

Boris Godunov

1961

Thursday, September 21, 1961 8:00 PM

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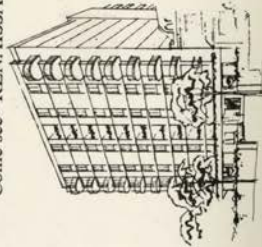
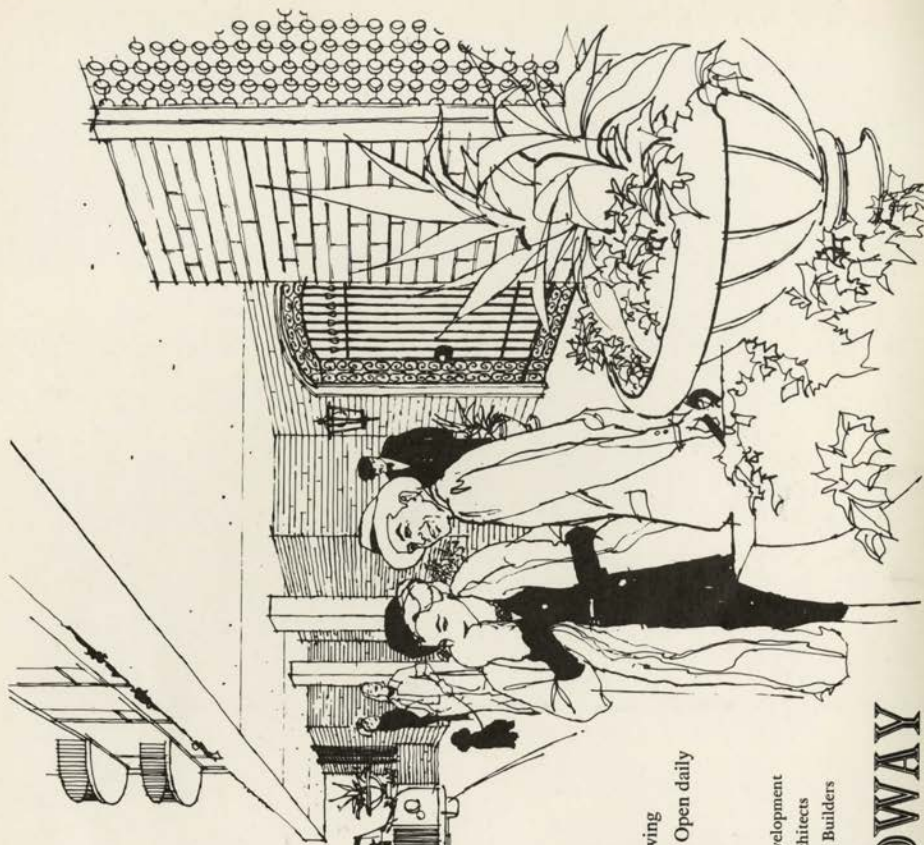
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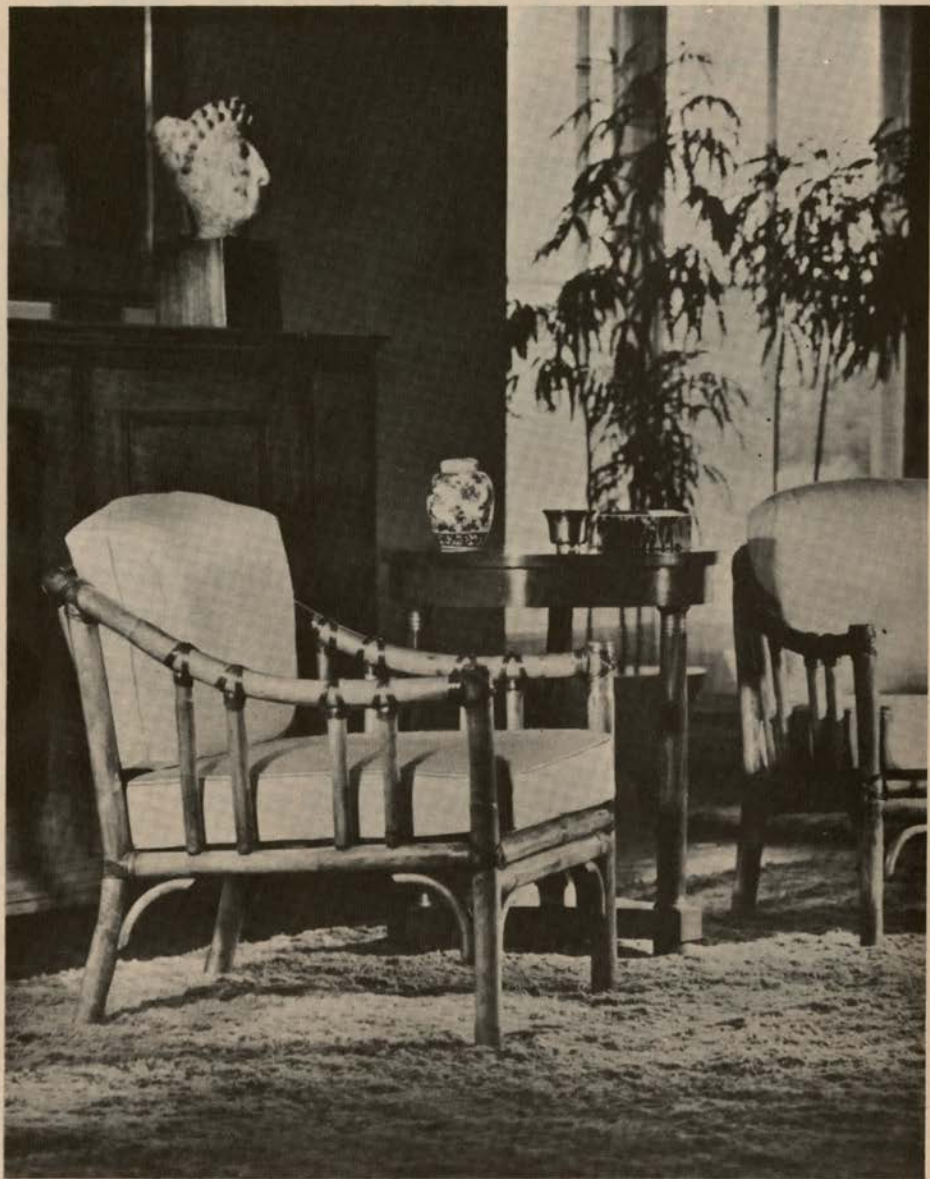
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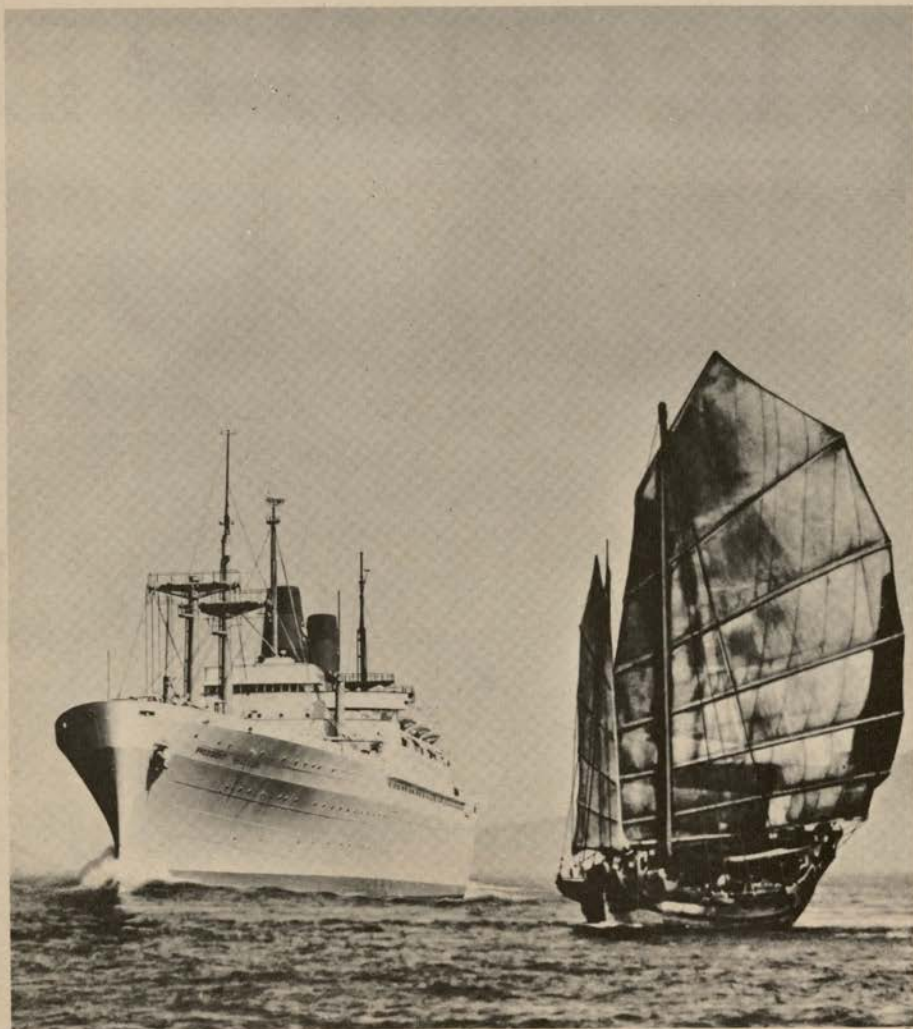
