

Lucia di Lammermoor

1957

Friday, September 27, 1957 8:30 PM

Saturday, October 5, 1957 8:30 PM

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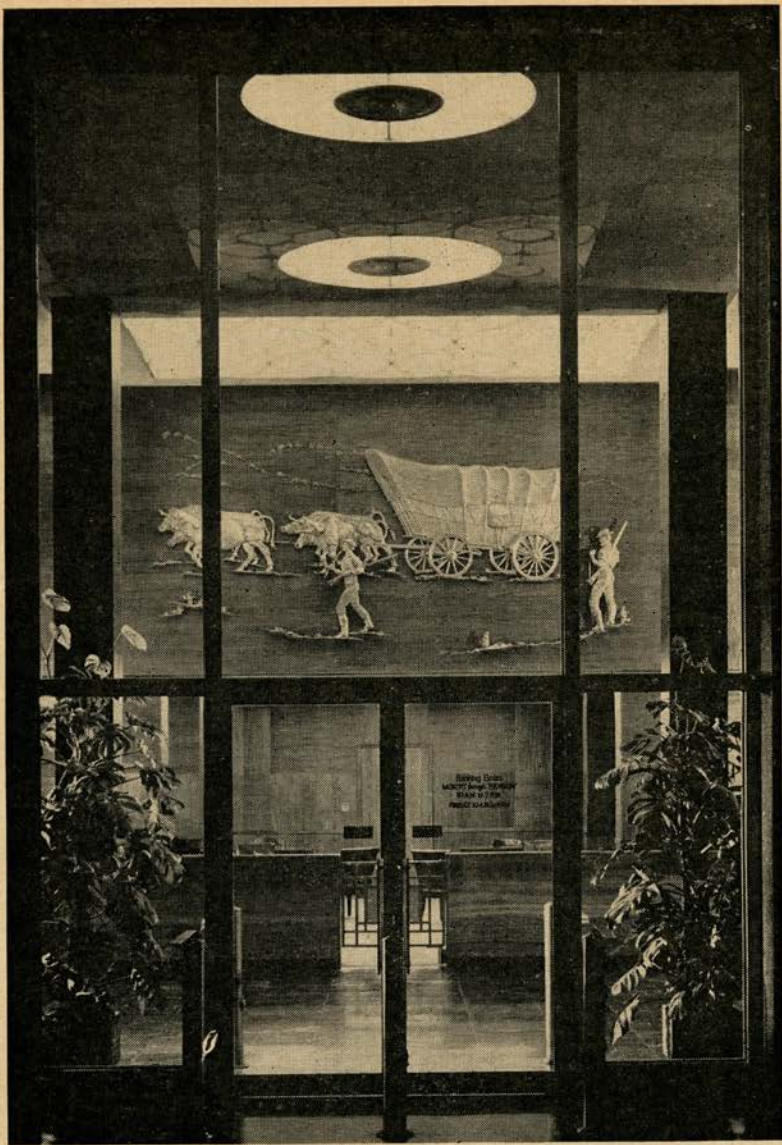
