

Der Rosenkavalier

1964

Tuesday, September 22, 1964 8:00 PM  
Thursday, September 24, 1964 8:00 PM  
Sunday, September 27, 1964 2:00 PM

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# Contents

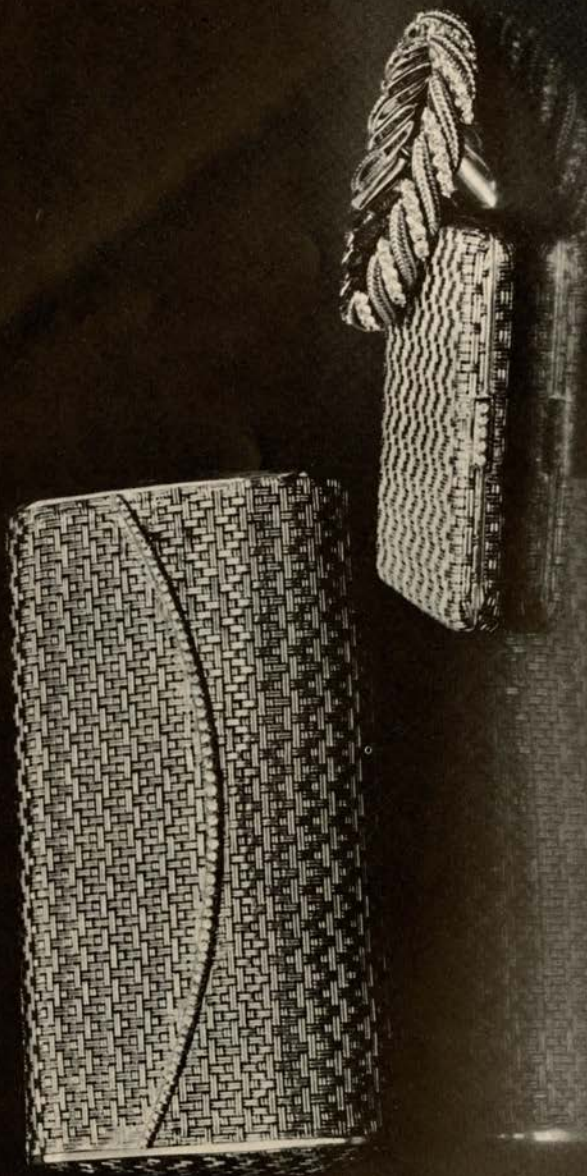
	PAGE
OFFICERS, BOARD OF DIRECTORS, ADMINISTRATION . . . . .	13
BOARD OF GOVERNORS . . . . .	15
CONDUCTORS AND MUSICAL STAFF, ARTISTS, SOLO DANCERS . . . . .	17
PRODUCTION STAFF, TECHNICAL DEPARTMENT . . . . .	19
CHORUS, BALLET, BOYS' CHORUS . . . . .	21
ORCHESTRA . . . . .	23
REPERTOIRE . . . . .	25
CASTS AND STORIES . . . . .	37
BOX HOLDERS, REGULAR SUBSCRIPTION SERIES . . . . .	55
GUARANTORS . . . . .	61
FOR THE WAR MEMORIAL OPERA HOUSE . . . . .	79
SAN FRANCISCO OPERA GUILD . . . . .	81
CALENDAR OF EVENTS . . . . .	85
MATINEES FOR YOUNG PEOPLE . . . . .	87



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Mozart: LE NOZZE DI FIGARO

Orff: CARMINA BURANA

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Shostakovich: KATERINA ISMAILOVA

Smetana: THE BARTERED BRIDE

Strauss: DIE FRAU OHNE SCHATTEN

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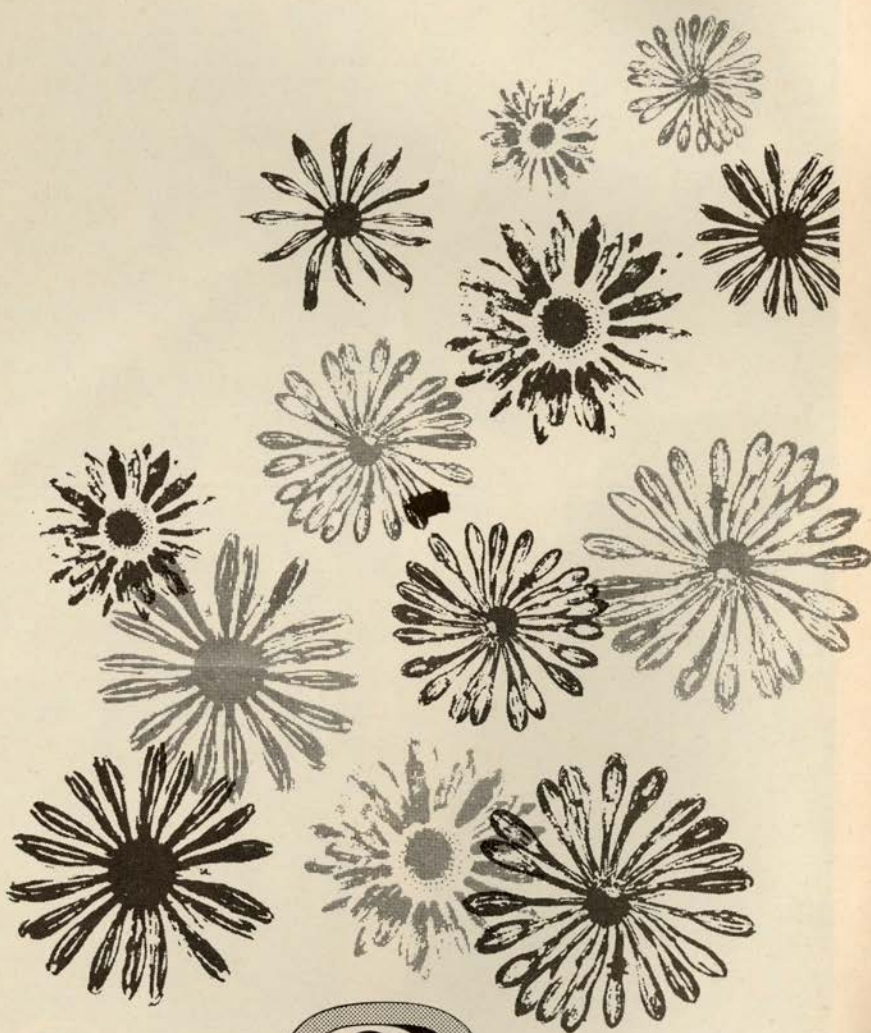


