

Gianni Schicchi

1964

Friday, October 2, 1964 8:30 PM  
Saturday, October 10, 1964 8:30 PM

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1964



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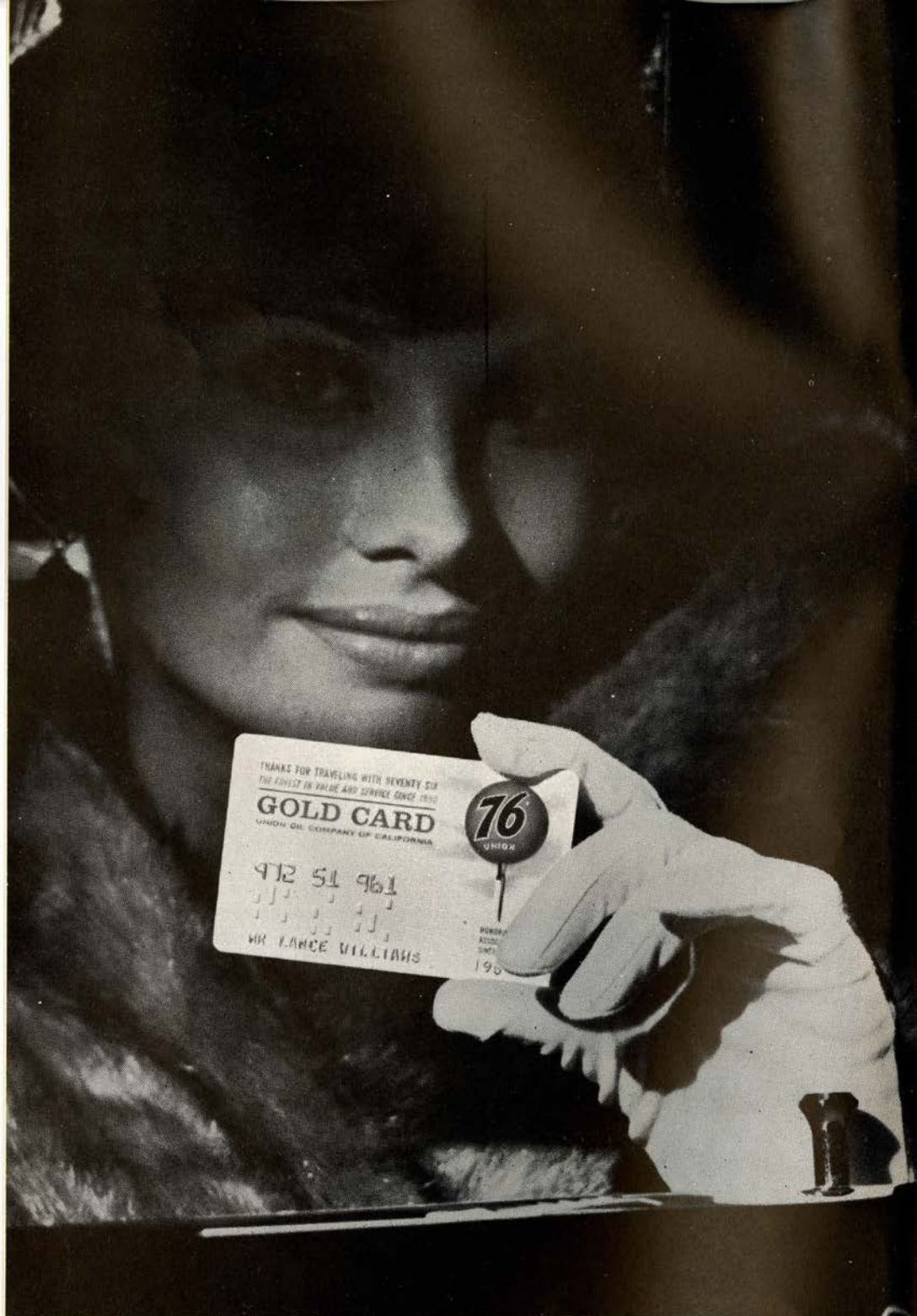


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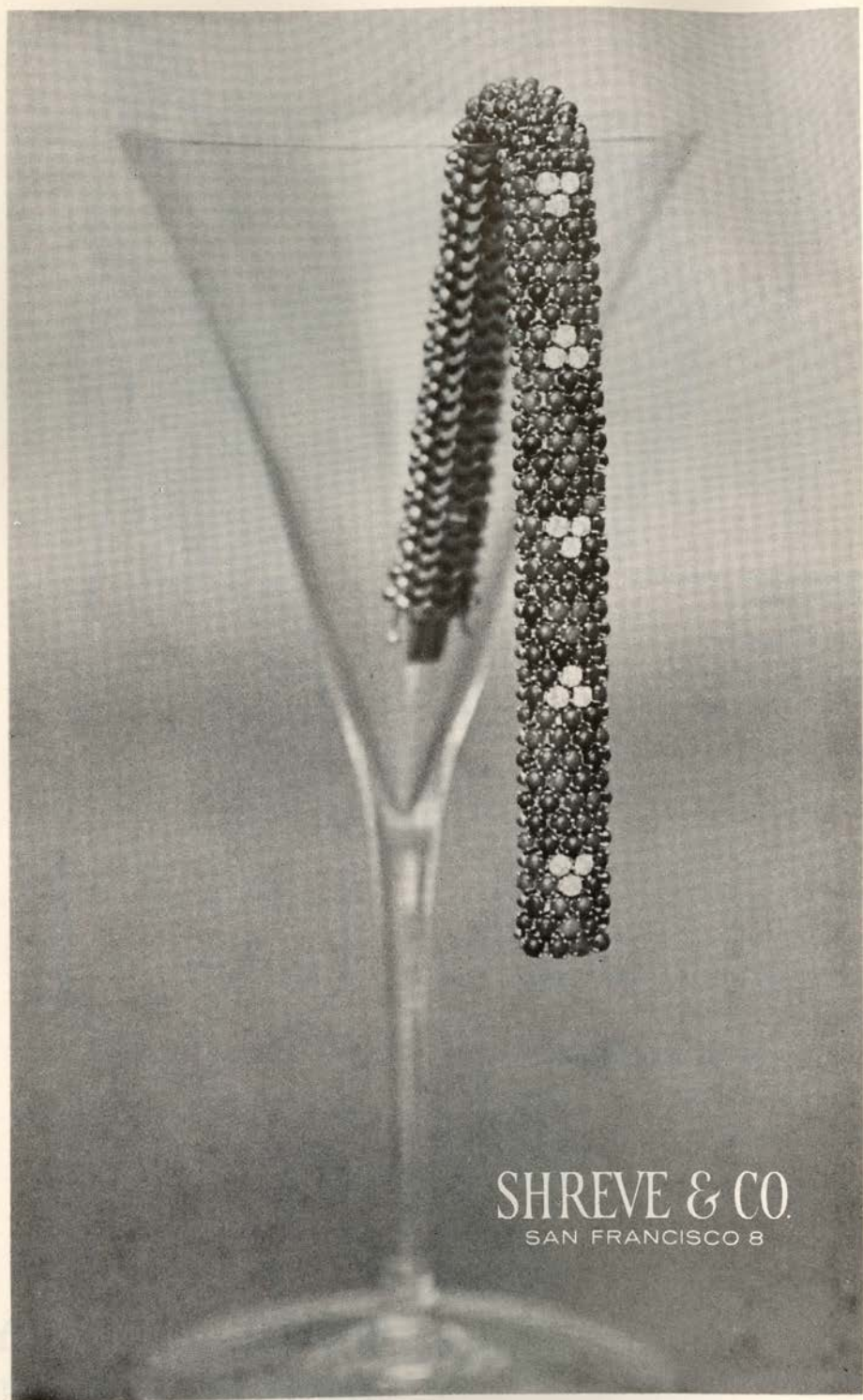
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Mozart: LE NOZZE DI FIGARO

