

Die Frau ohne Schatten

1964

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Friday, October 30, 1964 8:00 PM

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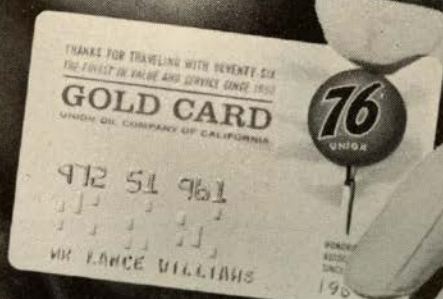
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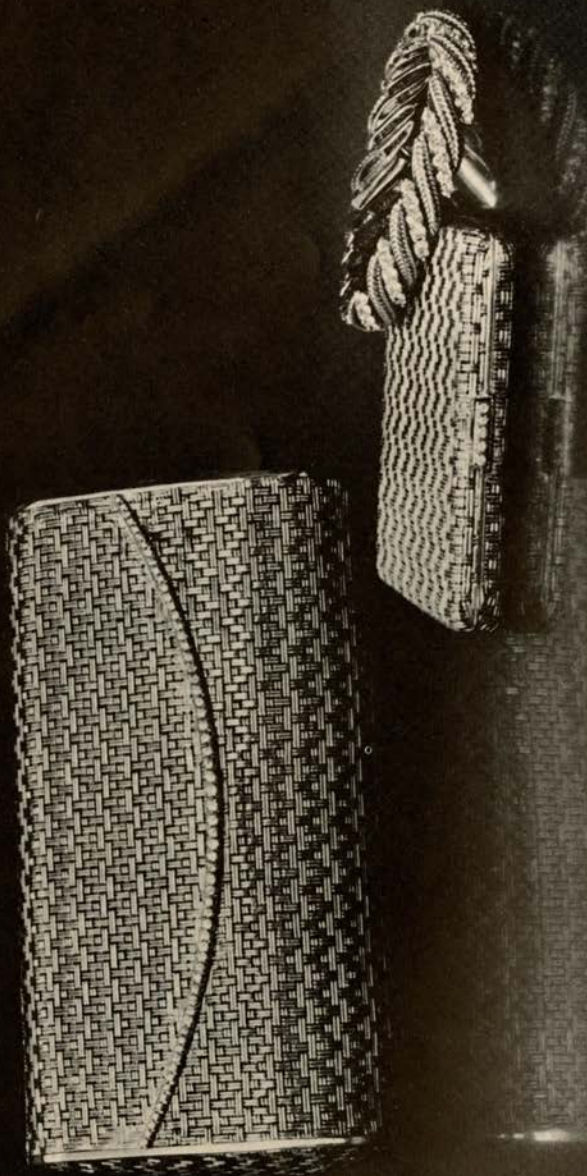
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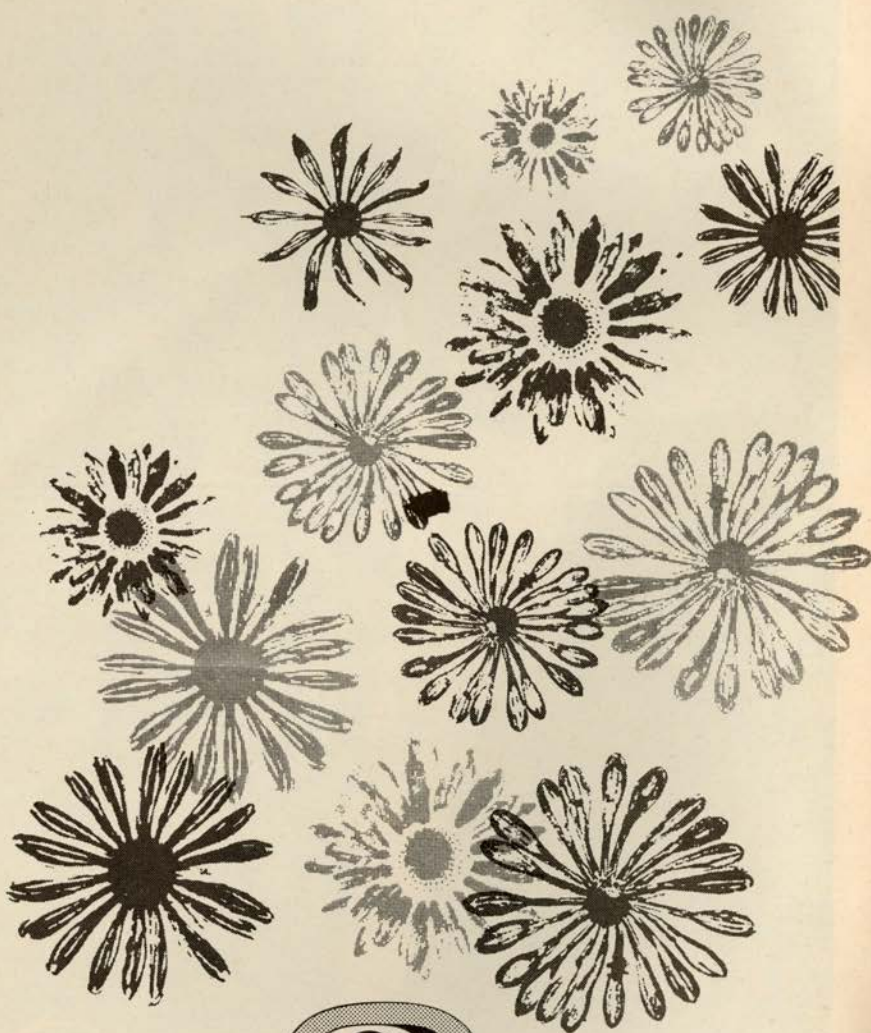
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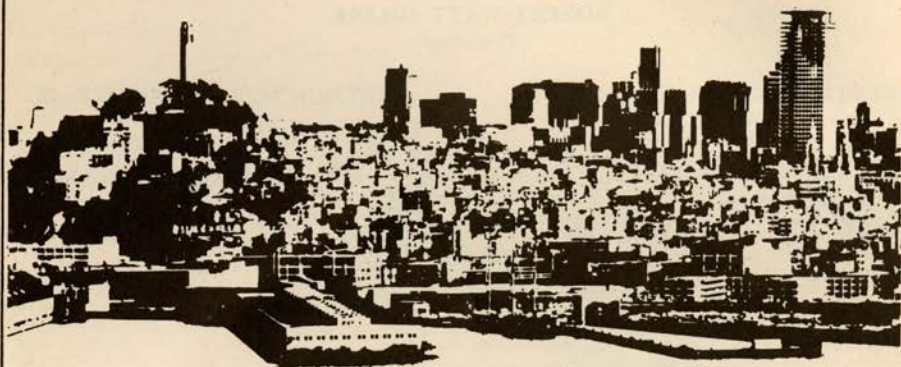
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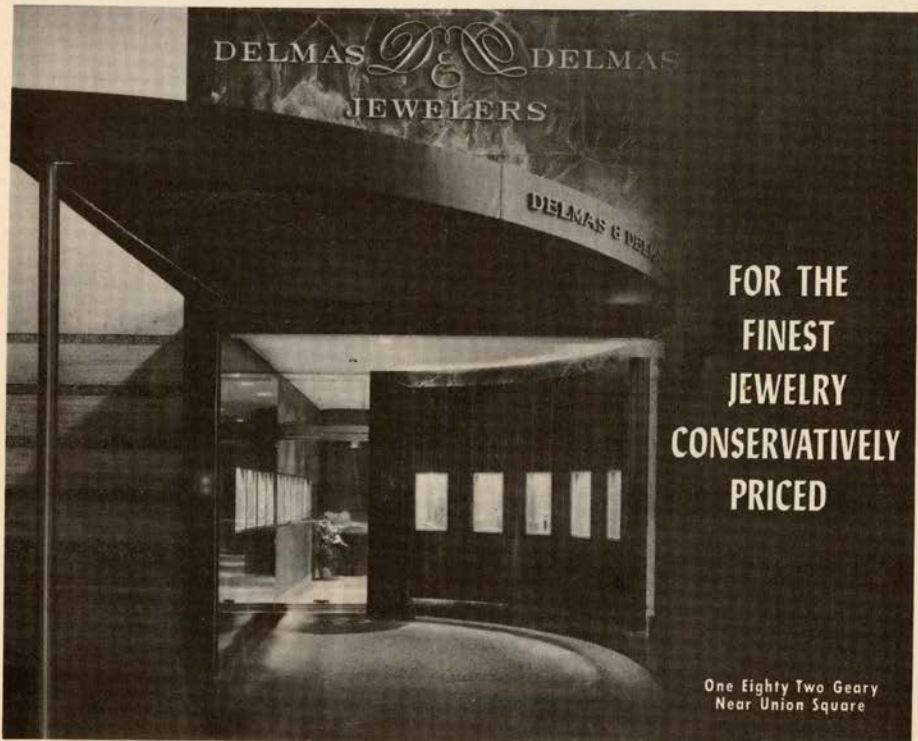
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\*\*American debut



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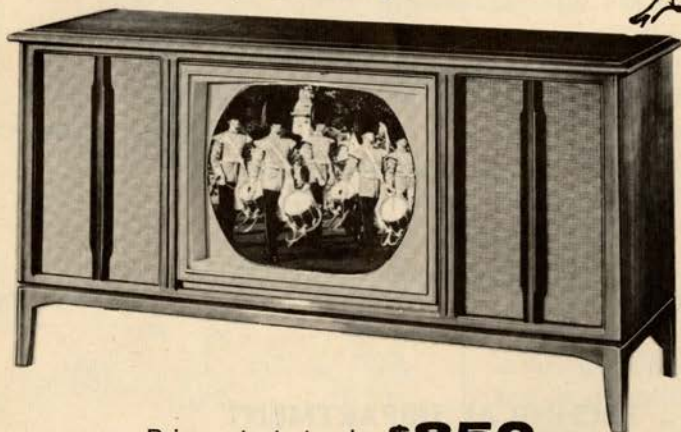
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Beverly Cole  
Rebekah Conrad  
Louise Corsale  
Peggy Covington  
Carol Denyer  
Luana Devol  
Giovanna Di Tano  
Eloise Farrell  
Ingeborg France

