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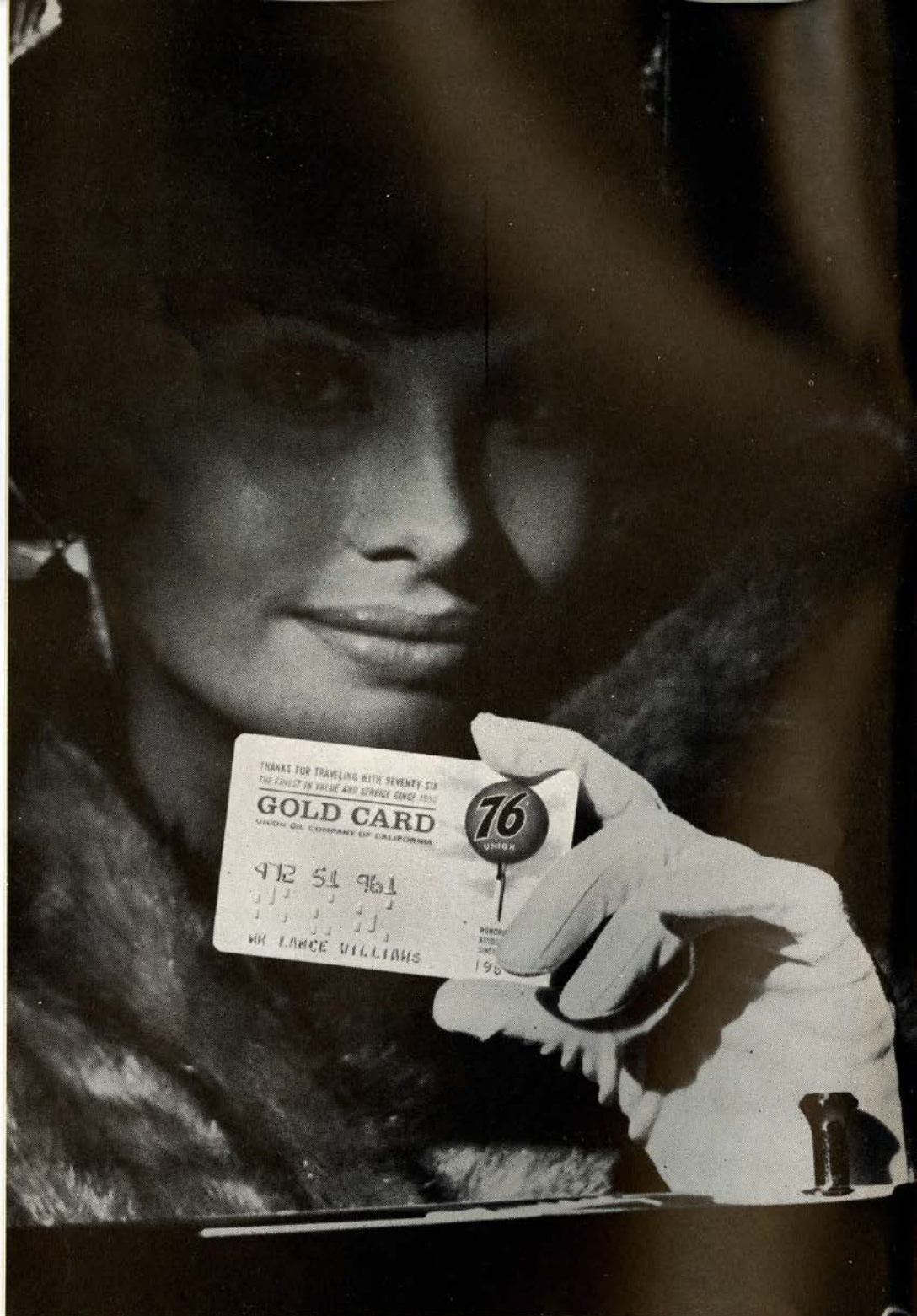
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Mozart: LE NOZZE DI FIGARO

Orff: CARMINA BURANA

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Puccini: TURANDOT

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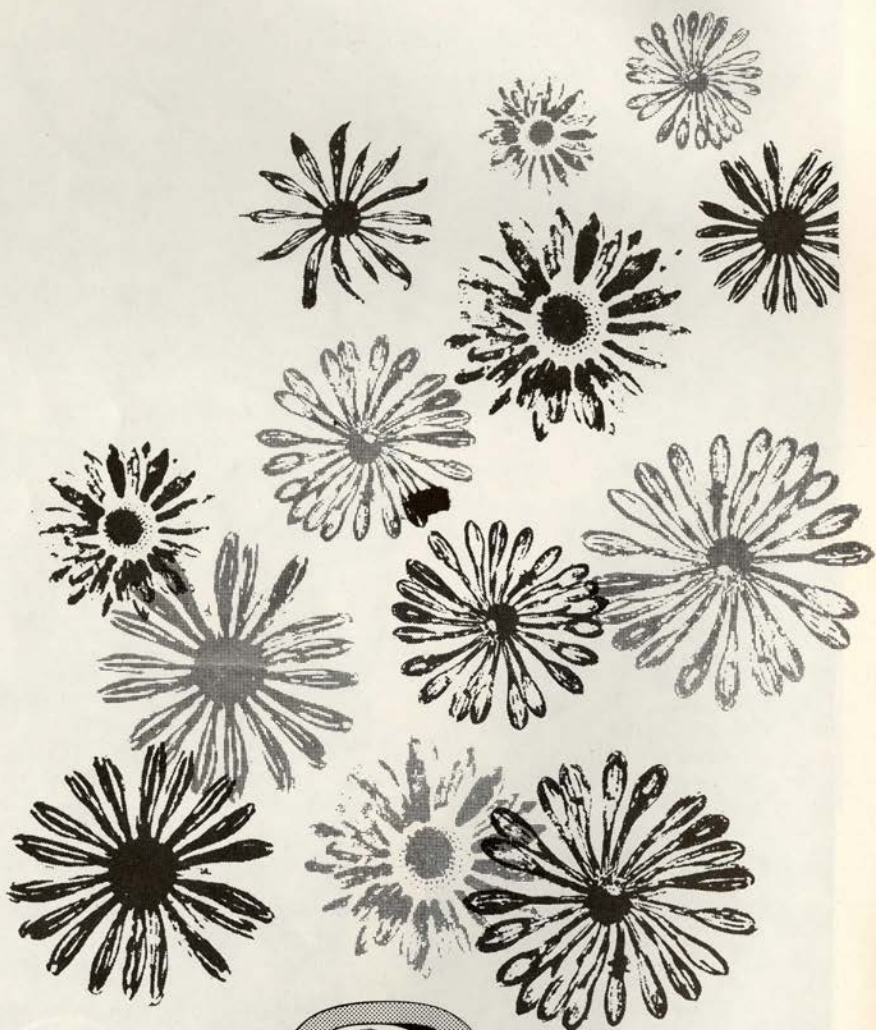


