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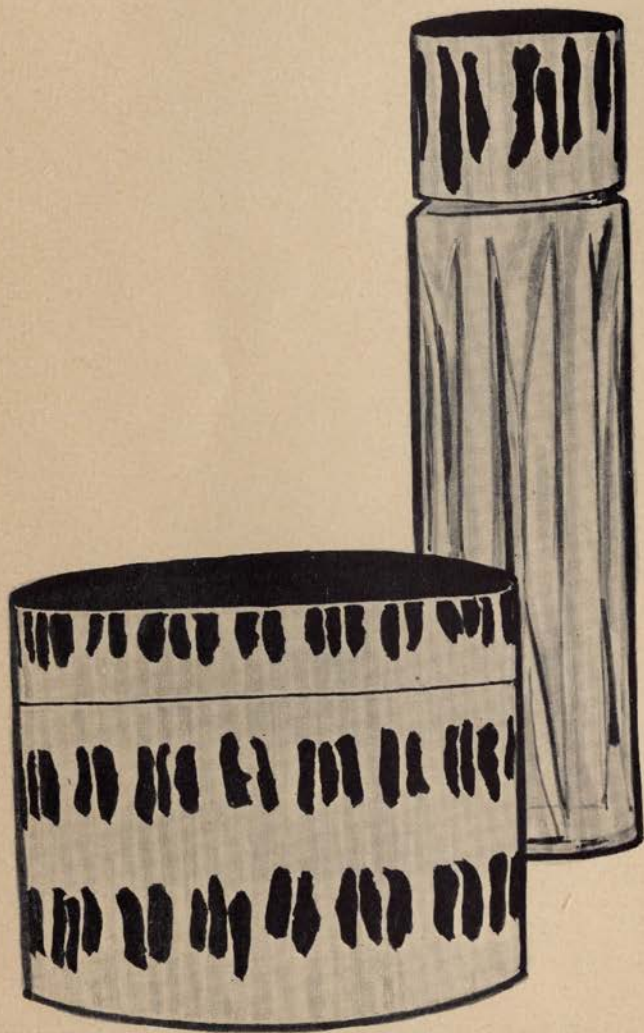
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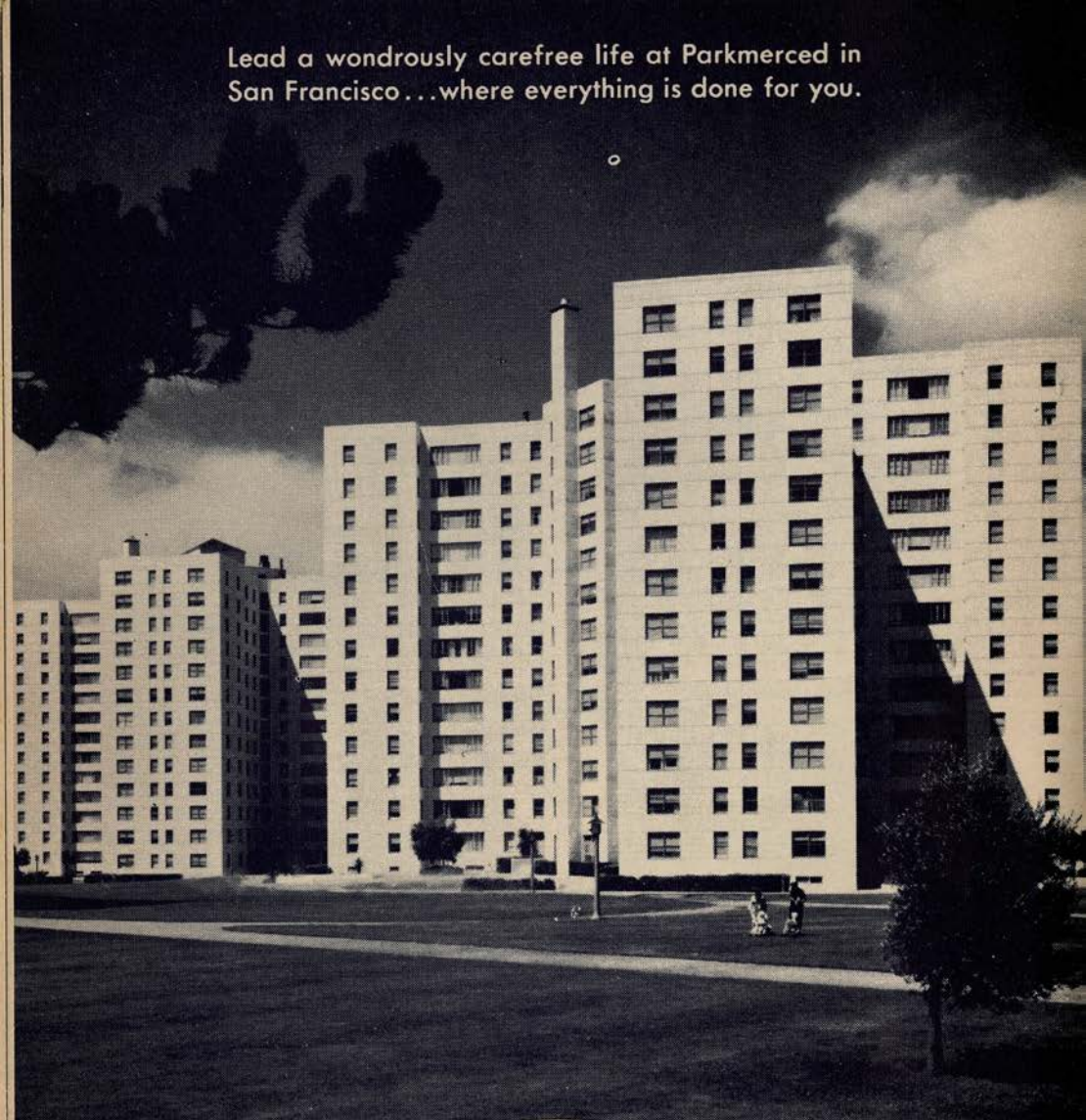
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GEORGE BALANCHINE

