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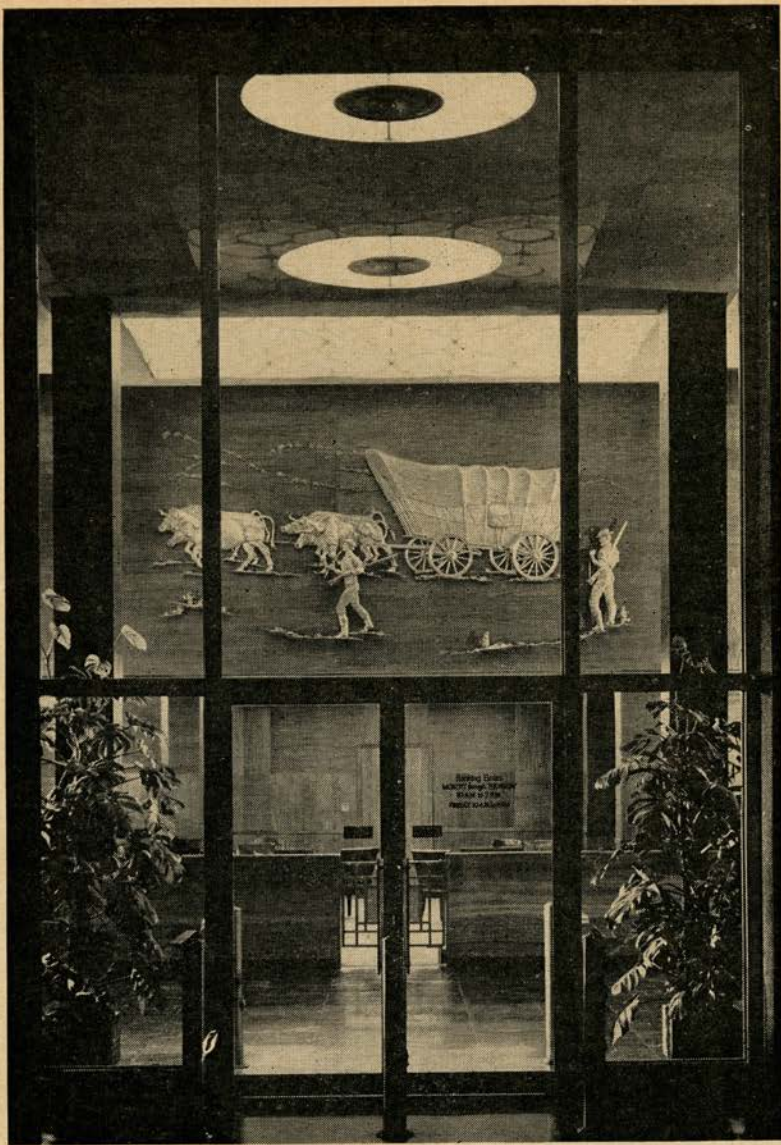
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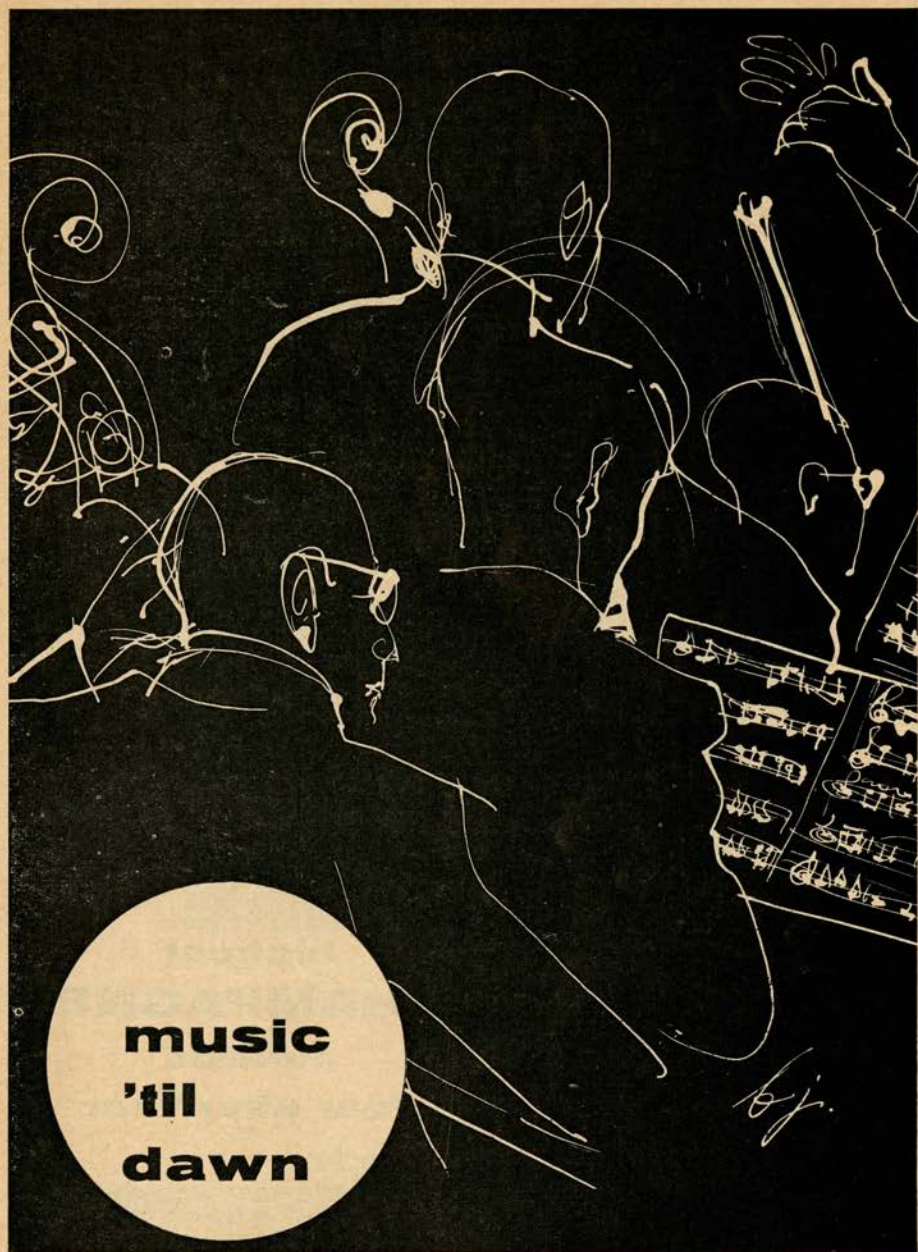
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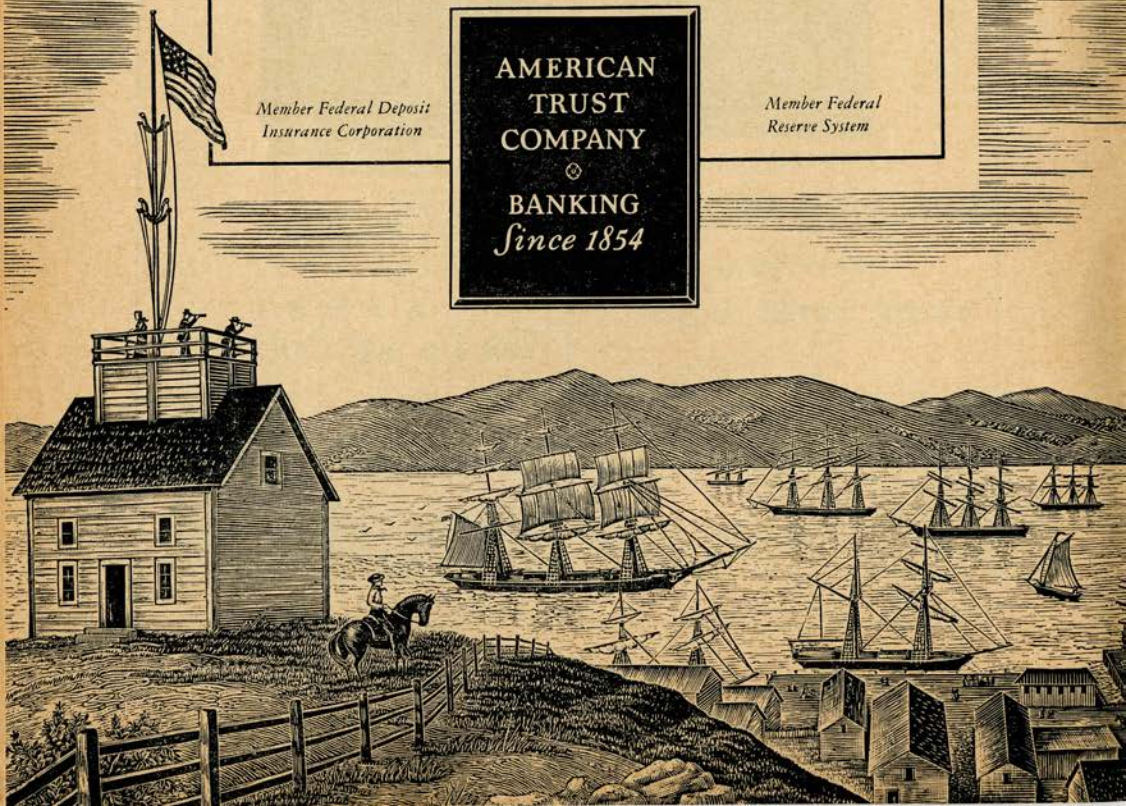