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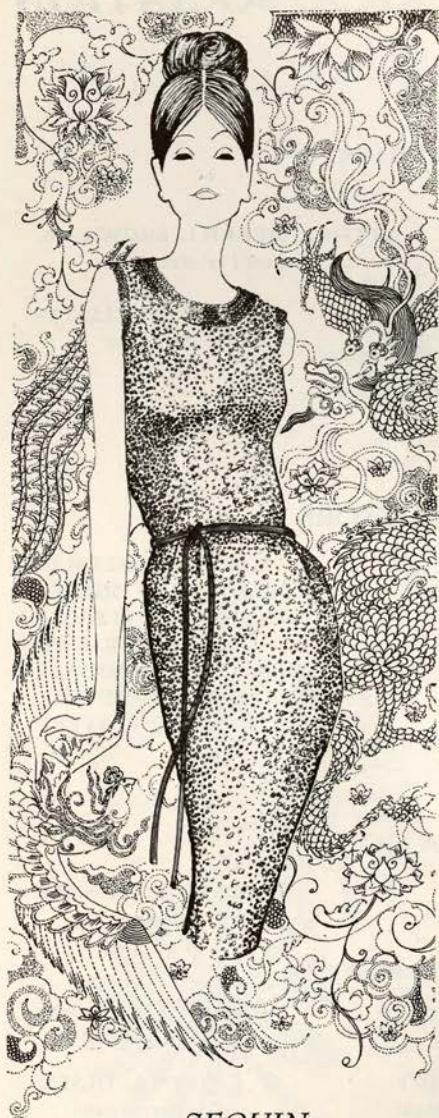
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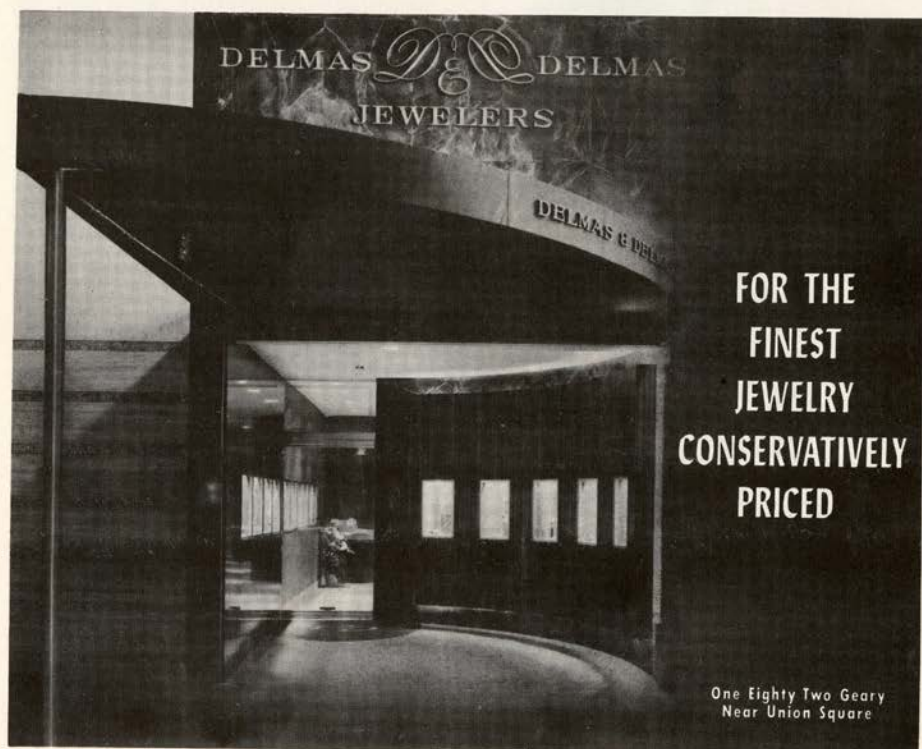
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Beverly Cole  
Rebekah Conrad  
Louise Corsale  
Peggy Covington  
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Luana Devol  
Giovanna Di Tano  
Eloise Farrell  
Ingeborg France

Betty Hemmingsen  
Vasiliki Husmas  
Lorie Walsh Kutsko  
Anne Lagier  
Margaret Lee  
\*Gail Leonard  
Jeanine Liagre  
Margaret Magoon  
Ann Moore  
Pepi Nenova  
Sheila Newcombe

Neysa Null  
Pauline Pappas  
Deborah Raboy  
Phyllis Ricklefs  
Dolores San Miguel  
Trudy Sheer  
Sally Sherrill  
Margaret Wehle  
Sally Winnington  
Arlene Woodburn  
Billie Blanche Yarborough

Arthur Adelmann  
Mario Alioto  
\*Winther Andersen  
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Bartolo Gamino  
\*Neil Grace  
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Uta Enders  
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Lois Gochnauer

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Kristine Heinemann  
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\*Robert Gladstein

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Henry Kersh  
Gerard Leavitt

Eugene Gash, *Accompanist*

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Alec Constabaris  
Paul Davis  
Mike Demers  
Bobby Denebeim  
Lionel Emde  
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David Gilchrist  
Brigardo Groves  
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Friedrich Koegel  
Reina Schivo  
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 RIFFEL, GIOSSO  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 12, at 7:15** **PARSIFAL (Wagner)**  
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,  
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER  
*Conductor:* PRETRE *Production:* HAGER  
*Designers:* SKALICKI/COLANGELO
- Monday Evening, September 14, at 8:00** **CARMEN (Bizet)**  
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 MANTON, FRIED  
*Conductor:* PRETRE *Production:* YANNOPOULOS  
*Choreographer:* SOLOV *Designer:* BAY
- Thursday Evening, September 17, at 8:00** **LE NOZZE DI FIGARO (Mozart)**  
 LORENGAR, GRIST, VENORA, WIEN, CURATILO, HALL, WHITE; EVANS,  
 WAECHTER, FRIED, FOLDI, MENCI, MANTON  
*Conductor:* LEITNER *Production:* HAGER  
*Designers:* BAUER-ECSY/COLANGELO
- Friday Evening, September 18, at 7:15** **PARSIFAL (Wagner)**  
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,  
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER  
*Conductor:* PRETRE *Production:* HAGER  
*Designers:* SKALICKI/COLANGELO
- Saturday Evening, September 19, at 8:00** **OTELLO (Verdi)**  
 LORENGAR, MARTIN; McCRACKEN, GOBBI, PETERSON, MENCI, McCAUGHNA,  
 RIFFEL, GIOSSO  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Sunday Afternoon, September 20, at 1:30** **PARSIFAL (Wagner)**  
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,  
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER  
*Conductor:* PRETRE *Production:* HAGER  
*Designers:* SKALICKI/COLANGELO
- Tuesday Evening, September 22, at 8:00** **DER ROSENKAVALIER (Strauss)**  
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,  
 GORDON, WHITE, ROSENFELD; EDELMANN, LUDGIN, MONTAL, FRIED,  
 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN  
*Conductor:* LEITNER *Production:* HAGER  
*Designers:* BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT
- Thursday Evening, September 24, at 8:00** **DER ROSENKAVALIER (Strauss)**  
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,  
 GORDON, WHITE, ROSENFELD; EDELMANN, LUDGIN, MONTAL, FRIED,  
 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN  
*Conductor:* LEITNER *Production:* HAGER  
*Designers:* BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT
- Friday Evening, September 25, at 8:00** **OTELLO (Verdi)**  
 LORENGAR, MARTIN; McCRACKEN, GOBBI, PETERSON, MENCI, McCAUGHNA,  
 RIFFEL, GIOSSO  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 26, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**  
 LEE, KUCHTA, DALIS, VENORA, TODD, WIEN, WHITE, CURATILO, HALL,  
 PETERSEN; MARTELL, WAECHTER, HECHT, MONTAL, FOLDI, MENCI,  
 MANTON, RIFFEL, McCAUGHNA, WEST  
*Conductor:* LUDWIG *Production:* HAGER  
*Designers:* PONNELLE/COLANGELO
- Sunday Afternoon, September 27, at 2:00** **DER ROSENKAVALIER (Strauss)**  
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,  
 GORDON, WHITE, ROSENFELD; EDELMANN, LUDGIN, MONTAL, FRIED,  
 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN  
*Conductor:* LEITNER *Production:* HAGER  
*Designers:* BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT

(continued on page 49)



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## FLAGSTAD REMEMBERED

*By S. Dale Harris*

It is now twelve years since Kirsten Flagstad bade farewell to the American operatic stage with "Alceste" at the Metropolitan. During these years the lyric theater in this country has seen many changes, especially in the composition of the standard repertory: some formerly-popular works like "Mignon" have disappeared, seemingly for good; whereas Bellini, Donizetti and early Verdi have been reinstated; and the Wagner operas, after suffering a brief eclipse, are once more back in public favor. This latter restoration has come about, however, only because worthy successors have at last been found for what one might call "the Flagstad roles"—and, indeed, a whole generation of opera-goers thought of them in just that way. For, particularly as Brunnhild and Isolde, Kirsten Flagstad set such standards of purely vocal excellence that the public tended to be impatient of artists less richly-endowed in that respect. It was she, moreover, who almost single-handedly gave "The Ring" and "Tristan" a popularity the like of which they had not enjoyed since the early years of the century. The result was that these works became identified in the public's mind with her particular gifts. During the years of her ascendancy, in fact, it hardly seemed possible to conceive of her roles being done in any other way.



