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1964

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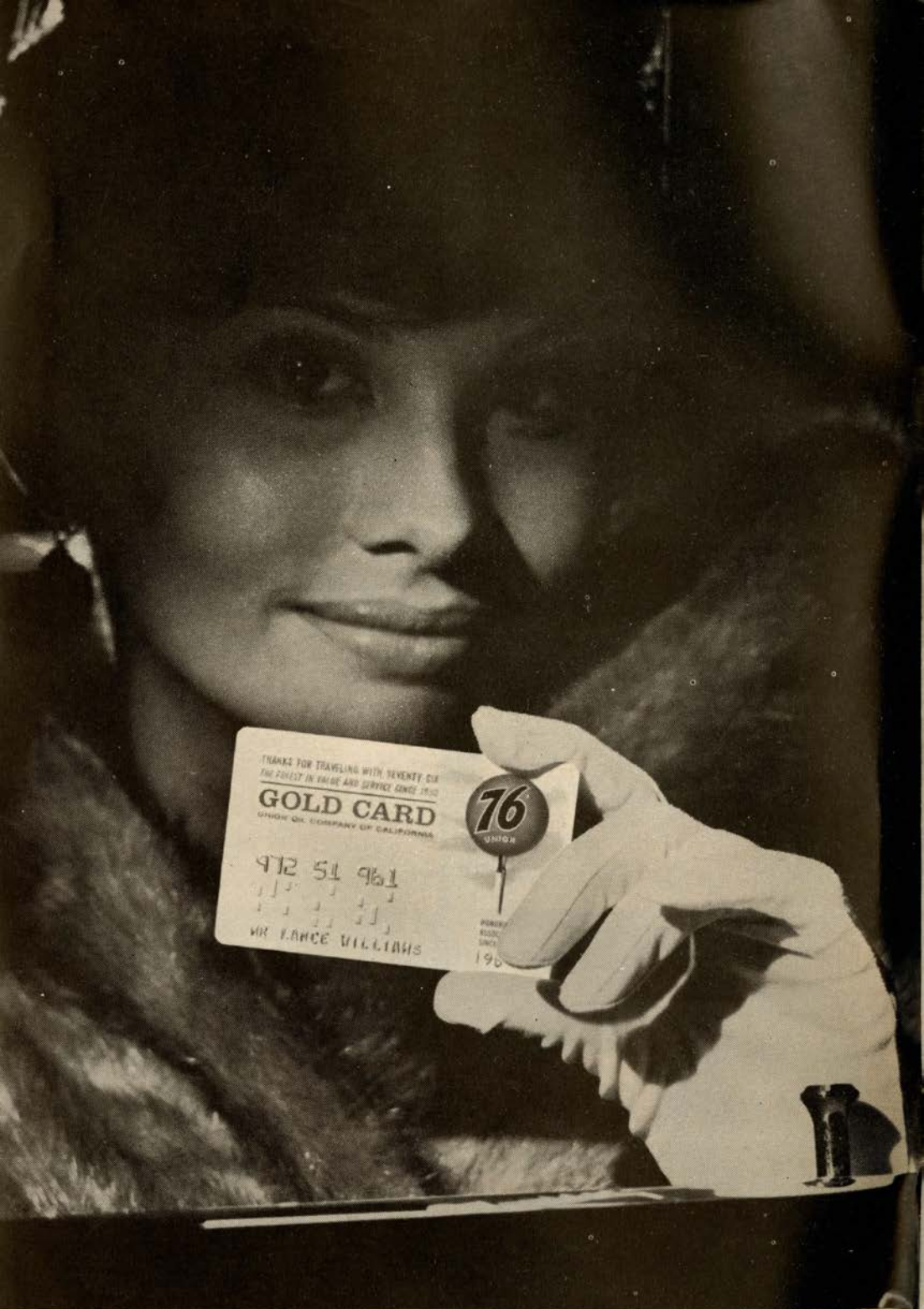
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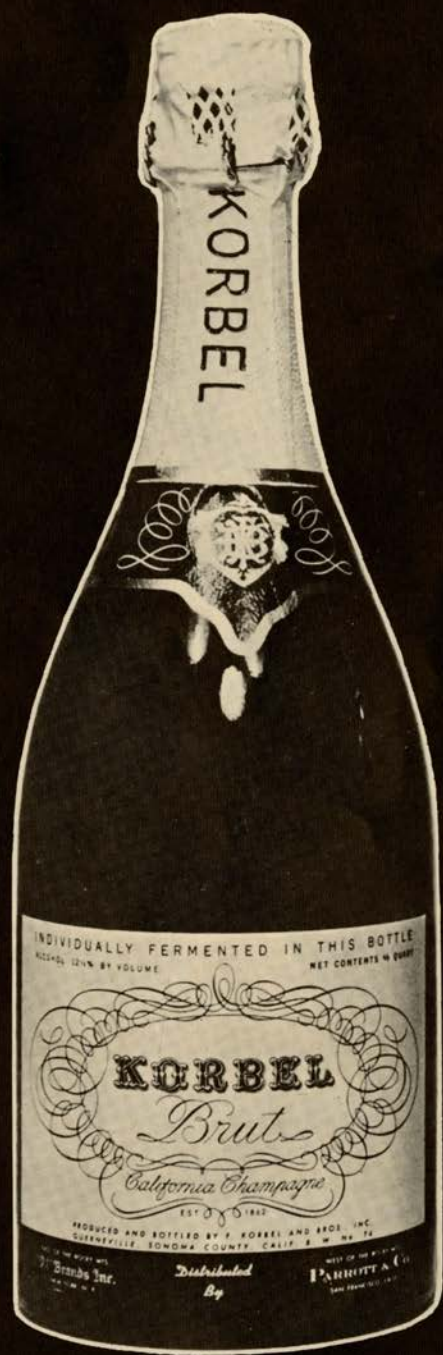


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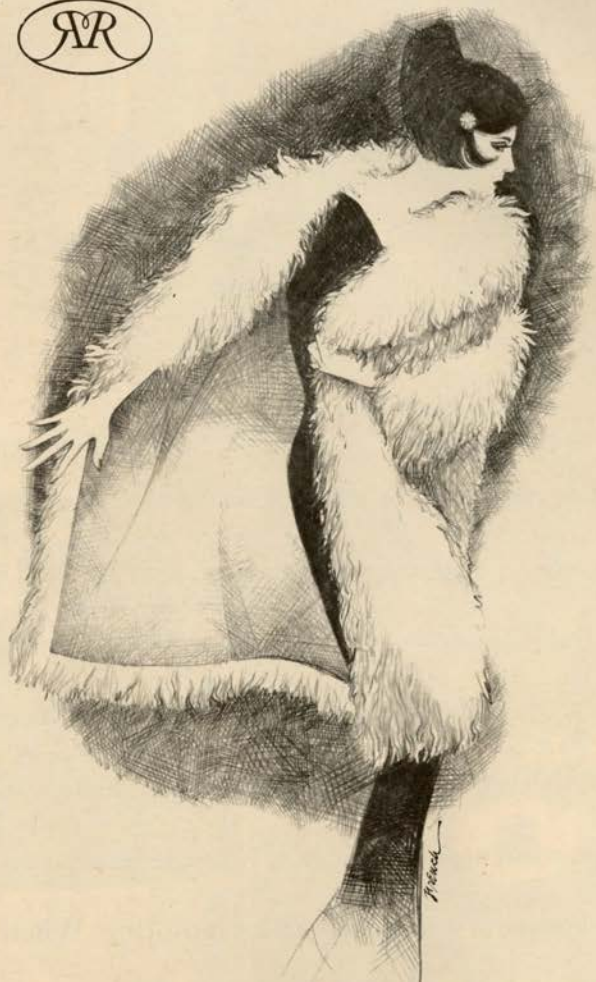