This world-famous choreographer is represented for the first time on the San Francisco Opera roster with his work, as co-choreographer with Lew Christensen, for the "Variations de Ballet" on Tuesday and Thursday nights.

A Georgian by birth, Balanchine received his ballet training as a dancer in the old Russian Imperial ballet schools, and was active in Europe in the 1920's, mainly with the Diaghilef company. He came to America in 1934 and later founded the American Ballet company, out of which grew the New York City Ballet, of which Balanchine is presently artistic director.

Balanchine has also choreographed for the legitimate stage, television, and the movies, with perhaps his most famous work in the popular field being the "Slaughter on 10th Avenue" ballet from "On Your Toes."



OTTAVIO DE ROSA

For three years Maestro de Rosa was associate conductor for the New York City Ballet, including engagements in New York, on tour in the United States, and for two seasons in Europe. A native of Naples, Italy, he studied at Juilliard and Columbia university and has played french horn in many orchestras.

In 1959 he was musical director for the San Francisco Ballet's near East tour.

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ANNA MOFFO

Although in a newspaper poll she was named "one of the ten most beautiful women in Italy" soprano Moffo was born in Wayne, Pennsylvania. She studied at the Curtis institute in Philadelphia, and only went to Italy as the winner of a Fulbright scholarship.

Following her appearance on a television "Madama Butterfly," the then-unknown Moffo became famous and accepted offers to sing in Paris, London, and Salzburg, in addition to most of the major Italian opera houses. She returned in triumph to America in 1957, when she made her debut with the Chicago Lyric opera.

Miss Moffo made her bow with the Metropolitan last year and is a great favorite with record lovers, her most recent discs being the complete "La Traviata," an opera she will sing in San Francisco on October 25. The young singer recently made her first movie and this summer sang in Vienna and Buenos Aires.



NICOLA MONTI

This young tenor is famous for his portrayal of Elvino in "La Sonnambula." It was the role of his debut with the San Carlo opera in Naples, he has sung the part with the La Scala company, and he has recorded it for Angel records.

A native of Milan, Monti has attained tremendous success in a career that to date spans less than a decade. He has performed in London, Monte Carlo, Paris, Madrid, South Africa, Edinburgh, and in America with both the Chicago and Dallas opera companies.

In addition to "Sonnambula," Monti has also recorded the complete "Barber of Seville" and "L'Elisir d'Amore."



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ELEMER NAGY

Since his arrival in America in 1939, Hungarian-born Elemer Nagy has successfully combined the careers of stage director, designer, author, and educator, and it is as the designer for this week's new "La Sonnambula" that he makes his San Francisco Opera debut.

For eight years Dr. Nagy was general director, scenic designer, and stage director at the famous Central City festival in Colorado. He has also worked for the New York City Opera, for Hurok Productions, the Fort Worth, Baltimore, Toronto, and Mobile opera companies, and the New England Opera Theatre.

For many years Dr. Nagy was an assistant professor in the drama department at Yale university, and has also lectured at Columbia university, Smith college, and the University of Virginia. At present he is the head of the drama and opera department of the Hartt College of Music.

HERTHA TOEPPER

Mezzo-soprano Toepper makes her American debut in this week's "Der Rosenkavalier" in the role of Octavian and will be heard again in that opera in a special non-subscription performance on Sunday, October 16.

Miss Toepper's "home base" is Munich where she is a leading member of the Staatsoper, but she is famous all over Europe. Only this past winter she sang a number of performances of "Rosenkavalier" at London's Covent Garden, and she comes to San Francisco from Berlin where she last week performed "Oedipus Rex."

A few weeks ago Miss Toepper completed a new recording of "The Marriage of Figaro" under Ferenc Fricsay, in which she sings the role of Cherubino.





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ON DESIGNING "LA SONNAMBULA"

By Elemer Nagy

There is a rather challenging task for the designer to select an appropriate graphic style for the settings of a period opera. The settings should create a visual harmony between the musical and dramatic aspects of the work and convey its message to the present audience.