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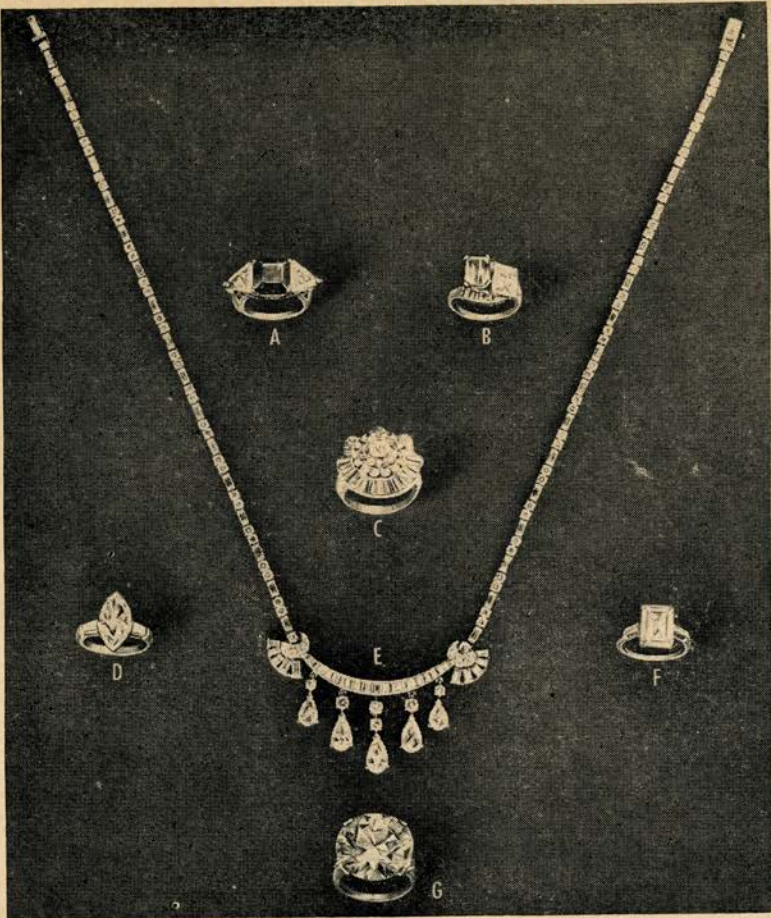
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Lord Henry Ashton of Lammermoor.....	** UMBERTO BORGHI
Lucia, his sister.....	LEYLA GENCER
Edgar of Ravenswood.....	GIANNI RAIMONDI
Lord Arthur Bucklaw.....	CESARE CURZI
Raymond Bide-The-Bent, Chaplain of Lammermoor.....	LORENZO ALVARY
Alice, companion to Lucia.....	* JEAN BURLINGHAM
Norman	VIRGINIO ASSANDRI

