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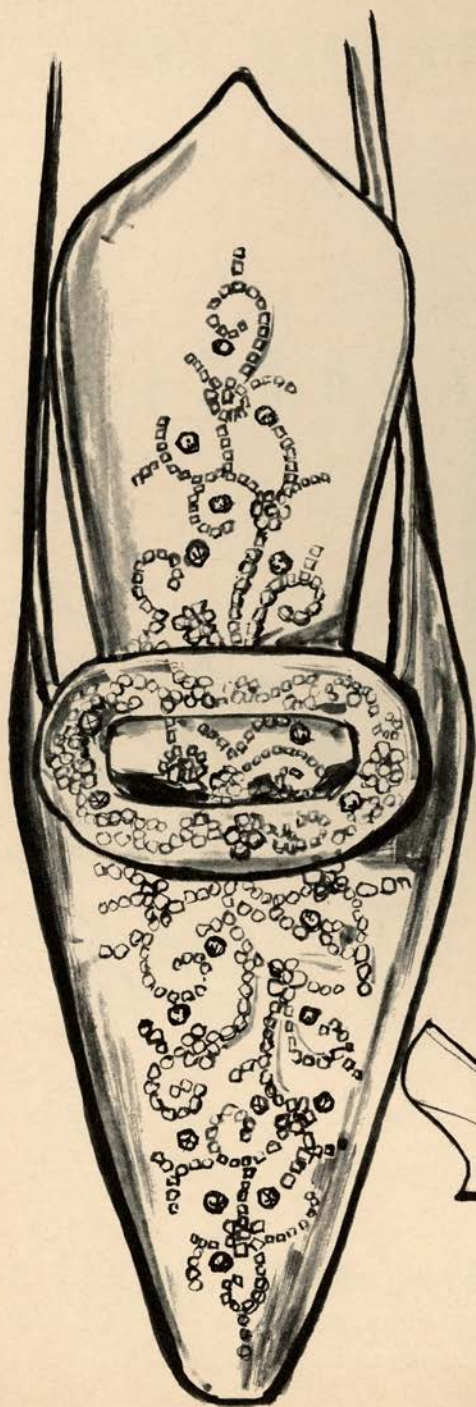
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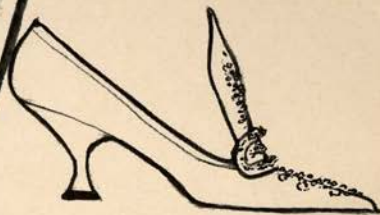
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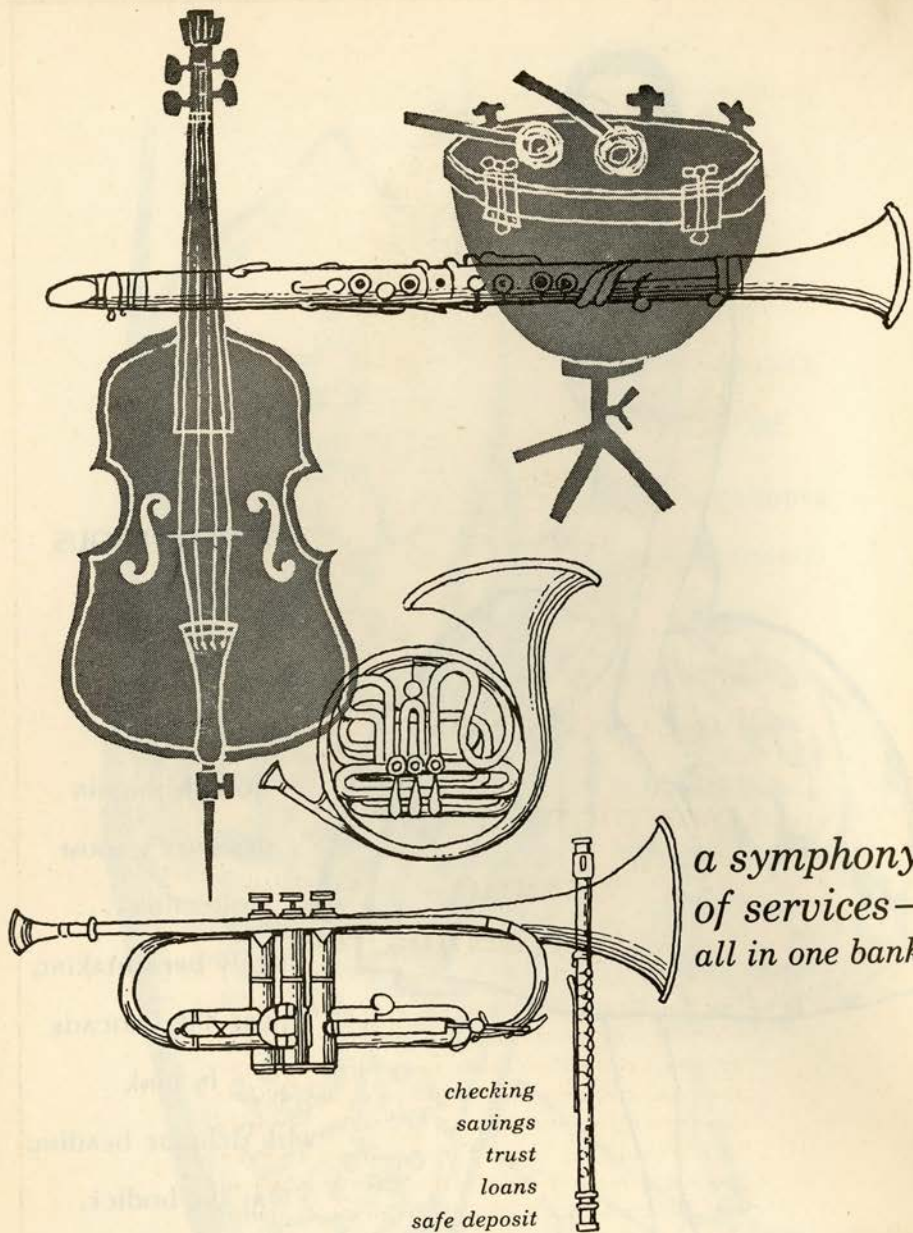


