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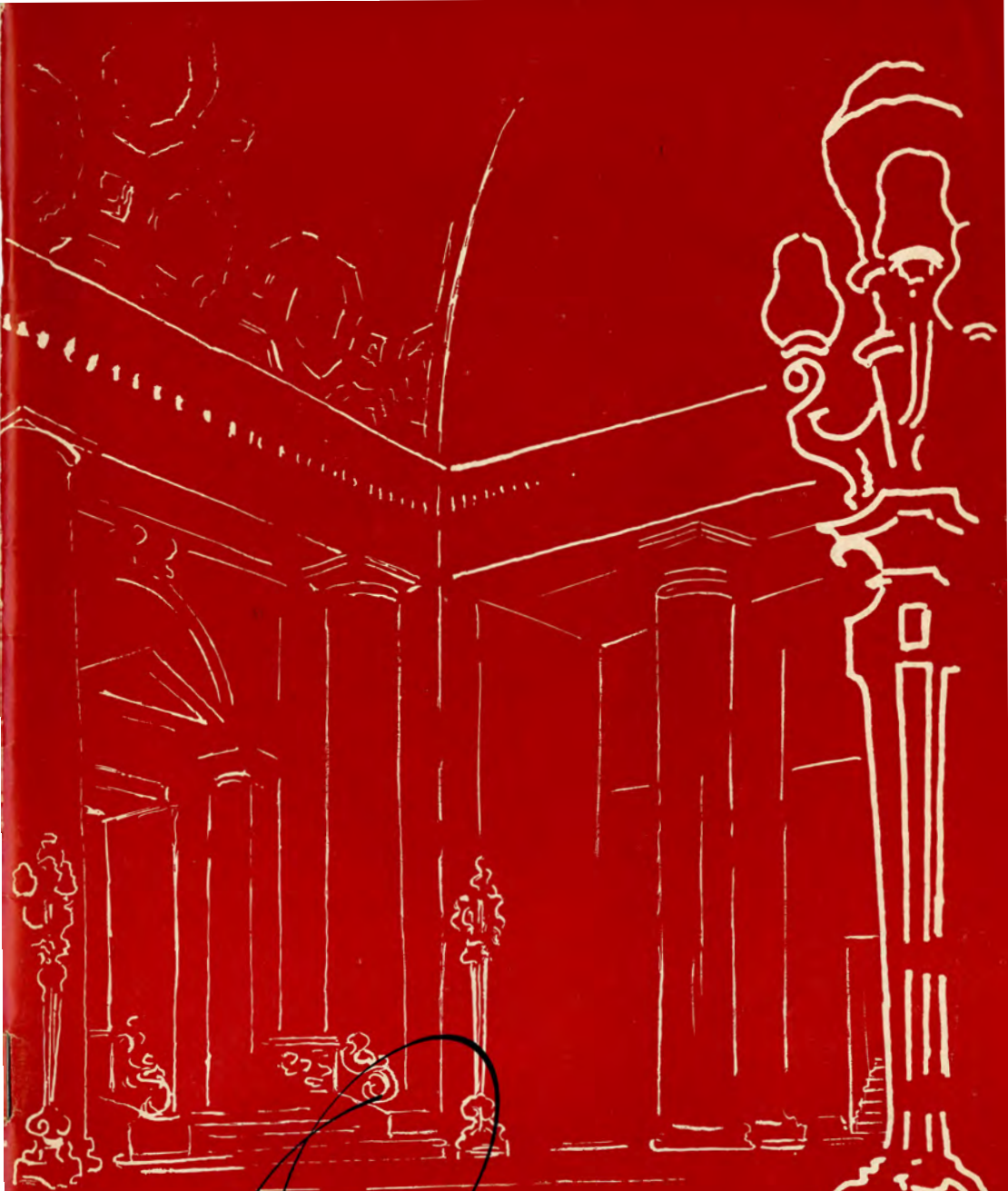
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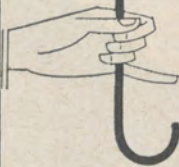
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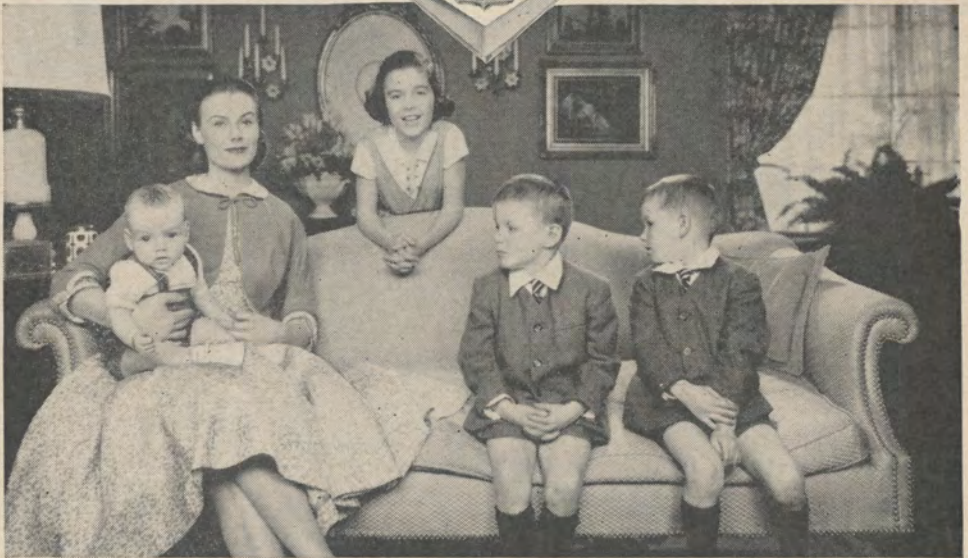
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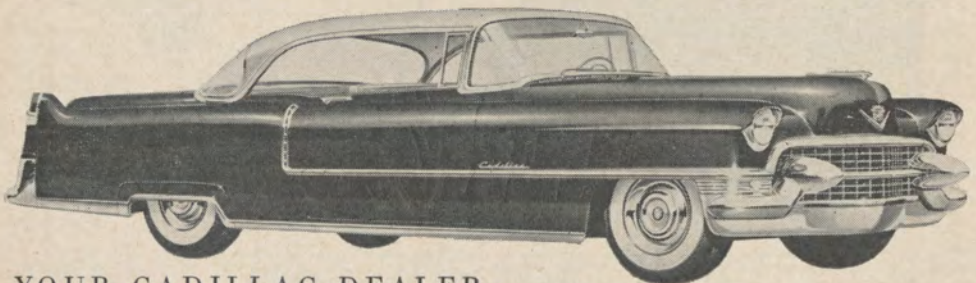
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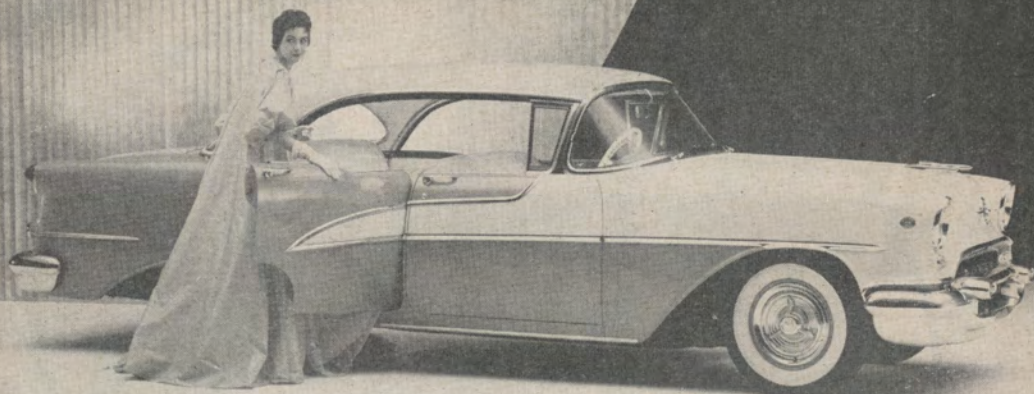
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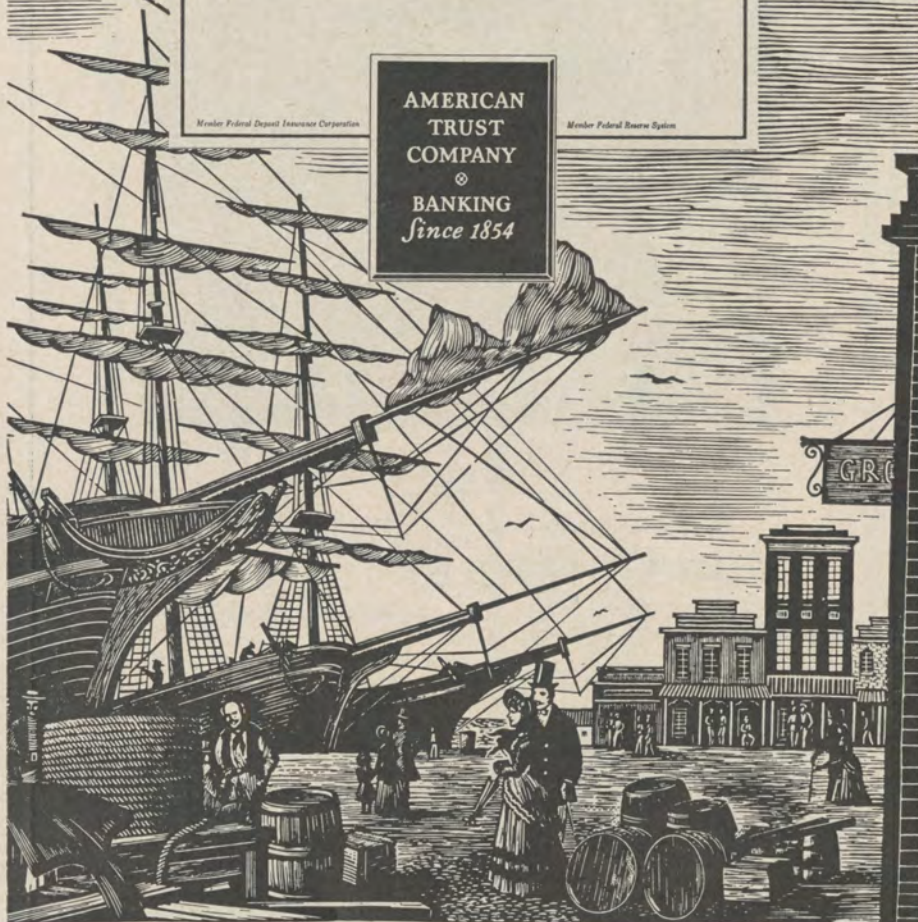
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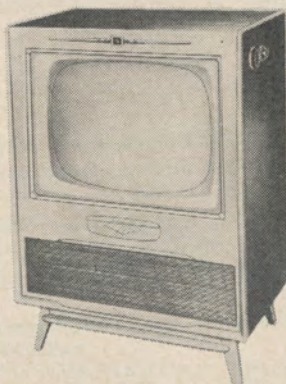
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 LEINSDORF, Conductor HAGER, Stage Director
- LOUISE (*Charpentier*) Friday Night, September 23, at 8:00
