

La Traviata

1964

Sunday, November 1, 1964 2:00 PM
Tuesday, November 3, 1964 8:30 PM
Thursday, November 5, 1964 8:30 PM

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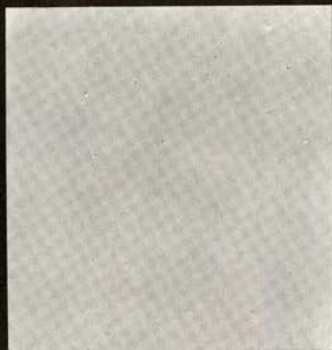
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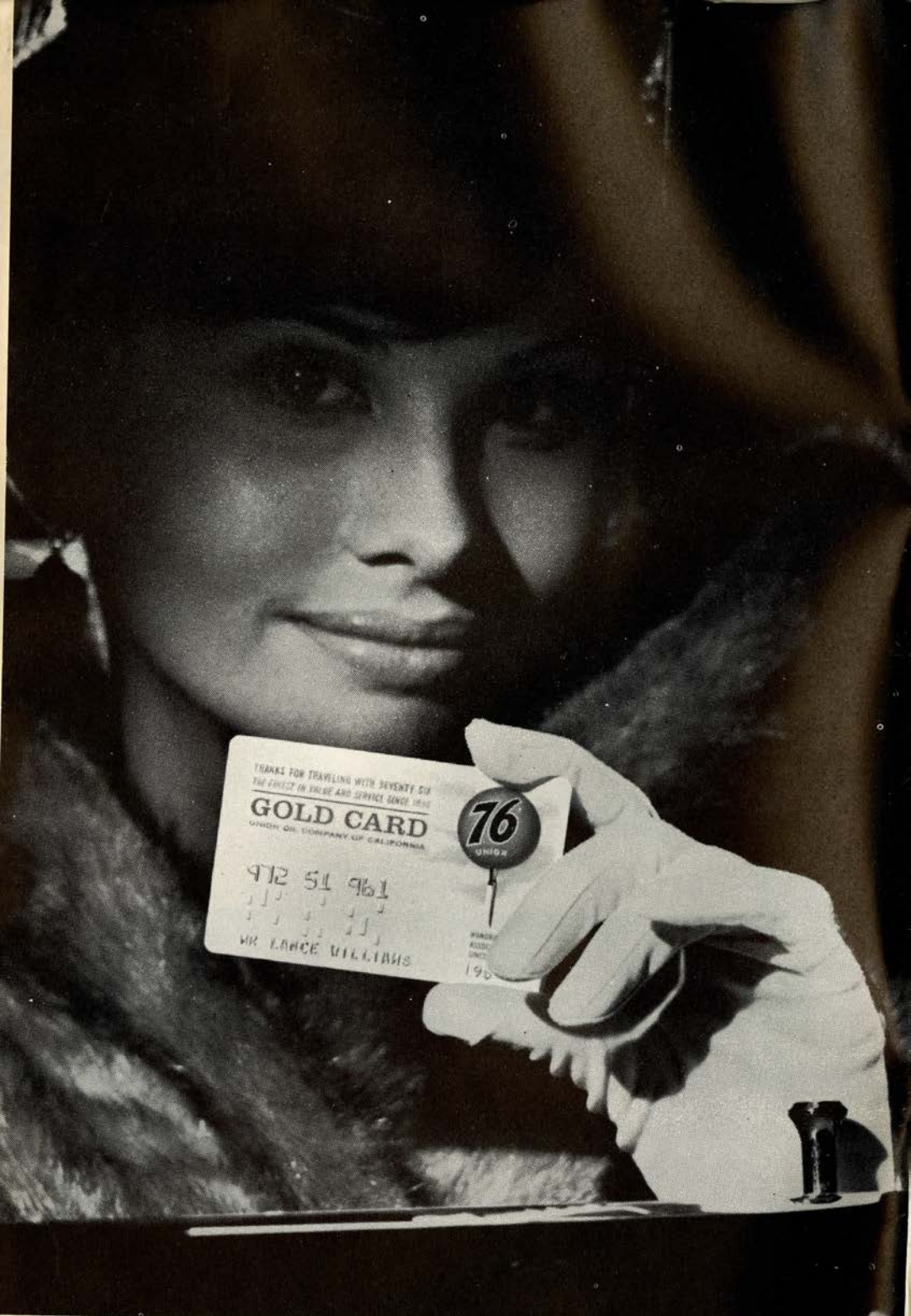
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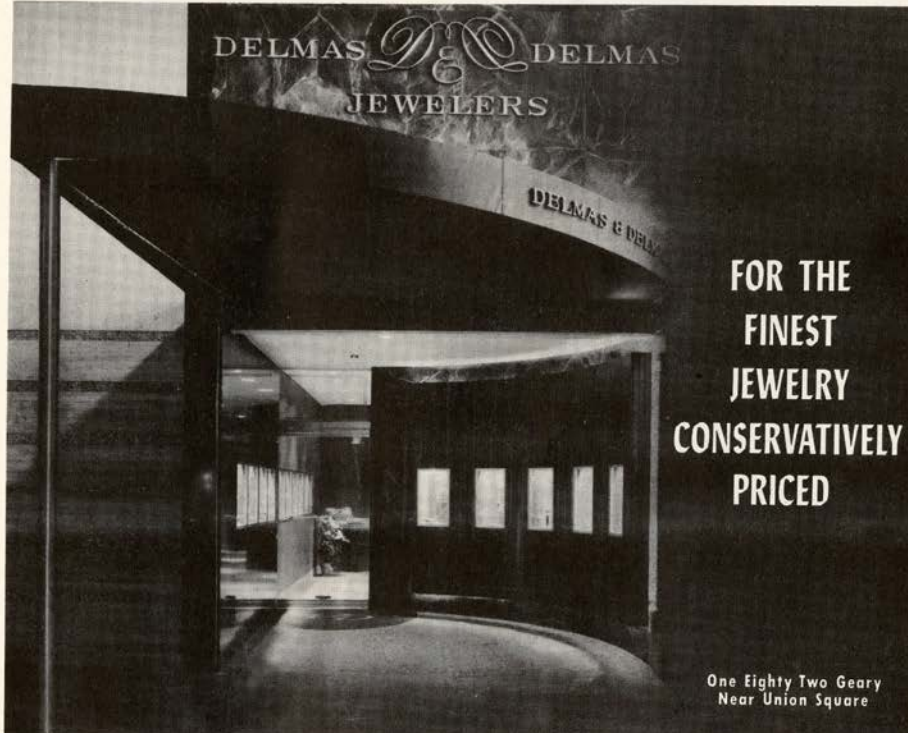
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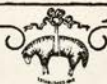
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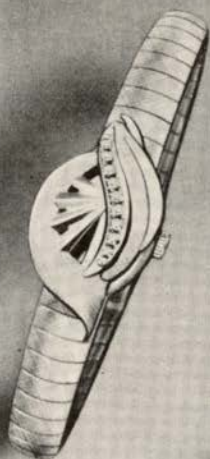
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Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
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Conductor: PRETRE *Production:* HAGER
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- Monday Evening, September 14, at 8:00** **CARMEN (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)**
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Conductor: LEITNER *Production:* HAGER
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- Friday Evening, September 18, at 7:15** **PARSIFAL (Wagner)**
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 RIFFEL, GIOSSO
Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Sunday Afternoon, September 20, at 1:30** **PARSIFAL (Wagner)**
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Conductor: PRETRE *Production:* HAGER
Designers: SKALICKI/COLANGELO
- Tuesday Evening, September 22, at 8:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,
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Conductor: LEITNER *Production:* HAGER
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- Thursday Evening, September 24, at 8:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,
 GORDON, WHITE, ROSENFELD; EDELMANN, LUDGIN, MONTAL, FRIED,
 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT
- Friday Evening, September 25, at 8:00** **OTELLO (Verdi)**
 LORENGAR, MARTIN; McCRACKEN, GOBBI, PETERSON, MENCI, McCAUGHNA,
 RIFFEL, GIOSSO
Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 26, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**
 LEE, KUCHTA, DALIS, VENORA, TODD, WIEN, WHITE, CURATILO, HALL,
 PETERSEN; MARTELL, WAECHTER, HECHT, MONTAL, FOLDI, MENCI,
 MANTON, RIFFEL, McCAUGHNA, WEST
Conductor: LUDWIG *Production:* HAGER
Designers: PONNELLE/COLANGELO
- Sunday Afternoon, September 27, at 2:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,
 GORDON, WHITE, ROSENFELD; EDELMANN, LUDGIN, MONTAL, FRIED,
 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT