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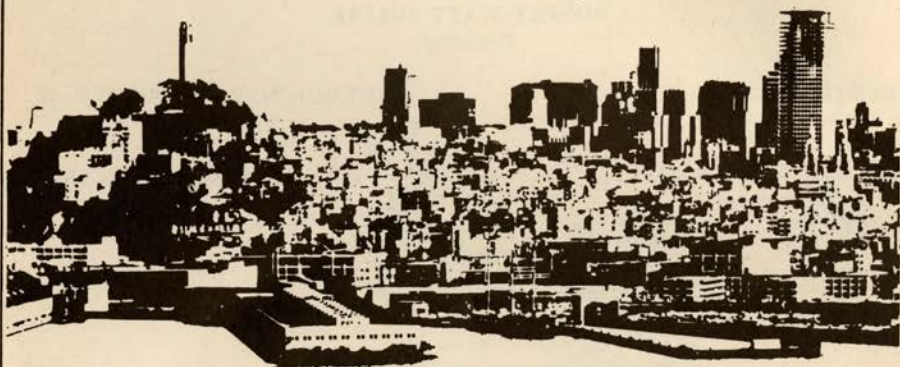
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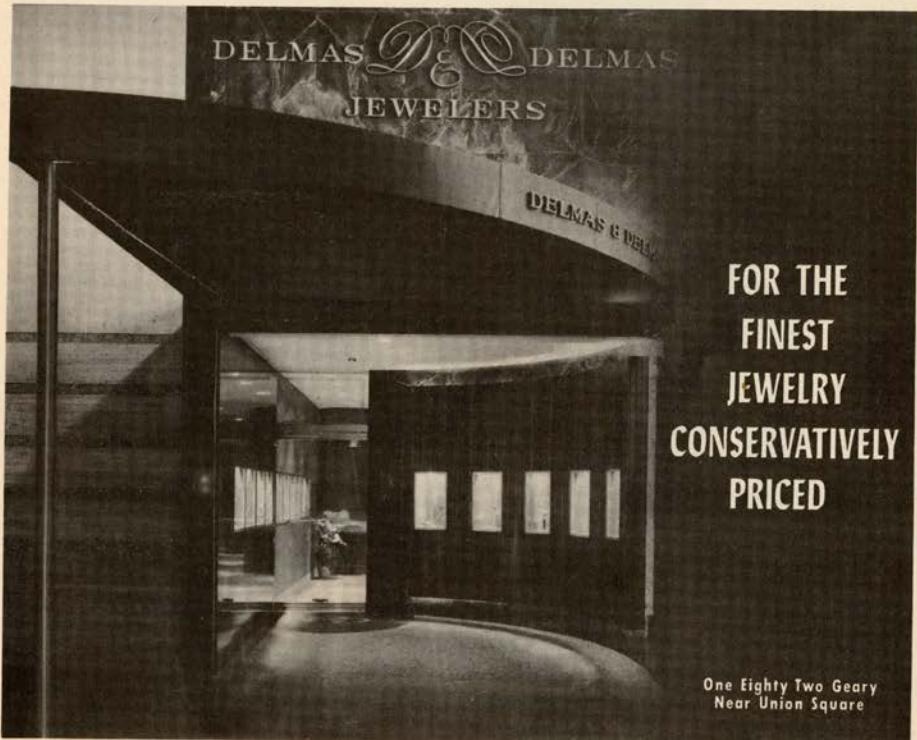
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\*San Francisco Opera debut

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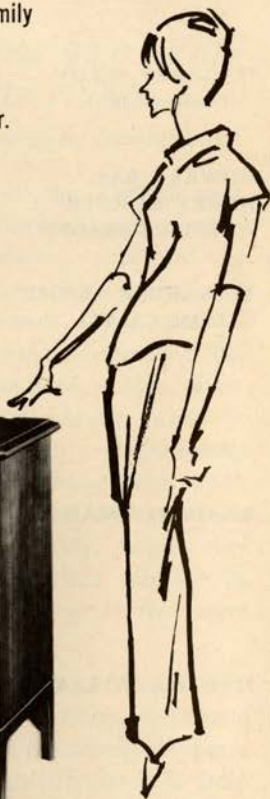
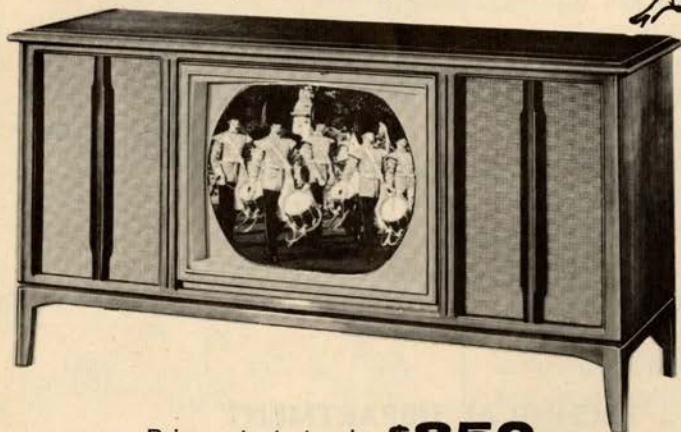
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Beverly Cole  
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Louise Corsale  
Peggy Covington  
Carol Denyer  
Luana Devol  
Giovanna Di Tano  
Eloise Farrell  
Ingeborg France

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

Arthur Adelman  
Mario Alioto  
\*Winther Andersen  
Anthony Asaro  
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Robert Bruce  
Jan Budzinski  
Donald Burbank  
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Angelo Colbasso  
Harry de Lange  
Mischa Dolnikoff  
Robert Eggert  
\*James Eitze  
Willis Frost

Bartolo Gamino  
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\*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  
Robert Romanovsky  
Allen Schmidling  
John Segale  
Delbert Silva  
Socorro Solis  
James C. Stith  
\*Richard Styles  
György A. Szekely  
Francis Szymkun  
\*James Wagner  
Jesse Washington  
Max Wilkinson

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Lois Gochnauer

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Gerard Leavitt

Eugene Gash, *Accompanist*

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Alec Constabaris  
Paul Davis  
Mike Demers  
Bobby Denebeim  
Lionel Emde  
Robert Fisher  
David Gilchrist  
Brigardo Groves  
Scott Gundelfinger

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 Cicely Edmunds  
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 Lennard Petersen  
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Donald Carroll