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

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Mario Alioto  
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Bartolo Gamino  
\*Neil Grace  
\*Colin Harvey  
Charles Hilder  
Ronald Hubin  
Jonathan Huie  
Rudy Jungberg  
E. James Kramer  
Eugene Lawrence  
Paul Le Bon  
August Lourenzo  
Eric Lysell  
Sebastian Martorano  
\*Hugo Mayer  
Henry Metlenko  
Victor Metlenko

Edgar Pepka  
Ricardo Read  
Al Rodwell  
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Allen Schmidling  
John Segale  
Delbert Silva  
Socorro Solis  
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György A. Szekely  
Francis Szymkun  
\*James Wagner  
Jesse Washington  
Max Wilkinson

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Joanna Di Giovanna  
Uta Enders  
Betsy Erickson  
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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Paul Davis  
Mike Demers  
Bobby Denebeim  
Lionel Emde  
Robert Fisher  
David Gilchrist  
Brigardo Groves  
Scott Gundelfinger

Ric Harnsberger  
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Wesley Jones  
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Cicely Edmunds  
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Lennard Petersen  
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Detlev Olshausen  
Asbjorn Finess  
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Lloyd Gowen

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Donald Carroll

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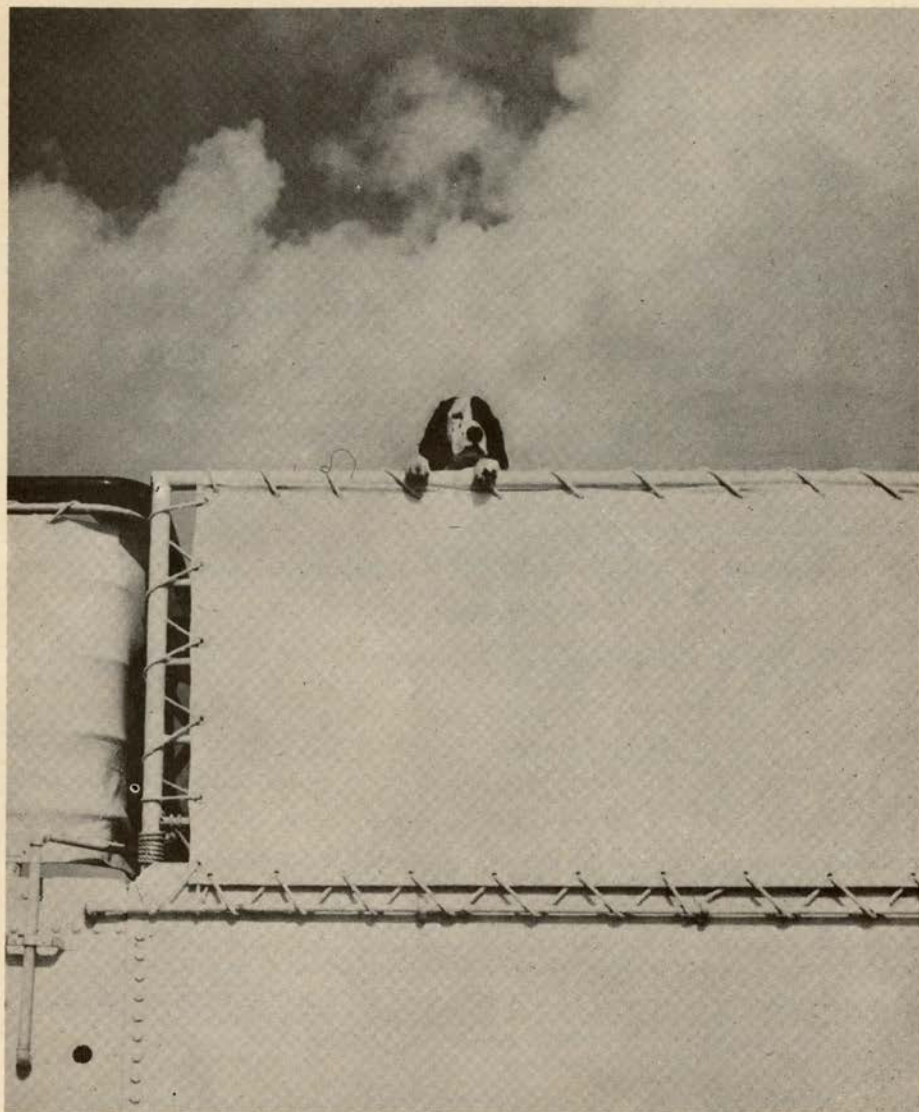
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## REPERTOIRE

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*Conductor:* MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 12, at 7:15** **PARSIFAL (Wagner)**  
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 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER  
*Conductor:* PRETRE *Production:* HAGER  
*Designers:* SKALICKI/COLANGELO
- Monday Evening, September 14, at 8:00** **CARMEN (Bizet)**  
 RESNIK, COSTA, TODD, MARTIN; MARTELL, HECHT, WEST, McCAUGHNA,  
 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-ECYSY/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-ECYSY/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-ECYSY/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-ECYSY/COLANGELO *Costume Designer:* KNIEPERT

(continued on page 49)



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## DEBUTS OF THE WEEK



### GLADYS KUCHTA

Miss Kuchta's debut as the dyer's wife in "Die Frau ohne Schatten" on Saturday night will mark the fourth "Frau" production she has participated in during the last six months, the others having been in Europe. Later in the season she will be heard here as Abigail in "Nabucco".

Born in Massachusetts, Miss Kuchta attended the Mannes and Juilliard schools, and the Columbia Opera Workshop. A Fulbright scholarship took her to Milan and in Italy she sang "La Forza del Destino", "Don Giovanni", and "Aida" under the baton of Tullio Serafin. Her career next brought her to Germany and, four years ago, to New York's Metropolitan where she has sung the title roles in "Fidelio", "Turandot", and "Ariadne auf Naxos" among others.

Last fall, as a member of the Berlin Opera, she took part in the opening performances in Tokyo's new Nisei theater and has also sung in Buenos Aires, Paris, Zurich, Vienna, Munich, and Hamburg.

### ELLA LEE

A triumphant operatic return to her native United States will be celebrated by Miss Lee when she sings the Kaiserin in "Die Frau ohne Schatten" and Leonora in "Il Trovatore" this week.

The young soprano's career began only four years ago when she attended the Bayreuth master classes, following training in Los Angeles where she received the UCLA Young Artist award and the Young Musicians' Foundation award. After twenty performances of "Aida" in Israel, Miss Lee went to the Berlin Komische Opera for two years of work with the renowned Walter Felsenstein.

There have also been operatic appearances in such diversified locales as Toronto and Amsterdam in such operas as "Tosca", "A Midsummer Night's Dream", "La Forza del Destino", and "Cosi fan Tutte".



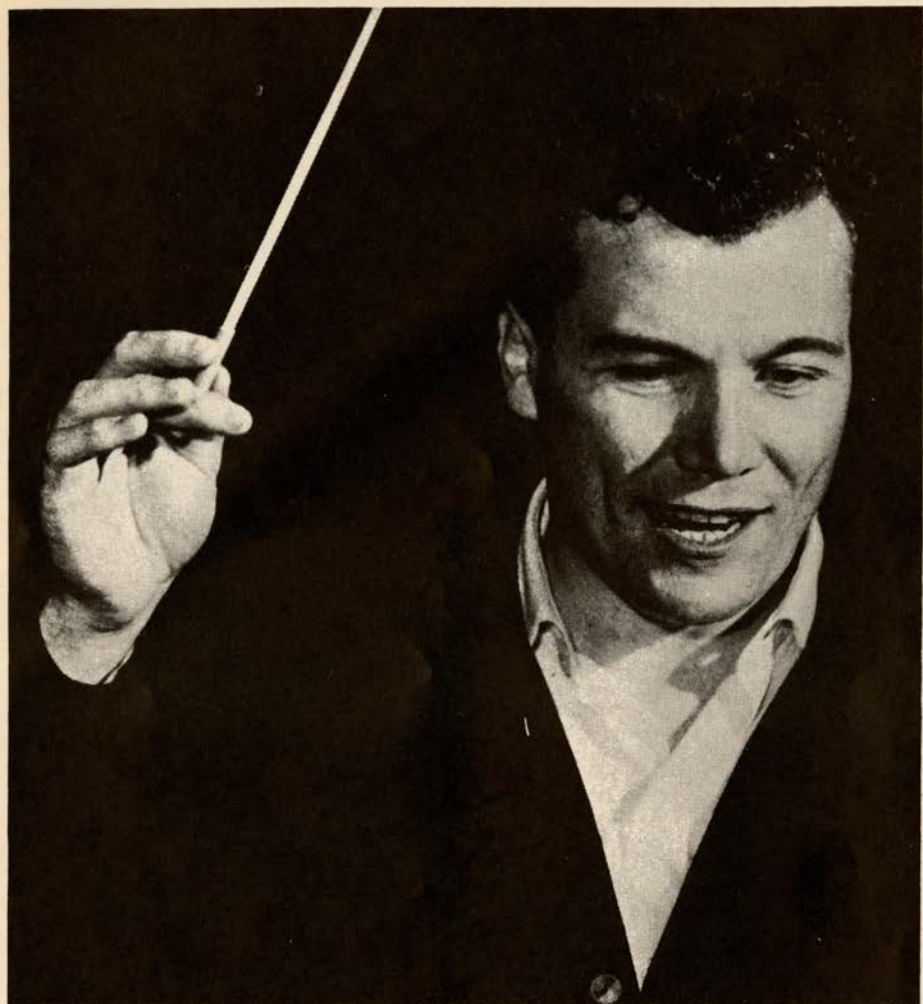
### RAYMOND WOLANSKY

Baritone Wolansky's avowed "penchant" for Verdi operas will be gratified when he makes his debut as the Count di Luna in Tuesday's "Il Trovatore".