Kirsten Flagstad in "Die Walkure" as Sieglinde (left) and Bruennhilde.

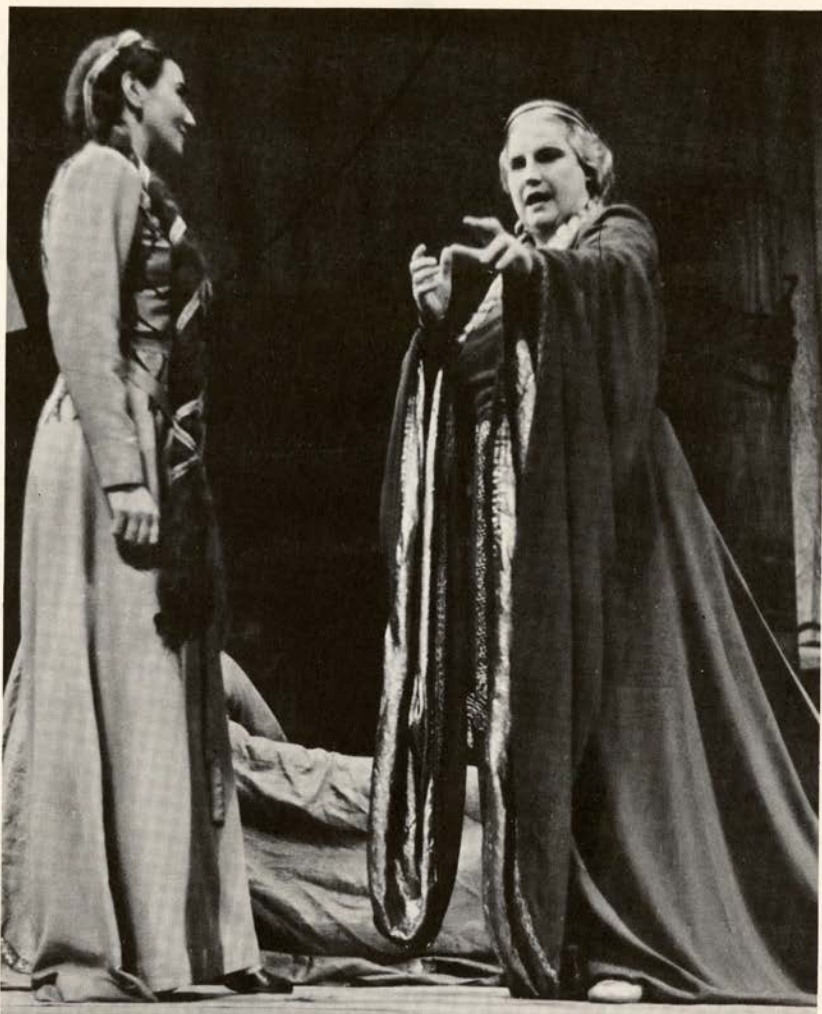
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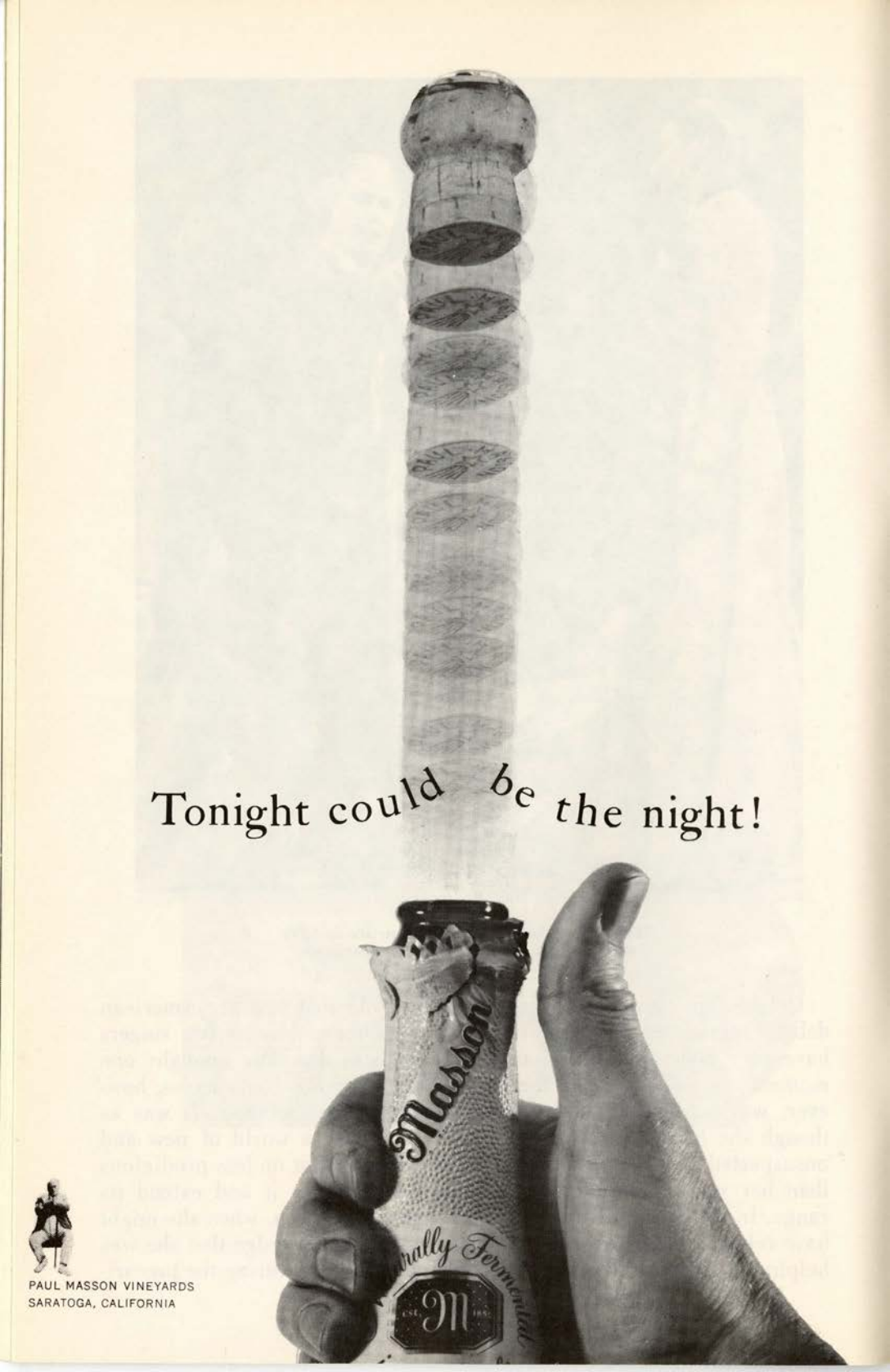




**"Tristan und Isolde" in San Francisco in 1949  
with Blanche Thebom (left) as Brangäne.**

On the famous afternoon in February, 1935 that saw her American debut Flagstad captured the imagination of the public as few singers have ever done. The occasion, of course, was dramatic enough: one moment she was unknown, the next she was famous. Her success, however, was not merely instantaneous, it was overwhelming. It was as though she had suddenly revealed to the public a world of new and unsuspected possibilities for musical experience. But no less prodigious than her success was her determination to deserve it and extend its range. In the course of her initial Metropolitan season, when she might have relaxed, might have been content with the knowledge that she was helping to shore up the entire edifice of grand opera during the precari-





Tonight could be the night!