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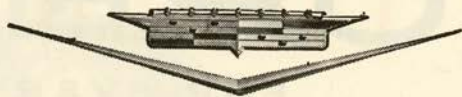
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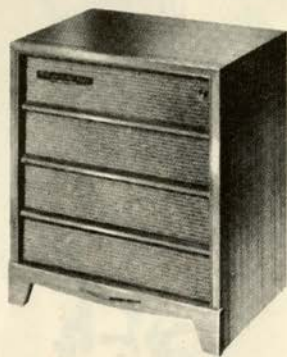
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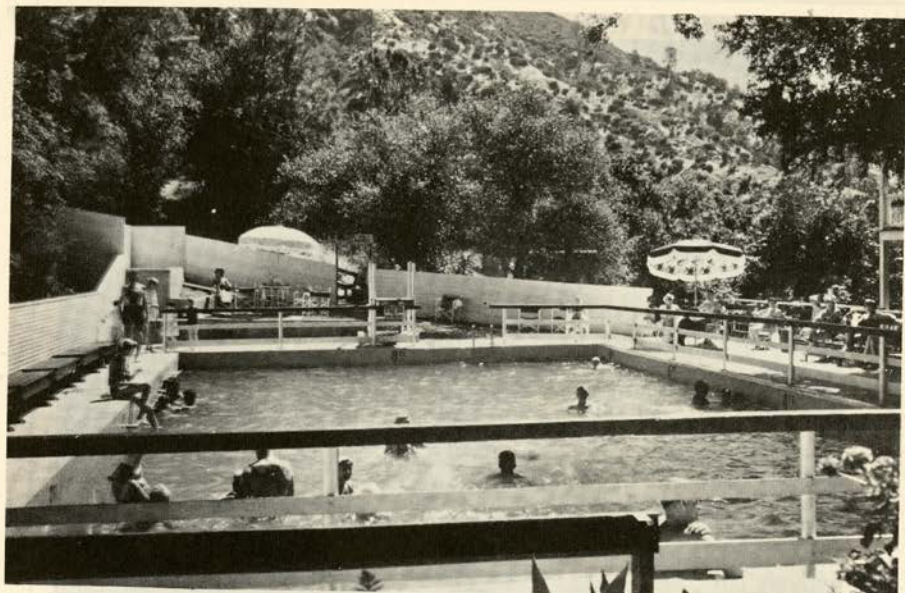
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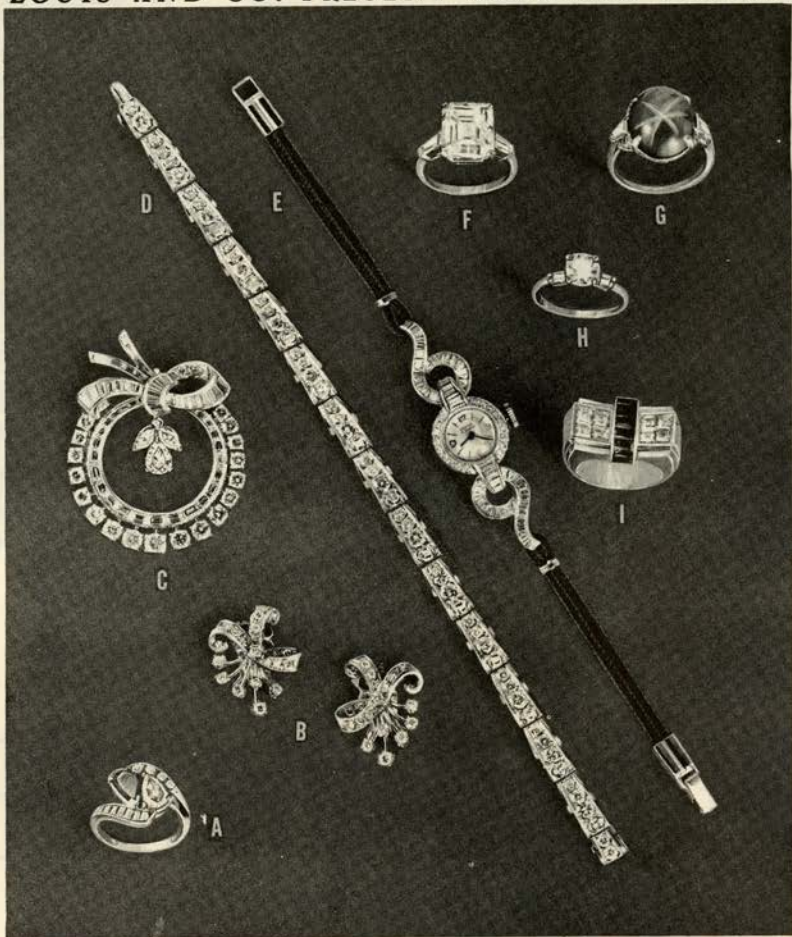
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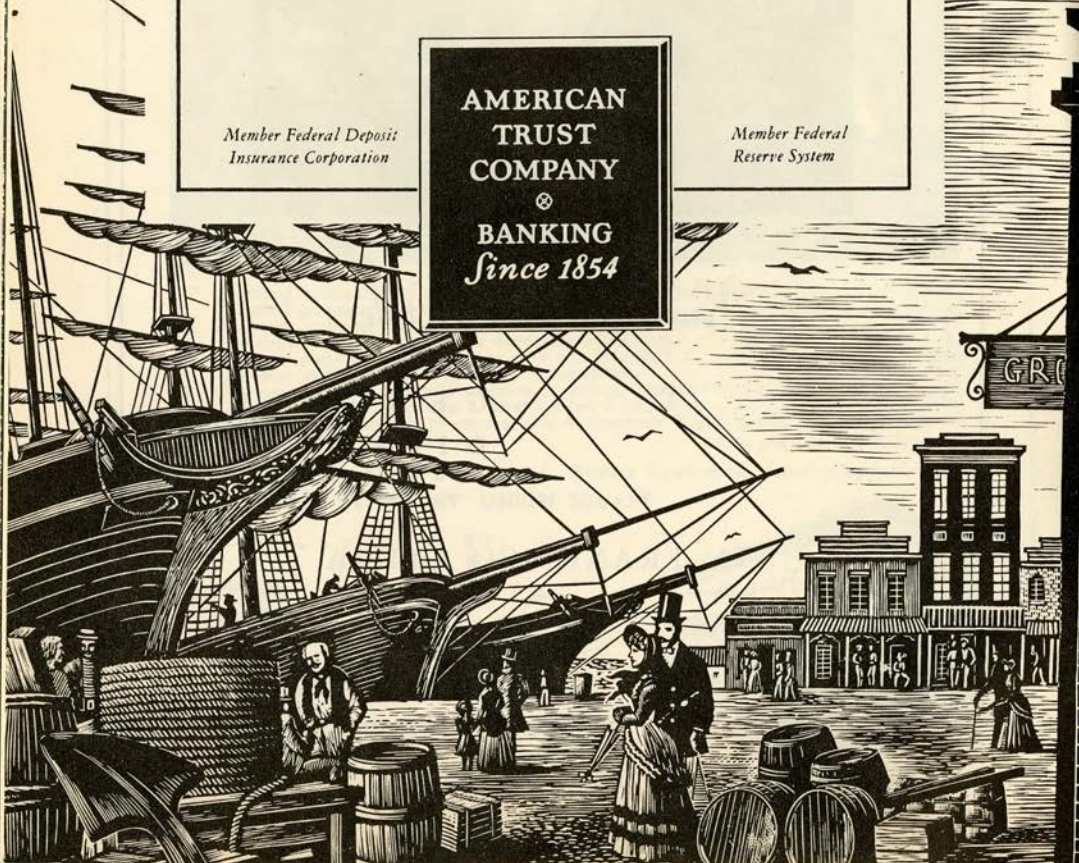
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A peasant has discovered a golden mortar buried in his fields. Against the advice of his daughter, a wise maiden, he has presented it as a gift to the king. Instead of being appreciative, the king is angry because there is no golden pestle, and throws the peasant in jail. He is soon freed, however, when his daughter answers three riddles propounded by the king.

