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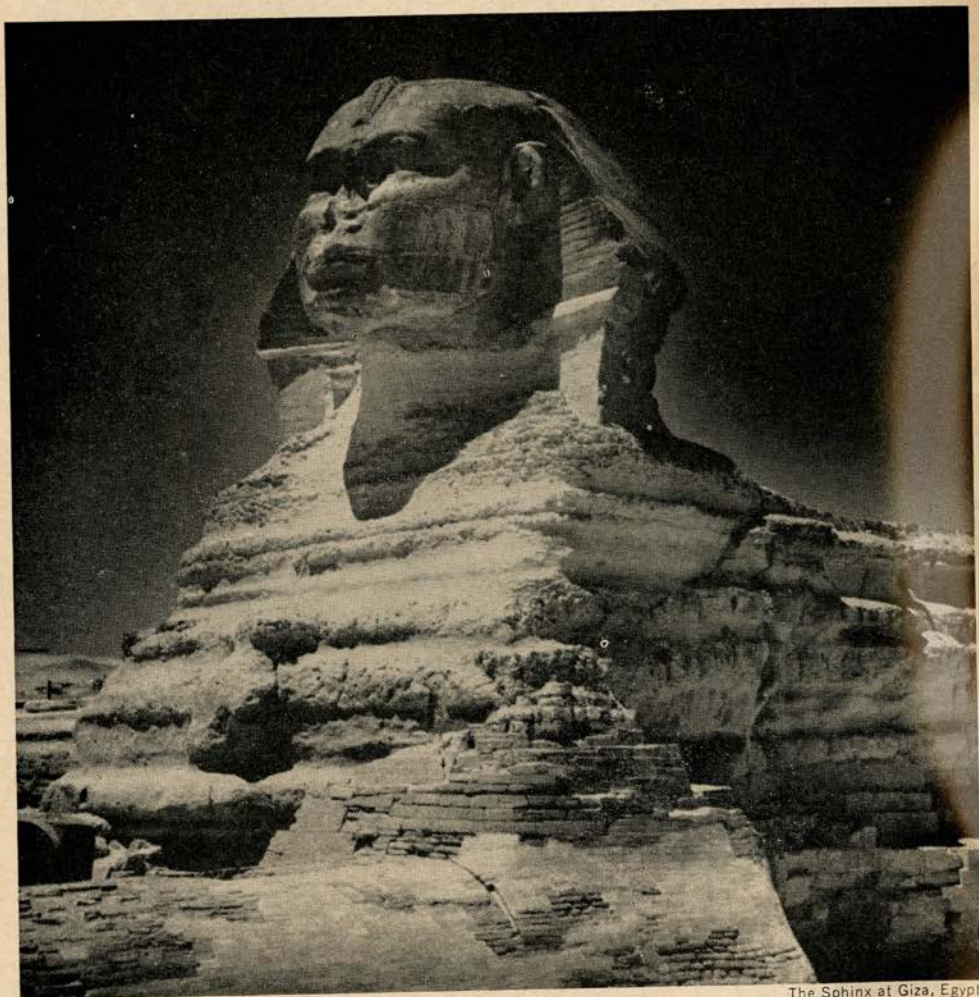


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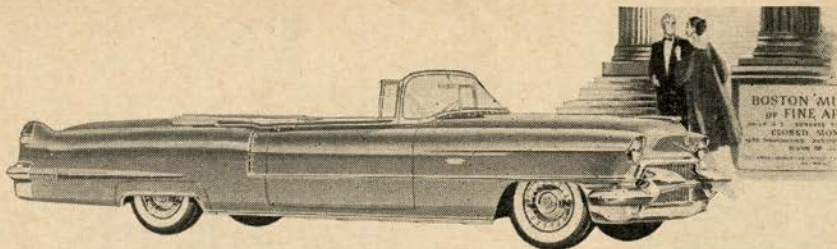
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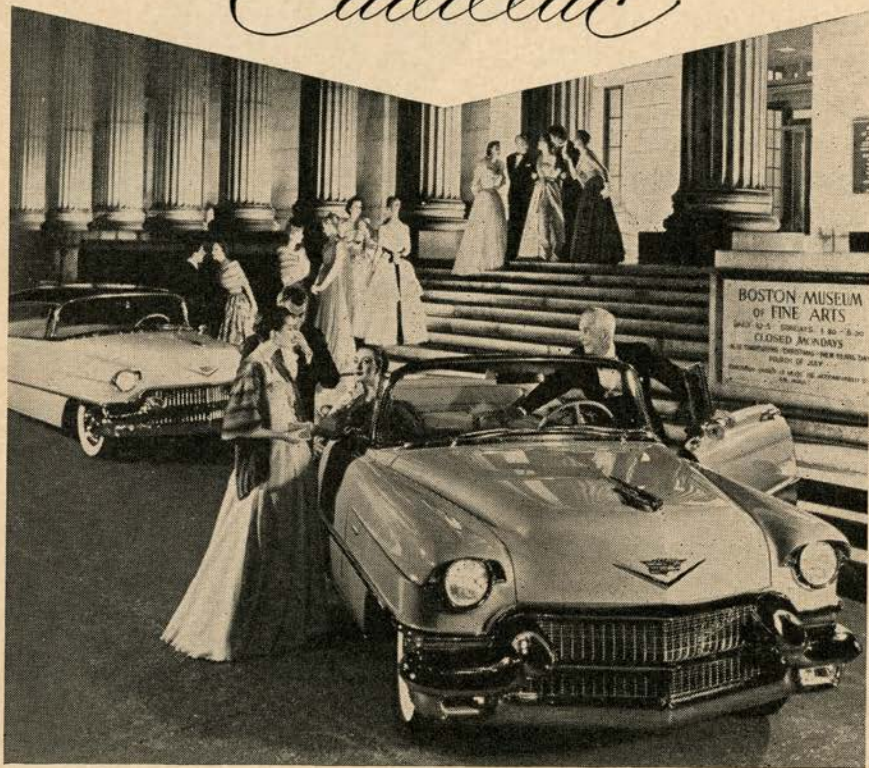


