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1956

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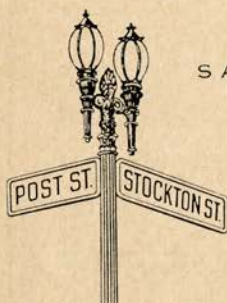
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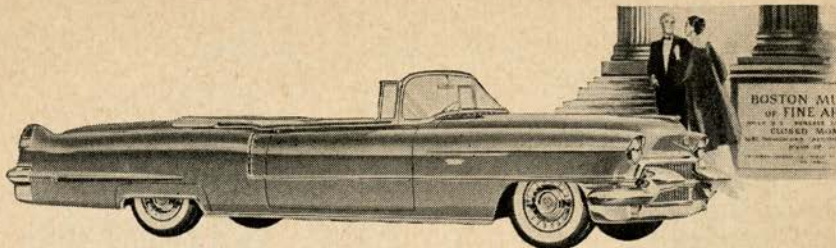
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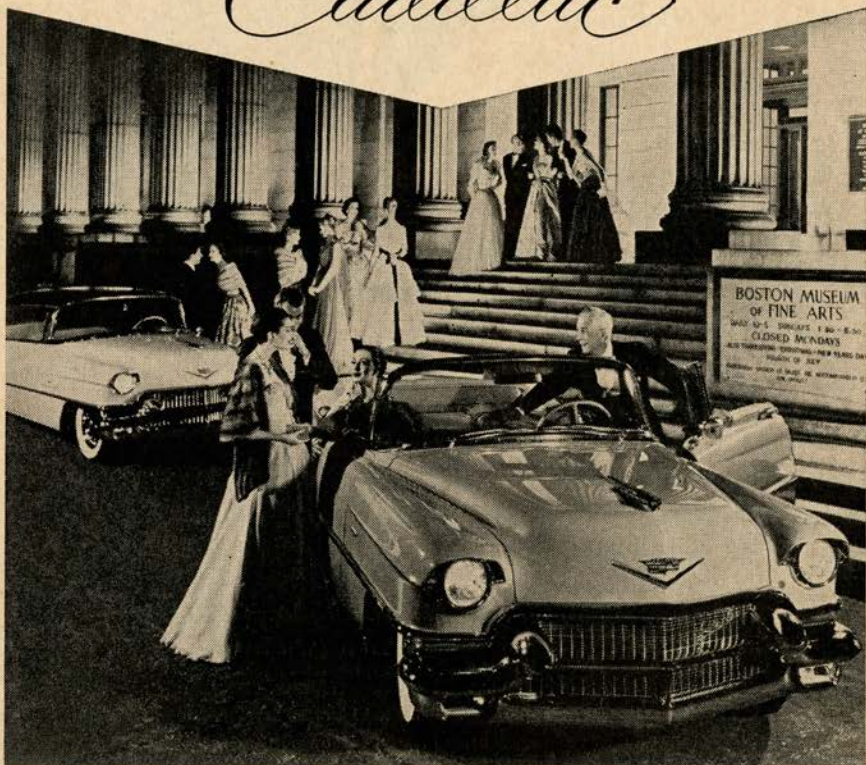