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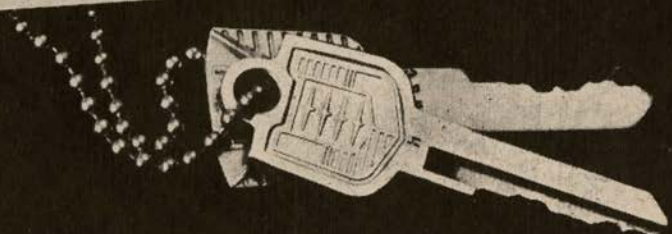
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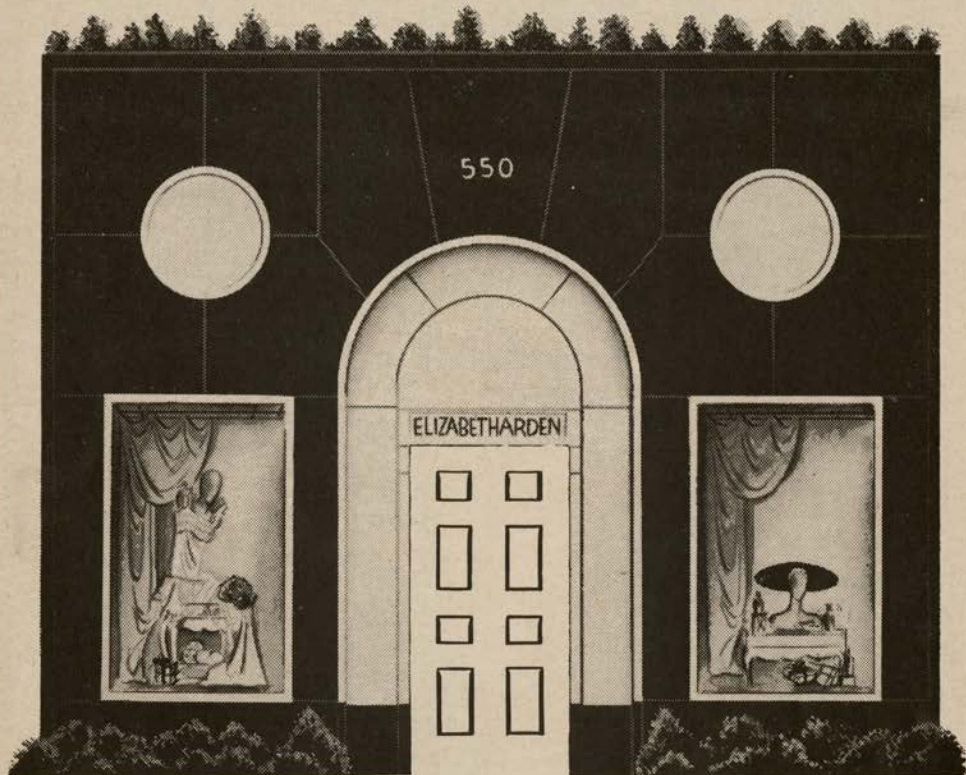
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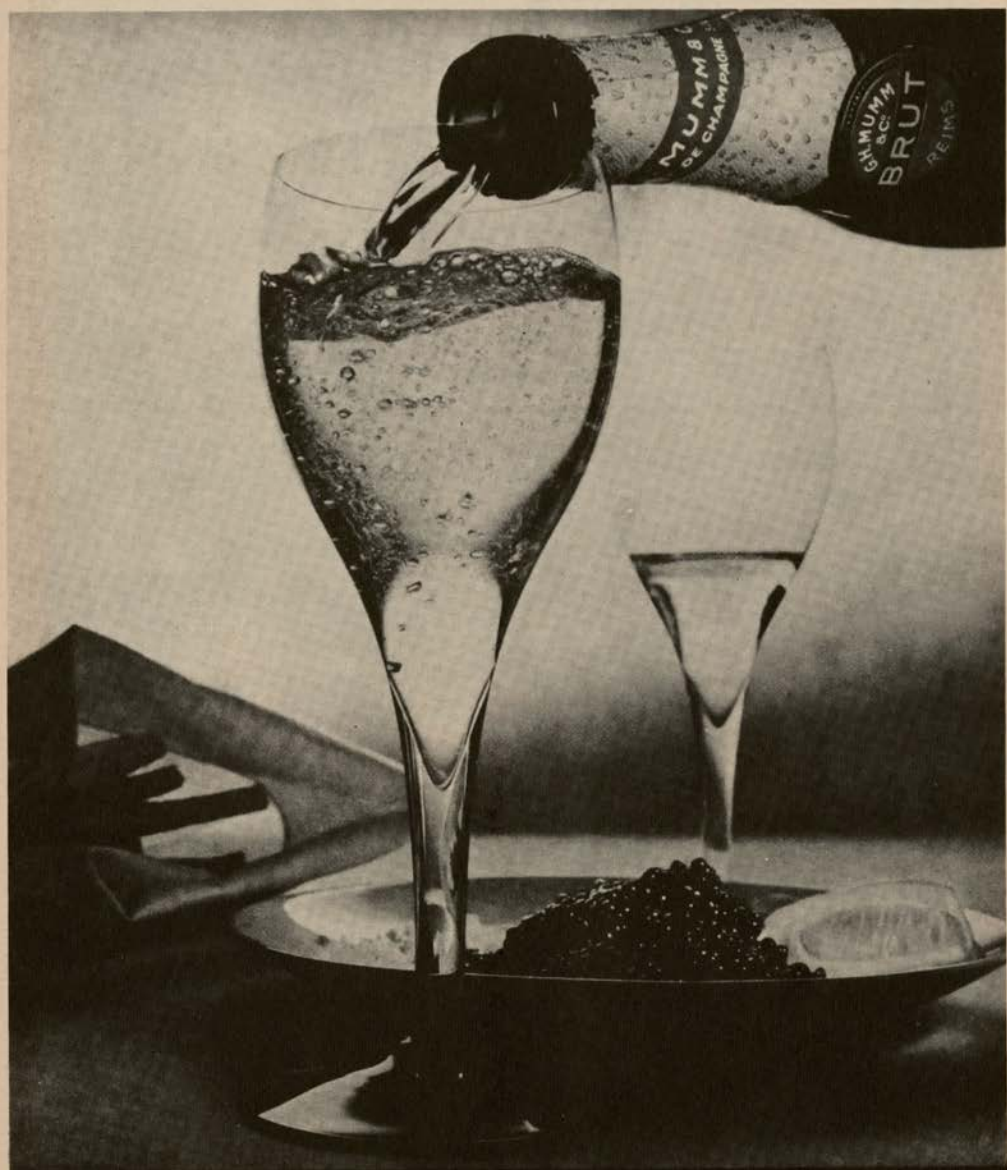
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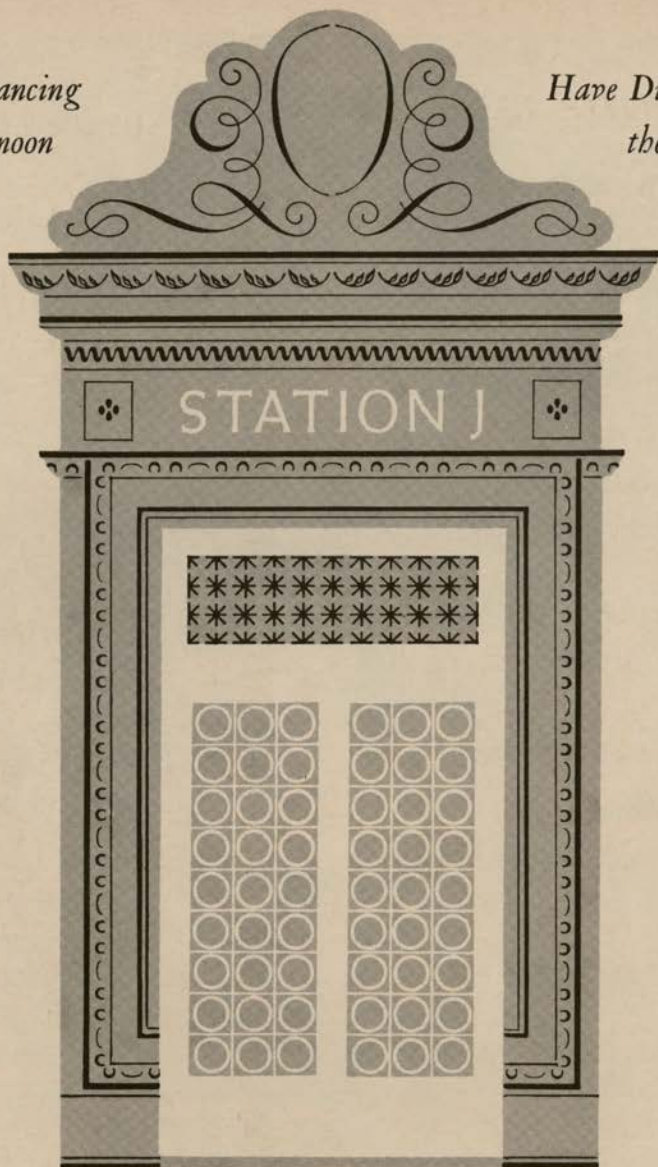
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•