** American Opera Debut

* San Francisco Opera Debut

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 Castle
Scene 2: Crypt at Ravenswood

Costumes by Goldstein & Co.

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

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

Curtain 8:00 p.m.

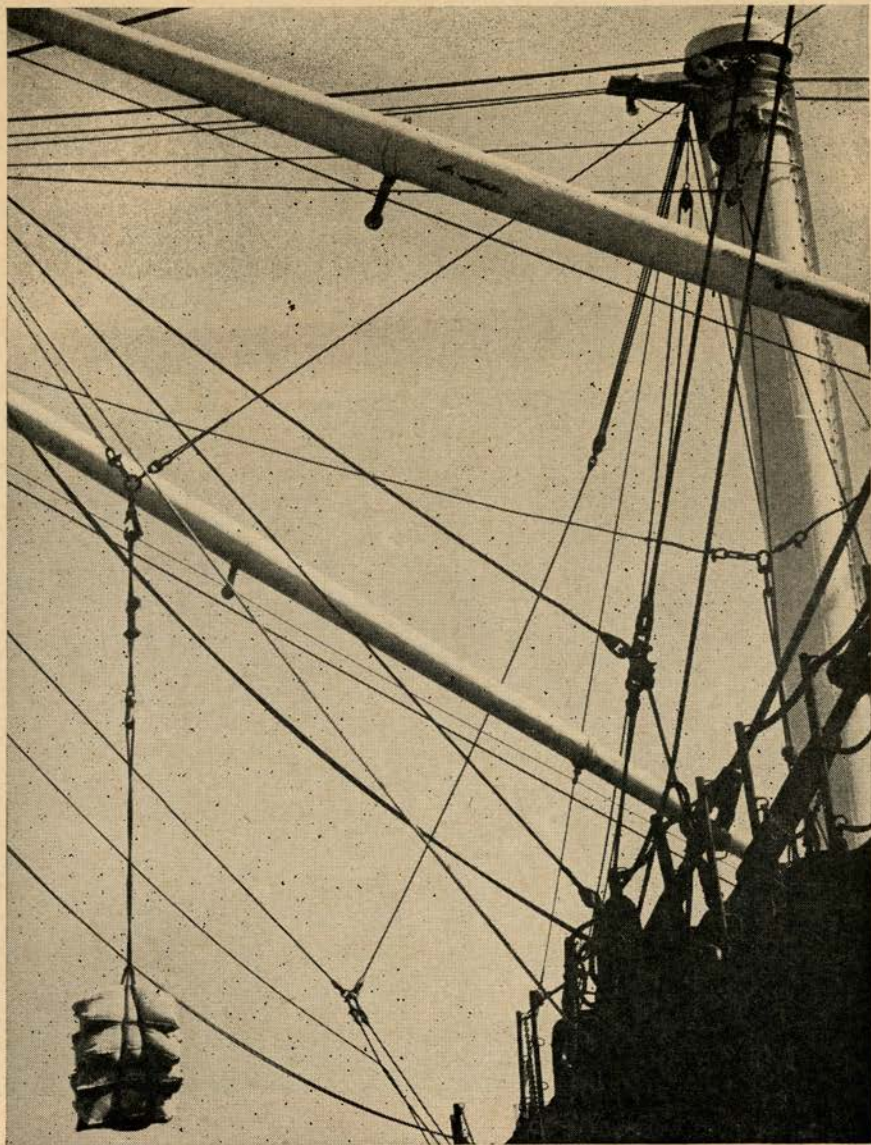
The Story of "Lucia di Lammermoor"

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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SATURDAY EVENING, SEPTEMBER 28 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:15)

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.

