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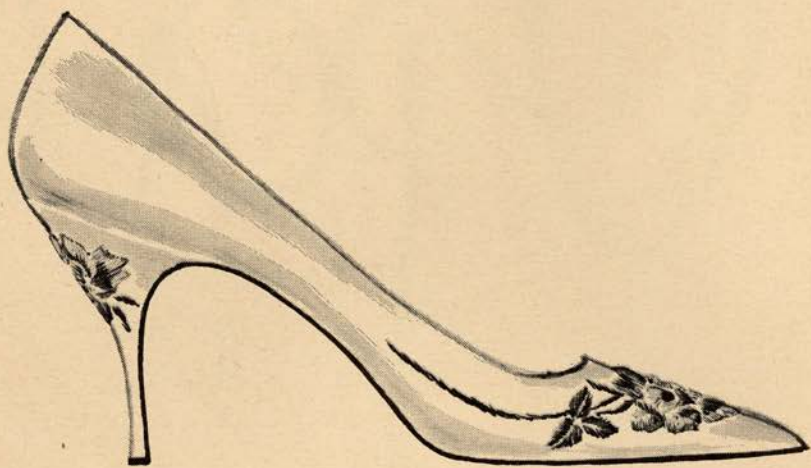
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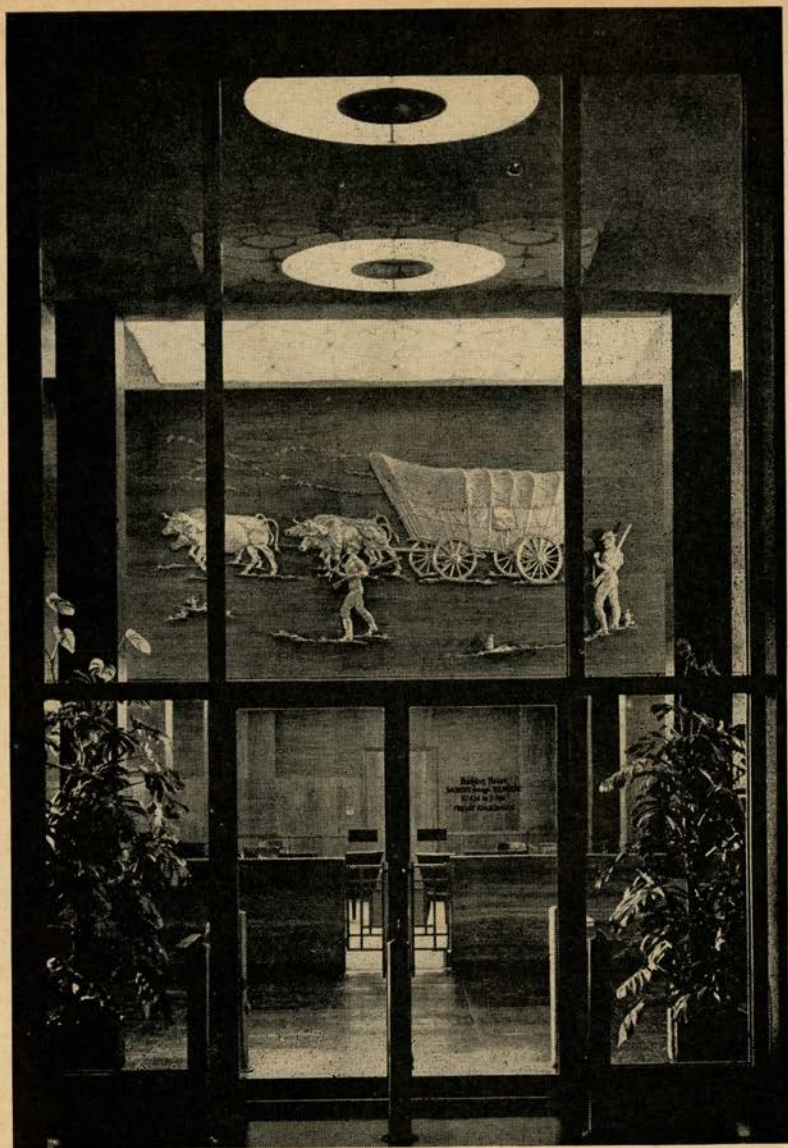
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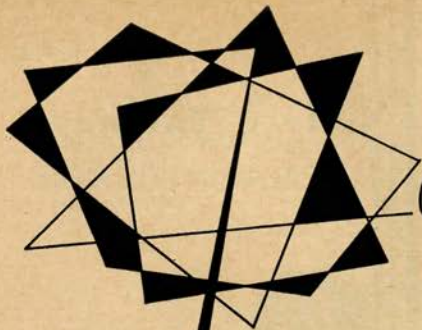


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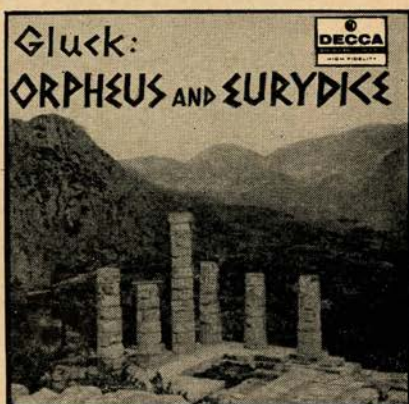