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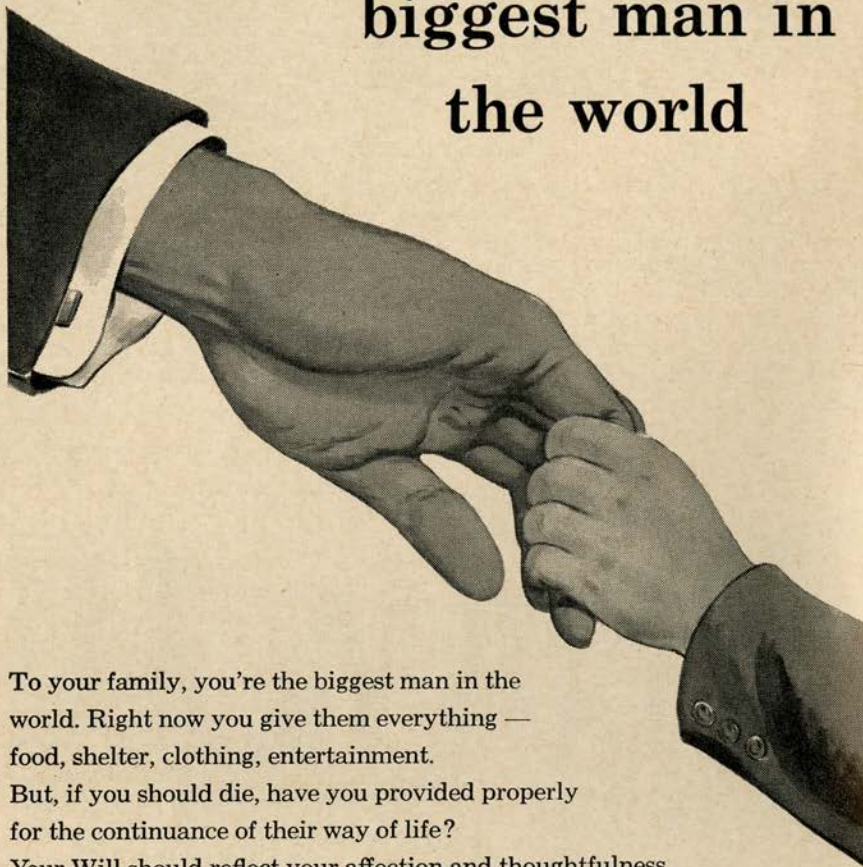