This follows an extremely successful European span covering the last decade which Wolansky began with appearances with the Lucerne Opera in 1954. He had gone to Europe after several years of study at the Cleveland Institute and a season with the New England Opera Theater.

From Lucerne Wolansky's path took him to Graz and then Stuttgart and he has belonged to the latter house since 1958. He has sung eighty different roles there and has made guest appearances in Naples, Zurich, Rio de Janeiro, Vienna, Paris, and at the Glyndebourne festival.





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## DIE FRAU OHNE SCHATTEN

*An Introduction by John Rockwell*

*Die Frau ohne Schatten* has not, as yet, been accepted into the international repertoire. San Francisco is, indeed, one of the few companies which has mounted the work outside of Germany and Austria. Many explanations have been offered for this omission, including the slow acceptance of Strauss' late work in general and the particular length and complexity of the *Frau* score. But the most commonly heard complaint concerns the libretto. While the music is generally admired, Hofmannsthal's contribution has been found either nonsensical or simply puzzling.

The difficulties of *Die Frau ohne Schatten* lie in its symbolism and its exotic setting. The opera-goer who settles into his seat "blind" is lost. But in his frank willingness to forget the story and to be enthralled by the visual and aural spectacle he is perhaps better off than he who has read through the synopsis or libretto hurriedly, and is bewildered by the oriental trappings, the disembodied shadows, the wounded falcon, the singing, frying fish, and the like.

But these devices are in fact being used to express the most basic of human themes — so basic, in fact, that one secretly suspects that they are overlooked by those intent upon finding something more abstruse. The nature of the themes, and the difficulty in understanding them, both arise from the individual nature of Hofmannsthal's poetic mind and from the milieu in which he worked.

Hofmannsthal began his artistic career as a precocious lyric poet: his first works were published around 1890 when he was only in his mid teens. Immediately hailed as one of the most brilliant representatives of the *fin de siècle* art for art's sake school, Hofmannsthal soon proved himself of a different character. He was a product of that strange and uneasy mixture of aristocratic and bourgeois cultures which characterized the Austrian intelligentsia of the time. This mixture reflected both the synthetic political and social structure of the late Hapsburg monarchy and even more the increasingly insecure position of the liberal cultural elite. Perhaps because of these inner tensions it led to an astonishing array of creative work in nearly every field imaginable, and lasted well into our own century. Its most characteristic feature might be the new emphasis upon the subconscious, upon the forces below the rational in man, which, for all their dark power, must be somehow harmonized into the whole. This conception of human nature, a rejection of the enlightenment ideal of the rational man who could and should repress his "baser" instincts, found expression in writers like Schnitzler, in musicians like Mahler, and of course in the work of Sigmund Freud.

In his early lyric poetry and verse drama Hofmannsthal implicitly questioned the other-worldly aspects of a philosophy which held art,



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and especially lyric poetry, as the highest ideal. He felt it to be an escape on the artist's part and, more generally, the flight of a whole class from the realities of social and political impotence. As the pre-War years progressed, the crises, in the eyes of Hofmannsthal and other sensitive Austrians, became more acute; and the twenties and thirties, after the final collapse of the old order, saw the desperate—and ultimately unsuccessful—efforts of conservative Austrian thinkers to create something permanent from the remnants of what had been the Austrian dream. They tried, in place of an international empire, to fashion a universal, socially concerned art which would supplant the (perhaps always illusory) Hapsburg ideal.

The crisis in Hofmannsthal's own career came in his late twenties, when he abandoned lyric poetry in favor of the drama — and the opera. The German-Austrian theatrical tradition had long seen the stage as not just a place for entertainment, but for moral elevation. Hofmannsthal hoped in his own dramas to deal with human concerns, to emerge from the "temple of art." And more specifically, he hoped to reaffirm those values in human life without which individuals and society at large would be lost. Instead of escaping from life into art, he wished to use art to recreate life.

*Die Frau ohne Schatten* deals with the institution of marriage. Again in *Die Agyptische Helena* and especially in *Arabella* Hofmannsthal was to return to this theme: for him marriage was the highest of social forms. There are three levels upon which the characters of the opera interact: the animal, the human, and the spiritual. At the outset all four principal figures — the Emperor and Empress, Barak and his wife — lack a harmonious balance of these elements. It is not, however, a single, ideal blend which is held up as the goal, but rather varying blends according to each individual. Thus, as Tamino and Papageno are rewarded differently at the end of *The Magic Flute*, so the four characters of *Die Frau* reach blessedness. Barak, the only figure in the drama who has a personal name, is from the outset the nearest to the human: although he never attains the elevation of the imperial couple, he is, at first, closest to a productive ideal. But he, when convinced of his wife's infidelity at the close of Act II, is overcome by the animal: he is ready to kill her. It is only in the third act, when all four find themselves, that he can attain a true union with his wife.

The Emperor is at the beginning less developed: he is a hunter and a lover, nothing more. But in the course of the opera, from his opening scene through his great second act monologue to the close, he realizes his responsibilities — he sees that love is more than the sensuous ecstasy which he has enjoyed since he captured the Empress.

The real development, the center of the work, is in the two women, the dyer's wife and the Empress. The former is, at first, almost wholly turned away from herself. Since her concept of marriage is solely sensual, she has become disillusioned with the outwardly crude Barak, and



More than  
**100**  
years  
of  
fine  
champagne  
making!

is easily tempted by the blandishments of the nurse. But even at the beginning she has a kernel of goodness, and she is led eventually to see the worth in her husband and to recognize her own shortcomings.

The Empress is the key figure of the opera, the woman without a shadow. Originally from the world of spirits, she has joined the animal in her union with the Emperor. But she cannot bear children, and so takes the first steps towards the exchange with the dyer's wife. In her final refusal in the third act to accept the shadow she has passed the test. By saying "no" she receives what was promised her if she said "yes"—the full blessing of a balance of the three elements in her nature.

The pervading symbol throughout is of course the shadow, which represents, most immediately, fertility. But shadows have a long history in the myths of all peoples as a symbol of the soul, as in the afterworld of the shades in Egyptian, Greek, and Roman legend. The dyer's wife has a shadow, which she ignores: she could bear children, but won't; she has the potential for a full marriage and life, but looks elsewhere. The Empress is without a shadow: she must first pass a test of her humanity before she may be recognized as such. And behind the shadow lies the mythic world of Keikobad, represented on stage only through his messenger and his demonic agent, the nurse—and, of course in the orchestra. He has been compared to the Old Testament God, wrathful and hard, yet in the end merciful. But for his daughter, the Empress apparently fated to make contact with the human, her spiritual strengths are insufficient: she must achieve a new, human balance. Like Hofmannsthal emerging from the ether of art alone, the adjustment to life is a dangerous struggle.

Beyond the shadow the text of *Die Frau ohne Schatten* abounds in subsidiary symbols, too numerous to mention fully, such as the wounded falcon, representing the Emperor's incomplete love; the fish as unborn children; and the river upon which the Empress and the nurse pass to reach the Temple. Although many of these require explanation, many more are meaningful within the context of the poem itself. The plethora of symbols and the exotic setting derive, at least in part, from Hofmannsthal's love of the Austrian baroque, with its emphasis upon the fanciful, complex, and grandiose. And by placing the opera in a mythological world he hoped to eternalize his themes, to evoke, as does Wagner, the unconscious in his audience through the use of the archetypal.

Hofmannsthal's style is such that nearly every word and gesture takes on meanings beyond its ostensible one. Yet perhaps his greatest gift was the creation of real characters: he never gives us bloodless abstractions. Thus from the nurse, with her disagreeable, even lesbian aspects, up through the simple and loveable Barak to the Empress we are able to see the characters as developing human beings, to suffer and to exult along with them. With this accomplishment as much as any other Hugo von Hofmannsthal established himself as the finest librettist in the history of opera.