Far beyond the simple representation of the required "Place of action," the designer is often confronted with some somewhat controversial considerations originated by the dramatic technique, musical style or staging practice of the period employed in a particular work. We must also reckon with the philosophical and artistic ideals of the time in which the work is written, versus the governing taste of our present age where the presentation is made. The careful blending of the above elements are guiding the designer to create an atmosphere suitable to the proper interpretation of the work.

In "La Sonnambula" the place of the action calls for a very picturesque country. It is Switzerland with its unique beauty of geographical wonders. We see the glittering snow covering the wildly-drawn mountain cliffs. Below, interwoven with rushing brooks and waterfalls are the valleys and their "chalets" which are populated with "folk" wearing national costumes dipped in all the colors of the rainbow. All around, the clear mountain air seems to be carrying the happy echoes of a gay and unpretentious "Singspiel". To cope with it, the designer is easily tempted to employ as many brilliant tints as possible, especially in selecting the fabrics to be used for the costumes.

However, Bellini's music is delicate: The continuous flow of his enchanting melodies, tenderly blending with the somewhat naive charm and simplicity of the story, reflects romanticism in its purest form. Therefore, without confining it to any particular country, the rugged storms of the Swiss Alps, tamed to idyllic, pastoral-like episodes are all dominant characteristics of any 19th century "romantic" soul who is seeking peaceful tranquillity as an aftermath to the Napoleonic revolutions.

And now in our age, after listening to the "Sonnambula", we are irresistibly drawn nearer to the old family chest to find, perhaps, among the treasured relics, an old book with beautiful illustrations showing a landscape with trees and "Ruins", the "Well" or the "Old Mill". These would all be neatly drawn and delicately tinted.

It is this very same mood which I attempted to recapture in my "Sonnambula" designs, introducing some humor of course, to this "nostalgic recollection". This would be somewhat more appropriate to our sophisticated present. My basic attempt was to recreate those "tinted prints" and, with the aid of advanced lighting techniques, make them come to life and reflect the sentimental echoes of the by-gone era of romanticism.

The designs were made especially for the "Sonnambula" production of the San Francisco Opera Company. The frame setting (represented with line drawings and predominantly in sepia colors to reflect the resemblance of a period print) and the tinted circular drop are stationary. Into these the various scenes are inserted thus concentrating the action within the boundaries of a valley between the Inn and the Castle.

I am most grateful to my associates for the faithful interpretation of my designs. It was truly a great pleasure to see the work realized.

BRANCUSI

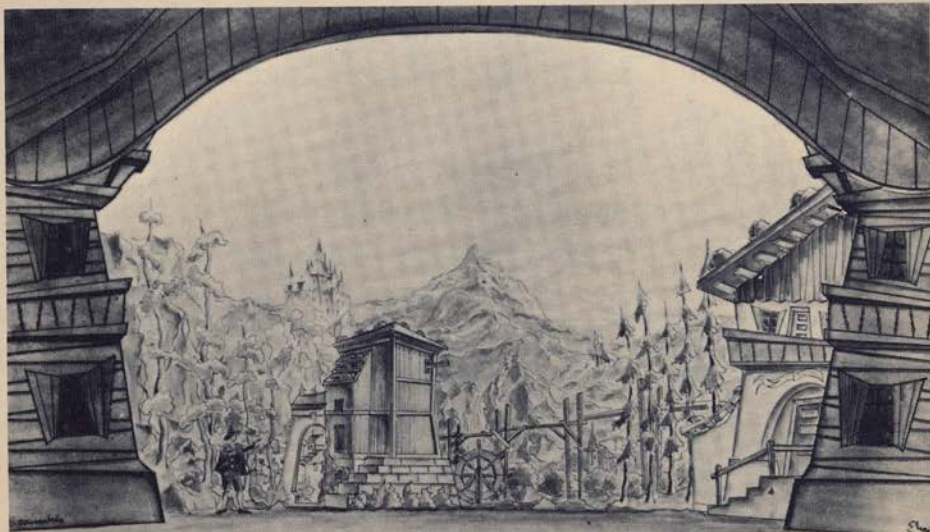
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A scenic design for "La Sonnambula" by Elemer Nagy.

ROMANTICISM REVISITED

By Dino Yannopoulos

Bellini was a "musician's musician." His music is of a radiant purity — clear and simple statements of feeling, filled with sentiment, without sentimentality. In many ways he resembled Chopin. It seems strange that he devoted his talents almost exclusively to the musical theatre where music per se is confined to the service of its dramatic purpose. A composer whose wealth of melodic invention alone seemed inexhaustible would have gravitated — so it would appear — more to those forms of music which do not demand any alliances with other art forms and constant compromises which the realities of the operatic world impose.

Bellini lived during the years in which everything and everybody was swept up in the tidal wave of romanticism. He came from the Mediterranean and wrote for large audiences, not for the "salon". He wanted the entire world to know and share his sentiments, and those he had in abundance, especially for charming and talented women, and specifically prima donnas. They understood him. They spoke his language. Being a romantic what better way to show his affection than to write an opera for the diva in question. Because Bellini wrote for women, however, doesn't mean that all other characters were neglected — his inborn dramatic instinct prevented this. It simply meant that a woman was always the central figure of the drama and everything revolved around her.