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 Edward Haug  
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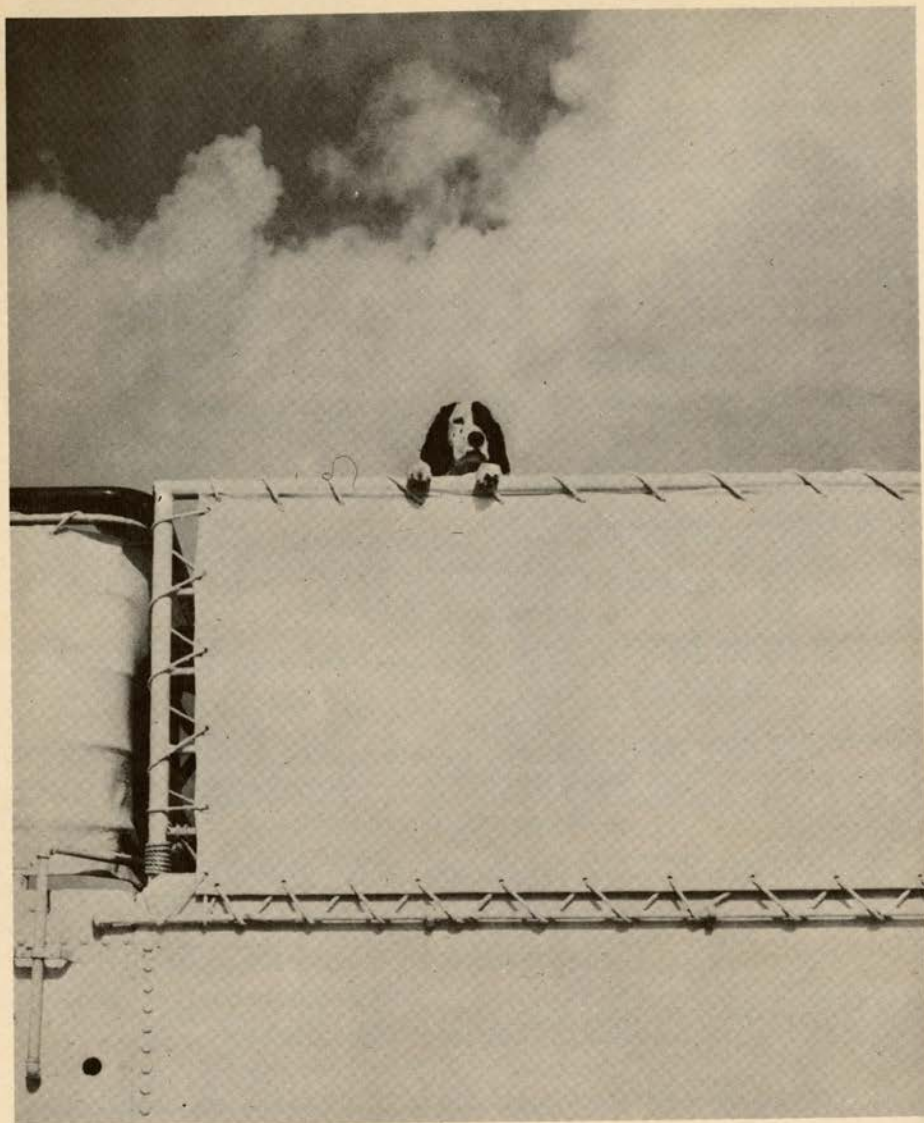
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## REPERTOIRE

- Friday Evening, September 11, at 8:00** **OTELLO (Verdi)**  
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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, 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



### CHESTER LUDGIN

Born in Brooklyn and trained entirely in the United States, baritone Chester Ludgin is a prime example of the excellence of the younger American singers. He makes his initial San Francisco Opera appearance as Faninal in "Der Rosenkavalier" following three highly successful seasons with the Spring Opera of San Francisco.

Ludgin has sung a number of seasons with the New York City Opera and at the Central City festival and this summer made his debut with the Santa Fe opera as "Rigoletto". He has more than fifty roles in his repertoire and is especially noted for creating new operas, such as "The Crucible", "The Golem", and "The Good Soldier Schweik".

National television viewers have seen Ludgin on the NBC-Opera and the Hallmark Hall of Fame.



### ANDRE MONTAL

Young Montal's debut in San Francisco occurred last June in the Spring Opera productions of "The Abduction from the Seraglio" and "The Italian Girl in Algiers".

The tenor studied at the Eastman school of music in Rochester and graduated from the Curtis Institute in Philadelphia in 1962. That same year he won the Philadelphia orchestra's auditions and has since appeared as soloist with that group and the orchestras of Boston, Buffalo, and Rochester.

His operatic work to date has included engagements with the Santa Fe Opera, the Goldovsky Opera Theater, the American Opera Society, and the Louisville Opera.

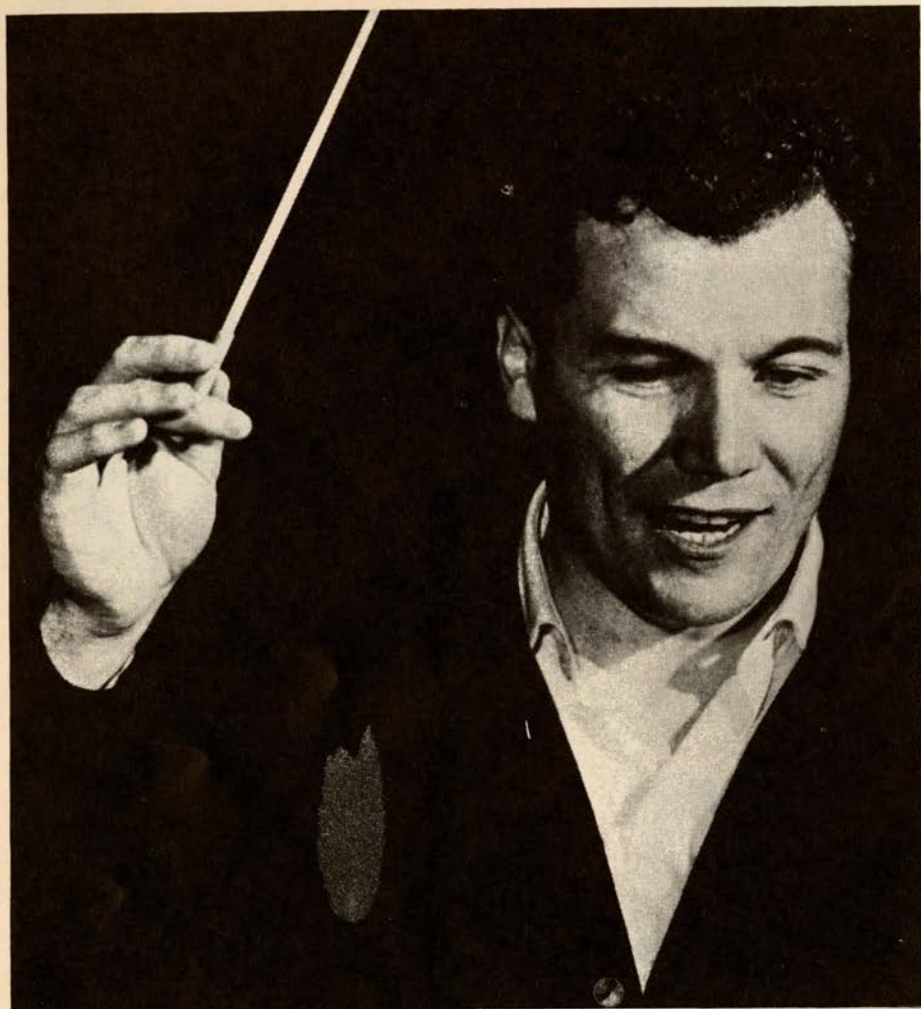


### IRMGARD SEEFRIED

Miss Seefried will be performing one of her most famous roles, Octavian in "Der Rosenkavalier", when she makes her San Francisco Opera debut this Tuesday.