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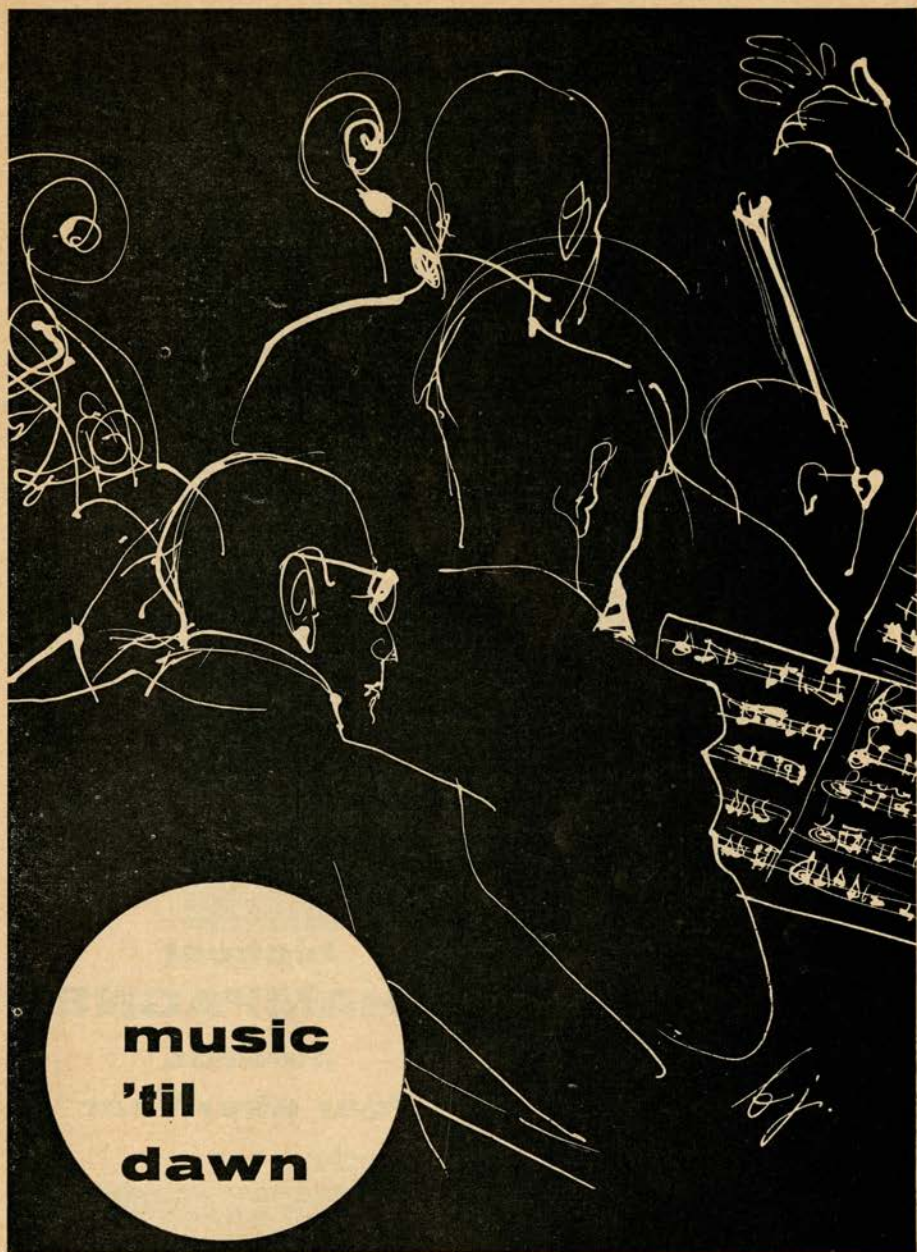
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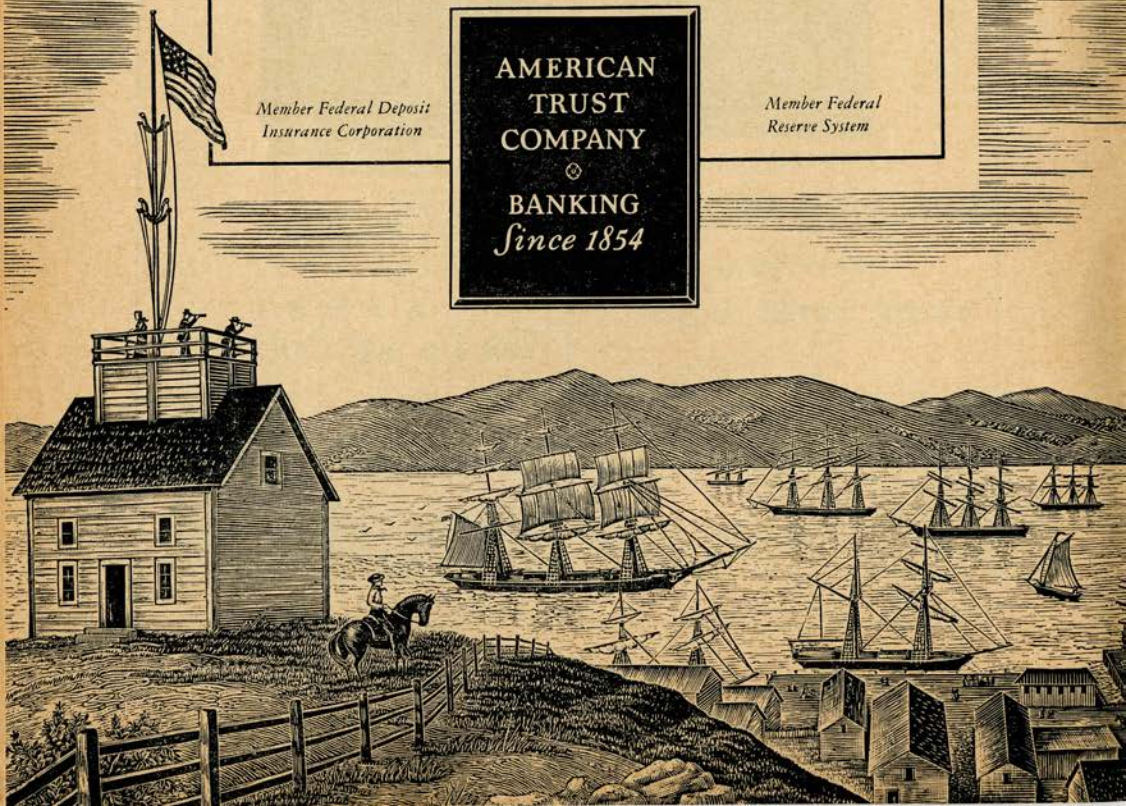