(Please turn to a following page)



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LA TRAVIATA (Verdi) 3545 B/L

Antonietta Stella, **Tito Gobbi**, Giuseppe di Stefano, Chorus and Orchestra of La Scala, Milan, Tullio Serafin, Cond.

LA BOHEME (Puccini) 3560 B/L

Maria Callas, **Anna Moffo**, Giuseppe di Stefano, Rolando Panerai, Nicola Zaccaria, Manuel Spatafora, Chorus and Orchestra of La Scala, Milan, Antonino Votto, Cond.

LA SONNAMBULA (Bellini) 3568 5s/L

Maria Callas, **Eugenia Ratti**, **Nicola Monti**, Nicola Zaccaria, Chorus and Orchestra of La Scala, Milan, Antonino Votto, Cond.

LA FANCIULLA DEL WEST (Puccini) (S)3593 C/L

Birgit Nilsson, Joao Gibin, Nicola Zaccaria, Chorus and Orchestra of La Scala, Milan, Lovro von Matacic, Cond.



SIMON BOCCANEGRA
(Verdi) GCR-7126

Tito Gobbi, Victoria de los Angeles, Boris Christoff, Giuseppe Campora, Chorus and Orchestra of the Rome Opera House, Gabriele Santini, Cond.

CARMEN (Bizet) (S)GCR-7207

Victoria de los Angeles, **Nicolai Gedda**, **Janine Micheau**, **Ernest Blanc**, Chorus and Orchestra of La Radiodiffusion Française, **Sir Thomas Beecham**, **Bart.**, Cond.

LA TRAVIATA (Verdi)
(S)GCR-7221

Victoria de los Angeles, **Carlo del Monte**, **Mario Sereni**, Chorus and Orchestra of the Rome Opera House
Tullio Serafin, Cond.

(S) indicates stereo availability

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

FRIDAY EVENING, OCTOBER 7 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..... **HERTHA TOEPFER

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

** American 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

San Francisco Opera Boys' Choristers

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

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

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.

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

SATURDAY EVENING, OCTOBER 8 at 8:30

(FINAL CURTAIN APPROXIMATELY 10:35)

West Coast Premiere

Wozzeck

(In English)

Opera in three acts

Text and music by Alban Berg

Based on the drama by Georg Buchner

(Translation by Eric Blackall and Vida Hartford)

Conductor:

LEOPOLD LUDWIG

Stage Director:

PAUL HAGER

Production: LENI BAUER ECSY, RICHARD MASON

Franz Wozzeck, a soldier.....	GERAINT EVANS
Captain	RICHARD LEWIS
Andres, Wozzeck's friend.....	RAYMOND MANTON
Marie, Wozzeck's common-law wife.....	MARILYN HORNE
Margret, her neighbor.....	MARGOT BLUM
Drum Major.....	TICHO PARLY
Marie's child.....	PHILIP GARAY
Doctor.....	LORENZO ALVARY
Two artisans.....	RICHARD WENTWORTH, NED ROMERO
Fool.....	HOWARD FRIED
Soldier.....	WILLIAM BOOTH
Another soldier.....	ROBERT PIERRE

San Francisco Boys' Chorus
Madi Bacon, Director

Chorus Director: VINCENZO GIANNINI

Musical Preparation: HANS GEORG SCHAEFER, PHILIP EISENBERG

Costumers: GOLDSTEIN & CO.

- Act I: Scene 1: The Captain's room
Scene 2: An open field
Scene 3: Marie's room
Scene 4: The Doctor's study
Scene 5: The street outside Marie's house
- Act II: Scene 1: Marie's room
Scene 2: The town square
Scene 3: The street outside Marie's house
Scene 4: A beer-garden
Scene 5: The barracks
- Act III: Scene 1: Marie's room
Scene 2: A pond
Scene 3: A tavern
Scene 4: A pond
Scene 5: The street outside Marie's house

ONLY INTERMISSION AFTER ACT II

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

Next Regular Subscription Performance

Tuesday, October 11, "La Sonnambula" (Bellini)
followed by "Variations de Ballet" (Glazunoff)

CURTAIN AT 8:30 P.M.

THE STORY OF "WOZZECK"

ACT I, SCENE 1: (*Suite*)—As Wozzeck, a soldier in a postwar Germany, shaves his captain, the officer taunts him with riddles about time and morality. The simple Wozzeck replies to an attack on his unblessed union with Marie (which has produced a child) by quoting the Lord: "Suffer the children to come to Me." Unprepared for such an answer, the Captain demands an explanation. The soldier stammers that the poor cannot afford virtue; their lot is drudgery. Disturbed, the officer admonishes him not to think too much.

SCENE 2: (*Rhapsody*)—Cutting sticks in an open field, Wozzeck is seized by weird hallucinations. While his friend Andres sings a song about the huntsman's life, Wozzeck imagines that the sinking sun has set the world on fire.

SCENE 3: (*Military March*)—Through her window Marie, her child in her arms, watches a military band led by the dashing Drum Major. Her neighbor Margret notes her intense interest and thereby incurs Marie's wrath. After Marie has sung a lullaby to her child, Wozzeck arrives and tells her of his fearful visions. She tries to calm him, but he only rushes away. Left alone, Marie runs out in anguish.