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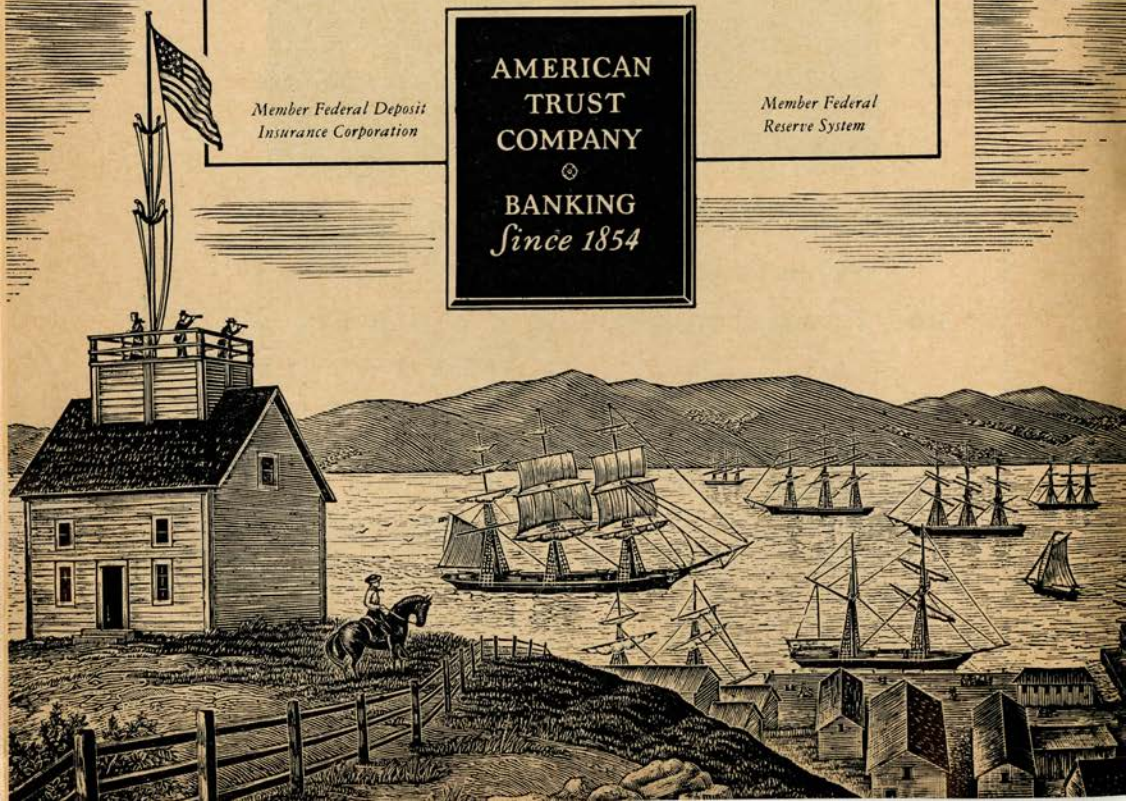
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THURSDAY EVENING, OCTOBER 3 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:45)

Der Rosenkavalier

(In German)

Opera in three acts by Richard Strauss

Text by Hugo von Hofmannstahl

Conductor: ERICH LEINSDORF **Stage Director:** PAUL HAGER

The Marschallin,
Princess von Werdenberg..... ELISABETH SCHWARZKOPF
Baron Ochs, of Lerchenau..... OTTO EDELMANN
Octavian, called Quinquin, a young nobleman..... FRANCES BIBLE
Von Faninal, a rich merchant, newly enobled..... RALPH HERBERT
Sophie, his daughter..... RITA STREICH
Marianne, her companion..... MILLA ANDREW
Valzacchi, an intriguer..... HOWARD FRIED
Annina..... KATHERINE HILGENBERG
A Singer..... EUGENE TOBIN
An Innkeeper..... CESARE CURZI
A Police Commissioner..... HARVE PRESNELL
The Marschallin's Majordomo..... MURRAY KENIG
Faninal's Majordomo..... JESS THOMAS
A Notary..... COLIN HARVEY
A Milliner..... JAN McART
An Animal Vendor..... VIRGINIO ASSANDRI
Leopold, the Baron's Lackey..... ALLEN LOUW
Three Noble Orphans..... MARY LOUISE HOFFMAN,
DOLORES SAN MIGUEL, DONNA PETERSEN
Mohamed, a Negro Page..... DEBORAH NELSON
Four Footmen of the Marschallin..... VICTOR HUBBARD,
WILLIAM L. BOOTH, PAUL GUENTER, KARL WOELLHAF

A Scholar, a Flute Player, a Hairdresser, his Assistant, a Cook, a Footman,
Couriers, Lackeys, Maids, a Physician, Cook Boys, Waiters, Musicians,
Coachmen, Guests, Children, Various Persons of Suspicious Appearance

CHORUS DIRECTOR: GIANNI LAZZARI

TIME AND PLACE: 18th Century Vienna; In the Early Years of the Reign of
Maria Theresa

Act I: The Bedroom of the Marschallin

Act II: A Hall in the House of Faninal

Act III: A Room in an Inn

Costumes by Goldstein & Co.

