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1960

Thursday, September 29, 1960 8:00 PM

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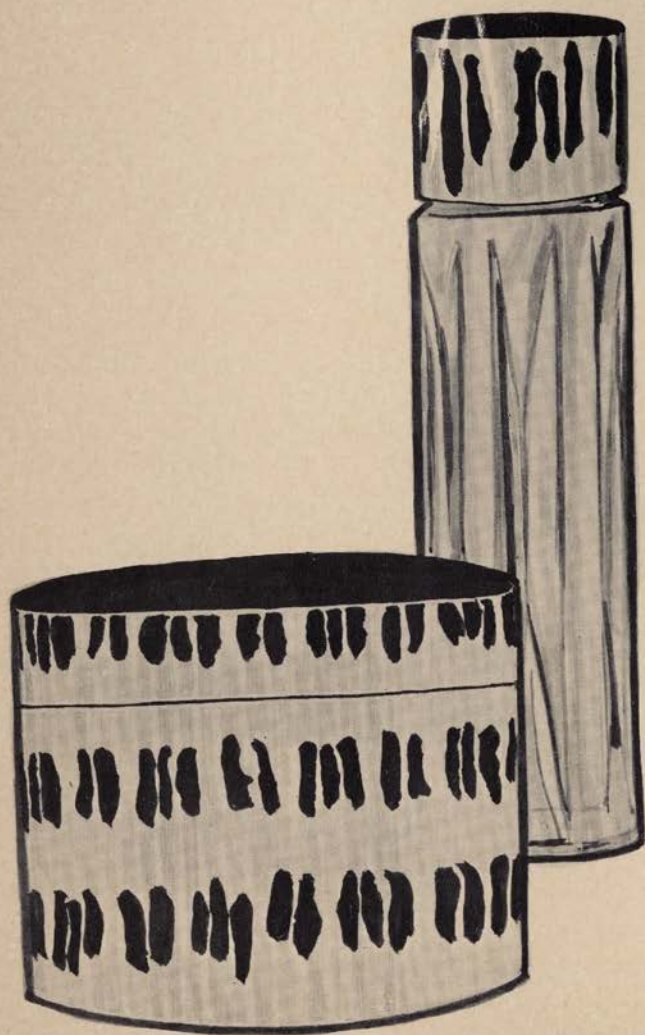
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Baron Ochs, the role of his debut this Thursday night, is one in which Boehme has been praised the world-over and which he recorded earlier this year for Decca. He has also recorded the complete "Don Giovanni", "Der Freischutz", "The Magic Flute", and "Das Rheingold".

Boehme, who holds the title of Kammermaenger (Court Singer) has been a member of the Munich Opera since 1949, and since 1955 has belonged to the Vienna Staatsoper. Guest engagements have taken him to possibly every important opera house in the world, including Bayreuth, the Metropolitan, Covent Garden, La Scala, Salzburg, Teatro Colon, the Paris Opera, Monte Carlo, etc.

In San Francisco Boehme will also be heard as King Henry in the revival of "Lohengrin" this season.



THOMAS CAPERELLO

Brought to the attention of the Company through the 1960 San Francisco Opera Debut Auditions, young Caperello is a native of Sunnyvale, California. He attended San Jose state college and has already mastered such leading operatic roles as the Duke in "Rigoletto" and Tamino in "The Magic Flute".



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GWEN CURATILO

An alumna of the San Francisco Opera Debut Auditions, Miss Curatilo has also participated in the Merola Memorial Fund Training Program for young singers. She appeared this spring as Magda Sorel in the San Francisco Conservatory of Music's acclaimed production of "The Consul".



SANDOR KONYA

Born in Hungary, tenor Konya makes his American debut with the San Francisco Opera as the latest in a long series of brilliant importations by the Company. In Europe he has been compared by critics to the immortal Gigli and has displayed an amazing versatility that has taken him from Bayreuth to La Scala.

At the former, he has sung "Lohengrin" for the past three summers, and at the latter he made his debut only this spring performing in "Aida" and "Parsifal". Konya's musical instruction began at the Liszt Academy in Budapest and after the war he continued his studies in both Italy and Germany.