She is a native of Bavaria and began her musical education at the age of five. By the time she was eight years old she was a soloist with a choral group and at the age of eleven sang Gretel in a performance of Humperdinck's "Hansel and Gretel". Miss Seefried then studied at the Augsburg conservatory and upon graduation was engaged by Herbert von Karajan for the Aachen opera. In 1943 she made her initial appearance at the Vienna Staatsoper, singing Eva in "Die Meistersinger" under Karl Boehm.

Ever since then Miss Seefried has belonged to the Staatsoper and has made guest appearances at La Scala, Covent Garden, the Metropolitan, and the Salzburg festival, among many others. In private life she is the wife of violinist Wolfgang Schneiderhahn and the mother of young Barbara and Monika.



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# INTRODUCTION TO PARSIFAL

by

*Harald Kaufmann*

*(Reprinted through the courtesy of the Bayreuth Festival and Wieland Wagner)*

The father and mother myth are combined in the drama of Parsifal. Its conversion into a mystery for the theatre, into a display of cults in a time when cults are forgotten, has led to a dim conflict because holiness has been confused by a puzzling exchange of Christian and heathen symbols which go to the very limits that can be permitted. In representing two different worlds, which, mysteriously, confoundingly, come into contact with each other and identify themselves with each other, "Parsifal" is the most courageous work of the Wagner mythology. Not courageous in the sense of the impetuosity of youth but because it matured from the consistency of a master whose intellectual consideration of the problem had become mechanical.

Monsalvat — the temple of the Grail, where Titurel founded his Round Table — is the meeting place of a Christian-magical society of men. Opposed to it, is the castle of magic spells, where Klingsor rules over his knights and flower maidens — a degenerate society of men, a heathen, sinful claimant of power through magic and seduction. In the world ruled by the father there is no longer unity. Christian and anti-Christian confront each other, having the same power and equality as beings. One rules by the Cup, out of which God provided the last Holy Communion to the apostles and in which the blood of the Crucified was collected. The other rules by the spear, which had shed His blood. Both knowing their impotency, they renounced the established circumstances each in a different way — Titurel by creating Amfortas, his successor as King of the Grail; Klingsor by self-emasculation. The realm of the son has begun, but it is ruled badly. At the critical moment, Amfortas has failed. He became the victim of the wiles of Kundry — who is the "rose of hell" in Klingsor's magic garden — and, in so doing, he received the fateful stab with the spear, giving him as King of the Grail permanent infirmity and the knights of the Grail timidity and perplexity. Blasphemiously, yet rather magnificently, the fate of Amfortas combines the Christian symbolism — the wound and the administration of the Sacrament — with the ancient Dionysian symbolism. Early Christianity saw in the death through suffering and in the resurrection of the orphic god a piece of devilry.



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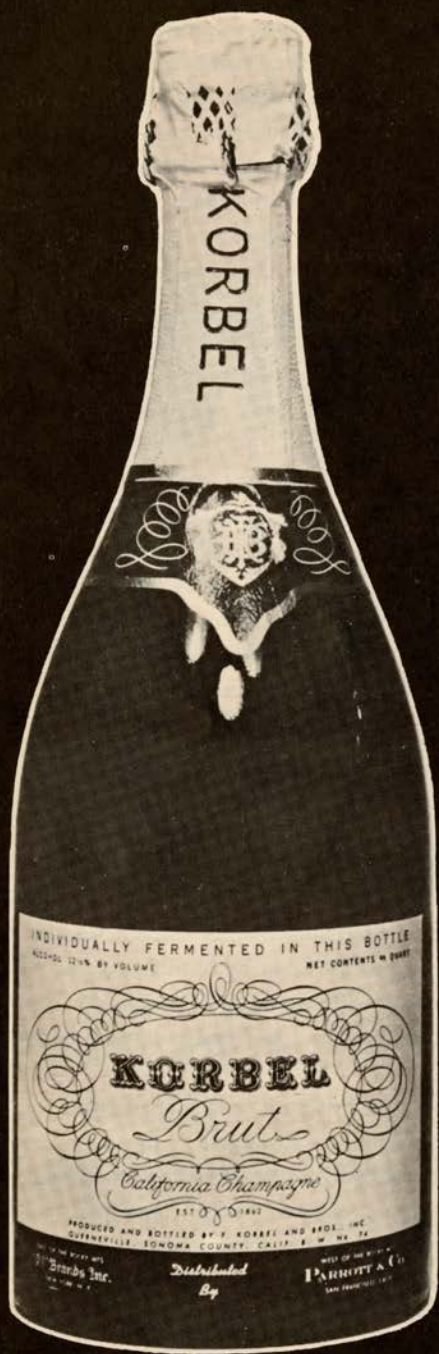
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Parsifal comes from another realm. He cannot understand the world of father and son. Amfortas' suffering means nothing to him, and nor does the wise counsel of Gurnemanz — this evangelist, this unfathomable, calm guide. Parsifal belongs to the realm of the mother, he belongs to the dreaming folly, which differs from the intellectual, rational power of the societies of men. His appearance coincides with the sign of the swan, which he has just shot. The knights of the Grail in the holy grove are thrown into great consternation. Not only has mischief been done in the forest, but a holy, allegorical bird has bled to death, a bird which, since the time of Leda, symbolised cults of revelry. One of the circling swans, which forecast to mothers in ancient times their labour-pains and the birth of the sons of light had been killed. Amfortas, who, after a night suffering from the wound, is being carried by his faithful followers to the lake in the forest, had also welcomed the swan as a good omen. But now this omen is shattered by a mischievous, ignorant lad, who offers himself as a possible successor.