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

Der Rosenkavalier

ACT I—Morning sunlight is streaming into the room as the very youthful Octavian kneels at the feet of the Princess von Werdenberg and declares a great love for her. She returns his passion, but alas, sounds, which the lovers believe to be her husband unexpectedly returning, disturb them. Octavian quickly conceals himself and puts on the dress of a lady's maid. Meanwhile the fears of the Princess are turned into amusement, for the person who arrives is the boastful and debauched Baron Ochs of Lerchenau. He noisily enters the room to ask the assistance of the Princess in his approaching marriage with Sophie Faninal. When Octavian, in his maid's disguise, has emerged from hiding, the observing Baron at once begins to flirt and invites "her" to supper with him. Meanwhile, the Princess has her usual morning interviews and is entertained by a flute player and an Italian tenor, and driven quite to distraction, besides, by the motley company of favor-seekers and tradesmen and the like.

The Baron leaves with the Princess a silver rose, which he requests her to have delivered to his bride, according to a custom of the day. He then departs, and in a moment of quiet and sadness the Princess meditates on her fading charms, and soon she will no longer be able to hold her lover. Octavian also goes, bidding her a tender farewell. When he has left, the Princess, suddenly remembering the rose, hurriedly sends a servant to him with it, for Octavian to deliver.

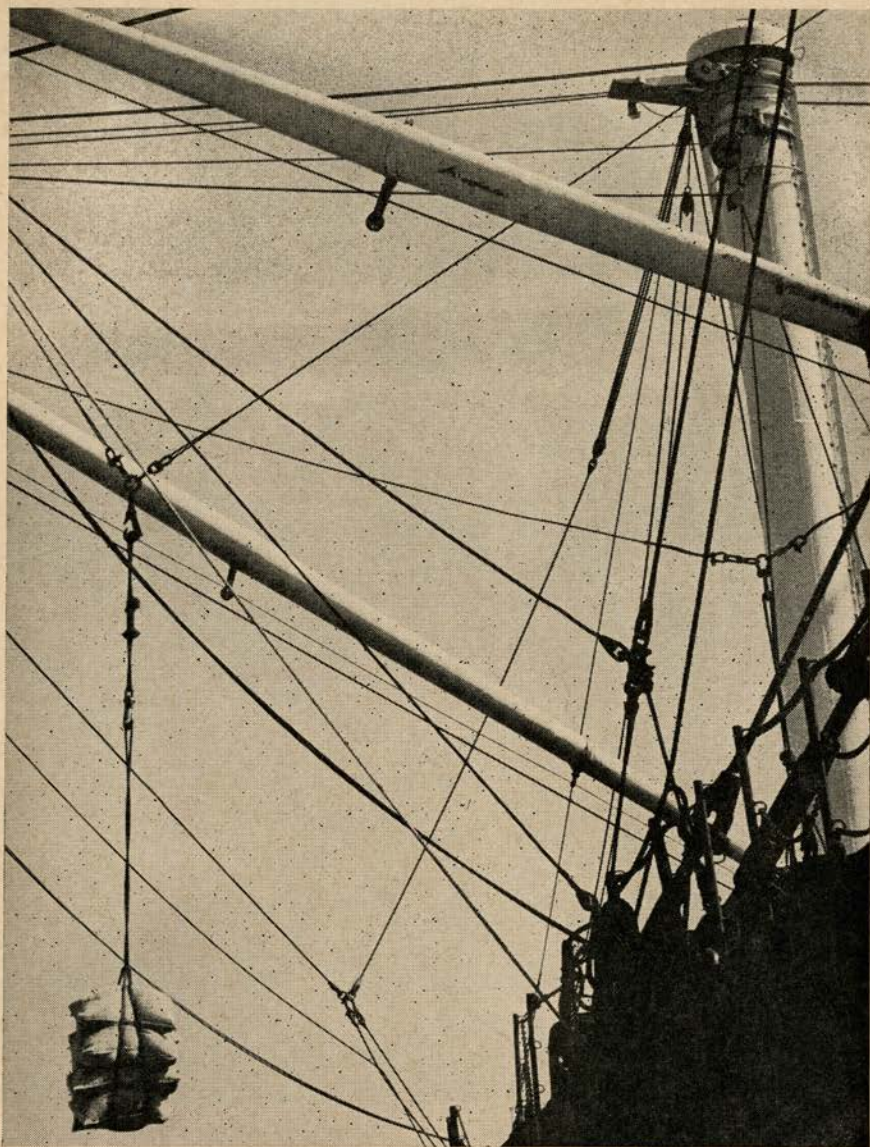
ACT II—All is excitement at the Faninal household, for Sophie is to marry a real notable, and now the ceremony of the presentation of the rose is to take place. Octavian enters, radiant in garments of white and silver. The music glistens and scintillates even as do the Knight of the Rose and the silver gage he bears. However, Sophie and Octavian are overwhelmed by each other and are able to speak only in the most hesitant fashion, for although they do not quite know it, they are already deeply in love.

Left alone for a moment, they suddenly confess their mutual affection, and foretelling of all else sing of the rapture of their love.

Through the earnest efforts of Valzacchi and Annina, a pair of scandal-mongers, the Baron comes upon the young people, discovering them in each other's arms. In the subsequent duel Octavian slightly wounds the Baron's hand. Sophie, disgusted with the Baron's crude, blustering manner, refuses to marry him; but her father, seeing his social ambitions for a noble alliance broken, declares she shall marry the Baron or take the veil. Meanwhile Octavian has set his wits to work, assisted by the willing Annina, and now the Baron receives a note from the alleged waiting-maid of the Princess. The Baron thinks with delight of the dinner he is to have with "her."