SCENE 4: (*Passacaglia*)—To help support his family, Wozzeck visits the study of a doctor who uses him as a guinea pig in unorthodox experiments. The short-tempered Doctor exacts from his patient a tangled explanation of his behavior, at the end of which Wozzeck cries out desperately for Marie. Satisfied with Wozzeck's obedience, the Doctor gloats that he will win immortality through his discoveries.

SCENE 5: (*Andante affettuoso [quasi Rondo]*)—Marie admires the Drum Major, who struts before her in the street. Unable to resist his advances, she leads him into the house.

ACT II, SCENE 1: (*Symphony: Sonata Movement*)—With her little boy in her lap, Marie tries on a pair of earrings given to her by the Drum Major. When the child disturbs her reveries, she frightens him into silence. Wozzeck enters; the guilty woman tries unsuccessfully to hide the earrings. She lies that she has found them, whereupon the man looks mournfully at the sleeping child and laments their fate. Wozzeck gives Marie his wages; after he has left, she berates herself.

SCENE 2: (*Fantasy and Fugue*)—In a street, the Captain and the Doctor talk morbidly of sickness and death. Wozzeck, rushing past, is stopped by them and mocked by allusions to his wife's infidelity. He runs away in confusion.

SCENE 3: (*Largo*)—Standing in front of her house, Marie is accused wildly by Wozzeck. When he starts to strike her, she tells him that she would rather have a knife-blade in her breast than his hand upon her. She goes into the house; Wozzeck staggers away whispering, "Better a knife-blade!"

SCENE 4: (*Scherzo*)—Two drunken apprentices stumble about the dance floor of a beer-garden, muttering foolishly. The band begins to play. Marie and the Drum Major, passionately embracing in a lurid waltz, are seen by Wozzeck, who cries out to heaven for justice. Andres sings a folk song with a group of revelers and then joins Wozzeck, whom he tries to calm. One of the apprentices delivers a sermon, "Wherefore then is Man?," lapsing into a stupor when the band starts up again. An Idiot tells Wozzeck that he smells blood; just then Marie and her new lover whirl past. Wozzeck moans that everything seems to be twisting in a red mist.

SCENE 5: (*Rondo con introduzione*)—Tossing fitfully in his bunk in the barracks, Wozzeck prays for deliverance from temptation. The Drum Major stumbles in drunkenly, loudly boasting of his conquest of Marie; Wozzeck whistles and turns away. Infuriated, the Drum Major beats him up.

ACT III, SCENE 1: (*Invention on a theme*)—In her room the guilt-ridden Marie reads aloud from the Bible. Tenderly she takes her child into her arms and comforts him. Resuming her reading, she finds a passage about Mary Magdalene and sobs, "Savior! As Thou hadst mercy on her, have mercy now on me, Lord!"

SCENE 2: (*Invention on one note*)—Wozzeck leads Marie at dusk along a forest path beside a pond. They sit down to rest, and Wozzeck gently kisses her. As a red moon rises, he exclaims that it is the color of blood. Before Marie can escape, he draws his knife, murders her and silently rushes off.

SCENE 3: (*Invention on a rhythm*)—Seated upon a table in a tavern, Wozzeck urges on the dancing apprentices and their sweethearts. Margret begins a lusty refrain that enrages the soldier. Seeing blood on Wozzeck's hands, the apprentices question him but receive incoherent rebuffs.

SCENE 4: (*Invention on a chord of six notes*)—Back at the pond, the soldier searches desperately for the bloody knife. He finds it and wades into the water, throwing the blade farther and farther into the depths. The Doctor and Captain, passing by, hear him drown; they hurry away in fear.

SCENE 5: (*Invention on a quaver figure*)—In front of Marie's house, children play "Ring-a-ring-a-toses"; Marie's child rides his hobbyhorse. Other children run in to tell him that his mother is dead, but he does not understand. When they all rush off to see her body, he continues to play, notices that he is alone, and gallops after his friends.

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.

WAR MEMORIAL OPERA HOUSE

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KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

THREE EXTRA PERFORMANCES

Sunday, October 16, at 7:30 p.m.

DER ROSENKAVALIER

Schwarzkopf, Toepper, Stahlman, Hilgenberg, McCann
Boehme, Wentworth, Parly, Fried, Foldi
Varviso, *Conductor* • Hager, *Stage Director*

Monday, October 24, at 8 p.m.

AIDA

Cavalli, Dalis, Martin
Konya, Zanasi, Anderson, Foldi, Russell
Molinari-Pradelli, *Conductor* • Yannopoulos, *Stage Director*
Christensen, *Choreographer*

Wednesday, October 26, at 8:30 p.m.