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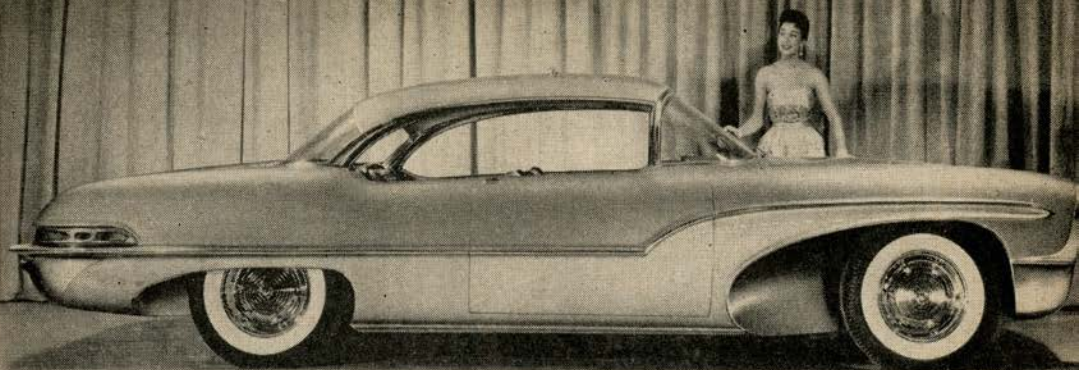
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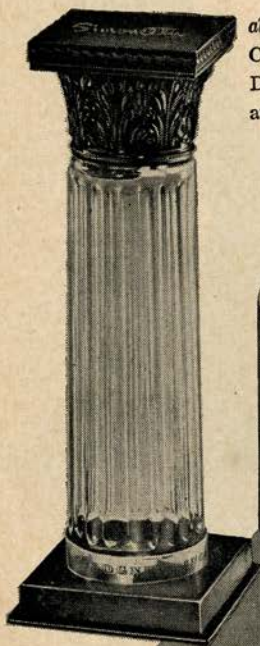
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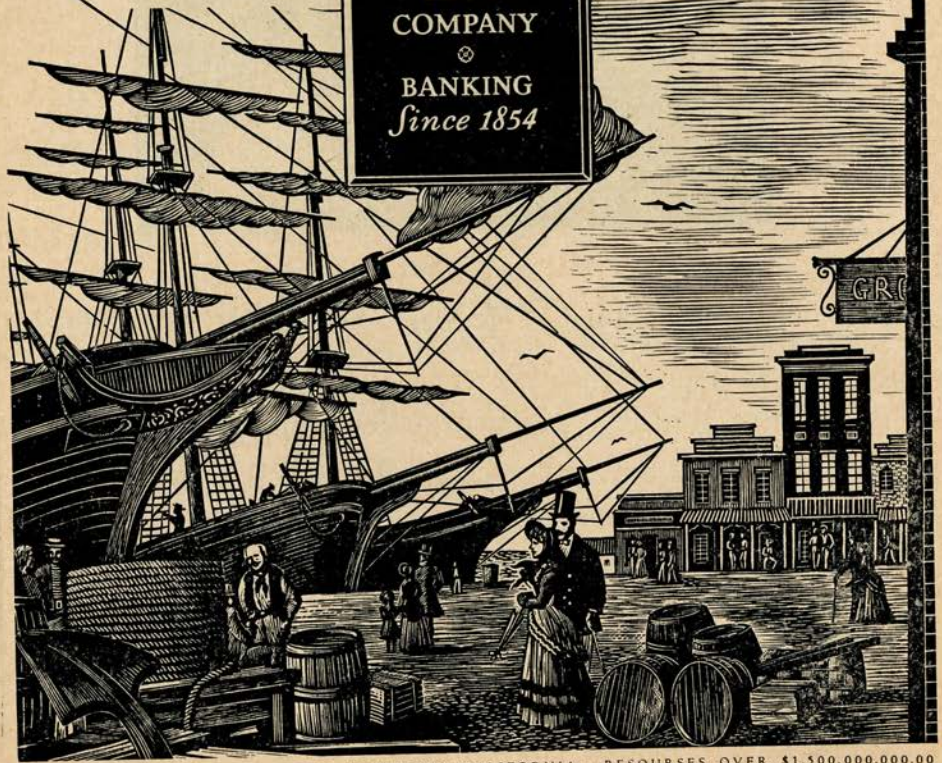
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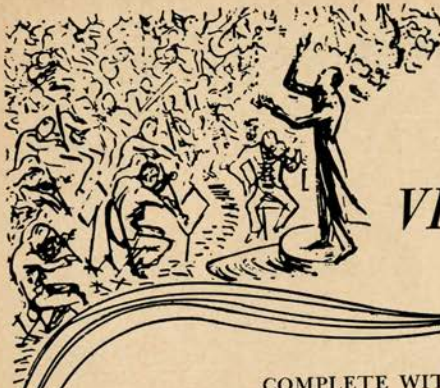
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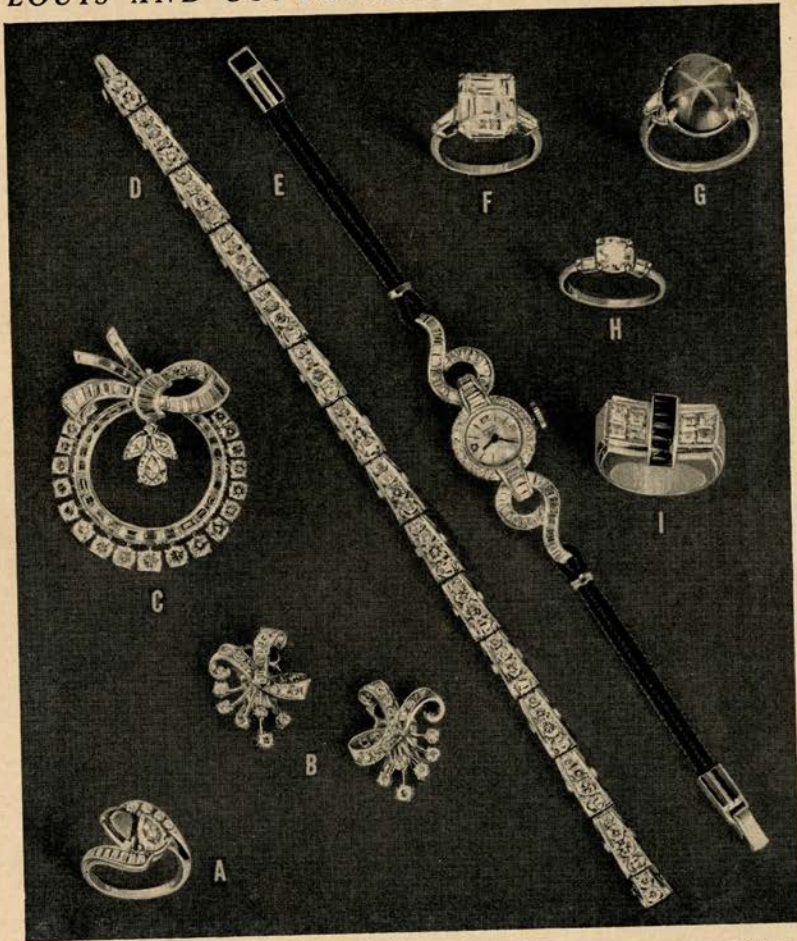
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Così fan tutte