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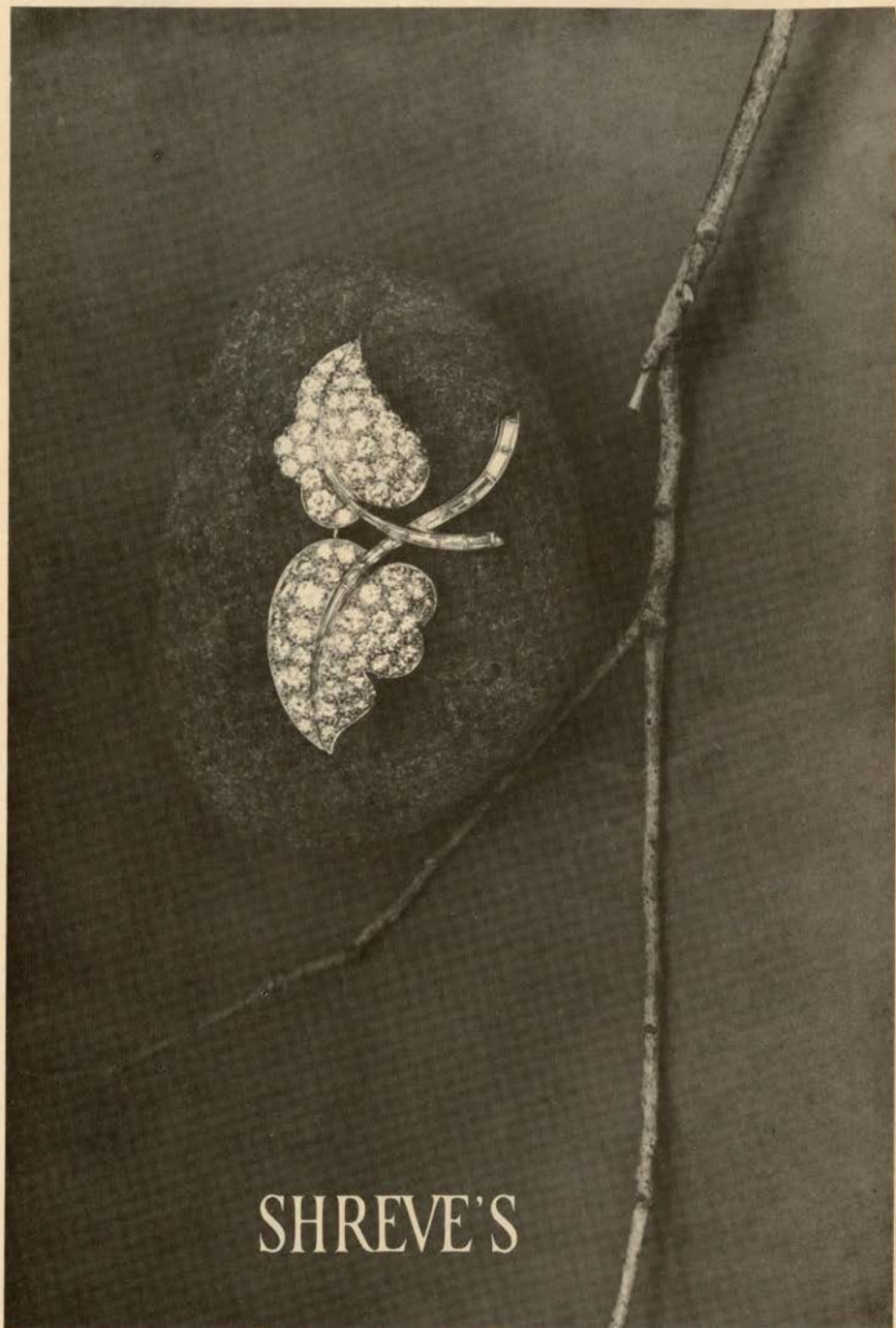
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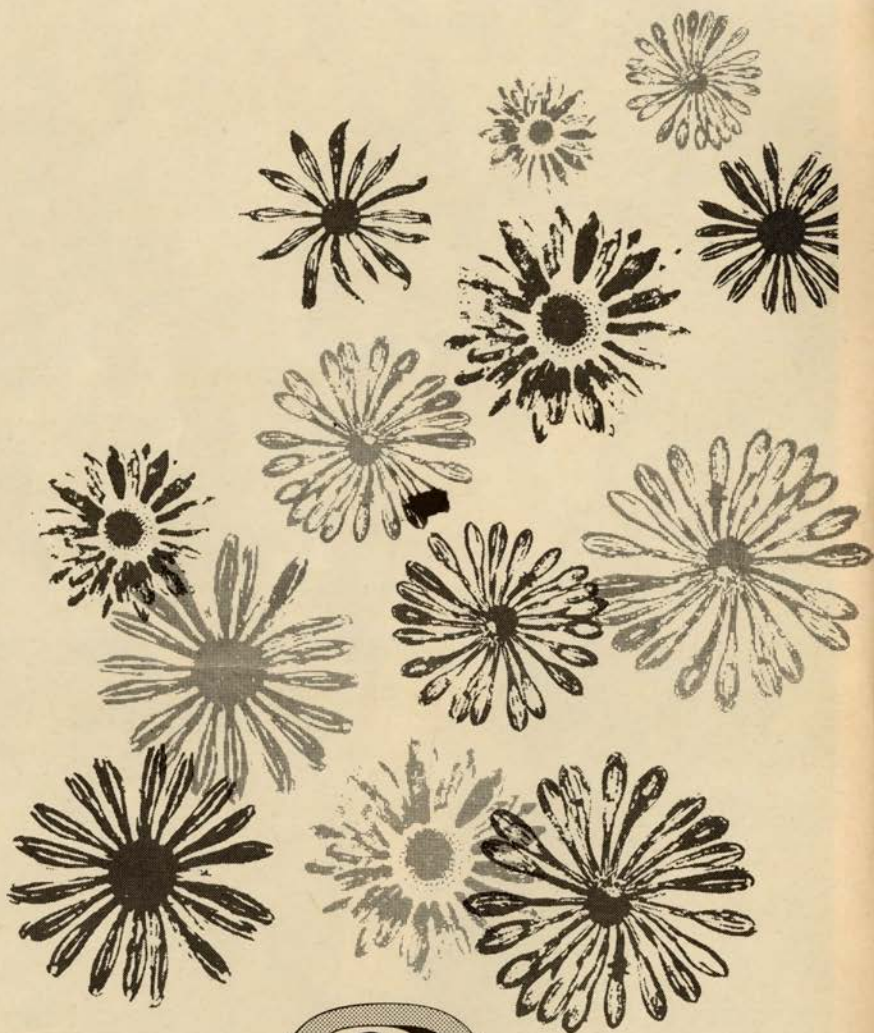
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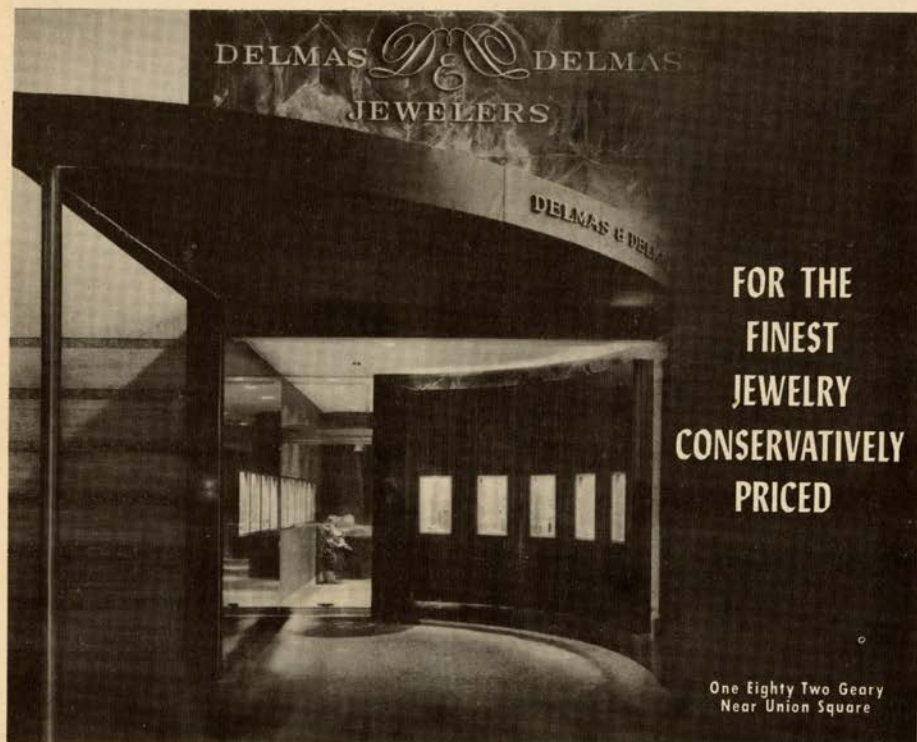
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JON VICKERS
* EBERHARD WAECHTER
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Assistant to the Choreographer

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Eloise Farrell
Ingeborg France

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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
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Willis Frost

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Rudy Jungberg
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Sebastian Martorano
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Victor Metlenko

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Francis Szymkun
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Max Wilkinson