Board of Governors

•

Conductors, Musical Staff,
Production Staff
and

Artists of the Company

•

San Francisco Opera
Chorus, Ballet and Boys' Chorus

•

About the Operas and Artists

•

Cast and Story of Opera

•

Repertoire

•

San Francisco Opera Orchestra

•

Opera Box Holders

•

Guarantor Members

•

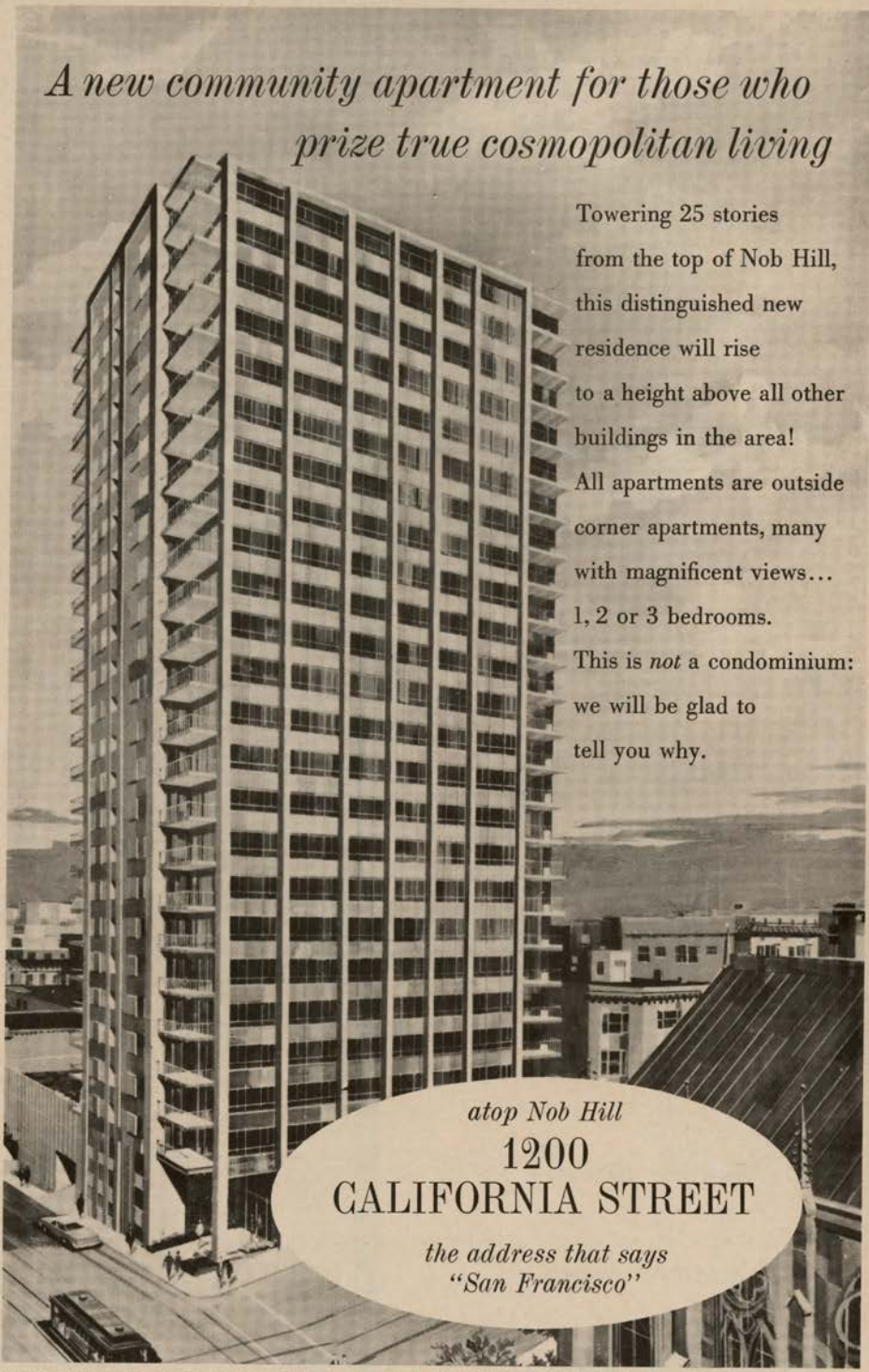
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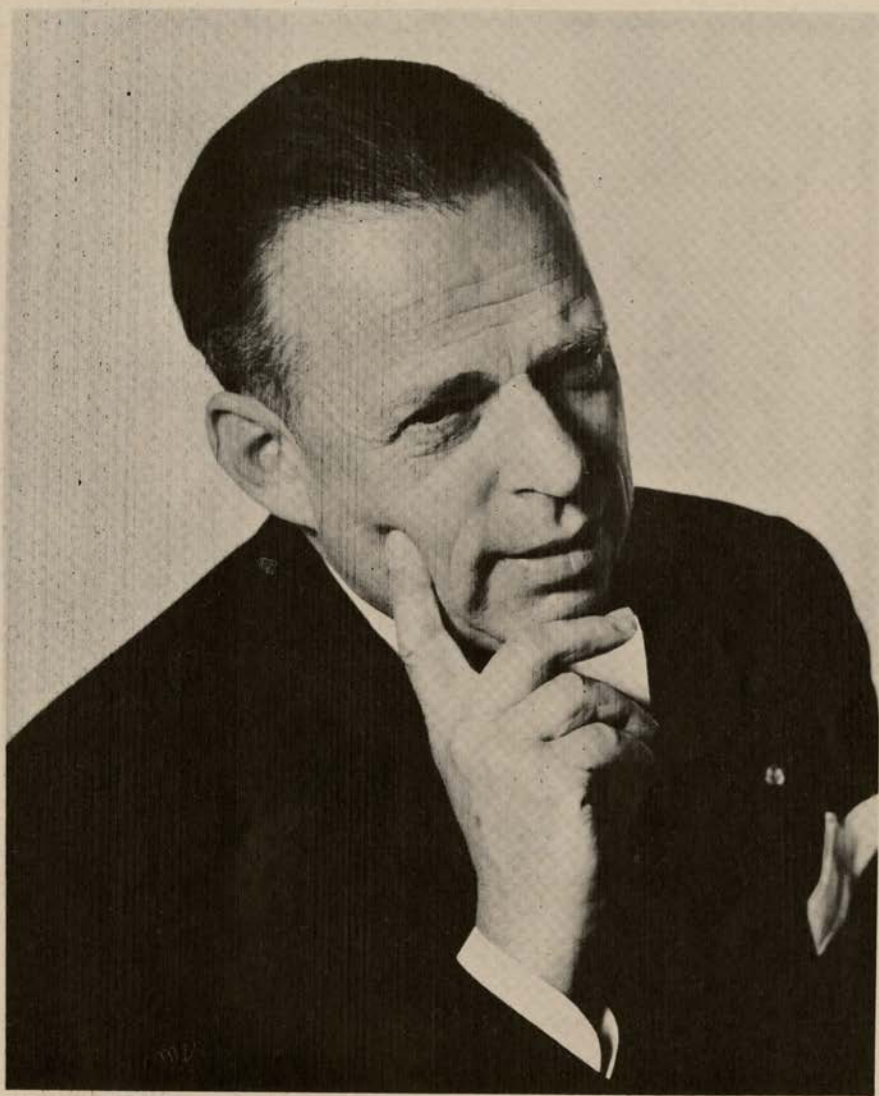


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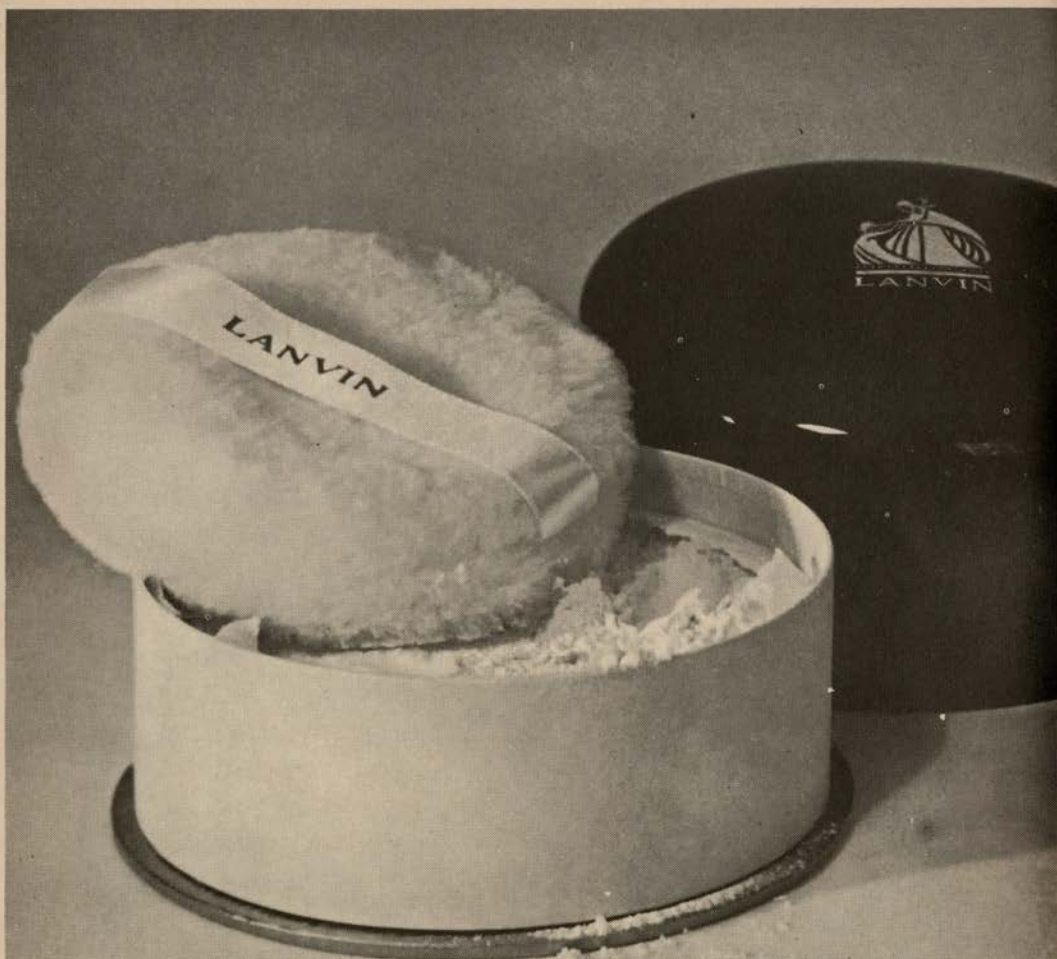
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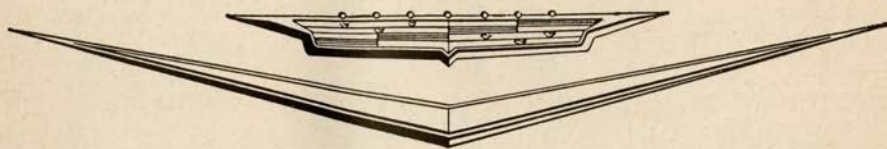
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RENATO CIONI

This handsome young (born in 1931) tenor makes his debut on opening night as Edgardo to Anna Moffo's "Lucia di Lammermoor." He has already sung the role with great success in Italy, has recorded it with Joan Sutherland this past summer and will sing it with her again later this fall in Dallas.

Cioni first appeared in the United States in October of 1959 in another Donizetti opera, "Duca d'Alba," when the Festival of Two Worlds production was imported from Spoleto and presented in Philadelphia and New York. As befits a rising vocal luminary Cioni has been kept very busy recently with performances of "Rigoletto" in Brussels, "Francesca da Rimini" in Trieste and "Die Meistersinger" (in Italian) in Catania.

San Francisco will also hear him as the Duke in "Rigoletto" and Ismaele in "Nabucco."