Orff: CARMINA BURANA

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Smetana: THE BARTERED BRIDE

Strauss: DIE FRAU OHNE SCHATTEN

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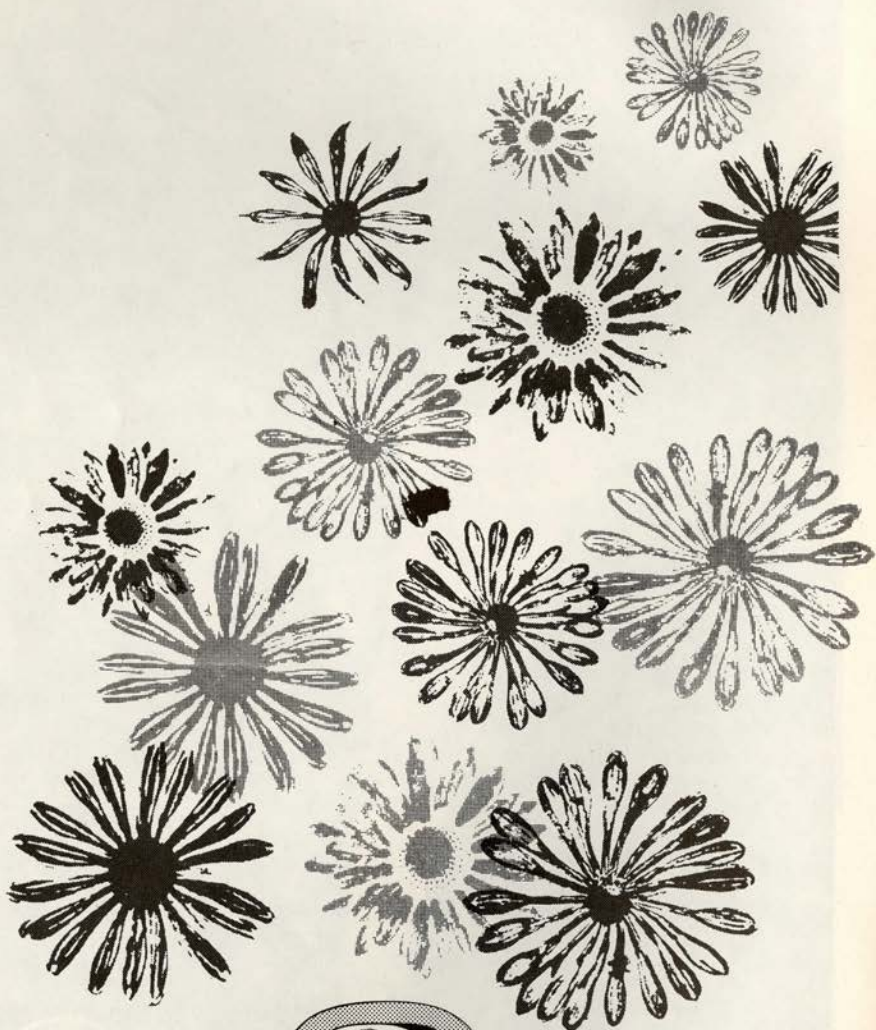


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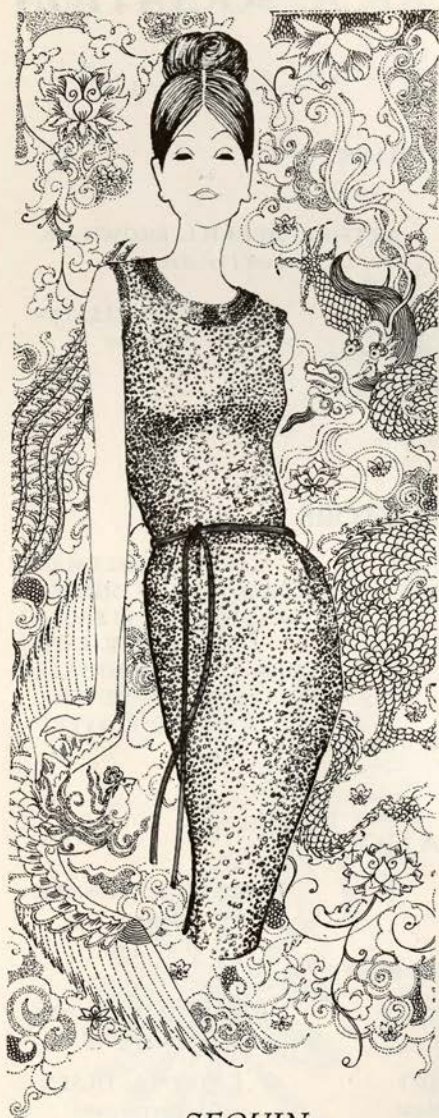
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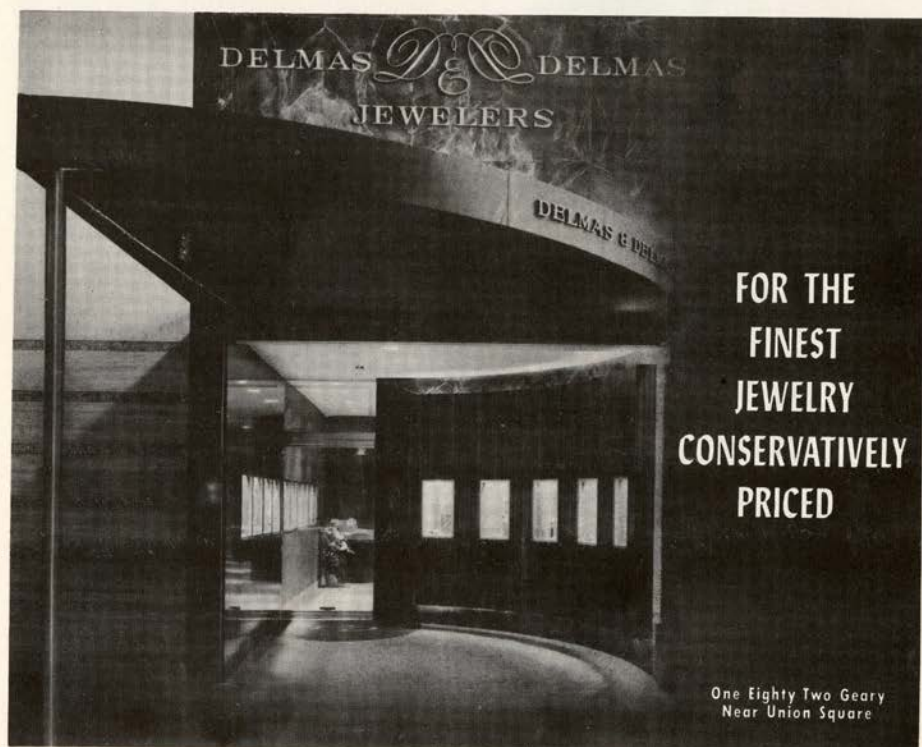
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Roster subject to revision