ACT III—Octavian, again in disguise as a maid, keeps the rendezvous at an inn. There such a host of tricks of Octavian's devising are played on the Baron that he believes himself mad. Faces appear from blank windows and trapdoors. Suddenly a woman with a horde of screaming children enters, claiming the Baron as husband and father! In the midst of this turmoil come the police, who arrest the Baron as a seducer of women. Faninal is furious to discover his prospective son-in-law in this brawl; Sophie renounces him. Upon the arrival of the Princess, the police withdraw, and Octavian reveals himself to the Baron in his usual male attire.

(Continued on Page 35)



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SATURDAY EVENING, OCTOBER 5 at 8:30

(FINAL CURTAIN APPROXIMATELY 11:15)

Lucia di Lammermoor

(In Italian)

Opera in three acts by Gaetano Donizetti

Text by Salvatore Cammerano after Sir Walter Scott's novel
"The Bride of Lammermoor"

Conductor:

FRANCESCO MOLINARI-PRADELLI

Stage Director:

CARLO PICCINATO

Lord Henry Ashton, of Lammermoor..... UMBERTO BORGHI
Lucy (Lucia), his sister..... LEYLA GENCER
Edgar of Ravenswood..... JAN PEERCE
Lord Arthur Bucklaw..... CESARE CURZI
Raymond Bide-The-Bent,
Chaplain of Lammermoor..... NICOLA MOSCONA
Alice, companion to Lucy..... JEAN BURLINGHAM
Norman, follower of Lord Ashton..... VIRGINIO ASSANDRI

Knights and Ladies, Pages, Soldiers and Domestics of Lammermoor

Corps de Ballet

CHORUS DIRECTOR:

GIANNI LAZZARI

CHOREOGRAPHER:

WILLAM CHRISTENSEN

TIME AND PLACE: Scotland at the close of the Sixteenth Century

Act I: Scene 1: The Forest near Ravenswood Castle

Scene 2: A corner of the Castle Garden

Act II: Scene 1: Sir Henry's study at Lammermoor Castle

Scene 2: Reception room at Lammermoor Castle

Act III: Scene 1: Great Hall at Lammermoor

Scene 2: Cemetery at Ravenswood

Costumes by Goldstein & Co.

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

The Story of "Lucia di Lammermoor"

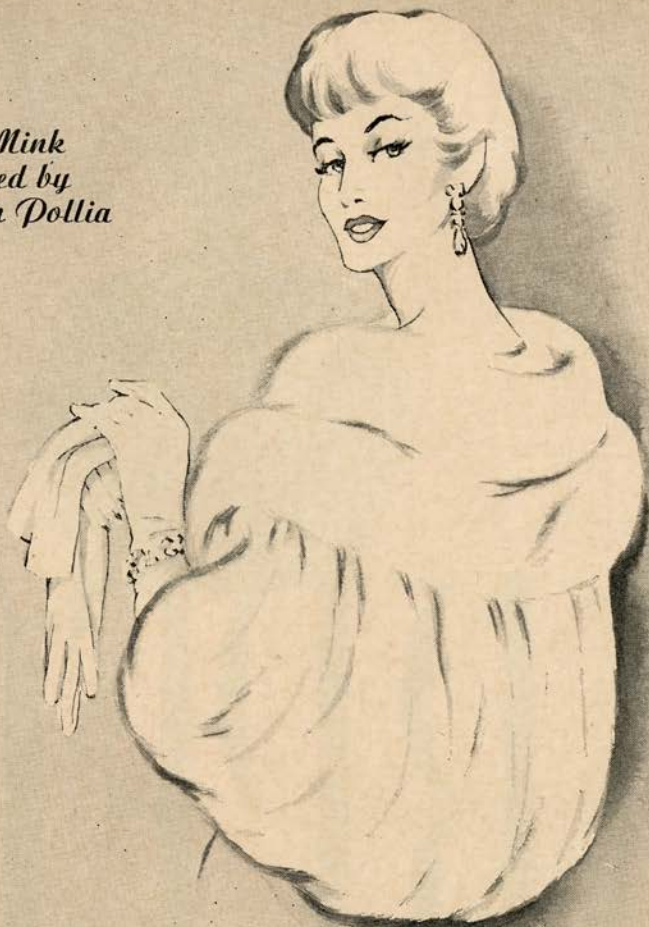
NOTE: *A stranger, who it later develops is Sir Edgar of Ravenswood, has been seen lurking about the grounds of Lammermoor. This disquiets Sir Henry Ashton who, through treachery, has recently acquired the Ravenswood estates. In dire straits because of his part in a rebellion against King William I, Sir Henry is eager that his sister, Lucy, marry the wealthy Lord Arthur Bucklaw, into whose power he has fallen through debt.*

ACT I—As the curtain rises Norman, captain of the guards, directs his men to search the old Ravenswood tower for the intruder. Sir Henry enters with Raymond to whom he speaks of his impending ruin and his concern over the stranger whom Lucy has been secretly meeting. (SCENE 2) Lucy and Alice come into the gardens. Lucy recites the gruesome legend of a Ravenswood who had killed his sweetheart in the gardens and vows that an apparition of the woman has warned her against Edgar. Edgar enters and tells Lucy that it is their farewell meeting as he has been ordered to France. He begs her permission to offer a truce to Sir Henry and claim her hand in marriage. But Lucy, knowing it to be futile, dissuades him. They part, promising eternal fidelity.