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Alec Constabaris
Paul Davis
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Bobby Denebeim
Lionel Emde
Robert Fisher
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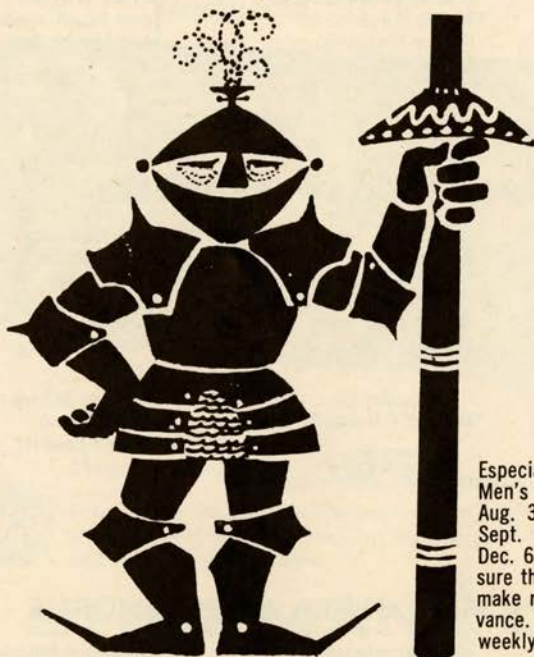
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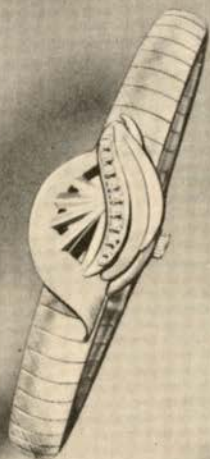
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
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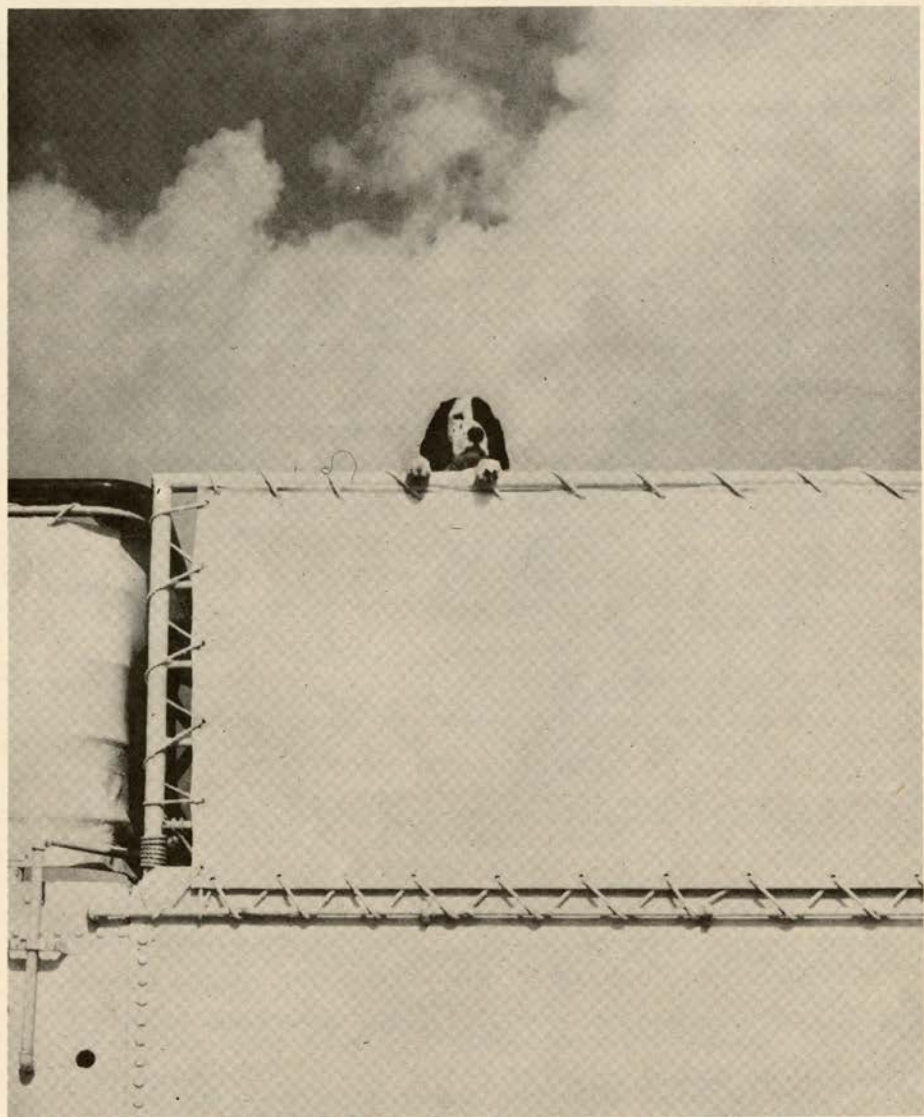
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 RIFFEL, GIOSSO
Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 12, at 7:15** **PARSIFAL (Wagner)**
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER
Conductor: PRETRE *Production:* HAGER
Designers: SKALICKI/COLANGELO
- Monday Evening, September 14, at 8:00** **CARMEN (Bizet)**
 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, HAGEMAN, TODD, CURATILO,
 GORDON, WHITE; EDELMANN, LUDGIN, MONTAL, FRIED, MANTON, RIFFEL,
 MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECYSY/COLANGELO *Costume Designer:* KNIPEPT
- Thursday Evening, September 24, at 8:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, HAGEMAN, TODD, CURATILO,
 GORDON, WHITE; EDELMANN, LUDGIN, MONTAL, FRIED, MANTON, RIFFEL,
 MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECYSY/COLANGELO *Costume Designer:* KNIPEPT
- 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
Designer: PONNELLE/COLANGELO
- Sunday Afternoon, September 27, at 2:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, HAGEMAN, TODD, CURATILO,
 GORDON, WHITE; EDELMANN, LUDGIN, MONTAL, FRIED, MANTON, RIFFEL,
 MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECYSY/COLANGELO *Costume Designer:* KNIPEPT
- Tuesday Evening, September 29, at 8:00** **IL TROVATORE (Verdi)**
 LEE, RESNIK, WHITE; McCRACKEN, WOLANSKY, HECHT, RIFFEL, GIOSSO,
 GLOVER
Conductor: MOLINARI-PRADELLI *Stage Director:* MANSOURI



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Proclamation

WHEREAS, The San Francisco Opera has become a universal symbol of the refinement, creativity and culture of San Francisco; and

WHEREAS, The San Francisco Opera has generated a vast amount of national and international publicity, reflecting most favorably upon San Francisco and thereby helping to make our city one of the world's foremost tourist attraction; and

WHEREAS, The San Francisco Opera serves as an Ambassador of Good Will by bringing its great performances to other cities of the West; and

WHEREAS, The San Francisco Opera acts as a dynamic force in the local economy by stimulating sales of clothing, accessories, flowers, food, etc.; and

WHEREAS, The San Francisco Opera has enriched the community through opera education programs and by auditioning and training talented young singers; and

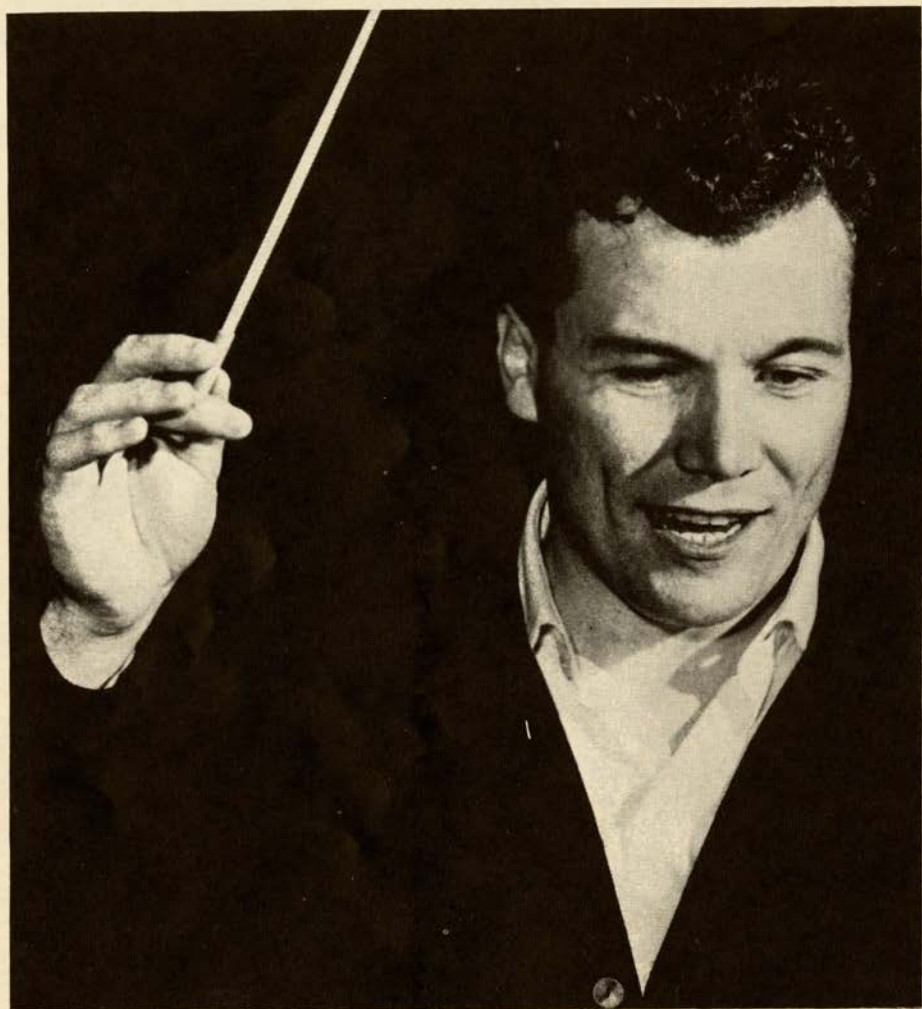
WHEREAS, This forty-second season, which runs from September 11 to November 5, 1964, continues this great tradition:

NOW, THEREFORE, I, John F. Shelley, Mayor of the City and County of San Francisco, do hereby proclaim September 11 to November 5, 1964 as "FALL OPERA SEASON" in San Francisco and urge all San Franciscans to take cognizance thereof and to participate to the fullest extent possible.