(In Italian)

Opera in Two Acts by WOLFGANG AMADEUS MOZART
Text by Lorenzo da Ponte

Conductor: *HANS SCHWIEGER **Stage Director:** PAUL HAGER
Stage Setting and Lighting by *GEORGE JENKINS

Fiordiligi	ELISABETH SCHWARZKOPF
Dorabella, her sister.....	NELL RANKIN
Despina, maid to Fiordiligi and Dorabella.....	*PATRICE MUNSEL
Ferrando, Dorabella's fiance.....	RICHARD LEWIS
Guglielmo, Fiordiligi's fiance.....	FRANK GUARRERA
Don Alfonso.....	LORENZO ALVARY

** San Francisco Opera debut*

CHORUS DIRECTOR: GIANNI LAZZARI

TIME AND PLACE: Eighteenth century Naples

Act I: Scene 1: A sidewalk cafe
Scene 2: A garden of Fiordiligi's and
Dorabella's villa
Scene 3: The ladies' boudoir
Scene 4: The garden

Act II: Scene 1: The ladies' boudoir
Scene 2: The garden
Scene 3: The ladies' boudoir
Scene 4: The drawing room of the villa

Costumes by Goldstein & Co., after sketches by James Stearns

Metal Furniture by Molla

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

Next Regular Subscription performance Friday, October 5, "Die Walkure" (Wagner)

Curtain 8:00 p.m.

Così fan tutte

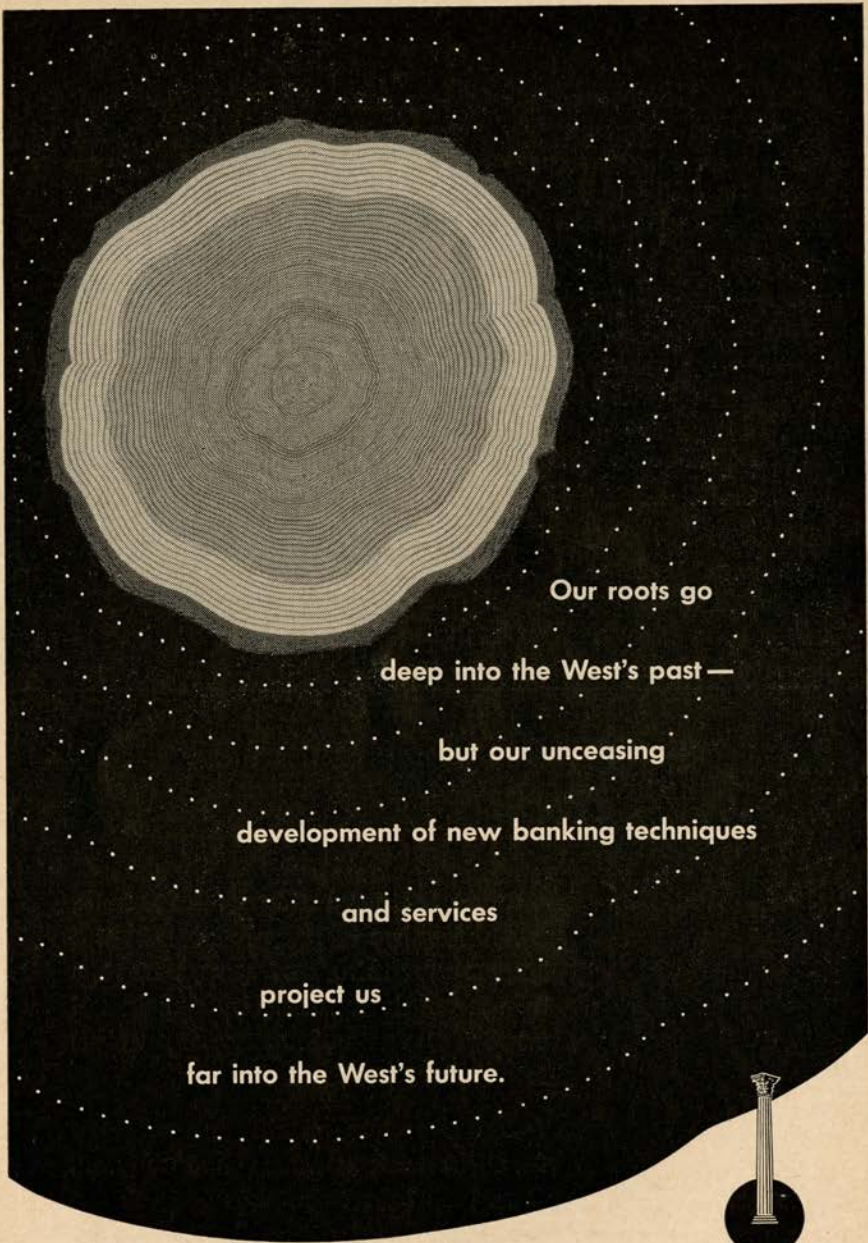
ACT I—Don Alfonso, the elderly cynic, discussing the constancy of women with Ferrando and Guglielmo, involves them in a wager to test the virtue of their respective fiancées Dorabella and Fiordiligi. Setting the plot in motion, Don Alfonso visits the girls at their seaside garden, telling them the men have been ordered to the front, and soon the young officers enter to bid the girls a sad farewell.