ACT II—Sir Henry tries to force Lucy into the marriage with Sir Arthur, telling her that his treachery to the King has been discovered and that he will be ruined unless she consents. But Lucy again refuses. He then shows her a forged letter purporting to have come from Edgar and which proves him to be faithless. Believing her lover to be untrue, Lucy now consents to the marriage. (SCENE 2.) A great concourse of people has assembled to witness the wedding. Lucy is pale and haggard. She signs the marriage contract with trembling hand. At that moment, Edgar bursts into the room. Sir Henry faces him with drawn sword coldly demanding the reason for his interference and shows him the marriage contract. Edgar turns to Lucy for confirmation. She slowly nods her head in assent. Seizing the contract and tearing it to bits, Edgar fiercely upbraids Lucy and denounces the entire house of Ashton. In the ensuing quarrel a duel is arranged for the following morning.

ACT III—The bride and groom have returned to their rooms but the merrymaking continues despite the interposition of Edgar. Suddenly the laughter ceases. Raymond, entering, tells the guests that Lucy has gone mad and now stands in the bridal chamber with a bloody sword over the corpse of her husband. Scarcely have the words been uttered than Lucy, a strange and unnatural light in her eyes, appears among them. Then comes the famous "Mad Scene." At its conclusion Lucy falls back into a swoon. (SCENE 2)—Edgar awaits Sir Henry for the duel. Approaching mourners tell him of the tragedy of the night before. A bell tolls the death of Lucy. And Edgar of Ravenswood, drawing a dagger from his belt, joins her in eternity.

*Jasmine Mink
as designed by
Mr. John Pollia*



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TUESDAY EVENING, OCTOBER 8 at 8:30

(FINAL CURTAIN APPROXIMATELY 11:00)

First San Francisco Opera Performance
New Production

Ariadne auf Naxos

(Opera in German. Prologue in English—translation by Leopold Sachse)

Opera in one act with Prologue by Richard Strauss

Text by Hugo von Hofmannstahl

Conductor:

WILLIAM STEINBERG

Stage Director: PAUL HAGER assisted by GHITA HAGER

Stage Settings and Lighting by GEORGE JENKINS

In the Prologue:

Majordomo	ALLAN LOUW
Composer.....	*HELEN GEORGE
Prima Donna (later Ariadne)	LEONIE RYSANEK
Music Teacher.....	RALPH HERBERT
Tenor (later Bacchus)	RICHARD LEWIS
Wigmaker	MURRAY KENIG
Lackey	CARL PALANGI
Officer	HARVE PRESNELL
Dancing Master.....	HOWARD FRIED
Zerbinetta	RITA STREICH
Arlecchino	HEINZ BLANKENBURG
Scaramuccio	RAYMOND MANTON
Truffaldino	LORENZO ALVARY
Brighella	CESARE CURZI

In the Opera:

Ariadne	LEONIE RYSANEK
Bacchus	RICHARD LEWIS
Naiad }	{ SYLVIA STAHLMAN
Dryad }	{ CLARAMAE TURNER
Echo }	{ *MARIE GIBSON
Zerbinetta }	{ RITA STREICH
Arlecchino }	{ HEINZ BLANKENBURG
Scaramuccio }	{ RAYMOND MANTON
Truffaldino }	{ LORENZO ALVARY
Brighella }	{ CESARE CURZI

**San Francisco Opera Debut*

TIME AND PLACE: Vienna and the Island of Naxos—18th century and antiquity

Prologue: The home of a newly rich gentleman

The Opera: Ariadne's cave on a deserted island

Costumes by Goldstein & Co.

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

Next Regular Subscription Performance

Friday, October 11, "Macbeth" (Verdi)

Curtain 8:00 p.m.

Ariadne auf Naxos

by

RICHARD STRAUSS

PROLOGUE

In the music salon of a wealthy Viennese nobleman, a composer, a stage director, singers, and ballet dancers are bustling about in preparation for a performance of an 'opera seria,' ARIADNE AUF NAXOS. Like a bombshell the news breaks among the operatic forces that a comic divertimento is scheduled to follow the opera. To add insult to injury, the nobleman decides to run off both entertainments together.

ARIADNE AUF NAXOS

An imposing overture in the grand style opens the performance. When the curtain rises we observe Ariadne on a desolate island pitifully lamenting the desertion of Theseus. Echo, a Naiad, and a Dryad, her only companions, discuss her irreparable loss. Five stock characters of the commedia dell'arte—Zerbinetta, Arlecchino, Brighella, Truffaldino, and Scaramuccio—accompanied by a troupe of Italian dancers, invade the antique island peace of Naxos and try vainly to distract the inconsolable Ariadne. The arch and saucy Zerbinetta next attempts to raise her spirits by twitting her on her lamentations over the loss of any one man and by holding herself up as an example for Ariadne to follow. Zerbinetta then makes a long and boastful confession of her many love affairs. Ariadne, however, is immovable in her grief. The four buffoons now vie for Zerbinetta's favor, and she runs off with Arlecchino, leaving Ariadne to her sorrows.