IN WITNESS WHEREOF I have hereunto set my hand and caused the seal of the City and County of San Francisco to be affixed this nineteenth day of August, nineteen hundred and sixty-four.



John F. Shelley
JOHN F. SHELLEY
Mayor



GEORGES PRÊTRE

Carmen Available in early 1965

Samson et Dalila (S) 3639 C/L

Opera d'Aran (S) 3637 C/L

Iphigénie en Tauride Highlights (S) 35632

The Voice of Wagner (Régine Crespin) (S) 35832

Maria Callas Sings Great Arias from French Opera (S) 35882

Maria Callas in Paris (S) 36147

Russian Orchestral Masterpieces (S) 35951

Poulenc Organ Concerto (Marcel Duruffé) (S) 35953

Contemporary Ballets from France (S) 35932

Melodies de France (Victoria de los Angeles) (S) 36105

Nicolai Gedda Sings Great Tenor Arias from French Opera (S) 36106

Hérodiade Highlights (S) 36145



DEBUTS OF THE WEEK



LEONA GORDON

A former chorus member of the San Francisco Opera, Miss Gordon's activities recently have included a Micaela in "Carmen" at the Hollywood Bowl and Mimi in "La Boheme" with the Los Angeles Opera company. She has been soloist a number of times with the symphony orchestras of San Francisco, Sacramento, and San Diego.



JOYCE HALL

Miss Hall first came to the attention of the San Francisco Opera through the Company's annual Auditions. She has a master of music degree from the Eastman school of music in Rochester, New York, and has performed with the San Francisco and Los Angeles Civic Light Opera.

FERDINAND LEITNER

Raised in Prague and his native Berlin, Maestro Leitner's musical abilities manifested themselves so early that he was able to begin his career at the age of seventeen as a chorus director. Four years later it assumed international proportions when he served as accompanist for a number of prominent singers and instrumentalists.

At the end of the second world war Leitner joined the Hamburg opera as conductor and only one year later was appointed director of the Munich opera. In 1947 he accepted the position of musical director of the Stuttgart municipal theaters and has led the Stuttgart Opera ensemble to its present eminence.

One of the highlights of his career came when Stravinsky chose him to conduct the world premiere of "The Rake's Progress" at the Venice Biennale in 1951. The list of Leitner's guest engagements is numerous and includes Bayreuth, Vienna, Buenos Aires, London, Russia, Stockholm, Salzburg, Rome, Naples, and Paris. He is also noted for his symphonic conducting.



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PILAR LORENGAR

The soprano from Zaragoza, Spain, makes her American operatic debut as the opening night Desdemona in "Otello." She has previously sung a New York concert in 1955. Later in the current San Francisco season she will be heard as the Countess in "Le Nozze di Figaro," Micaela in "Carmen," and Liu in "Turandot."

Miss Lorengar's voice was first noticed in the school choir of her convent and she was later trained in Madrid, where she made her professional debut little more than a decade ago. It was shortly thereafter that her presence became felt on the international scene. She made her debut at Covent Garden as Violetta in "La Traviata," followed by initial appearances with the Berlin Opera and at the Glyndebourne festival. In 1958 the late Sir Thomas Beecham introduced Lorengar to Teatro Colon audiences in Buenos Aires as Pamina in "The Magic Flute."

In 1961 she sang for the first time at the Salzburg festival and in 1963 opened the festival, again as Pamina. At present Miss Lorengar is a member of the Berlin Staatsoper.

PIETRO MENCI

Now a resident of San Francisco, Menci is on the faculty of the San Francisco Conservatory of Music. His vocal training was in Rome and his professional debut took place in Bari, Italy. Engagements followed in England, Austria, Germany, Spain, and South America, leading to his opening-night Lodovico in this week's "Otello."





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ZACHARY SOLOV

American choreographer Zachary Solov's work is seen for the first time with the San Francisco Opera in Monday night's "Carmen." He will also design dances for "The Bartered Bride" and "La Traviata" this fall.

Opera is not a new field for Solov since he first worked at the Metropolitan Opera in 1951, at which time he was awarded the first annual Capezio dance award. Indeed, he will go to the Metropolitan again this fall during a break in his San Francisco activities to choreograph a new production of "Samson et Dalila" with Georges Pretre conducting.

Solov started out as a dancer, making his initial appearance at the age of fourteen with the company of Catherine Littlefield, his first teacher. He later worked under George Balanchine on a number of occasions and has appeared on Broadway and on television. This summer he choreographed the "Merry Widow" production at the new State theater in New York's Lincoln center.

EBERHARD WAECHTER

One of the most acclaimed baritones of the present day makes his San Francisco Opera debut as Amfortas in the new "Parsifal" on the second night of the season. Later appearances will include Barak in "Die Frau ohne Schatten," Count Almaviva in "Le Nozze di Figaro," and the elder Germont in "La Traviata."

Waechter is a native of Vienna and comes from a musical family, one of his forebears having been for a time general director of the Stuttgart Opera. When financial reverses interrupted his musical studies, Waechter worked for a time as a cook, accountant, and in a bank. He made his operatic debut at the Volksoper in Vienna in 1953 as Silvio in "I Pagliacci" and two years later became a permanent member of the Staatsoper. He still makes his home in Vienna and accepts only a fraction of all the guest engagements offered him each year.

His outside appearances have taken him to La Scala, Covent Garden, Rome, Paris, Munich, Berlin, Bayreuth, Chicago, and Salzburg. Waechter's versatility is phenomenal and in addition to the complete range of his operatic portrayals he has starred in musical comedy and operetta.





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JOHN WEST

After two Spring Opera seasons, John West makes his debut with the San Francisco Opera. Other credits in the burgeoning career of the bass from Pennsylvania include the Santa Fe, Central City, Shreveport, and Chautauqua operas. As a soloist in oratorios and other works he has sung with the orchestras of Philadelphia, Buffalo, Cincinnati, and Rochester.



CLAUDIA WHITE

Miss White was awarded the first annual Florence Bruce award as the second-place winner in the 1964 San Francisco Opera Auditions last June. Since then she has participated in the Merola Opera Program with appearances at Stern Grove and the Paul Masson Vineyards. At present she is six hours away from a master's degree in music from San Francisco State college.

ERIKA WIEN

Miss Wien was born and educated in Vienna. Concurrently with her musical studies, she took up chemistry and is the holder of a degree in engineering. Winning the Geneva International Music contest, however, turned her to a career in music, begun as an apprentice at the Vienna Staatsoper.

The young mezzo-soprano then went to Bremen and since 1959 has been a member of the Deutsche Oper am Rhein in Duesseldorf. Guest appearances have taken her to many major European theaters in such roles as Amneris, Ortrud, Octavian, Ulrica, and Brangaene. Miss Wien took part in both the German and French premieres of Shostakovich's "Katerina Ismailova."



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233 POST STREET SAN FRANCISCO

Opening Night

Friday Evening, September 11, 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 |

*San Francisco Opera Debut

**American Opera Debut

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

Floral decorations provided by courtesy of Stein Flowers.

It is requested that decorations not be removed.

Next Regular Subscription performance, Monday Evening, September 14, at 8:00
"Carmen" (Bizet) in French

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.