The pert maid Despina cynically advises the lamenting ladies to console themselves with other suitors, and in disgust Dorabella and Fiordiligi depart. This gives Don Alfonso an opportunity to enlist Despina as an ally in his attempt to win the wager, and the two plot to introduce Ferrando and Guglielmo disguised as Albanians to the unsuspecting girls. The ladies, however, are unreceptive to their new suitors and leave in high dudgeon, much to the delight of the men who are now confident of winning the wager.

The grief-stricken sisters alone in their garden are again interrupted by the Albanians, who rejected have apparently taken poison. Moved by such obvious devotion, Dorabella and Fiordiligi relent a bit as Don Alfonso and Despina run for a doctor. Despina returns dressed as a doctor and with a giant magnet restores the two men to health.

ACT II—Despina's urgings persuade the ladies to amuse themselves with the Albanians. The two men with a band of musicians serenade the girls, and Guglielmo encouraged by Despina and Don Alfonso earnestly woos Dorabella and gives her a pendant. Ferrando has less success with Fiordiligi, but upon his departure she confesses that his wooing has moved her. Comparing notes, Guglielmo is reassured, but Ferrando is distressed when he is confronted with his own miniature secured from Dorabella. On their terrace, Dorabella and Fiordiligi admit to having followed Despina's advice, but Fiordiligi full of misgivings insists they must don uniforms and join their fiancés at the front. As she contemplates Guglielmo's sword, Ferrando rushes in threatening to kill himself with it unless she vows her love. Fiordiligi yields as Don Alfonso calms the irate Guglielmo.

Don Alfonso and Despina prepare the hall for a double wedding. The couples are about to have their marriages legalized by a notary (the disguised Despina), when the officers are announced. Panic-stricken the girls push their Albanian lovers into another room, and greet Ferrando and Guglielmo who reappear in uniform. The men reveal their disguise to Dorabella and Fiordiligi and accept their apologies. With everything forgiven, the lovers are re-united and all join in a philosophic finale.



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THURSDAY EVENING, OCTOBER 4, at 8:00

(FINAL CURTAIN APPROXIMATELY 11:15)

WEST COAST PREMIERE

NEW PRODUCTION

Francesca da Rimini

(In Italian)

Opera in Four Acts by Riccardo Zandonai

Text by Tito Ricordi from a play by Gabriele d'Annunzio

Conductor:

OLIVIERO DE FABRITIIS

Stage Director:

CARLO MAESTRINI

Stage Setting and Lighting by LEO KERZ

Francesca		LEYLEA GENCER
Paolo, the handsome.....	} The Three Malatesta Brothers	{ ...RICHARD MARTELL ...ANSELMO COLZANI ...CESARE CURZI
Giovanni, the lame.....		
Malatestino, the one-eyed.}		
Samaritana, Sister of Francesca.....		JEANNINE CRADER
Biancofiore, Companion to Francesca.....		MARY GRAY
Garsenda		JAN McART
Altichiara		MARGARET ROGGERO
Donella		ROSALIND NADELL
Ostasio, Brother of Francesca.....		CARL PALANGI
Ser Toldo Berardengo.....		ALESSIO DE PAOLIS
The Jester.....		HEINZ BLANKENBURG
A Bowman.....		CHRIS LACHONA
Tower Warden.....		MURRAY KENIG
Smaragdi, a slave.....		KATHERINE HILGENBERG
Voice of a Prisoner.....		VIRGINIO ASSANDRI

CHORUS DIRECTOR: GIANNI LAZZARI

TIME AND PLACE: Italy during the thirteenth century

Act I: In the Courtyard of the Polentani Palace

Act II: The Ramparts of the Malatesti Palace

Act III: Francesca's Apartments in the Malatesti Palace

Act IV: Scene 1: A Chamber in the Malatesti Palace
Scene 2: Francesca's Boudoir in the Malatesti
Palace

Costumes by Goldstein & Co.

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

Francesca da Rimini

ACT I—For reasons of State, Francesca of Polenta and Giovanni of Malatesta are betrothed. However, the families fearing that she would refuse to marry the lame and deformed Giovanni, lead her to believe that her fiance is the handsome Paolo. Under this impression she falls madly in love with him at first sight; although the two do not speak.

ACT II—During a battle between the Guelfs and Ghibellines, Francesca and Paolo meet and Francesca, now Giovanni's wife reproaches him for his part in the ruse. Protesting his innocence, he reveals his love for her as Giovanni enters with the news that Paolo has been elected Captain of the People in the Commune of Florence.

ACT III—In her apartments, Francesca and her women are celebrating the advent of Spring when they are interrupted by the news that Paolo has arrived. Dismissing her women, Francesca greets Paolo, and the two no longer able to control their feelings vow their love.

ACT IV—Malatestino, the youngest brother, also in love with Francesca, discovers her secret meetings with Paolo and informs Giovanni. Enraged, Giovanni hides outside Francesca's door, and when he finds the two lovers together at early dawn, he slays them both.