Presently Echo and her companions announce the arrival of Bacchus. Ariadne believes her prayers have been answered and that death has come to drown her grief. Innocently she commits herself to the handsome god of wine, who immediately awakens in her a fresh thirst for life. Thus enraptured, Ariadne banishes all thought of faithless Theseus. As in an ecstatic duet she and Bacchus blend their voices, the buffoons join in mockingly with theirs.

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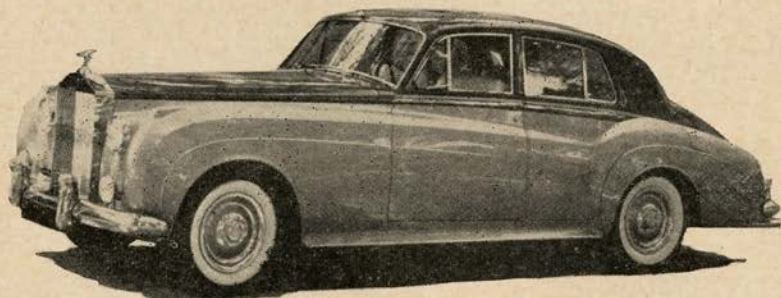
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The Baron begins to perceive how he has been duped, and is presently the butt of the mockery of everyone present. The Princess brings together the youthful lovers, and to the glowing music of the trio and finale expresses her sorrow and, lastly, her resignation at the loss of her youthful admirer, while Sophie and Octavian drink in their dreamlike bliss. The Princess takes her leave; the glittering music of "The Presentation of the Rose" returns in the orchestra, and Sophie and Octavian linger for a moment to tell one another yet again that their love is eternal. Then they also go. The room is empty and in semidarkness. An amusing, twittering melody darts up and down through the orchestra. The door opens, a little black servant boy runs in, picks up a handkerchief that Sophie has dropped, trips lightly out again. The curtain falls.

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ANNIVERSARY BOOKLET

In observance of the 35th anniversary year of the San Francisco Opera, a beautiful 32-page souvenir booklet has been published containing a wealth of interesting and historical material. Little-known facts with pictures about the first performance in the Opera House on October 15, 1932, as well as information on this season's artists, conductors, ballet, chorus and productions are included. Copies of this handsome brochure are available in the lobby at all performances.

SPECIAL ANNOUNCEMENT EXTRA PERFORMANCES

SUN. MAT. OCTOBER 13 at 2

DER ROSENKAVALIER

SCHWARZKOPF, BIBLE, STAHLMAN, HILGENBERG, ANDREW, McART, EDELMANN, HERBERT,
MANTON, FRIED, CURZI, THOMAS, PRESNELL, KENIG, HARVEY, ASSANDRI
LEINSDORF HAGER