PLINIO CLABASSI

An eastern production of Pizzetti's "Murder in the Cathedral" was the occasion of Clabassi's American debut a few seasons ago. A veteran of all the major Italian theaters, the basso has over eighty roles in his repertoire. He has also performed in ten televised opera productions.

In private life Clabassi is married to the daughter of the late Beniamino Gigli. In addition to his debut role of Timur in "Turandot," Clabassi will also be heard here in "Un Ballo in Maschera," "Boris Godounoff" and "Rigoletto."

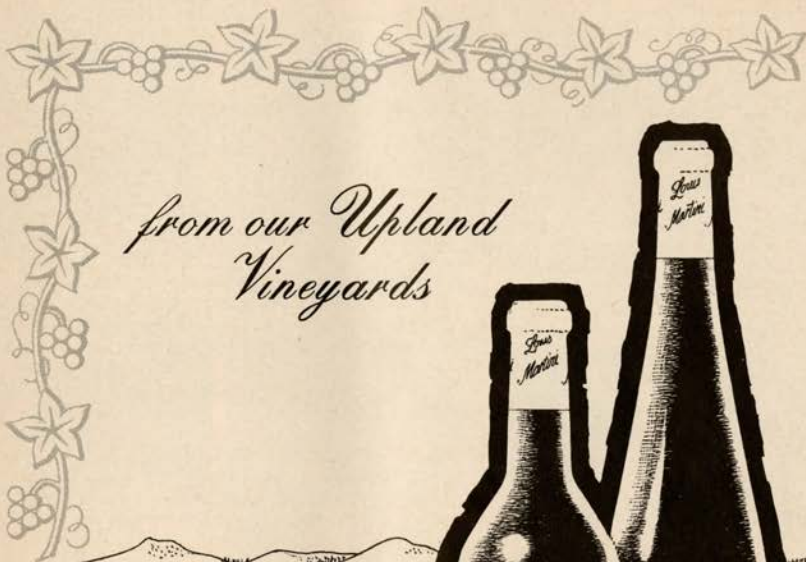


DOROTHY COLE



Winner of the 1961 San Francisco Opera Debut Auditions, this talented mezzo is familiar to Bay Area audiences through her appearances with the Oakland symphony and the San Francisco summer Pops concerts. She has appeared in

concerts up and down the west coast and was a former winner of the Metropolitan Opera auditions.



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NORMAN DELLO JOIO

One of the foremost figures in contemporary music, Dello Joio's prolific output includes operas, chamber music, symphonic works, cantatas, songs, ballets and piano solos. His opera "The Triumph of St. Joan" won the New York Music Critics' Circle Award in 1960, and he won the same award in 1948 for his "Variations, Chaconne, and Finale."

Born in New York in 1913, Norman Dello Joio comes from a family of professional musicians. He received his early training as a pianist and organist from his father, Casimir, and his godfather, Pietro Yon. He later studied at the Juilliard school and Yale university.

A Pulitzer Prize was awarded to Dello Joio in 1957 for his "Meditations on Ecclesiastes."



KIETH ENGEN

Born in Minnesota, but raised in Berkeley, Engen's extremely successful career has been confined to Europe until the present. So popular has he proved with operagoers in Munich, where he is a permanent member of the Bayerische Staatsoper, that Engen changed the spelling of his name from Keith—which the Germans pronounced "kite"—to the more convenient Kieth.

A graduate of the University of California in Berkeley, bass-baritone Engen also studied in Zurich and Vienna. He made his debut in 1951 in Graz, singing 113 performances of 22 different roles in two years. He has since sung in Vienna, London, and Bayreuth.

Engen has roles in a number of important productions of the current San Francisco season, including "Blood Moon," "A Midsummer Night's Dream," "Fidelio" and "Le Nozze di Figaro."

MARGUERITE GIGNAC

The world premiere of "Blood Moon" will introduce this Canadian soprano to San Francisco in the role of Edmee. Later she will be heard as Helena in the United States premiere of "A Midsummer Night's Dream" and in student matinees of "Rigoletto."

For the past two summers Miss Gignac has appeared as "Lucia di Lammermoor" and in "L'Elisir d'Amore" at the Central City festival. She has also toured for the last two autumns with Boris Goldovsky's opera group. Only this summer Miss Gignac was married to William Hedges, flutist with the Minneapolis symphony.

She is a pupil of Lina Pagliughi.



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HERBERT HANDT



Tenor Handt, who is a native of Philadelphia, studied at the Juilliard school, Columbia university, the Vienna music academy and the Academy of Santa Cecilia in Rome.

His stage appearances have been with companies in Venice, Florence, Vienna, Palermo and Genoa. At Milan's La Scala this spring he sang the same role in "A Midsummer Night's Dream" that he will do later in the current San Francisco season. Handt's activities also include many concerts, both solo and with orchestra.

JOSHUA HECHT



Hecht's singing career began with the United States army field band. It has led him to engagements in opera in Philadelphia, New Orleans, Central City, Pittsburgh, Miami and Baltimore. Since 1955 he has been a regular member of the New

York City Opera, with which he has sung over twenty-five leading roles.

He has appeared twice with the NBC-TV Opera and has made recordings of "Regina" and "The Ballad of Baby Doe." Hecht's wife, an accomplished concert pianist, is also his accompanist in recitals.

CLAUDE HEATER

Still another of the Americans who made good "over there" and now returns in triumph to his home country, baritone Heater was born in Oakland and got his theatrical start in musical comedy, appearing on Broadway in "Top Banana."

In 1953 he made his European debut in Milan in "Madama Butterfly" and since then has sung in Darmstadt, Basel, Copenhagen, The Hague and Amsterdam. Last year Heater made a successful debut with the Vienna Staatsoper and has been re-engaged there. He has also appeared on television and in movies, including the popular "Ben Hur."

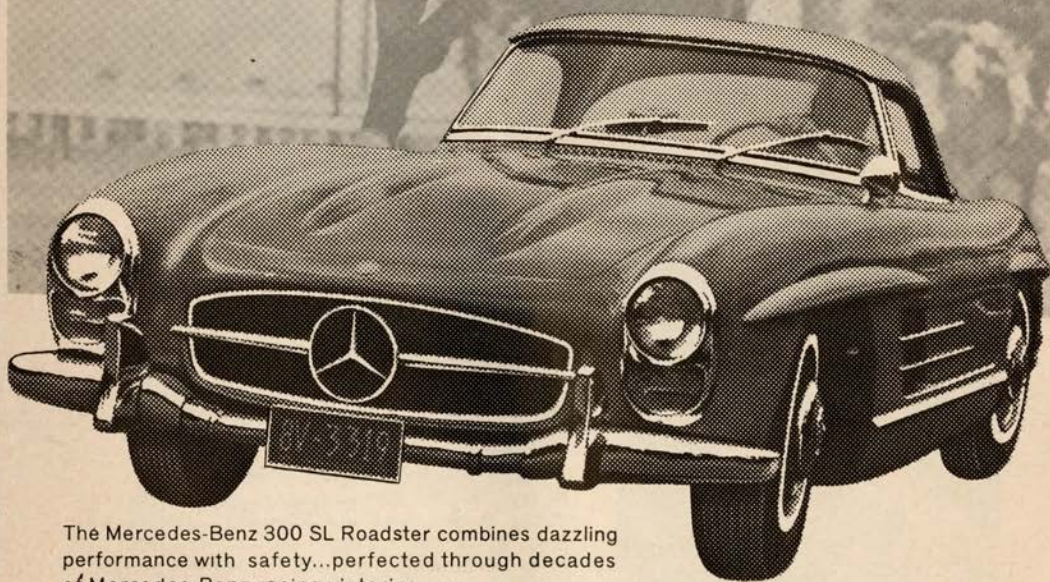


ALBERT LANCE

Medindie in South Australia is the birthplace of tenor Lance, who makes his American debut in the world premiere of "Blood Moon" on Monday night. Australia was also the scene of his first operatic triumphs as Lance toured the country with the National Theatre Opera. Just before leaving for Paris in 1954, he sang the title role in "The Tales of Hoffmann" when it was presented for the Queen and the Duke of Edinburgh.

Lance now sings regularly with the Paris Opera. In 1958 he made his Covent Garden debut as the Duke in "Rigoletto" opposite Joan Sutherland's Gilda, and he returned there this spring. In Paris he has sung in "Carmen," "Ballo in Maschera," "Werther" and "Faust" among others. Guest appearances have also taken him to Portugal, Spain, Switzerland and Belgium.

THOROUGHBREDS



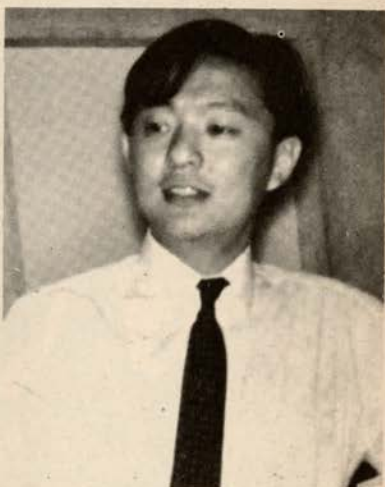
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MING CHO LEE

From Shanghai to San Francisco, via Los Angeles and New York is the story of designer Lee. Born in Shanghai, he was educated in Los Angeles (Occidental and UCLA) and has recently been working in New York as an assistant to Jo Mielziner and other designers.

Among his own credits have been a production of "The Infernal Machine" at the Phoenix and the Baltimore Peabody institute's production of "The Pearl Fishers" which was given this summer at the Empire state festival. Lee is married and the father of two young sons.



GINO LEONETTI



He earned his first dollar supering in a San Francisco Opera performance of "Carmen." After moving to Denver, Leonetti this year entered the San Francisco Opera Debut Auditions and was named an alternate winner.

RAYMOND NILSSON



Australian tenor Nilsson makes his debut with the San Francisco Opera after singing Lionel in "Martha" with the Spring Opera last May. He has sung in England with the Sadlers' Wells and Covent Garden companies and has also performed in Germany and Austria. He returned to Australia last year in a tour of "The Merry Widow."