He has appeared at the Rome Opera, and in Turin, Palermo, and Catania, and this summer sung in "La Boheme", "Ariadne auf Naxos", and "Ballo in Maschera" at the Munich festival. Just before his arrival in America, Konya was heard as Pinkerton in a new production of "Madama Butterfly" in Berlin.



ORVA HOSKINSON

Active with many bay area groups, tenor Hoskinson has sung with the Company of the Golden Hind, the University of California, and other groups in such operas as "Fidelio", "The Marriage of Figaro", "Albert Herring", "Cosi fan Tutte" and "Gianni Schicchi". He has been a soloist with the Stanford and Honolulu symphonies.



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The San Francisco Opera and the San Francisco Museum of Art are currently jointly sponsoring an exhibition of original scenic and costume designs executed by noted artists for some of the company's new productions of recent years.

The exhibit is in the museum's headquarters on the fourth floor of the Veterans' building, adjoining the opera house, and will be on display through October 16. It is open free of charge to the public.

Included are designs for this year's new "Wozzeck", which will introduce the famed European artist Leni Bauer-Ecsy to America, and for "La Sonnambula" which will mark the first work done in San Francisco by the noted Hungarian-born designer and teacher, Elemer Nagy.

Also in the exhibition is the work created by George Jenkins for "Cosi fan Tutte", Jean-Pierre Ponnelle for "Die Frau ohne Schatten", and Howard Bay for "Carmen". These are all new productions created within the last five years under the Company's policy of constantly refurbishing the standard repertoire as well as introducing new works to Western audiences. "Carmen" was a gift from the San Francisco Opera Guild during 1959.



THE ABOVE DESIGN for the forthcoming new production of "Wozzeck" is one of those presently on display through October 16 at the San Francisco Museum of Art.



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"This Company is like my child" explained wardrobe master Alexander Agnini the other day—and few others can make that claim with more justification, for Agnini has worked in every performance the San Francisco Opera has given since the Company's founding in 1923.

The short, stocky man who has personally dressed just about every male singer of the last five decades first displayed an interest in his work at the tender age of 12. In his native Naples, his father took him to hear a performance of "Rigoletto."

"And what a performance it was," recalls Alex, "—the tenor was Bonci! But when we came out my father asked me how I liked it and my reply was that there had been beautiful costumes!"

"After that, I would save soldi (Italian pennies) and buy second-hand books on costuming." But the Agnini parents wanted Alex to be a monk and he was sent to a seminary for his studies.

Even here his unique interest was recognized and he was put in charge of the vestments—a chore that was to bear fruit later when he was able to advise his brother, stage director Armando Agnini, on the proper garments to be used in the first act of "Tosca."

After three years the seminary studies were abandoned and, following a stint in the Italian army, young Agnini joined his parents, six sisters and two brothers in America. The sisters did piece-work embroidering at home and since his lack of English prevented him from getting a job elsewhere, Alex helped them out.

Then, through his brother, he had a chance to go to Ravinia (near Chicago) for the summer opera season there, and a career was launched. The Ravinia costumes were rented from the Metropolitan and when Edward Ziegler, then business manager of the Met visited Ravinia and saw Agnini at work, he invited him to New York.

For 11 years Agnini worked at the Metropolitan and he was with Ravinia for 13 seasons. But the real love of his life is the San Francisco Opera.

And this despite the fact that he admits he showed up for the Company's first performance "drunk like a devil." It was in 1923 and the opera was "La Boheme." Alex had just arrived in San Francisco and laid out the costumes for the evening performance, when a stagehand invited him out to dinner. After dinner they went to "meet some Italian friends" who had some Italian wine which everyone drank in a flurry of homesickness for the old country.

"I arrived at the theater after the end of the second act," Alex reminisces now, "and when I said to Didur, the bass, 'come, it's time to dress' he replied 'better that you should go to sleep' but I stayed!"

And except for those two first acts, Agnini has never missed a single performance ever given by the Company. "Once," he explained, "I was sick during

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a dress rehearsal of "Tannhauser" and Maestro Merola told me to go home, but when I saw how bad the costuming was going I stayed."