SUN. MAT. OCTOBER 20 at 2

LA TRAVIATA

ALBANESE, McART, HILGENBERG, RAIMONDI, BORGHI, ASSANDRI, KENIG, PRESNELL, PALANGI
CORPS DE BALLET
CURIEL HAGER

WED. EVE. OCTOBER 23 at 8

AIDA

PRICE, TURNER, ANDREW, TOBIN, MERRILL, MOSCONA, PALANGI, FRIED
CORPS DE BALLET
MOLINARI-PRADELLI PICCINATO

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Repertoire

- Tuesday Night*, September 17, at 8:30 TURANDOT (*Puccini*)
 Rysanek, Albanese, Tobin, Moscona, Fried, Blankenburg, Assandri, Curzi, Palangi
 MOLINARI-PRADELLI, Conductor PICCINATO, Stage Director
- Thursday Night*, September 19, at 8:30 LA TRAVIATA (*Verdi*)
 Gencer, McArt, Hilgenberg, Raimondi, Merrill, Assandri, Kenig, Presnell, Palangi
 CURIEL, Conductor HORNER, Stage Director
- Friday Night*, September 20, at 8:00 THE CARMELITES (*Poulenc*)
 Kirsten, Thebom, Price, Turner, Stahlman, Hilgenberg, Petersen, Crain, Herbert, Curzi, Fried,
 Presnell, Palangi, Kenig, Enns
 LEINSDORF, Conductor HORNER, Stage Director
- Saturday Night*, September 21, at 8:30 TURANDOT (*Puccini*)
 Rysanek, Albanese, Tobin, Moscona, Fried, Blankenburg, Assandri, Curzi, Palangi
 MOLINARI-PRADELLI, Conductor PICCINATO, Stage Director
- Tuesday Night*, September 24, at 8:00 A MASKED BALL (*Verdi*)
 Rysanek, Turner, Stahlman, Pearce, Merrill, Alvary, Moscona, Blankenburg, Fried, Kenig
 STEINBERG, Conductor HAGER, Stage Director
- Thursday Night*, September 26, at 8:00 THE CARMELITES (*Poulenc*)
 Kirsten, Thebom, Price, Turner, Stahlman, Hilgenberg, Petersen, Crain, Herbert, Curzi, Fried,
 Presnell, Palangi, Kenig, Enns
 LEINSDORF, Conductor HORNER, Stage Director
- Friday Night*, September 27, at 8:30 LUCIA DI LAMMERMOOR (*Donizetti*)
 Gencer, Burlingham, Raimondi, Borghi, Alvary, Curzi, Assandri
 MOLINARI-PRADELLI, Conductor PICCINATO, Stage Director
- Saturday Night*, September 28, at 8:00 A MASKED BALL (*Verdi*)
 Nelli, Turner, Stahlman, Pearce, Merrill, Alvary, Moscona, Blankenburg, Fried, Kenig
 STEINBERG, Conductor HAGER, Stage Director
- Tuesday Night*, October 1, at 8:00 DER ROSENKAVALIER (*Strauss*)
 Schwarzkopf, Bible, Streich, Hilgenberg, Andrew, McArt, Edelmann, Herbert, Crain, Fried, Curzi,
 Thomas, Presnell, Kenig, Harvey, Assandri, Louw
 LEINSDORF, Conductor HAGER, Stage Director
- Thursday Night*, October 3, at 8:00 DER ROSENKAVALIER (*Strauss*)
 Schwarzkopf, Bible, Streich, Hilgenberg, Andrew, McArt, Edelmann, Herbert, Tobin, Fried,
 Curzi, Thomas, Presnell, Kenig, Harvey, Assandri, Louw
 LEINSDORF, Conductor HAGER, Stage Director
- Saturday Night*, October 5, at 8:30 LUCIA DI LAMMERMOOR, (*Donizetti*)
 Gencer, Burlingham, Pearce, Borghi, Moscona, Curzi, Assandri
 MOLINARI-PRADELLI, Conductor PICCINATO, Stage Director
- Tuesday Night*, October 8, at 8:30 ARIADNE AUF NAXOS (*Strauss*)
 Rysanek, Streich, George, Stahlman, Gibson, Turner, Lewis, Herbert, Blankenburg, Curzi, Alvary,
 Manton, Fried, Kenig, Palangi, Presnell, Louw
 STEINBERG, Conductor HAGER, Stage Director
- Thursday Night*, October 10 at 8:30 MADAMA BUTTERFLY (*Puccini*)
 Albanese, Hilgenberg, Howe, Raimondi, Borghi, Palangi, Assandri, Blankenburg, Enns, Harvey
 KRITZ, Conductor PICCINATO, Stage Director
- Friday Night*, October 11, at 8:00 MACBETH (*Verdi*)
 Rysanek, Burlingham, Taddei, Crain, Alvary, Assandri, Enns, Kenig, Thomas, Andersen
 MOLINARI-PRADELLI, Conductor PICCINATO, Stage Director



