

Andrea Chénier

Friday, September 10, 1965 8:30 PM

Saturday, October 2, 1965 8:00 PM

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1965

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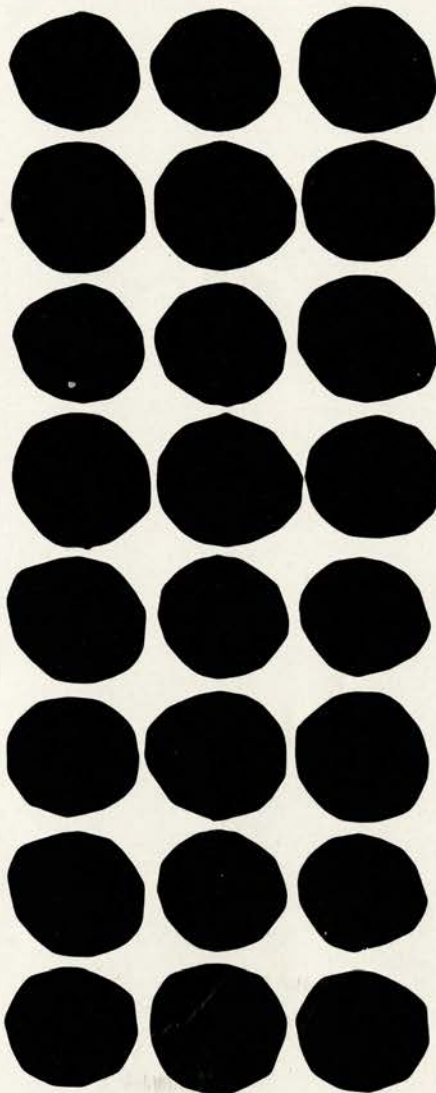
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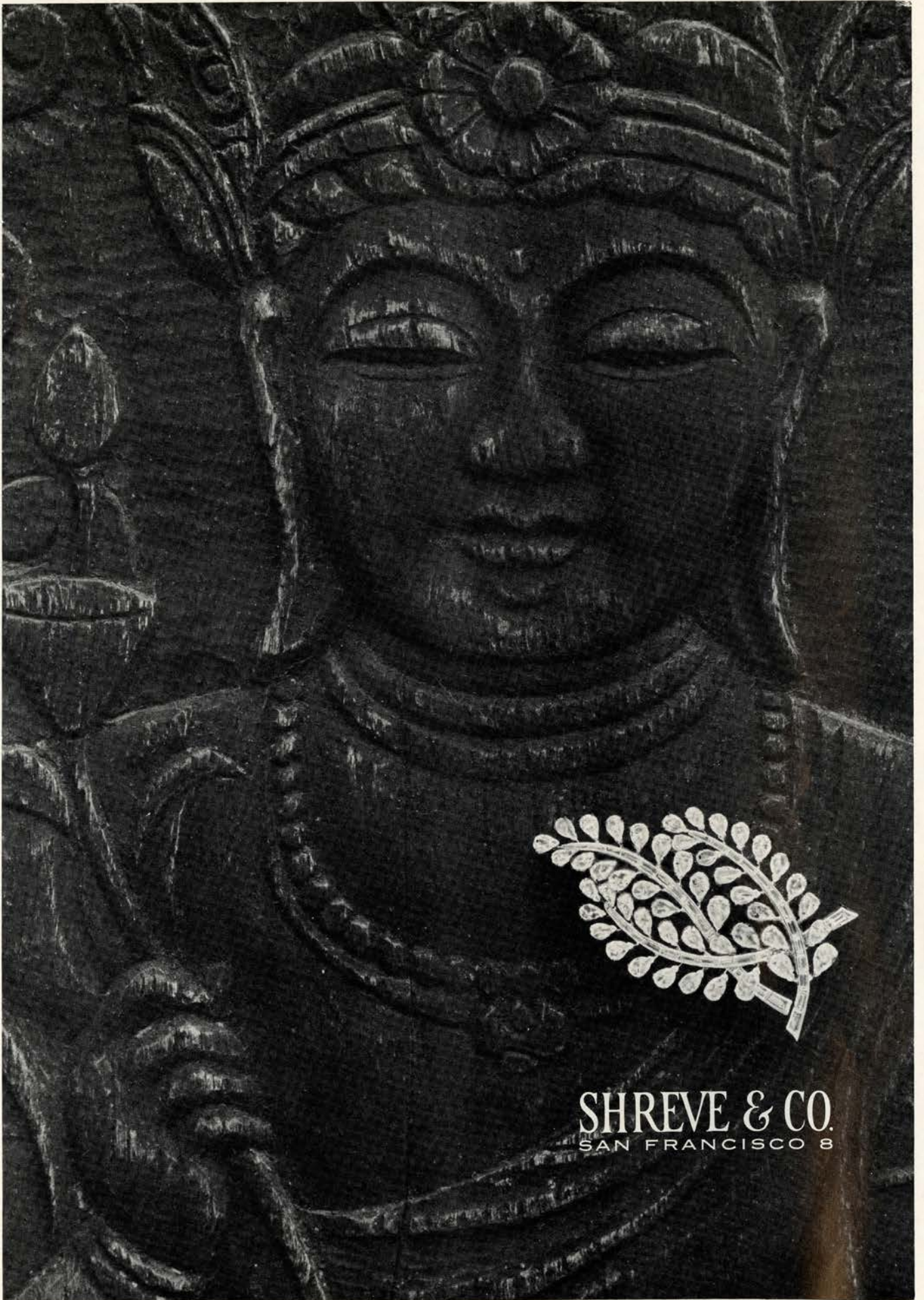
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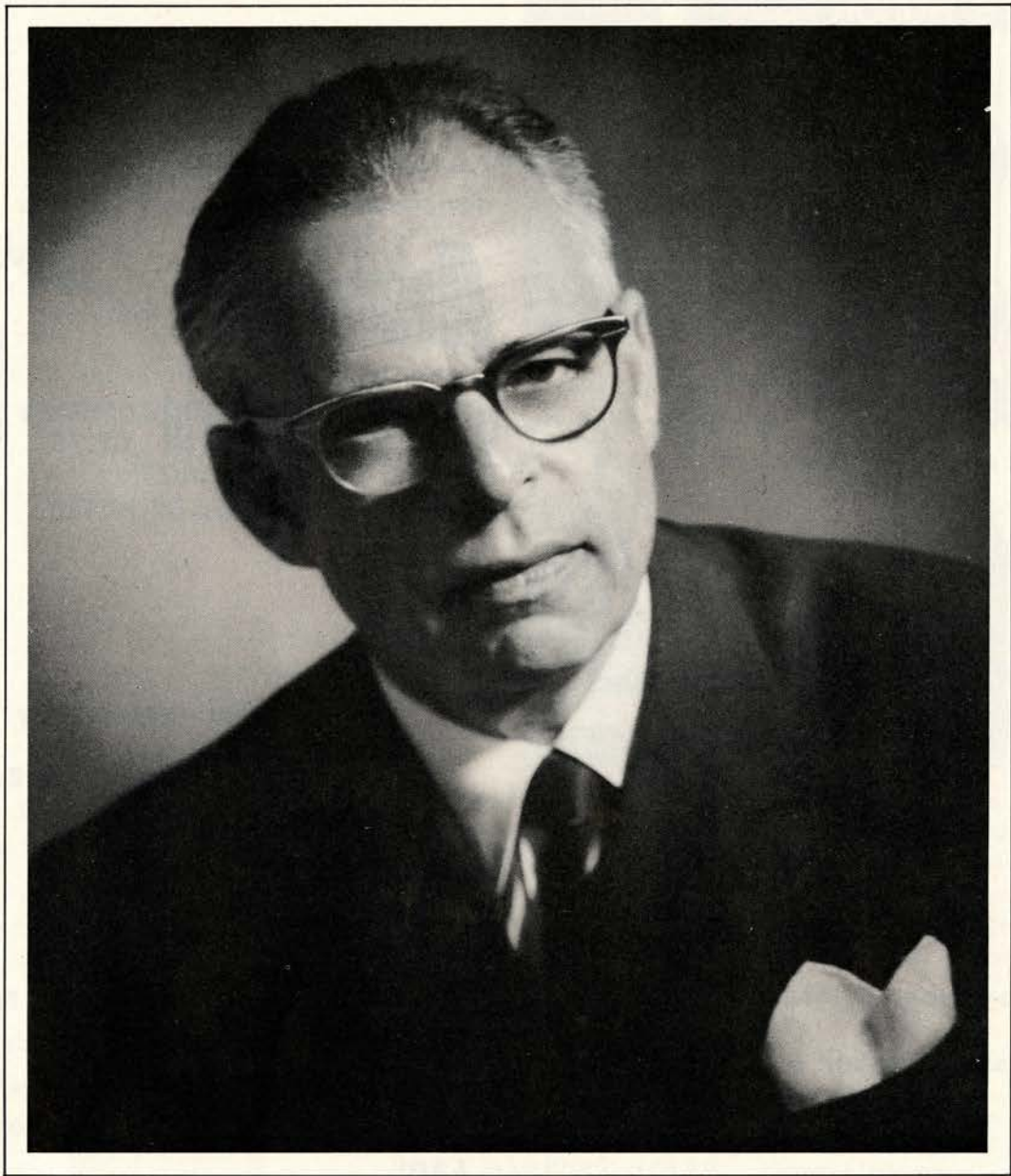
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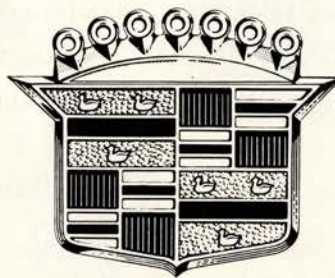
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Artists / San Francisco Opera 1965