(continued on page 50)



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The last week of the current San Francisco Opera season features both a contemporary work and a standard classic. Shostakovich's "Katerina Ismailova" is receiving its American premiere currently and on the following pages we present photographs from this production as well as a number of famous San Francisco Violettas in "La Traviata's" of the past.



Marie Collier as Katerina at the beginning of the opera (above) and with Jon Vickers as Sergei on the road to Siberia.



DELIGHT IN THE SOUND OF THE WORLD'S GREAT VOICES ON RCA VICTOR RED SEAL RECORDS

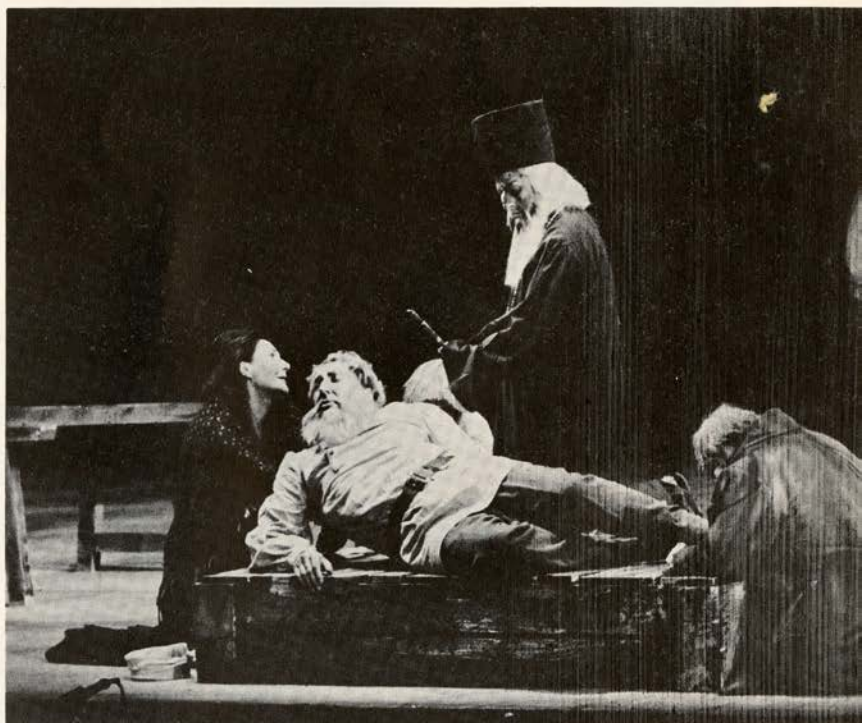
Collectors treasure these brilliant performances by Leontyne Price, Anna Moffo, Birgit Nilsson, Franco Corelli, George London, Robert Merrill, Leonie Rysanek, Risë Stevens, Richard Tucker, Jon Vickers all superbly recorded on RCA Victor Red Seal albums.