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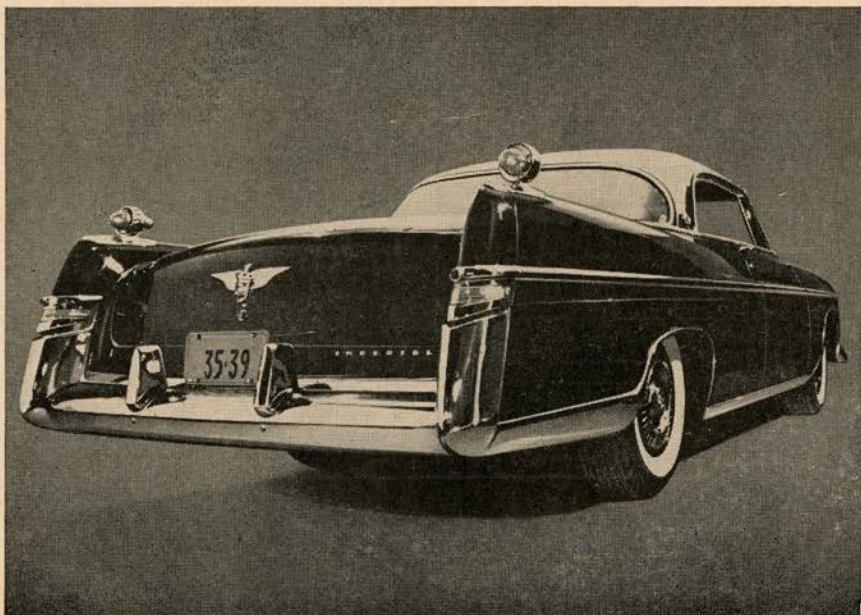
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Harper's Magazine

Richard Strauss Operas

- "Ariadne auf Naxos" (title role) 3532 C/L
- "Arabella" Scenes (title role) 35194/L
- "Capriccio" (Closing Scene) and
 Four Last Songs 35084

"Ariadne" is "almost too good to be true."
High Fidelity Magazine

The Four Last Songs are "sung by Schwarzkopf with as glowingly beautiful a soprano as current music can muster."
Cincinnati Enquirer

Magical Mozart

- "Così Fan Tutte" 3522 C/L
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- Elisabeth Schwarzkopf and Walter Gieseking
 (piano) in 16 Mozart songs 35270
- Elisabeth Schwarzkopf in Mozart Arias
 Philharmonia Orchestra 35021

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Opera News

"Champagne" Operettas

- Lehar: "The Merry Widow" 3501 B/L
- "The Land of Smiles" 3507 B/L
- Johann Strauss: "Wiener Blut" 3519-3s/L
- "Night in Venice" 3530 B/L
- "Die Fledermaus" 3539 B/L

"Schwarzkopf sings 'Vilja' with the delicate relish of a cat in cream."
Vogue

"Fledermaus" is "joyous perfection."
Metropolitan Opera Program Record Guide

Bach and Beethoven

- Bach B Minor Mass (soloist) 3500 C
- Beethoven Aria, "Ah Perfido" 35203
 (record also contains Symphony No. 4)
- Beethoven Aria, "Abscheulicher" 35231
 (record also contains Symphony No. 5)
- Beethoven Ninth Symphony (soloist) 3544 B
 (in album of Symphonies 8 and 9)
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"The Beethoven arias flame with equal emotion and artistic value, both in the superb soprano's singing and in the orchestral support of the brilliant London Philharmonia."
San Francisco Examiner

Verdi: Oratorio and Opera

- Requiem Mass (soloist) 3520 B
 La Scala recording, De Sabata, conductor
- "Falstaff" (role of Mistress Alice Ford) 3552 C/L
- Gobbi in title role, Karajan, Philharmonia
 (November release)

Duets with Irmgard Seefried

- Soprano Duets 35290
- Carissimi, Monteverdi, Dvorak (Moravian Duets)
 Gerald Moore, pianist
- "Flawless disk, radiantly beautiful."
Christian Science Monitor

Great Modern Opera

- Carl Orff: "Die Kluge" 3551 B/L
- "The Story of the King and the Wise Woman"
 (recorded under composer's supervision)
- Sir William Walton: "Troilus and Cressida" 35278/L
- Schwarzkopf and Richard Lewis in the Great Scenes
 (conducted by composer)

Christmas is Coming

- Humperdinck: "Hansel and Gretel" 3506 B/L
 (Schwarzkopf as Gretel)
- "No home ought to be without it."
Chicago American
- Elisabeth Schwarzkopf in Songs You Love 35383
 (November release)

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FRIDAY EVENING, OCTOBER 5, at 8:00

(FINAL CURTAIN APPROXIMATELY 11:45)

NEW PRODUCTION

Die Walkuere

(In German)

Opera in Three Acts

Music and Text by Richard Wagner

Conductor: HANS SCHWIEGER **Stage Director:** PAUL HAGER

Stage Setting and Lighting by LEO KERZ

Brunnhilde	**BIRGIT NILSSON
Sieglinde	LEONIE RYSANEK
Fricka	NELL RANKIN
Siegmund	LUDWIG SUTHAUS
Wotan	HANS HOTTER
Hunding	NICOLA MOSCONA
Helmwige	*PATRICIA VELSIR
Gerhilde	*ANNABELL RONSON
Ortlinde	*PHYLLIS ALTHOF
Siegrune	KATHERINE HILGENBERG
Rosswisse	MARGARET ROGGERO
Waltraute.....	CHRISTINE KROOSKOS
Grimgerde	DONNA PETERSEN
Schwertleite.....	ROSALIND NADELL

** American Opera debut
* San Francisco Opera debut

TIME AND PLACE: Legendary

Act I: Interior of Hunding's Hut in the Forest

Act II: A Wild and Rocky Pass

Act III: Rock of the Valkyries

Costumes by Goldstein & Co.