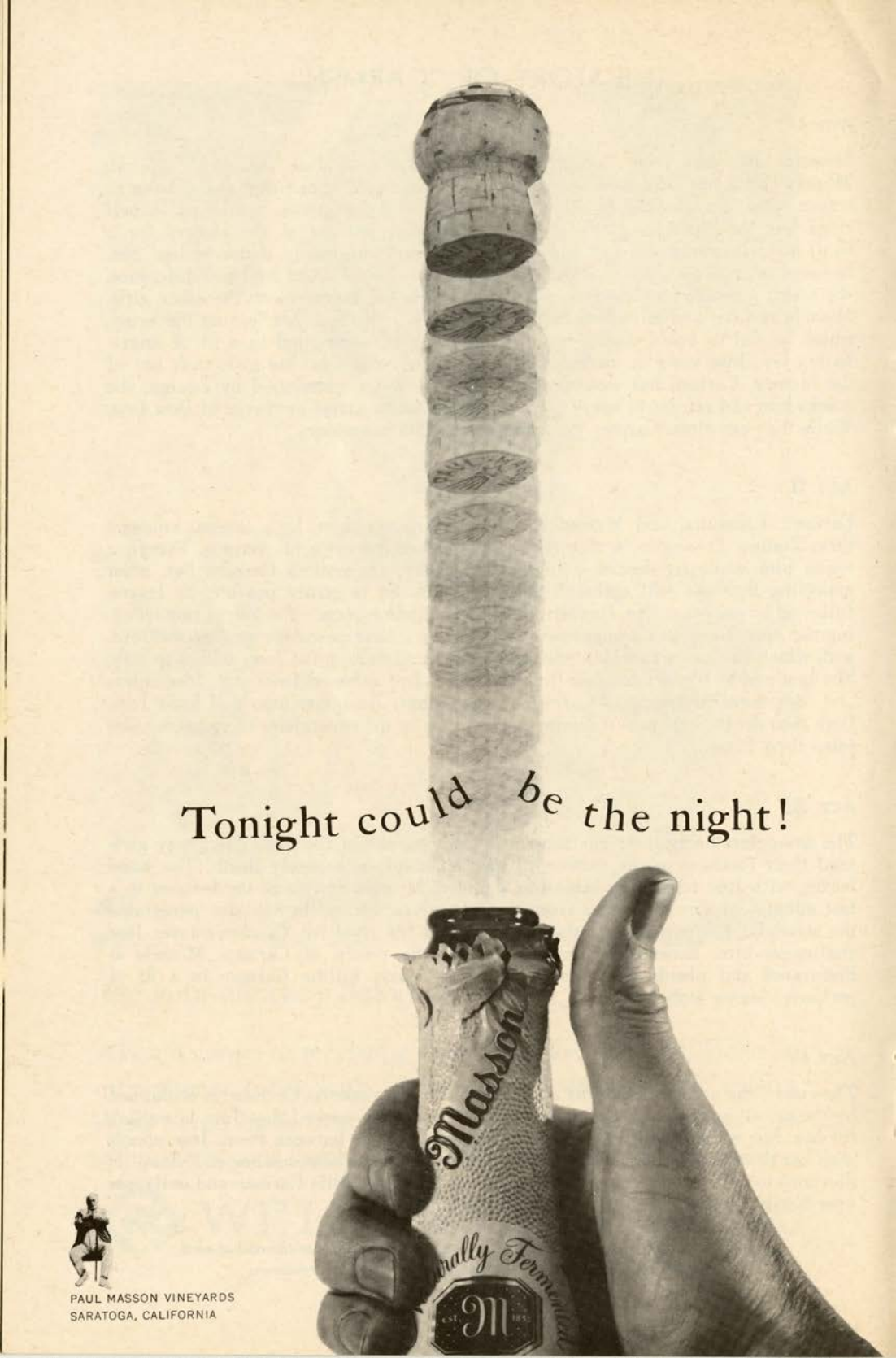
ACT III

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.

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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Leontyne Price in a new interpretation of Carmen

with Franco Corelli, Robert Merrill, Mirella Freni. Herbert von Karajan conducting the Vienna Philharmonic Orchestra.

This extraordinary new recording represents a rare collaboration between one of the world's greatest sopranos

and one of its foremost operatic conductors—a collaboration in the finest and fullest sense, lighted by strokes of pure genius, and one which *Show Magazine* describes as "a miraculous union." The *New York Times* calls this new album a "beautiful realization of the Bizet opera . . . makes the thrice-familiar score sound fresh all over again." This, indeed, is not the *traditional* Carmen but a more *musical* interpretation in which the production is stripped of its theatrics and vulgarity.

Leontyne Price is heard here for the first time in a celebrated mezzo role with which she has not previously been associated. She is joined by an outstanding cast in a production staged especially—and only—for this recording. Of the female stars, the *New York Herald Tribune* says, "Miss Price makes a strong, passionate and convincing Carmen. Miss Freni is the Micaëla of our dreams." Vincent Sheean writes: "Corelli's superb tenor is at home in Don José's music, which supplied his first great success at the Scala . . .". Robert Merrill, as Escamillo, appears in the famous role he has performed throughout the operatic world.

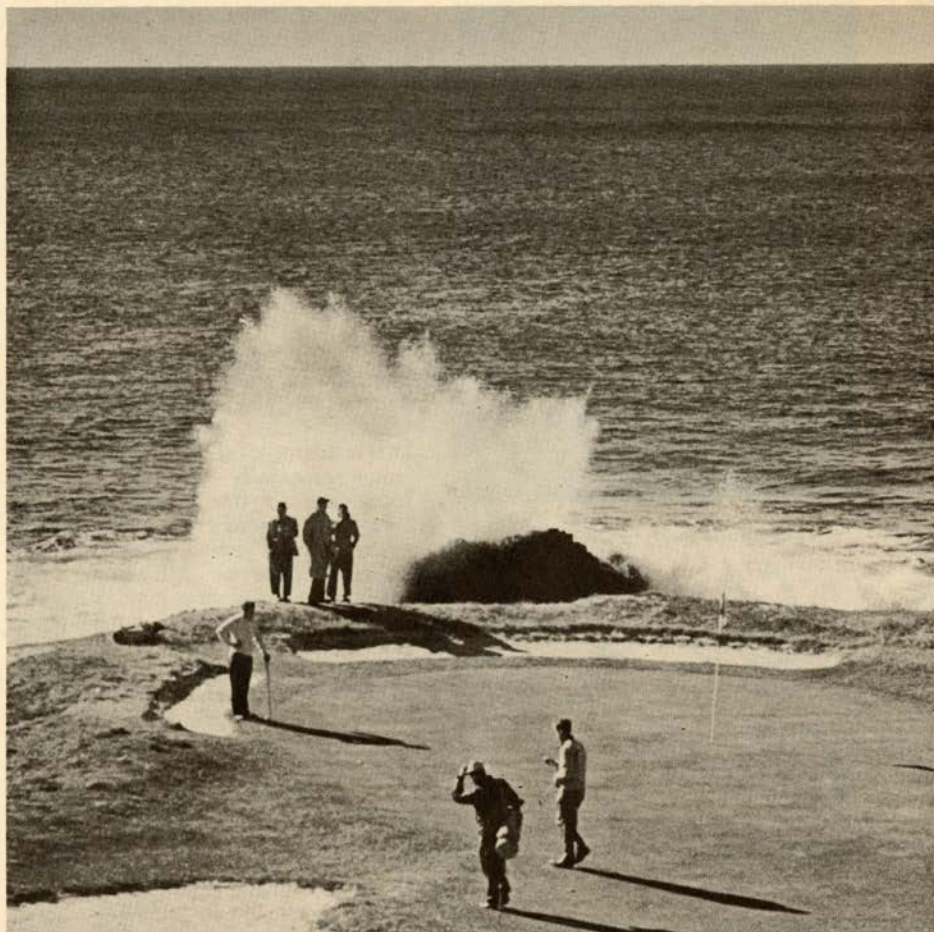
In this splendid performance, the orchestra under von Karajan realizes musical subtleties rarely if ever heard before and, in fact, becomes an integral part of the dramatic action on-stage.

This new album, which the *New York Times* hails as "a stunning achievement," is one that *must* be heard by everyone who enjoys great opera. 3-record Soria package, elaborate notes and libretto.



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LA SONNAMBULA
Sutherland, Corena
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GIORGIO TOZZI
LA FANCIULLA DEL WEST
Tebaldi, del Monaco
IL TROVATORE
Tebaldi, del Monaco



**FRANCESCO MOLINARI-
PRADELLI**
LA FORZA DEL DESTINO
Tebaldi, del Monaco, Bastianini
L'ELISIR D'AMORE
Gueden, di Stefano, Corena



EBERHARD WÄCHTER
SALOME
Nilsson, Solti (Cond.)
DIE FLEDERMAUS
Gueden, Resnik, Karajan
(Cond.)