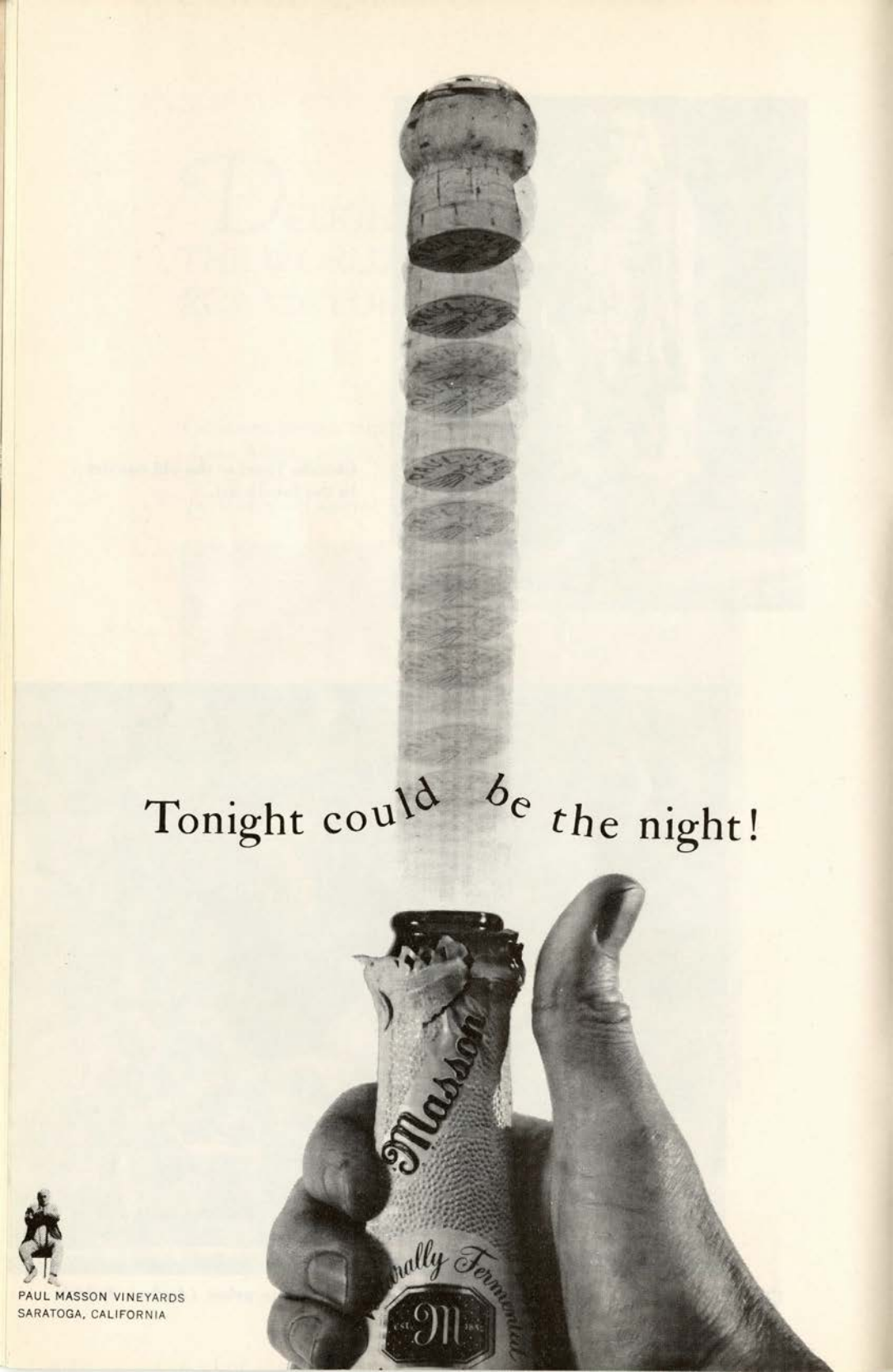
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**Giorgio Tozzi as the old convict
in the fourth act.**



Chester Ludgin, as Boris, dies watched by Katerina and the priest (Andrew Foldi).



Tonight could be the night!



PAUL MASSON VINEYARDS
SARATOGA, CALIFORNIA



Katerina is deserted by Sergei on the road to Siberia in Act IV.

DEBUT OF THE WEEK



ROBERT ILOSFALVY

The new Alfredo in this week's "Traviata's" comes from Hungary for his initial appearances in the United States. He took his degree at the Academy of Music in Budapest and shortly afterwards joined the Hungarian army where he became a soloist in the choir.

In 1953 he was engaged by the Budapest Opera for leading roles in "La Boheme", "Faust", and "La Traviata". Ilosfalvy has made many recordings and last summer sang at the Holland festival in Gluck's "Iphigenie in Tauris".

He makes his debut at Milan's La Scala during the coming season.



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Interpreters of the role of Violetta Valery in "La Traviata" with the San Francisco Opera and the date of their first performances.