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**CARMEN**

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Manton, Fried

Corps de Ballet

Boys Chorus

Conductor: Leitner

Production: Yannopoulos

Choreographer: Solov

Designer: Bay

**October 16, 8:00 p.m.**

**IL TROVATORE**

Lee, Resnik, White; McCracken, Wolansky, Hecht, Riffel, Giosso, Glover

by Verdi (*in Italian*)

Conductor: Molinari-Pradelli

Stage Director: Mansouri

**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

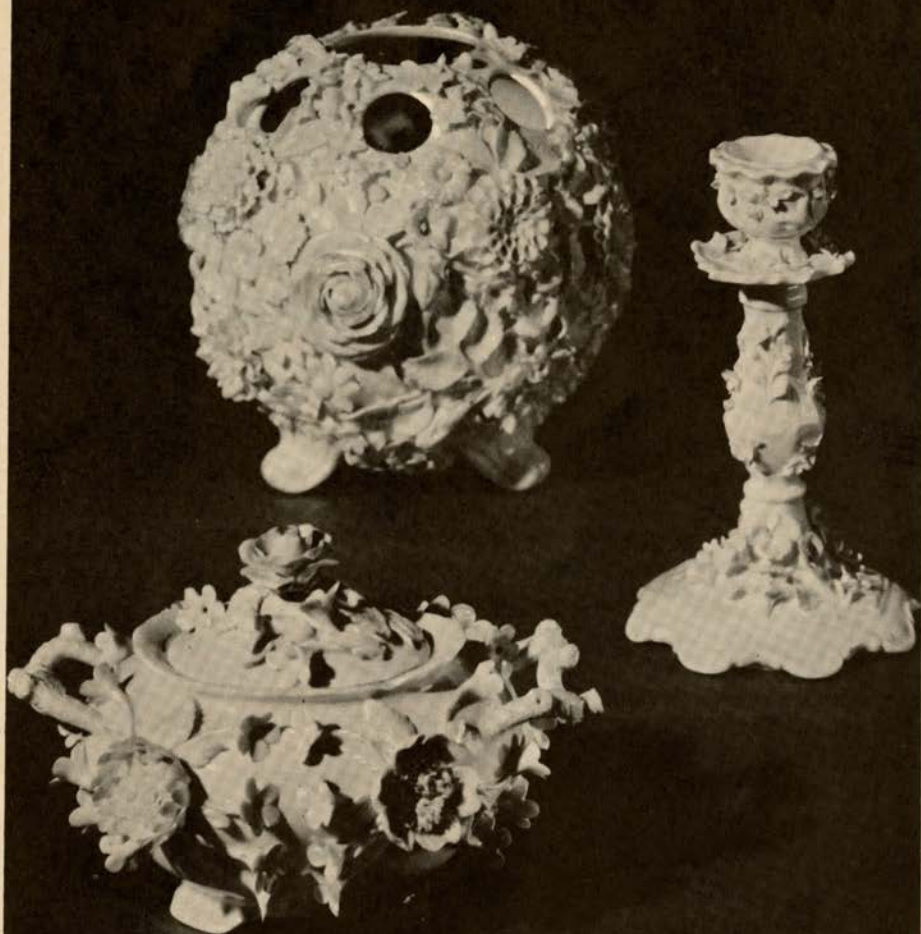
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Designers: Ponnelle/Colangelo

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SAN FRANCISCO

Friday Evening, September 25, 1964, at 8:00

(Final curtain approximately 11:30)

# Otello

(In Italian)

Opera in four acts by GIUSEPPE VERDI

Text by Arrigo Boito after the play by William Shakespeare

FRANCESCO MOLINARI-PRADELLI Conductor	DINO YANNOPOULOS Stage Director
MONTANO, former governor of Cyprus.....	DANIEL McCAUGHNA
CASSIO, Otello's lieutenant.....	GLADE PETERSON
IAGO, Otello's ensign .....	TITO GOBBI
RODERIGO, a Venetian gentleman.....	RICHARD RIFFEL
OTELLO, governor of Cyprus.....	JAMES McCRACKEN
DESDEMONA, his wife.....	PILAR LORENGAR
EMILIA, Iago's wife and Desdemona's companion.....	JANIS MARTIN
A HERALD .....	DAVID GIOSSO
LODOVICO, ambassador of Venice.....	PIETRO MENCI

Chorus Director: VINCENZO GIANNINI

San Francisco Opera Boys' Chorus  
Madi Bacon, Director

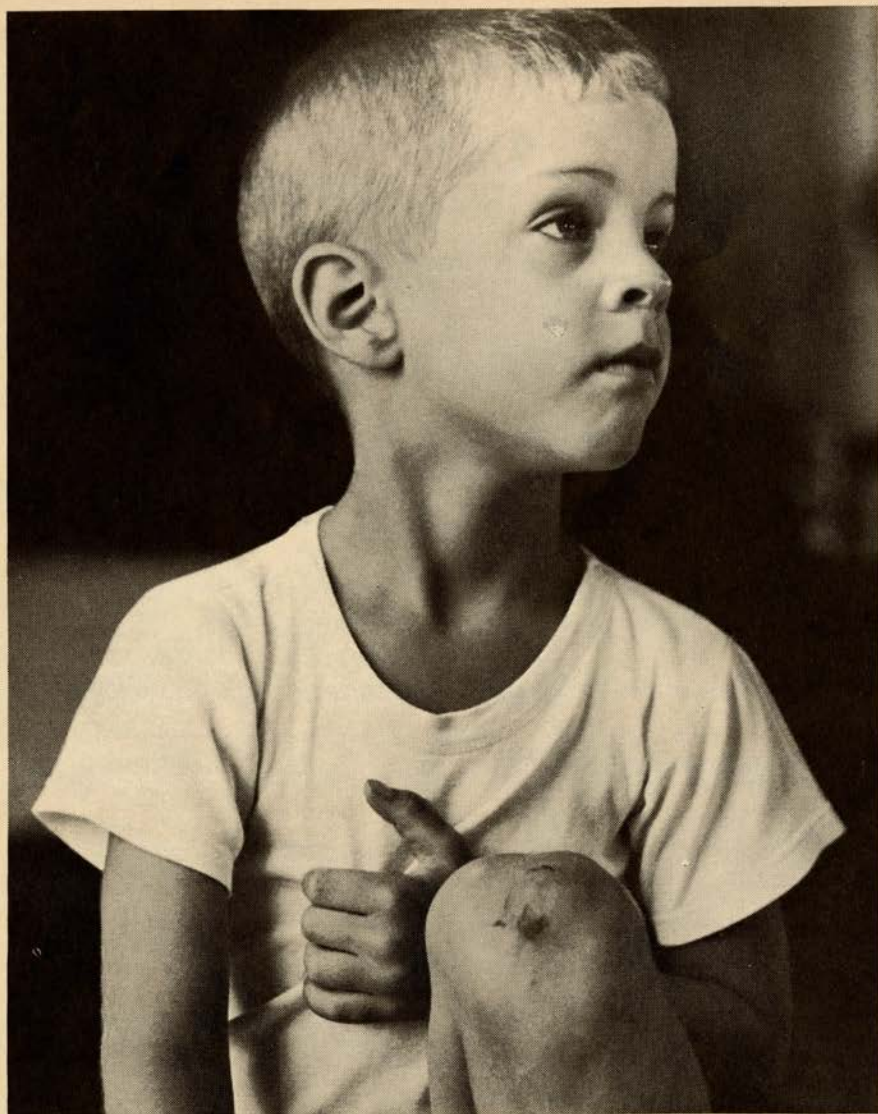
Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Late fifteenth century: Cyprus

- Act I: Otello's castle by the sea
- Act II: A hall and terrace in the castle
- Act III: The great hall of the castle
- Act IV: Desdemona's bedchamber

*No one will be seated while the performance is in progress*  
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# THE STORY OF "OTELLO"

## ACT I

Citizens and soldiers are gathered to greet the ship of Otello returning victorious through a raging storm. Otello, brought ashore in a small boat, announces that the Turkish fleet has been destroyed and enters the castle to meet the waiting Desdemona. Iago, determined to gain the power that is now Otello's, and Roderigo, who desires Desdemona, ply Cassio with wine. Brain-befuddled Cassio is adroitly led to quarrel with Montano, who is wounded, and the disturbance becomes a riot. Otello, emerging from the castle, quells the uproar and in punishment relieves Cassio of his command.

## ACT II

Iago, in furtherance of his plot to overthrow Otello, urges Cassio to enlist the aid of Desdemona in the effort to gain back his post. Cassio goes in search of her. Iago bids Otello watch his wife, cunningly awakening his jealousy. The Moor seeks out Desdemona and questions her. She innocently pleads the cause of Cassio and Otello's jealous suspicions take definite form. Desdemona endeavors to wipe his perspiring brow with a handkerchief which was his first gift to her. In anger he tears it from her hand. Emilia picks up the handkerchief, but is forced to surrender it to Iago as Otello berates the bewildered and alarmed Desdemona. Following the scene with Desdemona, Iago adds to the flame of Otello's jealousy when he tells him that he has seen Desdemona's handkerchief in Cassio's possession. The Moor's rage leaps out of bounds. Iago offers to help him to gain vengeance.