In all this time, the favorite Agnini performance was a "Lucia" done in the Civic Auditorium before the opera house was built. So many people were there that one newspaper compared it to pouring a gallon of water into a quart bottle. Gigli was the tenor and, just before the performance he was told of his mother's death. As a result he poured out all his grief in his last-act aria in an incomparable way.

But Agnini also has fond memories of another tenor—the first soloist he ever dressed at the Met—Enrico Caruso. The two were both natives of Naples and Caruso would refer to Agnini as "scugnizzo" (little urchin).

One Christmas Eve when the great tenor was singing he came into the dressing room with his hands in his pockets and asked Alex, "how many of these do you want?" Thinking it was candy, Alex mentally counted his family members and said ten. And he was rewarded with ten gold pieces worth \$100!

By nature the most amiable of men, Agnini seldom has temperament problems with his singers.

"Many times they make me so mad," he says, "but then I just put my hands around their necks when I'm dressing them and say 'my, what a wonderful throat to produce such a magnificent voice' and I apply a little pressure and pretty soon they get the idea."

Probably the most terrible evening of his life was in Los Angeles a few years ago when the Company was to open with "Tristan und Isolde" with Lauritz Melchior. At 4:00 p.m. it was discovered that the costumes for the entire cast had been left behind in San Francisco. So Alex quickly dashed into a cab and went to a local costume house where he picked up an entire wardrobe in half an hour flat.

But Melchior was very particular about wearing his own costume and he asked that Agnini drive out to his home in Beverly Hills to show him the newly-rented one.

"When I got there," Alex says, "the phone rang and Melchior turned to his immense great Dane dog and said 'Christian, answer the phone.' The dog went over, picked up the receiver with his mouth, laid it down on the table, and said 'bow-wow.' Melchior then asked him 'who is it,' to which the dog replied 'bow-wow-wow.' 'Oh,' said Melchior, 'I don't want to talk to him right now'—so the dog hung up the phone.

"By this time I could barely believe what I was seeing," Alex continued, "but we got Melchior outfitted at home in his costume, wig, and make-up and we dashed down to the theater, arriving three minutes before curtain time!"

Such hectic activity, though, is his life's blood to Alex Agnini. This winter his wife had a serious illness in New York, where he lives, and he "thought I wouldn't come back to San Francisco this year."

"But I couldn't stay away," he explains. "After all, this Company is like my child."



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Latecomers will not be seated while the performance is in progress.
Your cooperation is requested in observing this rule.

THURSDAY EVENING, SEPTEMBER 29 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:40)

Der Rosenkavalier

(In German)

Opera in three acts by Richard Strauss

Text by Hugo von Hofmannsthal

Conductor: SILVIO VARVISO

Stage Director: PAUL HAGER

The Marschallin,
Princess von Werdenberg.....ELISABETH SCHWARZKOPF
Baron Ochs, of Lerchenau.....*KURT BOEHME
Octavian, a young nobleman.....FRANCES BIBLE
Von Faninal, a rich merchant.....RICHARD WENTWORTH
Sophie, his daughter.....SYLVIA STAHLMAN
Marianne, her companion.....FRANCES McCANN
Valzacchi, an intriguer.....HOWARD FRIED
Annina.....KATHERINE HILGENBERG
A singer.....RAYMOND MANTON
An innkeeper.....ORVA HOSKINSON
A police commissioner.....ANDREW FOLDI
The Marschallin's major-domo.....WINTHER ANDERSEN
Faninal's major-domo.....GILBERT RUSSELL
A notary.....COLIN HARVEY
A milliner.....*GWEN CURATILO
An animal vendor.....THOMAS CAPERELLO
Leopold, Ochs' valet.....DAVID GIOSSO
Three noble orphans.....JEANINE LIAGRE, MARGOT BLUM,
JANIS MARTIN
Blackamoor.....DEBORAH NELSON
Four footmen of the Marschallin.....ORVA HOSKINSON,
DONALD DRAIN, WILLIAM BOOTH, JAMES STANDARD

*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: VINCENZO GIANNINI

Musical Preparation: MARCEL FRANK, HANS GEORG SCHAEFER

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Madi Bacon, Director

Costumers: GOLDSTEIN & CO.