WOZZECK

Horne, Blum
Evans, Lewis, Parly, Alvary, Manton
Fried, Wentworth, Romero
Ludwig, *Conductor* • Hager, *Stage Director*
Bauer-Ecsy, Mason—*Production*

TICKETS AVAILABLE NOW:

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and all Bay Area Agencies

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, Zanasi, Alvary, Romero, Manton, Fried
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer BAY, Designer
CARMEN (Bizet)
- 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, Zanasi, 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, Toepper, 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
 followed by
LA SONNAMBULA (Bellini)
- Vollmar, Bailey, Drew
 de ROSA, Conductor
 followed by
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
 followed by
VARIATIONS DE BALLET (Glazunoff)
- Vollmar, Bailey, Drew
 de ROSA, Conductor
 followed by
BALANCHINE-CHRISTENSEN, Choreography
- LA SONNAMBULA (Bellini)**
- BALANCHINE-CHRISTENSEN, Choreography**

- Friday Night, October 14, at 8:30**
 Amara, Costa, Konya, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
VARVISO, Conductor LA BOHEME (Puccini)
YANNOPOULOS, Stage Director
JENKINS, Designer
- Saturday Night, October 15, at 8:00**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler
ADLER, Conductor COSI FAN TUTTE (Mozart)
HAGER, Stage Director
JENKINS, Designer
- Sunday Night, October 16, at 7:30**
 Schwarzkopf, Toepper, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Parly, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Capereello, Giosso
VARVISO, Conductor DER ROSENKAVALIER (Strauss)
HAGER, Stage Director
- Tuesday Night, October 18, at 8:00**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler
ADLER, Conductor COSI FAN TUTTE (Mozart)
HAGER, Stage Director
JENKINS, Designer
- Thursday Night, October 20, at 8:30**
 Costa, Blum, Martin, Zampieri, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
VARVISO, Conductor LA TRAVIATA (Verdi)
HAGER, Stage Director
G. HAGER, Choreographer
- Friday Night, October 21, at 8:00**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
MOLINARI-PRADELLI, Conductor LOHENGRIN (Wagner)
YANNOPOULOS, Stage Director
KERZ, Designer
- Saturday Night, October 22, at 8:30**
 Amara, Costa, Peerce, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
VARVISO, Conductor LA BOHEME (Puccini)
YANNOPOULOS, Stage Director
JENKINS, Designer
- Monday Night, October 24, at 8:00**
 Cavalli, Dalis, Martin, Konya, Zanasi, Anderson, Foldi, Russell
MOLINARI-PRADELLI, Conductor AIDA (Verdi)
YANNOPOULOS, Stage Director
CHRISTENSEN, Choreographer
- Tuesday Night, October 25, at 8:30**
 Moffo, Blum, Martin, Peerce, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
VARVISO, Conductor LA TRAVIATA (Verdi)
HAGER, Stage Director
G. HAGER, Choreographer
- Wednesday Night, October 26, at 8:30**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
LUDWIG, Conductor WOZZECK (Berg)
HAGER, Stage Director
Production by BAUER-ECYSY—MASON
- Thursday Night, October 27, at 8:00**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
MOLINARI-PRADELLI, Conductor LOHENGRIN (Wagner)
YANNOPOULOS, Stage Director
KERZ, Designer

MATINEES FOR YOUNG PEOPLE
 (PRESENTED BY THE SAN FRANCISCO OPERA GUILD)

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

DATES — CASTS SUBJECT TO CHANGE

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DIRECTED BY CURT CONWAY

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starring Eli Wallach and Anne Jackson

PRODUCED BY LEWIS FREEDMAN

DIRECTED BY DONALD RICHARDSON

a warm comedy about a wife who discovers she took
not only a husband but a mother-in-law as well.

8:00 to 10:00 p.m. WEDNESDAY

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2

Bellini and his librettists were romantics. We of today are not — or at least will not confess it. The music of Bellini's operas will always maintain its beauty, regardless of changing times and tendencies. The dramatic side of Bellini's operas, however, present a problem.

Can we believe, for instance, today in 1960, that the villagers of even the remotest hamlet believe the sleepwalking girl, whom they see every day, and on whom they bestow all their loving care, to be a hideous ghost of the malignant variety? Do we still believe in long-lost and unexpectedly-appearing Counts? Do we believe that the populace at the end of one scene is all for Mr. X marrying the beautiful Miss A, and not the scheming Mistress L, and then a few moments later in the next scene see the feeling of the same populace completely reversed — without anything having occurred in the meantime — with everyone ready to proceed to the church to have Mr. X wed still-scheming Mistress L.?

The answer is obvious. Then why not play Bellini's lovely music in the concert hall or write new libretti to his score? Both solutions, of course, are unfeasible simply because this lovely music has been written for these specific libretti. So if you want to hear the music we must also suffer through the drama. The opera-goer has his choice — "he either buys his ticket or he doesn't." The interpreters — singers, conductors, designers and directors — are in a more difficult position. They represent the bridge between the work, written in the past, and today's audience. They have to find a way, a style, a point of view, which will really serve as a bridge and bring us of today the work and vice versa.