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Sona Cervena	Pilar Lorengar	**Toni Blankenheim	Raymond Manton
Marie Collier	Jolanda Meneguzzi	*Franco Corelli	Pietro Menci
Mary Costa	Leontyne Price	*Adib Fazah	*Thomas O'Leary
Gwen Curatilo	Renata Tebaldi	Andrew Foldi	Thomas Stewart
Reri Grist	Claramae Turner	*Richard Fredricks	Brian Sullivan
Hildegard Hillebrecht	Helen Vanni	Howard Fried	Jess Thomas
*Lucille Kailer	Claudia White	David Giosso	*Ugo Trama
		Robert Glover	Richard Tucker
		Colin Harvey	Ramon Vinay
		Joshua Hecht	John West
		**Heinz Imdahl	*William Whitesides
		**Andre Jobin	Raymond Wolansky
		Sandor Konya	*Alexander Young

ACTORS:

*Marguerite Ray *Scott Beach *Jules Landry Sam Resnick

SOLO DANCERS:

Lynda Meyer David Anderson Thatcher Clark

*San Francisco Opera debut

**American debut

Roster subject to revision

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On Election Day, November 2, the people of San Francisco will be given the opportunity to decide their city's cultural future by approving Proposition B, the War Memorial Center Bond Issue.

The War Memorial Opera House is a source of pride to the citizens of this community, for it houses those institutions which have made this city one of America's great cultural centers. But facilities of the Opera House are obsolete and hardly in keeping with today's requirements for a great opera company. Rehearsal space is limited to a point where additional space must be rented, at great expense and often in inconvenient locations; facilities for scenic construction and storage are inadequate; office space is so restricted that much of the staff must work in converted closets; stage equipment is outmoded. In short, the present-day needs of the San Francisco Opera, as well as of the Symphony and Ballet, have far outgrown the possibilities of the existing plant.

Added facilities — in the form of a new musical arts building — and extensive renovation of existing facilities are requisites for the maintenance of the Opera's high standards. Expansion is a necessity, not only to satisfy the increasing demands of this city's population, but as well for successful competition with other cities, whose artistic and economic growth have been impressively accelerated in the past decade by the construction of new Centers to house their cultural institutions.

If San Francisco does not continue to grow as a cultural center, then it must regress. Approval of the War Memorial Cultural Center Bond Issue is an investment in tomorrow, a promise of continued cultural leadership.

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Chorus Director : VINCENZO GIANNINI

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GEORGE POSELL, DAVID SHAPIRO*, MARTIN SMITH

Boys' Chorus Director : MADI BACON

Stage Directors : HENRY BUTLER*, MATTHEW FARRUGGIO, PAUL HAGER, LOTFI MANSOURI

Assistant Stage Directors : DALE DUFFY, GHITA HAGER

Choreographer : ZACHARY SOLOV

Production Designers : LENI BAUER-ECSY, LLOYD BURLINGAME*, THOMAS L. COLANGELO, JR.,
GEORGE JENKINS, LEO KERZ, ALFRED SIERCKE
WOLFRAM SKALICKI, OLIVER SMITH*, DAVIS L. WEST

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*San Francisco Opera debut

**American debut

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San Francisco Opera 1965

Chorus

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Emogene Below
Walda Bradley
Beverley Cole
Louise Corsale
Peggy Covington
Carol Denyer
Luana DeVol
Giovanna Di Tano
Eloise Farrell
Ingeborg France
Linda Fulton
Ann Graber
Katherine Hancock
Lorie Walsh Kutsko
Anne Lagier
Jeanine Liagre

Margaret Magoon
Ferne Misner
Ann Moore
Pepi Nenova
Sheila Newcombe
Neysa Null
Pauline Pappas
Deborah Raboy
Rosalyn Repholz
Phyllis Ricklefs
*Dolores San Miguel
Trudy Sheer
Sally Sherrill
Sharon Talbot
Margaret Wehle
Sally Winnington
Arlene Woodburn

Mario J. Alioto
*Winther Andersen
George Argyres
Daniel Armistead
George C. Bland, Jr.
Mario Barrientos
William Booth
Jan Budzinski
Joseph Ciampi
Harry M. de Lange
Robert W. Eggert
*James Eitze
Willis Frost
John J. Gomez
Valdes Gudrais
*Colin Harvey
Charles Hilder
Rudy Jungberg
Eugene Lawrence
Eric Lysell

Kenneth R. MacLaren
Sebastian Martorano
Hugo Mayer
Henry Metlenko
Thomas Miller
Charles L. Pascoe
Al Rodwell
Robert Romanovsky
Allen Schmidling
John Segale
†Rico Serbo
Delbert Silva
James C. Stith
*Richard Styles
John Sweeny, Jr.
György A. Székely
Francis Szymkun
John Talbot
*James Wagner
Max Wilkinson

Auxiliary Chorus for DIE MEISTERSINGER VON NUERNBURG
Members of the Loring Club, Eugene Fulton, director.

Ballet

Lesandre Bailey
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Illana de Heurtanmont
*Penelope Lagios
*Ann Marie Longtin
Diana Marks
Christie Sharp
*Salicia Smith

*Bill Breedlove
Robert Bruce
Richard Cash
Vincenzo Figlia
Henry Kersh
Kenneth Lipitz
Frank Ordway
Jud Stoddard
S. von Warmbrodt

Auxiliary Ballet

Suzanne Barber
Leanne Benson
Barbara Buell
Patricia Haake
Karen Hornschuch
Mimi Janislawski
Phoebe Meyers
Patricia Werner
Laurie White

Eugene Gash, *accompanist*

Boys' Chorus

Edward Bosley
Paul Davis
Michael Demers
*Robert Denebeim
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*Paul di Francesco
Lionel Emde
David Gilchrist
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Robert Kalafate
Tom Kohout
Richard Levenson
Elliot Marseille
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Brad Waddell

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Opening Night

Friday, September 10, 1965, at 8:30
(Final curtain approximately 11:45)

Revival

ANDREA CHENIER

(in Italian)

opera in four acts by UMBERTO GIORDANO

text by LUIGI ILLICA

conductor: FRANCESCO MOLINARI-PRADELLI

stage director: LOTFI MANSOURI

Major-domo of the Chateau Coigny..... WINTHER ANDERSEN
Gérard, footman at the Chateau Coigny,
later a revolutionist ETTORE BASTIANINI
Maddalena, daughter of the Countess de Coigny..... RENATA TEBALDI
Countess de Coigny SONA CERVENA
Bersi, Maddalena's companion ANNAMARIA BESSEL**
Fléville, a novelist..... JOHN WEST
The Abbé..... WILLIAM WHITESIDES*
Andrea Chénier, a poet..... RICHARD TUCKER
Mathieu, a revolutionist JOSHUA HECHT
Incredibile, a spy for the revolutionists..... HOWARD FRIED
Roucher, Chénier's friend..... RICHARD FREDRICKS*
Madelon, a blind old woman CLARAMAE TURNER
Dumas, president of the revolutionary tribunal..... PIETRO MENCI
Fouquier-Tinville, public prosecutor..... ADIB FAZAH*
Schmidt, jailer at Saint-Lazare DAVID GIOSSO