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

MAJOR INTERMISSION AFTER ACT II

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THE STORY OF "DER ROSENKAVALIER"

ACT I—Morning sunlight is streaming into the room as the youthful Count Octavian Rofrano kneels at the feet of the Princess von Werdenberg and declares his love. They are shortly disturbed by sounds which the lovers believe to be made by the Princess' husband returning home unexpectedly. Octavian conceals himself and dons the dress of a lady's maid. Meanwhile the fears of the Princess have turned to amusement, for the person who enters is her cousin, the boastful and debauched Baron Ochs of Lerchenau. He has come to ask her assistance in his approaching marriage with Sophie Faninal. The Baron is much impressed with the Princess' new maid, Octavian in disguise, with whom he begins a flirtation. After the Princess has dispensed with the morning interviews and the Baron has departed, leaving with her a silver rose to be delivered to his fiancee. Octavian re-enters. The Princess sadly meditates on the passing of time. Suddenly remembering the rose, she dispatches a servant to deliver it to the departing Octavian who will act as the bridegroom's messenger.

ACT II—Excitement reigns at the Faninal household for Sophie is to marry into nobility. Octavian enters and the ceremony of the presentation of the rose takes place. Octavian and Sophie recognize their deep attraction for one another and she is repulsed by the Baron who is presented to her shortly after. As he attempts to force Sophie to sign the marriage contract, Octavian comes to her defense and slightly wounds the Baron. The ambitious Faninal is furious and insists that Sophie either marry Ochs or enter a convent. Octavian leaves, promising to aid Sophie, and the Baron's spirits are restored with wine and a letter from Mariandel, the Princess' "maid", offering to meet him the next night.

ACT III—Octavian, again disguised as the maid Mariandel, keeps the rendezvous at the inn. While they are dining, such a host of tricks of Octavian's devising are played on the Baron that he believes himself feverish or mad. In the midst of the turmoil the police enter to arrest the Baron; Faninal has been summoned and is horrified to discover his prospective son-in-law in such a compromising situation; Sophie renounces him; and finally the Princess enters advising the Baron to leave and informing the commissioner that it is all a game. In the meantime, Octavian has changed into his own attire and the Princess, realizing he loves Sophie, renounces him. Faninal accepts the inevitable and Octavian takes Sophie into his arms.

A warning gong will be sounded in the foyers six minutes before the end of each intermission. A buzzer will signal the end of the intermission.