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\*James Wagner  
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Uta Enders  
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Lois Gochnauer

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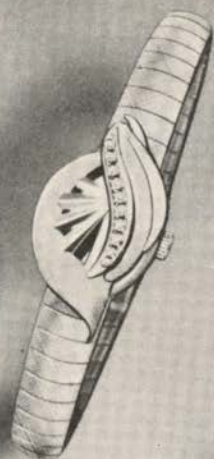
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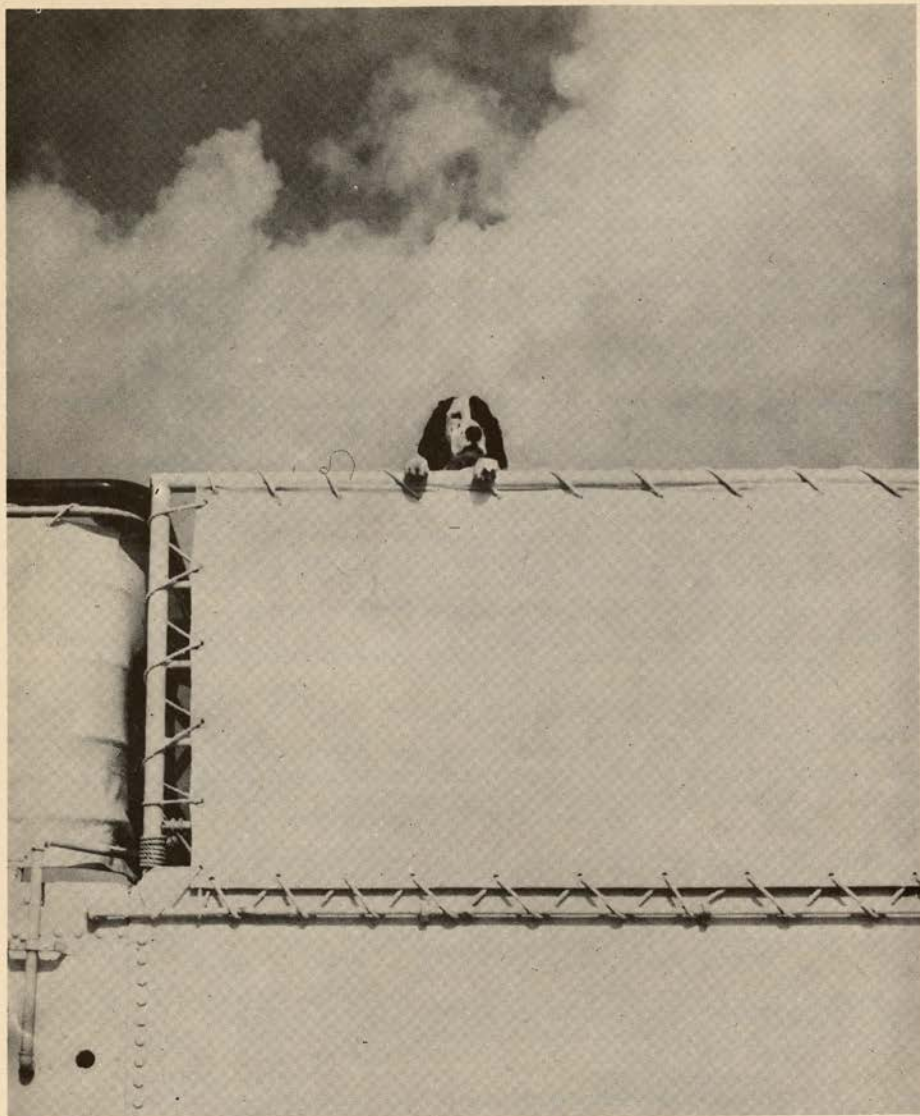
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*Conductor:* MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 12, at 7:15** **PARSIFAL (Wagner)**  
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,  
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER  
*Conductor:* PRETRE *Production:* HAGER  
*Designers:* SKALICKI/COLANGELO
- Monday Evening, September 14, at 8:00** **CARMEN (Bizet)**  
 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-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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## DEBUTS OF THE WEEK

### **FRANCO TAGLIAVINI**

Born in 1934 in the province of Reggio Emilia in Italy, tenor Tagliavini makes his American debut as Ismaele in Tuesday night's "Nabucco" and later in the season will be heard as Calaf in "Turandot."

His debut occurred only two years ago at Milan's Teatro Nuovo in "Cavalleria Rusticana" and this was immediately followed by engagements in many other Italian theaters including Catania's Teatro Massimo Bellini in such operas as "Tosca," "Lucia di Lammermoor," "La Boheme," and "Mefistofele." Last winter he replaced the ailing Mario del Monaco and scored great successes in Nice and Lyon. Recent performances have included Honegger's "Joan of Arc at the Stake" on RAI and a new production of "Boris Godunov" at the Rome Opera.

Due to a conflict in dates Tagliavini was unable to accept an offer from La Scala last year, but is now scheduled to make his debut at that house following his San Francisco engagement.



### **SAM RESNICK**

A graduate of Northwestern University, Mr. Resnick has appeared with the Chicago Lyric Opera, Detroit Opera Theatre and Kansas City Lyric Theatre.

In San Francisco he has performed with the Opera Guild Talent Bank prior to his debut with the Company this week as Springer in "The Bartered Bride."

## **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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# "THE TEMPI MUST MOVE . . . ."

This letter by Verdi to the Director of La Fenice in Venice came to light just four months ago. It was written shortly after "Nabucco" had been given its premiere at La Scala, and La Fenice was already preparing to present the new work. Almerinda Granchi sang the role of Fenena in the Fenice production.

Ill.<sup>m</sup> Hoff Marchese

Milano 19 Dec- 1842?

Eccole l'adagio per la Siff. Granchi. La forza  
troppo alta lo trasportino un tono sotto. Io interesso  
la compiacenza della S. V. a voler far sì che mi  
si dia questa partitura come parti copiate  
appena se ne saranno scritte) perché amo che lo  
spartito resti come è scritto. — Pregherei altresì di  
far osservare al maestro che prima <sup>insomma</sup> il habemus che  
i tempi non siano larghi. Tutti vanno copri e  
specialmente il Canone del Finale secondo — con  
tutta stima mi prego

Luca Verdi



(translation)

Milan, December 19th, 1842.

Here is the adagio for Signora Granchi—if it is too high she may transpose it down a whole tone. I would be grateful if you could see that this part of the score with the cuts is returned to me (as soon as they have been copied) as I want the original vocal score to remain intact. Furthermore, I would beg you to make sure that the conductor who rehearses "Nabucco" does not drag the tempi. All the tempi must move, especially in the canon of the second act finale. With all esteem I remain . . . .