 Kirsten, Turner, Bible, Roggero, Crader, McArt, Roehr, Hilgenberg, Gordon, Sullivan, Herbert, Alvary, DePaolis, Lachona, Ligeti, Cehanovsky, Assandri, Blankenburg, Palangi, Harvey, Andersen
 MOREL, Conductor PICCINATO, Stage Director
- MACBETH (*Verdi*) Tuesday Night, September 27, at 8:00
 Borkh, Roehr, Weede, Tozzi, Fredericks, Ligeti, Assandri, Blankenburg, Andersen, Turner
 CLEVA, Conductor PICCINATO, Stage Director
- DON GIOVANNI (*Mozart*) Friday Night, September 30, at 8:00
 Albanese, Schwarzkopf, Carteri, Siepi, Pearce, Alvary, Herbert, Ligeti
 LEINSDORF, Conductor HAGER, Stage Director
- ANDREA CHENIER (*Giordano*) Tuesday Night, October 4, at 8:00
 Tebaldi, Bible, Hilgenberg, Roggero, Tucker, Warren, Alvary, DePaolis, Cehanovsky, Ligeti, Assandri, Blankenburg, Andersen, Palangi, Harvey.
 CLEVA, Conductor PICCINATO, Stage Director
- TROILUS AND CRESSIDA (*Walton*) Friday Night, October 7, at 8:00
 Kirsten, Bible, Lewis, McChesney, Weede, Tozzi, Palangi, Blankenburg
 LEINSDORF, Conductor HAGER, Stage Director
- LE COQ D'OR (*Rimsky-Korsakoff*) Tuesday Night, October 11, at 8:00
 Dobbs, Roggero, Roehr, Alvary, Fredericks, Tozzi, Manton, Blankenburg
 LEINSDORF, Conductor PICCINATO, Stage Director
- I PAGLIACCI (*Leoncavallo*)
 Albanese, Turrini, Warren, MacNeil, Assandri
 BARBINI, Conductor HAGER, Stage Director
- LOHENGRIN (*Wagner*) Friday Night, October 14, at 8:00
 Borkh, Rankin, Crader, McArt, Roehr, Hilgenberg, Sullivan, Welitsch, Edelmann, MacNeil
 CLEVA, Conductor HAGER, Stage Director
- FAUST (*Gounod*) Tuesday Night, October 18, at 8:00
 Carteri, Bible, Hilgenberg, Pearce, Siepi, MacNeil, Palangi
 MOREL, Conductor HAGER, Stage Director