*San Francisco Opera debut
**American debut

Beggars, fishwives, sansculottes, gendarmes, servants

Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: ZACHARY SOLOV

costumers: GOLDSTEIN & CO.

place and time: Paris, shortly before and during the French Revolution

Act I: Chateau Coigny near Paris

Act II: Five years later; a street in Paris

Act III: The Revolutionary Tribunal

Act IV: Prison of Saint-Lazare

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DIE FLEDERMAUS (J. Strauss) in English

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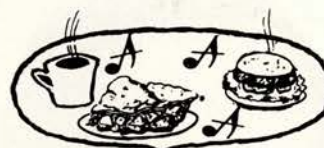
ACT I: The footman Gérard, preparing for a reception, longs for freedom and bitterly denounces the aristocracy. Secretly in love with Maddalena, daughter of the Countess, his bitterness leaves him when she appears with her maid. Among the arriving guests is Chénier, the noted poet, who seems unresponsive to the frivolous chatter. Finally, at Maddalena's insistence, he obliges with a poem—rebuking the guests with a moving appeal for the poor. The guests are shocked, but Maddalena is stirred by his appeal. Into the ballroom come a group of beggars pleading for aid. They are ejected, and Gérard, defending them, is ordered to leave. Chénier follows.

ACT II: Five years later Chénier has turned his attack from the tyranny of the aristocrats to a denouncement of revolutionary excesses. Vainly, his friend Roucher urges him to leave France while there is time, but Chénier insists on keeping an appointment with an unknown correspondent. Among the revolutionary leaders passing by is Gérard, who takes a spy aside and gives him a description of Maddalena, whom he still hopelessly loves and seeks. That evening, observed by the spy, the disguised Maddalena arrives, revealing herself as the unknown correspondent. Attempting to escape, she and Chénier are halted by Gérard, who is wounded fighting the poet. Then, recognizing Chénier, he begs him to save Maddalena and allows the two to flee.

ACT III: While exhorting the crowd for money to aid France, Gérard is informed that Chénier has been found, but without Maddalena. His written denouncement of Chénier brings Maddalena to him, offering herself for Chénier's life. Moved by her devotion, Gérard tries to save Chénier, but is unsuccessful and the poet is condemned to death.

ACT IV: At Saint-Lazare prison, Maddalena bribes the jailer to let her take the place of a condemned woman so that she may share death with Chénier. In their last few moments of life they give thanks for the fate which brought them together, and then hand in hand they go to the guillotine.

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Saturday Evening, September 11, 1965, at 7:30

(Final curtain approximately 11:55)

DIE MEISTERSINGER VON NUERNBERG

(in German)

opera in three acts by: RICHARD WAGNER

conductor: LEOPOLD LUDWIG

stage director: PAUL HAGER

Walther von Stolzing, a Franconian knight.....	JESS THOMAS	
Eva, Pogner's daughter	PILAR LORENGAR	
Magdalene, Eva's companion.....	CLARAMAE TURNER	
David, apprentice to Hans Sachs	ALEXANDER YOUNG*	
Veit Pogner, goldsmith.....	} Mastersingers {	THOMAS O'LEARY*
Sixtus Beckmesser, town clerk		TONI BLANKENHEIM**
Hans Sachs, cobbler.....		HEINZ IMDAHL**
Kunz Vogelgesang, furrier.....		WILLIAM WHITESIDES
Konrad Nachtigall, buckle-maker.....		RICHARD FREDRICKS
Fritz Kothner, baker.....		CHESTER LUDGIN
Hermann Ortel, soap-maker.....		ADIB FAZAH
Balthasar Zorn, pewterer.....		ROBERT GLOVER
Augustin Moser, tailor.....		HOWARD FRIED
Ulrich Eisslinger, grocer.....		RAYMOND MANTON
Hans Foltz, coppersmith.....		JOHN WEST
Hans Schwarz, stocking-weaver		JOSHUA HECHT
An Apprentice.....	DOLORES SAN MIGUEL	
Night Watchman.....	ANDREW FOLDI	

*San Francisco Opera debut
**American debut

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Corps de Ballet

auxiliary chorus: Members of the Loring Club, Eugene Fulton, Director

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

place and time: Nuernberg; middle of the sixteenth century

Act I: Interior of St. Katherine's Church

Act II: Outside the homes of Sachs and Pogner

Act III: Scene 1: Hans Sachs' workshop
Scene 2: An open meadow near the Pegnitz River

Next Saturday Series performance: September 18, at 8:00

DIE FLEDERMAUS (J. Strauss) in English

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The Story of "DIE MEISTERSINGER VON NUERNBERG"

ACT I: A young knight, Walther von Stolzing, attracts the attention of Eva Pogner, who is in company with her nurse, Magdalene, during services at St. Katherine's Church. Eva informs him that her hand in marriage will be the prize given to the victor in a song contest to be held the following day by the Mastersingers' Guild. David, Hans Sachs' apprentice, simultaneously flirts with Magdalene. A preliminary trial is to be held that morning in the Church and David explains to Walther the complex rules of the contest. The Mastersingers enter and Walther asks permission of Pogner, Eva's father, to enter the contest. Beckmesser, the town clerk and another contestant, is thoroughly offended by this request from a young upstart who is not even a member of the Guild. Hans Sachs feels that Eva's husband should be chosen with her consent and Pogner agrees to alter the rules somewhat, i.e., that Eva must marry a Mastersinger, although not necessarily the winner of the contest. Walther sings his trial song, with Beckmesser gleefully noting Walther's stylistic errors on a blackboard. The assembled Mastersingers join in Beckmesser's disapproval and Walther angrily leaves.

ACT II: It is Midsummer's Eve and the apprentices prepare to go home after a day's work. David tells Magdalene of Walther's humiliation. Hans Sachs enters and seats himself in front of his shop. Eva discloses to him her love for Walther, and Sachs, although himself in love with the girl, decides to help his much younger rival. Beckmesser serenades Eva beneath her window, accompanied—much to Beckmesser's irritation—by the hammer-blows of Sachs, beating time to the music. The neighbors are awakened by the noise. David, thinking that Beckmesser is serenading Magdalene, begins a fight with him. The townsfolk pour out of their homes and a general melee ensues, with Eva and Walther attempting to elope amid the confusion. But they are stopped by Sachs, who sends Eva home and brings Walther into his own house.

ACT III: Walther tells Sachs that he has dreamed of a wonderful song. He sings it and, at Sachs' request, jots the words down. Beckmesser, coming in after Sachs and Walther have left, finds the paper with the words of the song on it and is caught in the act of stealing it. Sachs tells him that he can keep the poem. When Eva enters, Walther sings her a bit of his song. Soon Sachs announces that preparations must be made for the contest, and the scene changes to the banks of the Pegnitz River, with the townspeople watching the procession of the Mastersingers to the platform. Sachs calls on Beckmesser to sing, and the latter makes a horrendous botch of his song, attempting unsuccessfully to fit Walther's words to his own music. He is laughed off the platform and replaced by Walther, whose singing wins the laurel wreath as well as Eva's hand in marriage.

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New Production

Revival

DIE FLEDERMAUS

(in English)

opera in three acts by: JOHANN STRAUSS

Lyrics and dialogue based on the English translation by
RUTH AND THOMAS MARTIN

By arrangement with G. Schirmer, Inc.