Repertoire

- Friday Night, September 16, at 8:30**
 Kirsten, Zampieri, Gobbi, Baccaloni, Foldi, Fried, Romero, Standard, Waring
 VARVISO, Conductor HAGER, Stage Director **TOSCA (Puccini)**
- Saturday Night, September 17, at 7:30**
 Madeira, Costa, McCann, Hilgenberg, Vickers, Zanasì, Alvary, Romero, Manton, Fried
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director **CARMEN (Bizet)**
 CHRISTENSEN, Choreographer BAY, Designer
- Tuesday Night, September 20, at 8:00**
 Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
 Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
 LUDWIG, Conductor HAGER, Stage Director
Production by PONNELLE-COLANGELO-WEST **DIE FRAU OHNE SCHATTEN (Strauss)**
- Thursday Night, September 22, at 8:30**
 Amara, Zampieri, Zanasì, Baccaloni, Foldi, Fried, Romero, Standard, Waring
 VARVISO, Conductor HAGER, Stage Director **TOSCA (Puccini)**
- Friday Night, September 23, at 8:30**
 Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
 Anderson, Romero, Standard, Harvey, Andersen, Drain, Caperello
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 AGNINI, Designer **LA FANCIULLA DEL WEST (Puccini)**
- Saturday Night, September 24, at 8:00**
 Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
 Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
 LUDWIG, Conductor HAGER, Stage Director
Production by PONNELLE-COLANGELO-WEST **DIE FRAU OHNE SCHATTEN (Strauss)**
- Tuesday Night, September 27, at 8:00**
 Amara, Martin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
 LUDWIG, Conductor YANNOPOULOS, Stage Director **SIMON BOCCANEGRA (Verdi)**
- Thursday Night, September 29, at 8:00**
 Schwarzkopf, Bible, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Caperello, Giosso
 VARVISO, Conductor HAGER, Stage Director **DER ROSENKAVALIER (Strauss)**
- Friday Night, September 30, at 8:00**
 Rysanek, Dalis, Martin, Vickers, Weede, Tozzi, Foldi, Russell
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer **AIDA (Verdi)**
- Saturday Night, October 1, at 8:30**
 Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
 Anderson, Romero, Standard, Harvey, Andersen, Drain, Caperello
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 AGNINI, Designer **LA FANCIULLA DEL WEST (Puccini)**
- Tuesday Night, October 4, at 8:30**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
 LUDWIG, Conductor HAGER, Stage Director
Production by BAUER-ECSY—MASON **WOZZECK (Berg)**
- Thursday Night, October 6, at 8:00**
 Amara, Martin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
 LUDWIG, Conductor YANNOPOULOS, Stage Director **SIMON BOCCANEGRA (Verdi)**
- Friday Night, October 7, at 8:00**
 Schwarzkopf, Toepfer, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Caperello, Giosso
 VARVISO, Conductor HAGER, Stage Director **DER ROSENKAVALIER (Strauss)**
- Saturday Night, October 8, at 8:30**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
 LUDWIG, Conductor HAGER, Stage Director
Production by BAUER-ECSY—MASON **WOZZECK (Berg)**
- Tuesday Night, October 11, at 8:30**
 Moffo, Stahlman, Hilgenberg, Monti, Tozzi, Foldi, Manton
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 NAGY, Designer CHRISTENSEN, Choreographer **LA SONNAMBULA (Bellini)**
- followed by*
- Vollmar, Bailey, Drew
 de ROSA, Conductor **VARIATIONS DE BALLET (Glazunoff)**
- Thursday Night, October 13, at 8:30**
 Moffo, Stahlman, Hilgenberg, Monti, Tozzi, Foldi, Manton
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 NAGY, Designer CHRISTENSEN, Choreographer **LA SONNAMBULA (Bellini)**
- followed by*
- Vollmar, Bailey, Drew
 de ROSA, Conductor **VARIATIONS DE BALLET (Glazunoff)**
- BALANCHINE-CHRISTENSEN, Choreography*

- Friday Night, October 14, at 8:30** **LA BOHEME (Puccini)**
 Tebaldi x, Costa, Konya, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
 VARVISO, Conductor YANNOPOULOS, Stage Director
 JENKINS, Designer
- Saturday Night, October 15, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler
 ADLER, Conductor HAGER, Stage Director
 JENKINS, Designer
- Tuesday Night, October 18, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler
 ADLER, Conductor HAGER, Stage Director
 JENKINS, Designer
- Thursday Night, October 20, at 8:30** **LA TRAVIATA (Verdi)**
 Costa, Blum, Martin, Zampieri, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
 VARVISO, Conductor HAGER, Stage Director
 G. HAGER, Choreographer
- Friday Night, October 21, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 KERZ, Designer
- Saturday Night, October 22, at 8:30** **LA BOHEME (Puccini)**
 Tebaldi x, Costa, Pearce, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
 VARVISO, Conductor YANNOPOULOS, Stage Director
 JENKINS, Designer
- Tuesday Night, October 25, at 8:30** **LA TRAVIATA (Verdi)**
 Moffo, Blum, Martin, Pearce, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
 VARVISO, Conductor HAGER, Stage Director
 G. HAGER, Choreographer
- Thursday Night, October 27, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 KERZ, Designer

MATINEES FOR YOUNG PEOPLE
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- Tuesday Afternoon, October 18, at 2:00** **GIANNI SCHICCHI (Puccini)**
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 Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
 CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer
- Tuesday Afternoon, October 25, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
 CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer
- Wednesday Afternoon, October 26, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
 CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer