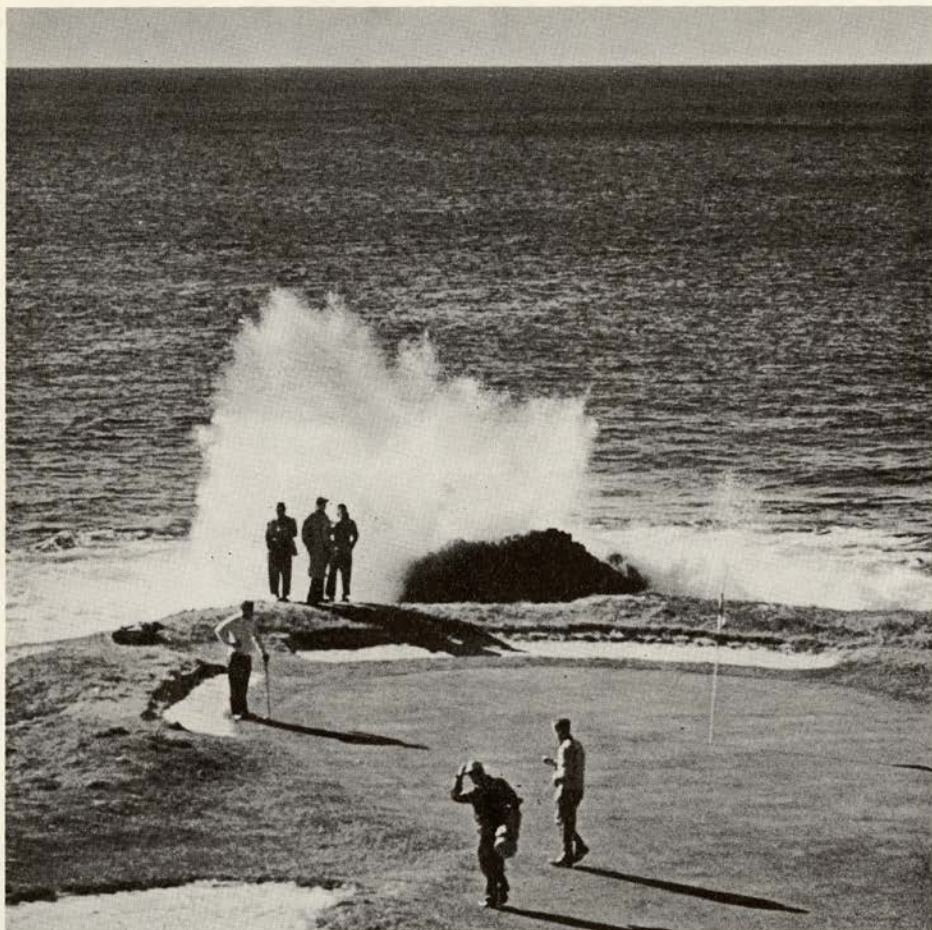
Claudia Muzio	October 4, 1924
Elvira De Hidalgo	September 28, 1925
Clare Clairbert	September 13, 1930
Lucrezia Bori	November 28, 1934
Gina Cigna	October 30, 1937
Jarmila Novotna	October 30, 1939
Bidu Sayao	October 14, 1942
Licia Albanese	October 10, 1943
Nadine Conner	October 10, 1947
Dorothy Kirsten	October 15, 1948
Lily Pons	October 5, 1951
Leyla Gencer	September 19, 1957
Mary Costa	October 20, 1960
Anna Moffo	October 25, 1960
Joan Sutherland	November 1, 1964



ANNA MOFFO

CLAUDIA MUZIO





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LICIA ALBANESE

JOAN SUTHERLAND



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with RICHARD BONELLI**



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SAN FRANCISCO

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

(Final curtain approximately 11:40)

In honor of the Strauss centennial

Die Frau ohne Schatten

(in German)

Opera in three acts by RICHARD STRAUSS

Text by Hugo von Hofmannsthal

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

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

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

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

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Legendary

Act I, Scene 1: In the Empire of the Southeastern Islands
Scene 2: Barak's hovel under a city wall

Act II, Scene 1: Barak's hovel, the next day
Scene 2: At the Emperor's falcon house
Scene 3: In the falcon house
Scene 4: Barak's hovel

Act III, Scene 1: Mystic caverns near Keikobad's domain
Scene 2: At the entrance to Keikobad's temple
Scene 3: In the temple
Scene 4: Near a sun-flooded landscape

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

"La Traviata" (Verdi) in Italian

No one will be seated while the performance is in progress

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

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

As soon as he has disappeared into the dawn, the Empress discovers the Falcon, and learns from it the fate her father Keikobad is threatening—turning the Emperor to stone unless she obtains a shadow. A shadow can come only from a woman of the human world, from which the Emperor has jealously tried to keep her away. She forces the reluctant nurse to help her look for a shadow. (*Scene 2*)—The music during the change of scene describes their flight down to the drab reality of earth.

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

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

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

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

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

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

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

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

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

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

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

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

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

The chorus of future children is singing hymns of praise.

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THE INCOMPARABLE IMPERIAL—VINTAGE 1965

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Saturday Evening, October 31, 1964, at 8:00
(Final curtain approximately 11:15)

American Premiere

Katerina Ismailova

(In English)

Opera in four acts by DMITRI SHOSTAKOVICH

Libretto based on N. Leskov's story "Lady Macbeth of the Mtsensk District"

English translation by Edward Downes

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

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

KATERINA LVOVNA ISMAILOVA, wife of Zinovy Borisovich.....	MARIE COLLIER
BORIS TIMOFEYEVICH ISMAILOV, a merchant.....	CHESTER LUDGIN
ZINOVY BORISOVICH ISMAILOV, his son.....	RICHARD MARTELL
MILLHAND	DANIEL McCAUGHNA
SERGEI } AKSINYA } workpeople employed at the Ismailovs.....	{ JON VICKERS CLAUDIA WHITE
COACHMAN	HUGO MAYER
VILLAGE DRUNK, a tattered peasant.....	RAYMOND MANTON
PORTER	JOHN WEST
STEWARD	DAVID GIOSSO
FIRST WORKMAN	RICHARD RIFFEL
SECOND WORKMAN	ROY GLOVER
PRIEST	ANDREW FOLDI
POLICE INSPECTOR	JOSHUA HECHT
POLICEMAN	COLIN HARVEY
LOCAL NIHILIST	HOWARD FRIED
OLD CONVICT	GIORGIO TOZZI
SENTRY	DANIEL McCAUGHNA
SONYETKA, a convict.....	ERIKA WIEN
FEMALE CONVICT	CAROL TODD
SERGEANT	WINTHER ANDERSEN