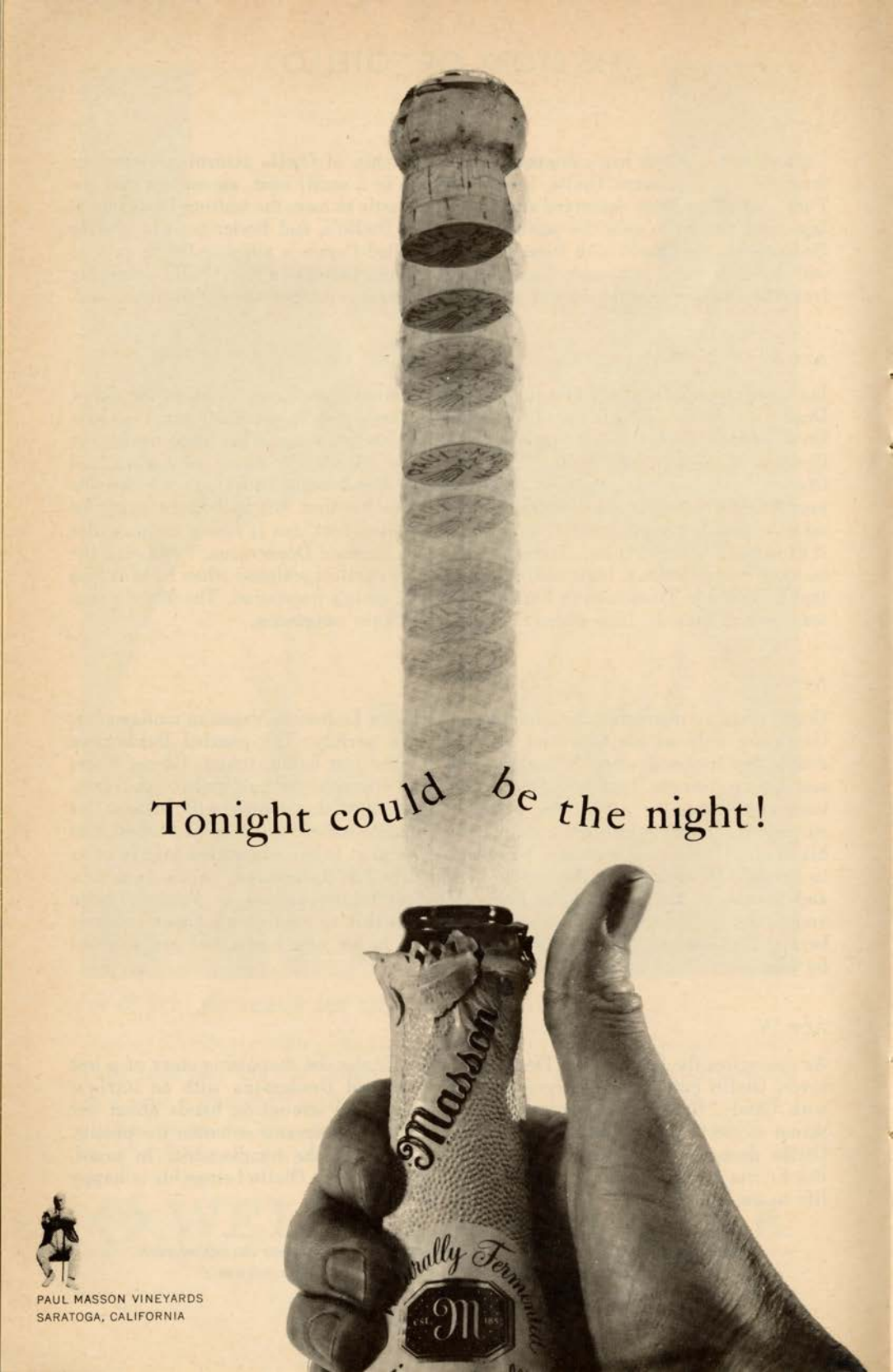
## ACT III

Otello takes no interest in the announced arrival of Lodovico, Venetian ambassador. He thinks only of his wife and her presumed perfidy. The puzzled Desdemona evades her husband when he seeks to borrow the lost handkerchief. Cassio enters seeking forgiveness. Iago bids Otello hide, and contrives by half-audible conversation with Cassio to permit the Moor to hear only that which will inflame his suspicions. Cassio in innocence produces the handkerchief saying he had found it in his rooms. Otello goes mad with jealous anger and at Iago's suggestion grimly plots to strangle Desdemona in the bed he believes she has dishonored. Lodovico arrives and proclaims that Otello has been called to higher honors in Venice. Otello announces his departure for the morrow but unable to control his anger publicly berates Desdemona. The populace hail Otello in his new honor but are silenced by Iago.

## ACT IV

As she retires the heartbroken Desdemona tells Emilia the despairing story of a lost lover. Otello enters and charges the now awakened Desdemona with an intrigue with Cassio. Refusing to accept her denial he grips strangling hands about her throat as the alarmed Emilia gains entrance. Emilia's screams summon the people. Otello denounces the woman he has killed showing the handkerchief in proof. But Emilia explains its false evidence and the remorseful Otello brings his unhappy life to an end.

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Saturday Evening, September 26, 1964, at 8:00

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# Die Frau ohne Schatten

(in German)

Opera in three acts by RICHARD STRAUSS

Text by Hugo von Hofmannsthal

(by special arrangement with Boosey and Hawkes, Inc., publisher and copyright owner)

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Designers: JEAN-PIERRE PONNELLE, THOMAS L. COLANGELO, JR., DAVIS WEST

THE EMPRESS .....		*ELLA LEE
THE EMPEROR .....		RICHARD MARTELL
THE EMPRESS' NURSE .....		IRENE DALIS
SPIRITUAL MESSENGER .....		JOSHUA HECHT
GUARDIAN OF THE TEMPLE GATES .....		LEE VENORA
APPARITION OF A YOUNG MAN	{ sung by .....	ANDRE MONTAL
	{ mimed by .....	ROBERT GLADSTEIN
VOICE OF A FALCON .....		CAROL TODD
TWO SPIRITS .....	{	ERIKA WIEN
	{	CLAUDIA WHITE
BARAK, a dyer .....		EBERHARD WAECHTER
HIS WIFE .....		*GLADYS KUCHTA
ONE-ARMED MAN	} his brothers .....	ANDREW FOLDI
ONE-EYED MAN		PIETRO MENCI
HUNCHBACK		RAYMOND MANTON
THREE NIGHT WATCHMEN .....	{	RICHARD RIFFEL
	{	DANIEL McCAUGHNA
	{	JOHN WEST
THREE SERVANTS .....	{	JOYCE HALL
	{	GWEN CURATILO
	{	DONNA PETERSEN
FIVE CHILDREN .....	{	JOYCE HALL
	{	GWEN CURATILO
	{	CAROL TODD
	{	CLAUDIA WHITE
	{	DONNA PETERSEN
SOLO VOICES AT END OF OPERA .....	{	JOYCE HALL
	{	GWEN CURATILO
	{	CAROL TODD
	{	DONNA PETERSEN
	{	ERIKA WIEN
	{	CLAUDIA WHITE

\*San Francisco Opera Debut

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: *Legendary*

Act I, Scene 1: In the Empire of the Southeastern Islands

Scene 2: Barak's hovel under a city wall

Act II, Scene 1: Barak's hovel, the next day

Scene 2: At the Emperor's falcon house

Scene 3: In the falcon house

Scene 4: Barak's hovel

Act III, Scene 1: Mystic caverns near Keikobad's domain

Scene 2: At the entrance to Keikobad's temple

Scene 3: In the temple

Scene 4: Near a sun-flooded landscape

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"Le Nozze di Figaro" (Mozart) in Italian



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# THE STORY OF "DIE FRAU OHNE SCHATTEN"

ACT I—In the Empire of the Southeastern Islands, the Nurse guards the palatial bedroom in which the Imperial pair is sleeping. Keikobad's messenger appears, and announces: "The irate father will turn the Emperor to stone, and reclaim his daughter, if she does not obtain a shadow within three days." He disappears. The Emperor emerges. He wants to go hunting for three days, to recover his Falcon.

As soon as he has disappeared into the dawn, the Empress discovers the Falcon, and learns from it the fate her father Keikobad is threatening—turning the Emperor to stone unless she obtains a shadow. A shadow can come only from a woman of the human world, from which the Emperor has jealously tried to keep her away. She forces the reluctant nurse to help her look for a shadow.

(Scene 2)—The music during the change of scene describes their flight down to the drab reality of earth.

In a hovel under the city wall, the young wife of the Dyer, Barak, is quarreling with his misshapen brothers. She is unhappy in her marriage with the older man, who longs for children.

The Empress and the Nurse enter. The Nurse senses the unhappiness of the Dyer's wife, and plays upon it, hoping to turn it to her own advantage. By promises of a beautiful life filled with all the luxuries of which she has dreamed, she tempts the Dyer's wife to induce her to sell her shadow. As a condition the Dyer's wife must refuse herself to her husband for three days. During this time, the Empress and the Nurse will serve her during the day as maids—nights they will spend in the Imperial falcon-house. For the return of Barak, the Nurse prepares a meal, and provides for separate beds. The Dyer's wife hears the wailing, warning voices of her unborn children. Nevertheless, she refuses herself to her husband, though the exhorting voices of the gity guards are praising the sacredness of marriage.

ACT II—The next day Barak is away at work and the Nurse continues to tempt his wife. She makes the phantom of a youth appear, personifying the wife's most secret desires. But as the youth seeks to touch her, she pushes him away.

Barak returns with rich food, and is surrounded by poor people and begging children. Deeply perturbed, she does not enjoy the feast, and ruins his enjoyment too.

(Scene 2)—The Falcon has returned to the Emperor, and induces him to come at night to the falcon-house, where, according to a message, the Empress will be. But the house is empty. Suspicion grips the Emperor. He sees the Empress steal in, secretly, and fears that she has been in touch with the human world. He resolves to murder her. But he cannot bring himself to do it, and flees into the wilderness.

(Scene 3)—In the falcon-house, the Empress dreams of seeing the Emperor force his entry into Keikobad's domain, lured into the Temple by the messenger. She fears that his fate is overcoming him.

(Scene 4)—On the third day, the Dyer's wife taunts her guileless husband. She makes her wicked intentions appear fact; that she has been unfaithful and has sold her shadow. Barak wants to kill her. The Nurse, assuming that the shadow is now free, hands him the sword. The Dyer's wife realizes that in truth she loves him. The Empress becomes aware of the sinfulness of the shadow-barter, and now repudiates the ownerless shadow. Keikobad's messenger enters, takes the shadow, stops Barak from murder, and calls them all to Keikobad's judgment.

Emperor and Empress, Dyer and Dyer's wife, all have sinned. The Emperor has turned to stone. Barak has become a murderer. The wife has lost her shadow. The Empress has obtained no shadow. All four await Keikobad's judgment, because they have sinned against their fellow men, their husbands, and unborn children.

ACT III—Barak and his wife are led by spirit-servants into separate dungeons. In solitude, each one realizes that they love one another and belong together. The spirits free them to seek each other through further trials.

(Scene 2)—A shadowy boat takes the Empress and the Nurse to Keikobad's Temple. The Empress recognizes the portal—in her dream, the Emperor had entered it. The Nurse warns her against an encounter with her father, but the Empress enters the Temple.

(Scene 3)—In the Temple, the Empress wants to face Keikobad, to assume her responsibilities, and to ask for her husband's life. She does not succumb to the temptation to take the shadow from the Dyer's wife. Rather than have the unhappiness of other human beings pay for her happiness, she would die for her husband. Keikobad, as a last trial, shows her the Emperor turned to stone. Then as a gift of mercy, since she has learned to feel as a true human being, he gives her a shadow, liberates the Emperor, and frees both from the Spirit World.