The king is impressed by the wise maiden and decides to make her his next queen. During the wedding feast two peasants ask the king to decide the ownership of a donkey. He decides unfairly, and since the queen tries to help the injured party, the king orders her to leave the castle, saying she can take with her whatever she can pack in her trunk.

Before leaving, the wise queen gives a sleeping draught to the king. He awakens to find himself with the queen, somewhere in the country; she had put him in her trunk and taken him with her!

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LENN CURLEY, *Commentator*

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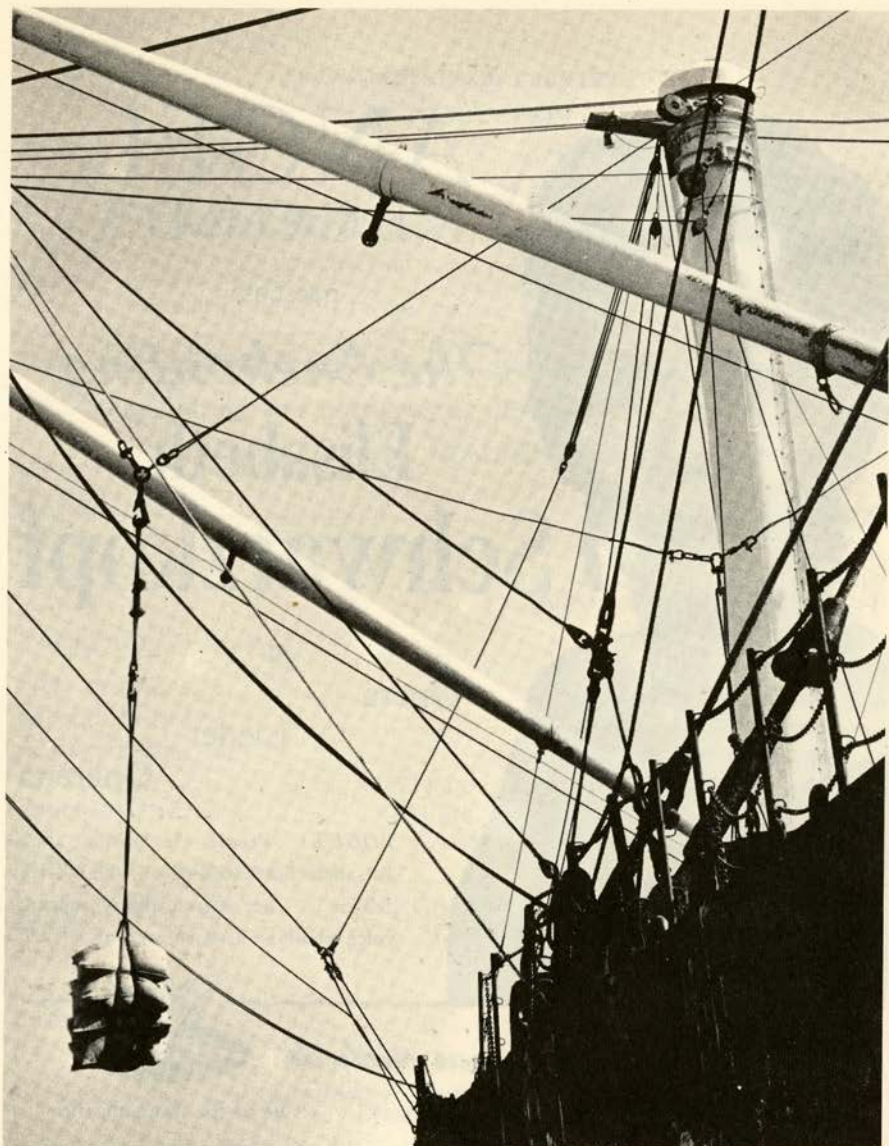
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THE WISE MAIDEN (DIE KLUGE) (Orff)	title role