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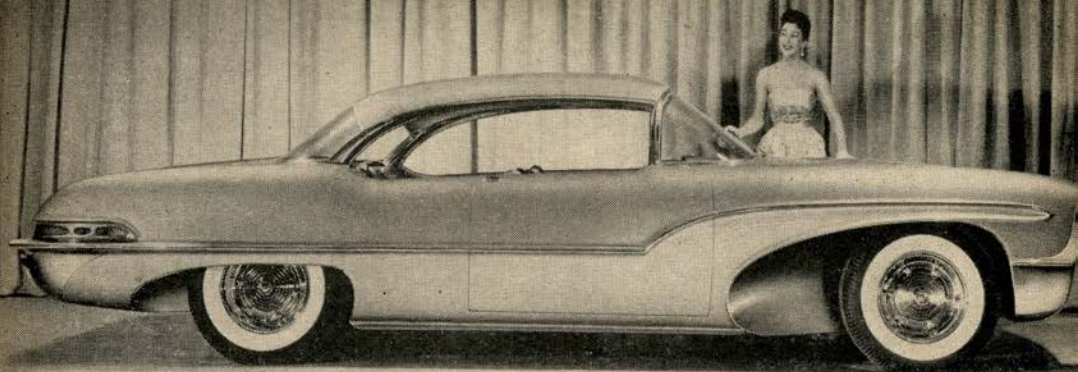
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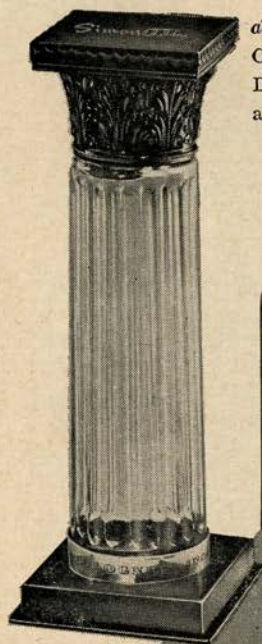
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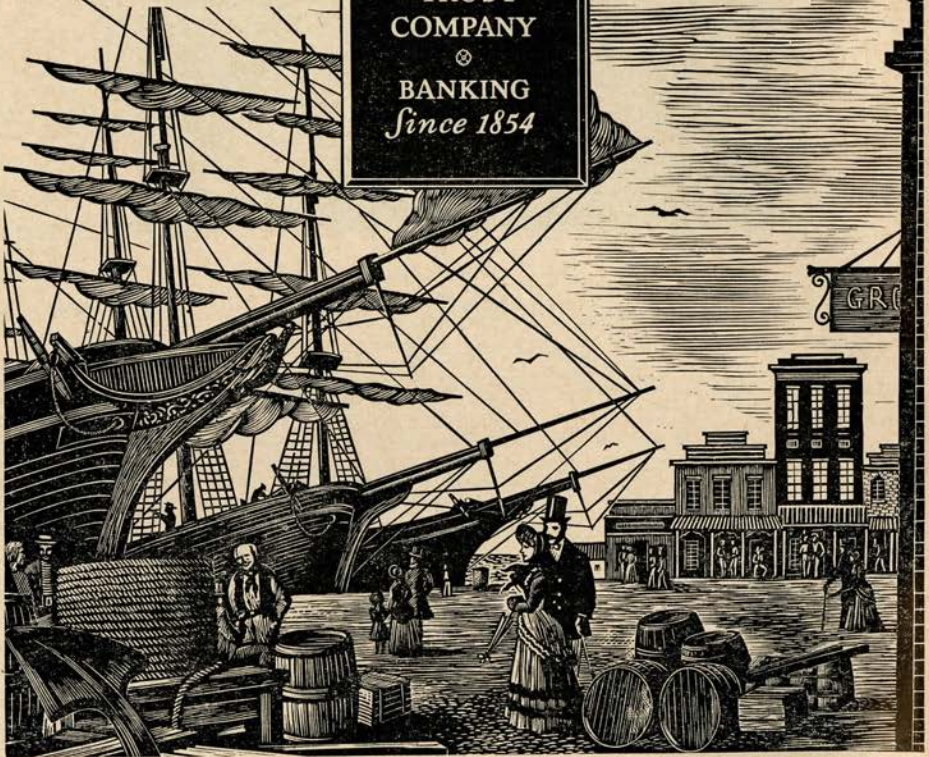
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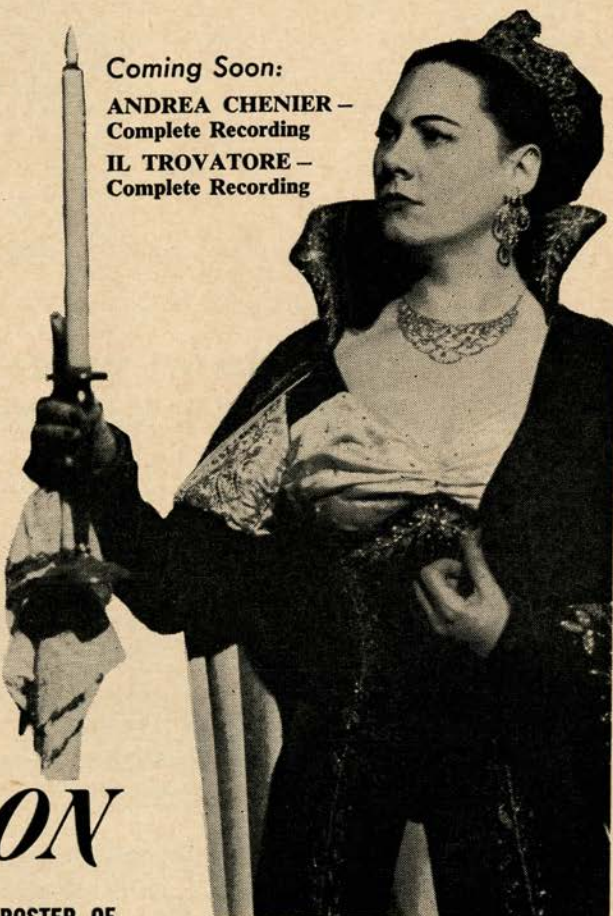
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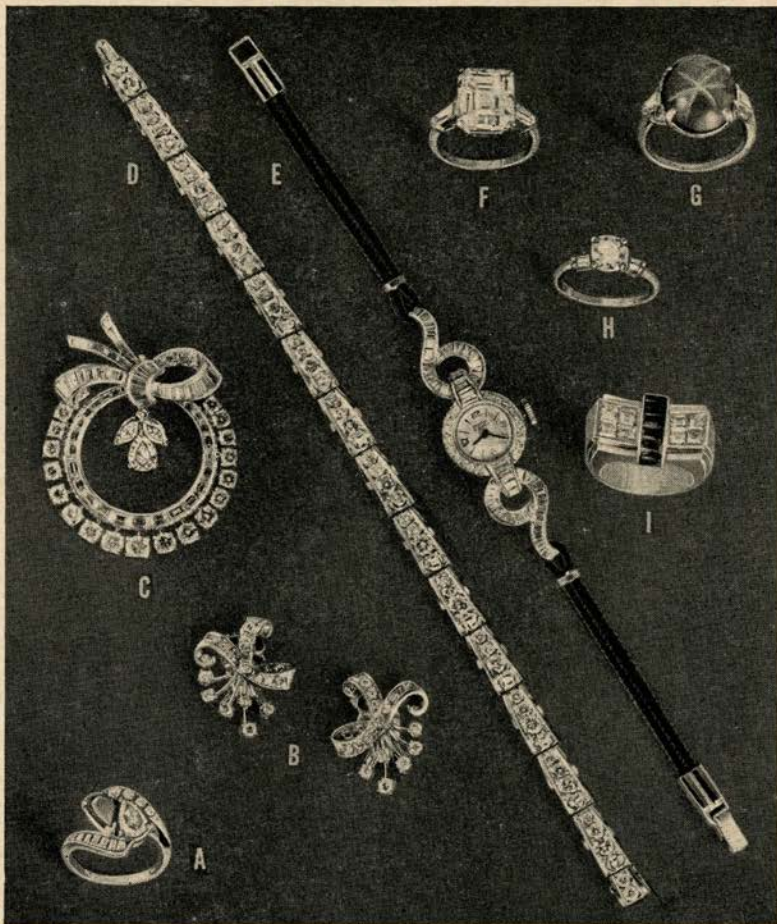
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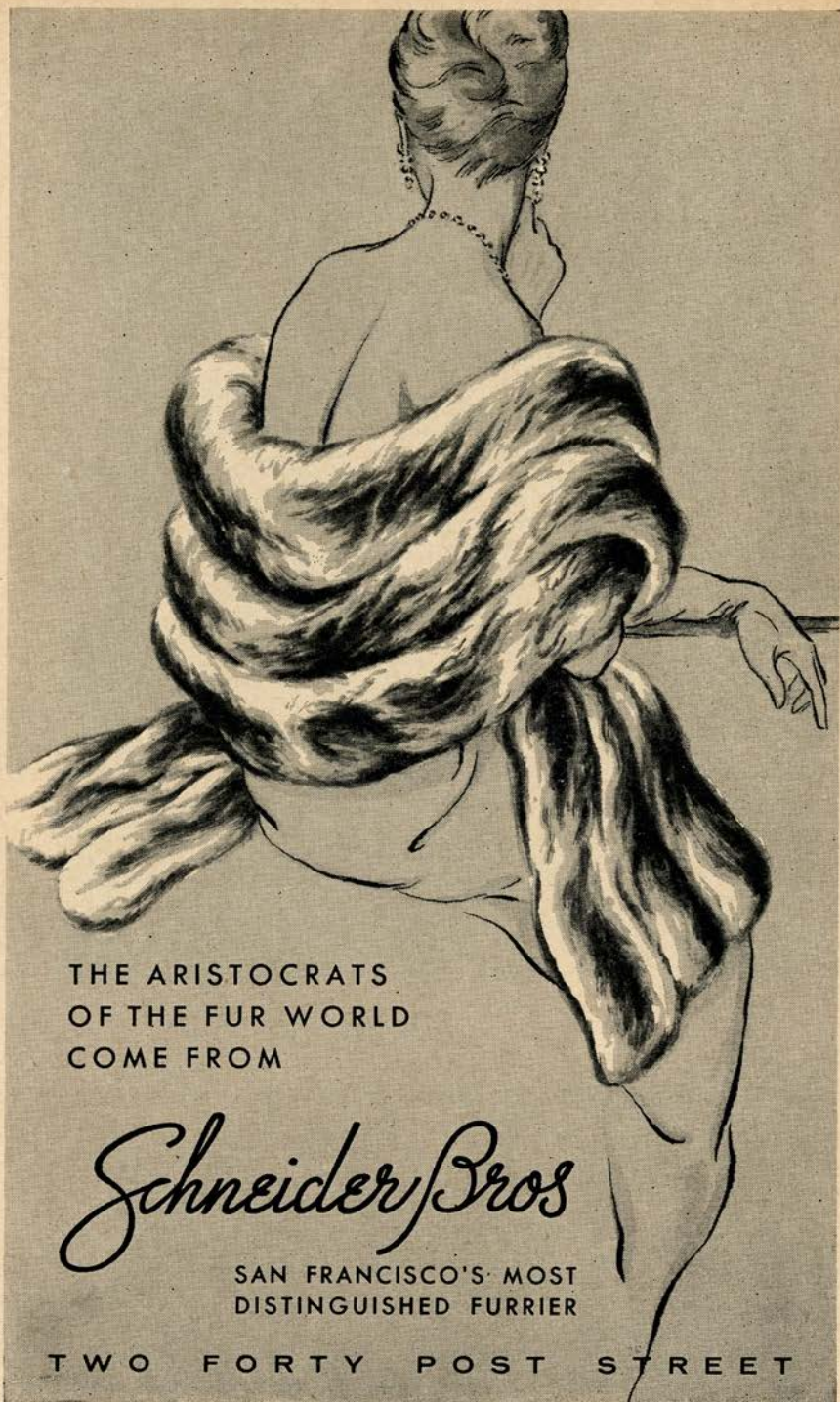
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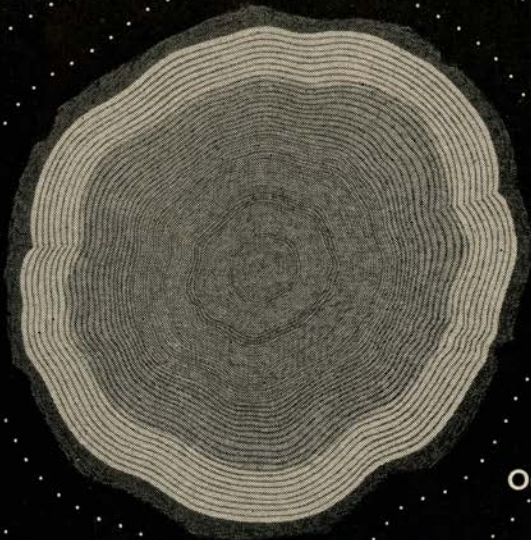
Manon Lescaut