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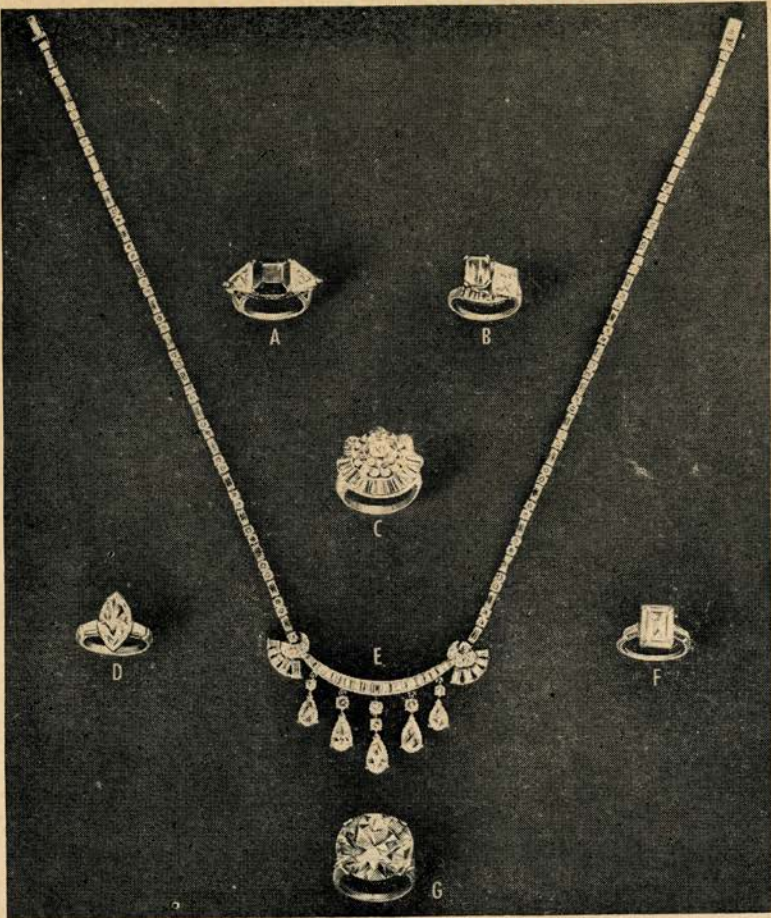
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(In Italian)