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

designer: OLIVER SMITH*

Alfred, a singer..... BRIAN SULLIVAN
Adele, Rosalinda's maid..... RERI GRIST
Rosalinda, Eisenstein's wife..... MARY COSTA
Gabriel von Eisenstein..... RICHARD LEWIS
Dr. Blind, an attorney..... ANDREW FOLDI
Dr. Falke, a friend of Eisenstein..... THOMAS STEWART
Frank, the prison warden..... RAYMOND WOLANSKY
Ida, Adele's sister..... MARGUERITE RAY*
Ivan, a servant of Orlofsky..... PIETRO MENCI
Prince Orlofsky..... SONA CERVENA
Frosch, a jailer..... SCOTT BEACH*

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Penelope Lagios, Ann Marie Longtin, Salicia Smith

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Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: ZACHARY SOLOV

lighting: GHITA HAGER

costumes: ANN ROTH*

executed by: GOLDSTEIN & CO.

place and time: New Year's Eve in a small town

Act I: Eisenstein's house

Act II: Prince Orlofsky's palace

Act III: The prison

Next regular subscription performance: Friday Evening, September 17, at 7:30

DIE MEISTERSINGER VON NUERNBERG (Wagner) in German

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The Story of "DIE FLEDERMAUS"

Some time prior to the action of this opera, a dastardly trick was played on Dr. Falke by his friend, Eisenstein. While returning home from a masquerade with his friend, Falke, who was in the costume of a bat (*Fledermaus*) and asleep after a good deal of the juice of the grape, was left in a public square by Eisenstein. Awakening to the mocking laughter of a large crowd, Falke was promptly and permanently dubbed "Dr. Fledermaus." The story of this opera is the story of Falke's revenge on Eisenstein.

ACT I: The voice of Alfred, a latter-day minstrel (tenor variety), floats through the windows of the Eisenstein villa. Alfred is a former suitor of Rosalinda, Mrs. Eisenstein now. The chambermaid, Adele, is reading a letter from her sister inviting her to a masked ball that night at the home of the wealthy Prince Orlofsky. Rosalinda enters, thinking that Alfred is there. Adele asks for the evening off, but her mistress rejects her tearful plea. Exit Adele; enter Alfred. Rosalinda resists his wooing, but melts at the sound of his high A, with a promise that he can return later. Alfred leaves as Eisenstein enters with his bumbling lawyer, Dr. Blind. Eisenstein is to be imprisoned for a short spell that very night for committing a minor offense; but the sentence has been increased through Blind's incompetence. Blind is fired on the spot and Falke enters, enticing Eisenstein with an invitation to a masked ball that night. Falke succeeds by promising his friend that this would be the perfect pre-prison entertainment. Eisenstein leaves for "prison." Rosalinda gives Adele the evening off, and Alfred enters. Their little rendezvous is interrupted by prison warden Frank, who has come to escort Eisenstein to his confinement. With some nudging from Rosalinda, Alfred poses as Eisenstein and is led off.

ACT II: A crowd of richly attired guests, including the disguised Adele and her sister, Ida, are assembled at Orlofsky's house. The young and very jaded host enters. Falke announces to the Prince a delightful comedy he has planned for the evening called "The Bat's Revenge"; but the Prince remains royally bored. Eisenstein thinks he recognizes a certain young lady (Adele, wearing one of Rosalinda's most opulent gowns) as his chambermaid. She laughs him off. Rosalinda, who has also been invited by Frank, appears as a Hungarian countess. Eisenstein, already deeply immersed in his cups, woos the mysterious lady, who pilfers his watch to keep as a "memento" of the evening's activities. To the accompaniment of cascades of champagne entering the throats of the guests, the clock strikes six and Eisenstein is escorted out by the hardly more sober Frank, neither knowing the other's true identity.

ACT III: Frosch, the drunken jailer, is unsuccessfully trying to placate his wards, who have been kept from their beauty sleep by Alfred's unceasing operatic recital. Frank reels in, and after him Adele, whom he promised a great theatrical career, and Ida. Hearing a knock at the door, Frank hides the girls in a cell. The latest visitor is Eisenstein, prepared to fulfill his obligation. He is led to his cell, but finds it occupied by a man claiming to be Eisenstein, and who was reported to have been dining with Rosalinda. Eisenstein grabs a robe and wig from Dr. Blind, who has also appeared on the scene, to extract an explanation from Alfred. Rosalinda now enters to secure Alfred's release and begin divorce proceedings against Eisenstein. She tells the story of her little byplay with Alfred to the lawyer (Eisenstein in disguise), who reveals his true identity and rages against his wife, accusing her of gross immorality. At this Rosalinda produces the watch taken from Eisenstein by the "Hungarian countess," and he sheepishly ceases his protestations. Soon the assemblage is joined by Adele, Ida, the Prince and his guests. The jail is filled with a happy company, rejoicing at the reconciliation of Eisenstein and Rosalinda and toasting Dr. Fledermaus and King Champagne, the heroes of our little farce.

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Revival

ANDREA CHENIER

(in Italian)

opera in four acts by UMBERTO GIORDANO

text by LUIGI ILLICA

conductor: FRANCESCO MOLINARI-PRADELLI

stage director: LOTFI MANSOURI

Major-domo of the Chateau Coigny.....WINTHER ANDERSEN
Gérard, footman at the Chateau Coigny,
later a revolutionistETTORE BASTIANINI
Maddalena, daughter of the Countess de Coigny.....RENATA TEBALDI
Countess de CoignySONA CERVENA
Bersi, Maddalena's companionANNAMARIA BESSEL
Fléville, a novelist.....JOHN WEST
The Abbé.....WILLIAM WHITESIDES
Andrea Chénier, a poet.....RICHARD TUCKER
Mathieu, a revolutionistJOSHUA HECHT
Incredibile, a spy for the revolutionists.....HOWARD FRIED
Roucher, Chénier's friend.....RICHARD FREDRICKS
Madelon, a blind old womanCLARAMAE TURNER
Dumas, president of the revolutionary tribunal.....PIETRO MENCI
Fouquier-Tinville, public prosecutor.....ADIB FAZAH
Schmidt, jailer at Saint-LazareDAVID GIOSSO

Beggars, fishwives, sansculottes, gendarmes, servants

Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: ZACHARY SOLOV

costumers: GOLDSTEIN & CO.

place and time: Paris, shortly before and during the French Revolution

Act I: Chateau Coigny near Paris

Act II: Five years later; a street in Paris

Act III: The Revolutionary Tribunal

Act IV: Prison of Saint-Lazare

Next Thursday Evening subscription performance: September 23, at 8:00

LA BOHEME (Puccini) in Italian

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Wouldn't you really rather have a Buick?

The Road to "Chénier"

by WILLIAM WEAVER*

If the history of early 19th century Italian opera composers, from Rossini through Bellini and Donizetti to Verdi, is connected with the rise of the publishing firm of Ricordi, the history of *verismo*, or "the young school" as it was called, is equally bound up with the story of Ricordi's rival Edoardo Sonzogno. It was this younger firm that in 1888, with great publicity, announced a national competition for a new one-act opera. The winner was twenty-six year old Pietro Mascagni, with his *Cavalleria Rusticana*; the young school was launched.

The youngest aspirant in that famous competition was Umberto Giordano, aged twenty-one, a student still at the great Naples conservatory of San Pietro a Majella (whose graduates include Bellini). A poor pharmacist's son from the provincial city of Foggia, Giordano had bought a libretto entitled *Marina* from the writer Enrico Golisciani and had written the opera hopefully submitted to the Sonzogno contest.

Of the seventy-three scores received by the publisher, *Marina* was one of the half-dozen that attracted the attention of the distinguished jury which spent months making up its mind.

The chosen finalists were invited to Rome, to the Accademia di Santa Cecilia, where they played their music for the judges. Giordano was awarded an honourable mention, but one of the judges predicted: "When a boy has begun like this he should go far."

Cavalleria's immense and immediate success confirmed the wisdom of the jury's first choice, but the operas which had won second and third prize were prompt and definitive fiascos. Sonzogno, who had hoped for more than one discovery from his competition, got out the jury's reports and read them over again. He learned that it had apparently been Golisciani's libretto that had prevented Giordano from receiving a higher place. So the publisher invited the young composer back to Rome and made him play through *Marina* a second time, then said: "I won't take this opera because I don't like the libretto, but my firm will give you a contract to write a new work."

The recent graduate of the Naples Conservatory was promised a small stipend for a year and was furnished with a libretto called *Mala vita*, based on a successful and grimly realistic Neapolitan dialect play, the story of a prostitute. The opera had a reasonable success, and was performed outside of Italy.

Sonzogno renewed Giordano's stipend and gave him another libretto. The result was a disastrous failure. Sonzogno lost faith in his young protégé, withdrew the opera after its second performance, and canceled the composer's salary. Giordano began to look for work, hesitating between a job as Army bandmaster and another as a fencing instructor.