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

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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TUESDAY EVENING, OCTOBER 1 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.....JON CRAIN
 An Innkeeper.....CESARE CURZI
 A Police Commissioner.....HARVE PRESNELL
 The Marschallin's Major-Domo.....MURRAY KENIG
 Faninal's Major-Domo.....*JESS THOMAS
 A Notary.....COLIN HARVEY
 A Milliner.....JAN McART
 An Animal Vendor.....VIRGINIO ASSANDRI
 Leopold.....ALLAN LOUW
 Three Noble Orphans.....*MARY LOUISE HOFFMAN,
 DOLORES SAN MIGUEL, DONNA PETERSEN
 A Negro Page.....*DEBORAH NELSON
 Four Footmen of the Marschallin.....*VICTOR HUBBARD,
 WILLIAM L. BOOTH, PAUL GUENTER *KARL WOELLHAF

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 *San Francisco Opera Debut

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

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

Next Regular Subscription Performance
 Tuesday, October 8, "Ariadne Auf Naxos" (Strauss)
 Curtain 8:30 p.m.

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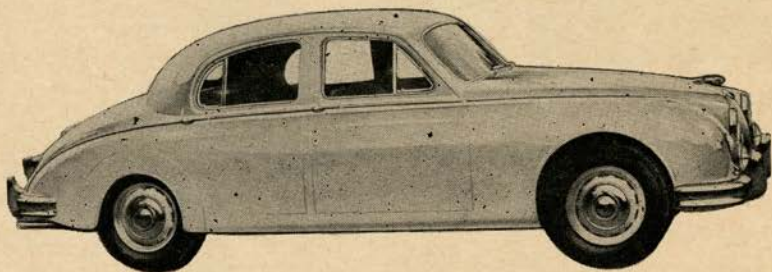
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The Baron begins to perceive how he has been duped, and is presently the butt of the mockery of everyone present. The Princess brings together the youthful lovers, and to the glowing music of the trio and finale expresses her sorrow and, lastly, her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