Opera in three acts by Gaetano Donizetti

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

**Conductor:**

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

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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 Castle  
Scene 2: Crypt at Ravenswood

*Costumes by Goldstein & Co.*

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Next Regular Subscription Performance  
Tuesday, October 1, "Der Rosenkavalier" (Strauss)

**Curtain 8:00 p.m.**

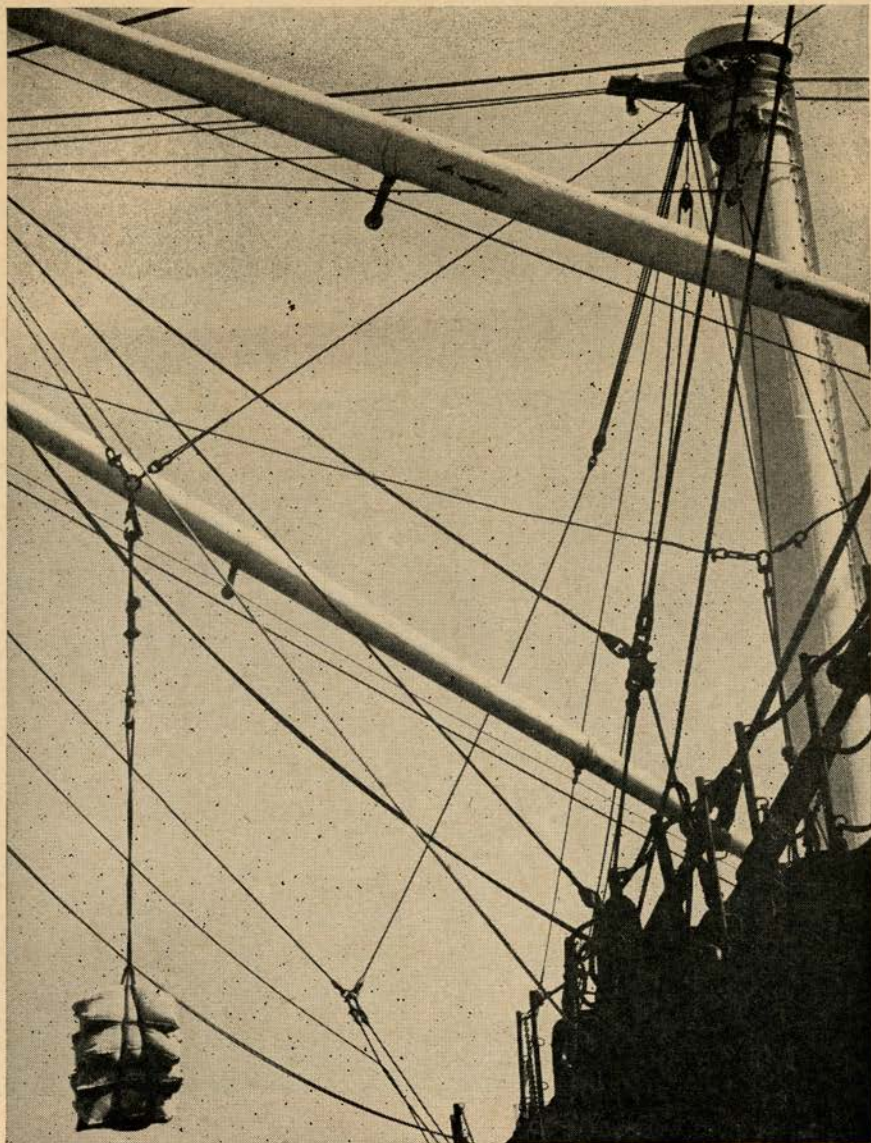
## The Story of "Lucia di Lammermoor"

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.