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Saturday Evening, September 12, 1964, at 7:15

(Final curtain approximately 11:50)

Revival
New Production

Parsifal

(In German)

A festival music-drama in three acts by RICHARD WAGNER

Conductor: GEORGES PRÊTRE

Production: PAUL HAGER

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

| | |
|---------------------------------|--|
| GURNEMANZ | GIORGIO TOZZI |
| KUNDRY | IRENE DALIS |
| AMFORTAS | *EBERHARD WAECHTER |
| PARSIFAL | SANDOR KONYA |
| TITUREL | *JOHN WEST |
| KLINGSOR | JOSHUA HECHT |
| FIRST KNIGHT OF THE GRAIL..... | RICHARD RIFFEL |
| SECOND KNIGHT OF THE GRAIL..... | PIETRO MENCI |
| FOUR YOUNG KNIGHTS..... | { CAROL TODD JANIS MARTIN HOWARD FRIED ROY GLOVER |
| A VOICE | JANIS MARTIN |
| KLINGSOR'S MAIDENS..... | { LEE VENORA CAROL TODD GWEN CURATILO *LEONA GORDON JANIS MARTIN **ERIKA WIEN |

*San Francisco Opera Debut
**American Opera Debut

Knights of the Grail, Klingsor's maidens, youths

Chorus Director: VINCENZO GIANNINI

San Francisco Opera Boys' Chorus
Madi Bacon, Director

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: *Legendary*

- Act I, Scene 1: The land of the Holy Grail
Scene 2: The Temple of the Holy Grail
- Act II, Scene 1: Klingsor's castle
Scene 2: Enchanted garden of Klingsor's castle
- Act III, Scene 1: The land of the Holy Grail
Scene 2: The Temple of the Holy Grail

Next Saturday evening subscription performance, September 19, at 8:00
"Otello" (Verdi) in Italian

No one will be seated while the performance is in progress

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

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



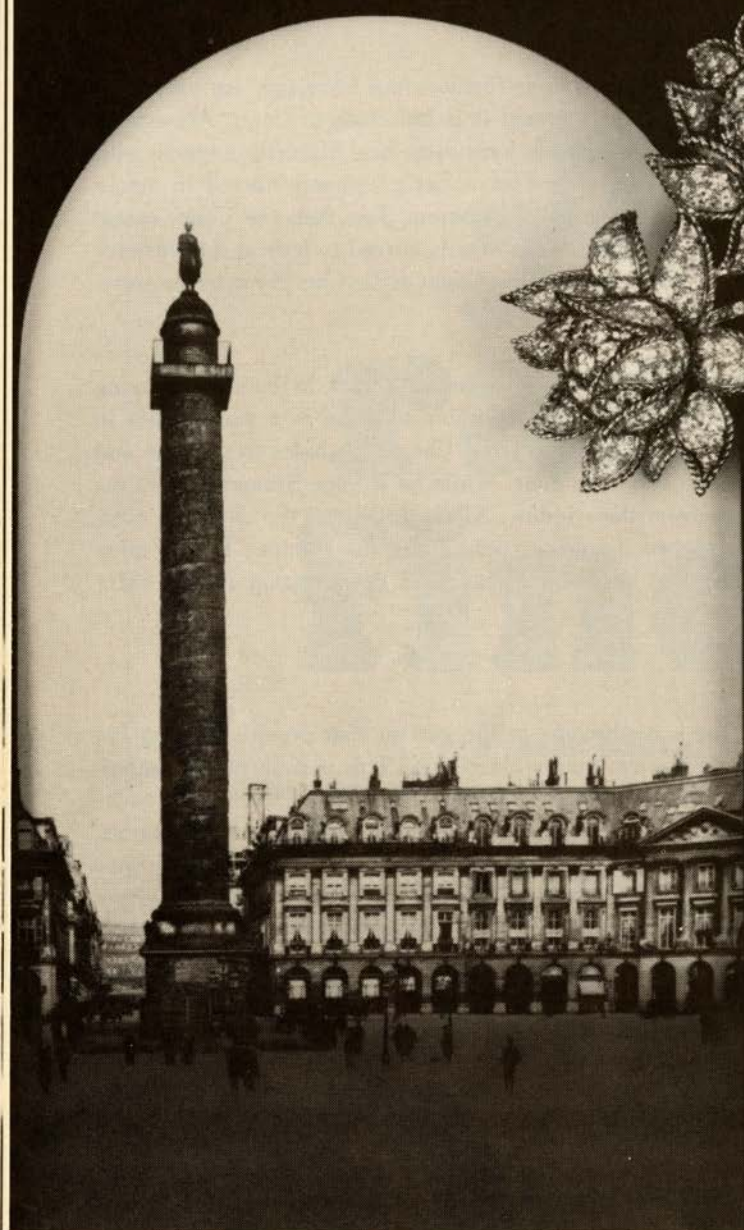
KENNEY HOMES / FOREST HILL HEIGHTS

THE STORY OF "PARSIFAL"

ACT I—Gurnemanz, a knight of the brotherhood of the Holy Grail, kneels with several knights to offer morning prayers. Two other knights arrive to prepare a morning bath in the holy lake for the wounded Amfortas, but are interrupted by a penitent Kundry who has come with balsam to heal Amfortas' wound. Amfortas is borne in by knights and he accepts the balsam from Kundry, although he knows he cannot be healed until the "innocent Fool" is revealed. Gurnemanz tells his companions the story of the Grail and how Amfortas had been betrayed by a beautiful temptress. Suddenly a wounded swan falls among them and Parsifal appears. Gurnemanz rebukes him for killing the swan, for all birds and animals are sacred near the Grail. The youth confesses to having shot the swan but says he sees no wrong in it. Gurnemanz is impressed by his simplicity and innocence. Kundry startles Parsifal by telling him that his mother has died since he left home. Astounded, he seizes Kundry and attempts to strangle her, but Gurnemanz prevents him from doing her harm. Again Parsifal sees no wrong in his act. Gurnemanz is still more impressed by his absolute unconsciousness of evil, and thinking he may be the "innocent Fool," he takes him to the temple of the Grail where the knights are assembling around Amfortas to pay tribute to the ritual of the Last Supper. The aged Titurel commands Amfortas to unveil the Grail, which gives spiritual strength to all who look upon it. Amfortas, guilty of losing the sacred spear, feels he is unworthy to perform the holy ceremony and begs to be spared the view of the Grail, which must prolong his painful existence. However, the knights force him to obey Titurel's orders. Parsifal remains motionless but moved during the whole ceremony, and comprehends nothing of the proceedings. Gurnemanz, angered by his apparent stupidity, thrusts him out of the temple.

ACT II—Klingsor, knowing that his power is threatened by the "innocent Fool," awakens Kundry from her sleep. He mocks the half-obedient, half-rebellious woman because of her remorse, and orders her to exert all her wiles to lure Parsifal to his ruin. Before disappearing, Klingsor watches as Parsifal battles his way into the enchanted precincts of the castle. Parsifal finds himself confronted by a circle of beautiful maidens who attempt to beguile him, but he resists their alluring smiles and caresses. Then a more potent temptation appears in the form of Kundry, now resplendent and bewitchingly beautiful. She weakens him with tender memories of his childhood and by making him feel responsible for the death of his mother she persuades him to accept her kiss which she offers under the pretext of a final greeting from his mother. In that moment Parsifal knows all. He understands passion and exactly what had happened to Amfortas, and he feels a wave of compassion for his suffering. He now realises his own mission. He denounces Kundry, but she tries to appeal to him again through pity for her weary life. He repulses her again. In desperation she curses him and calls on Klingsor for help. Klingsor appears and hurls the sacred spear at Parsifal. Parsifal catches hold of it and makes the sign of the Cross with it, which instantly dooms and annihilates Klingsor and his whole magic world. Before setting off on years of painful wanderings throughout the world in search of Amfortas and the Grail, Parsifal tells Kundry that she knows where to find him.

ACT III—Gurnemanz, now a very old hermit, finds the penitent Kundry exhausted and seemingly lifeless in a thicket. As he revives her, a strange knight clad in full armour appears. Gurnemanz asks the stranger to remove his armour as it is the holy day of Good Friday. He immediately recognizes the knight to be Parsifal, and also the sacred spear. He is overjoyed and welcomes him as the "innocent Fool" who is to heal Amfortas and to restore the blessings of the Grail to the brotherhood of knights. With deep humility Kundry helps Gurnemanz array Parsifal as a knight of the Grail. Parsifal baptizes the penitent Kundry. They then leave for the temple of the Grail as the tolling of distant bells summons all the knights to the funeral of Titurel. The wounded Amfortas kneels before the coffin of his father and bewails his own unworthiness, which has forced him to deny his father the life-preserving power of the Grail. The knights order him to unveil the chalice, but in agony of pain he refuses and begs them to slay him. During this episode Parsifal enters unnoticed with Kundry and Gurnemanz. He quietly heals the wound of Amfortas with the sacred spear. Parsifal orders the chalice to be unveiled and he then lifts it aloft as he becomes the new King of the Grail. Kundry falls to the ground, forgiven. The brotherhood has been redeemed.