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

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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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<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, Conductor
<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, Conductor PICCINATO, Stage Director
<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, Conductor PICCINATO, Stage Director
<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, Conductor HAGER, Stage Director
<i>Tuesday Night</i> , October 15 at 8:30	TOSCA (<i>Puccini</i>) Kirsten, Pearce, Taddei, Herbert, Palangi, Assandri, Presnell, Enns LEINSDORF, Conductor PICCINATO, Stage Director
<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, Conductor HORNER, Stage Director
<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, Conductor PICCINATO, Stage Director
<i>Friday Night</i> , October 18 at 8:00	AIDA (<i>Verdi</i>) Stella, Thebom, Andrew, Tobin, Merrill, Moscona, Palangi, Fried MOLINARI-PRADELLI, Conductor PICCINATO, Stage Director
<i>Saturday Night</i> , October 19 at 8:30	TOSCA (<i>Puccini</i>) Kirsten, Crain, Taddei, Herbert, Palangi, Assandri, Presnell, Enns LEINSDORF, Conductor PICCINATO, Stage Director
<i>Monday Night</i> , October 21 at 8:00	AIDA (<i>Verdi</i>) Stella, Thebom, Andrew, Tobin, Merrill, Moscona, Palangi, Fried MOLINARI-PRADELLI, Conductor PICCINATO, Stage Director
<i>Tuesday Night</i> , October 22 at 8:30	COSI FAN TUTTE (<i>Mozart</i>) Schwarzkopf, Merriman, Streich, Lewis, Blankenburg, Alvary LEINSDORF, Conductor HAGER, Stage Director
<i>Thursday Night</i> , October 24 at 8:00	COSI FAN TUTTE (<i>Mozart</i>) Schwarzkopf, Merriman, Streich, Lewis, Blankenburg, Alvary LEINSDORF, Conductor HAGER, Stage Director
MATINEES FOR YOUNG PEOPLE (PRESENTED BY THE SAN FRANCISCO OPERA GUILD)	
<i>Friday Afternoon</i> , October 4 at 1:00	LA TRAVIATA (<i>Verdi</i>) Albanese, McArt, Hilgenberg, Crain, Borghi, Assandri, Kenig, Presnell, Palangi CURIEL, Conductor HAGER, Stage Director
<i>Thursday Afternoon</i> , October 10 at 1:00	LA TRAVIATA (<i>Verdi</i>) Gencer, McArt, Hilgenberg, Curzi, Merrill, Assandri, Kenig, Presnell, Palangi CURIEL, Conductor HAGER, Stage Director
<i>Thursday Afternoon</i> , October 17 at 1:00	LA TRAVIATA (<i>Verdi</i>) Gencer, McArt, Hilgenberg, Curzi, Borghi, Assandri, Kenig, Presnell, Palangi CURIEL, Conductor HAGER, Stage Director
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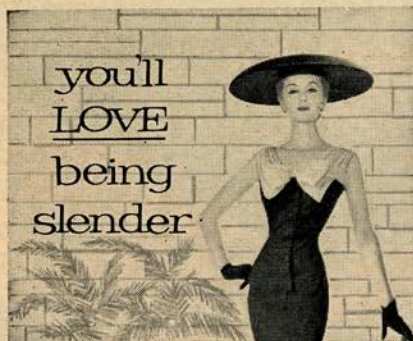
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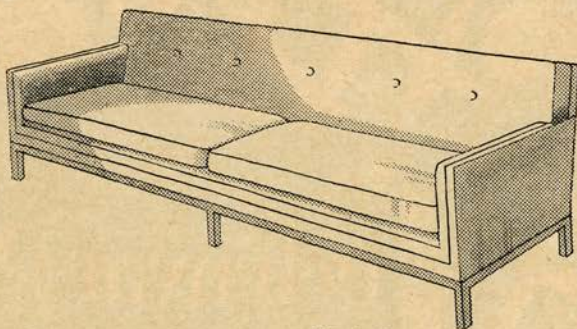
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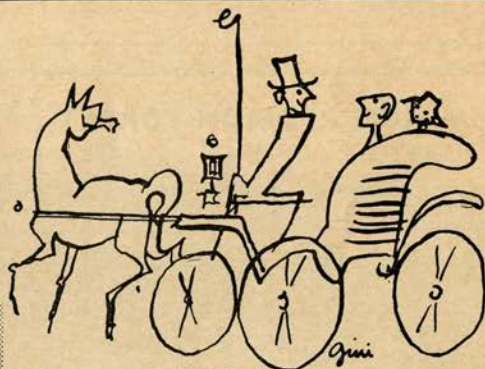
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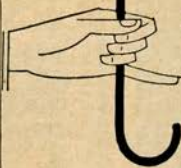
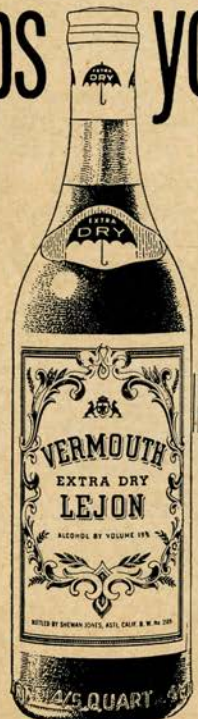
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Der Rosenkavalier

(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

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