It is significant, however, that the slayer of the swan mentions the name of the mother as soon as Gurnemanz begins questioning the lad. Parsifal has run away from her, and Kundry saw her die broken-hearted. This strange, wild, mythical woman, who leads a double existence — as messenger of the Grail and as seductress in Klingsor's realm — has a deep knowledge of the intrinsic nature of motherhood. Kundry combines in her divided soul what Tannhäuser searched for in a twofold form: the libidinous cult on the mount of Venus and redemption by Mary, the Mother of God. The key-scene in the Klingsor-act, when Kundry — bound by magic spell — tries to seduce the simpleton from fulfilling his mission, this scene, when Kundry kisses Parsifal, leading him to recognise his guilt towards the Saviour, reveals Kundry divided between sin and her deep longing for salvation. She is the woman, who is sinful by nature, who once laughed at Christ when He staggered to Golgatha under the burden of the Cross. She is damned to a life of spurious laughter until she meets the Saviour for a second time, and this has thrown Kundry into the arms of the King of the Grail. She hopes for salvation by humble service to the Grail, but, at the same time, by the seduction of Parsifal. Her desire and her resistance are complex, but her penitent motherliness and her erotic craving have the same object — Parsifal.

The swan, as the symbol of motherhood, has a dual existence in ancient myths. Its shining feathers grow towards the light, but its origin is shrouded in the darkness — it comes from the mistiness of the marshes, and is not of noble birth. Parsifal brushes Kundry aside, yet her kiss made him conscious of his mission. The simpleton begins to understand the deeper reason for the distress, caused by the contiguity of Klingsor's realm (the "father-world", which has become sterile) and Amfortas' realm (the "son-world", which has sinned) with the unredeemed nature



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of woman. Neither the esoterical service of the knights in the temple of the Grail, nor the superficial, erotic dance of the flower maidens made Parsifal conscious of his mission, because all this meant distortion, barrenness and one-sided intention. For Parsifal mortification and sensuality are only the extreme solutions. In the meeting with Kundry and the awakening horror at the wound of Amfortas, which will not heal if Parsifal also weakens, the two opposing realms circle each other and win by the kiss a further dimension. Kundry's kiss, which was the maternal kiss and the kiss of passion both at the same time, launches Parsifal into his spiritual task, and immediately something tremendous happens. Klingsor, having seen that Kundry's effort at seduction is rejected by Parsifal, appears on the pinnacle of his castle and aims the holy spear at the invader. The spear remains poised over Parsifal's head. Parsifal who, for the first time, has become wise by learning pity, grasps it and makes with it the sign of the cross; and, in so doing, destroys Klingsor's pompous realm of trickery. Parsifal's path, however, leads him from now on into confusion and desolation so that he can learn the suffering of mankind.

Parsifal's finding his way back to the realm of the Grail over the holy meadow on the morning of Good Friday and into the arms of the deeply reverent, humble Gurnemanz forecasts the unity of the world of the father and mother. In the temple there rules complete dissension among the knights before the coffin of Titurel, threatening the dissolution of their community, because Amfortas has refused his father a glimpse of the Cup which gives longer life; and he prefers to die himself than remain as an unworthy priest of the sacred legacy. Meanwhile, on the meadow Gurnemanz blesses Parsifal as the new king, and Kundry, who has returned as a penitent, bathes his feet. Kundry, the first woman, then follows Parsifal to the very steps of the throne of the Grail and sinks lifelessly to find redemption. In her is embodied the realm of mother and father. Above Parsifal, to whom the knights and Amfortas — freed from his suffering — pay homage in prayer, appears, not the sign of the rule of the son, not the lamb, but the dove.

And now begins the rule of the Spirit which accomplishes the Trinity since that hour when the son said farewell to mankind. The difference of the father and the son is brought back to an unity by the Trinity. The dove symbolises generation by the mother. An early Christian eucharistic prayer greeted the Holy Ghost as the "hidden mother"; and the ancients associated the dove with Aphrodite, who, as the first mother, gave birth to the source of power yet leaving it to the rule of man. In the representation of the dove the heretical interpretation saw the inclusion of the Mother of God in the Trinity — the female in the divine-masculine. Parsifal's work of deliverance is the figurative presentation of a world again brought to unity in all-embracing love. Brightly in the hands of the new administrator of the Office of the Grail glows the bowl, uniquely embodying the wizardry of the theatre, of the world of mythology, and of manifestation — in one.



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McCaughna, Riffel, Giosso  
Boys Chorus

Conductor: Molinari-Pradelli

Stage Director: Yannopoulos

**October 9, 8:00 p.m.**

**CARMEN**

by Bizet (*in French*)

Resnik, Lorengar, Todd, Martin; Vickers, Hecht, West, McCaughna,  
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**

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Boys Choristers

Conductor: Molinari-Pradelli

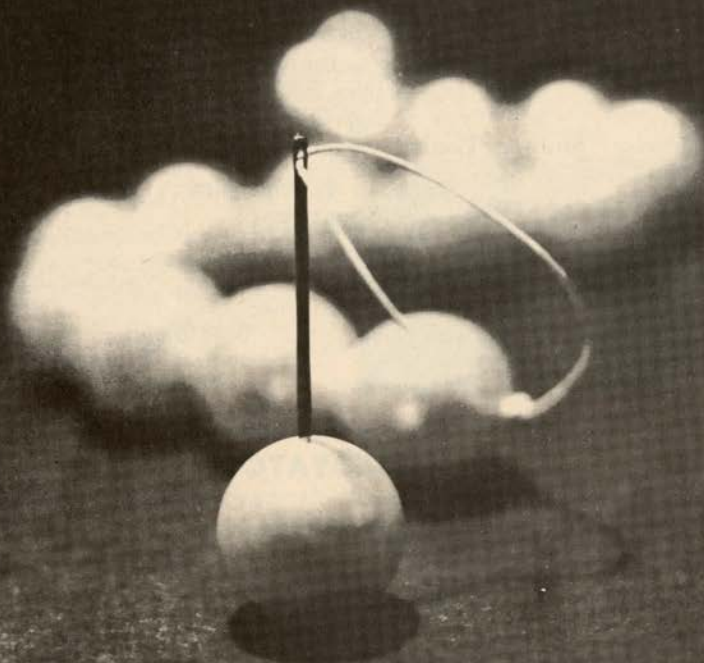
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# Parsifal

(In German)

A festival music-drama in three acts by RICHARD WAGNER

Conductor: GEORGES PRETRE

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

Knights of the Grail, Klingsor's maidens, youths

Chorus Director: VINCENZO GIANNINI

San Francisco Opera Boys' Chorus  
Madi Bacon, Director

Costumers: GOLDSTEIN & CO.