ACT I—Edmund and a merry group of students having gathered in an inn-yard, taunt Des Grieux about his lack of success in love, to which he retorts with a mocking serenade. At this point, a coach bearing Manon, her brother Lescaut and the elderly and wealthy Geronte arrives. Manon and Des Grieux talking together are aware of an immediate attraction, but Geronte encouraged by Lescaut's worldly ambitions for his sister bribes the innkeeper to arrange for her abduction. Their plot is overheard by Edmund who warns Des Grieux. He, in turn, persuades Manon to flee with him, and the two escape in Geronte's carriage much to the old roué's chagrin. Lescaut calms him, however, by telling him that the luxurious life he can offer her will be sufficient to lure her away from the student.

ACT II—Manon having abandoned Des Grieux is luxuriously established in Geronte's home, where she receives her brother. He is delighted at this turn of events, but she is remorseful over her lost love, and bored by the singers Geronte sends to amuse her. However, she joins in the dancing when a group of her protector's friends enters with a dancing master and begins the minuet. Lescaut meanwhile having discovered that Des Grieux has been lucky at the gaming tables summons him to Manon's apartment. The chevalier reproaches her for her faithlessness, but soon succumbs to her charms, and Geronte entering discovers them in each other's arm. Furious he retires to arrange for her arrest. Lescaut urges a hasty escape, but foolishly Manon insists upon gathering up her jewels, a fatal delay. The departing lovers are met by Geronte and the police who arrest her.

ACT III—Manon imprisoned is awaiting deportation to America, but her brother and lover plot to abduct her. However, their plan is discovered by the police and they are forced to seek cover. Heartbroken, the sobbing Manon is escorted on board where her anguish so moves the ship's captain that he allows Des Grieux to accompany her.

ACT IV—Manon and Des Grieux wander a lonely Louisiana plain, after having fled from New Orleans. Fearful and weary, Manon begs her lover to leave her there to die, but he goes in search of aid and shelter. Unsuccessful in the attempt, he returns to the terror-stricken girl who again professes her love as she dies in his arms.



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SATURDAY EVENING, SEPTEMBER 15, at 8:00

(FINAL CURTAIN APPROXIMATELY 10:45)

Tosca

(In Italian)

Opera in three acts by Giacomo Puccini

Text by Luigi Illica and Giuseppe Giacosa, after Victorian Sardou's Drama

Conductor: GLAUCO CURIEL **Stage Director:** CARLO MAESTRINI

Floria Tosca, a celebrated singer.....RENATA TEBALDI

Mario Cavaradossi, a painter.....*RICHARD MARTELL

Baron Scarpia, Chief of the Police.....LEONARD WARREN

The Sacristan.....GEORGE CEHANOVSKY

Cesare Angelotti, a political prisoner.....CARL PALANGI

Spoletta, a police agent.....ALESSIO DE PAOLIS

Sciarrone, a gendarme.....HEINZ BLANKENBURG

A Jailer.....COLIN HARVEY

Voice of a Shepherd.....KATHERINE HILGENBERG

**San Francisco Opera debut*

CHORUS DIRECTOR: GIANNI LAZZARI

TIME AND PLACE: Rome, 1800

Act I: Interior of the Church of St. Andrea

Act II: A Room in Scarpia's Apartments in the Farnese Palace

Act III: A Terrace of the Sant'Angelo Castle, outside the Prison

Costumes by Goldstein & Co.

TICKETS FOR REMAINING PERFORMANCES AT
OPERA-SYMPHONY BOX OFFICE, SHERMAN, CLAY & CO.

Tosca

ACT I—Angelotti, an escaped political prisoner takes refuge at the church of Sant' Andrea, hiding in a side chapel when he hears the Sacristan approach. Soon after Mario Cavaradossi also enters to continue work on his painting and when the Sacristan leaves Angelotti reveals himself to Mario asking his aid. The two conspirators are interrupted by the beautiful singer, Tosca, who jealously accuses Mario of a secret alliance and insists that he has been meeting with a new love. Mario soothes her fears and she leaves promising to meet him that evening. He then offers to take Angelotti to a hiding place and the two depart as Scarpia and the police enter searching for the escaped prisoner. Scarpia quickly perceives that Cavaradossi has assisted the refugee, and contemplates a devious plan of revenge. When Tosca re-enters, Scarpia who has secretly resolved to win her himself, slyly insinuates that Mario has departed with his lover, and enraged the weeping Tosca departs.