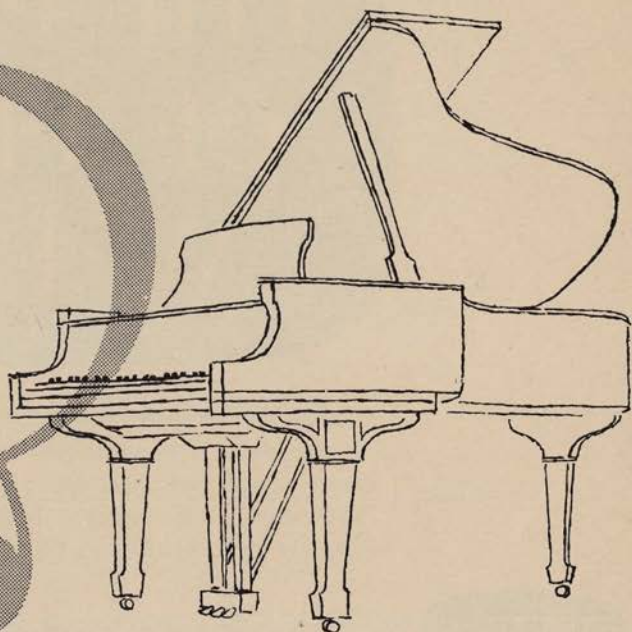
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To Friends of the San Francisco Opera:

Did you realize that ticket sales for last season covered only 84% of our total expenses? A record income from guarantor assessments and contributions to the Opera Fund Drive failed to make up the difference.

As a result, a cumulative deficit of \$70,000 has been carried over from the past two seasons.

Current estimates show that, despite the strictest economies our standards will permit, production costs will continue to exceed substantially our regular income.

The 1960 Opera Fund Drive must therefore achieve an unprecedented goal of \$150,000 to meet the costs of the current season and avoid the dangers of a cumulative deficit.

Your contribution, whatever the amount, will help to assure your Opera's continued excellence by helping to fill a specific need. A donation of \$5 could pay for 30 seconds of precious orchestra rehearsal time; \$10 could cover the salaries of 5 supers for one performance; \$50 could finance about 12 minutes of a chorus rehearsal; \$100 could pay most of the make-up expenses for an entire production; \$1,000 could pay the rental for all orchestral music in an average production.

I hope we can count on your friendship and financial support at this time of need.

Sincerely,

A handwritten signature in dark ink that reads "Robert Watt Miller". The signature is written in a cursive style with a large, prominent initial "R".

Robert Watt Miller
President
San Francisco Opera Association

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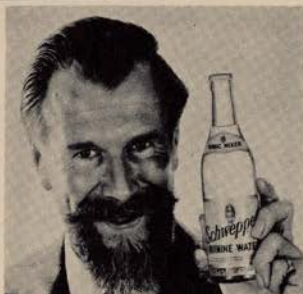
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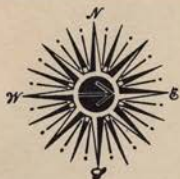


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Sun. Nov. 6 at 8:30 — Swan Lake
Mon. Nov. 7 at 8:30 — La Fille Mal Gardee (New)

Wed. Nov. 9 at 8:30 — Ondine (New)
Thu. Nov. 10 at 8:30 — La Fille Mal Gardee
Fri. Nov. 11 at 8:30 — La Fille Mal Gardee
Sat. Nov. 12 at 2:30 — Ondine
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Sun. Nov. 13 at 2:30 — Giselle-Les Patineurs

