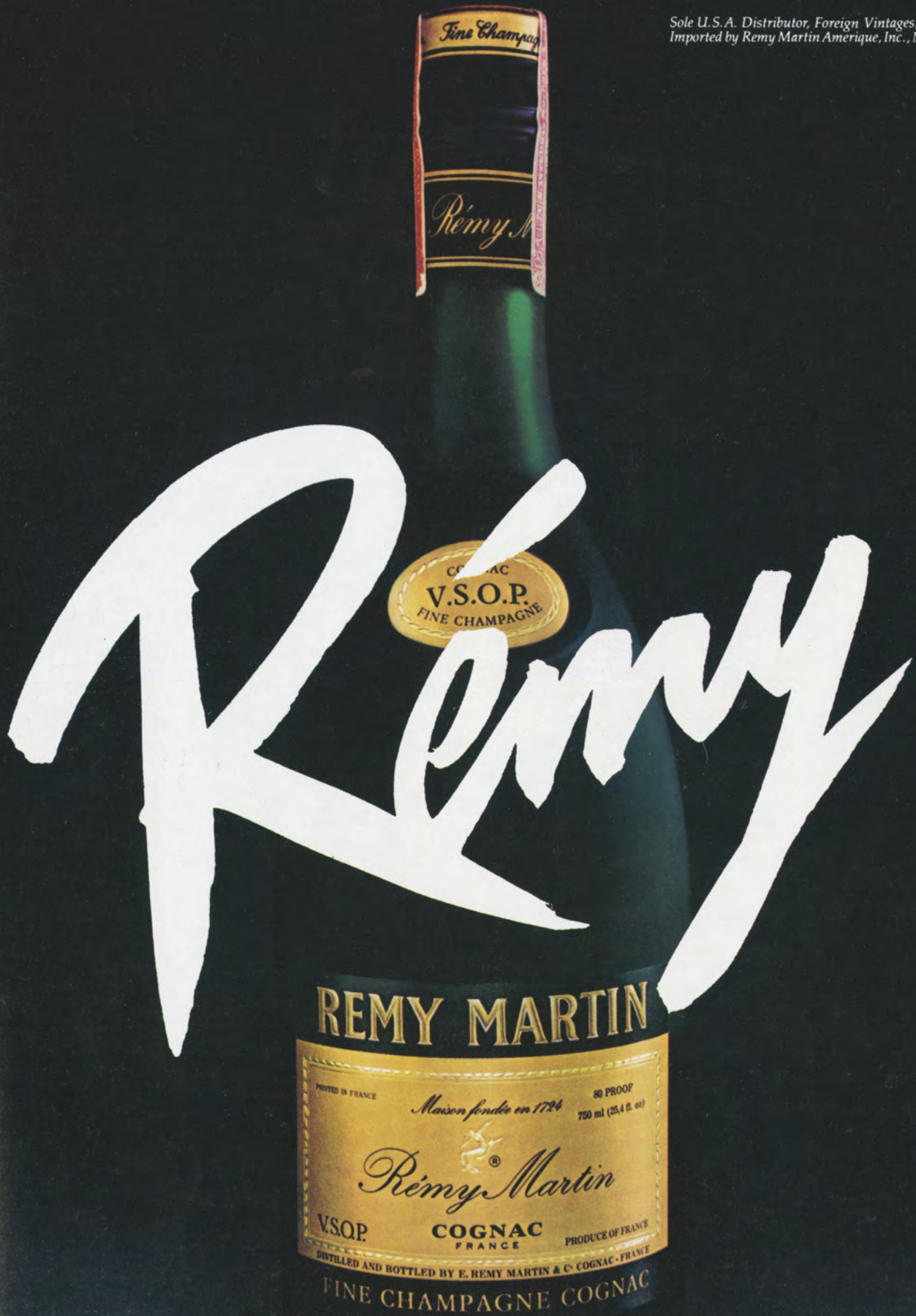
Bardelli's

THE GENUINE
OLD SAN FRANCISCO

Serving Fine Italian Cuisine
In One of San Francisco's
Most Beautiful Restaurants
Since 1906.

ADJACENT TO THEATERS
243 O'FARRELL STREET
982-0243

Sole U.S.A. Distributor, Foreign Vintages, Inc., Jericho, N.Y.
Imported by Remy Martin Amerique, Inc., N.Y., N.Y. 80 Proof



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 LOWEST.

In the 17 U.S. Government Reports since 1970 no cigarette has ever been reported to be lower in tar than Carlton. 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.**



10 packs of Carlton have less tar than 1 pack of...

	Tar Mg./Cig.	Nicotine Mg./Cig.
Benson & Hedges Light 100's	10	0.8
Kent	12	1.0
Marlboro Lights	11	0.8
Merit 100 Menthol	10	0.8
Salem Lights	9	0.7
Vantage 100's	9	0.9
Virginia Slims Lights	8	0.6
Winston Lights	11	0.9

Carlton is lowest.

Carlton Box—lowest of all brands.

Less than 0.01 mg. tar, 0.002 mg. nic. Carlton Menthol—Less than 1 mg. tar, 0.1 mg. nic.

Box: Less than 0.01 mg. "tar", 0.002 mg. nicotine av. per cigarette by FTC method.
Menthol: Less than 1 mg. "tar", 0.1 mg. nicotine;
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.