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Repertoire

<i>Saturday Night</i> , October 12 at 8:30 Rysanek, Streich, George, Stahlman, Gibson, Turner, Lewis, Herbert, Blankenburg, Curzi, Alvary Manton, Fried, Kenig, Palangi, Presnell, Louw STEINBERG, Conductor	ARIADNE AUF NAXOS (Strauss) HAGER, Stage Director
<i>Sunday Afternoon</i> , October 13 at 2:00 Schwarzkopf, Bible, Stahlman, Hilgenberg, Andrew, McArt, Edelmann, Herbert, Manton, Fried, Curzi, Thomas, Presnell, Kenig, Harvey, Assandri LEINSDORF, Conductor	DER ROSENKAVALIER (Strauss) HAGER, Stage Director
<i>Tuesday Night</i> , October 15 at 8:30 Kirsten, Pearce, Taddei, Herbert, Palangi, Assandri, Presnell, Enns LEINSDORF, Conductor	TOSCA (Puccini) PICCINATO, Stage Director
<i>Wednesday Night</i> , October 16, at 8:00 Kirsten, Thebom, Price, Turner, Stahlman, Hilgenberg, Petersen, Crain, Herbert, Curzi, Fried, Presnell, Palangi, Kenig, Enns LEINSDORF, Conductor	THE CARMELITES (Poulenc) HORNER, Stage Director
<i>Thursday Night</i> , October 17 at 8:00 Rysanek, Burlingham, Taddei, Crain, Alvary, Assandri, Enns, Kenig, Thomas, Andersen MOLINARI-PRADELLI, Conductor	MACBETH (Verdi) PICCINATO, Stage Director
<i>Friday Night</i> , October 18 at 8:00 Price, Thebom, Andrew, Tobin, Merrill, Moscona, Palangi, Fried MOLINARI-PRADELLI, Conductor	AIDA (Verdi) PICCINATO, Stage Director
<i>Saturday Night</i> , October 19 at 8:30 Kirsten, Crain, Taddei, Herbert, Palangi, Assandri, Presnell, Enns LEINSDORF, Conductor	TOSCA (Puccini) PICCINATO, Stage Director
<i>Sunday Afternoon</i> , October 20 at 2:00 Albanese, McArt, Hilgenberg, Raimondi, Borghi, Assandri, Kenig, Presnell, Palangi CURIEL, Conductor	LA TRAVIATA (Verdi) HAGER, Stage Director
<i>Monday Night</i> , October 21 at 8:00 Thebom, Andrew, Tobin, Merrill, Moscona, Palangi, Fried MOLINARI-PRADELLI, Conductor	AIDA (Verdi) PICCINATO, Stage Director
<i>Tuesday Night</i> , October 22 at 8:30 Schwarzkopf, Merriman, Streich, Lewis, Blankenburg, Alvary LEINSDORF, Conductor	COSI FAN TUTTE (Mozart) HAGER, Stage Director
<i>Wednesday Night</i> , October 23 at 8:00 Price, Turner, Andrew, Tobin, Merrill, Moscona, Palangi, Fried MOLINARI-PRADELLI	AIDA (Verdi) PICCINATO, Stage Director
<i>Thursday Night</i> , October 24 at 8:00 Schwarzkopf, Merriman, Streich, Lewis, Blankenburg, Alvary LEINSDORF, Conductor	COSI FAN TUTTE (Mozart) HAGER, Stage Director
MATINEES FOR YOUNG PEOPLE (PRESENTED BY THE SAN FRANCISCO OPERA GUILD)	
<i>Friday Afternoon</i> , October 4 at 1:00 Albanese, McArt, Hilgenberg, Crain, Borghi, Assandri, Kenig, Presnell, Palangi CURIEL, Conductor	LA TRAVIATA (Verdi) HAGER, Stage Director
<i>Thursday Afternoon</i> , October 10 at 1:00 Gencer, McArt, Hilgenberg, Curzi, Merrill, Assandri, Kenig, Presnell, Palangi CURIEL, Conductor	LA TRAVIATA (Verdi) HAGER, Stage Director
<i>Thursday Afternoon</i> , October 17 at 1:00 Gencer, McArt, Hilgenberg, Curzi, Borghi, Assandri, Kenig, Presnell, Palangi CURIEL, Conductor	LA TRAVIATA (Verdi) HAGER, Stage Director
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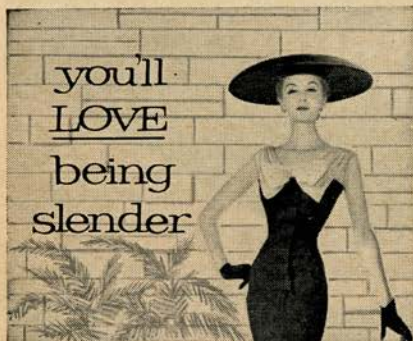
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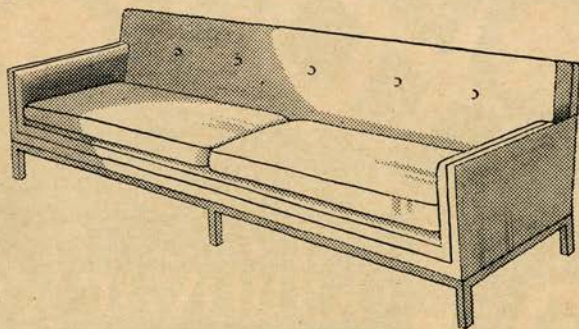
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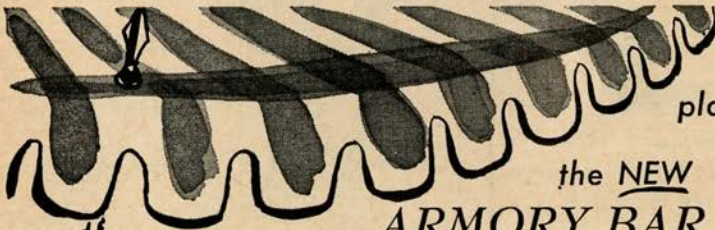
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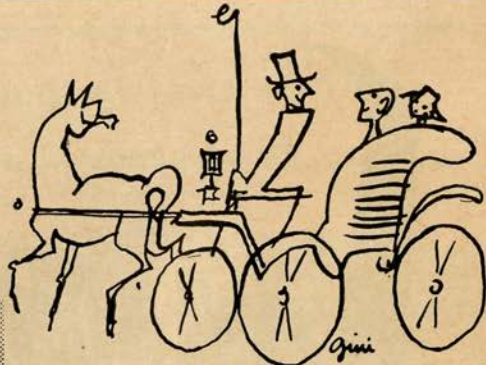
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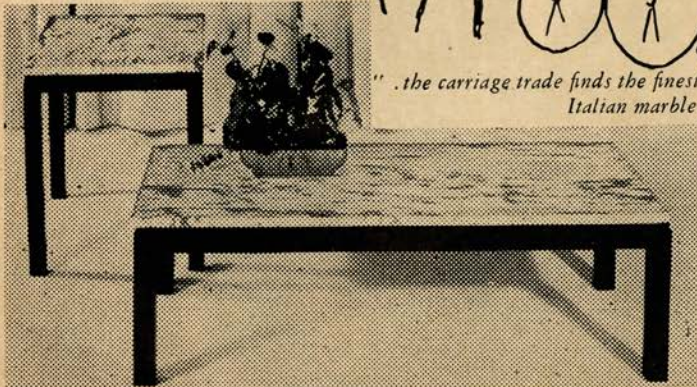
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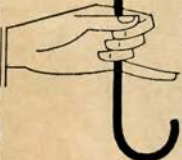
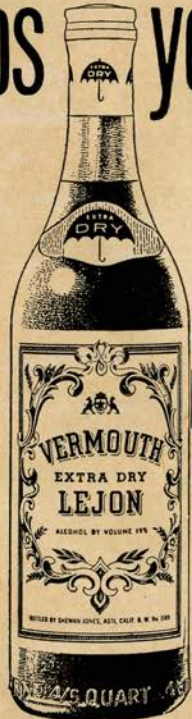
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