(Continued on Page 35)

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T W O F O R T Y P O S T S T R E E T

SUNDAY MATINEE, OCTOBER 16, at 2:00
(FINAL CURTAIN APPROXIMATELY 5:30)

Aida

(In Italian)

Opera in four acts by Giuseppe Verdi

Text by Antonio Ghislanzoni

Conductor: FAUSTO CLEVA **Stage Director:** PAUL HAGER

Settings revised and projections by LEO KERZ

Aida, an Ethiopian slave RENATA TEBALDI
Amneris, daughter of the Egyptian King CLARAMAE TURNER
Rhadames, captain of the Egyptian guard.....ROBERTO TURRINI
Amonasro, King of Ethiopia, Aida's father LEONARD WARREN
Ramfis, High Priest of Isis GIORGIO TOZZI
The King of Egypt DESIRE LIGETI
A messenger.....VIRGINIO ASSANDRI
A priestess.....MARGARET ROGGERO

*Priests, Priestesses, Ministers, Captains, Soldiers, Officials,
Ethiopian Slaves and Prisoners, Egyptians, etc.*

Solo Dancers: Nancy Johnson, Conrad Ludlow
Corps de Ballet

CHORUS DIRECTOR: LEO MUELLER **CHOREOGRAPHER:** WILLAM CHRISTENSEN

TIME AND PLACE: In Pharaoh's Time; Memphis and Thebes

Act I: Scene 1: Hall in King's Palace at Memphis
Scene 2: Temple of Isis
Act II: Scene 1: A Hall in Amneris' Apartment
Scene 2: The Gate of Thebes
Act III: Shores of the Nile near Temple of Isis
Act IV: Scene 1: Outside of Judgment Hall
Scene 2: Above - In Temple of Vulcan
Below - Vault beneath the Temple

The Projection Equipment is donated by The San Francisco Opera Guild

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The Story of "Aida"

ACT I—The Egyptian king, learning of the approaching Ethiopian invasion to be led by King Amonasro, selects Rhadames to command the defending Egyptian forces. This choice pleases Princess Amneris, for victory would make Rhadames, whom she loves, a desirable mate for her. However, she correctly perceives that her Ethiopian slave girl, Aida (unknown to the Egyptians, Amonasro's daughter) is her rival for Rhadames' affections. Knowing that her father and lover will have to oppose each other on the battlefield, Aida is apprehensive as the warrior is escorted to the temple to receive his command. (Scene 2) In the recesses of the temple of Vulcan, Rhadames receives the sacred sword and is dedicated to the protection of Egypt.