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CARL ORFF — CARMINA BURANA

The work and its effect

The first performance of Carl Orff's scenic cantata "Carmina Burana" in June 1937 at the Frankfurt opera house brought out a composer who is today one of the most important representatives of contemporary opera in Germany. He was born in 1895 at Munich and was trained there and came into early contact with the operatic world as young rehearsal leader for opera singers and as a conductor in opera. But being even more interested and gifted in the teaching of music, he was engaged at the Munich ballet school of Dorothea Günther as musical director.

Orff published his first compositions at the early age of fifteen. This was followed by numerous works which, although they had already been performed with success, he mercilessly withdrew, in order to appear as a fully developed artistic personality with his "Carmina Burana" in 1937, and to move up all of a sudden into the first rank of modern German composers. The two fairy-tale plays to his own texts "The Moon" (1941) and "Die Kluge" (1942), the scenic ballet play "Catulli Carmina" (1943) and the Bavarian story "Agnes Bernauer" (1946) were the further steps over which Orff struggled with the possibilities of an intellectual and stylistic renaissance of the opera which was then moving away from the "musical drama" of Wagner's and Strauss' school. The international reputation of the composer was further enhanced by the first performance of his setting of Sophocles' "Antigone" in Hölderlin's translation on the occasion of the Salzburg festival of 1949, the popularity of which increased with every performance. Before that Orff's new version of Monteverdi's (1567-1643) "Orpheus," "Lament of Ariadne" and "Dance of the Prudes" had been presented on many German opera stages. These are adaptations in which the creative ideas of the early days of the opera have proved congenial to Orff's own ideas of music and operatic setting. His theatrical imagination has been similarly caught by the forcefulness and fulness of Shakespeare. His musical and dramatic setting of "A Midsummernight's dream" brought out for the first time the comedy's characteristic fantastic, elemental forces of nature in Orff's premiere at Darmstadt (1952). One of the most recent works of the composer is a scenic triptych, the "Trionfi," a combination, linked by a common thread of ideas, of the "Carmina Burana," "Catulli Carmina" and the newly composed "Trionfi di Afrodite," based on Greek poems by Sappho and Latin verses by Catullus; this work was first performed in spring 1953 at La Scala at Milan.

Since 1950 Orff directs the advanced class in composition at the State College for Music at Munich. He was presented with an honorary doctor's degree in 1955 by the philosophical faculty of the University of Tübingen. This year he has become an honorary member of the Accademia di Santa Cecilia in Rome, and has also received the order "pour le merite" for Science and the Arts.

"Carmina Burana," "Songs from Benediktbeuern" is the current name for a collection of around two hundred songs from the Middle Ages. The manuscript had been lying for centuries in the ancient monastery of Benediktbeuern in the Bavarian Alps, until it was discovered by the chief librarian of Munich Christoph Freiherr von Aretin in the year 1803 in the course of the disestablishment of Bavarian monasteries, and published by Johann Andreas Schmeller for the first time in extenso in 1847. It was Schmeller who gave the collection its felicitous title of "Carmina Burana."

What the unknown amateur and collector had compiled in his Codex at the end of the 13th century from various sources and models is a bright mixture of songs and poems, unequal in kind, form, language and content as well as poetic value. Next to artistically wrought structures, formal virtuoso pieces in the taste of those days, there are simple untutored rimes; next to learned metres which are written in scholarly clichés, phrases and motives and em-

(Continued on Page 37)

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REVIVAL — NEW PRODUCTION

The Bartered Bride

(In English)

Opera in three acts by Friedrich Smetana

Text by Karla Sabina; translation by Madeleine Marshall

Conductor: LEOPOLD LUDWIG **Stage Director:** PAUL HAGER

Supervising Designer: WALDEMAR JOHANSEN

Kruschina, a peasant.....	EUGENE GREEN
Ludmila, his wife.....	CECILIA WARD
Marie, their daughter.....	ELISABETH SCHWARZKOPF
Jenik.....	RICHARD LEWIS
Mischa, a landed proprietor.....	RICHARD WENTWORTH
Hata, his wife.....	KATHERINE HILGENBERG
Wenzel, their son.....	HOWARD FRIED
Kezal, a marriage broker.....	GIORGIO TOZZI
Springer, a ringmaster.....	PAUL HAGER
Esmerelda, a dancer.....	JOAN MARIE MOYNAGH
Muff, an Indian comedian.....	COLIN HARVEY

Villagers, actors

Solo Dancers: Act I, Polka: Christine Robinson, Bruce McLoed
Virginia Lowrance, Tony Weber

Act II, Furiante: Marie Jiminez, Jim Penrod
Rosemary Petrillo, Bruce McLoed

Corps de Ballet

CHORUS DIRECTOR:
GIANNI LAZZARI

CHOREOGRAPHER:
GHITA HAGER

Costumes by Goldstein & Co.