(Scene 4)—Emperor and Empress return to the sun-flooded beauty of the springtime world, matured and understanding.

The Dyer couple find each other, and the wife's shadow is restored.

The chorus of future children is singing hymns of praise.

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New Production

In honor of the Strauss centennial

# Der Rosenkavalier

(In German)

Opera in three acts by RICHARD STRAUSS

Text by Hugo von Hofmannsthal

(by special arrangement with Boosey and Hawkes, Inc., publisher and copyright owner)

Conductor: FERDINAND LEITNER

Production: PAUL HAGER

Designers: LENI BAUER-ECSY, THOMAS L. COLANGELO, JR.

THE MARSCHALLIN, princess of Werdenberg.....	ELISABETH SCHWARZKOPF
OCTAVIAN, a young nobleman.....	IRMGARD SEEFRIED
BLACKAMOR.....	ROBIN ROSENFELD
BARON OCHS OF LERCHENAU.....	OTTO EDELMANN
FOOTMEN OF THE MARSCHALLIN.....	{ JAMES EITZE JAMES WAGNER NEIL GRACE RICHARD STYLES
THE MARSCHALLIN'S MAJOR-DOMO.....	WINTHER ANDERSEN
THREE NOBLE ORPHANS.....	{ JOYCE HALL LEONA GORDON CLAUDIA WHITE
THEIR MOTHER.....	INGEBORG FRANCE
MILLINER.....	CAROL TODD
ANIMAL VENDOR.....	ROY GLOVER
VALZACCHI } intriguers.....	{ HOWARD FRIED ANNINA } JANIS MARTIN
LEOPOLD, Ochs' valet.....	DAVID GIOSSO
SINGER.....	ANDRE MONTAL
NOTARY.....	COLIN HARVEY
VON FANINAL, a rich merchant.....	CHESTER LUDGIN
MARIANNE, Sophie's companion.....	GWEN CURATILO
SOPHIE, Faninal's daughter.....	RERI GRIST
FANINAL'S MAJOR-DOMO.....	RICHARD RIFFEL
INNKEEPER.....	RAYMOND MANTON
POLICE COMMISSIONER.....	PIETRO MENCÌ

A scholar, a flute player, a hairdresser, his assistant, a cook,  
musicians, a footman, couriers, lackeys, maids, a physician, cook boys,  
waiters, coachmen, guests, children, various persons of suspicious appearance

Chorus Director: VINCENZO GIANNINI

San Francisco Opera Boys' Chorus

Madi Bacon, *Director*

Costumes: ERNI KNIEPERT

Executed by: GOLDSTEIN & CO.

TIME AND PLACE: Eighteenth century Vienna; in the early years of the reign of  
Marie Therese

Act I: Bedroom of the Marschallin

Act II: Hall in the house of Faninal

Act III: Room in an inn

Next Sunday afternoon subscription performance, October 11, at 2:00  
"The Bartered Bride" (Smetana) in English

No one will be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

The Richard Strauss Centennial Exhibit is on  
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**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.



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## THE STORY OF "DER ROSENKAVALIER"

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

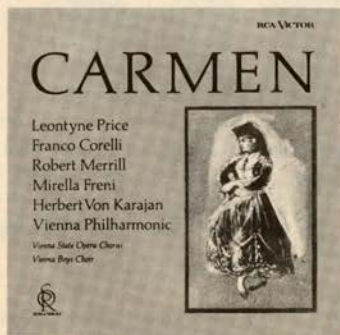
ACT III—Octavian, again disguised as the maid Mariandel, keeps the rendezvous at the inn. While they are dining, such a host of tricks of Octavian's devising are played on the Baron that he believes himself feverish or mad. In the midst of the turmoil the police enter to arrest the Baron; Faninal has 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.

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

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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

Stage Director: MANSOURI

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

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

Conductor: LEITNER

Production: YANNOPOULOS

Choreographer: SOLOV

Designer: BAY

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

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, LEONARD; 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, MENCI, MANTON

Conductor: LEITNER

Production: HAGER

Designers: BAUER-ECSY/COLANGELO

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

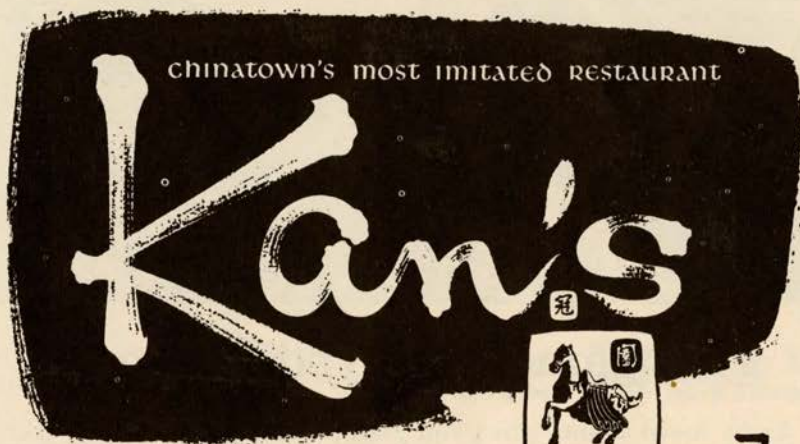
KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCI, RIFFEL

Conductor: MOLINARI-PRADELLI

Production: HAGER

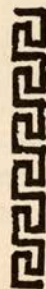
Designer: NOMIKOS

(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, MENCII,  
McCAUGHNA, WEST, GIOSSO, HARVEY, ANDERSEN

Conductor: LEITNER

Stage Director: MANSOURI

followed by

**CARMINA BURANA (Orff)**  
COSTA, TODD, CURATILO, WHITE, LEONARD; 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

(continued on page 57)

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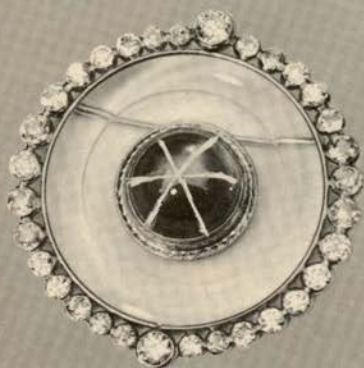
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## THE OPERA DEPENDS UPON PERSONAL DEDICATION

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.

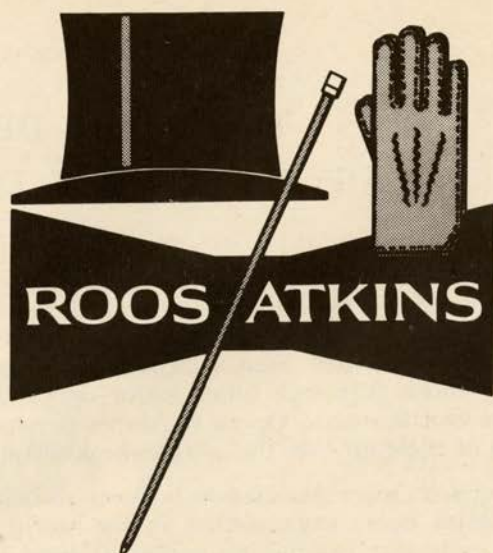
Every effort is made by the Association at all times to establish the lowest possible operating budget, consistent with its ability to present opera of the highest standards. However, the normal processes of attrition mean that new and additional support from individuals, businesses, foundations and 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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*Strauss / Der Rosenkavalier*



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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

**IL TROVATORE (Verdi)**

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

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

Conductor: LUDWIG

Production: HAGER

**FIDELIO (Beethoven)**

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

**TURANDOT (Puccini)**

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

**TURANDOT (Puccini)**

Designer: HORNER

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

COLLIER, WIEN, WHITE, HAGEMAN; VICKERS, MARTELL, LUDGIN, TOZZI,  
MANTON, FRIED, FOLDI, HECHT, McCAUGHNA, RIFFEL, WEST, GLOVER,  
GIOSSO, HARVEY

Conductor: LUDWIG

Production: HAGER

**KATERINA ISMAILOVA (Shostakovich)**

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

**IL TROVATORE (Verdi)**

(continued on page 59)



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**W**omen of the nation may be legally free and equal, but they are still a socially inferior class. It is still generally believed that the male is master and woman slave. Women who have interests other than housekeeping still have the stigma of being unorthodox and disturbed... objects of ridicule, to be patronized, and not to be taken seriously. The woman of the nation wants public opinion to accept her when she strives to develop her own interests, abilities, skills, talents, and genius... other than as actress and housekeeper. She wants her dues to develop her full potential to be considered as natural as those of any male. The women of today want education and training... as well as a clean wash. They want to become a part of, and to contribute directly to, the mainstream of America's intellectual creativity and inventiveness, and to share personally, not vicariously, in America's greatness and destiny. Mrs. Eleanor Roosevelt was a devoted wife and mother, bringing honor to herself, to the cause of women, and to her country. Mrs. Jacqueline Bouvier Kennedy became a symbol of femininity, beauty and intelligence in high places. The Johnson administration has contributed greatly in recognizing women of ability and their experience in government. Mrs. Leland Helms is a business woman in her own right, and continues to carry the ball for furthering the acceptance of women in positions outside the nursery. Mrs. Johnson is second to none in setting an example of femininity, intelligence and devotion to family, career, and country... the symbol of the new woman of America.