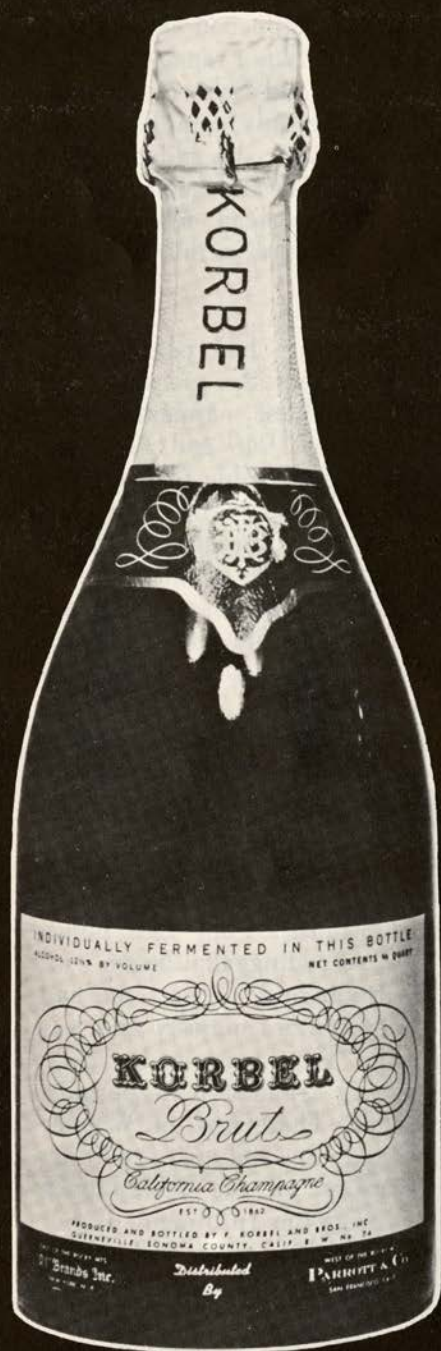


PAUL MASSON VINEYARDS  
SARATOGA, CALIFORNIA

ous days of the Depression, she learned and sang for the first time the roles of Brunnhilde (in "Götterdämmerung") and Kundry. At one stroke Wagner's fortunes were restored. The same thing happened again when later in 1935 she made her first appearance in San Francisco. With Flagstad to join to the great gifts of Melchior and Schorr, Gaetano Merola was able to offer what has remained the only complete Ring cycle in the company's history. In the following year she added Isolde to her San Francisco accomplishments, in 1937 Elsa and Leonora, and in 1939 she sang Sieglinde (the role of her American debut and a favorite of hers), alternating with Marjorie Lawrence in this part and that of Brunnhilde.

When Kirsten Flagstad next returned ten years had passed. San Francisco was privileged to sponsor her re-entry upon the operatic stage of this country. She had already made a triumphant reappearance at Covent Garden the year before. In the seasons of 1949 and 1950 she sang here the "Walkure" Brunnhilde, Kundry and Isolde with all her old radiance and a new tenderness besides. Maturity had lent her characterizations a deeper insight, a more human vulnerability. In the old days there had been scattered complaints about the coldness of her vocal infallibility. Now, even though her vocal mastery was unimpaired, the complaints were heard no more. It was impossible not to be profoundly moved by her supplication to Wotan, such colors and shades and feelings had she newly discovered in the music of "Walkure." At the same time the political controversy that surrounded her return to this country disappeared. In the following season she sang again at the Metropolitan, and once more repossessed the world of heroic opera.

It is tempting to think of these post-war years as the crown of Flagstad's career: "Alceste"; performances of *The Ring* under Furtwaengler; the world premiere of Richard Strauss's *Four Last Songs* under the same conductor; the great series of recordings that began with her Isolde and ended with Fricka in "Das Rheingold," a part she had never done before and in which she discovered more majesty and less shrewishness than any other singer of our time. There was also her Dido in Purcell's opera, performed as a gesture of friendship to Bernard Miles in the tiny Mermaid Theatre in London. There was the Wagner concert in New York with Bruno Walter conducting and also providing the piano accompaniment for her performance of the *Wesendonck Lieder*. And there was what might be claimed the fulfilment of her many gifts: her sharê in the production of "Fidelio" given at Salzburg in the summers of 1949 and 1950, when, under the baton of Furtwaengler, directed by Gunther Rennert, and with colleagues like Julius Patzak, Flagstad sang a Leonora of such nobility and womanliness that



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champagne  
making!



With Gaetano Merola before a Standard Hour broadcast.

it seemed more an act of faith than a musical event. But everyone was equally inspired. There have been times in the recent history of Europe when Beethoven's opera has seemed the only fitting way of expressing our human need for atonement and rededication, and that was one of them.

It is this part of Kirsten Flagstad's career which, so far as America is concerned, her post-war performances in San Francisco inaugurated.

## **SPECIAL NOTICE**

**The San Francisco Opera Box Office in the outer lobby will be open at all performances throughout the first intermission. Tickets may be purchased at that time for the remainder of the 1964 season.**



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Her memory remains strong in this city. Through the efforts of her friend, Mrs. Milton H. Esberg, who has enlisted the aid of Samuel Draper of New York, a collection of Flagstad memorabilia has been established at the California Historical Society for purposes of study and research. For a month beginning on October 15th the collection, augmented for the occasion by private loans, will be on display at the Society's headquarters. Photographs, programs, reviews, articles, books, letters, annotated scores have been lovingly arranged to recall her great career. The singer's art, even with modern recordings, remains the most evanescent of all. So much depends on personality, on the feelings communicated to the audience by the mere presence of the artist. Apart from its documentary value this collection helps to preserve that part of Flagstad's genius which would otherwise disappear with the passage of time.

**SAN FRANCISCO**  
*Opera*

KURT HERBERT ADLER  
General Director

HOWARD K. SKINNER  
Manager

**October 27, 8:30 p.m.**

**I PAGLIACCI**

By Leoncavallo (*in Italian*)

Costa; McCracken, Weede, Wolansky, Montal, Glover, Giosso  
Boys Choristers

*Conductor:* Molinari-Pradelli

*Stage Director:* Mansouri

*followed by*

**CARMINA BURANA**

by Orff (*in medieval Latin & German*)

Grist, Todd, Curatilo, White; Wolansky, Montal, West, Fried,  
Glover, Riffel, McCaughna, Giosso  
Corps de Ballet                      Boys Choristers

*Conductor:* Molinari-Pradelli

*Production:* P. Hager/G. Hager

*Designers:* Ponnelle/Colangelo

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SAN FRANCISCO

Friday Evening, October 16, 1964, at 8:00  
(Final curtain approximately 11:15)

# Il Trovatore

(In Italian)

Opera in four acts by GIUSEPPE VERDI

Text by Salvatore Cammerano, after the play by Antonio Garcia Gutierrez

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: LOTFI MANSOURI

FERRANDO, a captain of the forces of the queen of Aragon.....JOSHUA HECHT  
INEZ, Leonora's attendant.....CLAUDIA WHITE  
LEONORA, lady-in-waiting to the queen.....ELLA LEE  
COUNT DI LUNA, general of the queen's forces.....RAYMOND WOLANSKY  
MANRICO, a captain of the rebellious forces.....JAMES McCracken  
AZUCENA, a gypsy.....REGINA RESNIK  
AN OLD GYPSY.....DAVID GIOSSO  
A MESSENGER.....ROY GLOVER  
RUIZ, a soldier in Manrico's service.....RICHARD RIFFEL

Soldiers, nuns, gypsies

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Middle of the fifteenth century; Aragon

Act I: (The Duel)

Scene 1: Aliaferia palace

Scene 2: Garden of the palace

Act II: (The Gypsy)

Scene 1: A gypsy hideout in Biscay

Scene 2: A convent near Aliaferia palace

Act III: (The Gypsy's Son)

Scene 1: Count di Luna's camp

Scene 2: A room in the fortress of Castellor

Act IV: (Torment)

Scene 1: A tower in Aliaferia palace

Scene 2: The prison in Aliaferia palace

*No one will be seated while the performance is in progress*

**PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE**

Tickets for remaining performances of the 1964 season may be purchased in the box office in the outer lobby, which will remain open throughout the first intermission tonight.