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- 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

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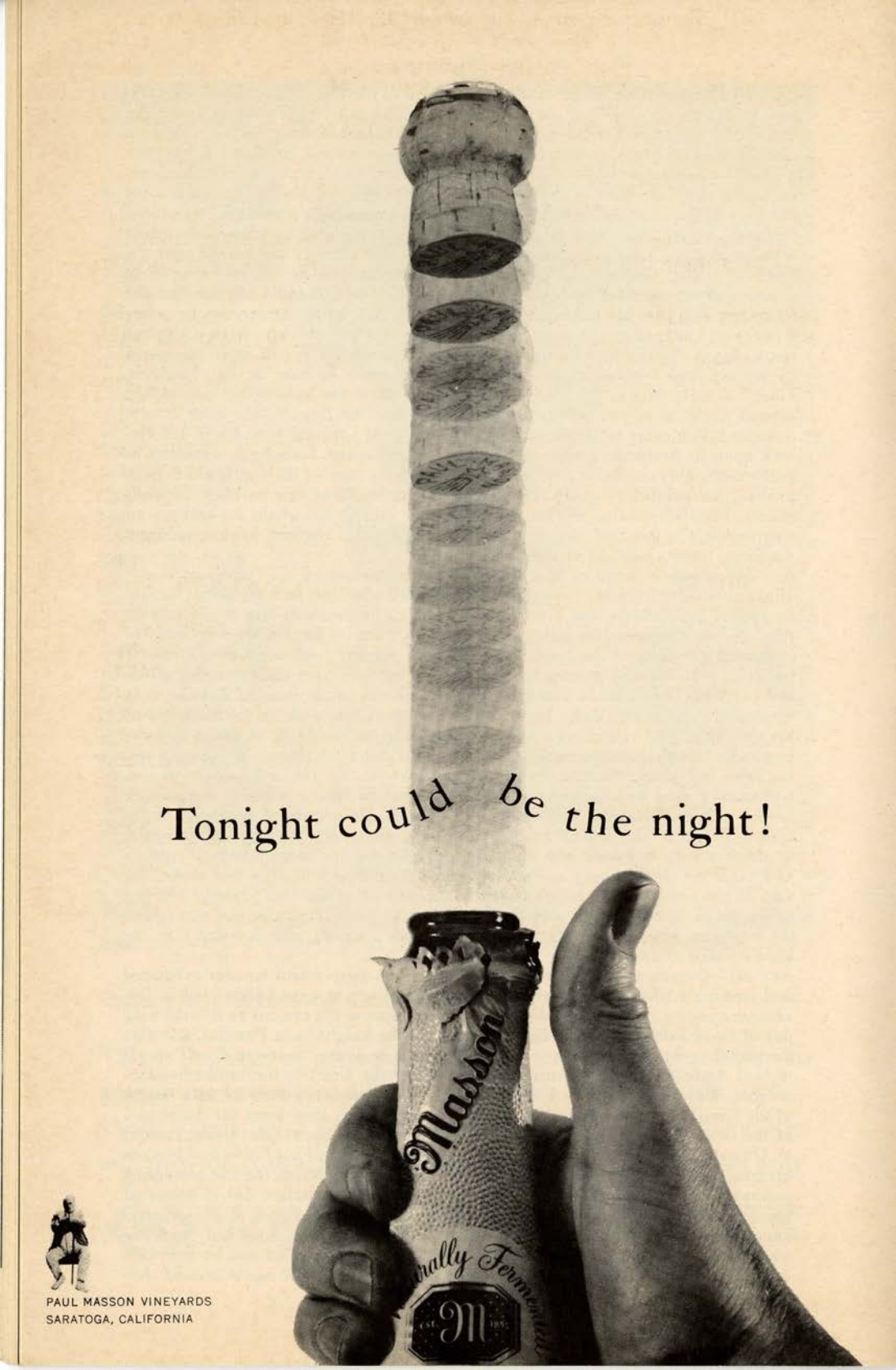
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## THE STORY OF "PARSIFAL"

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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Opera in three acts by RICHARD STRAUSS

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OCTAVIAN, a young nobleman.....	*IRMGARD SEEFRIED
BLACKAMOUR .....	ROBIN ROSENFELD
BARON OCHS OF LERCHENAU.....	OTTO EDELMANN
FOOTMEN OF THE MARSCHALLIN.....	{ JAMES EITZE JAMES WAGNER NEIL GRACE RICHARD STYLES
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MILLINER .....	CAROL TODD
ANIMAL VENDOR.....	ROY GLOVER
VALZACCHI } intriguers.....	{ HOWARD FRIED JANIS MARTIN
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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 MENCİ

\*San Francisco Opera Debut

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 KNI PERT

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

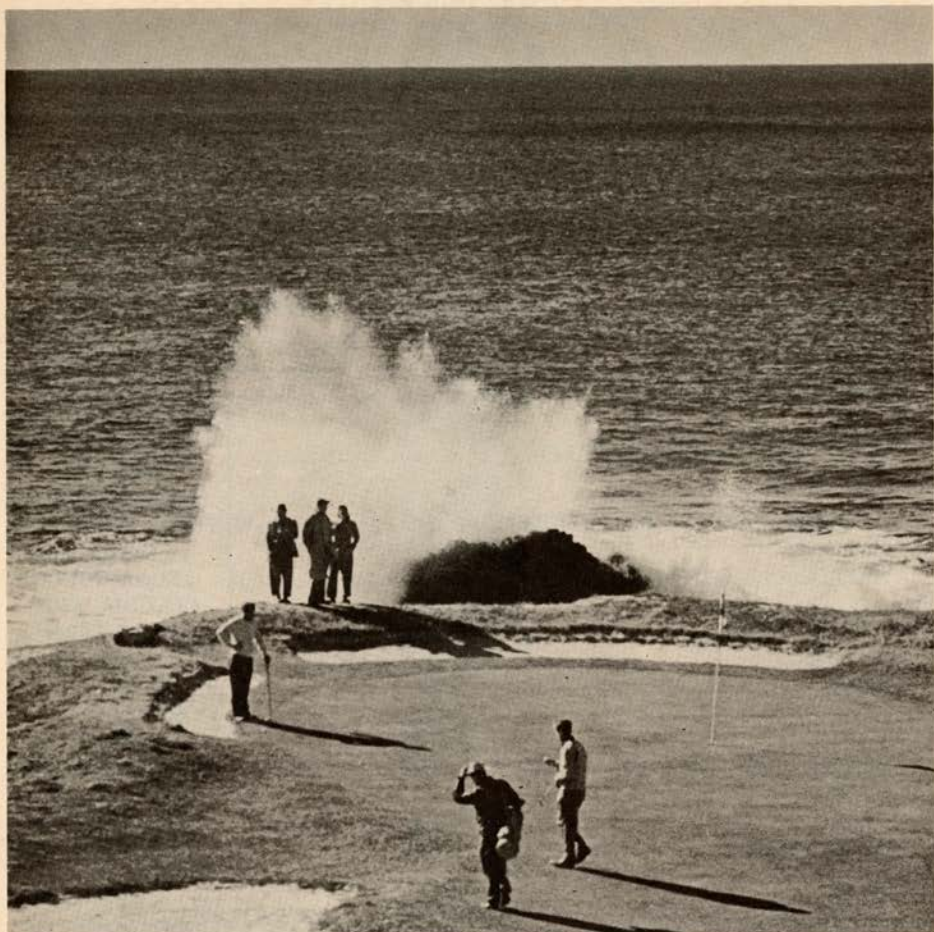
Act III: Room in an inn

Next Regular Subscription performance, Tuesday Evening, September 29, at 8:00  
"Il Trovatore" (Verdi) in Italian

No one will be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

The Richard Strauss Centennial Exhibit is on display in the south foyer on the Box level.