ACT II—Scarpia having arrested Cavaradossi is holding him prisoner in an attempt to make him disclose Angelotti's whereabouts. Tosca summoned by Scarpia enters, and finding Mario incarcerated determines to see him freed. In an attempt to obtain his release Tosca reveals Angelotti's hiding place, but Scarpia informs her that his price for Cavaradossi's freedom is herself. Horrified, but with no alternative, Tosca agrees and the triumphant Scarpia writes the order for Mario's supposedly mock execution and safe conduct. Meanwhile having noticed a sharp knife on the table, the distraught Tosca takes it, and when Scarpia approaches her she stabs him. Then snatching the order from the dead man's hand, and placing candles at either side of his body and a crucifix on his chest she flees.

ACT III—Mario and the execution party approach the scaffold where he is to be executed within the hour. Left alone for his last few moments, he is lost in memories of Tosca when she enters to inform him of his freedom. Explaining the events of the past evening she tells him that after the mock execution they can flee the city. At that moment the firing squad arrives to perform Scarpia's final bit of treachery. Upon their departure, and when Mario fails to arise at her urgings, Tosca realizes that she has been the victim of a grim ruse. Grief-stricken she leaps from the parapet to her death, just as the police try to apprehend her for Scarpia's murder.

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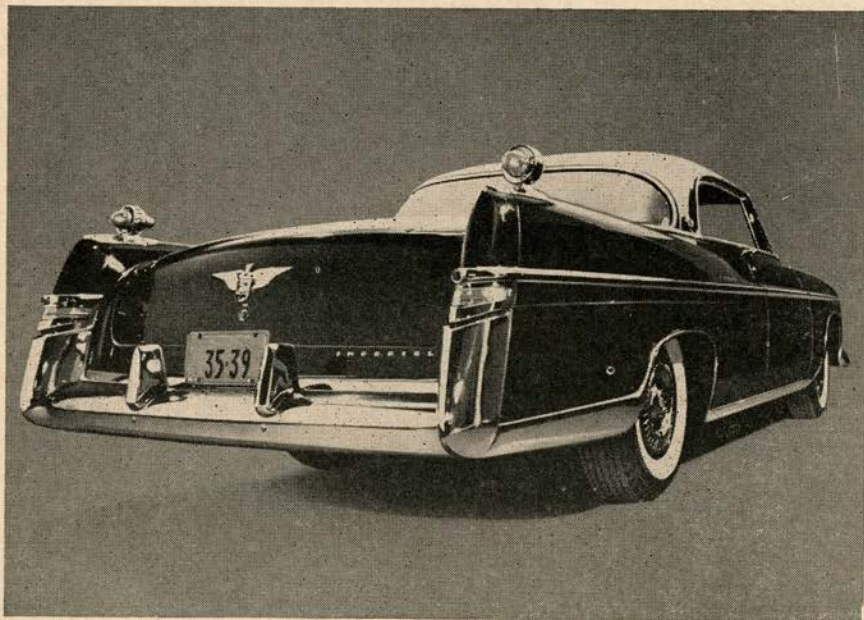
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SUNDAY AFTERNOON, SEPTEMBER 16, at 2:00
(FINAL CURTAIN APPROXIMATELY 5:00)

REVIVAL

Il Trovatore

(In Italian)

Opera in four acts by Giuseppe Verdi
Text by Salvatore Cammerano, after a Spanish Drama of the same title

Conductor:
OLIVIERO DE FABRITIIS

Stage Director:
CARLO MAESTRINI

Leonora, a noble lady of Aragon.....*EILEEN FARRELL
Manrico, a young chieftainJUSSI BJOERLING
Azucena, a wandering Biscayan gypsy.....**ORALIA DOMINGUEZ
Count di Luna, a young noble of Aragon.....**ANSELMO COLZANI
Ferrando, a guard captain of Count di Luna.....NICOLA MOSCONA
Inez, attendant of Leonora*CHRISTINE KROOSKOS
Ruiz, a soldier in Manrico's service.....VIRGINIO ASSANDRI
An Old GypsyEDWARD LOVASICH

**American Opera debut
*San Francisco Opera debut

Solo Dancers: Sally Bailey, Conrad Ludlow
Corps de Ballet

CHORUS DIRECTOR:
GIANNI LAZZARI

CHOREOGRAPHER:
WILLAM CHRISTENSEN

TIME AND PLACE: Middle of the Fifteenth Century; Biscay and Aragon

Act I: Scene 1: Vestibule in Count di Luna's Palace
Scene 2: The Garden of the Palace
Act II: Scene 1: Gypsy Camp in the Biscay Mountains
Scene 2: The Cloister of a Convent
Act III: Scene 1: Encampment of Count di Luna's Soldiers
Scene 2: In Manrico's Castle
Act IV: Scene 1: Outside the Prison Tower
Scene 2: Prison Cell of Manrico

Costumes by Goldstein & Co.

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OPERA-SYMPHONY BOX OFFICE, SHERMAN, CLAY & CO.

II Trovatore

ACT I—(1) In the young Count di Luna's palace, Ferrando and other retainers are discussing the Count's childhood, and the mystery surrounding his younger brother. The brother was believed to have been bewitched by a gypsy woman, who was therefore burned at the stake. Her daughter, Azucena, revengefully stole the boy and later a child's bones were found in the embers around the funeral pyre. The tale is interrupted as the midnight chimes sound signaling the hour for dispersal. (2) In another garden of the palace, Leonora walking with her maid reveals her interest in an unknown knight whom she has seen, and who sings to her from the garden each evening. However, at that point the Count di Luna, hopelessly in love with her arrives to serenade Leonora as does the mysterious troubadour Manrico. The two meet and engage in a duel for her favor. Although Manrico is victorious he spares the Count's life.

ACT II—(1) At the gypsy camp, Azucena, having reared Manrico as her own son, tells him the tragic events surrounding her mother's death. Now curious about his real identity, Manrico questions her, but she craftily avoids answering. (2) Leonora believing her troubadour dead decides to take the veil, but the Count determined to prevent this tries to kidnap her as she journeys to the convent. Manrico, however, intercepts him and rescues Leonora taking her to his hide-away in the castle.