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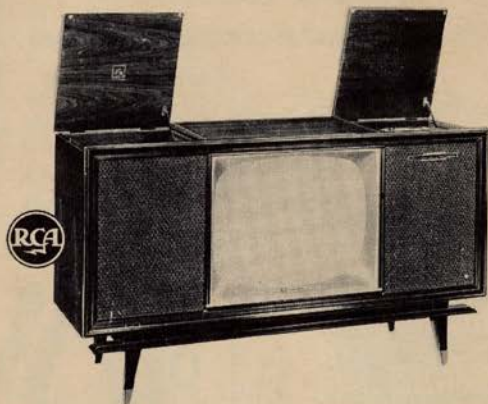
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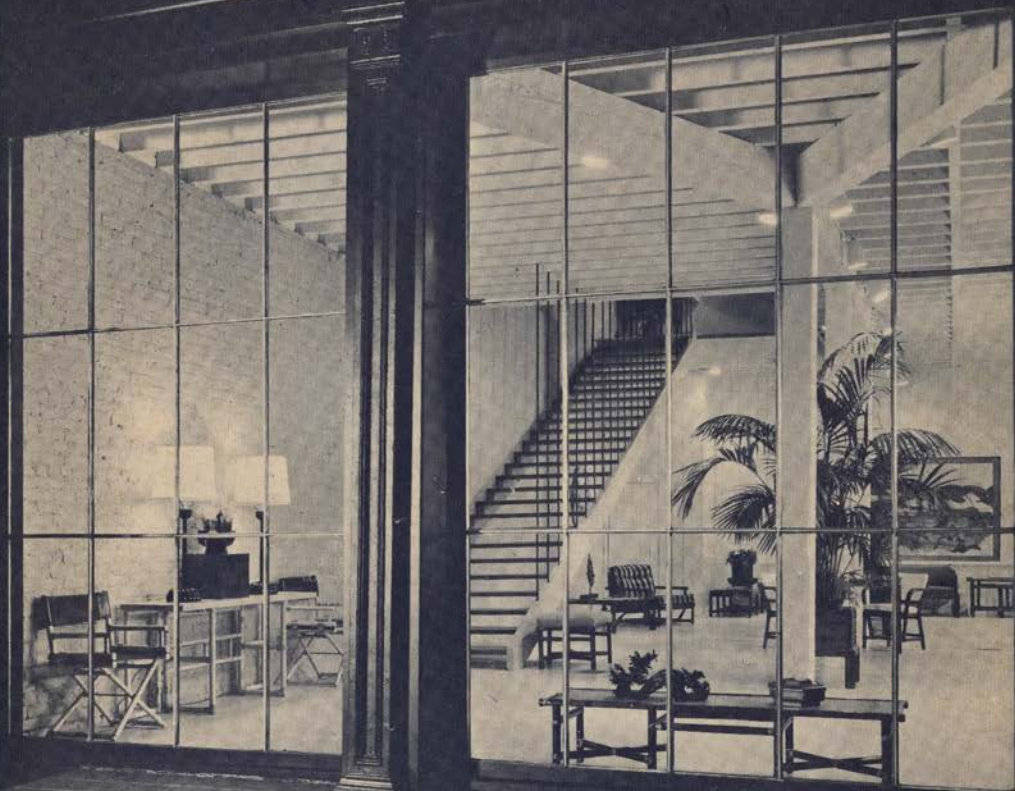
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(FINAL CURTAIN APPROXIMATELY 11:40)

Der Rosenkavalier

(In German)

Opera in three acts by Richard Strauss

Text by Hugo von Hofmannsthal

Conductor: SILVIO VARVISO

Stage Director: PAUL HAGER

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| The Marschallin, Princess von Werdenberg..... | ELISABETH SCHWARZKOPF |
| Baron Ochs, of Lerchenau..... | KURT BOEHME |
| Octavian, a young nobleman..... | **HERTHA TOEPPER |
| Von Faninal, a rich merchant..... | RICHARD WENTWORTH |
| Sophie, his daughter..... | SYLVIA STAHLMAN |
| Marianne, her companion..... | FRANCES McCANN |
| Valzacchi, an intriguer..... | HOWARD FRIED |
| Annina..... | KATHERINE HILGENBERG |
| A singer..... | RAYMOND MANTON |
| An innkeeper..... | ORVA HOSKINSON |
| A police commissioner..... | ANDREW FOLDI |
| The Marschallin's major-domo..... | WINTHER ANDERSEN |
| Faninal's major-domo..... | GILBERT RUSSELL |
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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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