ACT II—Amneris joins her slave girls in singing the praises of the victorious Rhadames, and as Aida approaches, she deftly gains from her the confession of her love for him. Then admitting her own love for the warrior, Amneris commands that Aida shall witness Rhadames' obedience to herself on his triumphant return. (Scene 2) Rhadames is royally welcomed upon his return with the conquered Ethiopians. Among the captives is the disguised Amonasro, soon recognized by Aida. Signaling her not to betray his rank, he acknowledges her as his daughter and tells how the king, wounded, had died at his feet. Rhadames, as his reward for victory, requests the freedom of the Ethiopians. His wish is granted, but Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

ACT III—Amneris goes to the temple on the eve of her marriage to Rhadames. Aida following, is met by Amonasro who forces her to aid him in a plot against the Egyptians. He conceals himself, and when Rhadames appears, Aida begs her lover to flee with her. In planning their flight, Rhadames unwittingly discloses his army's movements, and is overheard by Amonasro. Amneris concealed among the palms has also overheard, and enraged rushes out to denounce Rhadames. Amonasro and Aida escape as the warrior surrenders himself as a traitor.

ACT IV—Amneris sends for Rhadames offering to save him in return for his love. Enraged when he refuses, she invokes the wrath of the gods on him as he is led away to be sentenced. Hearing the trial as it is conducted behind the scenes, the now remorseful Amneris wildly curses the Priests as they condemn Rhadames to death. (Scene 2) Rhadames entering the tomb, discovers Aida, who has concealed herself there so that they may both die together.

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Coming La Scala Releases

NOVEMBER — 1st La Piccola Scala recording, Pergolesi's *SERVA PADRONA* with Rosanna Carteri, Nicola Rossi-Lemeni, conductor Carlo Maria Giulini; Puccini's *MADAMA BUTTERFLY*, with Callas in title role and conductor Herbert von Karajan; *VERDI GREAT OPERA CHORUSES* from *Nabucco*, *Lombardi*, *Ernani*, *Traviata*, *Trovatore*, *Otello*, *Aida*; conductor Tullio Serafin.

DECEMBER — *AIDA*, with Callas, Tucker, Barbieri; conductor Serafin.

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REVIVAL

TUESDAY EVENING, OCTOBER 18, at 8:00

(FINAL CURTAIN APPROXIMATELY 11:30)

Faust

(In French)

Opera in three acts by Charles Gounod

Text by Jules Barbier and Michel Carré, after Goethe's tragedy

Conductor: JEAN MOREL

Stage Director: PAUL HAGER

Faust JAN PEERCE
Mephistopheles CESARE SIEPI
Marguerite ROSANNA CARTERI
Valentine, her brother CORNELL MacNEIL
Siebel FRANCES BIBLE
Martha KATHERINE HILGENBERG
Wagner CARL PALANGI

Students, Soldiers, Villagers

Corps de Ballet

CHORUS DIRECTOR: LEO MUELLER **CHOREOGRAPHER:** WILLAM CHRISTENSEN

TIME AND PLACE: Germany during the Sixteenth Century
Prologue: Faust's Study
Act I: A Public Square - The Kermesse
Act II: Marguerite's Garden
Act III: Scene 1: Street before the Cathedral
Scene 2: The Prison

Costumes by Goldstein & Co.

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The Story of "Faust"

PROLOGUE—Faust, an aged philosopher, discouraged by his vain search to discover the answer to the riddle of life, plans suicide. But at that moment, taunted by the carefree singing of the young villagers outside, he utters a terrible curse on life, asking Satan to aid him. At this summons, Mephistopheles appears to bargain with Faust—his soul for youth. Faust hesitates, but enchanted by a vision of Marguerite, he signs the pact and, transformed by a magic potion, goes to find her.

ACT I—Villagers and soldiers are engaged in the village Kermess festivities. Valentine, about to leave for the war, entrusts his sister Marguerite to the care of Siebel who loves her. Mingling with the townspeople are Faust and Mephistopheles. The latter, scornful proffered wine, strikes a cask over the door used as a tavern sign and as the wine spurts forth he bids the onlookers join him in a toast to Marguerite. Infuriated, Valentine draws his sword, but Mephistopheles shatters it. Soon the dancing begins, and to the delight of Faust, Marguerite appears. He approaches her, and although secretly charmed by his manner she rebuffs him.