ACT III—(1) Attacking Manrico's castle, the Count and his men capture Azucena. Her identity as the brother's abductor is soon established, and she is sentenced to be burned at the stake. (2) Inside the castle, Manrico and Leonora are about to take their marriage vows when interrupted by news of Azucena's capture and impending death. Manrico, still believing her to be his mother, goes to her rescue.

ACT IV—(1) The troubadour, now the Count's captive, is imprisoned with Azucena, and Leonora in a desperate bid for his freedom promises to wed the Count. However, rather than go through with the marriage she secretly resolves to take poison. (2) Leonora goes to Manrico with news of his freedom, but he is desperate when he learns of the bargain she has made. The poison now begins to take effect, however, and the girl collapses just as the Count enters. Finding that Leonora has cheated him the Count orders Manrico's execution and forces Azucena to witness it. Triumphantly she shrieks that he has killed his brother.

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that count ...

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• **GIUSEPPE CAMPORA**

MADAMA BUTTERFLY—Complete (Puccini) XLLA-8; **TOSCA**—Complete (Puccini) XLL-660/1; **MADAMA BUTTERFLY**—Highlights (Puccini) LL-650

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ANENT THE OPERAS

The San Francisco Opera, which annually introduces a number of foreign and domestic artists to the West Coast, this season brings no fewer than nine new singers to its first three presentations.

Opening night "Manon Lescaut" finds conductor Oliviero de Fabritiis in the pit, Carlo Maestrini in charge of the stage and Gianni Lazzari setting to work as chorus director. All are from Italy, making American debuts. On stage, Canadian baritone Louis Quilico appears initially as Lescaut.

On Saturday night, opposite Renata Tebaldi's Tosca, American-born Richard Martell joins the roster as Cavaradossi.

Sunday afternoon's "Il Trovatore" features in her company debut the noted American concert soprano Eileen Farrell as Leonora. Also attracting considerable attention are the American debuts of mezzo soprano Oralia Dominguez of Mexico and Italian baritone Anselmo Colzani as Azucena and Count di Luna. Likewise in an operatic bow, as Inez, is the winner of the 1956 San Francisco Opera Debut Auditions mezzo soprano Christine Krooskos. The starring role in Sunday's "Il Trovatore" is taken by a long-time local favorite, tenor Jussi Bjoerling, singing Manrico. Mr. Bjoerling returns to the roster after several years' absence.

The notably diversified and forward-looking 1956 repertoire offers two particularly interesting new upcoming productions: Zandonai's "Francesca da Rimini" and Mozart's "Cosi Fan Tutte," both to be performed by the company for the first time.

"Francesca," which receives its Western Premiere here on Friday, September 28 with the Turkish soprano star Leyla Gencer in the title role, has, according to existing records, been given in the U.S. only twice before: at the Metropolitan in December 1916 and a month later in Chicago. Stage setting and lighting effects for the San Francisco Opera production are by the noted stage designer, Leo Kerz.

Soprano Elisabeth Schwarzkopf returns to head the cast for the October 2 premiere of "Cosi Fan Tutte" which presents in local operatic debuts the gifted young American soprano sensation Patrice Munsel and an outstanding new conductor, Hans Schwieger. The work is being introduced into the repertory in observance of the current world-wide Mozart bicentenary. Broadway designer George Jenkins is responsible for the exciting new settings.

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Repertoire

- Thursday Night*, September 13, at 8:15
Kirsten, Roggero, Bjoerling, Quilico, Alvary, Curzi, De Paolis, Harvey
DE FABRITIIS, Conductor
MANON LESCAUT (*Puccini*)
MAESTRINI, Stage Director
- Saturday Night*, September 15, at 8:00
Tebaldi, Hilgenberg, Martell, Warren, Cehanovsky, Palangi, De Paolis, Blankenburg, Harvey
CURIEL, Conductor
TOSCA (*Puccini*)
MAESTRINI, Stage Director
- Sunday Afternoon*, September 16, at 2:00
Farrell, Dominguez, Krooskos, Bjoerling, Colzani, Moscona, Assandri, Lovasich
DE FABRITIIS, Conductor
IL TROVATORE (*Verdi*)
MAESTRINI, Stage Director
- Tuesday Night*, September 18, at 8:30
Rysanek, Hilgenberg, Hotter, Suthaus, Alvary, Curzi
STEINBERG, Conductor
THE FLYING DUTCHMAN (*Wagner*)
HAGER, Stage Director
- Thursday Night*, September 20, at 8:00
Kirsten, Roggero, Bjoerling, Quilico, Alvary, Curzi, De Paolis, Harvey
DE FABRITIIS, Conductor
MANON LESCAUT (*Puccini*)
MAESTRINI, Stage Director
- Friday Night*, September 21, at 8:30
Schwarzkopf, Chambers, Roggero, Dominguez, Warren, Campora, Guarrera, Assandri, De Paolis, Moscona
STEINBERG, Conductor
FALSTAFF (*Verdi*)
HAGER, Stage Director
- Saturday Night*, September 22, at 8:00
Rysanek, Hilgenberg, Hotter, Suthaus, Alvary, Curzi
STEINBERG, Conductor
THE FLYING DUTCHMAN (*Wagner*)
HAGER, Stage Director
- Sunday Afternoon*, September 23, at 2:00
Tebaldi, Hilgenberg, Bjoerling, Colzani, Cehanovsky, Palangi, De Paolis, Blankenburg, Harvey
CURIEL, Conductor
TOSCA (*Puccini*)
MAESTRINI, Stage Director
- Tuesday Night*, September 25, at 8:00
Dominguez, Nadell, Chambers, Wilkins, Hilgenberg, Christoff, Lewis, Hotter, Moscona, Curzi, Alvary, Manton, Lachona, Cehanovsky, Palangi, Ligeti, Assandri, Quilico, Kenig
STEINBERG, Conductor
BORIS GODOUNOFF (*Moussorgsky*)
HAGER, Stage Director
- Thursday Night*, September 27, at 8:00
Schwarzkopf, Chambers, Roggero, Dominguez, Warren, Campora, Guarrera, Assandri, De Paolis, Moscona
STEINBERG, Conductor
FALSTAFF (*Verdi*)
HAGER, Stage Director
- Friday Night*, September 28, at 8:15
Gencer, Chambers, McArt, Roggero, Nadell, Crader, Hilgenberg, Martell, Colzani, Curzi, Moscona, De Paolis, Blankenburg, Lachona, Kenig, Assandri
DE FABRITIIS, Conductor
FRANCESCA DA RIMINI (*Zandonai*)
MAESTRINI, Stage Director