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THURSDAY EVENING SEPTEMBER 21 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:40)

Revival

Boris Godounoff

(In English)

Opera in a prologue and three acts by Modeste Moussorgsky

(Rimsky-Korsakoff version)

Text translated by John Gutman

Conductor: LEOPOLD LUDWIG Stage Director: DINO YANNOPOULOS

A police officer.....	GINO LEONETTI
Andrei Tchelkaloff, secretary of the duma.....	CLAUDE HEATER
Prince Shuisky, court advisor to Boris.....	HERBERT HANDT
Boris Godounoff, regent of Russia.....	GIORGIO TOZZI
Pimen, a monk and historian.....	JOSHUA HECHT
Grigori, a novice (later Dimitri the pretender).....	ALBERT LANCE
The innkeeper.....	KATHERINE HILGENBERG
Varlaam.....	KIETH ENGEN
Missail.....	HOWARD FRIED
Frontier guard.....	ANDREW FOLDI
Xenia, daughter of Boris.....	GWEN CURATILO
Xenia's nurse.....	JANIS MARTIN
Feodor, son of Boris.....	MARGOT BLUM
Krouchkoff, a boyar.....	RAYMOND NILSSON
Marina Mnishek, daughter of a Polish landowner.....	IRENE DALIS
Rangoni, a Jesuit priest.....	PLINIO CLABASSI
A fool.....	RAYMOND MANTON
Lovitsky.....	DONALD DRAIN
Tcherniakowsky.....	GINO LEONETTI

Peasants: Karl Woellhaf, Athena Knyiados, Eloise Farrell, Winther Andersen

Russian people, soldiers, guards, boyars, pilgrims, children
ladies and gentlemen of the Polish court

San Francisco Opera boys' chorus

Madi Bacon, director

Corps de ballet

Chorus director: VINCENZO GIANNINI Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: About 1600; Russia and Poland

Prologue: Scene 1: Outside a monastery near Moscow

Scene 2: Cathedral square in Moscow

Act I: Scene 1: A cell in the monastery of the Miracle at night, six years later

Scene 2: Inn on the Lithuanian frontier

Act II: Scene 1: In the Kremlin

Scene 2: Marina's palace in Poland

Scene 3: Near Marina's palace

Act III: Scene 1: Forest of Kromy near Moscow

Scene 2: Duma in the Kremlin

Intermissions after Act I and II

TICKETS FOR REMAINING PERFORMANCES AT
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THE STORY OF "BORIS GODOUNOFF"

PROLOGUE, SCENE 1—Inside the courtyard of St. Mary's monastery near Moscow a crowd, forced by the police, is shouting for Boris Godounoff to accept Russia's crown. To mask his ambitions, Boris has retired from the world after the death of his brother-in-law, Feodor, son of Ivan the Terrible. Tchelkaloff, clerk of the Duma, the senate of Russia, informs the crowd that Boris still refuses to accept the crown and urges them to renew their prayers. Pilgrims arrive with a holy image for Boris, which they hope will make him yield to the wishes of the people.

SCENE 2—Inside the Kremlin, Prince Shuiski hails the new Tsar Boris to the acclamations of the people.

ACT I, SCENE 1—Twelve years later, Pimen, recording the history of Russia, tells the novice Grigori of seeing the slain child, Dimitri, Ivan's other son. Boris, it is rumored, perpetrated the crime. Dimitri would have been Grigori's age, and Tsar had he lived. Grigori decides to impersonate Dimitri in order to avenge his death.

SCENE 2—In an inn near the Lithuanian border, Grigori, escaping from the monastery, has joined Varlaam and Missail, two drunken lay brothers. The innkeeper warns them that the frontier guards are on the lookout for an escaped monk pretending to be the dead Dimitri, and a moment later a police detachment enters. Grigori evades them, jumping through the window and crossing the border into safety.

ACT II, SCENE 1—Moscow. In the Tsar's private apartments the nurse and Feodor try in vain to cheer Xenia, Feodor's sister, who mourns the death of her fiance. Boris enters: here near his family he can find peace. But fate haunts him even here. There is a reported conspiracy—the insurrection of the false Dimitri who is assembling troops with the help of Poland. Shuisky is summoned and assures him that the real Dimitri is dead. A mechanical clock strikes and its figures appear from its doors. Boris, in his hallucinations, sees the dead child and breaks down under the weight of his guilt.

ACT III—Dimitri, proclaimed by the Poles as the rightful heir to Russia's throne, has fallen in love with Marina Mnishek, the Princess of Sandomir castle. Marina has ambitions to become Tzaritza. She is urged on in her schemes by her mentor, the Jesuit Rangoni who wishes to establish the Roman church in Russia. Dimitri would like to stay in Poland with Marina and forego all military expeditions. At a ball Marina steals away from the dance to meet Dimitri. She declares she will not marry him until he has conquered the throne of the Tsars.

ACT IV, SCENE 1—In the forest of Kromy, near Moscow, the peasants are in open revolt. They jeer at a captured boyar who is about to be executed. A group of children discovers a fool among the crowd and torments him. Varlaam and Missail arrive on the scene and only the arrival of Dimitri and his army stops the crowd from killing them in their frenzy. All follow the pretender in his advance on Moscow except the fool, who in a vision sees the years of disaster, war and famine sweeping down on Moscow.

SCENE 2—In Moscow the Duma is assembled and issues a decree against the Pretender. Shuisky tells the boyars that the guilt-ridden Boris is lapsing into a delirium. At the same moment the Tsar staggers into the hall still denying his guilt to imaginary accusers. He recovers, and Shuisky leads Pimen before the Tsar, so that he might tell of the miracle which happened at the grave of the murdered Dimitri. Boris is stricken and feeling his end approaching calls for his son. He bids him farewell. The death knell is heard. When Boris sees before him the Patriarch of Moscow, who has come to administer the last rites, he asserts for the last time his authority proclaiming his son as his rightful heir. He dies.

Repertoire

- Friday Night, September 15, at 8:15**.....**LUCIA DI LAMMERMOOR (Donizetti)**
 Moffo, Cole; Cioni, Ruzdak, Engen, Handt, Fried
 MOLINARI-PRADELLI, *Conductor*
 BAUER-ECSY, LEE: *Production*
 YANNOPOULOS, *Stage Director*
 CHRISTENSEN, *Choreographer*
- Saturday Night, September 16, at 8:30**.....**TURANDOT (Puccini)**
 Udovick, Price, Curatilo, Martin; Konya, Clabassi, Heater, Manton, Thaw, Fried, Leonetti, Riffel
 MOLINARI-PRADELLI, *Conductor*
 HORNER, *Designer*
 HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Monday Night, September 18, at 8:00**.....**BLOOD MOON (Dello Joio)**
 Costa, Dalis, Gignac, Cole, Martin; Lance, Heater, Engen, Foldi, Hecht, Riffel, Leonetti, Drain, Nilsson, Andersen, Harvey
 LUDWIG, *Conductor*
 TER-ARUTUNIAN: *Production*
 YANNOPOULOS, *Stage Director*
 CHRISTENSEN, *Choreographer*
- Thursday Night, September 21, at 8:00**.....**BORIS GODOUNOFF (Moussorgsky)**
 Dalis, Curatilo, Blum, Hilgenberg, Martin; Tozzi, Lance, Handt, Hecht, Clabassi, Engen, Fried, Foldi, Manton, Heater, Nilsson, Drain, Leonetti
 LUDWIG, *Conductor*
 CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*
- Friday Night, September 22, at 8:30**.....**MADAMA BUTTERFLY (Puccini)**
 Price, Miller, Blum, Benson; Konya, Ruzdak, Fried, Hecht, Nilsson, Drain, Harvey
 ADLER, *Conductor*
 HAGER, *Stage Director*
- Saturday Night, September 23, at 8:30**.....**LUCIA DI LAMMERMOOR (Donizetti)**
 Sutherland, Cole; Cioni, Ruzdak, Tozzi, Handt, Fried
 MOLINARI-PRADELLI, *Conductor*
 BAUER-ECSY, LEE: *Production*
 YANNOPOULOS, *Stage Director*
 CHRISTENSEN, *Choreographer*
- Tuesday Night, September 26, at 8:30**.....**TURANDOT (Puccini)**
 Udovick, Price, Curatilo, Martin; Konya, Clabassi, Heater, Manton, Thaw, Fried, Leonetti, Riffel
 MOLINARI-PRADELLI, *Conductor*
 HORNER, *Designer*
 HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Thursday Night, September 28, at 8:30**.....**MADAMA BUTTERFLY (Puccini)**
 Price, Miller, Blum, Benson; Konya, Ruzdak, Fried, Hecht, Nilsson, Drain, Harvey
 ADLER, *Conductor*
 HAGER, *Stage Director*
- Friday Night, September 29, at 8:00**.....**LE NOZZE DI FIGARO (Mozart)**
 Della Casa, Sciutti, Miller, Hilgenberg, Curatilo, Cadwallader, Blum; Evans, Engen, Handt, Foldi, Manton, Drain
 VARISO, *Conductor*
 BAUER-ECSY, COLANGELO: *Production*
 HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Saturday Night, September 30, at 8:30**.....**RIGOLETTO (Verdi)**
 Costa, Bence, Martin, Blum, Curatilo; MacNeil, Cioni, Clabassi, Hecht, Nilsson, Drain, Leonetti
 VARISO, *Conductor*
 CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*
- Thursday Night, October 5, at 8:30**.....**FIDELIO (Beethoven)**
 Brouwenstijn, Horne; Uhl, Schoeffler, Frick, Thaw, Engen, Manton, Foldi
 LUDWIG, *Conductor*
 HORNER, *Designer*
 YANNOPOULOS, *Stage Director*
- Friday Night, October 6, at 8:00**.....**NABUCCO (Verdi)**
 Udovick, Bence, Martin; MacNeil, Zampieri, Tozzi, Hecht, Fried
 MOLINARI-PRADELLI, *Conductor*
 NOMIKOS: *Production*
 HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Saturday Night, October 7, at 8:00**.....**BLOOD MOON (Dello Joio)**
 Costa, Dalis, Gignac, Cole, Martin; Lance, Heater, Engen, Foldi, Hecht, Riffel, Leonetti, Drain, Nilsson, Andersen, Harvey
 LUDWIG, *Conductor*
 TER-ARUTUNIAN: *Production*
 YANNOPOULOS, *Stage Director*
 CHRISTENSEN, *Choreographer*
- Tuesday Night, October 10, at 8:00**.....**A MIDSUMMER NIGHT'S DREAM (Britten)**
 Costa, Gignac, Horne, Coghill, Blum; Evans, Oberlin, Thaw, Heater, Engen, Handt, Manton, Foldi, Drain, Hecht
 VARISO, *Conductor*
 HORNER: *Production*
 COLEMAN, *Stage Director*
 G. HAGER, *Choreographer*
- Thursday Night, October 12, at 8:30**.....**UN BALLO IN MASCHERA (Verdi)**
 Brouwenstijn, Sciutti, Bence; Zampieri, Bastianini, Clabassi, Foldi, Nilsson, Drain, Andersen
 MOLINARI-PRADELLI, *Conductor*
 LEE: *Scenic Revision*
 YANNOPOULOS, *Stage Director*
 CHRISTENSEN, *Choreographer*
- Friday Night, October 13, at 8:00**.....**BORIS GODOUNOFF (Moussorgsky)**
 Horne, Curatilo, Blum, Hilgenberg, Martin; Tozzi, Lance, Handt, Hecht, Clabassi, Engen, Fried, Foldi, Manton, Heater, Nilsson, Drain, Leonetti
 LUDWIG, *Conductor*
 CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*