ACT II—Concealed in Marguerite's garden are Faust and Mephistopheles who have left a casket of jewels at her door. As Marguerite comes from her cottage, she reflects on the handsome and gallant stranger who spoke to her. Then, discovering her gift, she cries out in excitement at the dazzling array of jewels. In her delight she bursts into song, which brings her companion, Martha, to the scene. Mephistopheles enters and draws Martha into an amusing flirtation, while Faust approaches Marguerite to declare his love. Troubled by a premonition of disaster she begs Faust to leave her, and saying farewell enters her cottage. From her window she sings of her love for Faust who, hearing her song, returns to her.

ACT III—Marguerite, who has been shamed and abandoned by Faust, is scorned by her townspeople with only the devoted Siebel remaining faithful. Returning from the war, Valentine discovers Faust and Mephistopheles outside Marguerite's window. Enraged, he engages in sword play to avenge his sister and is killed by Faust.

ACT IV—Marguerite, in her madness, has killed her child and is in prison awaiting execution. Faust and Mephistopheles come to aid her escape but dying she rejects them and in so doing gains salvation. Faust, meanwhile, commanded by Mephistopheles to fulfill his part of the bargain, is sent to his doom.

A TRIBUTE

The Board of Governors of the San Francisco Opera Association marks with profound regret the loss of an associate and an understanding partner. The death of George T. Cameron leaves a void in the ranks of devoted friends of the arts.

Mr. Cameron was more than an active supporter of the San Francisco Opera Company; he was generous in his time and sage counsel, giving immensely of himself in furthering the cause of opera.

In his many years as a director and treasurer of the Opera Association, Mr. Cameron was instrumental in maintaining and furthering one of San Francisco's brightest and most valued traditions. His advice was always helpful, and his criticism constructive. The arts have lost a champion.



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SATURDAY EVENING SERIES

- CARMEN (*Bizet*) Saturday Night, September 17, at 8:00
Rankin, Carteri, Roehr, Roggero, Lewis, MacNeil, Alvary, DePaolis, Cehanovsky, Blankenburg
MOREL, Conductor PICCINATO, Stage Director
- DER ROSENKAVALIER (*Strauss*) Saturday Night, September 24, at 8:00
Schwarzkopf, Bible, Warenskjold, Roggero, Roehr, McArt, Crader, Walker, Hilgenberg, Edelmann,
Herbert, Fredericks, DePaolis, Hague, Lachona, Palangi, Assandri, Harvey, Segale
LEINSDORF, Conductor HAGER, Stage Director
- MACBETH (*Verdi*) Saturday Night, October 1, at 8:00
Borkh, Roehr, Weede, Tozzi, Fredericks, Ligeti, Assandri, Blankenburg, Andersen, Turner
CLEVA, Conductor PICCINATO, Stage Director
- ANDREA CHENIER (*Giordano*) Saturday Night, October 8, at 8:00
Tebaldi, Bible, Hilgenberg, Roggero, Tucker, Warren, Alvary, DePaolis, Cehanovsky, Ligeti,
Assandri, Blankenburg, Andersen, Palangi, Harvey.
CLEVA, Conductor PICCINATO, Stage Director
- LE COQ D'OR (*Rimsky-Korsakoff*) Saturday Night, October 15, at 8:00
Dobbs, Roggero, Roehr, Alvary, Fredericks, Tozzi, Manton, Blankenburg
LEINSDORF, Conductor PICCINATO, Stage Director
- I PAGLIACCI (*Leoncavallo*) followed by
Albanese, Turrini, Weede, Blankenburg, Assandri
BARBINI, Conductor HAGER, Stage Director

(Continued on Page 37)