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- Saturday Night, September 29, at 8:00 p.m.*
 Dominguez, Nadell, Chambers, Wilkins, Hilgenberg, Christoff, Lewis, Hotter, Moscona, Curzi, Alvary, Manton, Lachona, Cehanovsky, Palangi, Ligeti, Assandri, Quilico, Kenig
 STEINBERG, Conductor
 BORIS GODOUNOFF (*Moussorgsky*)
 HAGER, Stage Director
- Tuesday Night, October 2, at 8:30*
 Schwarzkopf, Rankin, Munsel, Lewis, Guarrera, Alvary
 SCHWIEGER, Conductor
 COSI FAN TUTTE (*Mozart*)
 HAGER, Stage Director
- Thursday Night, October 4, at 8:00*
 Gencer, Chambers, McArt, Roggero, Nadell, Crader, Hilgenberg, Martell, Colzani, Curzi, Moscona, De Paolis, Blankenburg, Lachona, Kenig, Assandri
 DE FABRITIIS, Conductor
 FRANCESCA DA RIMINI (*Zandonai*)
 MAESTRINI, Stage Director
- Friday Night, October 5, at 8:00*
 Nilsson, Rysanek, Rankin, Velsir, Ronson, Althof, Hilgenberg, Roggero, Krooskos, Petersen, Nadell, Suthaus, Hotter, Moscona
 SCHWIEGER, Conductor
 DIE WALKUERE (*Wagner*)
 HAGER, Stage Director
- Saturday Night, October 6, at 8:00*
 Schwarzkopf, Rankin, Munsel, Lewis, Guarrera, Alvary
 SCHWIEGER, Conductor
 COSI FAN TUTTE (*Mozart*)
 HAGER, Stage Director
- Sunday Afternoon, October 7, at 2:00*
 Albanese, Roggero, Covington, Campora, Quilico, De Paolis, Ligeti, Cehanovsky, Palangi, Harvey
 KRITZ, Conductor
 MADAMA BUTTERFLY (*Puccini*)
 MAESTRINI, Stage Director
- Tuesday Night, October 9, at 8:15*
 Tebaldi, Krooskos, Warren, Christoff, Turrini, Blankenburg, Palangi, Assandri
 DE FABRITIIS, Conductor
 SIMON BOCCANEGRA (*Verdi*)
 MAESTRINI, Stage Director
- Thursday Night, October 11, at 8:00*
 Nilsson, Rysanek, Rankin, Velsir, Ronson, Althof, Hilgenberg, Roggero, Krooskos, Petersen, Nadell, Suthaus, Hotter, Alvary
 SCHWIEGER, Conductor
 DIE WALKUERE (*Wagner*)
 HAGER, Stage Director

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Repertoire

- Friday Night*, October 12, at 8:30
Munsel, McArt, Campora, Quilico, Tajo
CURIEL, *Conductor* THE ELIXIR OF LOVE (*Donizetti*)
MAESTRINI, *Stage Director*
- Saturday Night*, October 13, at 8:00
Tebaldi, Krooskos, Warren, Christoff, Turrini, Blankenburg,
DE FABRITIS, *Conductor* SIMON BOCCANEGRA (*Verdi*)
Palangi, Assandri
MAESTRINI, *Stage Director*
- Tuesday Night*, October 16, at 8:30
Albanese, Chambers, Peerce, Quilico, Blankenburg, Tajo,
Lorenzini, Harvey, Griffin
KRITZ, *Conductor* LA BOHEME (*Puccini*)
Cehanovsky, De Paolis, Assandri,
MAESTRINI, *Stage Director*
- Wednesday Night*, October 17, at 8:00
Rysanek, Rankin, Hilgenberg, Martell, Colzani, Moscona, Ligeti, Assandri
DE FABRITIS, *Conductor* AIDA (*Verdi*)
HAGER, *Stage Director*
- Thursday Night*, October 18, at 8:00
Munsel, McArt, Campora, Quilico, Tajo
CURIEL, *Conductor* THE ELIXIR OF LOVE (*Donizetti*)
MAESTRINI, *Stage Director*

MATINEES FOR YOUNG PEOPLE (Presented by San Francisco Opera Guild)

- Wednesday Afternoon*, October 10, at 1:00
Albanese, Roggero, Covington, Lewis, Colzani, De Paolis, Ligeti, Cehanovsky, Palangi, Harvey
KRITZ, *Conductor* MADAMA BUTTERFLY (*Puccini*)
MAESTRINI, *Stage Director*
- Thursday Afternoon*, October 11, at 1:00
Kirsten, Nadell, Covington, Curzi, Guarrera, De Paolis, Ligeti, Cehanovsky, Palangi, Harvey
KRITZ, *Conductor* MADAMA BUTTERFLY (*Puccini*)
MAESTRINI, *Stage Director*
- Tuesday Afternoon*, October 16, at 1:00
Kirsten, Roggero, Covington, Lewis, Guarrera, Assandri, Ligeti, Cehanovsky, Palangi, Harvey
KRITZ, *Conductor* MADAMA BUTTERFLY (*Puccini*)
MAESTRINI, *Stage Director*