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# *A Masked Ball*

*(In Italian)*

Opera in three acts by Giuseppe Verdi

Text by Somma, based on Scribe's libretto for  
Auber's opera "Gustave III ou Le Bal Masqué"

**Conductor:** WILLIAM STEINBERG      **Stage Director:** PAUL HAGER

Riccardo (King Gustave III of Sweden) .....	JAN PEERCE
Renato (Count Anckarstróm, the King's Secretary) .....	ROBERT MERRILL
Amelia (Countess Anckarstróm) .....	HERVA NELLI
Ulrica, the Astrologer .....	CLARAMAE TURNER
Oscar, the Page .....	SYLVIA STAHLMAN
Silvano, a Sailor .....	HEINZ BLANKENBURG
Samuele (Count de Horn) .....	LORENZO ALVARY
Tommaso (Count Warting) .....	NICOLA MOSCONA
A Judge .....	HOWARD FRIED
Amelia's Servant .....	MURRAY KENIG

Courtiers, Fishermen, Sailors, Townspeople

Corps de Ballet

**CHORUS DIRECTOR:**  
GIANNI LAZZARI

**CHOREOGRAPHER:**  
WILLAM CHRISTENSEN

**TIME AND PLACE:** End of Seventeenth Century, Sweden

Act I: Scene 1: King's Audience Chamber  
Scene 2: Ulrica's Cave

Act II: A Clearing in a Lonely Forest

Act III: Scene 1: A Room in Renato's Mansion  
Scene 2: A Room in the Royal Palace  
Scene 3: The Royal Ballroom

*Costumes by Goldstein & Co.*

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

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## The Story of "A Masked Ball"

ACT I—The townsfolk, assembled in the audience chamber, are awaiting their popular king, Riccardo. On his arrival he goes over the guest list for a masked ball the next night. Finding the name of Amelia, wife of his friend Renato, he breaks into a rapturous avowal of his love for her. The townspeople leave and Renato enters and warns Riccardo his life is threatened by a conspiracy in his own household. Riccardo laughs at his friend's fears, and turns to receive the Judge, who demands the banishment of Ulrica, a witch. Oscar, the page, pleads for Ulrica, and the King offers to look into the matter personally. (Scene 2) Riccardo, disguised, comes alone to the hut of Ulrica. A sailor who also is present seeks advice, and is promised speedy good fortune—which Riccardo immediately provides from his own pocket. Amelia enters. She confesses herself in love with her husband's friend, Riccardo, and asks for a curative brew. Ulrica tells her that under the hangman's scaffold grows an herb which alone can bring her peace, if she will gather it herself at midnight. The listening Riccardo thus learns that his love is returned. When his friends arrive he is light-hearted but the witch is stern. She foretells his early death by a friend "whose hand you next shall take in yours." At this moment Renato enters and warmly grasps the King's hand.

ACT II—Amelia is seeking the herb when a shadowy figure startles her. It is Riccardo. The unhappy girl admits her love and begs him to go away. Renato then comes to warn Riccardo of danger. Riccardo commissions him to take the veiled lady back to the city without speaking to her or attempting to learn her identity. The two are stopped by the conspirators, and in the confusion Amelia drops her veil revealing her identity before them all.

ACT III—Renato is resolved that death by his hand is the only punishment for Amelia. She protests her innocence in vain. Finally, she asks only to say farewell to her child. With her departure Renato's mood changes. Riccardo is the one who should die. He summons the conspirators, and it is decided to draw lots for the honor of striking the blow. Amelia returning, Renato resolves that her hand shall draw the fatal number. To his great delight, she chooses his name. Into this scene Oscar enters with the invitations to the ball. (Scene 2) Riccardo has just signed a document securing Renato an honorable appointment which will take him and Amelia back to England, and in imagination he bids farewell to his beloved. Oscar brings an anonymous letter (from Amelia) warning him that an attempt will be made on his life that evening. (Scene 3) The ball is under way as Renato seeks the King. Oscar teases him but finally describes Riccardo's costume. Meanwhile the two philanderers have found each other. Riccardo is explaining his plan to return her to England, and they are about to take their last farewell when Renato rushes between them and stabs Riccardo to the heart. Riccardo breathes his last among the sobs of his grief-stricken people.