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## THE STORY OF "IL TROVATORE"

ACT I, SCENE 1—In the royal castle of Aragon the men of the Count di Luna, the queen's general against the rebellious forces of Urgel, are on the lookout for a mysterious troubador, who every night serenades Leonora, a lady-in-waiting to the queen. The count loves Leonora and has given orders to find and arrest the troubador. Ferrando, the captain of the guard, tells his men the story of a gypsy who was burned at the stake for abducting the count's younger brother. The child is supposed to have perished in the same fire.

SCENE 2—On a terrace of the palace Leonora confesses to her companion, Inez, that she has met the mysterious troubador only once, yet has fallen in love with him. As soon as the two women retire into the palace the count appears but before he can follow Leonora the troubador's (Manrico) serenade is heard. Leonora rushes onto the terrace. When she betrays her love for Manrico, the Count di Luna challenges his rival to a duel.

ACT II, SCENE 1—Gypsies, among them Azucena, are encamped in some half-destroyed buildings. Staring into the flames of their fire she relives the hour of her mother's death at the stake, and reveals that in a frenzy she threw her own child into the flames instead of the kidnapped child. She calls for vengeance. Manrico, recovered from an almost fatal wound received during the continuing civil war, asks Azucena, if he really is her son. The old woman contradicts herself, and finally asks him why he has spared Di Luna's life when he once had him at his mercy. Manrico confesses that a mysterious force had stopped him. A messenger brings news of an impending skirmish, and Manrico leaves to lead his men into battle.

SCENE 2—Leonora, believing that Manrico has been killed in a battle, is about to take the veil when suddenly the count and his men attempt to abduct her. Unexpectedly Manrico and his insurgent soldiers emerge and repulse Di Luna. Overjoyed, Leonora escapes with Manrico.

ACT III, SCENE 1—The Count di Luna and his army are beseiging Castellor, into which Leonora and Manrico with his forces have retreated. The count's soldiers are ready to storm the castle when Azucena is discovered and dragged before the count. She is forced to admit that Manrico is her son. She is then tied to a stake, visible from the castle, in order to force Manrico's surrender.

SCENE 2—Inside the fortress Manrico and Leonora are about to be married when the news of Azucena's impending execution reaches them. Manrico rallies his forces for a last desperate sortie to save his mother.

ACT IV, SCENE 1—Manrico has been captured and awaits his doom. Leonora approaches the stronghold of the royal castle from which she hopes to rescue him. When the count discovers her she offers herself as price for her lover's freedom. The count accepts with joy, but does not see Leonora swallow a deadly poison.

SCENE 2—In their prison Azucena and Manrico recall the days of freedom in the mountains. Leonora enters and urges Manrico to flee. He has been granted his freedom. Manrico refuses to leave, suspecting the price Leonora had paid in exchange for his liberty. The poison begins to take effect and with her last breath she declares her innocence. The count enters the prison. As he sees Leonora dead, he orders Manrico's immediate execution. Azucena, seeing Manrico put to death, cries out triumphantly that her mother is finally avenged. It was his own brother that Di Luna had just executed.

*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.*

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## THE INCOMPARABLE IMPERIAL-VINTAGE 1965

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Saturday Evening, October 17, 1964, at 8:30

(Final curtain approximately 11:15)

New Production

# *Fidelio*

(In German)

Opera in two acts and four scenes by LUDWIG VAN BEETHOVEN

Text by Josef Sonnleithner, based on a story by Jean Nicholas Bouilly

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Designers: WOLFRAM SKALICKI, THOMAS L. COLANGELO, JR.

JACQUINO .....	GLADE PETERSON
MARZELLINE .....	LEE VENORA
ROCCO .....	ANDREW FOLDI
LEONORE (FIDELIO) .....	BIRGIT NILSSON
DON PIZARRO .....	GERAINT EVANS
FIRST PRISONER.....	ANDRE MONTAL
SECOND PRISONER .....	DAVID GIOSSO
FLORESTAN .....	JON VICKERS
DON FERNANDO .....	CHESTER LUDGIN

Prisoners, guards, townspeople

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: About 1800; a state prison near Seville, Spain

Beethoven's Leonore Overture No. 3 will be played between Scenes 1 and 2 of the second act.

*Next Saturday Evening Subscription performance, October 24, at 8:00*

*"Il Trovatore" (Verdi) in Italian*

*No one will be seated while the performance is in progress.*

**PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE**

Tickets for remaining performances of the 1964 season may be purchased in the box office in the outer lobby, which will remain open throughout the first intermission tonight.



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## THE STORY OF "FIDELIO"

**BACKGROUND**—The story of "Fidelio" centers in an episode of political despotism. Florestan, a valiant fighter for freedom, is imprisoned in a dark dungeon by his ruthless enemy, Pizarro, governor of the state prison. There he is slowly starving to death. Meanwhile, reports have reached his wife, Leonore, who does not know his whereabouts, of his death. Frantic, she clings to the hope that this is some villainous game of Pizarro's. As a last desperate measure she resolves to search out Pizarro's prison, find her husband, and free him. To do so, she disguises herself as Fidelio and secures employment as assistant to the jailer Rocco.

**Act I, SCENE 1**—The young guard Jacquino courts Marzelline in vain, for she has fallen in love with Fidelio. Her father, the head keeper Rocco, also wants a union between his daughter and Fidelio, and hopes for governor's permission to use the latter as a helper with the secret prisoners. Marzelline fears that Fidelio won't be able to bear all the misery that such work entails, but Leonore (Fidelio) knows that she must have courage and strength to carry out her secret plan—the rescue of her husband.

**SCENE 2**—Pizarro receives news from a friend that the minister, Don Fernando, intends a surprise inspection of the prison and fears that Florestan will be found. He therefore resolves to kill him. A sentry is posted on the prison tower to give a trumpet signal as soon as the minister is sighted. Rocco is not prepared to be a murderer, but is willing to hold his tongue for money and later to hide Florestan's body in the ruined cistern. Leonore, who has overheard the plan to murder an unknown prisoner, resolves to save him, whoever he may be. At her request Rocco allows some of the prisoners into the prison courtyard and the light of day. But Leonore is disappointed that Florestan is not among them. Pizarro, furious at Rocco's independent action, has the prisoners locked up again in their cells.

**Act II, SCENE 1**—Florestan, weakened from hunger and thirst in his underground prison, has a vision: his wife appears to him as an angel of freedom. Rocco and Leonore come down into the dungeon to open the cistern as a grave. Leonore recognizes the unknown prisoner as her husband. Against Pizarro's order she hands him bread and wine, but she dares do no more. When Pizarro at length appears and tries to stab the defenseless prisoner, Leonore rushes to shield him. "Kill his wife first!" she shouts defiantly. Florestan, dazed with joy, shouts out, "My wife! Leonore!" Pizarro, in a burst of savage rage, attempts to slay them both, but Leonore is ready for him. She whips out a pistol and levels it at him, shouting, "One step more, and you die!" Suddenly a trumpet call sounds: the anxiously awaited minister has finally arrived. Florestan and Leonore are saved and reunited.

**SCENE 2**—Florestan's fellow prisoners have been released by the minister, and Leonore herself removes the chains from Florestan. Marzelline, fully recovered from her infatuation, consents to marry Jacquino. Pizarro is arrested and led away by Don Fernando's men. The opera closes with a general chorus in praise of Leonore and of conjugal love, which is the theme of the whole work.