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

Next Regular Subscription performance Tuesday, October 9

"Simon Boccanegra" (Verdi)

Curtain 8:15 p.m.

Die Walkuere

ACT I—Taking refuge in Hunding's hut from a storm, Siegmund discovers Hunding's wife Sieglinde. Upon his return Hunding observes the likeness between the two and learns that Siegmund is the son of his mortal enemy. Sieglinde, now in love with Siegmund, pours a sleeping potion into Hunding's goblet, and then tells Siegmund the story of her abduction and forced marriage. She shows him the sword buried in an ash tree by a one-eyed warrior—destined for the man strong enough to remove it. Comparing stories they discover they are brother and sister as well as lovers, and that the magical sword is for their protection. Siegmund takes it and the two now fearful of Hunding's wrath, escape.

ACT II—Although Wotan instructs Brunnhilde that Hunding is to die, his wife Fricka, guardian of the marriage vow, insists that the adulterers Siegmund and Sieglinde must be punished, and extracts his promise not to safeguard his son. Brunnhilde, now commanded by Wotan to protect Hunding, and lead Siegmund to Valhalla, vainly pleads his case as he arrives with the exhausted Sieglinde. Moved by the couple's devotion, Brunnhilde promises Siegmund victory despite Wotan's decree, but as he rushes to meet the approaching Hunding his sword is shattered by Wotan. Defenseless, Siegmund is felled by Hunding who in turn is killed by a scornful wave of Wotan's hand.

ACT III—The Valkyries fearing Wotan's wrath refuse to aid Sieglinde, but Brunnhilde disobeying his command gives her the fragments of Siegmund's sword and sends her into the forest where Fafner guards the ring. There she can safely await the birth of her expected child, Siegfried. Outraged, Wotan divests Brunnhilde of her divinity and orders her to the mountain, where she must sleep surrounded by the magic circle of fire until awakened by a hero.

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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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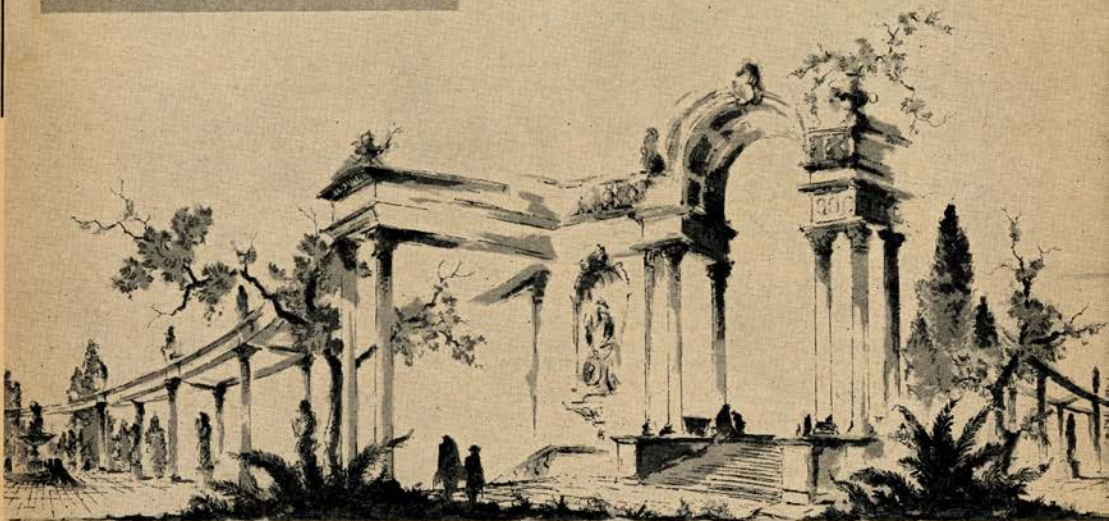
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ANENT THE OPERAS

The original flavor of "Cosi Fan Tutte" is preserved in the Italian version of Mozart's sparkling comedy which is being presented by the San Francisco Opera for the first time this season. It is the Company's contribution to the current world-wide Mozart bicentenary observance. Three performances are slated—evenings on October 2 and 6 and as a special added attraction on Sunday afternoon, October 14.

George Jenkins, its designer, is well-known for his work on the Broadway stage, motion pictures and television. He created stage designs for "Mexican Hayride," "I Remember Mama," "Tonight at 8:30," "The Bad Seed," "Bell, Book and Candle" and "The Immoralist." His film work includes "The Best Years of Our Lives," "The Secret Life of Walter Mitty," "The Bishop's Wife," "A Song Is Born," "San Francisco Story" and "Monsoon." Many viewers will recall his superb art direction for the NBC Television production of "Carmen."

Mr. Jenkins has furnished the following notes on "Cosi Fan Tutte":

Designing a production for the San Francisco Opera House is a profound experience for an artist. This is one of the great opera theatres of the world, and certainly the greatest in the United States. Perhaps the part the audience doesn't see is the most exciting to the designer. The mammoth stage provides enormous depth and height for the designers' creations and the finest equipment I have seen is available to him.