Fortunately, Giordano had already made friends in the musical world, and at this point one of them—the rich and influential composer Baron Alberto Franchetti—stepped into the picture and persuaded Sonzogno to give Giordano another chance. Franchetti also agreed to hand over to his younger colleague the rights to a libretto that Luigi Illica had outlined for him. Sonzogno called in Giordano and said curtly: "All right. Set *Andrea Chénier*. I'll give you your three hundred *lire* for another year. But after that I won't listen to anyone, not even Franchetti. This is the final test."

Illica, another colorful figure in the Italian musical and literary world of the time, was older than Giordano and was already a successful playwright and a sought-after librettist. While he was developing his prose sketch of *Chénier* into a full-length libretto for Giordano and Sonzogno, he was also beginning to work with Giacosa, Puccini, and Ricordi on the text of *La Bohème*.

To be nearer his librettist (and to make sure that he received his share of Illica's divided labours), Giordano, in the late summer of 1894, moved from Naples to Milan and took up residence near Illica.

Giordano's Milanese surroundings could hardly have been more squalid. He lived in a large, unpaved, ground-floor room which belonged to a *pompe funebre* establishment. A single, cobweb-covered window looked out onto a courtyard. And

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continued on page 37

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LA FORZA
DEL DESTINO
*del Monaco, Bastianini,
Simionato—
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MADAMA BUTTERFLY
*Bergonzi, Cossotto
—Serafin*
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Puccini:
LA BOHEME
*Bergonzi, Bastianini
—Serafin*
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Puccini: TOSCA
*del Monaco, London
—Molinari-Pradelli*
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Verdi: OTELLO
*del Monaco,
Protti—von Karajan*
Stereo OSA-1324
Mono A-4352

Boito:
MEFISTOFELE
*Siepi, del Monaco
—Serafin*
Stereo OSA-1307
Mono A-4339



Puccini: LA FANCIULLA DEL WEST
del Monaco, MacNeil-Capriana
Stereo OSA-1306 Mono A-4338

Photo: Bruno

The Road to "Chénier"

(continued from page 33)

there, amid the funereal sculptures and black trappings of the undertaker, Giordano moved a bed, a table, and an upright piano. Of his monthly 300 *lire*, he sent two hundred to his family in the South. In these conditions he began to compose the music to describe the elegant chateau of the Comtesse de Coigny.

After several months in Milan, Giordano was able to move to Switzerland and continue his work there.

Giordano's work was progressing with alacrity, but in the meanwhile Illica had taken on yet another assignment: *Tosca* (at that time intended for Baron Franchetti). So the librettist was often out of Milan, and Giordano, after his return from Switzerland, wrote to inform his collaborator of the preparation of the opera. Giordano to Illica, towards the end of 1895:

"Carissimo Illica . . . today I went to see Garulli (the tenor who was supposed to be the first Chénier) and played his part for him. He liked it very much and said the same thing that la Carrera (the first Maddalena) said: if the other parts have music like this, it'll be a huge success. . . ."

Trouble was brewing, however. Sonzogno, a vacillating man, began to find the libretto "risky," especially the scene of the mob in Act One. Italy was going through a politically difficult period, the Socialist Party had been outlawed a few years previously, and the country was filled with agitation and unrest which, a few years later, was to explode into rioting in the larger cities and culminate with the assassination of the king.

But Sonzogno's uncertainties were not only literary; his musical advisor and right-hand man, a certain Galli, had declared that *Chénier*, now completed, was worthless, that it was *irrapresentabile*—unperformable. Once again it was a fellow-composer who saved the day for Giordano.

In the early spring of 1896 the city of Florence was proudly inaugurating its new electric tram-line. At the same time the city was having a brief opera season entirely dedicated to Mascagni, who was of course present. The authorities invited their distinguished fellow-Tuscan to participate in the tram ceremony, and Mascagni was already on board the car, ready for its solemn first ride, when he saw Giordano in the crowd. He got off to talk to his friend, learned of his unfortunate situation, and agreed to go at once to Milan to plead with Sonzogno. Meanwhile, the flag-bedecked tram moved off amid cheering crowds; after a few hundred yards, its brakes failed and there was a horrible crash with a number of dead and injured.

Giordano had saved Mascagni's life. Mascagni then saved Giordano's career, by insisting with their publisher that *Chénier* could and should be performed.

That wasn't the end of Giordano's difficulties, however. The tenor Garulli, at first so charmed by the music, changed his mind, apparently influenced by rumors that the opera was bound to fail. At the last minute, composer and librettist chanced upon a young tenor named Giuseppe Borgatti, who was in dire need of work. Borgatti, then at the very beginning of his career, had recently been booed, so as Illica put it: "he won't be afraid of more cat-calls."

Andrea Chénier's premiere was to take place at La Scala, which was under Sonzogno's management that season. The publisher had been having a run of bad luck himself. He was the Italian agent for a number of French composers, and had chosen to introduce some of them to Milan that year. Massenet's *La Navarraise* had been a terrible fiasco. Saint-Saens had come all the way to Milan to be present at the opening of his *Henry VIII*; he hadn't been given a single curtain call. Even *Carmen* had been a disaster; the performance was so bad that it had been suspended during the third act.

So on the night of March 28th, 1896, when the curtain was about to go up on *Andrea Chénier*, everyone connected with the new opera was justifiably nervous. Fortunately, in addition to Borgatti (who was to have a personal triumph), there was a strong cast: Evelina Carrera, the Maddalena, was a fine singer and an exceptional actress; and the great baritone Mario Sammarco was the Gérard.

The applause began after Gérard's first aria, "T'odio, casa dorata." The tenor's aria, "Un di all'azzurro spazio," had to be repeated. And from one act to the next, the excitement of the audience mounted. The result can best be summed up in a series of telegrams:

continued on page 54



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Debuts



ANNAMARIA BESSEL

Mezzo-soprano Annamaria Bessel, a native of Philadelphia, will be making her American professional debut in the opening night *Andrea Chénier*, after ten years of singing in the most important German opera houses. After receiving her B.A. from the Curtis Institute in Philadelphia, the young mezzo was awarded a Fulbright Scholarship for study in Munich. This led to her engagement by the Heidelberg Opera. In subsequent years, Miss Bessel became a leading member of the Zurich and Cologne Operas, and she is now under contract to the latter. She has also been a guest artist with the opera companies of Stuttgart, Mannheim, Duesseldorf, Frankfurt, and Berlin — singing all the leading roles of the Italian and German repertoires — and recently made her La Scala debut in Schoenberg's *Erwartung*, directed by Paul Hager. Later in the San Francisco season, Miss Bessel will sing Ortrud in *Lohengrin*, and Preziosilla in *La Forza del Destino*, as well as roles in *Lulu* and *Ariadne auf Naxos*.



HEINZ IMDAHL

Heinz Imdahl will make his American debut on September 11 as Hans Sachs in *Die Meistersinger*. The German baritone has already sung the role in twelve productions in Europe, most recently in a gala production at Cologne last spring. A native of Duesseldorf, Mr. Imdahl received his initial education there and was discovered by the famous actor and director Gustav Gruendgens, who was then director of the Duesseldorf Opera. He served an apprenticeship in Munich, and was then engaged in Bremen, Nuernberg, Berlin, Duesseldorf, and, since 1958, both in Munich and Vienna. He began as a specialist in Italian and character roles, but more recently has begun to specialize in the major roles of the German baritone repertory, particularly Sachs and Telramund. During the past few years Mr. Imdahl has made guest appearances in Rome, Lisbon, Rio de Janeiro, and Florence.



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THOMAS O'LEARY



The American bass Thomas O'Leary will make his debut with the company as Pogner in *Die Meistersinger* and will be heard later in *Lohengrin*, *Don Giovanni*, *Pelléas et Mélisande* and *Lulu*. Mr. O'Leary, one of ten children, was born in Punxsutawney, Pa., and first sang as a boy soprano in his church choir. After naval service during the last war, he studied at San Jose State College and later at Texas Western College in El Paso. His only vocal teacher was Dr. E. A. Thormodsgaard. After leaving Texas Western, where he helped finance his studies by joining the police force, Mr. O'Leary journeyed to Europe, making his stage debut as Pimen in *Boris Godunov* at the Braunschweig Opera. He was leading bass of the Nuernberg Opera from 1960 to 1965, specializing in Wagnerian roles. He has also appeared as a guest artist in the opera houses of Berlin, Cologne, Hamburg, Vienna, and Barcelona.