*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.*



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*The Nob Hill*  
*on Huntington Park*

Tuesday Evening, October 20, 1964, at 8:30  
(Final curtain approximately 11:15)

# Turandot

(In Italian)

Opera in three acts by GIACOMO PUCCINI  
(Last duet and finale by Franco Alfano)

Text by Giuseppe Adami and Renato Simoni, based on Schiller's version of  
a play of the same name by Count Carlo Gozzi

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: LOTFI MANSOURI

Designer: HARRY HORNER

A MANDARIN .....	JOHN WEST
LIU, a young slave girl.....	PILAR LORENGAR
THE UNKNOWN PRINCE (CALAF).....	FRANCO TAGLIAVINI
TIMUR, his father, an exiled Tartar king.....	GIORGIO TOZZI
VOICE OF THE PRINCE OF PERSIA.....	ROY GLOVER
PING, the grand chancellor.....	RAYMOND WOLANSKY
PANG, the general purveyor.....	RAYMOND MANTON
PONG, the chief cook.....	ANDRE MONTAL
TWO LADIES-IN-WAITING.....	{ CLAUDIA WHITE GWEN CURATILO
THE EMPEROR ALTOUM.....	HOWARD FRIED
PRINCESS TURANDOT, the Emperor's daughter.....	BIRGIT NILSSON

Priests, sages, dignitaries, guards, ladies-in-waiting, flag bearers, ghosts,  
soldiers, the people of Peking

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreography: ZACHARY SOLOV

Directed by RON POINDEXTER

San Francisco Opera Boys' Chorus  
Madi Bacon, *Director*

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Legendary; Peking, China

Act I: Walls of the imperial city of Peking

Act II: Scene 1: A pavilion in the imperial palace  
Scene 2: A square in front of the palace

Act III: Scene 1: The palace gardens near Turandot's apartments  
Scene 2: Same as Act II, Scene 2

Because of copyright the story of the opera cannot be printed

*Next Regular Subscription performance, Friday Evening, October 23, at 8:30*  
*"Katerina Ismailova" (Shostakovich) in English*

*No one will be seated while the performance is in progress*

**PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE**

Tickets for remaining performances of the 1964 season may be purchased in the box office in the outer lobby, which will remain open throughout the first intermission tonight.



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It seems unlikely. Especially if you care about good design and a view and an established neighborhood. But take heart. The three ingredients of a rare find are all in one place. And each of them has a special quality.

The town house designs by San Francisco architects Hayes & Smith, AIA (national award winners), reflect a character in tune with the site. There are bays, a copper hooded fireplace with marble hearth, an interior terrace and oiled walnut walls. You can return to the view in the living room, formal dining room and master bedroom. Three and four bedrooms. Each with personality.

You are invited to visit the display home, open daily and weekends from 1 pm. to 5 pm. Or, if you prefer, call OV 1-7990 to arrange an appointment at a more convenient time.

**DIRECTIONS:** From Lincoln Way at the southern border of Golden Gate Park, turn toward Forest Hill on Ninth Avenue. Continue on Ninth Avenue into the Forest Hill area. Turn right on Mendosa from Ninth Avenue and follow Mendosa to the top.



**KENNEY HOMES / FOREST HILL HEIGHTS**

Thursday Evening, October 22, 1964, at 8:30  
(Final curtain approximately 11:15)

# Turandot

(In Italian)

Opera in three acts by GIACOMO PUCCINI  
(Last duet and finale by Franco Alfano)

Text by Giuseppe Adami and Renato Simoni, based on Schiller's version of  
a play of the same name by Count Carlo Gozzi

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: LOTFI MANSOURI  
Designer: HARRY HORNER

A MANDARIN .....	JOHN WEST
LIU, a young slave girl.....	PILAR LORENGAR
THE UNKNOWN PRINCE (CALAF).....	FRANCO TAGLIAVINI
TIMUR, his father, an exiled Tartar king.....	GIORGIO TOZZI
VOICE OF THE PRINCE OF PERSIA.....	ROY GLOVER
PING, the grand chancellor.....	RAYMOND WOLANSKY
PANG, the general purveyor.....	RAYMOND MANTON
PONG, the chief cook.....	ANDRE MONTAL
TWO LADIES-IN-WAITING.....	{ CLAUDIA WHITE
	{ GWEN CURATILO
THE EMPEROR ALTOUM.....	HOWARD FRIED
PRINCESS TURANDOT, the Emperor's daughter.....	BIRGIT NILSSON

Priests, sages, dignitaries, guards, ladies-in-waiting, flag bearers, ghosts,  
soldiers, the people of Peking

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreography: ZACHARY SOLOV

Directed by RON POINDEXTER

San Francisco Opera Boys' Chorus  
Madi Bacon, *Director*

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Legendary; Peking, China

Act I: Walls of the imperial city of Peking

Act II: Scene 1: A pavilion in the imperial palace  
Scene 2: A square in front of the palace

Act III: Scene 1: The palace gardens near Turandot's apartments  
Scene 2: Same as Act II, Scene 2

Because of copyright the story of the opera cannot be printed

Next Thursday Evening Subscription performance, October 29, at 8:00  
"Il Trovatore" (Verdi) in Italian

No one will be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Tickets for remaining performances of the 1964 season may be purchased in the box office in the outer lobby, which will remain open throughout the first intermission tonight.

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## REPERTOIRE

(continued from page 25)

**Tuesday Evening, September 29, at 8:00**

LEE, RESNIK, WHITE; McCRACKEN, WOLANSKY, HECHT, RIFFEL, GIOSSO,  
GLOVER

Conductor: MOLINARI-PRADELLI

**IL TROVATORE (Verdi)**

Stage Director: MANSOURI

**Thursday Evening, October 1, at 8:00**

RESNIK, LORENGAR, TODD, MARTIN; MARTELL, HECHT, WEST, McCAUGHNA,  
MANTON, FRIED

Conductor: LEITNER

**CARMEN (Bizet)**

Production: YANNOPOULOS

Choreographer: SOLOV

Designer: BAY

**Friday Evening, October 2, at 8:30**

VENORA, TODD, WIEN, MARTIN; GOBBI, PETERSON, FOLDI, FRIED, MENCİ,  
McCAUGHNA, WEST, GIOSSO, HARVEY, ANDERSEN

Conductor: LEITNER

**GIANNI SCHICCHI (Puccini)**

Stage Director: MANSOURI

followed by

**CARMINA BURANA (Orff)**

GRIST, TODD, CURATILO, WHITE; WOLANSKY, MONTAL, WEST,  
FRIED, GLOVER, RIFFEL, McCAUGHNA, GIOSSO

Conductor: LEITNER

Production: P. HAGER/G. HAGER

Designers: PONNELLE/COLANGELO

**Saturday Evening, October 3, at 8:00**

LORENGAR, GRIST, VENORA, WIEN, CURATILO, HALL, WHITE; EVANS,  
WAECHTER, FRIED, FOLDI, MENCİ, MANTON

Conductor: LEITNER

**LE NOZZE DI FIGARO (Mozart)**

Production: HAGER

Designers: BAUER-ECSY/COLANGELO

**Tuesday Evening, October 6, at 8:30**

KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCİ, RIFFEL

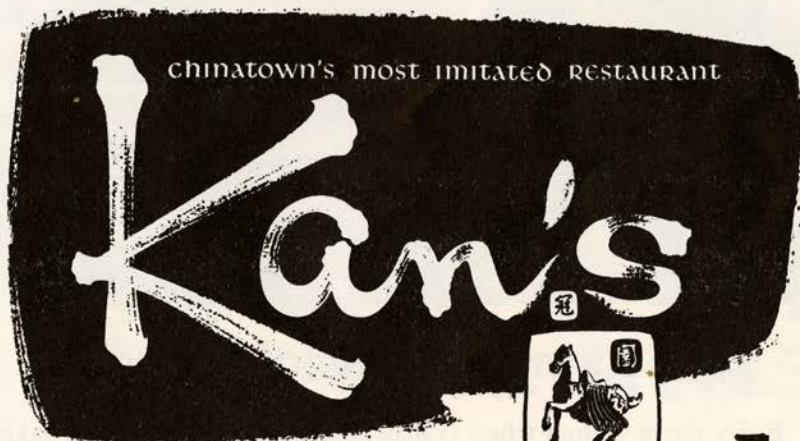
Conductor: MOLINARI-PRADELLI

**NABUCCO (Verdi)**

Production: HAGER

Designer: NOMIKOS

(continued on page 51)



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## REPERTOIRE

(continued from page 49)