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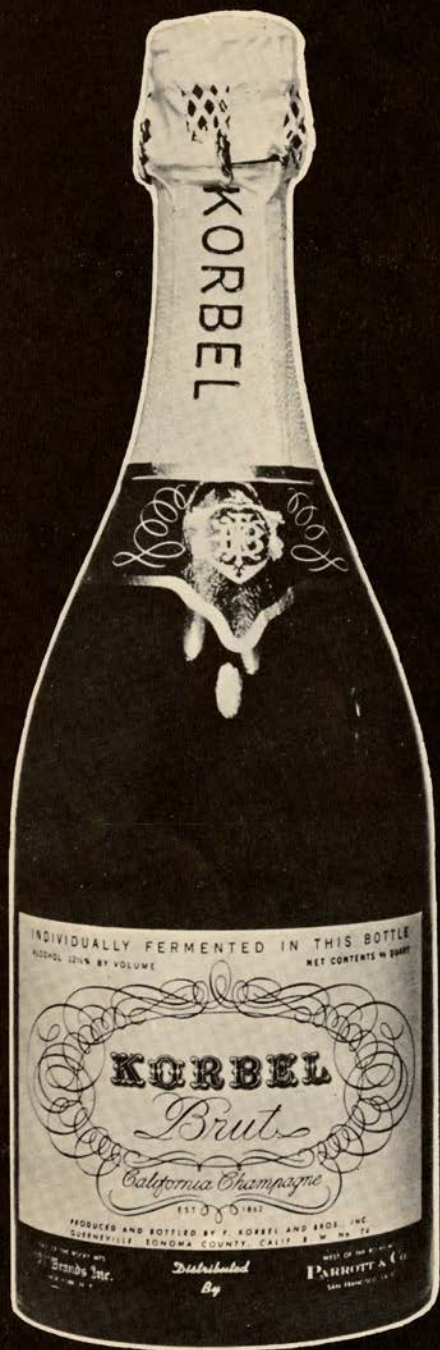


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Manager

**TWO NON-SUBSCRIPTION PERFORMANCES**

**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

*Production:* P. Hager/G. Hager

*Designers:* Ponnelle/Colangelo

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SAN FRANCISCO



Friday Evening, October 2, 1964, at 8:30

(Final curtain approximately 11:00)

# Gianni Schicchi

(In Italian)

Opera in one act by GIACOMO PUCCINI

Text by Giovacchino Forzano

Conductor: FERDINAND LEITNER

Stage Director: LOTFI MANSOURI

ZITA, Buoso's cousin

RINUCCIO, her nephew

GHERARDO, Buoso's nephew

NELLA, his wife

GHERARDINO, their son

BETTO, Buoso's cousin

SIMONE, Buoso's cousin

MARCO, his son

LA CIESCA, Marco's wife

Relatives of the late  
Buoso Donati

ERIKA WIEN

GLADE PETERSON

HOWARD FRIED

CAROL TODD

BRAD WADDELL

DANIEL McCAUGHNA

ANDREW FOLDI

PIETRO MENCI

JANIS MARTIN

GIANNI SCHICCHI.....TITO GOBBI

LAURETTA, his daughter.....LEE VENORA

SPINELLOCCIO, a physician.....DAVID GIOSSO

AMANTIO DI NICOLAO, a notary.....JOHN WEST

PINELLINO, a shoemaker.....COLIN HARVEY

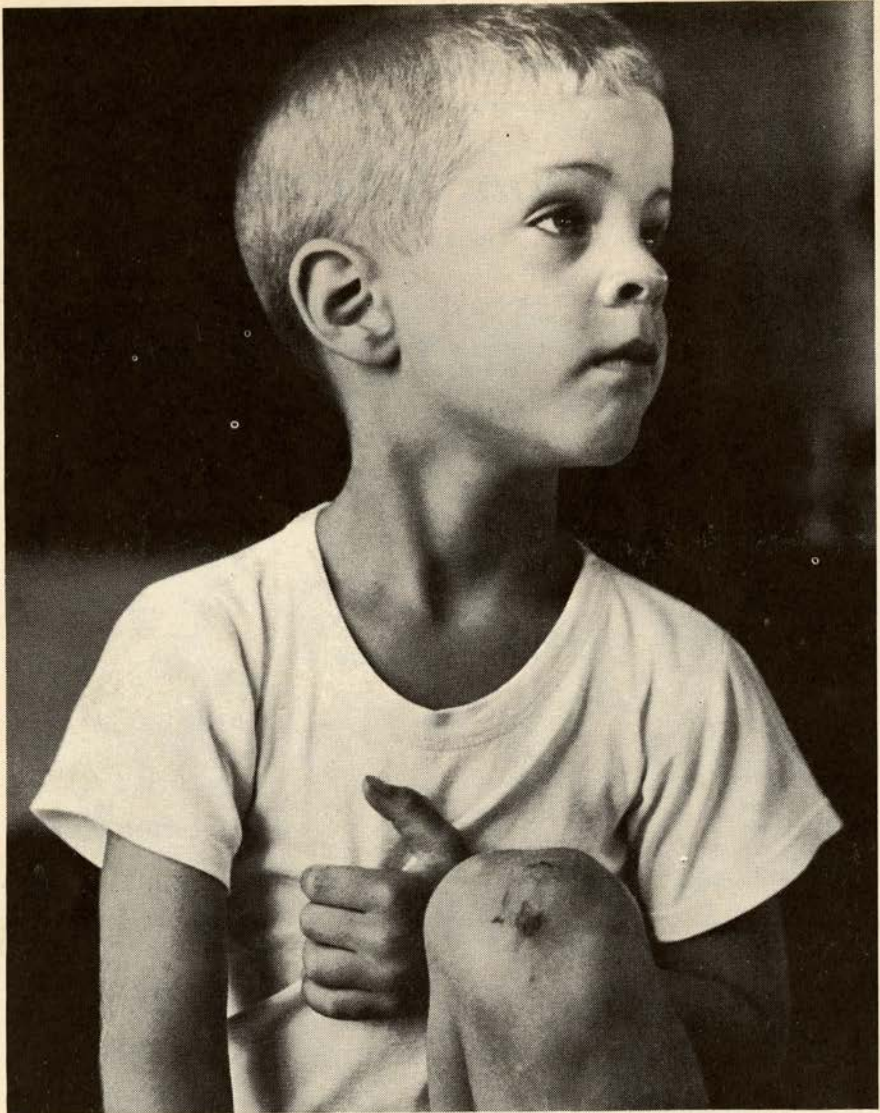
GUCCIO, a dyer.....WINTHER ANDERSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: 1299; the bedchamber of Buoso Donati in Florence, Italy

Because of copyright the story of the opera cannot be printed.