TONI BLANKENHEIM



A native of Cologne, Germany, bass Toni Blankenheim will make his American debut as Beckmesser in *Die Meistersinger*, a role he has sung on nearly every important operatic stage in Europe. Mr. Blankenheim originally intended on a career in engineering, but discontinued his studies in this field in 1945 in order to begin vocal training. In 1947 he was engaged by the Frankfurt Opera, and in 1950 he was invited by Guenther Rennert to the Hamburg Opera, of which he has been a member ever since. From 1954 to 1961, Mr. Blankenheim was a leading artist of the Bayreuth Festival, singing the roles of Beckmesser, Klingsor and Donner. He has also performed at the festivals of Edinburgh, Vienna, Spoleto, Zagreb, Munich and Berlin and has been a guest artist with the opera companies of Brussels, Stuttgart, Paris, Venice and Mexico City.

RICHARD FREDRICKS



Richard Fredricks will be among the busiest new artists of the season, singing Roucher in the opening night *Andrea Chénier*, Figaro in *Il Barbiere di Siviglia*, as well as roles in six other operas. The Los Angeles-born baritone planned on a career in aerothermodynamics, but after winning several vocal contests decided to devote himself to music. A highly diversified artist, he has appeared in opera, musical comedy, and night club reviews. He is a leading member of the New York City Opera and has made numerous appearances with San Francisco's Spring Opera. He has also been heard at the Hollywood Bowl, the Vancouver Festival, and with the New York Philharmonic, with which he recently recorded Copland's *The Tender Land* under the composer's baton.

ALEXANDER YOUNG

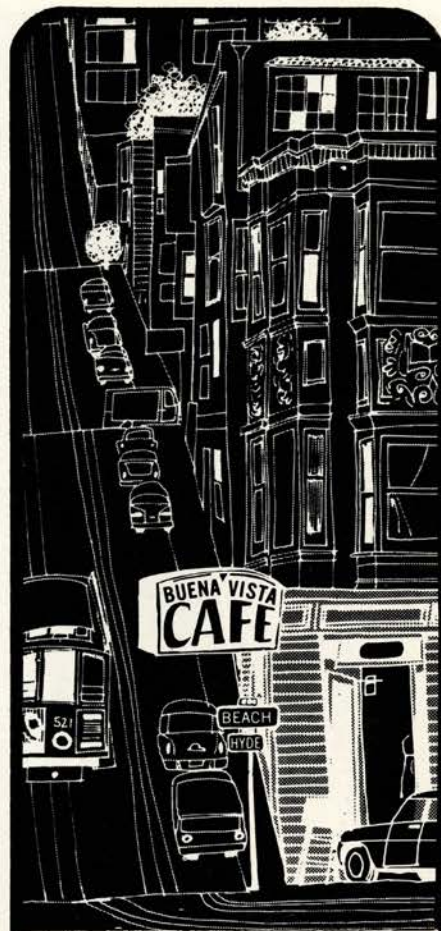


London-born Alexander Young, who will be appearing for the first time locally as David in *Die Meistersinger*, studied in London, Naples and Vienna. He has sung at Sadler's Wells and Covent Garden, as well as with the English Opera Group, the Handel Opera Society and the New Opera Group. He has appeared with great success as Tom Rakewell in Stravinsky's *The Rake's Progress* at Sadler's Wells and in a concert performance by the American Opera Society of New York, and recently recorded the role under the composer's direction. Equally at home in the fields of opera, lieder and oratorio, Mr. Young is particularly known among record collectors for his interpretations of Bach, Handel, Mozart and British composers of this century. The other roles which Mr. Young will sing here this season are Count Almaviva in *Il Barbiere di Siviglia* and Brighella in *Ariadne auf Naxos*.

WILLIAM WHITESIDES



Tenor William Whitesides was educated in his home state, North Carolina, and at the Juilliard School in New York prior to studying in Cologne as a Fulbright Scholar. The young singer subsequently appeared in leading roles with the opera companies of Bonn and Berne. Since his return to the United States, Mr. Whitesides has appeared with the Kentucky Opera Association and in the American premieres of Shostakovich's *The Nose* and Henze's *King Stag* at Santa Fe.



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ADIB FAZAH

Baritone Adib Fazah was educated at the Institute of Music in his native Cleveland and at the New England Conservatory of Music. He has appeared with the New England Opera Theater, the Boston Opera Group, the Washington Opera Society, the American Opera Society, and the Santa Fe Opera, where he sang the title role in *Rigoletto* during the summer of 1964.



SCOTT BEACH

Scott Beach, who will appear in the acting roles of Frosch in *Die Fledermaus*, the Major-domo in *Ariadne auf Naxos* and Dr. Goll in *Lulu*, comes to the San Francisco Opera after two years as a founding member of this city's satirical entertainment *The Committee*. Mr. Beach was trained as a singer and actor in his native Portland, Ore., and as a singer at the National Conservatory in Paris. He has been actor, singer and director at community theaters and was Professor of Drama at Concordia College in Minnesota.



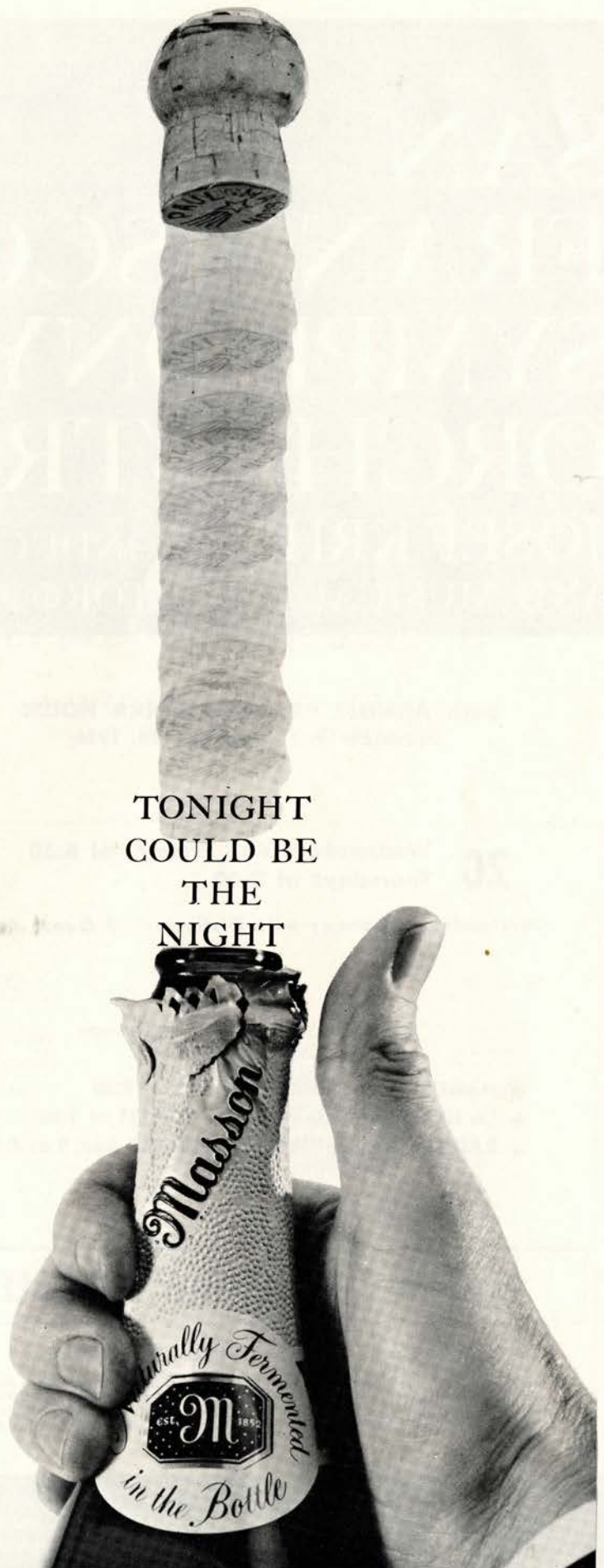
MARGUERITE RAY

Oakland's Marguerite Ray, who will appear in the acting role of Ida in *Die Fledermaus*, received her degree in Theater Arts from the University of California and has since performed with many important Bay Area theater companies.