- Saturday Night, October 14, at 8:00.....LE NOZZE DI FIGARO (*Mozart*)
 Della Casa, Sciutti, Miller, Hilgenberg, Curatilo, Cadwallader, Blum; Evans, Engen, Handt, Foldi,
 Manton, Drain
 VARISO, *Conductor* HAGER, *Stage Director*
 BAUER-ECSY, COLANGELO: *Production* G. HAGER, *Choreographer*
- Tuesday Night, October 17, at 7:30.....DIE MEISTERSINGER VON NUERNBERG (*Wagner*)
 Della Casa, Hilgenberg; Uhl, Schoeffler, Tozzi, Evans, Thaw, Engen, Manton, Nilsson, Riffel, Fried,
 Drain, McGuckin, Hecht, Foldi
 LUDWIG, *Conductor* HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Wednesday Night, October 18, at 8:30.....RIGOLETTO (*Verdi*)
 Costa, Miller, Martin, Blum, Curatilo; Bastianini, Zampieri, Clabassi, Hecht, Nilsson, Drain, Leonetti
 VARISO, *Conductor* YANNOPOULOS, *Stage Director*
 CHRISTENSEN, *Choreographer*
- Thursday Night, October 19, at 8:00.....NABUCCO (*Verdi*)
 Udovick, Bence, Martin; MacNeil, Cioni, Tozzi, Hecht, Fried
 MOLINARI-PRADELLI, *Conductor* HAGER, *Stage Director*
 NOMIKOS: *Production* G. HAGER, *Choreographer*
- Friday Night, October 20, at 8:30.....UN BALLO IN MASCHERA (*Verdi*)
 Brouwenstijn, Bence; Zampieri, Bastianini, Clabassi, Foldi, Nilsson, Drain, Andersen
 MOLINARI-PRADELLI, *Conductor* YANNOPOULOS, *Stage Director*
 LEE: *Scenic Revision* CHRISTENSEN, *Choreographer*
- Saturday Night, October 21, at 7:30.....DIE MEISTERSINGER VON NUERNBERG (*Wagner*)
 Della Casa, Hilgenberg; Uhl, Schoeffler, von Rohr, Evans, Thaw, Engen, Manton, Nilsson, Riffel, Fried,
 Drain, McGuckin, Hecht, Foldi
 LUDWIG, *Conductor* HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Monday Evening, October 23, at 8:00.....NABUCCO (*Verdi*)
 Udovick, Bence, Martin; Bastianini, Cioni, Tozzi, Hecht, Fried
 MOLINARI-PRADELLI, *Conductor* HAGER, *Stage Director*
 NOMIKOS: *Production* G. HAGER, *Choreographer*
- Tuesday Night, October 24, at 8:30.....FIDELIO (*Beethoven*)
 Brouwenstijn, Horne; Uhl, Schoeffler, von Rohr, Thaw, Engen, Manton, Foldi
 LUDWIG, *Conductor* YANNOPOULOS, *Stage Director*
 HORNER, *Designer*
- Wednesday Night, October 25, at 8:30.....LUCIA DI LAMMERMOOR (*Donizetti*)
 Sutherland, Cole; Cioni, Heater, Tozzi, Handt, Fried
 MOLINARI-PRADELLI, *Conductor* YANNOPOULOS, *Stage Director*
 BAUER-ECSY, LEE: *Production* CHRISTENSEN, *Choreographer*
- Thursday Night, October 26, at 8:00.....A MIDSUMMER NIGHT'S DREAM (*Britten*)
 Costa, Gignac, Horne, Coghill, Blum; Evans, Oberlin, Thaw, Heater, Engen, Handt, Manton, Foldi,
 VARISO, *Conductor* COLEMAN, *Stage Director*
 HORNER: *Production* G. HAGER, *Choreographer*

MATINEES FOR YOUNG PEOPLE

(PRESENTED BY THE SAN FRANCISCO OPERA GUILD)

- Wednesday Afternoon, October 18, at 1:30.....RIGOLETTO (*Verdi*)
 Gignac, Bence, Martin, Blum, Curatilo; Ruzdak, Lance, Hecht, Leonetti, Nilsson, Drain, Foldi
 LAWNER, *Conductor* CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*
- Thursday Afternoon, October 19, at 1:30.....RIGOLETTO (*Verdi*)
 Gignac, Miller, Martin, Blum, Curatilo; Ruzdak, Handt, Clabassi, Leonetti, Nilsson, Drain, Foldi
 LAWNER, *Conductor* CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*
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 VARISO, *Conductor* CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*

Dates and Casts Subject to Change

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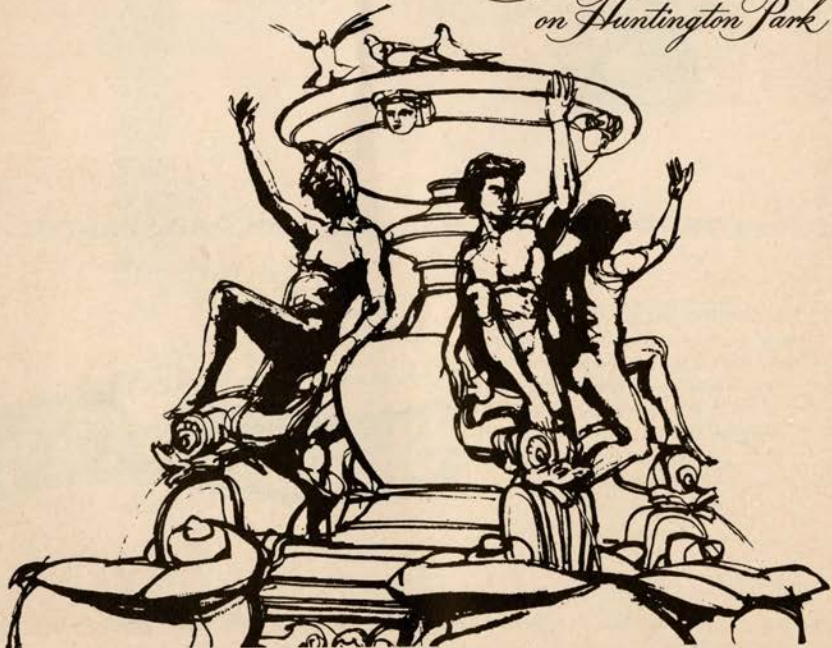
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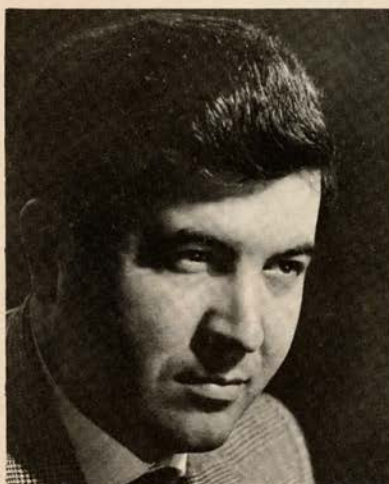
The Nob Hill *on Huntington Park*



RICHARD RIFFEL



A native of Fresno, tenor Riffel attended Pasadena college and the UCLA opera workshop before becoming an alternate winner in the 1961 San Francisco Opera Debut Auditions. His public appearances include stints with the Los Angeles philharmonic, San Jose symphony, Carmel Bach festival and the Roger Wagner chorale.



VLADIMIR RUZDAK

In the international world of opera, baritone Ruzdak, a Yugoslavian, is currently the leading Italian baritone of the Hamburg Staatsoper in Germany. And he makes his American debut in an opera set in Scotland.

Born in Zagreb, Ruzdak also studied there and first sang with the Zagreb Opera in 1947. In the international competition held in Geneva in 1949 he won first place. He joined Hamburg in 1954 and since then has also sung in opera and concert in Paris, Vienna, Rome, Milan and London.

DAVID THAW

Munich, Frankfurt and Berlin are the present cities of this tenor's activities. He appears there in such operas as "Fra Diavolo," "Cosi fan Tutte," "Mignon" and "Elisir d'Amore."

Thaw is actually an American who studied at Columbia university's opera workshop. He went to Milan for further polishing and in June of 1954 made his operatic debut at Vichy in France singing Vincent in Gounod's "Mireille." Following his debut here in Saturday night's "Turandot" he will be heard in "A Midsummer Night's Dream," "Fidelio" and "Die Meistersinger."



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ROUBEN TER-ARUTUNIAN

Television, ballet, Broadway and opera have all laid claim to the designing talents of Ter-Arutunian. A mere listing of his credit highlights would include NBC-TV operas and spectaculars, New York City Ballet settings and costumes, such Broadway shows as "Advise and Consent," "Redhead" and "New Girl in Town," and opera designs for the New York City Opera and La Scala.

He was born in Tiflis, Russia, and spent most of his youth in Berlin. He also studied in Paris and Vienna. One of Ter-Arutunian's first designing chores was to create the costumes for a gala Vienna production of "Salome" with Ljuba Welitsch in honor of Richard Strauss' eightieth birthday.

Ter-Arutunian also has done two shows for the San Francisco Civic Light Opera, including this summer's revival of "The Merry Widow."