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## 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 foregetful 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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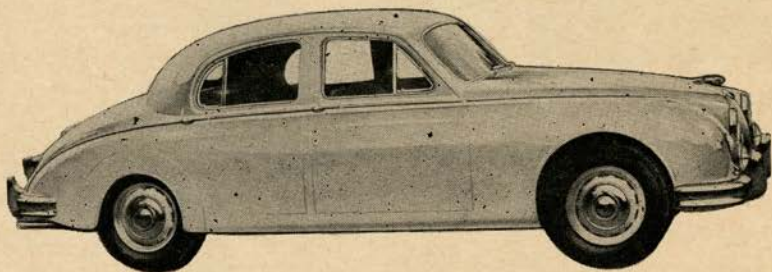
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The Baron begins to perceive how he has been duped, and is presently the butt of the mockery of everyone present. The Princess brings together the youthful lovers, and to the glowing music of the trio and finale expresses her sorrow and, lastly, her 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.

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LEINSDORF HAGER

SUN. MAT. OCTOBER 20 at 2

#### LA TRAVIATA

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# Repertoire

- Tuesday Night*, September 17, at 8:30  
Rysanek, Albanese, Tobin, Moscona, Fried, Blankenburg, Assandri, Curzi, Palangi  
MOLINARI-PRADELLI, Conductor  
TURANDOT (Puccini)  
PICCINATO, Stage Director
- Thursday Night*, September 19, at 8:30  
Gencer, McArt, Hilgenberg, Raimondi, Merrill, Assandri, Kenig, Presnell, Palangi  
CURIEL, Conductor  
LA TRAVIATA (Verdi)  
HAGER, Stage Director
- Friday Night*, September 20, 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
- Saturday Night*, September 21, at 8:30  
Rysanek, Albanese, Tobin, Moscona, Fried, Blankenburg, Assandri, Curzi, Palangi  
MOLINARI-PRADELLI, Conductor  
TURANDOT (Puccini)  
PICCINATO, Stage Director
- Tuesday Night*, September 24, at 8:00  
Stella, Turner, Stahlman, Peerce, Merrill, Alvary, Moscona, Blankenburg, Fried, Kenig  
STEINBERG, Conductor  
A MASKED BALL (Verdi)  
HAGER, Stage Director
- Thursday Night*, September 26, 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
- Friday Night*, September 27, at 8:30  
Gencer, Burlingham, Raimondi, Borghi, Alvary, Curzi, Assandri  
MOLINARI-PRADELLI, Conductor  
LUCIA DI LAMMERMOOR (Donizetti)  
PICCINATO, Stage Director
- Saturday Night*, September 28, at 8:00  
Stella, Turner, Stahlman, Peerce, Merrill, Alvary, Moscona, Blankenburg, Fried, Kenig  
STEINBERG, Conductor  
A MASKED BALL (Verdi)  
HAGER, Stage Director
- Tuesday Night*, October 1, at 8:00  
Schwarzkopf, Bible, Streich, Hilgenberg, Andrew, McArt, Edelmann, Herbert, Crain, Fried, Curzi,  
Thomas, Presnell, Kenig, Harvey, Assandri, Louw  
LEINSDORF, Conductor  
DER ROSENKAVALIER (Strauss)  
HAGER, Stage Director
- Thursday Night*, October 3, at 8:00  
Schwarzkopf, Bible, Streich, Hilgenberg, Andrew, McArt, Edelmann, Herbert, Tobin, Fried,  
Curzi, Thomas, Presnell, Kenig, Harvey, Assandri, Louw  
LEINSDORF, Conductor  
DER ROSENKAVALIER (Strauss)  
HAGER, Stage Director
- Saturday Night*, October 5, at 8:30  
Gencer, Burlingham, Peerce, Borghi, Moscona, Curzi, Assandri  
MOLINARI-PRADELLI, Conductor  
LUCIA DI LAMMERMOOR (Donizetti)  
PICCINATO, Stage Director