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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.

*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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Thursday Evening, September 24, 1964, at 8:00  
(Final curtain approximately 11:50)

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
BLACKAMOUR .....	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 JANIS MARTIN
ANNINA }	
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 CRIST
FANINAL'S MAJOR-DOMO.....	RICHARD RIFFEL
INNKEEPER .....	RAYMOND MANTON
POLICE COMMISSIONER.....	PIETRO MENCI

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 Thursday evening subscription performance, October 1, at 8:00  
"Carmen" (Bizet) in French

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  
display in the south foyer on the Box level.



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on a fine old hill in San Francisco***

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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.



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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 fiancee, 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.

*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**

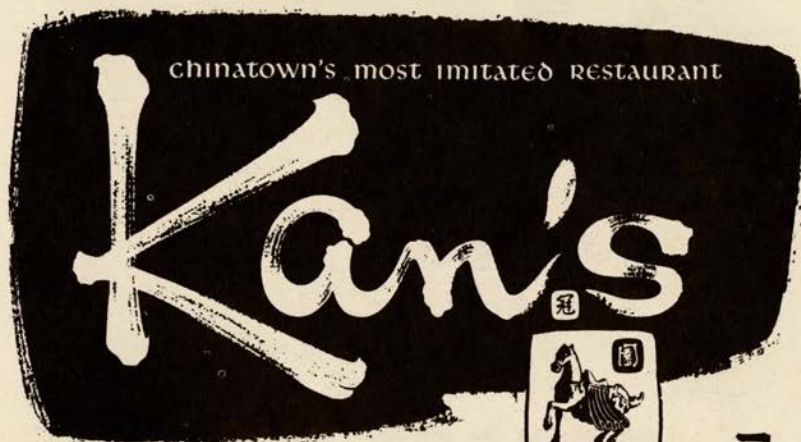
KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCI, RIFFEL

Conductor: MOLINARI-PRADELLI

Production: HAGER

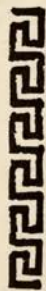
Designer: NOMIKOS

(continued on page 51)



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## REPERTOIRE

(continued from page 49)

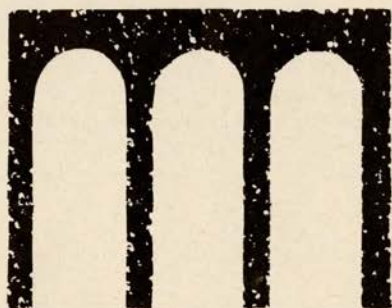
- Thursday Evening, October 8, at 8:30** **THE BARTERED BRIDE (Smetana)**  
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,  
WEST, RESNICK, HARVEY  
Conductor: LUDWIG Stage Director: MANSOURI  
Choreographer: SOLOV
- Friday Evening, October 9, at 8:00** **CARMEN (Bizet)**  
RESNIK, LORENGAR,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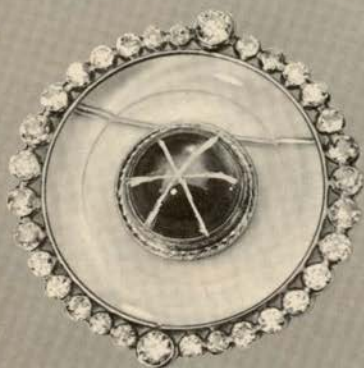


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## THE OPERA DEPENDS UPON PERSONAL DEDICATION

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.

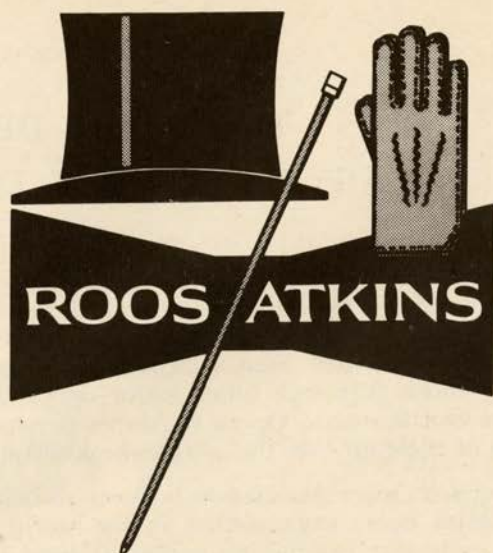
Every effort is made by the Association at all times to establish the lowest possible operating budget, consistent with its ability to present opera of the highest standards. However, the normal processes of attrition mean that new and additional support from individuals, businesses, foundations and 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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 with special notes  
 about important  
 women and their  
 contributions.

**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>	

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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)

GRIST, TODD, CURATILO, WHITE, LEONARD; WOLANSKY, MONTAL, WEST,  
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Conductor: MOLINARI-PRADELLI

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### 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,  
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(continued on page 83)