*followed by*



## Will you be ready for college when he is?

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# Carmina Burana

(In medieval Latin and German)

Cantiones Profanae in one act by CARL ORFF

Conductor: FERDINAND LEITNER

Production: PAUL and GHITA HAGER

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

AN OLD POET.....	RAYMOND WOLANSKY
THREE YOUNG COQUETTES.....	{ CAROL TODD CLAUDIA WHITE GWEN CURATILO
YOUNG COUPLE IN LOVE.....	{ CLAUDIA WHITE JOHN WEST
FIRST DRINKER.....	RAYMOND WOLANSKY
SECOND DRINKER.....	ANDRE MONTAL
A BURGUNDIAN LADY.....	RERI CRIST
PAGES OF THE LADY.....	{ MIKE DEMERS DAVID GILCHRIST TED KRINGS GERALD MARTIN DAVID VAN LEEUWEN BRAD WADDELL
A BURGUNDIAN TROUBADOR.....	RAYMOND WOLANSKY
FRIENDS OF THE TROUBADOR.....	{ ROY GLOVER HOWARD FRIED RICHARD RIFFEL DANIEL McCAUGHNA DAVID GIOSSO JOHN WEST

Solo dancers: Cynthia Gregory and Robert Gladstein

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

Scene 1: Fortune rules the world

Scene 2: Springtime

Scene 3: A tavern

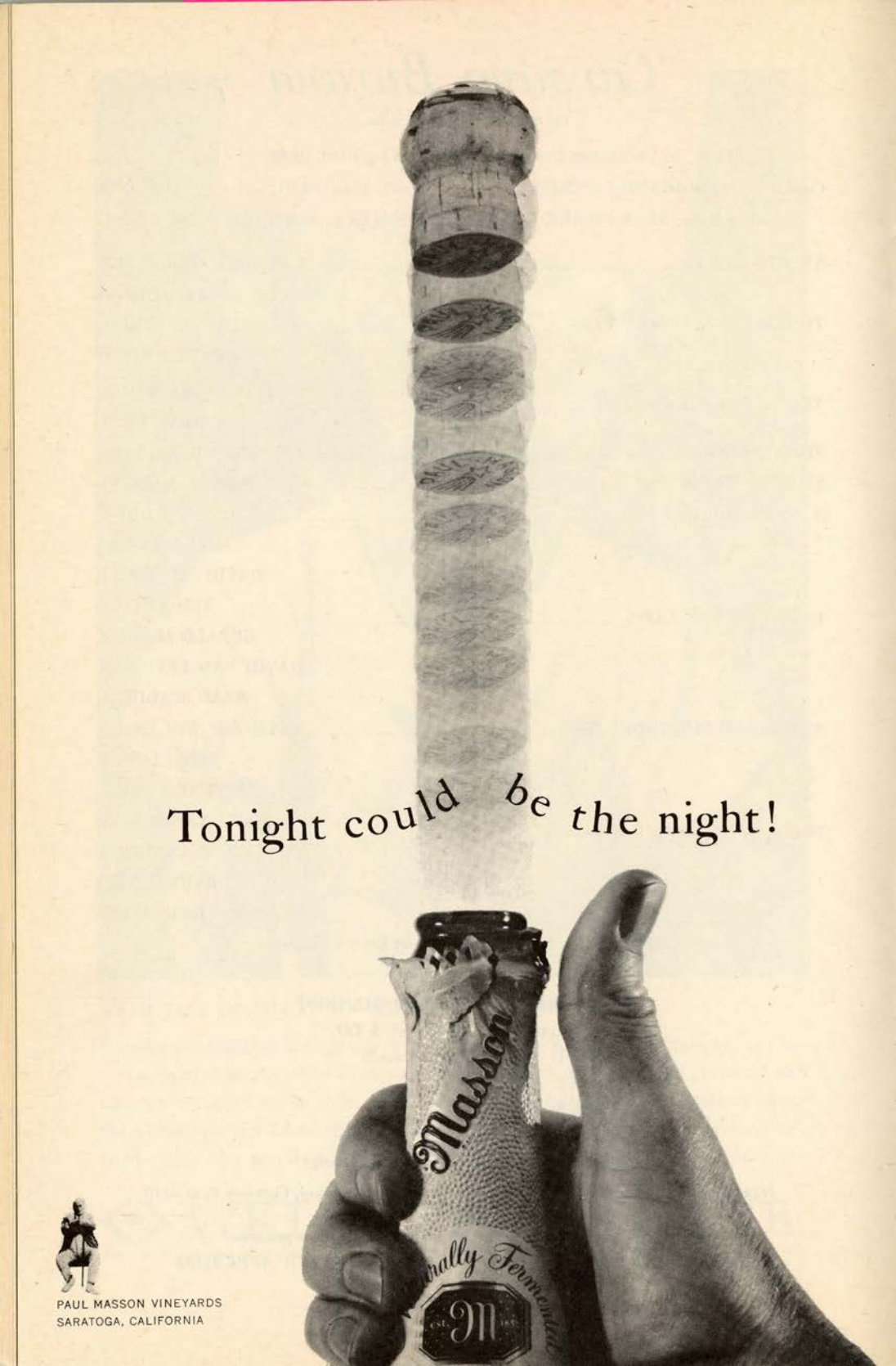
Scene 4: The Court of Love

Scene 5: Fortune rules the world forever

*Next Regular Subscription performance, Tuesday Evening, October 6, at 8:30  
"Nabucco" (Verdi) in Italian*

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

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Tonight could be the night!



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SARATOGA, CALIFORNIA



## "CARMINA BURANA"

"Carmina Burana," "Songs from Benediktbeuern" is the current name for a collection of around two hundred songs from the Middle Ages. The manuscript had been lying for centuries in the ancient monastery of Benediktbeuern in the Bavarian Alps, until it was discovered by the chief librarian of Munich, Christoph Freiherr von Aretin, in the year 1803 in the course of the disestablishment of Bavarian monasteries, and published by Johann Andreas Schmeller for the first time in extenso in 1847. It was Schmeller who gave the collection its felicitous title of "Carmina Burana."