OLIVER SMITH

Oliver Smith, designer of this season's new productions of *Die Fledermaus* and *Don Giovanni*, is among the most noted American stage designers currently active, and certainly the busiest in New York, where his Broadway credits include *My Fair Lady*, *Camelot*, *West Side Story*, *Night of The Iguana*, and the current hits *The Odd Couple*, *Luv* and *Barefoot in the Park*. Mr. Smith was also responsible for two Metropolitan Opera productions, the motion picture versions of *Guys and Dolls* and *Porgy and Bess*, and the American Ballet Theater's recent New York presentation of Stravinsky's *Les Noces*. Mr. Smith has been the recipient of six "Tony" awards, more than any other Broadway designer.



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Special Events

Opera Previews

Presented by The Junior League
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Friday, September 10
DIE FLEDERMAUS (J. Strauss)
Speaker: Anthony Boucher

Thursday, September 23
L U L U (Berg)
Speaker: Dr. Walter Ducloux

Monday, October 18
UN BALLO IN MASCHERA (Verdi)
Speaker: R. Barret Mineah

Wednesday, October 27
PELLEAS ET MELISANDE (Debussy)
Speaker: Alexander Fried

Hotel Mark Hopkins,
Peacock Court, at 11:00 a.m.

Public invited free of charge

Opera Ball and Fol-de-Rol Follies

Presented by the San Francisco Opera Guild

Wednesday, October 20, at 9:30 p.m.
CIVIC AUDITORIUM

Opera Exhibit

SAN FRANCISCO PUBLIC LIBRARY
Larkin and Fulton Streets
September 13 — November 1

A display of books and information on the
opera season, with special features on the
operas *Lulu* and *Pelleas et Melisande*,
including stage design sketches and other
pictorial material.

Recordings and scores of all the season's
operas are available in the Arts Depart-
ment.

Opera Discussions on Radio KPFA

Tuesday, September 21, at 7:45 p.m.
Broadcast of The Junior League Opera
Preview of DIE FLEDERMAUS.

Monday, September 27, at 2:15 p.m.
Broadcast of The Junior League Opera
Preview of LULU.

Friday, September 24, at 7:30 p.m.
PREVIEW OF LULU
Interview with stage director
Paul Hager

Saturday, September 25, at 3:30 p.m.
DISCUSSION OF LULU
by George Perle, composer and
musicologist.

A panel of KPFA critics will review per-
formances of the San Francisco Opera Sea-
son.

(continued on page 44)

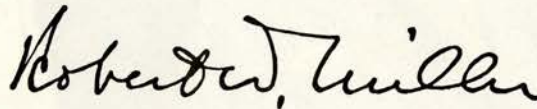
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In 1955, when the annual Opera Fund Drive was inaugurated to help to provide a better financial base locally for the art form which is acknowledged to be the most expensive in the world, the opera season in San Francisco was five weeks. This year the season is eight weeks.

Total number of performances per season during the last decade has also expanded, from 43 in 1955 to 69 in 1965. Many outstanding American premiere performances of artists and operas occurred during that period, and many established artists performed important roles for the first time with the San Francisco Opera.

These years have added lustre to the San Francisco Opera's reputation and its position in the first rank of great opera companies of the world. It has come through effort and hard work. The financial burdens of opera, even under the most stringent business practices, are heavy. New assistance must constantly be sought. Those who have never given are asked to donate this year toward our \$175,000 Opera Fund Drive goal.

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Special Events

San Francisco Opera Touring Calendar

BERKELEY PERFORMANCE

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Sunday, October 17, 2:00 p.m.

THE HEARST GREEK THEATER

SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

LOHENGRIN Wagner (in German)

Monday, November 1, 8:00 p.m.

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Repertoire / 1965 Season

Friday evening, September 10, at 8:30 — first performance this season

ANDREA CHENIER (Giordano)

Tebaldi, Bessel, Cervena, Turner; Tucker, Bastianini, Fredricks, Hecht, Fried, Whitesides, West, Fazah, Giosso, Menci, Andersen

CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Mansouri CHOREOGRAPHER: Solov

Saturday evening, September 11, at 7:30 — first performance this season

DIE MEISTERSINGER VON NUERNBERG (Wagner)

Lorengar, Turner; Thomas, Imdahl, O'Leary, Blankenheim, Young, Ludgin, Foldi, Whitesides, Glover, Manton, Fried, Fredricks, Fazah, Hecht, West

CONDUCTOR: Ludwig STAGE DIRECTOR: Hager

Tuesday evening, September 14, at 8:00 — first performance this season

†**DIE FLEDERMAUS** (J. Strauss)

Costa, Grist, Cervena, Ray; Lewis, Sullivan, Stewart, Wolansky, Beach, Foldi, Menci

CONDUCTOR: Ludwig PRODUCTION: Hager DESIGNER: Smith COSTUME DESIGNER: Roth
CHOREOGRAPHER: Solov

Thursday evening, September 16, at 8:00

ANDREA CHENIER (Giordano)

Same cast as September 10

Friday evening, September 17, at 7:30

DIE MEISTERSINGER VON NUERNBERG (Wagner)

Same cast as September 11

Saturday evening, September 18, at 8:00

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

Sunday afternoon, September 19, at 2:00 — first performance this season

LA BOHEME (Puccini)

Tebaldi, Meneguzzi; Konya, Wolansky, Fredricks, Hecht, Foldi, Fried, Harvey, Andersen, Eitze, Denebeim

CONDUCTOR: Bellugi STAGE DIRECTOR: Mansouri DESIGNER: Jenkins

Tuesday evening, September 21, at 8:30 — first performance this season

LA FANCIULLA DEL WEST (Puccini)

Collier, White; Corelli, Ludgin, Fried, Hecht, Fredricks, Foldi, West, Whitesides, Manton, Harvey, Glover, Fazah, Menci, Giosso, Andersen, Eitze

CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Mansouri

Thursday evening, September 23, at 8:00

LA BOHEME (Puccini)

Tebaldi, Collier; Konya, Wolansky, Fredricks, Hecht, Foldi, Fried, Harvey, Andersen, Eitze, Denebeim

CONDUCTOR: Bellugi STAGE DIRECTOR: Mansouri DESIGNER: Jenkins

Friday evening, September 24, at 8:00

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

Saturday evening, September 25, at 8:00 — West Coast premiere

†**LULU** (Berg)

Lear, Cervena, Bessel, White; Vinay, Lewis, Sullivan, Ludgin, Foldi, O'Leary, Fried, Giosso, Resnick, Beach, Landry

CONDUCTOR: Ludwig PRODUCTION: Hager DESIGNERS: Bauer-Ecsy/D. West

Sunday afternoon, September 26, at 2:00 — last performance this season

LA FANCIULLA DEL WEST (Puccini)

Same cast as September 21

Tuesday evening, September 28, at 8:00 — first performance this season

LA FORZA DEL DESTINO (Verdi)

Price, Bessel, White; Konya, Wolansky, Trama, Blankenburg, Hecht, Fried, West, Fazah

CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager DESIGNERS: Bauer-Ecsy/Colangelo
CHOREOGRAPHER: Solov

Wednesday evening, September 29, at 8:00 — last performance this season

LA BOHEME (Puccini)

Tebaldi, Collier; Corelli, Wolansky, Fredricks, Hecht, Foldi, Fried, Harvey, Andersen, Eitze, Denebeim

CONDUCTOR: Bellugi STAGE DIRECTOR: Mansouri DESIGNER: Jenkins

Thursday evening, September 30, at 8:00

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

Friday evening, October 1, at 8:30 — last performance this season

†**LULU** (Berg)

Same cast as September 25

Saturday evening, October 2, at 8:00 — last performance this season

ANDREA CHENIER (Giordano)

Same cast as September 10

continued



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Repertoire / 1965 Season

Sunday afternoon, October 3, at 1:30 — last performance this season

DIE MEISTERSINGER VON NUERNBERG (Wagner)

Amara, Turner, San Miguel; Thomas, Imdahl, O'Leary, Blankenheim, Young, Ludgin, Foldi, Whitesides, Glover, Manton, Fried, Fredricks, Fazah, Hecht, West
CONDUCTOR: Ludwig STAGE DIRECTOR: Hager

Tuesday evening, October 5, at 8:00

LA FORZA DEL DESTINO (Verdi)