TIME AND PLACE: Mid-nineteenth century; a village in Bohemia

Act I: A public square in the village

Act II: Interior of an inn

Act III: Another square in the village

MAJOR INTERMISSION AFTER ACT II

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The Story of "The Bartered Bride"

ACT I—The villagers are dancing and singing in the square in celebration of the annual church festival. Jenik and Marie are unhappily discussing the obstacles in the path of their love. Today Marie is to meet the man her parents have chosen to be her husband. Jenik comforts her with the assurance that she will marry no one but him. He departs and soon the marriage broker, Kezal, enters with Marie's parents. They talk with her about her prospective suitor, Wenzel, son of Mischa. Marie does not wish to listen, insisting that she loves Jenik, but her father has already signed the agreement that she will marry Mischa's son.

ACT II—Inside the Inn Jenik and the village youths are drinking together. As Jenik expounds on the joys of love, Kezal declares that money is the only thing worth having. A moment later Wenzel is encountered by Marie. He does not know her but she has guessed his identity and warns him against marrying Marie. In the meantime, Kezal attempts to bribe Jenik. At first Jenik is impatient with his talk but when Kezal finally bargains in terms of cash, he agrees to give up Marie on one condition: no one else is to marry her but the son of Mischa. When the contract is read aloud to the villagers, they are shocked that Jenik has sold his promised bride.

ACT III—A traveling troupe of circus performers are putting on a show in the public square. Among them is the tightrope dancer, Esmeralda, with whom Wenzel is enchanted. He dons a bear costume and goes through several tricks at the instigation of the troupe's manager who chose Wenzel at random since his regular man is intoxicated. Wenzel's parents enter and persuade the unwilling youth to accompany them to Marie's house. There Kezal shows Marie the contract Jenik has signed for money. Marie is now convinced that Jenik has given her up and as he strides gaily in she refuses to hear his explanation. Kezal appears with the marriage contract. As parents and witnesses are called, Jenik is recognized by his father and the astonished Kezal sees before him another son of Mischa. Marie throws herself into the arms of Jenik and the happy couple receive their parents' blessings.



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broydered with various mythological additions we are surprised to find popular verses of unselfconscious freshness together with pieces of a strongly individual nature and forcefulness. Some verses are written in classical hexameters. But the predominant form is that of rime, which had been handed on by clerical poetry to secular verse. The language is chiefly medieval Latin which had been developed from the ancient language, a language which was still perfectly mastered at that time by the least cleric and scholar. But there was no lack of songs in middle high German, as well as some in foreign tongues. Latin and German, and Latin and French are gracefully combined in the same macaronic song.

The contents of the poems are as varied as the language and forms. Next to a group of moralizing and satirical poems we find laments on the wickedness of the world, the decay of morals, the abuses of the church and the evil power of money, juxtaposed with a fine garland of songs on spring, dance and love. In addition there is the poetry of the vagantes, the wandering scholars, songs which are devoted to the rough pleasures of drink, gambling and love-making. Finally there are two ecclesiastical plays. Seriousness and cheerfulness, good and bad humour, reason and emotion, the joys and the pains of love, springtime joys, disgust, satire, sorrow, high spirits, all the ups and downs of life are united in a manifold picture of life, a mirror of the times as well as a picture of unchanging humanity, which is genuine throughout and informed by a healthy optimism.

The present choral composition combines all these elements in a selection of the most attractive pieces, places them in a new order according to the composer's own idea of poetry and music. Invigorated with the contemporary idiom, the dead letter of those times rises into new life and is wedded to our life. It is the world of *venus generosa* encompassed in the realm of the great goddess of fortune and fate.

BOYS' CHORUS AUDITIONS

The San Francisco Opera Boys' Chorus will hold auditions for new members on Saturday, October 18, at 2 PM at the San Francisco Conservatory of Music, 19th and Ortega. Boys in grades 3 through 7 eligible; unchanged voices only. Recommendation from school or from music teacher requested. For further information write to the San Francisco Opera Boys' Chorus, 6600 Fulton St., San Francisco 21; or phone Mrs. Irving Alger, DElaware 4-0187. In East Bay, phone Mrs. Maisel, LAndscape 4-5326; in Marin, Mrs. Murphy, GLEnwood 3-6636.



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Repertoire

- Friday Night, September 12, at 8:30** **MEDEA (Cherubini)**
 Farrell, Stahlman, Turner, Moynagh, Blum, Lewis, Modesti, Enns
 FOURNET, Conductor LORING, Choreographer P. HAGER, Stage Director
- Saturday Night, September 13, at 8:30** **IL BARBIERE DI SIVIGLIA (Rossini)**
 Ratti, Hilgenberg, Panerai, Miller, Baccaloni, Tozzi, Gillaspay, Assandri, Harvey
 CUIRIEL, Conductor FRIGERIO, Stage Director
- Tuesday Night, September 16, at 8:00** **DON CARLO (Verdi)**
 Gencer, Dalis, Moynagh, Daniel, Ferraro, Guarrera, Tozzi, Modesti, Elyn, Assandri, Thomas
 SEBASTIAN, Conductor P. HAGER, Stage Director
- Thursday Night, September 18, at 8:30** **MEDEA (Cherubini)**
 Farrell, Stahlman, Turner, Moynagh, Blum, Lewis, Modesti, Enns
 FOURNET, Conductor LORING, Choreographer P. HAGER, Stage Director
- Friday Night, September 19, at 8:30** **LA BOHEME (Puccini)**
 Della Casa, Ratti, Raimondi, Panerai, Gillaspay, Alvary, Wentworth, Assandri, Thomas, Fromer,
 Lorenzini, Harvey
 FOURNET, Conductor FRIGERIO, Stage Director
- Saturday Night, September 20, at 8:00** **DON CARLO (Verdi)**
 Gencer, Dalis, Moynagh, Ferraro, Guarrera, Tozzi, Modesti, Elyn, Assandri, Thomas
 SEBASTIAN, Conductor P. HAGER, Stage Director
- Thursday Night, September 25, at 8:30** **RIGOLETTO (Verdi)**
 Gencer, Ward, Hilgenberg, Blum, Moynagh, Weede, Raimondi, Alvary, Elyn, Assandri, Gillaspay,
 Enns
 FOURNET, Conductor LORING, Choreographer FRIGERIO, Stage Director
- Friday Night, September 26, at 8:30** **IL TROVATORE (Verdi)**
 Price, Turner, Blum, Bjoerling, Quilico, Elyn, Assandri
 SEBASTIAN, Conductor FRIGERIO, Stage Director
- Saturday Night, September 27, at 8:30** **LA BOHEME (Puccini)**
 Della Casa, Ratti, Raimondi, Panerai, Gillaspay, Alvary, Wentworth, Assandri, Thomas, Fromer,
 Lorenzini, Harvey
 FOURNET, Conductor FRIGERIO, Stage Director
- Tuesday Night, September 30, at 8:30** **THE BARTERED BRIDE (Smetana)**
 Schwarzkopf, Moynagh, Ward, Hilgenberg, Tozzi, Lewis, Fried, Green, Wentworth, P. Hager,
 Harvey
 LUDWIG, Conductor G. HAGER, Choreographer P. HAGER, Stage Director