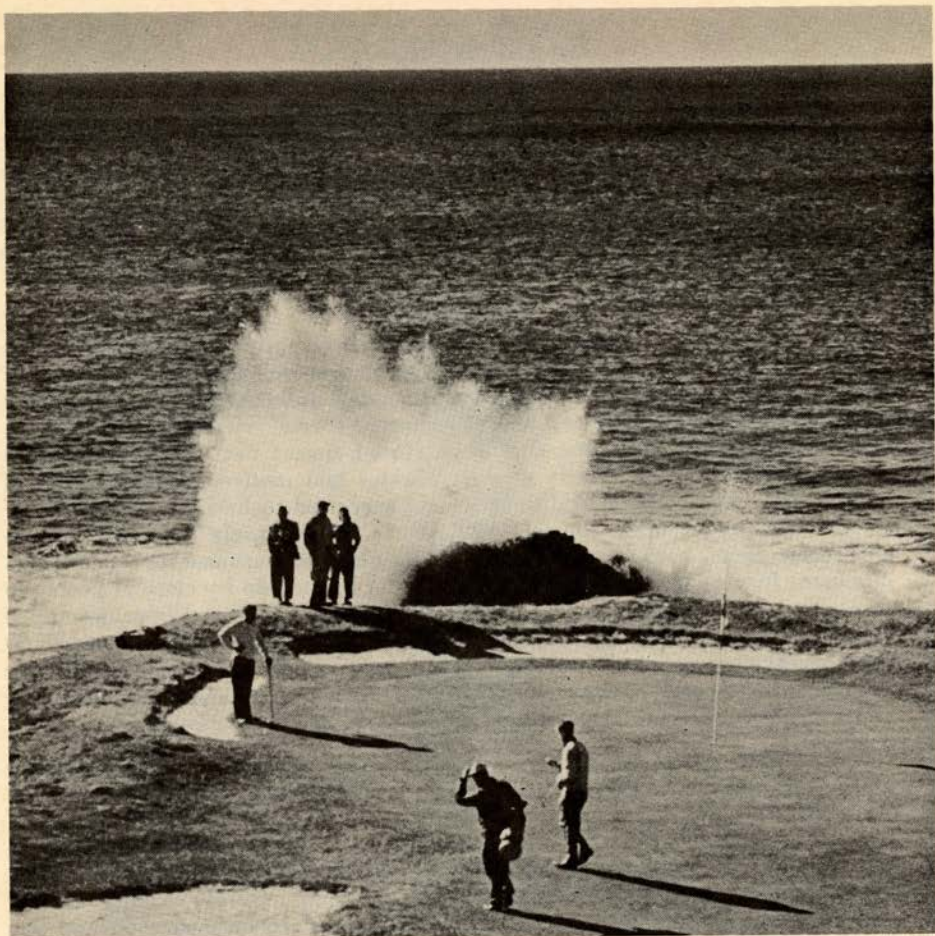
What the unknown amateur and collector had compiled in his Codex at the end of the 13th century from various sources and models is a bright mixture of songs and poems, unequal in kind, form, language and content as well as poetic value. Next to artistically wrought structures, formal virtuoso pieces in the taste of those days, there are simple untutored rimes; next to learned metres which are written in scholarly clichés, phrases and motives and embroydered with various mythological additions we are surprised to find popular verses of unselfconscious freshness together with pieces of a strongly individual nature and forcefulness. Some verses are written in classical hexameters. But the predominant form is that of rime, which had been handed on by clerical poetry to secular verse. The language is chiefly medieval Latin which had been developed from the ancient language, a language which was still perfectly mastered at that time by the least cleric and scholar. But there was no lack of songs in middle high German, as well as some in foreign tongues. Latin and German, and Latin and French are gracefully combined in the same macaronic song.

The contents of the poems are as varied as the language and forms. Next to a group of moralizing and satirical poems we find laments on the wickedness of the world, the decay of morals, and abuses of the church and the evil power of money, juxtaposed with a fine garland of songs on spring, dance and love. In addition there is the poetry of the vagantes, the wandering scholars, songs which are devoted to the rough pleasures of drink, gambling and love-making. Finally there are two ecclesiastical plays. Seriousness and cheerfulness, good and bad humour, reason and emotion, the joys and the pains of love, springtime joys, disgust, satire, sorrow, high spirits, all the ups and downs of life are united in a manifold picture of life, a mirror of the times as well as a picture of unchanging humanity, which is genuine throughout and informed by a healthy optimism.

The present choral composition combines all these elements in a selection of the most attractive pieces, places them in a new order according to the composer's own idea of poetry and music. Invigorated with the contemporary idiom, the dead letter of those times rises into new life and is wedded to our life. It is the world of *venus generosa* encompassed in the realm of the great goddess of fortune and fate.

*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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Saturday Evening, October 3, 1964, at 8:00  
(Final curtain approximately 11:40)

# Le Nozze di Figaro

(In Italian)

Opera in four acts by WOLFGANG AMADEUS MOZART

Text by Lorenzo da Ponte, after the comedy by Beaumarchais

Conductor: FERDINAND LEITNER

Production: PAUL HAGER

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

FIGARO, Count Almaviva's valet.....	GERAINT EVANS
SUSANNA, Figaro's fiancée and Countess Almaviva's maid.....	RERI GRIST
DR. BARTOLO.....	ANDREW FOLDI
MARCELLINA, Bartolo's housekeeper.....	ERIKA WIEN
CHERUBINO, page to the Count.....	LEE VENORA
COUNT ALMAVIVA.....	EBERHARD WAECHTER
DON BASILIO, a music teacher.....	HOWARD FRIED
COUNTESS ALMAVIVA.....	PILAR LORENGAR
ANTONIO, a gardener.....	PIETRO MENCI
DON CURZIO, a judge.....	RAYMOND MANTON
BARBARINA, Antonio's daughter.....	GWEN CURATILO
TWO PEASANT GIRLS.....	} JOYCE HALL CLAUDIA WHITE

Peasants, bridesmaids, servants, judges

Corps de Ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Seventeenth century; near Seville

Act I: Unused room in the chateau of Count Almaviva

Act II: Apartment of the Countess

Act III: Throne room in the chateau

Act IV: Garden of the chateau

The production of "Le Nozze di Figaro" was aided by a contribution from the  
San Francisco Opera Guild

*Next Saturday evening subscription performance, October 10, at 8:30*  
*"Gianni Schicchi" (Puccini) in Italian*  
*and "Carmina Burana" (Orff) in medieval Latin and German*

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

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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.



**KENNEY HOMES / FOREST HILL HEIGHTS**



# THE STORY OF "LE NOZZE DI FIGARO"

## ACT I

Figaro and Susanna, in preparation for their forthcoming marriage, are preparing the room they will occupy. Susanna is afraid it is too close to Count Almaviva's chambers, since he has been casting desirous eyes upon her. Marcellina enters with Dr. Bartolo, to whom she complains that Figaro has previously agreed to marry her! As they depart, Cherubino comes to see Susanna. Just then the Count enters and Cherubino hides, but the Count himself is shortly forced to hide at the entrance of Don Basilio. Soon both are uncovered and the Count exiles Cherubino to the army.

## ACT II

Countess Almaviva, Susanna and Figaro conspire in a plot to bring the erring Count back to his wife. The plot requires Cherubino to dress as a woman, but in the middle of the preparations the Count arrives. Cherubino hides in a closet and the Count goes off for tools to force the door. While he is gone Susanna enters the closet and Cherubino leaps from the window. All is well until the gardener complains that someone has smashed his flower pots under the window. Figaro takes the blame. Then Marcellina and her retinue enter and demand that Figaro carry out his promise to marry her.

## ACT III

The Count asks Susanna for a rendezvous in the garden that evening, telling her that otherwise he will force Figaro to marry Marcellina. This is soon proved impossible, however, since due to a birth mark on his arm, Figaro turns out to be Marcellina and Dr. Bartolo's long-lost son! As the others celebrate the Countess, still mourning her own husband's indifference, dictates a note for Susanna to give him, arranging for the promised tete-a-tete that evening. The note is sealed with a pin, to be returned.

SCENE 2—The marriage of Susanna and Figaro is performed, and during the festivities Susanna slips the Count his note.

## ACT IV

Barbarina, searching in the garden for the pin which the Count has given to her and she has lost, inadvertently tells Figaro of the plot which Susanna and the Countess have hatched—they will disguise themselves as each other! What follows is a comedy of errors. When Susanna (as the Countess) sings of her love for Figaro, he thinks she is referring to the Count. Cherubino enters and makes love to the Countess (thinking she is Susanna). He is sent away by the Count, who takes over himself. But when the Count sees Figaro making love to the supposed Countess (really Susanna) he loses his temper. Then the plot is exposed, and the couples happily reunited.