In the case of "La Sonnambula" the gap seems unbridgeable, and in the past all revivals of this opera were only undertaken to accommodate the soprano who had an uncontrollable urge to sleepwalk and the vocal equipment to handle the rigorous demands of the part. All these revivals were short-lived. But "La Sonnambula" is more than just a sleepwalking lady. I have the feeling that the previous generation took the romanticism of Bellini's days much too seriously and at face value. They missed entirely the humorous side of the romantic school. There is no doubt that Bellini and his colleagues had a sense of humour, otherwise they would all have dissolved in a stream of syrupy sentimentality. True — they loved passionately, then, when their loves went unrequited they almost threw themselves from the nearest rock, but only almost, because a few days later they were in love again, with greater passion than before. Whoever could not see the humorous side of this must have been a dullard, and the artists of the first half of the nineteenth century were anything but that.

It was in later years, when the schools of realism and naturalism began to dominate the art, that everything was taken at face value: that the interpretations of works such as "La Sonnambula" became incongruous because they attempted to create more than a temporary dream. They tried to convince us that what we saw was a question of life or death. "That certain smile" was missing, the very sympathetic smile of the author upon his characters and their behaviour. There was no humour in the naturalistic school of art: only biting satire, bitter and un-funny. And with these deadly serious interpretations works like "La Sonnambula" were put to rest.

But now — is it perhaps because we have gained the proper perspective? — we see a renaissance of these "Romantic Operas" performed not only as vehicles for certain singers but because of their artistic value as a whole. We take the illogical twists of the plot in stride — indeed we may slightly underline the apparent human frailties, but we should do so always with a smile and not with a sneer. Bellini loved the characters of his operas, and so must we — but who can love anyone who is pompous and takes himself too seriously?

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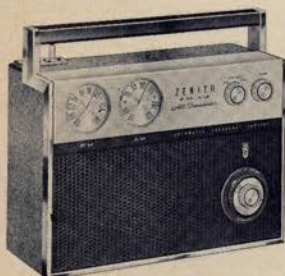
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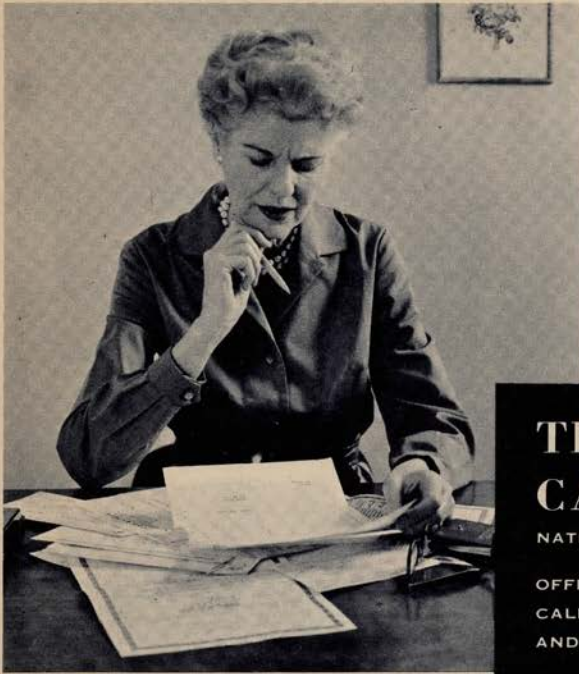
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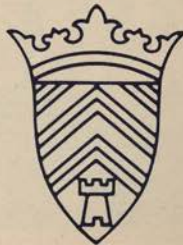
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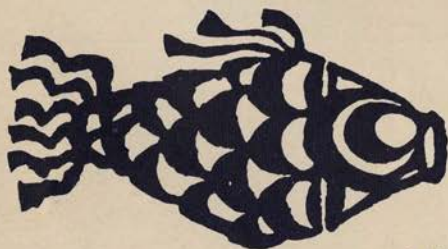
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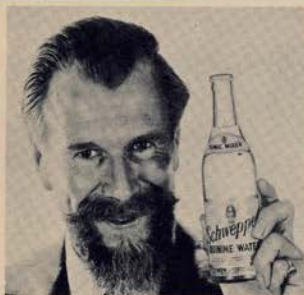
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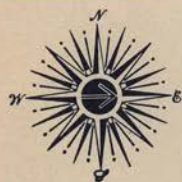