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REPERTOIRE

(continued from page 25)

Thursday Evening, October 1, at 8:00

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

Conductor: LEITNER
Choreographer: SOLOV

CARMEN (Bizet)

Production: YANNOPOULOS
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

GIANNI SCHICCHI (Puccini)

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

LE NOZZE DI FIGARO (Mozart)

Production: HAGER

Designers: BAUER-ECSY/COLANGELO

Tuesday Evening, October 6, at 8:30

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

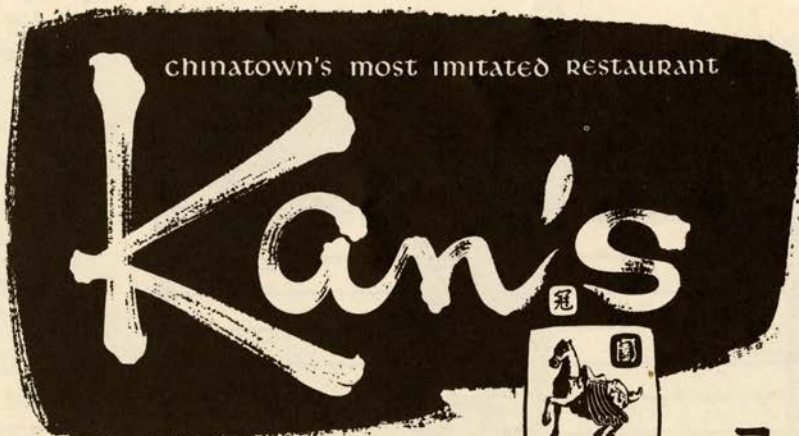
Conductor: MOLINARI-PRADELLI

NABUCCO (Verdi)

Production: HAGER

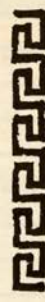
Designer: NOMIKOS

(continued on page 51)



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Women of the sixties 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 unusual and disturbed... objects of ridicule, to be patronized, and not to be taken seriously. The woman of the sixties wants public opinion to accord 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 importance in government. Mrs. Ladybird Johnson 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.

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| WEDNESDAY | 1 | FRIDAY | 17 | |
| THURSDAY | 2 | SATURDAY | 18 | |
| FRIDAY | 3 | SUNDAY | 19 | |
| SATURDAY | 4 | MONDAY | 20 | |
| SUNDAY | 5 | TUESDAY | 21 | First Day of Winter |
| MONDAY | 6 | WEDNESDAY | 22 | |
| TUESDAY | 7 | THURSDAY | 23 | |
| WEDNESDAY | 8 | FRIDAY | 24 | |
| THURSDAY | 9 | SATURDAY | 25 | Christmas |
| FRIDAY | 10 | SUNDAY | 26 | |
| SATURDAY | 11 | MONDAY | 27 | |
| SUNDAY | 12 | TUESDAY | 28 | |
| MONDAY | 13 | WEDNESDAY | 29 | |
| TUESDAY | 14 | THURSDAY | 30 | |
| WEDNESDAY | 15 | FRIDAY | 31 | |

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REPERTOIRE

(continued from page 49)

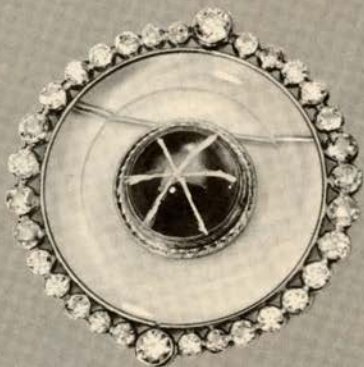
- Thursday Evening, October 8, at 8:30** **THE BARTERED BRIDE (Smetana)**
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,
WEST, HARVEY
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV
- Friday Evening, October 9, at 8:00** **CARMEN (Bizet)**
RESNIK, LORENGAR, TODD, MARTIN; 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, 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, HARVEY
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV
- Tuesday Evening, October 13, at 8:30** **FIDELIO (Beethoven)**
NILSSON, VENORA; VICKERS, EVANS, FOLDI, PETERSON, LUDGIN, MONTAL,
GIOSSO
Conductor: LUDWIG Production: HAGER
Designers: SKALICKI/COLANGELO
- Thursday Evening, October 15, at 8:30** **NABUCCO (Verdi)**
KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCI, RIFFEL
Conductor: MOLINARI-PRADELLI Production: HAGER
Designer: NOMIKOS

(continued on page 57)



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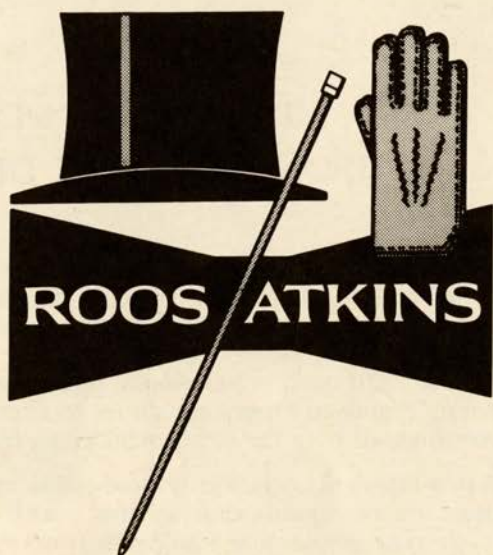
The San Francisco Opera Association is closer to being self-supporting than any other major opera organization in the world. The Association works vigorously each year conducting successful fund raising campaigns vital to its support. These contributions, together with its regular income from ticket 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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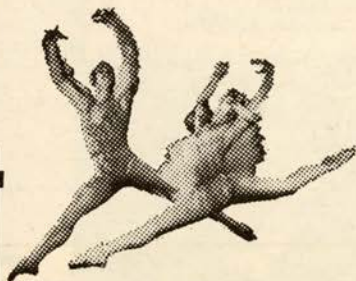
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REPERTOIRE

(continued from page 57)

Sunday Afternoon, October 25, at 2:00

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

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Designer: HORNER

TURANDOT (Puccini)

Tuesday Evening, October 27, at 8:30

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

LEE, WARFIELD, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso,
GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

IL TROVATORE (Verdi)

Friday Evening, October 30, at 8:00

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

Conductor: LUDWIG

Production: HAGER

Designers: PONNELLE/COLANGELO

(continued on page 83)