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# Repertoire

<i>Tuesday Night</i> , October 8, at 8:30 . . . . .	ARIADNE AUF NAXOS ( <i>Strauss</i> ) Rysanek, Streich, George, Stahlman, Gibson, Turner, Lewis, Herbert, Blankenburg, Curzi, Alvary, Manton, Fried, Kenig, Palangi, Presnell, Louw STEINBERG, <i>Conductor</i>
<i>Thursday Night</i> , October 10 at 8:30 . . . . .	MADAMA BUTTERFLY ( <i>Puccini</i> ) Albanese, Hilgenberg, Howe, Raimondi, Borghi, Palangi, Assandri, Blankenburg, Enns, Harvey KRITZ, <i>Conductor</i> PICCINATO, <i>Stage Director</i>
<i>Friday Night</i> , October 11, at 8:00 . . . . .	MACBETH ( <i>Verdi</i> ) Rysanek, Burlingham, Taddei, Crain, Alvary, Assandri, Enns, Kenig, Thomas, Andersen MOLINARI-PRADELLI, <i>Conductor</i> PICCINATO, <i>Stage Director</i>
<i>Saturday Night</i> , October 12 at 8:30 . . . . .	ARIADNE AUF NAXOS ( <i>Strauss</i> ) Rysanek, Streich, George, Stahlman, Gibson, Turner, Lewis, Herbert, Blankenburg, Curzi, Alvary, Manton, Fried, Kenig, Palangi, Presnell, Louw STEINBERG, <i>Conductor</i> HAGER, <i>Stage Director</i>
<i>Tuesday Night</i> , October 15 at 8:30 . . . . .	TOSCA ( <i>Puccini</i> ) Kirsten, Pearce, Taddei, Herbert, Palangi, Assandri, Presnell, Enns LEINSDORF, <i>Conductor</i> PICCINATO, <i>Stage Director</i>
<i>Wednesday Night</i> , October 16, at 8:00 . . . . .	THE CARMELITES ( <i>Poulenc</i> ) Kirsten, Thebom, Price, Turner, Stahlman, Hilgenberg, Petersen, Crain, Herbert, Curzi, Fried, Presnell, Palangi, Kenig, Enns LEINSDORF, <i>Conductor</i> HORNER, <i>Stage Director</i>
<i>Thursday Night</i> , October 17 at 8:00 . . . . .	MACBETH ( <i>Verdi</i> ) Rysanek, Burlingham, Taddei, Crain, Alvary, Assandri, Enns, Kenig, Thomas, Andersen MOLINARI-PRADELLI, <i>Conductor</i> PICCINATO, <i>Stage Director</i>
<i>Friday Night</i> , October 18 at 8:00 . . . . .	AIDA ( <i>Verdi</i> ) Stella, Thebom, Andrew, Tobin, Merrill, Moscona, Palangi, Fried MOLINARI-PRADELLI, <i>Conductor</i> PICCINATO, <i>Stage Director</i>
<i>Saturday Night</i> , October 19 at 8:30 . . . . .	TOSCA ( <i>Puccini</i> ) Kirsten, Crain, Taddei, Herbert, Palangi, Assandri, Presnell, Enns LEINSDORF, <i>Conductor</i> PICCINATO, <i>Stage Director</i>
<i>Monday Night</i> , October 21 at 8:00 . . . . .	AIDA ( <i>Verdi</i> ) Stella, Thebom, Andrew, Tobin, Merrill, Moscona, Palangi, Fried MOLINARI-PRADELLI, <i>Conductor</i> PICCINATO, <i>Stage Director</i>
<i>Tuesday Night</i> , October 22 at 8:30 . . . . .	COSI FAN TUTTE ( <i>Mozart</i> ) Schwarzkopf, Merriman, Streich, Lewis, Blankenburg, Alvary LEINSDORF, <i>Conductor</i> HAGER, <i>Stage Director</i>
<i>Thursday Night</i> , October 24 at 8:00 . . . . .	COSI FAN TUTTE ( <i>Mozart</i> ) Schwarzkopf, Merriman, Streich, Lewis, Blankenburg, Alvary LEINSDORF, <i>Conductor</i> HAGER, <i>Stage Director</i>
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<i>Friday Afternoon</i> , October 4 at 1:00 . . . . .	LA TRAVIATA ( <i>Verdi</i> ) Albanese, McArt, Hilgenberg, Crain, Borghi, Assandri, Kenig, Presnell, Palangi CURIEL, <i>Conductor</i> HAGER, <i>Stage Director</i>
<i>Thursday Afternoon</i> , October 10 at 1:00 . . . . .	LA TRAVIATA ( <i>Verdi</i> ) Gencer, McArt, Hilgenberg, Curzi, Merrill, Assandri, Kenig, Presnell, Palangi CURIEL, <i>Conductor</i> HAGER, <i>Stage Director</i>
<i>Thursday Afternoon</i> , October 17 at 1:00 . . . . .	LA TRAVIATA ( <i>Verdi</i> ) Gencer, McArt, Hilgenberg, Curzi, Borghi, Assandri, Kenig, Presnell, Palangi CURIEL, <i>Conductor</i> HAGER, <i>Stage Director</i>