"Cosi Fan Tutte" is the first Grand Opera I have ever designed for the theatrical stage, although I did "Carmen" for NBC-TV, and have done many musical comedy productions and civic light operas on the West Coast.

There is a general tendency in America today to make Grand Opera less heavy. The challenge here was to keep the mood of the sets light and gay, in keeping with the froth and comedy of the libretto. I also wanted to give this production a modern interpretation of the eighteenth century that would be more my own self-expression than a direct carbon copy of the period.

We are doing one unusual thing in this production of "Cosi." With the director's approval, I set the entire action on the Bay of Naples rather than just occasional scenes, as the original stage directions indicated. You will see that backing the inner stage by this panoramic view is a logical liberty. I also brought the boats, which were indicated upstage, downstage, so that the action would be in full view of the audience. I once considered floating them in real water, but towing under those conditions would have been quite impossible!

Altogether, designing an opera opens up a new world for the artist. It involves all the interesting problems of the theatre, plus the acoustical demands that make Grand Opera the most exacting and perhaps most rewarding medium of them all.

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Repertoire

- Thursday Night*, September 13, at 8:15
Kirsten, Roggero, Bjoerling, Quilico, Alvary, Curzi, De Paolis, Assandri, Palangi, Blankenburg, 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
- Thursday 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, Assandri, Palangi, Blankenburg, Harvey
DE FABRITIIS, Conductor
MANON LESCAUT (Puccini)
MAESTRINI, Stage Director
- Friday Night*, September 21, at 8:30
Schwarzkopf, Schuh, 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, Crader, 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, Schuh, Roggero, Dominguez, Warren, Campora, Guarrera, Assandri, De Paolis, Moscona
STEINBERG, Conductor
FALSTAFF (Verdi)
HAGER, Stage Director
- Friday Night*, September 28, at 8:15
Gencer, Gray, McArt, Roggero, Nadell, Crader, Hilgenberg, Martell, Colzani, Curzi, Palangi, De Paolis, Blankenburg, Lachona, Kenig, Assandri
DE FABRITIIS, Conductor
FRANCESCA DA RIMINI (Zandonai)
MAESTRINI, Stage Director