Workpeople, wedding guests, policemen,
male and female convicts, soldiers

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Pre-revolutionary Russia

- Act I: Scene 1: The garden of the Ismailovs' house
Scene 2: The courtyard of the Ismailovs' house
Scene 3: The bedroom of Katerina Lvovna
- Act II: Scene 1: Night. The courtyard of the Ismailovs' house
Scene 2: Katerina Lvovna's bedroom
- Act III: Scene 1: The courtyard, near to the cellar entrance
Scene 2: The Ismailovs' courtyard
- Act IV: On the banks of a lake on the road to Siberia

INTERMISSIONS ONLY AFTER ACTS 1 AND 3

No one will be seated while the performance is in progress

THE SCENES OF "KATERINA ISMAILOVA" ARE CONNECTED BY MUSICAL INTERLUDES WHICH SHOULD NOT BE INTERRUPTED BY APPLAUSE

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with real personality and an incredible view
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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

SYNOPSIS OF KATERINA ISMAILOVA

by *Edward Downes*

ACT 1, SCENE 1 *The garden of the Ismailovs' house*

Sitting in the garden is Katerina Lvovna Ismailova, a young woman about twenty-three years old, wife of Zinovy Borisovich Ismailov, the middle-aged son of the wealthy merchant Boris Timofeyevich Ismailov.

She is bored, unhappy and lonely. She has no children, no friends, and nothing to do. Her father-in-law, Boris Timofeyevich, a gluttonous lecherous old man of nearly eighty, enters and blames her for the fact that there is no heir to the family fortunes. A millhand from one of the family's distant properties arrives and tells of an accident which will require the presence of Zinovy Borisovich. Among the work-people who come to hear the news is a new hand, Sergei, who had been dismissed from his previous job because he had an affair with the master's wife.

Boris Timofeyevich humiliates Katerina Lvovna by making her swear an oath that she will be faithful to her husband while he is away.

SCENE 2 *The courtyard of the Ismailovs' house*

Several of the workmen, including Sergei, are teasing one of the female servants, Aksinya. Katerina Lvovna enters and makes them stop and upbraids Sergei for not treating women with more respect. He takes her hand and will not let go. Almost as a game they start to wrestle but it ceases to be a game when they find themselves in each other's arms. Boris Timofeyevich enters and Katerina Lvovna tells him that she fell over and Sergei was trying to help her up.

SCENE 3 *The bedroom of Katerina Lvovna*

Katerina Lvovna is preparing to go to bed. She laments the fact that she is kept in seclusion, that no one loves her and that she has no one to love. She goes to sleep but is awakened by a knock on her door. It is Sergei who has come to ask if she will lend him a book as he is so bored and cannot sleep. She sympathizes with his boredom and after a short discussion tells him to go. Sergei suggests that they should wrestle again and takes her in his arms—at first she resists but finally yields.

ACT 2, SCENE 1 *The courtyard of the Ismailovs' house*

The old man, Boris Timofeyevich, cannot sleep. He recalls the virile days of his youth, regrets that his son has not inherited his appreciation of women, and begins to rhapsodize over Katerina Lvovna's beauty. He notices a light in her bedroom and is about to go in himself when Sergei appears at the window, says goodbye to Katerina Lvovna, and climbs down the drainpipe. Boris Timofeyevich grabs him, immediately awakens the household and proceeds to give Sergei a whipping, having first called Katerina Lvovna to the window to watch. She is held back by the servants until the old man has finished whipping Sergei—who is carried unconscious, and locked in the storeroom.

The old man then demands something to eat—his exertions have made him hungry. Katerina Lvovna gives him some mushrooms into which she has put rat poison. The poison acts quickly and as the old man lies dying she takes the keys of the storeroom to release Sergei. Some workmen enter the courtyard and the old man sends one of them to get the priest who arrives just in time to confess the dying man.

(continued on page 48)



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The Nob Hill
on Huntington Park

Sunday Afternoon, November 1, 1964, at 2:00
(Final curtain approximately 5:00)

La Traviata

(in Italian)

Opera in four acts by GIUSEPPE VERDI

Text by Francesco Maria Piave, after the play by Dumas

Conductor: RICHARD BONYNGE

Stage Director: LOTFI MANSOURI

VIOLETTA VALERY.....	JOAN SUTHERLAND
DR. GRENVIL.....	JOHN WEST
MARQUIS D'OBIGNY.....	DANIEL McCAUGHNA
FLORA	ERIKA WIEN
BARON DOUPHOL.....	JOSHUA HECHT
GASTONE	RICHARD RIFFEL
ALFREDO GERMONT.....	**ROBERT ILOSFALVY
ANNINA, Violetta's maid.....	CAROL TODD
GIUSEPPE, Violetta's servant.....	ROY GLOVER
GIORGIO GERMONT, Alfredo's father.....	EBERHARD WAECHTER
MESSENGER	DAVID GIOSSO
MAJORDOMO	WINTHER ANDERSEN

**American Debut

Ladies and gentlemen, friends of Violetta and Flora

Solo dancers: Cynthia Gregory, David Anderson

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Mid-nineteenth century; Paris and environs

Act I: Drawing-room in Violetta's house

Act II: A villa near Paris

Act III: A room in Flora's house

Act IV: Violetta's bed chamber

No one will be seated while the performance is in progress

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"ALWAYS A SALE"

THE STORY OF "LA TRAVIATA"

ACT I—A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

ACT II—Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III—Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming table, challenges the Baron to a game and adds still further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering the promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV—Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lover's arms.

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.