<b>DECEMBER</b>		<b>THURSDAY</b>	<b>16</b>	
<b>WEDNESDAY</b>	<b>1</b>	<b>FRIDAY</b>	<b>17</b>	
<b>THURSDAY</b>	<b>2</b>	<b>SATURDAY</b>	<b>18</b>	
<b>FRIDAY</b>	<b>3</b>	<b>SUNDAY</b>	<b>19</b>	
<b>SATURDAY</b>	<b>4</b>	<b>MONDAY</b>	<b>20</b>	
<b>SUNDAY</b>	<b>5</b>	<b>TUESDAY</b>	<b>21</b>	<small>First day of winter</small>
<b>MONDAY</b>	<b>6</b>	<b>WEDNESDAY</b>	<b>22</b>	
<b>TUESDAY</b>	<b>7</b>	<b>THURSDAY</b>	<b>23</b>	
<b>WEDNESDAY</b>	<b>8</b>	<b>FRIDAY</b>	<b>24</b>	
<b>THURSDAY</b>	<b>9</b>	<b>SATURDAY</b>	<b>25</b>	<small>Christmas</small>
<b>FRIDAY</b>	<b>10</b>	<b>SUNDAY</b>	<b>26</b>	
<b>SATURDAY</b>	<b>11</b>	<b>MONDAY</b>	<b>27</b>	
<b>SUNDAY</b>	<b>12</b>	<b>TUESDAY</b>	<b>28</b>	
<b>MONDAY</b>	<b>13</b>	<b>WEDNESDAY</b>	<b>29</b>	
<b>TUESDAY</b>	<b>14</b>	<b>THURSDAY</b>	<b>30</b>	
<b>WEDNESDAY</b>	<b>15</b>	<b>FRIDAY</b>	<b>31</b>	

## REPERTOIRE

(continued from page 57)

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

**TURANDOT (Puccini)**  
NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,  
MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Designer: HORNER

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

**I PAGLIACCI (Leoncavallo)**  
COSTA; McCracken, Weede, Wolansky, MONTAL, GLOVER, GIOSSO

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

followed by

### CARMINA BURANA (Orff)

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

Conductor: MOLINARI-PRADELLI

Production: P. HAGER/G. HAGER

Designers: PONNELLE/COLANGELO

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

**IL TROVATORE (Verdi)**  
LEE, WARFIELD, WHITE; McCracken, Wolansky, Hecht, Riffel, Giozzo,  
GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

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

**DIE FRAU OHNE SCHATTEN (Strauss)**  
LEE, KUCHTA, DALIS, VENORA, TODD, WIEN, WHITE, CURATILO, HALL,  
PETERSEN; MARTELL, WAECHTER, HECHT, MONTAL, FOLDI, MENCII,  
MANTON, RIFFEL, McCAUGHNA, WEST

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Designers: PONNELLE/COLANGELO

(continued on page 83)

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**Thursday, September 10: "PARSIFAL" by Wagner**  
Speaker: Professor David Lewin

**Monday, September 21: "THE STRAUSS CENTENNIAL"**  
Speaker: Dr. Walter Ducloux

**Tuesday, October 6: "NABUCCO" by Verdi**  
Speaker: Mr. Alexander Fried

**Monday, October 12: "FIDELIO" by Beethoven**  
Speaker: Dr. Jan Popper

**Monday, October 19: "KATERINA ISMAILOVA"**  
*by Shostakovich*  
Speaker: Mr. James Schwabacher

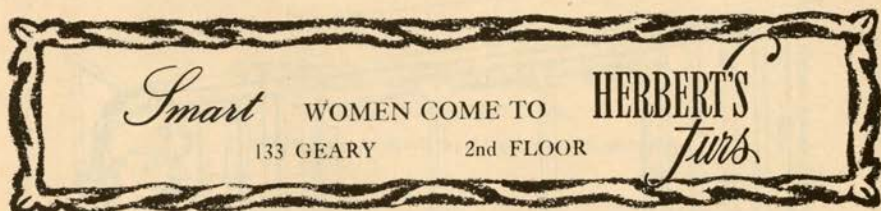
No host luncheon will follow the Previews. Reservations may be made by calling the banquet department EX 2-3434. The Opera Previews are offered free of charge as a public service by The Junior League of San Francisco, Inc.

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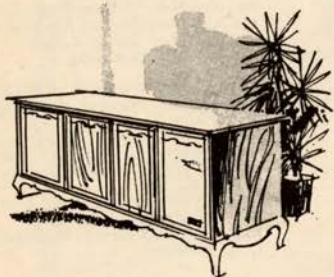
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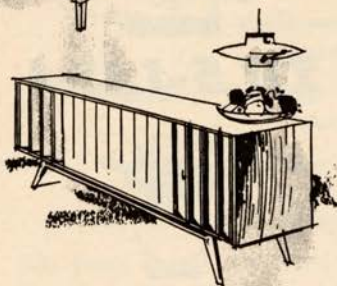
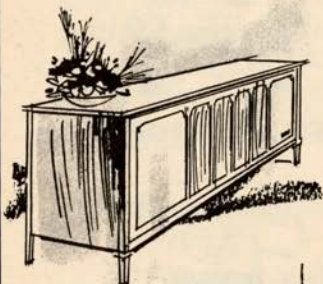
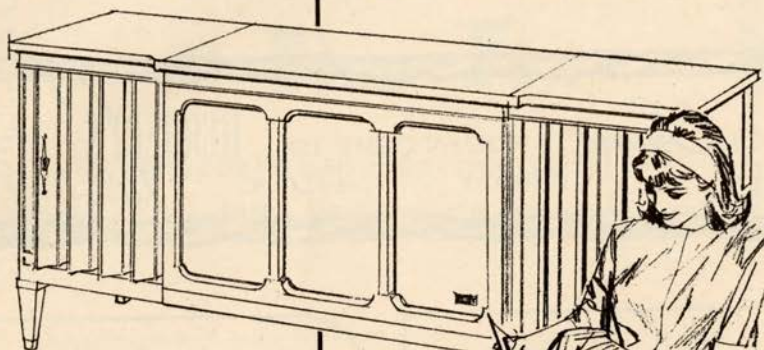
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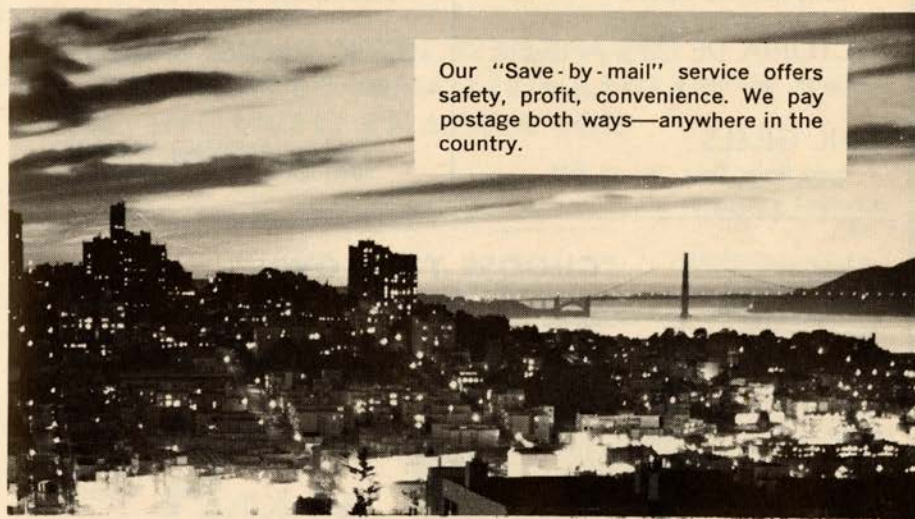
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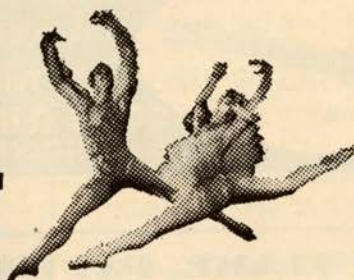
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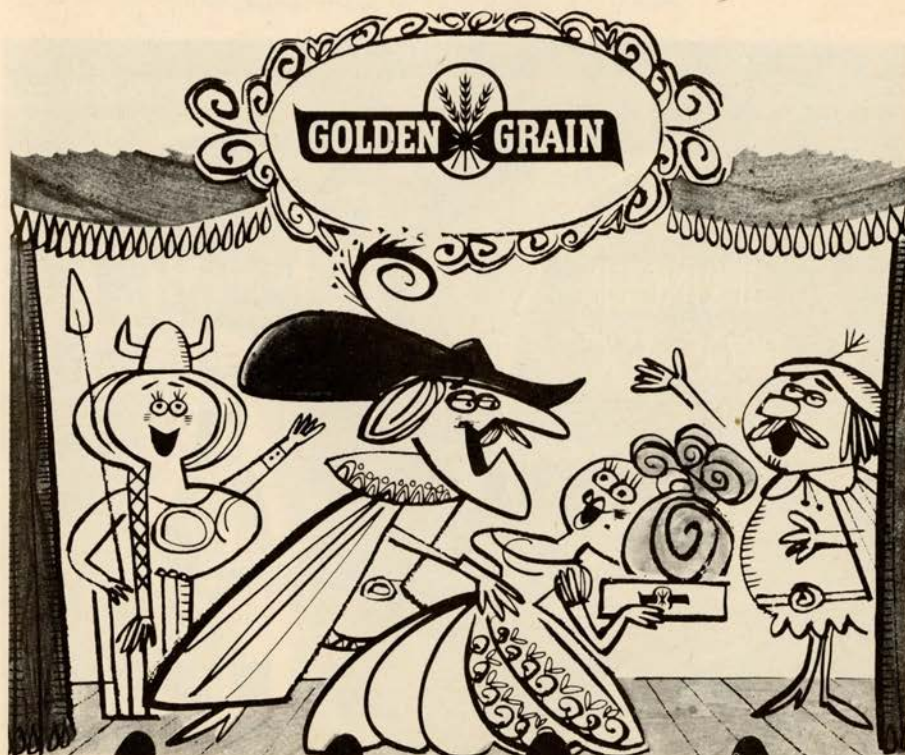
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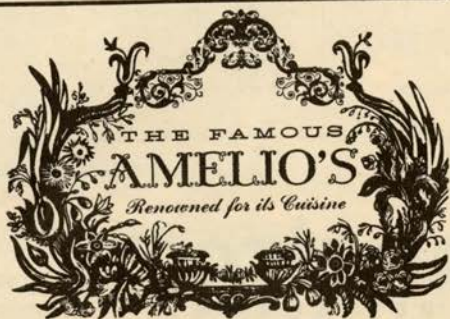