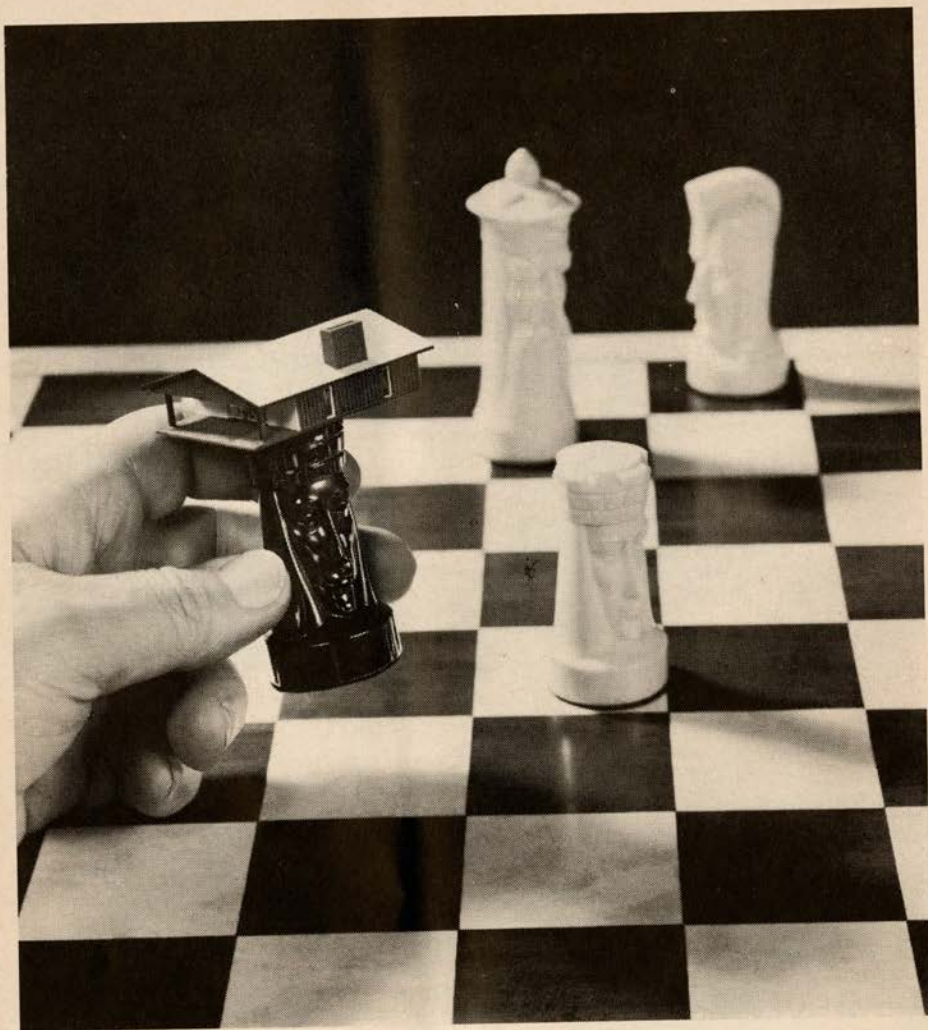


LUCILLE UDOVICK

Although born in Denver, soprano Udovick was raised in San Francisco and attended grade and high schools here. After leaving for New York for further study she was engaged for a number of Broadway musicals, including "Gentlemen Prefer Blondes."

The search for her goal then led Miss Udovick to Italy where, after a period of intense study, she made her debut in 1954 at the Maggio Musicale Fiorentino singing the title role in the rarely-heard "Agnese di Hohenstaufen" opposite Franco Corelli. Since then she has been heard with the Fenice of Venice, the Massimo of Palermo, San Carlo of Naples, Comunale of Bologna, the Rome opera and the Baths of Caracalla.

In February 1960 Covent Garden first heard Udovick as "Aida" and in July and August of that year she also made her debut at the Colon in Buenos Aires, returning there this summer.



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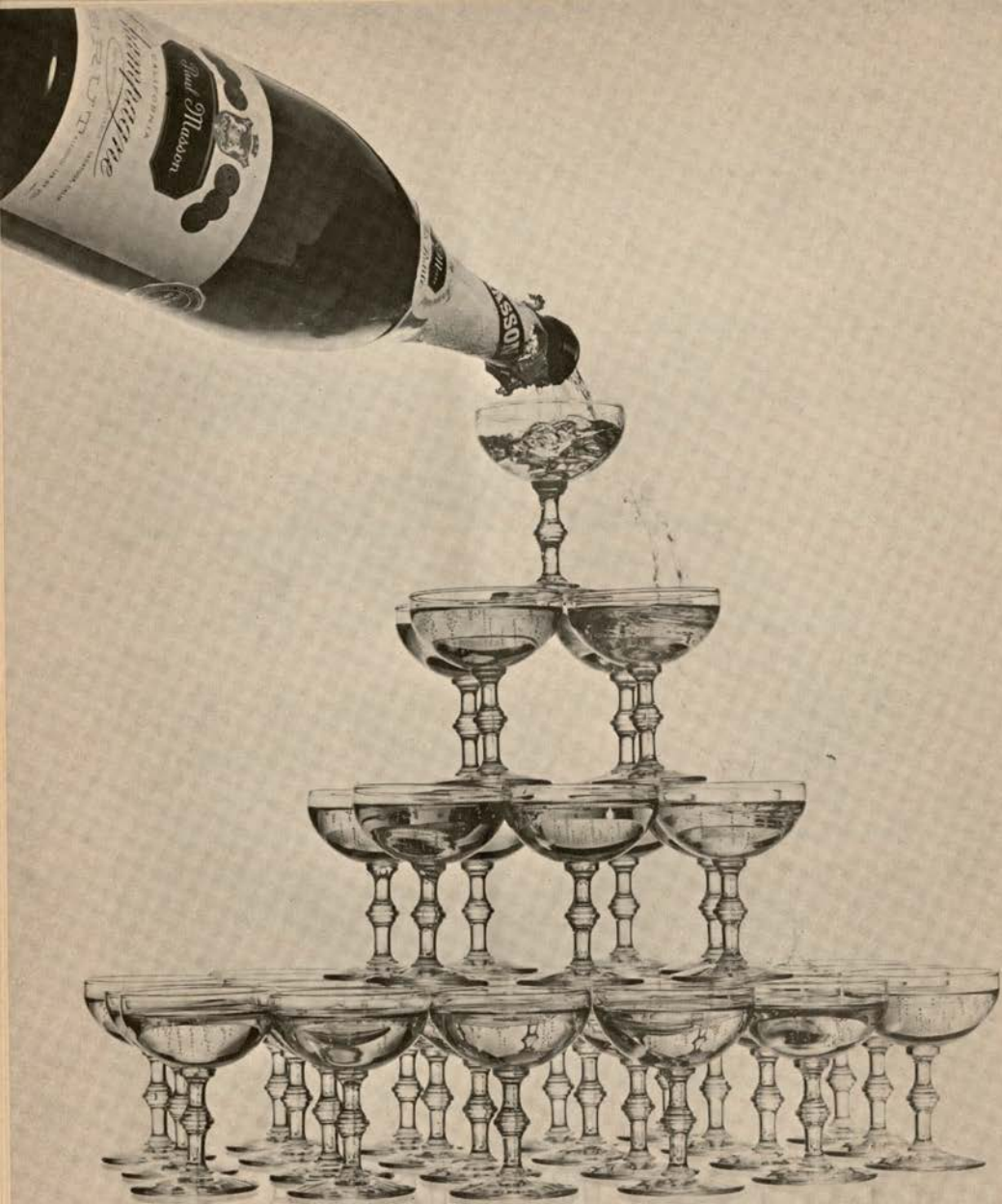
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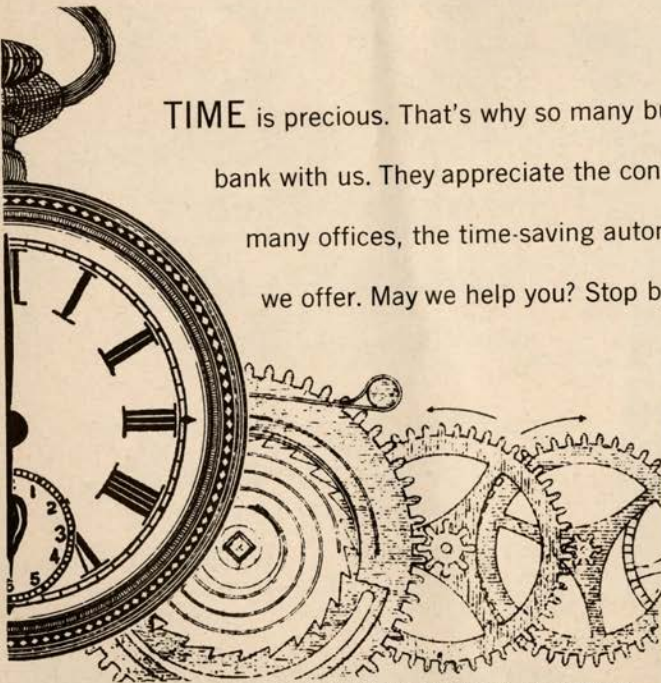
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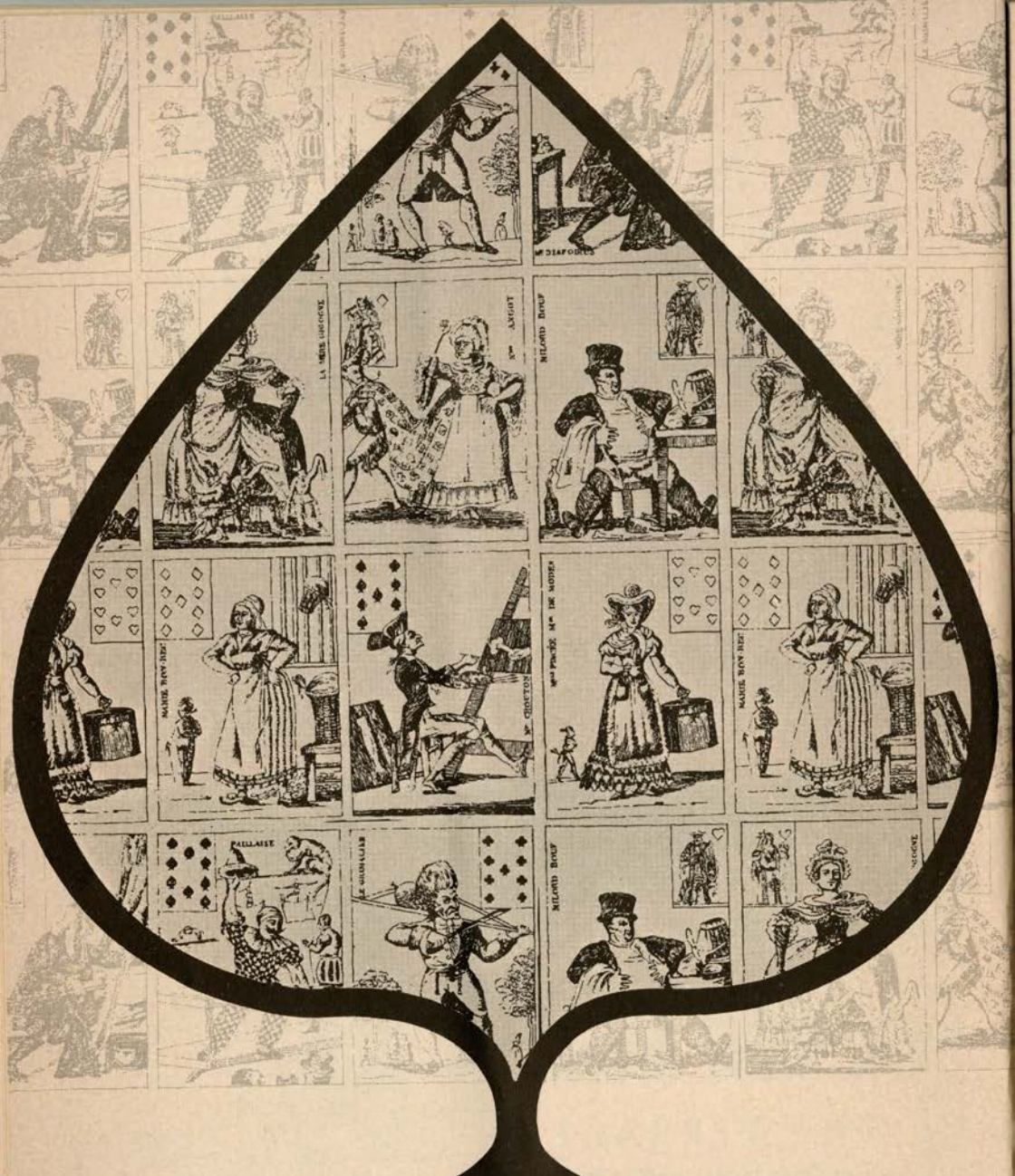
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A MESSAGE FROM OUR PRESIDENT