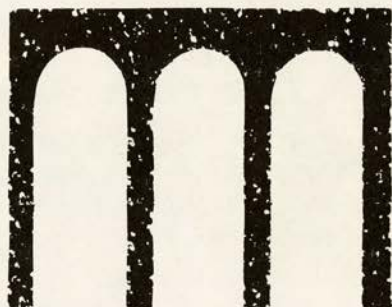
- Thursday Evening, October 8, at 8:30** **THE BARTERED BRIDE (Smetana)**  
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,  
WEST, RESNICK, HARVEY  
Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV
- Friday Evening, October 9, at 8:00** **CARMEN (Bizet)**  
RESNIK, LORENGAR, TODD, MARTIN; VICKERS, HECHT, WEST, McCAUGHNA,  
MANTON, FRIED  
Conductor: LEITNER Production: YANNOPOULOS  
Choreographer: SOLOV Designer: BAY
- Saturday Evening, October 10, at 8:30** **GIANNI SCHICCHI (Puccini)**  
VENORA, TODD, WIEN, MARTIN; GOBBI, PETERSON, FOLDI, FRIED, MENCI,  
McCAUGHNA, WEST, GIOSSO, HARVEY, ANDERSEN  
Conductor: LEITNER Stage Director: MANSOURI  
followed by
- CARMINA BURANA (Orff)**  
COSTA, TODD, CURATILO, WHITE; WOLANSKY, MONTAL, WEST,  
FRIED, GLOVER, RIFFEL, McCAUGHNA, GIOSSO  
Conductor: LEITNER Production: P. HAGER/G. HAGER  
Designers: PONNELLE/COLANGELO
- Sunday Afternoon, October 11, at 2:00** **THE BARTERED BRIDE (Smetana)**  
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,  
WEST, RESNICK, HARVEY  
Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV
- Tuesday Evening, October 13, at 8:30** **FIDELIO (Beethoven)**  
NILSSON, VENORA; VICKERS, EVANS, FOLDI, PETERSON, LUDGIN, MONTAL,  
GIOSSO  
Conductor: LUDWIG Production: HAGER  
Designers: SKALICKI/COLANGELO
- Thursday Evening, October 15, at 8:30** **NABUCCO (Verdi)**  
KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCI, RIFFEL  
Conductor: MOLINARI-PRADELLI Production: HAGER  
Designer: NOMIKOS

(continued on page 57)

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## THE OPERA DEPENDS UPON PERSONAL DEDICATION

The 1964 fall season of the San Francisco Opera marks the 42nd year of its proud existence, and the increasing demand for fine opera in San Francisco is gratifying. Those years since 1923 have given our Opera a reputation for excellence which assures its status among the finest opera companies of the world. Although other major opera organizations have longer seasons, the San Francisco Opera continues to capture the imagination and devotion of those all over the world who know fine opera.

The San Francisco Opera Association is closer to being self-supporting than any other major opera organization in the world. The Association works vigorously each year conducting successful fund raising campaigns vital to its support. These contributions, together with its regular income from ticket sales and guarantors, enable the San Francisco Opera to present the consistently fine artistic achievements for which it is deservedly famous. However, despite steadily rising costs, so familiar to us in every facet of our existence today, a minimum of \$160,000, the goal of last year's successful drive, is required again this year. The need for the full amount is vital.

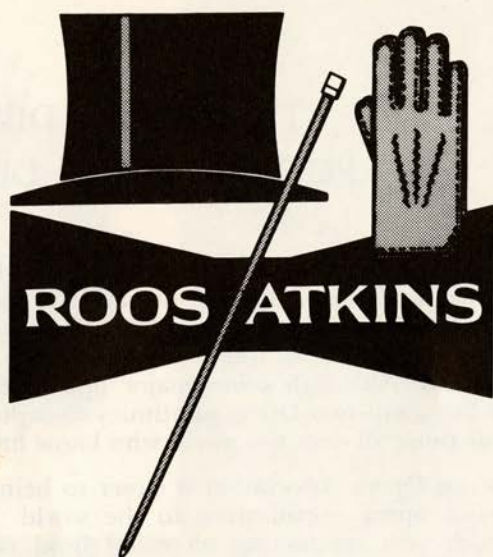
Every effort is made by the Association at all times to establish the lowest possible operating budget, consistent with its ability to present opera of the highest standards. However, the normal processes of attrition mean that new and additional support from individuals, businesses, foundations and local government must be constantly sought, as well as continued assistance from our past contributors. By broadening the base of financial responsibility, we can provide a firm foundation for our operations. If all those who value opera's contribution to our cultural life will invest in its future, the need will be met.

Nothing can more clearly emphasize the need for financial support to meet steadily rising costs than the recent publicity resulting from our difficulty in reaching an agreement with the orchestra, despite our having made substantial concessions. Nevertheless, the Association strongly feels its obligation to ask no more of contributors than is actually needed at any time. Much will depend upon the dedication with which each individual meets his own responsibility to the Opera. We are counting upon a response from loyal contributors which will endorse the Association's efforts in establishing the 1964 goal at the minimum necessary amount.

The personal involvement of each person who loves opera must continue to grow and expand, just as the San Francisco Opera is doing. One cannot exist without the other.

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## REPERTOIRE

(continued from page 51)

**Friday Evening, October 16, at 8:00**

LEE, RESNIK, WHITE; McCRACKEN, WOLANSKY, HECHT, RIFFEL, GIOSSO, GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

**Saturday Evening, October 17, at 8:30**

NILSSON, VENORA; VICKERS, EVANS, FOLDI, PETERSON, LUDGIN, MONTAL, GIOSSO

Conductor: LUDWIG

Production: HAGER

Designers: SKALICKI/COLANGELO

**Tuesday Evening, October 20, at 8:30**

NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY, MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Designer: HORNER

**Thursday Evening, October 22, at 8:30**

NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY, MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Designer: HORNER

**Friday Evening, October 23, at 8:00**

COLLIER, WIEN, WHITE, TODD; KATERINA ISMAILOVA (Shostakovich) VICKERS, MARTELL, LUDGIN, TOZZI, MANTON, FRIED, FOLDI, HECHT, McCAUGHNA, RIFFEL, WEST, GLOVER, GIOSSO, HARVEY

Conductor: LUDWIG

Production: HAGER

Designers: SKALICKI/COLANGELO

**Saturday Evening, October 24, at 8:00**

LEE, WARFIELD, WHITE; McCRACKEN, WOLANSKY, HECHT, RIFFEL, GIOSSO, GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

(continued on page 59)



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**Friday Evening, October 23, 8:00 p.m.**

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by Shostakovich (*in English*)

COLLIER, WIEN, WHITE, HAGEMAN; VICKERS, MARTELL, LUDGIN,  
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WEST, GLOVER, GIOSSO, HARVEY

*Conductor:* LUDWIG

*Production:* HAGER

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## REPERTOIRE

(continued from page 57)

**Sunday Afternoon, October 25, at 2:00**

NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,  
MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

Designer: HORNER

**TURANDOT (Puccini)**

Stage Director: MANSOURI

**Tuesday Evening, October 27, at 8:30**

COSTA; McCracken, Weede, Wolansky, MONTAL, GLOVER, GIOSSO

Conductor: MOLINARI-PRADELLI

followed by

**I PAGLIACCI (Leoncavallo)**

Stage Director: MANSOURI

GRIST, TODD, CURATILO, WHITE; WOLANSKY, MONTAL, WEST,  
FRIED, GLOVER, RIFFEL, McCAUGHNA, GIOSSO

Conductor: MOLINARI-PRADELLI

Production: P. HAGER/G. HAGER

Designers: PONNELLE/COLANGELO

**CARMINA BURANA (Orff)**

**Thursday Evening, October 29, at 8:00**

LEE, WARFIELD, WHITE; McCracken, Wolansky, Hecht, RIFFEL, GIOSSO,  
GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

**IL TROVATORE (Verdi)**

**Friday Evening, October 30, at 8:00**

LEE, KUCHTA, DALIS, VENORA, TODD, WIEN, WHITE, CURATILO, HALL,  
PETERSEN; MARTELL, WAECHTER, HECHT, MONTAL, FOLDI, MENCII,  
MANTON, RIFFEL, McCAUGHNA, WEST