*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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## 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

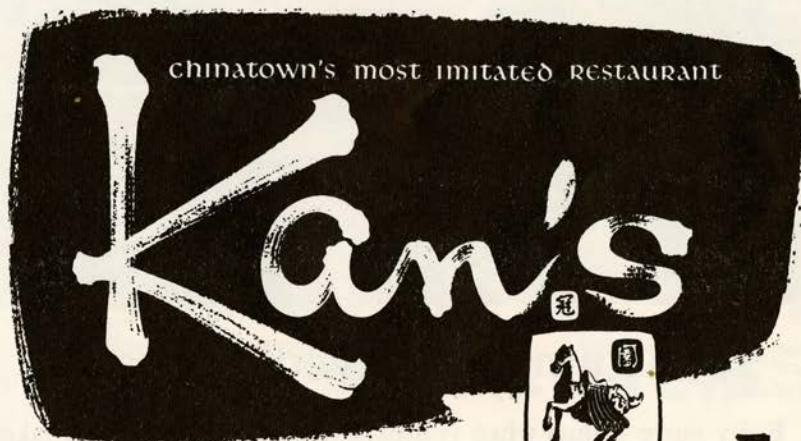
Conductor: MOLINARI-PRADELLI

**NABUCCO (Verdi)**

Production: HAGER

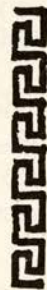
Designer: NOMIKOS

(continued on page 51)



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## REPERTOIRE

(continued from page 49)

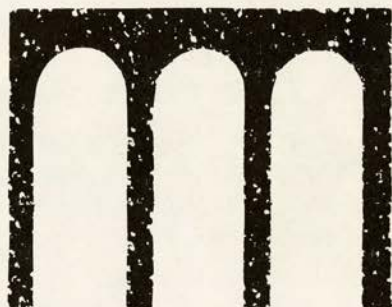
- Thursday Evening, October 8, at 8:30** **THE BARTERED BRIDE (Smetana)**  
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,  
WEST, RESNICK, HARVEY  
Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV
- Friday Evening, October 9, at 8:00** **CARMEN (Bizet)**  
RESNIK, LORENGAR, 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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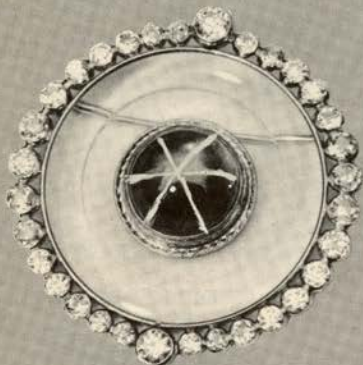


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The 1964 fall season of the San Francisco Opera marks the 42nd year of its proud existence, and the increasing demand for fine opera in San Francisco is gratifying. Those years since 1923 have given our Opera a reputation for excellence which assures 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.

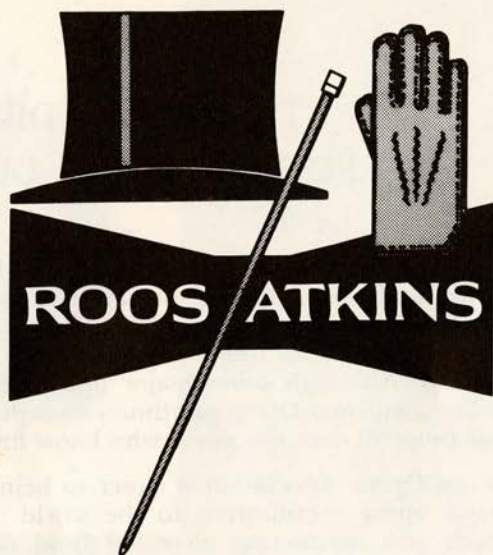
The San Francisco Opera Association is closer to being self-supporting than any other major opera organization in the world. The Association works vigorously each year conducting successful fund raising campaigns vital to its support. These contributions, together with its regular income from ticket 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** **IL TROVATORE (Verdi)**  
LEE, RESNIK, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso,  
Glover  
Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
- Saturday Evening, October 17, at 8:30** **FIDELIO (Beethoven)**  
NILSSON, VENORA; VICKERS, EVANS, FOLDI, PETERSON, LUDGIN, MONTAL,  
GIOSSO  
Conductor: LUDWIG Production: HAGER  
Designers: SKALICKI/COLANGELO
- Tuesday Evening, October 20, at 8:30** **TURANDOT (Puccini)**  
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** **TURANDOT (Puccini)**  
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** **KATERINA ISMAILOVA (Shostakovich)**  
COLLIER, WIEN, WHITE, HAGEMAN; 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** **IL TROVATORE (Verdi)**  
LEE, WARFIELD, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso,  
Glover  
Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI

(continued on page 59)



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## 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)**

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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, GIOSSO,  
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, MENCİ,  
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Conductor: LUDWIG

Production: HAGER

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(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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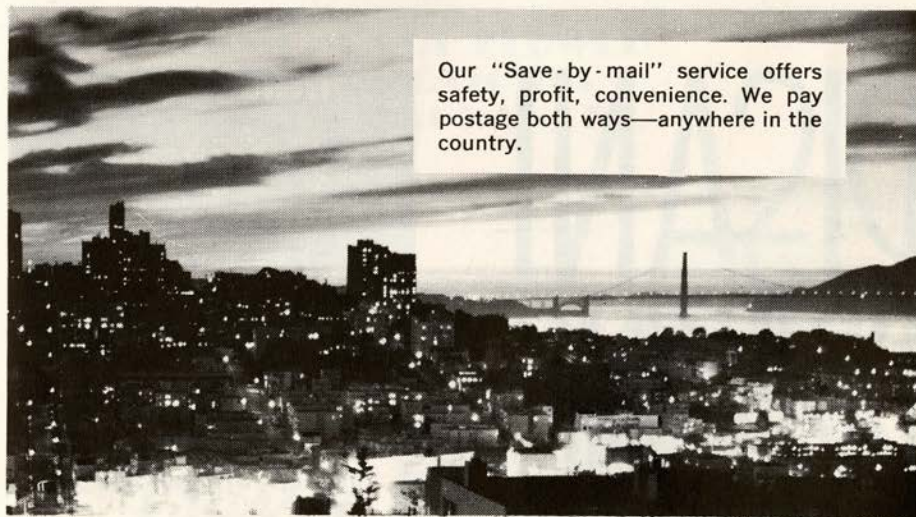
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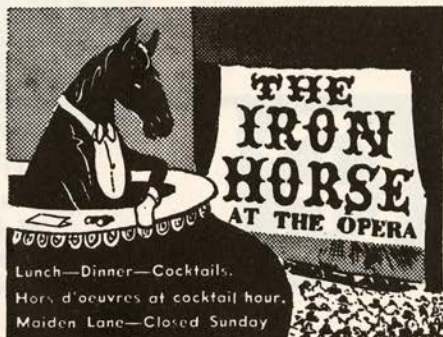
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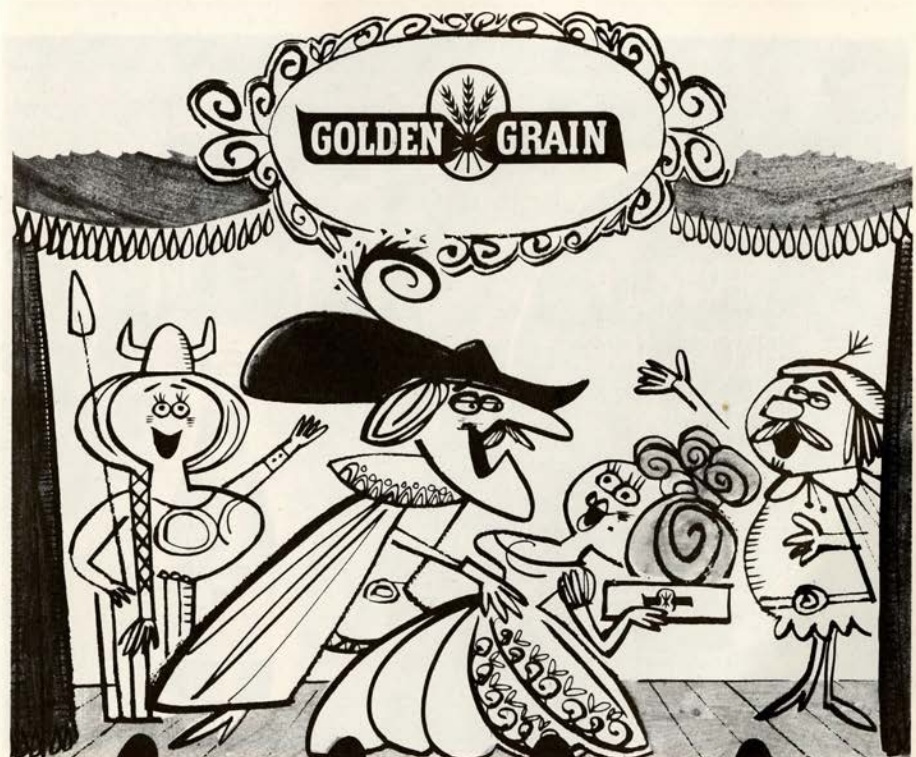
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No cameras or tape recorders permitted in theatre*