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- Thursday Night, October 2, at 8:30**
 Della Casa, Ratti, Bjoerling, Panerai, Gillaspay, Tozzi, Wentworth, Assandri, Thomas, Fromer, Lorenzini, Harvey
FOURNET, Conductor **LA BOHEME (Puccini)**
FRIGERIO, Stage Director
- Friday Night, October 3, at 8:30**
 Price, Winters, Alvary, Manton, Green, Thomas, Gillaspay, Wentworth, Wagner
LUDWIG, Conductor **THE WISE MAIDEN (Orff)**
P. HAGER, Stage Director
- followed by*
- Malbin, Blum, Oldt, Ward, Moynagh, Guarrera, Manton, Green, Thomas, Fried, Gillaspay, Elyn, Enns
LUDWIG, Conductor **G. HAGER, Choreographer** **P. HAGER, Stage Director**
CARMINA BURANA (Orff)
- Saturday Night, October 4, at 8:30**
 Schwarzkopf, Moynagh, Ward, Hilgenberg, Tozzi, Lewis, Fried, Green, Wentworth, P. Hager, Harvey
LUDWIG, Conductor **G. HAGER, Choreographer** **P. HAGER, Stage Director**
THE BARTERED BRIDE (Smetana)
- Tuesday Night, October 7, at 8:00**
 Rysanek, Ward, Hilgenberg, Ferraro, Weede, Modesti, Wentworth, Elyn, Assandri, Enns, Harvey
SEBASTIAN, Conductor **LORING, Choreographer** **FRIGERIO, Stage Director**
LA FORZA DEL DESTINO (Verdi)
- Thursday Night, October 9, at 8:30**
 Price, Winters, Alvary, Manton, Green, Thomas, Gillaspay, Wentworth, Wagner
LUDWIG, Conductor **THE WISE MAIDEN (Orff)**
P. HAGER, Stage Director
- followed by*
- Malbin, Blum, Oldt, Ward, Moynagh, Guarrera, Manton, Green, Thomas, Fried, Gillaspay, Elyn, Enns
LUDWIG, Conductor **G. HAGER, Choreographer** **P. HAGER, Stage Director**
CARMINA BURANA (Orff)
- Friday Night, October 10, at 8:30**
 Stahlman, Moynagh, Ward, Hilgenberg, Taddei, Miller, Assandri, Alvary, Gillaspay, Wentworth, Elyn, Green, Enns, Harvey, Fromer
CURIEL, Conductor **GIANNI SCHICCHI (Puccini)**
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Van Mill, Feiersinger, Fried, Elyn, Thomas, Enns
LUDWIG, Conductor

Saturday Night, October 11, at 8:30 P. HAGER, Stage Director
Price, Dalis, Blum, Ferraro, Quilico, Elyn, Assandri **IL TROVATORE (Verdi)**
SEBASTIAN, Conductor FRIGERIO, Stage Director

Sunday Afternoon, October 12, at 2:00 **THE BARTERED BRIDE (Smetana)**
Schwarzkopf, Moynagh, Ward, Hilgenberg, Tozzi, Lewis, Fried, Green, Wentworth, P. Hager,
Harvey
LUDWIG, Conductor G. HAGER, Choreographer P. HAGER, Stage Director

Tuesday Night, October 14, at 8:00 **TANNHAUSER (Wagner)**
Rysanek, Hoffman, Stahlman, Feiersinger, Winters, Van Mill, Miller, Fried, Elyn, Enns
LUDWIG, Conductor G. HAGER, Choreographer P. HAGER, Stage Director

Thursday Night, October 16, at 8:30 **GIANNI SCHICCHI (Puccini)**
Stahlman, Moynagh, Ward, Hilgenberg, Taddei, Miller, Assandri, Alvary, Gillaspay, Wentworth,
Elyn, Green, Enns, Harvey, Fromer
CURIEL, Conductor FRIGERIO, Stage Director

followed by

ELEKTRA (Strauss)
Goltz, Della Casa, Dalis, Ward, Taylor, Groves, Hilgenberg, Moynagh, Daniel, Blum, Oldt,
Van Mill, Feiersinger, Fried, Elyn, Thomas, Enns
LUDWIG, Conductor

Friday Night, October 17, at 8:30 P. HAGER, Stage Director
Gencer, Stahlman, Moynagh, Ward, Lewis, Quilico, Alvary, Fried, Gillaspay, Green, Thomas,
Enns, Andersen **MANON (Massenet)**
FOURNET, Conductor LORING, Choreographer FRIGERIO, Stage Director

Saturday Night, October 18, at 8:00 **TANNHAUSER (Wagner)**
Rysanek, Hoffman, Stahlman, Feiersinger, Winters, Van Mill, Miller, Fried, Elyn, Enns
LUDWIG, Conductor G. HAGER, Choreographer P. HAGER, Stage Director