SCENE 2 *Katerina Lvovna's bedroom*

It is about a week later. Katerina Lvovna and Sergei are in bed. They have had seven wonderful nights together but Sergei knows that their love cannot go on because Katerina Lvovna's husband, Zinovy Borisovich, will return. Katerina Lvovna calms his fears and he goes to sleep. Katerina Lvovna imagines she sees the ghost of Boris Timofeyevich in the corner, accusing her. She awakens Sergei who, in turn, calms her fears. They both fall asleep but are awakened again by the sound of someone outside the bedroom door. It is Zinovy Borisovich. Katerina Lvovna delays opening the door to give Sergei time to hide. When her husband finally enters he is exceedingly suspicious and tells Katerina Lvovna that he has heard all sorts of scandalous rumours about her while he was away. He finds Sergei's belt and when Katerina Lvovna answers him back he starts to beat her with it. She calls out Sergei to help her and in the ensuing struggle Zinovy Borisovich is killed. They hide the body in the cellar.

ACT 3, SCENE 1 *The courtyard, near to the cellar entrance*

It is the morning of the wedding of Katerina Lvovna and Sergei. Katerina Lvovna, haunted by the memory of the two murders, is staring at the cellar door—behind which is hidden the body of Zinovy Borisovich. Sergei enters, tells her to be careful or people will notice. They go off to church. The Village Drunk enters. He sings a song in praise of drinking and, in order to console himself because Katerina Lvovna chose Sergei and not him as husband, he decides to break open the lock of the cellar and sample some of the expensive wines that are kept there. He discovers the body and rushes off to tell the police.

SCENE 2 *The Ismailovs' courtyard*

The wedding feast. The guests toast the bridal pair and, led by the Priest, the company becomes more and more intoxicated. Katerina Lvovna notices the lock has been broken on the cellar door and realizes that they have been discovered. She sends Sergei to get the ready money and prepares to escape when the guests have drunk themselves into a stupor. The sounds of the approaching police are heard and she realizes that all is lost. The police, led by the inspector, enter and arrest Katerina Lvovna and Sergei.

ACT 4, *On the banks of a lake on the road to Siberia*

Katerina Lvovna and Sergei, having been condemned to imprisonment in Siberia, are members of a convict train marching across the steppes. Sergei has deserted Katerina Lvovna and is paying attention to the young pretty Sonyetka, another convict. Katerina Lvovna bribes the guard who allows her to pass to the area where the male convicts are sleeping. She tells Sergei once more of her love for him but he repulses her and blames her for his position now. She retires in despair. Sergei now goes over to Sonyetka who tells him that he must prove his love for her by getting her some woollen stockings—she suggests he tries his 'rich merchant's wife'. Sergei now goes to Katerina Lvovna, begs her forgiveness and says that his legs have been so wounded by the fetters they wear that he can go no further and that this is probably the last time they will see each other. If only he had some woollen stockings it might relieve the pain. Katerina Lvovna joyfully gives him her own, whereupon Sergei immediately takes them over to Sonyetka who, now convinced of Sergei's worth, goes off into the bushes with him. Katerina Lvovna is horrified and is taunted by the other female convicts. Finally Sonyetka comes back and flaunts herself in front of Katerina Lvovna. As the guard wakens the convicts to resume their journey Katerina Lvovna pushes Sonyetka into the lake and then jumps in herself.

Tuesday Evening, November 3, 1964, at 8:30
(Final curtain approximately 11:30)

La Traviata

(in Italian)

Opera in four acts by GIUSEPPE VERDI

Text by Francesco Maria Piave, after the play by Dumas

Conductor: RICHARD BONYNGE

Stage Director: LOTFI MANSOURI

VIOLETTA VALERY.....	JOAN SUTHERLAND
DR. GRENVIL.....	JOHN WEST
MARQUIS D'OBIGNY.....	DANIEL McCAUGHNA
FLORA	ERIKA WIEN
BARON DOUPHOL.....	JOSHUA HECHT
GASTONE	RICHARD RIFFEL
ALFREDO GERMONT.....	ROBERT ILOSFALVY
ANNINA, Violetta's maid.....	CAROL TODD
GIUSEPPE, Violetta's servant.....	ROY GLOVER
GIORGIO GERMONT, Alfredo's father.....	EBERHARD WAECHTER
MESSENGER	DAVID GIOSSO
MAJORDOMO	WINTHER ANDERSEN

Ladies and gentlemen, friends of Violetta and Flora

Solo dancers: Cynthia Gregory, David Anderson

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Mid-nineteenth century; Paris and environs

Act I: Drawing-room in Violetta's house

Act II: A villa near Paris

Act III: A room in Flora's house

Act IV: Violetta's bed chamber

Story of "La Traviata" on page 47

No one will be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

REPERTOIRE

(continued from page 25)

Tuesday Evening, September 29, at 8:00

LEE, RESNIK, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso, Glover

Conductor: MOLINARI-PRADELLI

IL TROVATORE (Verdi)

Stage Director: MANSOURI

Thursday Evening, October 1, at 8:00

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

Conductor: LEITNER

CARMEN (Bizet)

Production: YANNOPOULOS

Choreographer: SOLOV

Designer: BAY

Friday Evening, October 2, at 8:30

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

Conductor: LEITNER

GIANNI SCHICCHI (Puccini)

Stage Director: MANSOURI

followed by

CARMINA BURANA (Orff)

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

Conductor: LEITNER

Production: P. HAGER/G. HAGER

Designers: PONNELLE/COLANGELO

Saturday Evening, October 3, at 8:00

LORENGAR, GRIST, VENORA, WIEN, CURATILO, HALL, WHITE; EVANS, WAECHTER, FRIED, FOLDI, 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: NOMINOS


(continued on page 52)