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THURSDAY EVENING SERIES

- DON GIOVANNI (*Mozart*) *Thursday Night, October 6, at 8:00*
Albanese, Schwarzkopf, Carteri, Siepi, Peerce, Alvary, Herbert, Ligeti
LEINSDORF, *Conductor* HAGER, *Stage Director*
- TROILUS AND CRESSIDA (*Walton*) *Thursday Night, October 13, at 8:00*
Kirsten, Bible, Lewis, McChesney, Weede, Tozzi, Palangi, Blankenburg
LEINSDORF, *Conductor* HAGER, *Stage Director*
- LOHENGRIN (*Wagner*) *Thursday Night, October 20, at 8:00*
Borkh, Rankin, Crader, McArt, Roehr, Hilgenberg, Sullivan, Welitsch, Edelmann, MacNeil
CLEVA, *Conductor* HAGER, *Stage Director*

SPECIAL PERFORMANCES

- AIDA (*Verdi*) *Sunday Afternoon, October 16, at 2:00*
Tebaldi, Turner, Roggero, Turrini, Warren, Tozzi, Ligeti, Assandri
CLEVA, *Conductor* HAGER, *Stage Director*
- TOSCA (*Puccini*) *Wednesday Evening, October 19, at 8:00*
Tebaldi, Tucker, Weede, Ligeti, Cehanovsky, DePaolis, Palangi, Roggero
CURIEL, *Conductor* PICCINATO, *Stage Director*

MATINEES FOR YOUNG PEOPLE

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- CARMEN (*Bizet*) *Thursday Afternoon, October 6, at 1:00*
Rankin, Warenskjold, Roehr, Roggero, Fredericks, MacNeil, Palangi, Cehanovsky, DePaolis, Blankenburg
MUELLER, *Conductor* PICCINATO, *Stage Director*
- CARMEN (*Bizet*) *Thursday Afternoon, October 13, at 1:00*
Turner, Carteri, Roehr, Roggero, Fredericks, Herbert, Alvary, Cehanovsky, DePaolis, Andersen
MUELLER, *Conductor* PICCINATO, *Stage Director*
- CARMEN (*Bizet*) *Monday Afternoon, October 17, at 1:00*
Rankin, Warenskjold, Roehr, Roggero, Lewis, Herbert, Alvary, Cehanovsky, DePaolis, Blankenburg
MUELLER, *Conductor* PICCINATO, *Stage Director*