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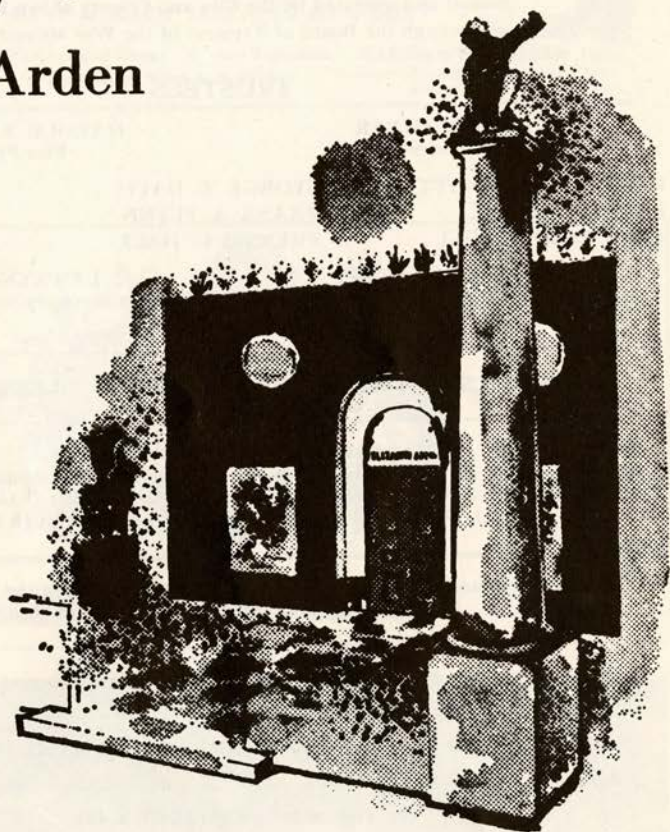


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## REPERTOIRE

(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,  
GIOSSE, HARVEY

Conductor: LUDWIG

Production: HAGER

Designers: SKALICKI/COLANGELO

**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

**TICKETS: Opera-Symphony Box Offices,  
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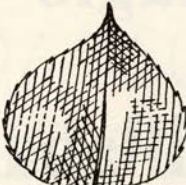
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## CALENDAR OF EVENTS

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

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

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Saturday Evening, October 10, 1964, at 8:30

(Final curtain approximately 11:00)

# Gianni Schicchi

(In Italian)

Opera in one act by GIACOMO PUCCINI

Text by Giovacchino Forzano

Conductor: FERDINAND LEITNER

Stage Director: LOTFI MANSOURI

ZITA, Buoso's cousin	} Relatives of the late Buoso Donati	ERIKA WIEN
RINUCCIO, her nephew		GLADE PETERSON
GERARDO, Buoso's nephew		HOWARD FRIED
NELLA, his wife		CAROL TODD
GERARDINO, their son		BRAD WADDELL
BETTO, Buoso's cousin		DANIEL McCAUGHNA
SIMONE, Buoso's cousin		ANDREW FOLDI
MARCO, his son		PIETRO MENCİ
LA CIESCA, Marco's wife	JANIS MARTIN	
GIANNI SCHICCHI.....	TITO GOBBI	
LAURETTA, his daughter.....	LEE VENORA	
SPINELLOCCIO, a physician.....	DAVID GIOSSO	
AMANTIO DI NICOLAO, a notary.....	JOHN WEST	
PINELLINO, a shoemaker.....	COLIN HARVEY	
GUCCIO, a dyer.....	WINTHER ANDERSEN	

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: 1299; the bedchamber of Buoso Donati in Florence, Italy

Because of copyright the story of the opera cannot be printed.

*followed by*

# Carmina Burana

(In medieval Latin and German)

Cantiones Profanae in one act by CARL ORFF

Conductor: FERDINAND LEITNER

Production: PAUL and GHITA HAGER

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

AN OLD POET.....	RAYMOND WOLANSKY
THREE YOUNG COQUETTES.....	{ CAROL TODD CLAUDIA WHITE GWEN CURATILO
YOUNG COUPLE IN LOVE.....	{ CLAUDIA WHITE JOHN WEST
FIRST DRINKER.....	RAYMOND WOLANSKY
SECOND DRINKER.....	ANDRE MONTAL
A BURGUNDIAN LADY.....	MARY COSTA
PAGES OF THE LADY.....	{ MIKE DEMERS DAVID GILCHRIST TED KRINGS GERALD MARTIN DAVID VAN LEEUWEN BRAD WADDELL
A BURGUNDIAN TROUBADOR.....	RAYMOND WOLANSKY
FRIENDS OF THE TROUBADOR.....	{ ROY GLOVER HOWARD FRIED RICHARD RIFFEL DANIEL McCAUGHNA DAVID GIOSSO JOHN WEST

Solo dancers: Cynthia Gregory and Robert Gladstein  
Corps de ballet

Chorus Director: VINCENZO GIANNINI

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Scene 1: Fortune rules the world

Scene 2: Springtime

Scene 3: A tavern

Scene 4: The Court of Love

Scene 5: Fortune rules the world forever

*Next Saturday Evening Subscription performance, October 17, at 8:30  
"Fidelio" (Beethoven) in German*

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

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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.