Sunday Afternoon, October 19, at 2:00 **DON CARLO (Verdi)**
Goltz, Hoffman, Moynagh, Daniel, Ferraro, Guarrera, Van Mill, Alvary, Elyn, Assandri, Thomas
SEBASTIAN, Conductor P. HAGER, Stage Director

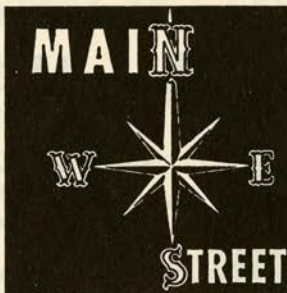
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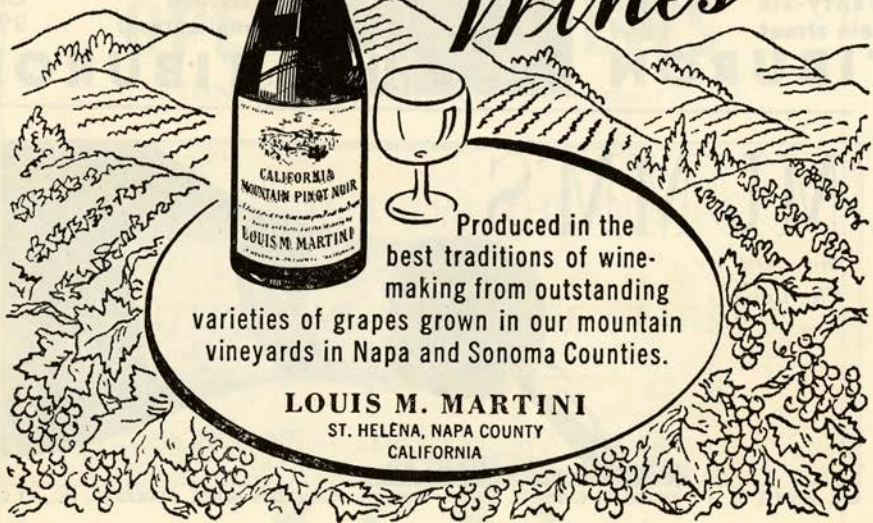
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 Gencer, Turner, Hilgenberg, Blum, Moynagh, Weede, Raimondi, Alvary, Elyn, Assandri, Gillaspy, Enns
 FOURNET, Conductor LORING, Choreographer FRIGERIO, Stage Director
- Tuesday Night, October 21, at 8:00** **LE NOZZE DI FIGARO (Mozart)**
 Schwarzkopf, Ratti, Ward, Hilgenberg, Moynagh, Oldt, Blum, Panerai, Modesti, Wentworth, Fried, Manton, Green
 ADLER, Conductor LORING, Choreographer P. HAGER, Stage Director
- Wednesday Night, October 22, at 8:00** **TANNHAUSER (Wagner)**
 Rysanek, Hoffman, Stahlman, Feiersinger, Winters, Van Mill, Miller, Fried, Elyn, Enns
 LUDWIG, Conductor G. HAGER, Choreographer P. HAGER, Stage Director
- Thursday Night, October 23, at 8:00** **LE NOZZE DI FIGARO (Mozart)**
 Schwarzkopf, Ratti, Ward, Hilgenberg, Moynagh, Oldt, Blum, Panerai, Modesti, Wentworth, Fried, Manton, Green
 ADLER, Conductor LORING, Choreographer P. HAGER, Stage Director

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- Thursday Afternoon, October 2, at 2:00** **LA BOHEME (Puccini)**
 Moynagh, Stahlman, Raimondi, Quilico, Gillaspy, Alvary, Wentworth, Assandri, Thomas, Fromer, Lorenzini, Harvey
 KRITZ, Conductor FRIGERIO, Stage Director
- Thursday Afternoon, October 16, at 2:00** **LA BOHEME (Puccini)**
 Malbin, Ratti, Ferraro, Guarrera, Gillaspy, Elyn, Wentworth, Green, Thomas, Fromer, Lorenzini, Harvey
 FOURNET, Conductor FRIGERIO, Stage Director
- Wednesday Afternoon, October 22, at 2:00** **LA BOHEME (Puccini)**
 Della Casa, Stahlman, Raimondi, Quilico, Gillaspy, Alvary, Wentworth, Green, Thomas, Fromer, Lorenzini, Harvey
 FOURNET, Conductor FRIGERIO, Stage Director