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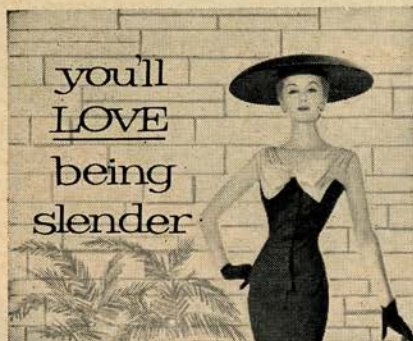
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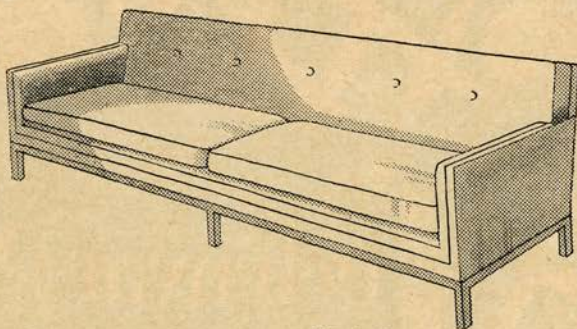
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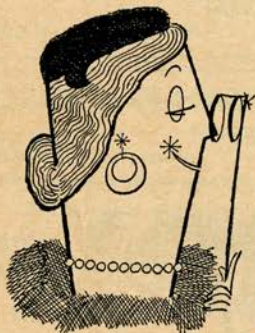
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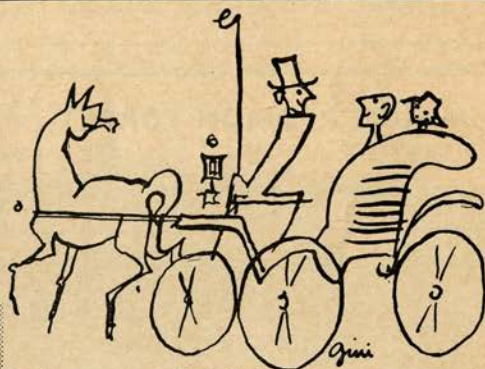
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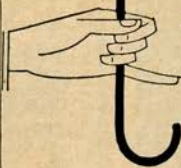
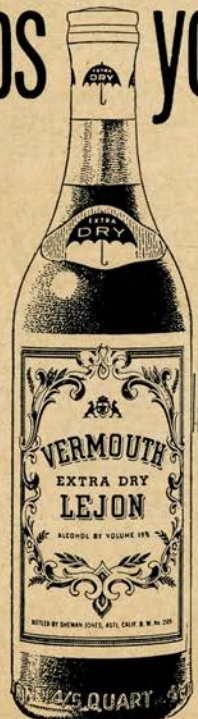
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Opera in three acts by Gaetano Donizetti

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

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**CHORUS DIRECTOR:**

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**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

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