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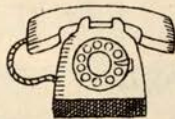
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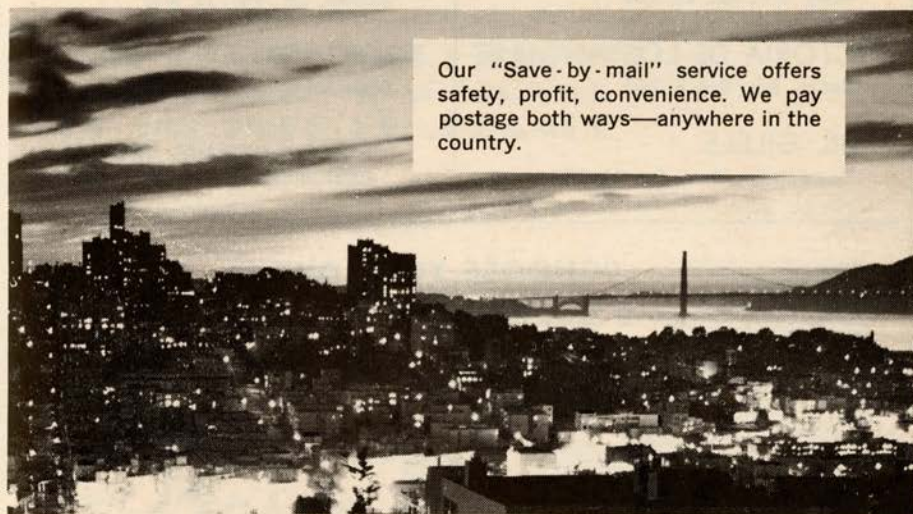
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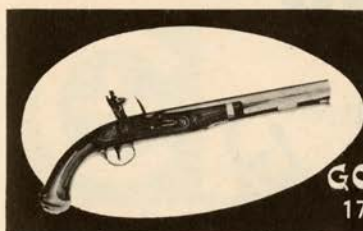
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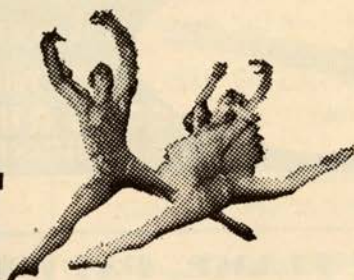
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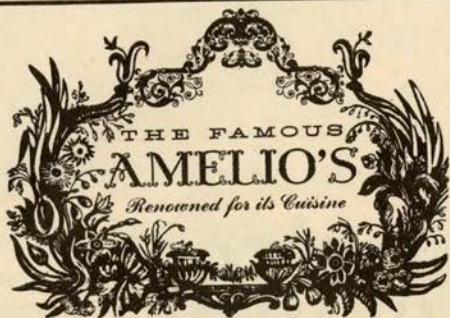


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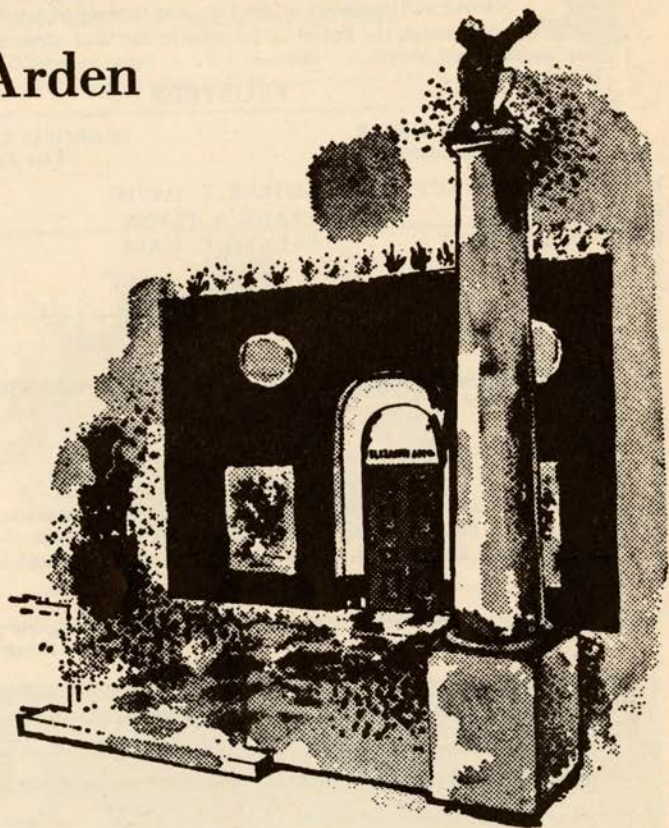
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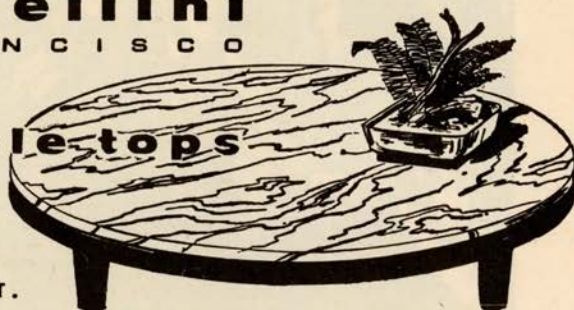
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## REPERTOIRE

(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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**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

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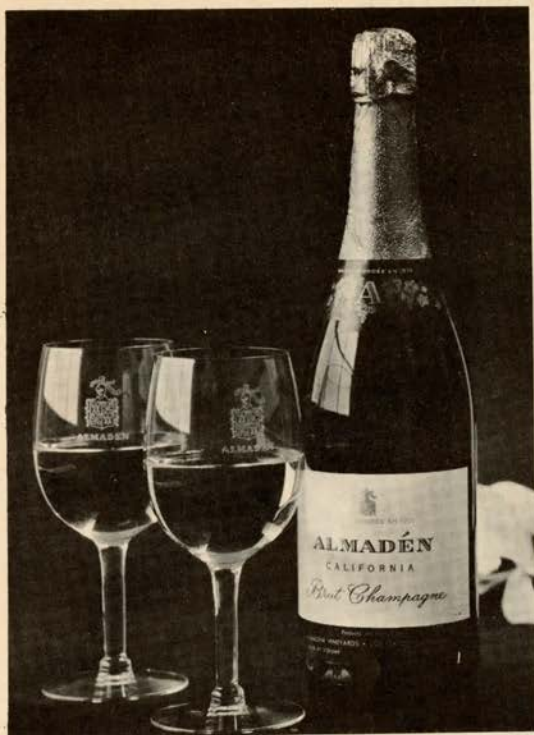
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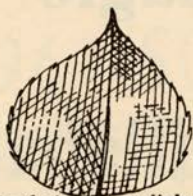
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*Thursday, September 10, 11:00 a.m., Peacock Court, Hotel Mark Hopkins*

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.

"A great film . . . one of the towering achievements of the film medium . . . in every detail CHUSHINGURA verges on the flawless."—*CHRONICLE*

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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  
MAUREEN FORRESTER  
DONALD GRAMM  
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JACOB KRACHMALNICK  
FELICIA MONTEALEGRE  
ERICA MORINI  
RUSSELL OBERLIN  
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JENNIE TOUREL  
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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  
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War Memorial Opera House  
Lobby, North Box Office  
San Francisco, Calif. 94102  
UNderhill 1-4008



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**SAN FRANCISCO SYMPHONY ASSOCIATION**  
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## 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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**TEST DRIVE IT AT YOUR FORD DEALER'S**

Sunday Afternoon, September 27, 1964, at 2:00  
(Final curtain approximately 5:50)

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
BLACKAMOOR.....	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 JANIS MARTIN
ANNINA }	
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 CRIST
FANINAL'S MAJOR-DOMO.....	RICHARD RIFFEL
INNKEEPER.....	RAYMOND MANTON
POLICE COMMISSIONER.....	PIETRO MENCI

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  
display in the south foyer on the Box level.