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Thursday Evening, November 5, 1964, at 8:30
(Final curtain approximately 11:30)

La Traviata

(in Italian)

Opera in four acts by GIUSEPPE VERDI

Text by Francesco Maria Piave, after the play by Dumas

Conductor: RICHARD BONYNGE

Stage Director: LOTFI MANSOURI

VIOLETTA VALERY.....	JOAN SUTHERLAND
DR. GRENVIL.....	JOHN WEST
MARQUIS D'OBIGNY.....	DANIEL McCAUGHNA
FLORA	ERIKA WIEN
BARON DOUPHOL.....	JOSHUA HECHT
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MESSENGER	DAVID GIOSSO
MAJORDOMO	WINTHER ANDERSEN

Ladies and gentlemen, friends of Violetta and Flora

Solo dancers: Cynthia Gregory, David Anderson

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Mid-nineteenth century; Paris and environs

Act I: Drawing-room in Violetta's house

Act II: A villa near Paris

Act III: A room in Flora's house

Act IV: Violetta's bed chamber

Story of "La Traviata" on page 47

No one will be seated while the performance is in progress

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REPERTOIRE

(continued from page 50)

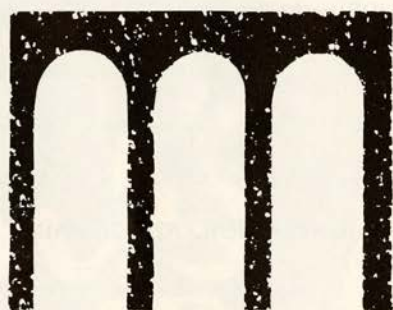
- Thursday Evening, October 8, at 8:30** **THE BARTERED BRIDE (Smetana)**
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN.
WEST, RESNICK, HARVEY
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV
- Friday Evening, October 9, at 8:00** **CARMEN (Bizet)**
RESNIK, LORENGAR, TODD,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

(continued on page 57)

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

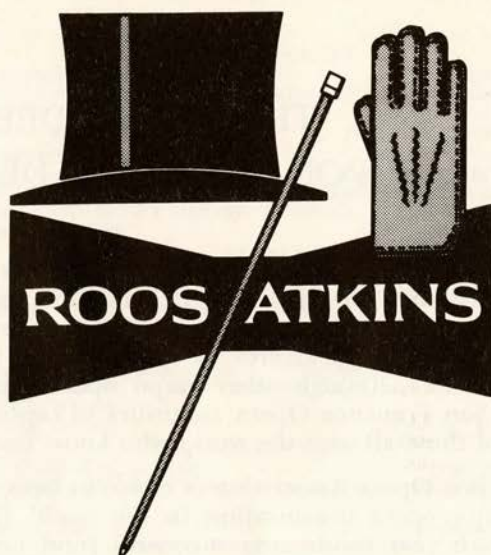
The San Francisco Opera Association is closer to being self-supporting than any other major opera organization in the world. The Association works vigorously each year conducting successful fund raising campaigns vital to its support. These contributions, together with its regular income from ticket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

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

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

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

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REPERTOIRE

(continued from page 51)

Friday Evening, October 16, at 8:00

LEE, RESNIK, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso,
Glover

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Saturday Evening, October 17, at 8:30

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

Conductor: LUDWIG

Production: HAGER

Designers: SKALICKI/COLANGELO

Tuesday Evening, October 20, at 8:30

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

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Designer: HORNER

Thursday Evening, October 22, at 8:30

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

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Designer: HORNER

Friday Evening, October 23, at 8:00

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

Conductor: LUDWIG

Production: HAGER

Designers: SKALICKI/COLANGELO

Saturday Evening, October 24, at 8:00

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

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

(continued on page 59)



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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; WOLANSKY, MONTAL, WEST,
 FRIED, GLOVER, RIFFEL, McCAUGHNA, GIOSSO
 Conductor: MOLINARI-PRADELLI Production: P. HAGER/G. HAGER
 Designers: PONNELLE/COLANGELO

Thursday Evening, October 29, at 8:00 **IL TROVATORE (Verdi)**
 LEE, WARFIELD, WHITE; McCracken, Wolansky, Hecht, RIFFEL, GIOSSO,
 GLOVER
 Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI

Friday Evening, October 30, at 8:00 **DIE FRAU OHNE SCHATTEN (Strauss)**
 LEE, KUCHTA, DALIS, VENORA, TODD, WIEN, WHITE, CURATILO, HALL,
 PETERSEN; MARTELL, WAECHTER, HECHT, MONTAL, FOLDI, MENCII,
 MANTON, RIFFEL, McCAUGHNA, WEST
 Conductor: LUDWIG Production: HAGER
 Designers: PONNELLE/COLANGELO

(continued on page 83)

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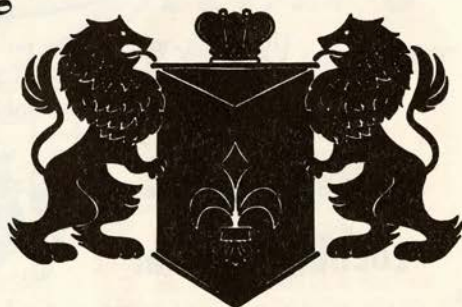