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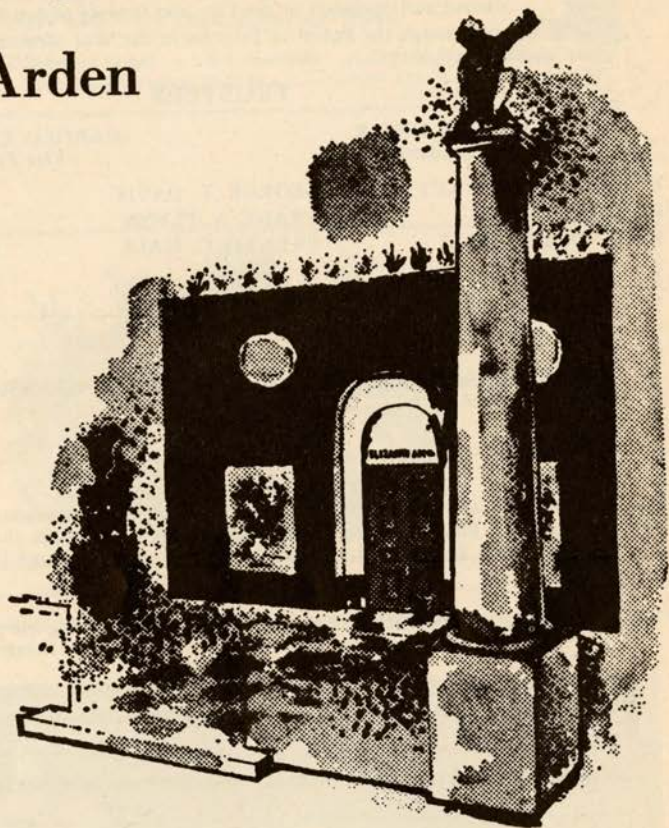
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## REPERTOIRE

(continued from page 59)

**Saturday Evening, October 31, at 8:00** **KATERINA ISMAILOVA (Shostakovich)**  
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MANTON, FRIED, FOLDI, HECHT, McCAUGHNA, RIFFEL, WEST, GLOVER,  
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**Sunday Afternoon, November 1, at 2:00** **LA TRAVIATA (Verdi)**  
SUTHERLAND, WIEN, TODD; ILOSFALVY, WAECHTER, HECHT, RIFFEL,  
McCAUGHNA, MENCI, GLOVER, GIOSSO, 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, GIOSSO, 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, GIOSSO, ANDERSEN

Conductor: BONYNGE

Stage Director: MANSOURI

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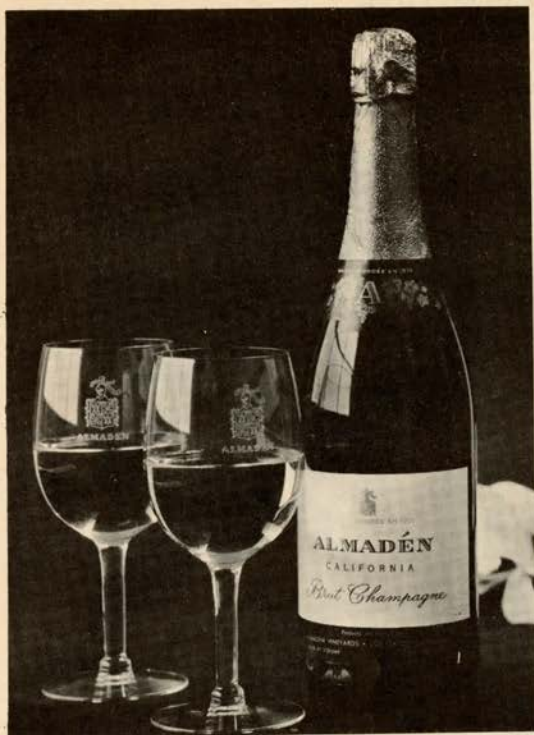
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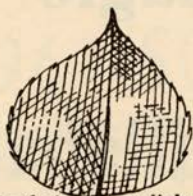
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JUNIOR LEAGUE OPERA PREVIEW, "Parsifal," Prof. David Lewin.

*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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# SAN FRANCISCO SYMPHONY ORCHESTRA

JOSEF KRIPS, CONDUCTOR AND MUSICAL DIRECTOR

## FIFTY-THIRD SEASON

19

WEDNESDAY EVENINGS AT 8:30 P.M.  
THURSDAY AFTERNOONS AT 2:00 P.M.  
FRIDAY EVENINGS AT 8:30 P.M.

## WAR MEMORIAL OPERA HOUSE

December 2, 1964 to May 22, 1965

### GUEST CONDUCTORS

PAUL PARAY

GEORGES PRETRE

JOHN PRITCHARD

### GUEST ARTISTS

ADELE ADDISON  
PIERRETTE ALARIE  
RONALD BISHOP  
ROBERT CASADESUS  
MARCELLA DE CRAY  
PHILIPPE ENTREMONT  
CHRISTIAN FERRAS  
RUDOLF FIRKUSNY  
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DONALD GRAMM  
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JACOB KRACHMALNICK  
FELICIA MONTEALEGRE  
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### SPECIAL NON-SUBSCRIPTION PERFORMANCES

Christmas Program — **HANDEL'S "MESSIAH"** (CIVIC AUDITORIUM)

New Year's

Eve Program — **"A NIGHT in OLD VIENNA"** (CIVIC AUDITORIUM)

Beethoven Festival — *(Five performances, artists & dates to be announced)*

### TICKETS: SAN FRANCISCO OPERA SYMPHONY BOX OFFICES

Sherman Clay & Co.  
141 Kearny Street  
San Francisco, Calif. 94108  
EXbrook 7-0717

War Memorial Opera House  
Lobby, North Box Office  
San Francisco, Calif. 94102  
UNderhill 1-4008



presented by  
**SAN FRANCISCO SYMPHONY ASSOCIATION**  
PHILIP S. BOONE, *President*      JOSEPH A. SCAFIDI, *Manager*

## MATINEES FOR YOUNG PEOPLE

PRESENTED BY SAN FRANCISCO OPERA GUILD

*Monday Afternoon, October 26, 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

*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

### THE OPERA BALL

SPONSORED BY THE SAN FRANCISCO OPERA GUILD

War Memorial Opera House, Friday, September 11, 11:45 p.m.

(following performance of "Otello")

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**AT YOUR FORD DEALER'S**

Friday Evening, October 30, 1964, at 8:00

(Final curtain approximately 11:40)

In honor of the Strauss centennial

# Die Frau ohne Schatten

(in German)

Opera in three acts by RICHARD STRAUSS

Text by Hugo von Hofmannsthal

(by special arrangement with Boosey and Hawkes, Inc., publisher and copyright owner)

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Designers: JEAN-PIERRE PONNELLE, THOMAS L. COLANGELO, JR., DAVIS WEST

THE EMPRESS .....	ELLA LEE	
THE EMPEROR .....	RICHARD MARTELL	
THE EMPRESS' NURSE .....	IRENE DALIS	
SPIRITUAL MESSENGER .....	JOSHUA HECHT	
GUARDIAN OF THE TEMPLE GATES .....	LEE VENORA	
APPARITION OF A YOUNG MAN	{ sung by .....	ANDRE MONTAL
	{ mimed by .....	ROBERT GLADSTEIN
VOICE OF A FALCON .....	CAROL TODD	
TWO SPIRITS .....	{ ERIKA WIEN	
	{ CLAUDIA WHITE	
BARAK, a dyer .....	EBERHARD WAECHTER	
HIS WIFE .....	GLADYS KUCHTA	
ONE-ARMED MAN	{ his brothers .....	ANDREW FOLDI
ONE-EYED MAN		PIETRO MENCI
HUNCHBACK		RAYMOND MANTON
THREE NIGHT WATCHMEN .....	{ RICHARD RIFFEL	
	{ DANIEL McCAUGHNA	
	{ JOHN WEST	
THREE SERVANTS .....	{ JOYCE HALL	
	{ GWEN CURATILO	
	{ DONNA PETERSEN	
CHILDREN'S VOICES .....	{ JOYCE HALL	
	{ GWEN CURATILO	
	{ CAROL TODD	
	{ CLAUDIA WHITE	
	{ DONNA PETERSEN	

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

## TIME AND PLACE: Legendary

Act I, Scene 1: In the Empire of the Southeastern Islands

Scene 2: Barak's hovel under a city wall

Act II, Scene 1: Barak's hovel, the next day

Scene 2: At the Emperor's falcon house

Scene 3: In the falcon house

Scene 4: Barak's hovel

Act III, Scene 1: Mystic caverns near Keikobad's domain

Scene 2: At the entrance to Keikobad's temple

Scene 3: In the temple

Scene 4: Near a sun-flooded landscape

Next Regular Subscription performance, Tuesday Evening, November 3, at 8:30

"La Traviata" (Verdi) in Italian

No one will be seated while the performance is in progress

THE SCENES OF "DIE FRAU OHNE SCHATTEN" ARE CONNECTED BY  
MUSICAL INTERLUDES WHICH SHOULD NOT BE INTERRUPTED BY  
APPLAUSE