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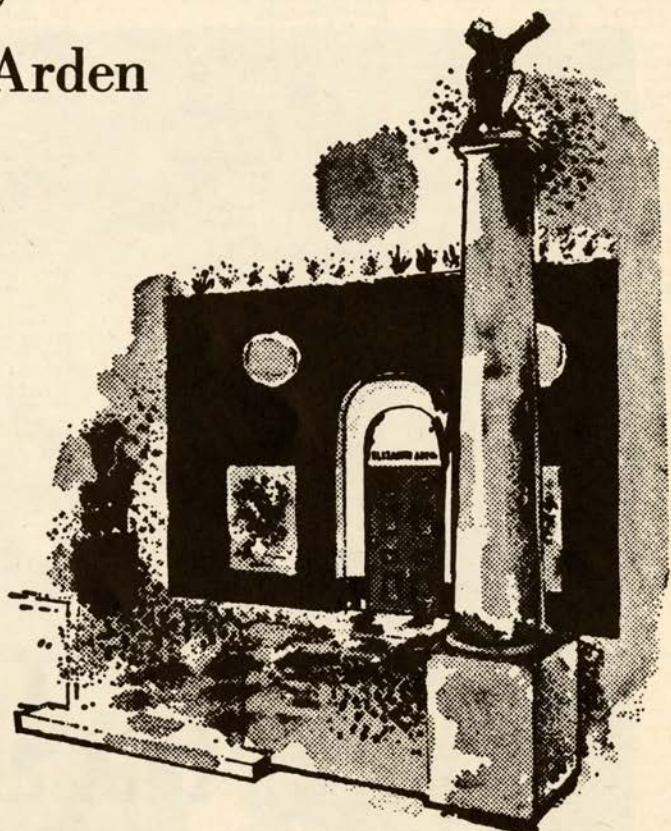
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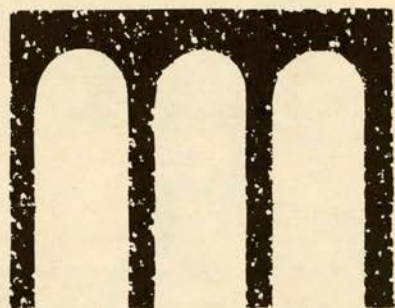
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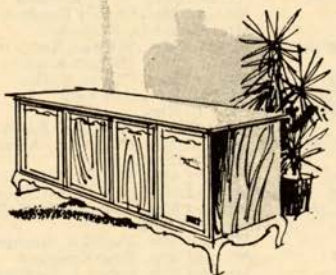
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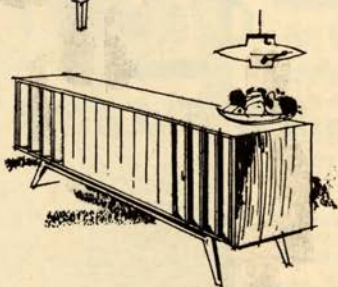
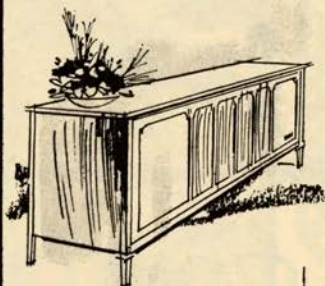
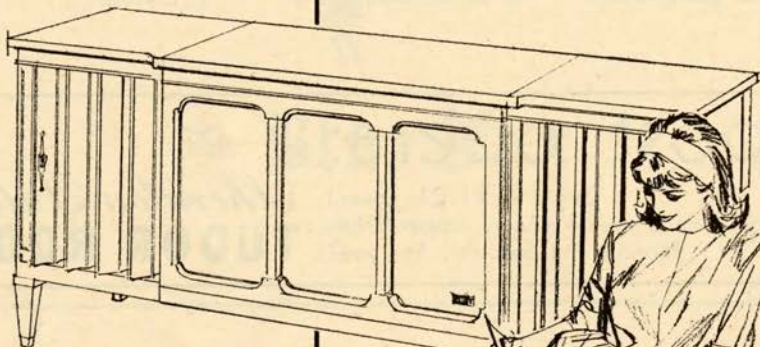
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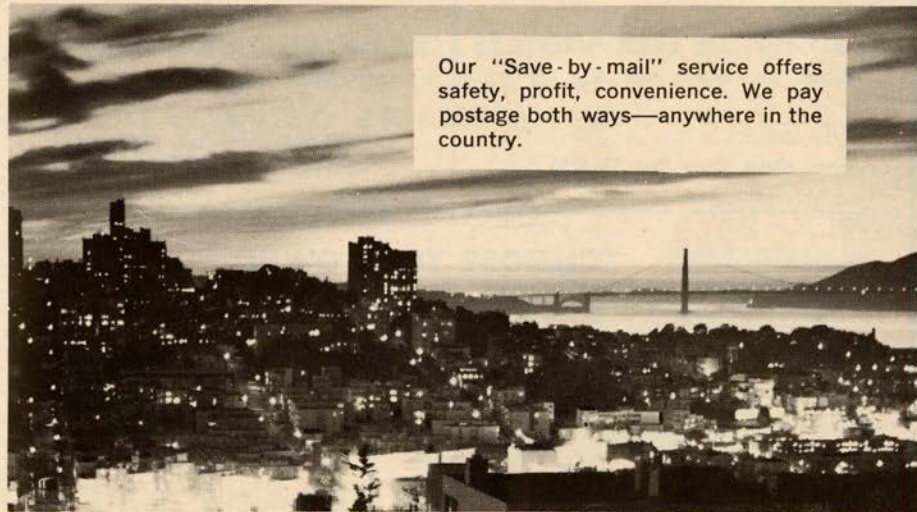
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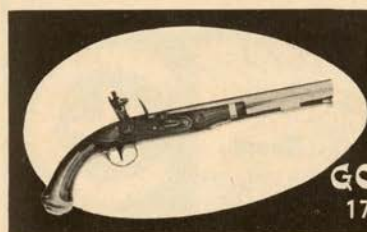
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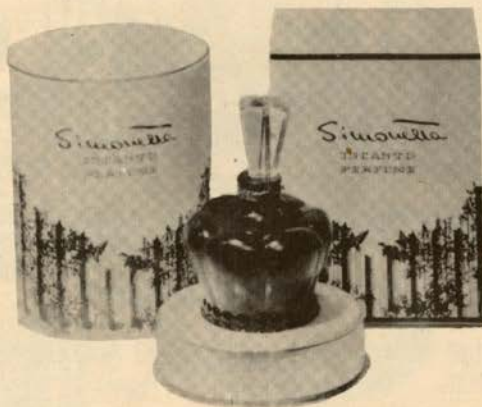
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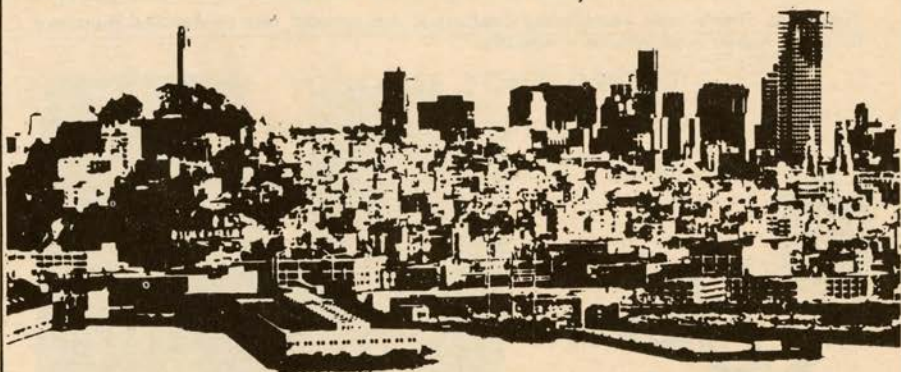
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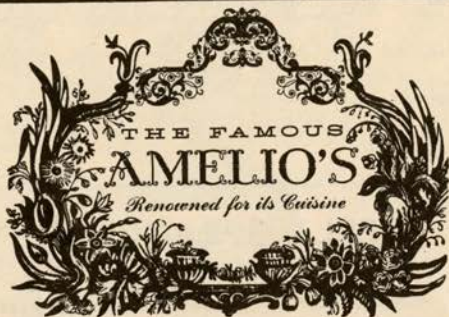


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REPERTOIRE

(continued from page 59)

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

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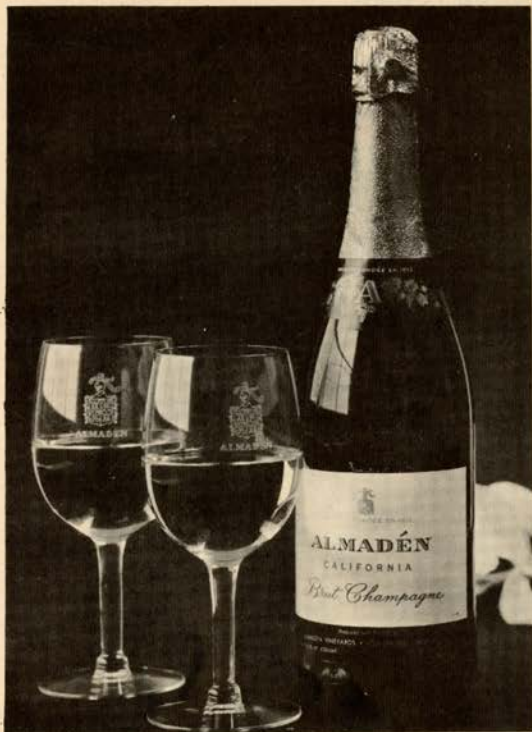
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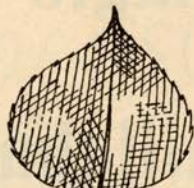
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JUNIOR LEAGUE OPERA PREVIEW, "Parsifal", Prof. David Lewin.

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.

Monday, October 12, 11:00 a.m., Peacock Court, Hotel Mark Hopkins

JUNIOR LEAGUE OPERA PREVIEW, "Fidelio," Dr. Jan Popper.

Thursday, October 15

THE KIRSTEN FLAGSTAD MEMORIAL COLLECTION will be on display to the public at the California Historical Society for three weeks.

Public invited free of charge.

Sunday, October 18, 2:00 p.m.

HEARST GREEK THEATER, "Nabucco," presented by the University of California in Berkeley.

Monday, October 19, 11:00 a.m., Peacock Court, Hotel Mark Hopkins

JUNIOR LEAGUE OPERA PREVIEW, "Katerina Ismailova," James Schwabacher.

Monday, November 2, 8:00 p.m.

SACRAMENTO PERFORMANCE, "Otello," Memorial Auditorium.

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Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV

Thursday Afternoon, October 29, at 1:30 **THE BARTERED BRIDE** (Smetana)
Collier, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, 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, 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, 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")

The 1964 Fall Opera Previews, to be presented by the Junior League of San Francisco, Inc., in cooperation with the San Francisco Opera Association, will be held in The Hotel Mark Hopkins, Peacock Court, 11:00 a.m.

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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