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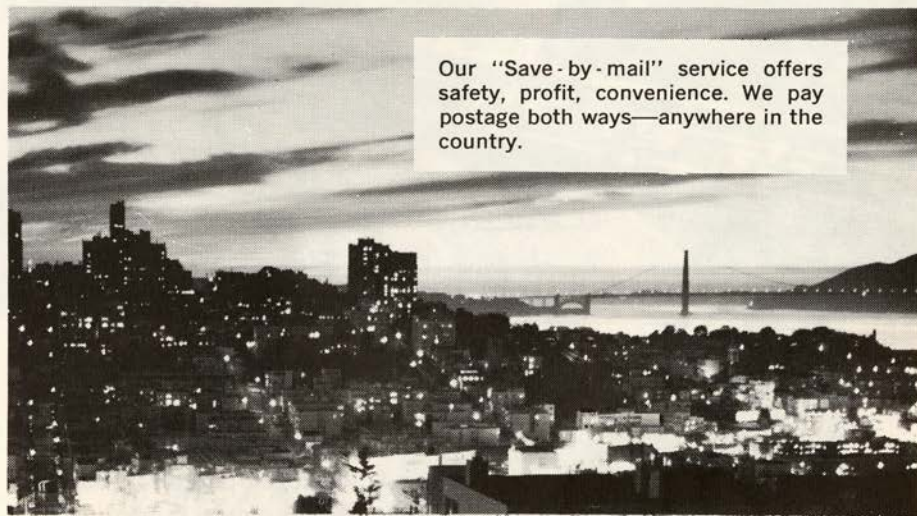
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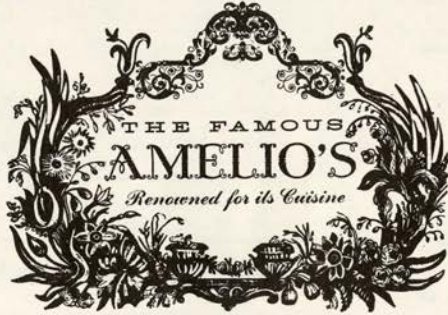
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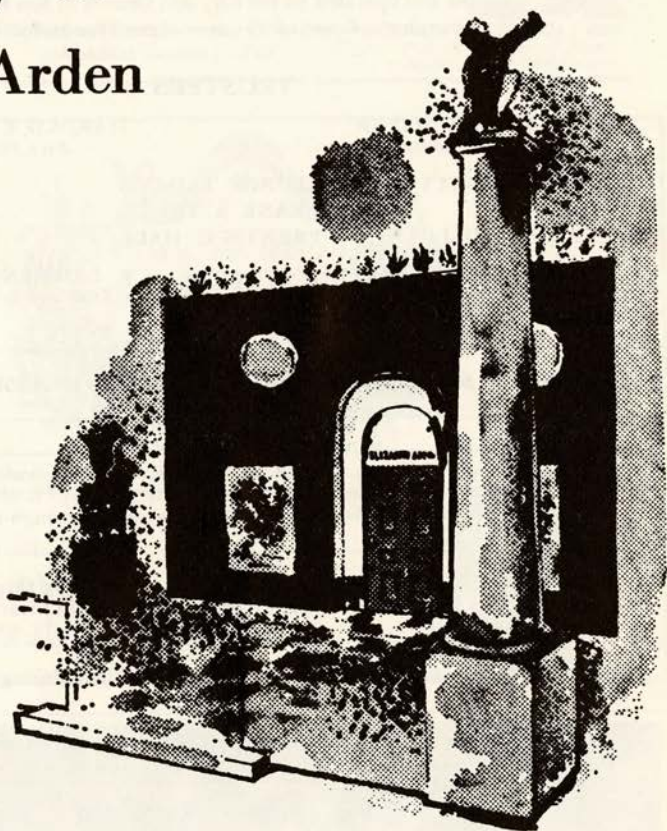
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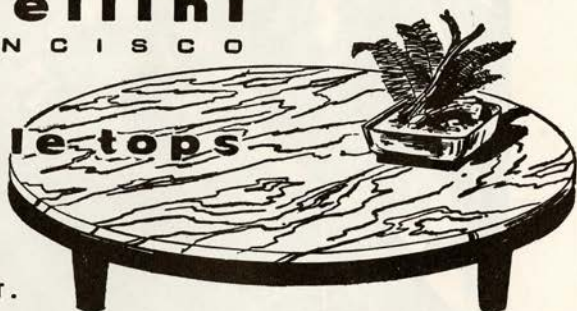
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REPERTOIRE

(continued from page 59)

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

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

Conductor: BONYNGE

Stage Director: MANSOURI

Choreographer: SOLOV

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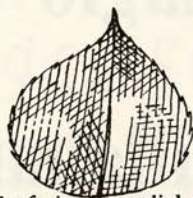
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- Thursday, September 10, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**
 JUNIOR LEAGUE OPERA PREVIEW, "Parsifal", Prof. David Lewin.
Public invited free of charge to all Junior League Previews
- Friday, September 11, 11:45 p.m., War Memorial Opera 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.

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Monday Afternoon, October 26, at 1:30 THE BARTERED BRIDE (Smetana)

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Conductor: LUDWIG

Stage Director: MANSOURI

Choreographer: SOLOV

Thursday Afternoon, October 29, at 1:30 THE BARTERED BRIDE (Smetana)

Collier, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, Resnick, Harvey

Conductor: LUDWIG

Stage Director: MANSOURI

Choreographer: SOLOV

Tuesday Afternoon, November 3, at 1:30 THE BARTERED BRIDE (Smetana)

Costa, Venora, White, Wien; Foldi, Montal, Fried, Ludgin, West, Resnick, Harvey

Conductor: LUDWIG

Stage Director: MANSOURI

Choreographer: SOLOV

Wednesday Afternoon, November 4, at 1:30 THE BARTERED BRIDE (Smetana)

Costa, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, Resnick, Harvey

Conductor: LUDWIG

Stage Director: MANSOURI

Choreographer: SOLOV

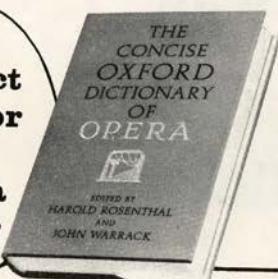
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