To Friends of the San Francisco Opera:

There was special cause for alarm at this time last year. Our annual income in 1958 had fallen short of expenses by \$10,016 and in 1959 the gap had widened to \$60,454. The implication was obvious; if this trend continued the San Francisco Opera could not survive.

The generous and widespread response to the 1960 drive by opera fans and business organizations helped us to protect the Opera from the dangers of deficit spending. Twice as many contributions were received than ever before and the amount raised, \$122,101, was almost 50% more than the fund-raising income of any previous year.

Particularly encouraging to opera management was the knowledge that an increasing number of opera goers and businessmen realized that the San Francisco Opera not only belongs to them, but depends on them for its very survival.

Yet we can never rest on past accomplishments, either financial or artistic. As production costs continue to increase so must our fund raising become increasingly effective. What was sufficient income to offset the expenses of previous seasons will not, in all probability, be enough to cover the expenses for this year.

The goal of the current drive is \$150,000, which is almost \$28,000 more than we raised in 1960. To reach this goal we need even wider and "deeper" support.

If you did not contribute to the 1960 drive we appeal to you to contribute now. If you did contribute last year, we are depending on you to contribute again. To those who can afford it, we must appeal for increased contributions.

It is through the generosity of its patrons, both individuals and businesses, that the San Francisco Opera has attained its high standards. Your support at this time will assure the continued vitality and development of your opera company.

Sincerely,

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

President
San Francisco Opera Association

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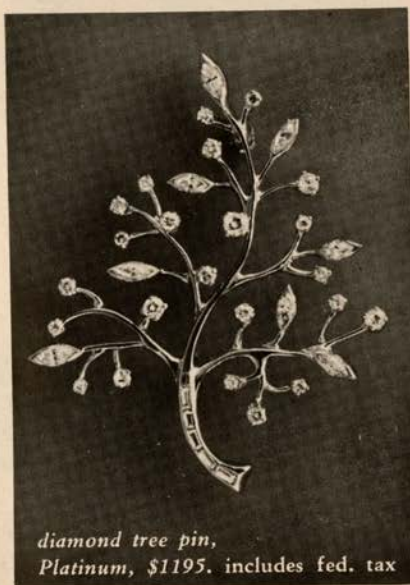
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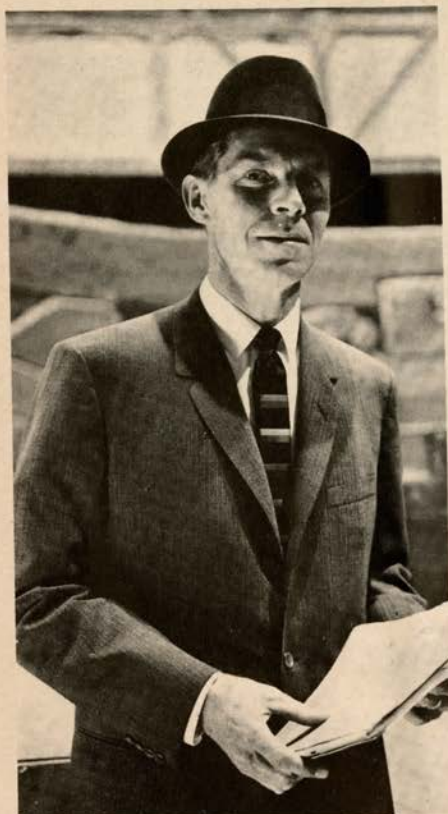
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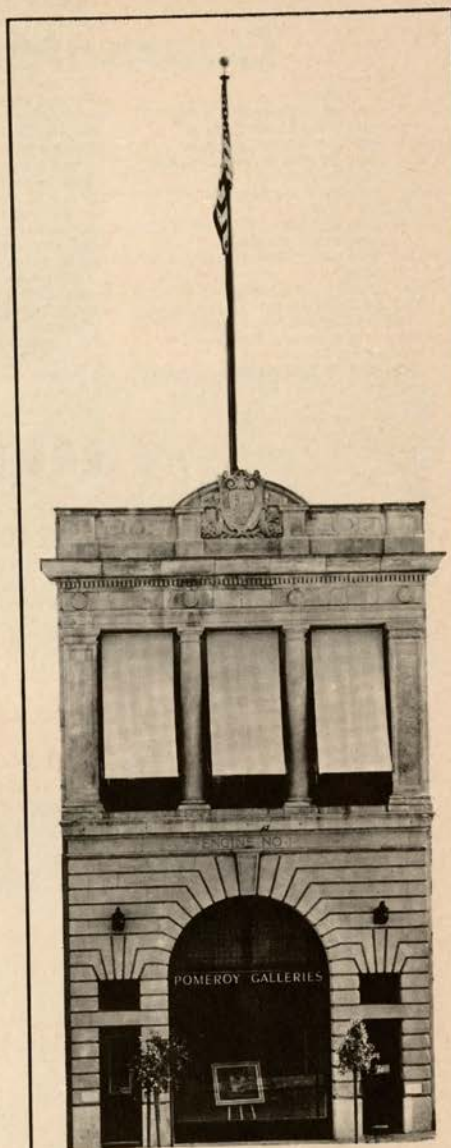


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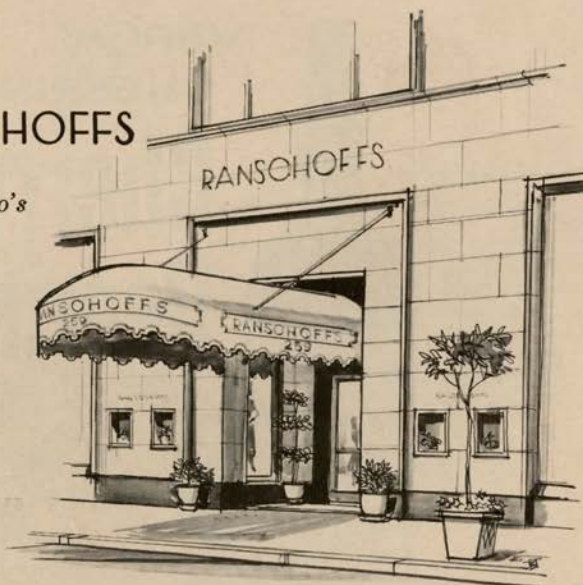
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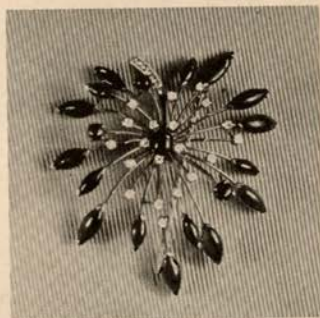
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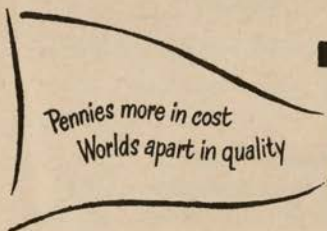
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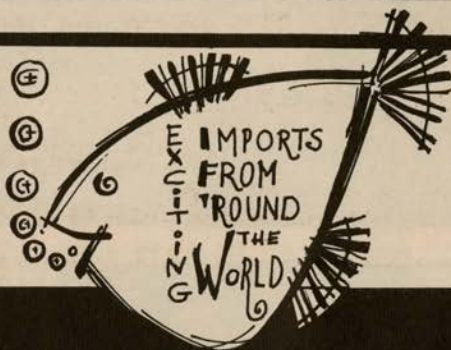
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