Conductor: LUDWIG

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(continued on page 83)

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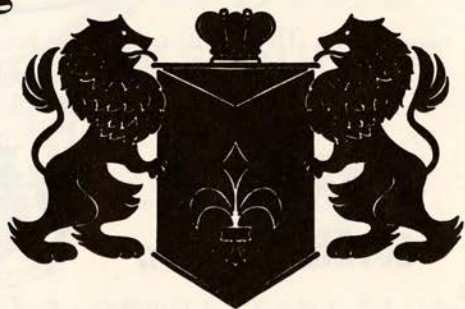


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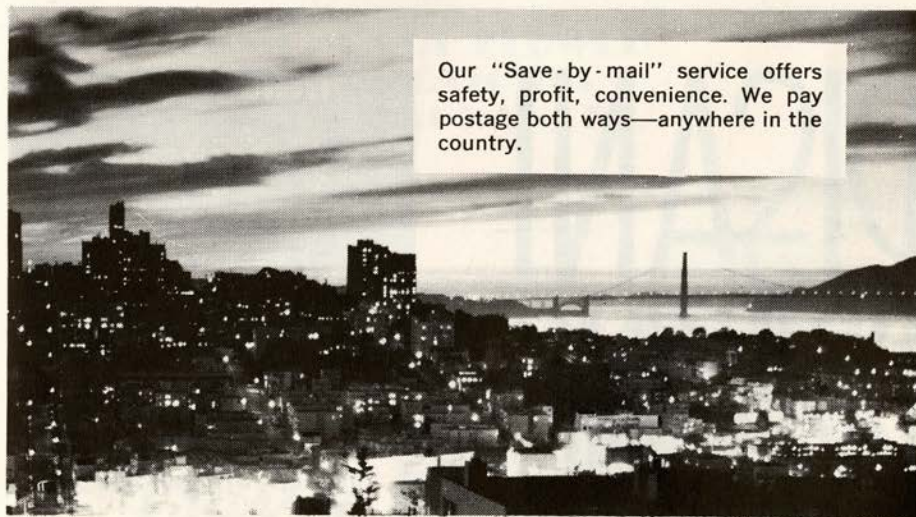
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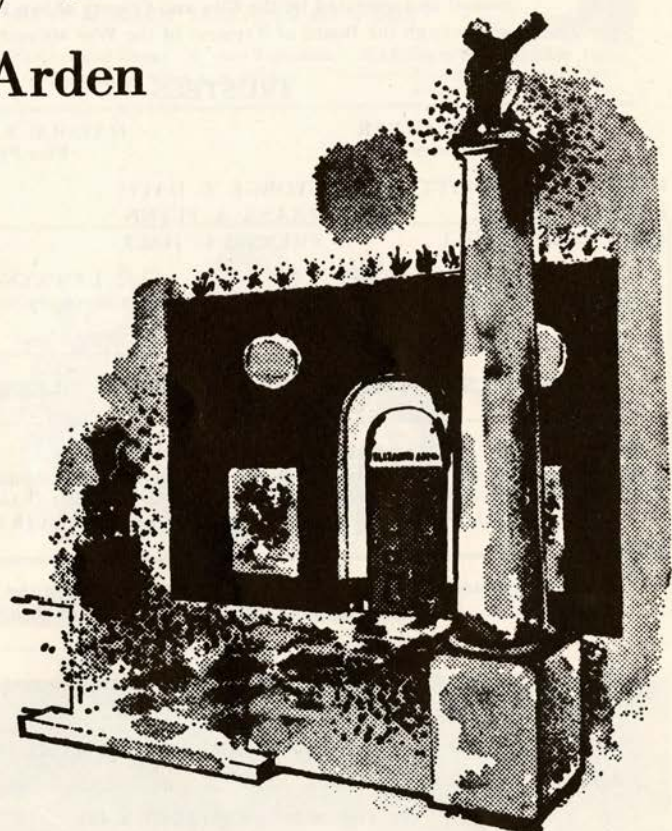
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## REPERTOIRE

(continued from page 59)

**Saturday Evening, October 31, at 8:00** KATERINA ISMAILOVA (Shostakovich)  
COLLIER, WIEN, WHITE, TODD; VICKERS, MARTELL, LUDGIN, TOZZI,  
MANTON, FRIED, FOLDI, HECHT, McCAUGHNA, RIFFEL, WEST, GLOVER,  
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Conductor: LUDWIG

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**Sunday Afternoon, November 1, at 2:00** LA TRAVIATA (Verdi)  
SUTHERLAND, WIEN, TODD; ILOSFALVY, WAECHTER, HECHT, RIFFEL,  
McCAUGHNA, MENCI, GLOVER, GIOSSE, ANDERSEN

Conductor: BONYNGE

Stage Director: MANSOURI

Choreographer: SOLOV

**Tuesday Evening, November 3, at 8:30** LA TRAVIATA (Verdi)  
SUTHERLAND, WIEN, TODD; ILOSFALVY, WAECHTER, HECHT, RIFFEL,  
McCAUGHNA, MENCI, GLOVER, GIOSSE, ANDERSEN

Conductor: BONYNGE

Stage Director: MANSOURI

Choreographer: SOLOV

**Thursday Evening, November 5, at 8:30** LA TRAVIATA (Verdi)  
SUTHERLAND, WIEN, TODD; ILOSFALVY, WAECHTER, HECHT, RIFFEL,  
McCAUGHNA, MENCI, GLOVER, GIOSSE, ANDERSEN

Conductor: BONYNGE

Stage Director: MANSOURI

Choreographer: SOLOV

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## CALENDAR OF EVENTS

- Thursday, September 10, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
 JUNIOR LEAGUE OPERA PREVIEW, "Parsifal", Prof. David Lewin.  
*Public invited free of charge to all Junior League Previews*
- Friday, September 11, 11:45 p.m., War Memorial Opera House**  
 THE OPERA BALL, sponsored by the San Francisco Opera Guild.
- Monday, September 21, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
 JUNIOR LEAGUE OPERA PREVIEW, "The Strauss Centennial," Dr. Walter Ducloux.
- Tuesday, September 22**  
 RICHARD STRAUSS CENTENNIAL EXHIBIT, one hundred seventy photographs of operas, playbills, scenic and costume designs. On display for one month in the south foyer, Box level.  
*Public invited free of charge*
- Tuesday, October 6, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
 JUNIOR LEAGUE OPERA PREVIEW, "Nabucco," Alexander Fried.
- Saturday, October 10**  
 EXHIBIT of scenic designs, photographs, and detailed background material on Shostakovich's "Katerina Ismailova" opens in the music room of the San Francisco Public Library at Larkin and Fulton streets and will remain on display until the end of the season.  
*Public invited free of charge.*
- Monday, October 12, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
 JUNIOR LEAGUE OPERA PREVIEW, "Fidelio," Dr. Jan Popper.
- Thursday, October 15**  
 THE KIRSTEN FLAGSTAD MEMORIAL COLLECTION will be on display to the public at the California Historical Society for three weeks.  
*Public invited free of charge.*
- Sunday, October 18, 2:00 p.m.**  
 HEARST GREEK THEATER, "Nabucco," presented by the University of California in Berkeley.
- Monday, October 19, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
 JUNIOR LEAGUE OPERA PREVIEW, "Katerina Ismailova," James Schwabacher.
- Monday, November 2, 8:00 p.m.**  
 SACRAMENTO PERFORMANCE, "Otello," Memorial Auditorium.

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Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV

*Thursday Afternoon, October 29, at 1:30* . . . . . **THE BARTERED BRIDE** (Smetana)  
Collier, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, Resnick, Harvey  
Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV

*Tuesday Afternoon, November 3, at 1:30* . . . . . **THE BARTERED BRIDE** (Smetana)  
Costa, Venora, White, Wien; Foldi, Montal, Fried, Ludgin, West, Resnick, Harvey  
Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV

*Wednesday Afternoon, November 4, at 1:30* . . . . . **THE BARTERED BRIDE** (Smetana)  
Costa, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, Resnick, Harvey  
Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV

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