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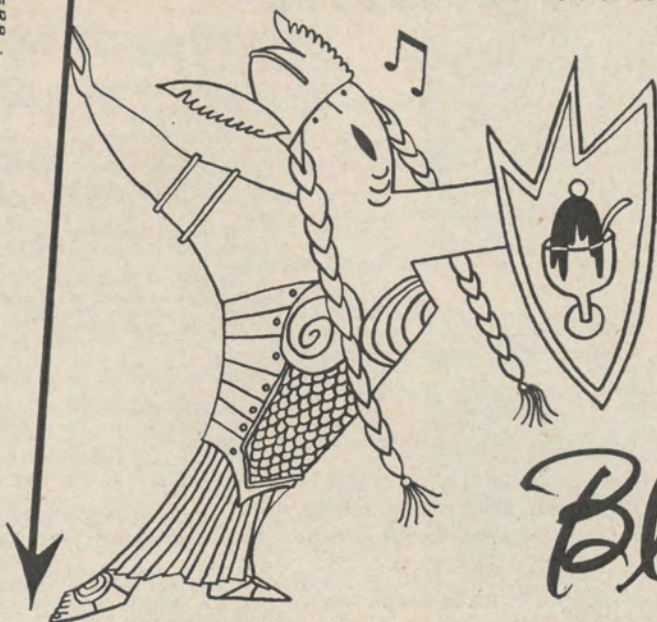
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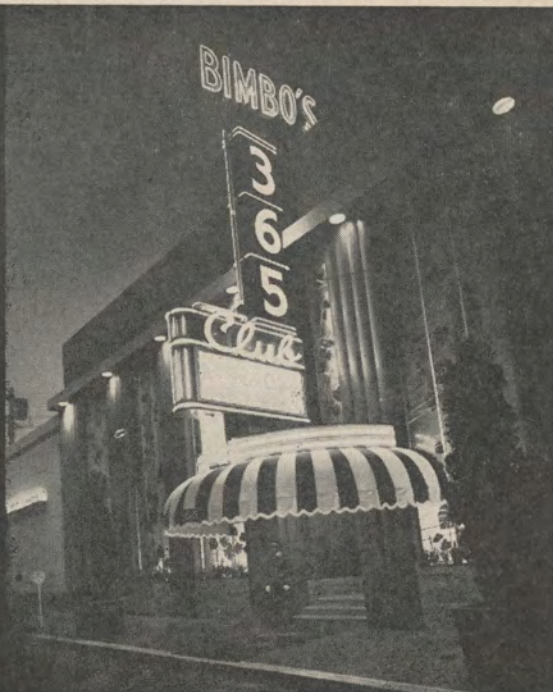
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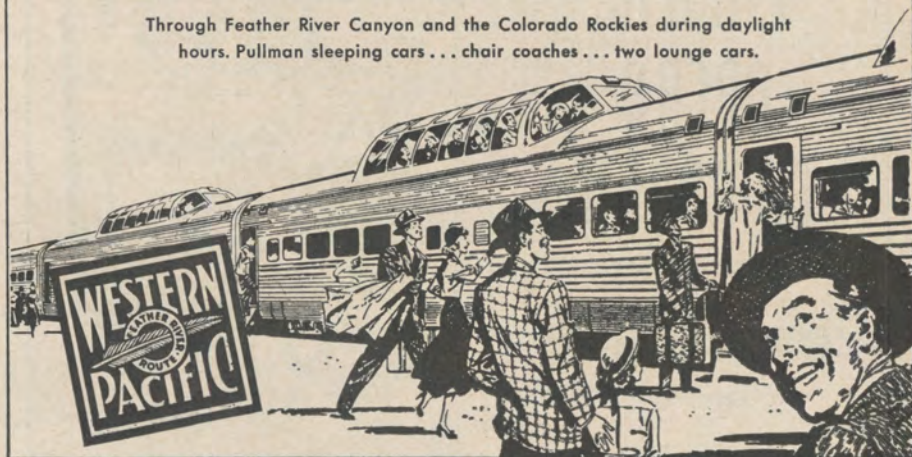
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Friday Morning, October 7 at 11 a.m.

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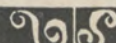
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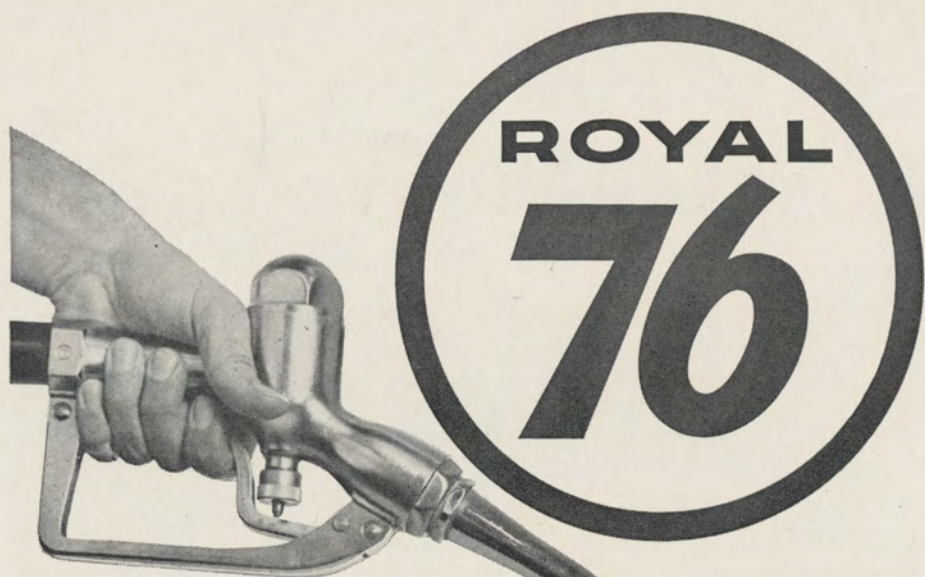
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