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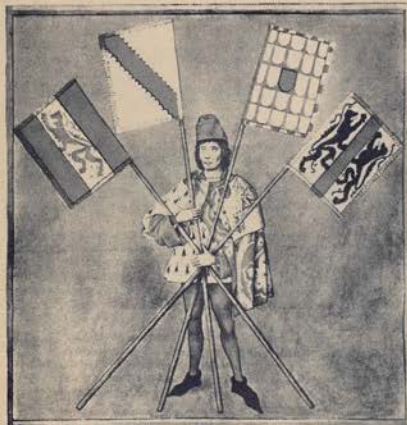
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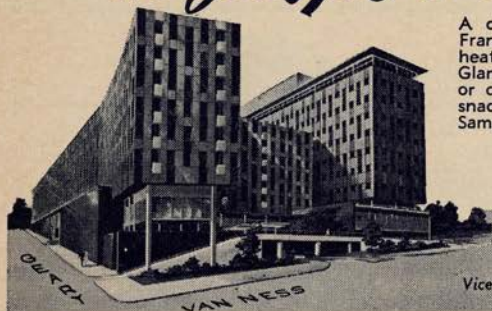
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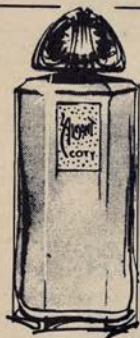
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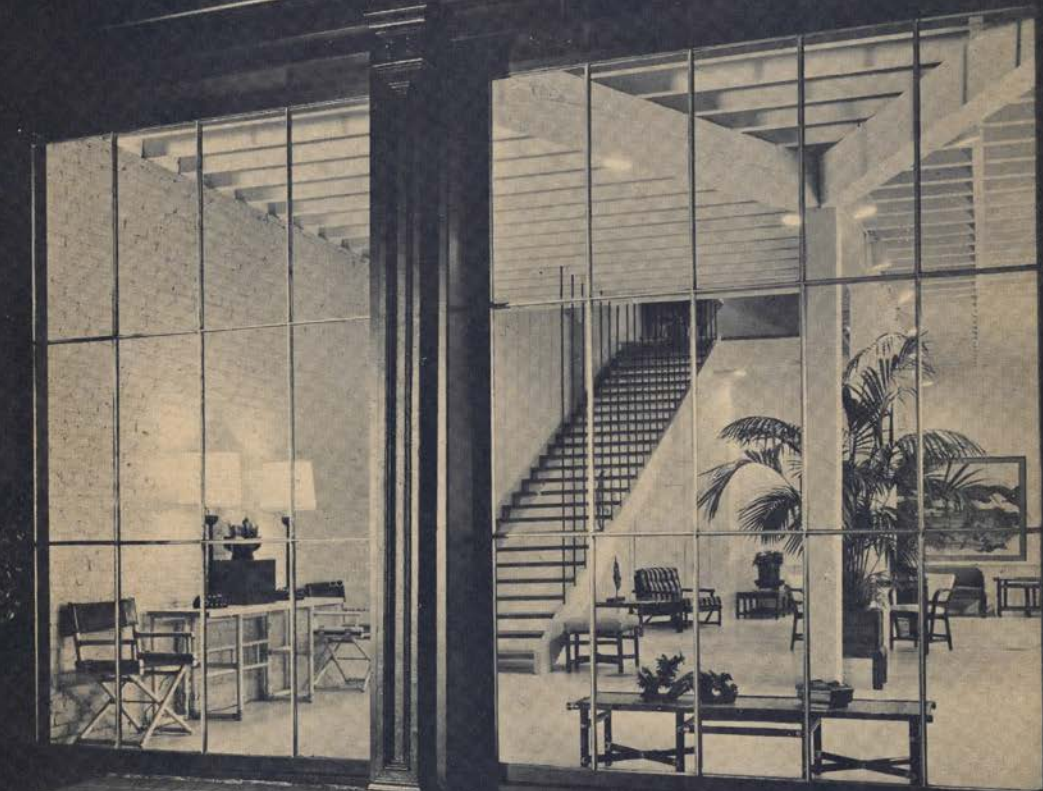
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Latecomers will not be seated while the performance is in progress.
Your cooperation is requested in observing this rule.

WEDNESDAY EVENING, OCTOBER 26 at 8:30

(FINAL CURTAIN APPROXIMATELY 10:35)

West Coast Premiere

Wozzeck

(In English)

Opera in three acts

Text and music by Alban Berg

Based on the drama by Georg Buchner

(Translation by Eric Blackall and Vida Hartford)

Conductor:

LEOPOLD LUDWIG

Stage Director:

PAUL HAGER

Production: LENI BAUER ECSY, RICHARD MASON

Franz Wozzeck, a soldier.....	GERAINT EVANS
Captain.....	RICHARD LEWIS
Andres, Wozzeck's friend.....	RAYMOND MANTON
Marie, Wozzeck's common-law wife.....	MARILYN HORNE
Margret, her neighbor.....	MARGOT BLUM
Drum Major.....	TICHO PARLY
Marie's child.....	PHILIP GARAY
Doctor.....	LORENZO ALVARY
Two artisans.....	RICHARD WENTWORTH, NED ROMERO
Pol.....	HOWARD FRIED
Soldier.....	WILLIAM BOOTH
Another soldier.....	ROBERT PIERRE

San Francisco Boys' Chorus
Madi Bacon, Director

Chorus Director: VINCENZO GIANNINI

Musical Preparation: HANS GEORG SCHAEFER, PHILIP EISENBERG

Costumers: GOLDSTEIN & CO.

Act I: Scene 1: The Captain's room
Scene 2: An open field
Scene 3: Marie's room
Scene 4: The Doctor's study
Scene 5: The street outside Marie's house
Act II: Scene 1: Marie's room
Scene 2: The town square
Scene 3: The street outside Marie's house
Scene 4: A beer-garden
Scene 5: The barracks
Act III: Scene 1: Marie's room
Scene 2: A pond
Scene 3: A tavern
Scene 4: A pond
Scene 5: The street outside Marie's house

ONLY INTERMISSION AFTER ACT II

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