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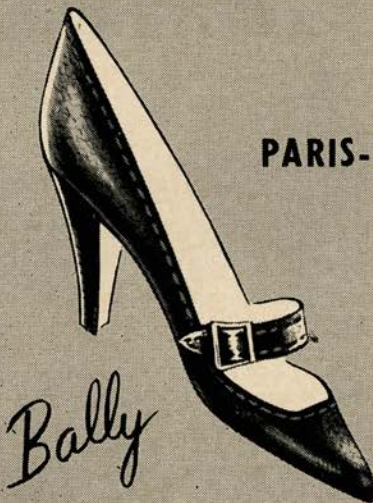
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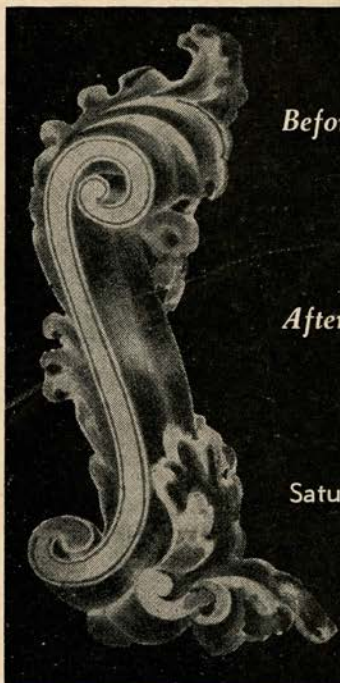
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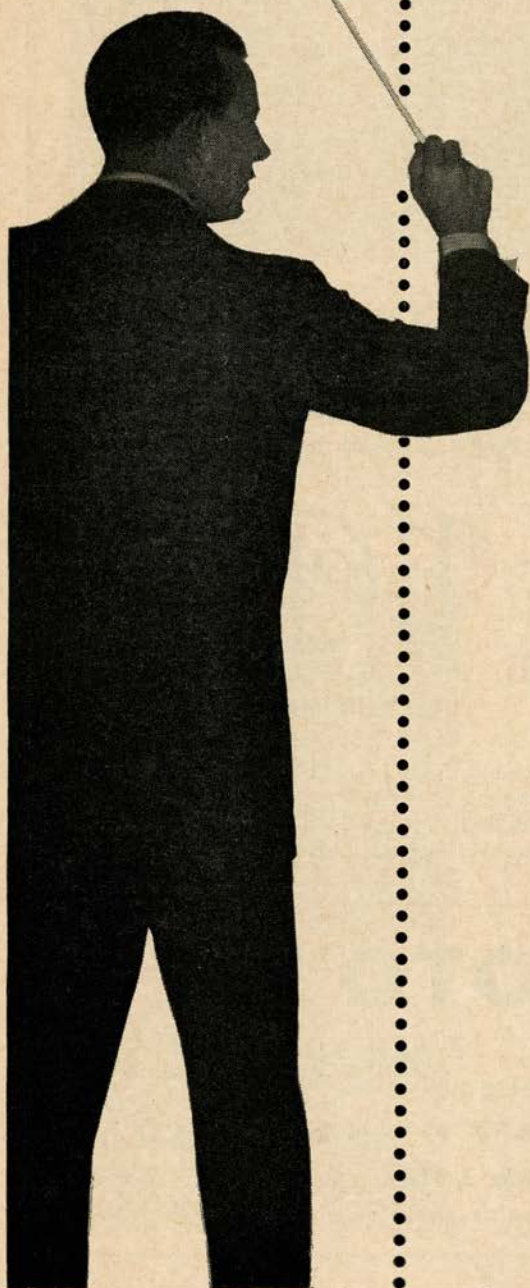
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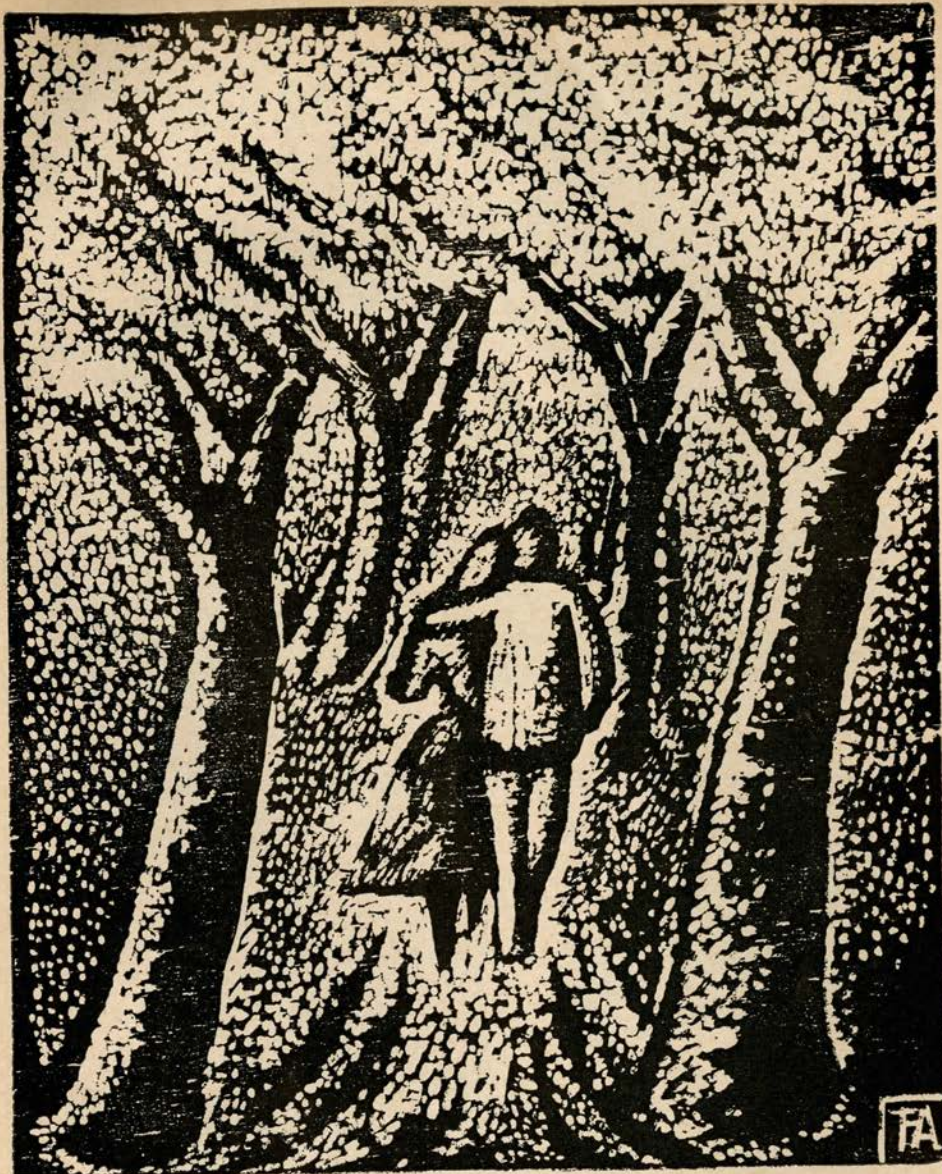
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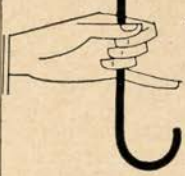
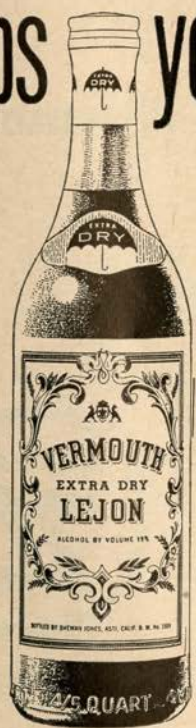
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