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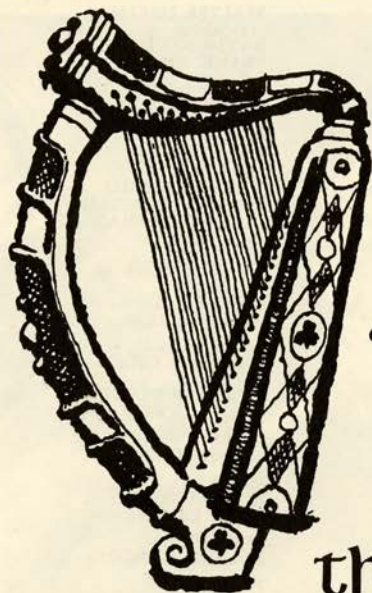
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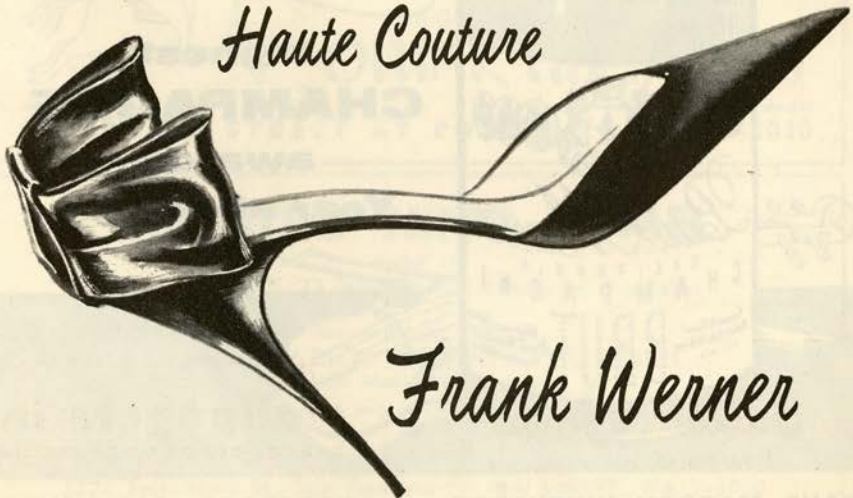
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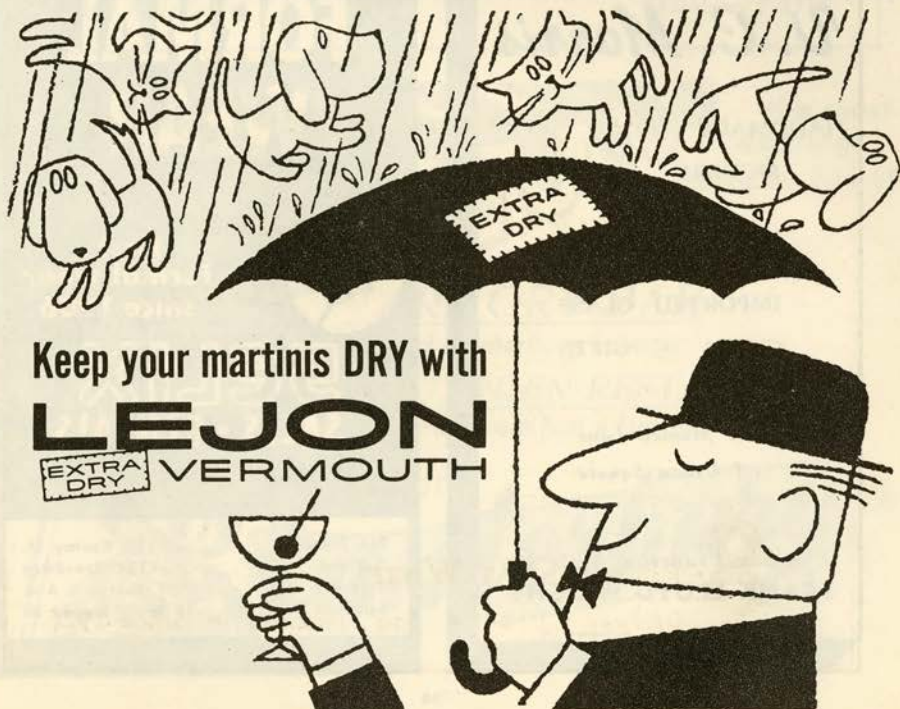
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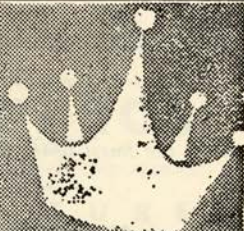


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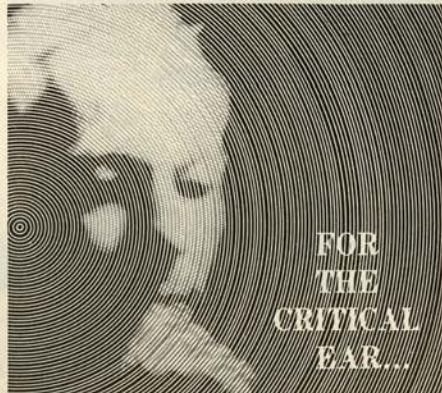
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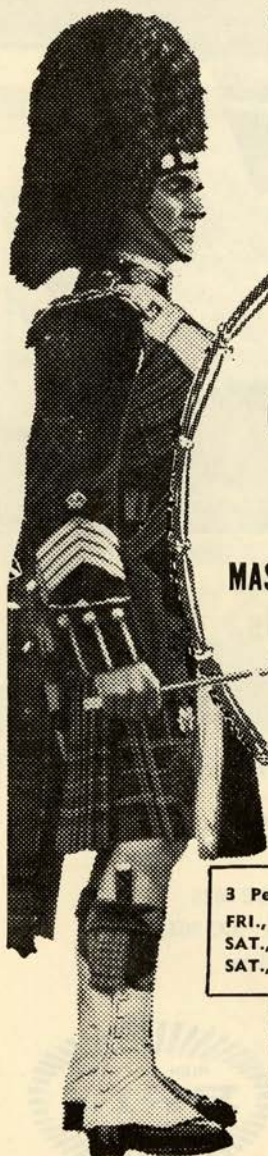
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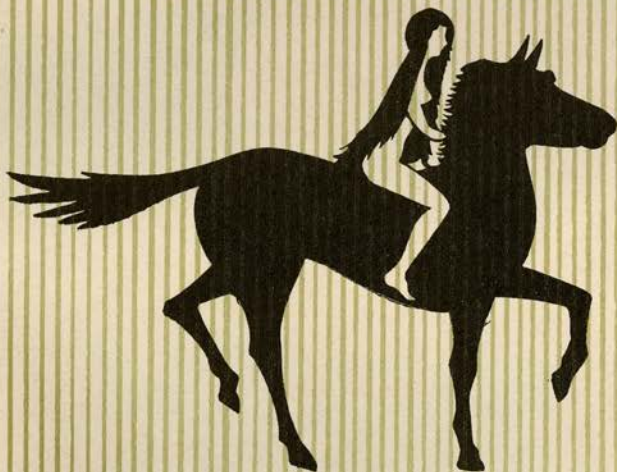
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