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Repertoire

- Saturday Night*, September 29, at 8:00 p.m.
 Dominguez, Nadell, Crader, 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, Gray, McArt, Roggero, Nadell, Crader, Hilgenberg, Martell, Colzani, Curzi, Palangi,
 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
- Saturday Night*, October 13, at 8:00
Tebaldi, Krooskos, Warren, Christoff, Turrini, Blankenburg,
DE FABRITIIS, Conductor
- Sunday Afternoon*, October 14 at 2:00
Schwarzkopf, Rankin, Munsel, Lewis, Guarrera, Alvary
SCHWIEGER, Conductor
- Tuesday Night*, October 16, at 8:30
Albanese, Chambers, Peerce, Quilico, Blankenburg, Tajo, Cehanovsky, De Paolis, Assandri,
Lorenzini, Harvey, Griffin
KRITZ, Conductor
- Wednesday Night*, October 17, at 8:00
Rysanek, Rankin, Hilgenberg, Martell, Colzani, Moscona, Ligeti, Assandri
DE FABRITIIS, Conductor
- Thursday Night*, October 18, at 8:00
Munsel, McArt, Campora, Quilico, Tajo
CURIEL, Conductor
- THE ELIXIR OF LOVE (*Donizetti*)
MAESTRINI, Stage Director
- SIMON BOCCANEGRA (*Verdi*)
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- COSI FAN TUTTE (*Mozart*)
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- LA BOHEME (*Puccini*)
Cehanovsky, De Paolis, Assandri,
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- Wednesday Afternoon*, October 10, at 1:00
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- Thursday Afternoon*, October 11, at 1:00
Kirsten, Nadell, Covington, Curzi, Guarrera, De Paolis, Ligeti, Cehanovsky, Palangi, Harvey
KRITZ, Conductor
- Tuesday Afternoon*, October 16, at 1:00
Kirsten, Roggero, Covington, Lewis, Guarrera, Assandri, Ligeti, Cehanovsky, Palangi, Harvey
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- MADAMA BUTTERFLY (*Puccini*)
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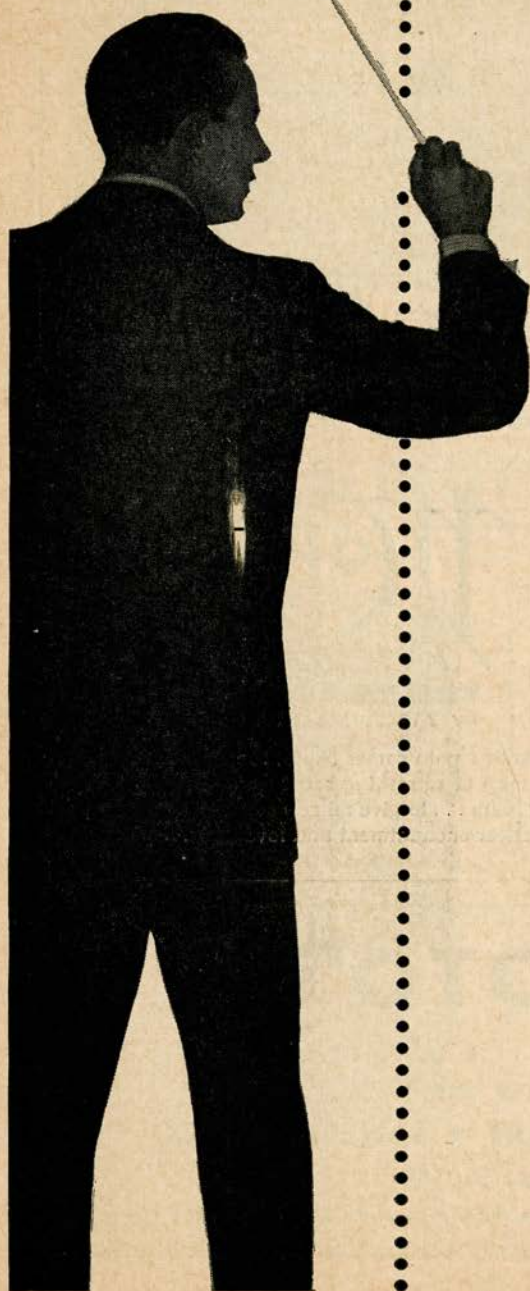
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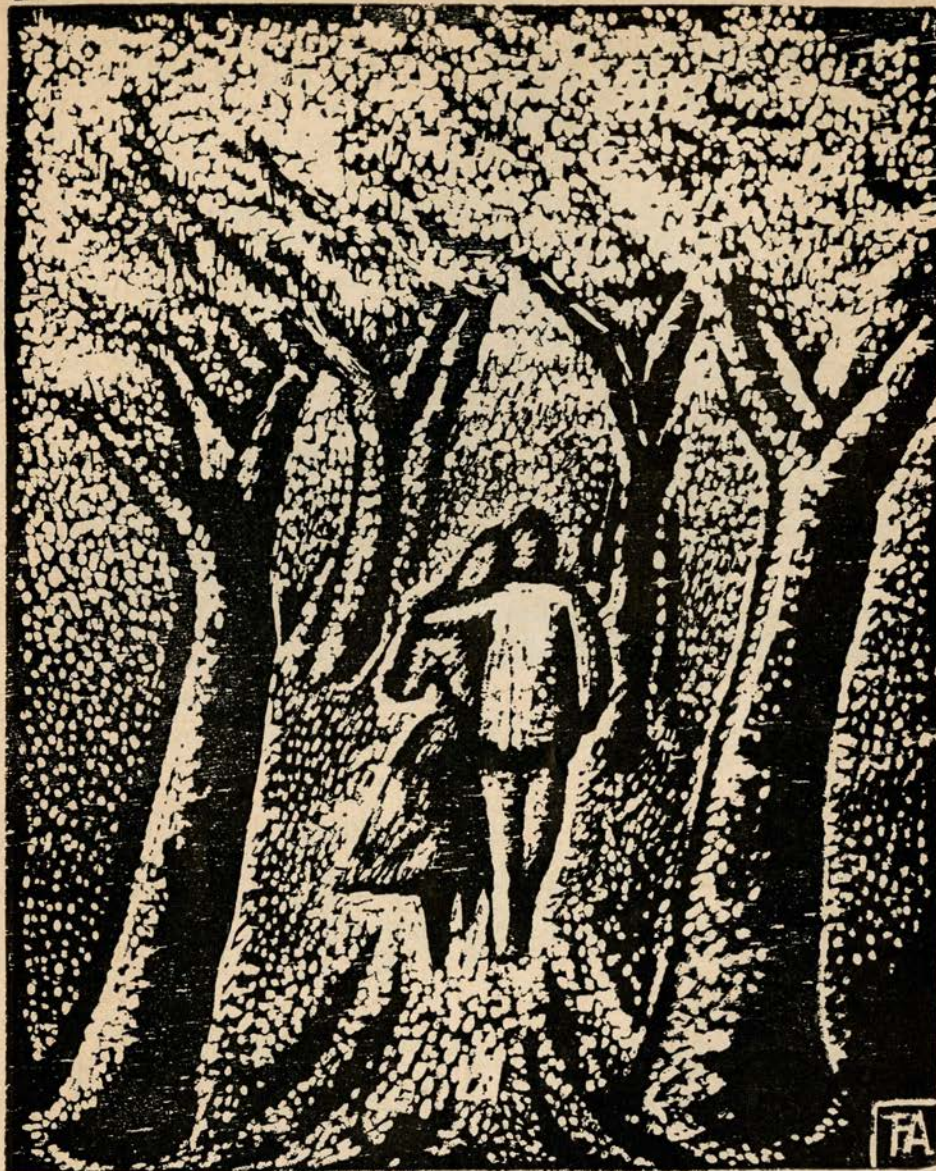
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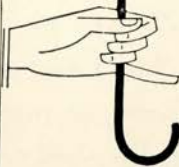
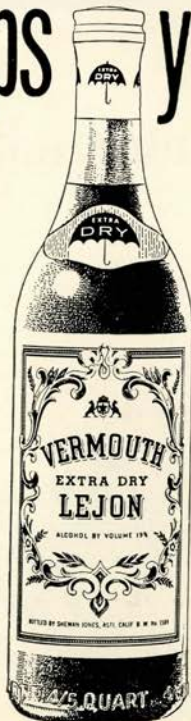
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