Same cast as September 28

Thursday evening, October 7, at 8:00 — first performance this season

IL BARBIERE DI SIVIGLIA (Rossini)

Grist, Cervena; Fredricks, Young, Vinay, Trama, Fazah, Glover, Harvey, Wagner, Styles
CONDUCTOR: Bellugi PRODUCTION: Rennert STAGE DIRECTOR: Fattuggio DESIGNERS: Siercke/Colangelo

Friday evening, October 8, at 8:00 — first performance this season

LOHENGRIN (Wagner)

Hillebrecht, Bessel; Thomas, Ludgin, O'Leary, Fredricks
CONDUCTOR: Stein STAGE DIRECTOR: Butler DESIGNER: Ketz

Saturday evening, October 9, at 8:00 — last performance this season

LA FORZA DEL DESTINO (Verdi)

Same cast as September 28

Sunday afternoon, October 10, at 2:00 — last performance this season

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14
CONDUCTOR: Stein

Tuesday evening, October 12, at 8:30

IL BARBIERE DI SIVIGLIA (Rossini)

Grist, Cervena; Blankenburg, Young, Vinay, Trama, Fazah, Glover, Harvey, Wagner, Styles
CONDUCTOR: Bellugi PRODUCTION: Rennert STAGE DIRECTOR: Fattuggio DESIGNERS: Siercke/Colangelo

Thursday evening, October 14, at 8:00 — last performance this season

LOHENGRIN (Wagner)

Same cast as October 8

continued

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Repertoire / 1965 Season

Friday evening, October 15, at 8:00 — first performance this season

†**DON GIOVANNI** (Mozart)

Price, Amara, Meneguzzer; Stewart, Lewis, Trama, O'Leary, West
CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager DESIGNER: Smith COSTUME DESIGNER: Skalicki

Saturday evening, October 16, at 8:00 — first performance this season

TOSCA (Puccini)

Collier; Konya, Vinay, Hecht, Foldi, Fried, Fazah, Giosso, di Francesco
CONDUCTOR: Bellugi STAGE DIRECTOR: Fattuggio

Tuesday evening, October 19, at 8:30 — first performance this season

†**UN BALLO IN MASCHERA** (Verdi)

Price, Meneguzzer, Turner; Konya, Wolansky, Hecht, Foldi, Fredricks, Whitesides, Fazah
CONDUCTOR: Molinari-Pradelli PRODUCTION: Butler DESIGNER: Burlingame CHOREOGRAPHER: Solov

Thursday evening, October 21, at 8:00

TOSCA (Puccini)

Collier; Thomas, Vinay, Hecht, Foldi, Fried, Fazah, Giosso, di Francesco
CONDUCTOR: Bellugi STAGE DIRECTOR: Fattuggio

Friday evening, October 22, at 8:00

†**DON GIOVANNI** (Mozart)

Same cast as October 15

Saturday evening, October 23, at 8:00 — first performance this season

ARIADNE AUF NAXOS (R. Strauss)

Hillebrecht, Grist, Vanni, Meneguzzer, Curatilo, Bessel; Thomas, Fredricks, Ludgin, Young, Manton, West,
Whitesides, Fried, Beach, Giosso, Eitze
CONDUCTOR: Stein STAGE DIRECTOR: Hager DESIGNER: Jenkins

Sunday afternoon, October 24, at 2:00 — last performance this season

IL BARBIERE DI SIVIGLIA (Rossini)

Meneguzzer, Turner; Blankenburg, Young, Vinay, Trama, Fazah, Glover, Harvey, Wagner, Styles
CONDUCTOR: Bellugi PRODUCTION: Rennert STAGE DIRECTOR: Fattuggio DESIGNERS: Siercke/Colangelo

Tuesday evening, October 26, at 8:30 — last performance this season

ARIADNE AUF NAXOS (R. Strauss)

Same cast as October 23

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N. Y. Times - Recordings Sunday, August 22, 1965



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Photo: Cook

Repertoire / 1965 Season

Thursday evening, October 28, at 8:00

†**UN BALLO IN MASCHERA** (Verdi)

Same cast as October 19

Friday evening, October 29, at 8:30 — first performance this season

†**PELLEAS ET MELISANDE** (Debussy)

Lorengar, Kailer, Turner; Jobin, Stewart, O'Leary, West, Fazah

CONDUCTOR: Martinon PRODUCTION: Hager DESIGNERS: Skalicki/D. West

Saturday evening, October 30, at 8:00 — last performance this season

†**DON GIOVANNI** (Mozart)

Lorengar, Amara, Meneguzzi; Stewart, Lewis, Blankenburg, O'Leary, West

CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager DESIGNER: Smith COSTUME DESIGNER: Skalicki

Sunday afternoon, October 31, at 2:00 — last performance this season

†**UN BALLO IN MASCHERA** (Verdi)

Price, Grist, Turner; Konya, Wolansky, Hecht, Foldi, Fredricks, Whitesides, Fazah

CONDUCTOR: Molinari-Pradelli PRODUCTION: Butler DESIGNER: Burlingame CHOREOGRAPHER: Solov

Tuesday evening, November 2, at 8:00 — last performance this season

TOSCA (Puccini)

Kirsten; Corelli, Vinay, Hecht, Foldi, Fried, Fazah, Giosso, di Francesco

CONDUCTOR: Bellugi STAGE DIRECTOR: Fattuccio

Wednesday evening, November 3, at 8:00 — last performance this season

†**PELLEAS ET MELISANDE** (Debussy)

Same cast as October 29

†new production Dates, casts and operas subject to change.

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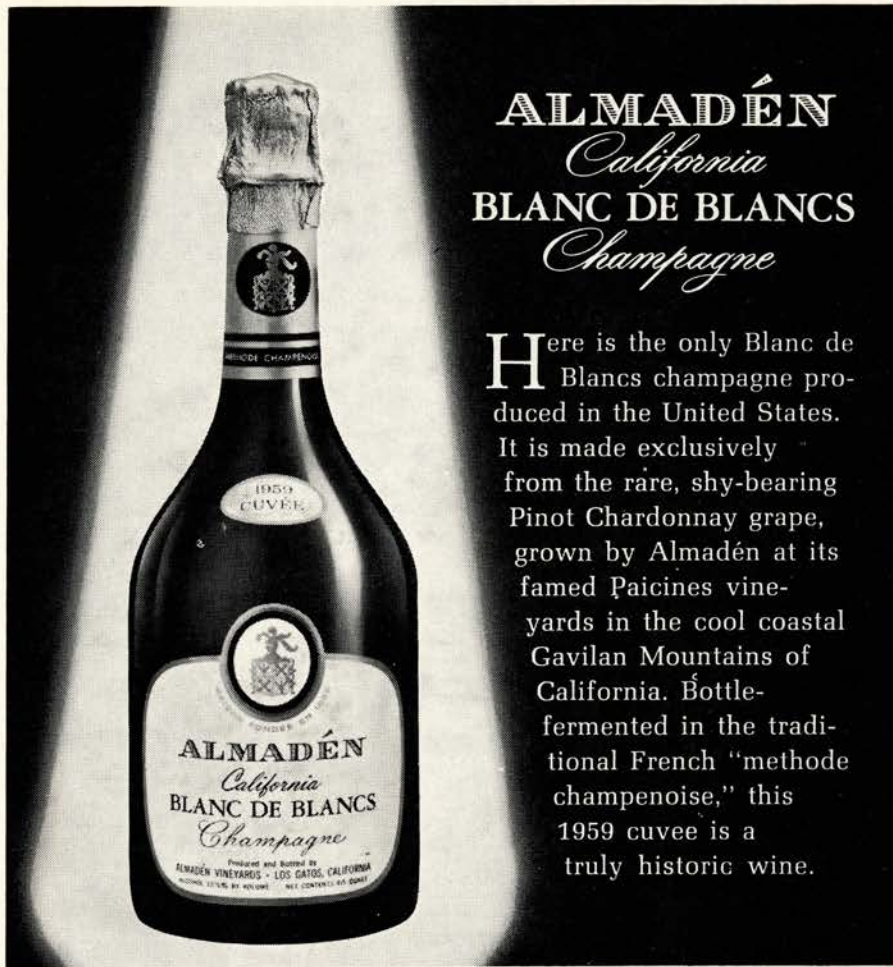
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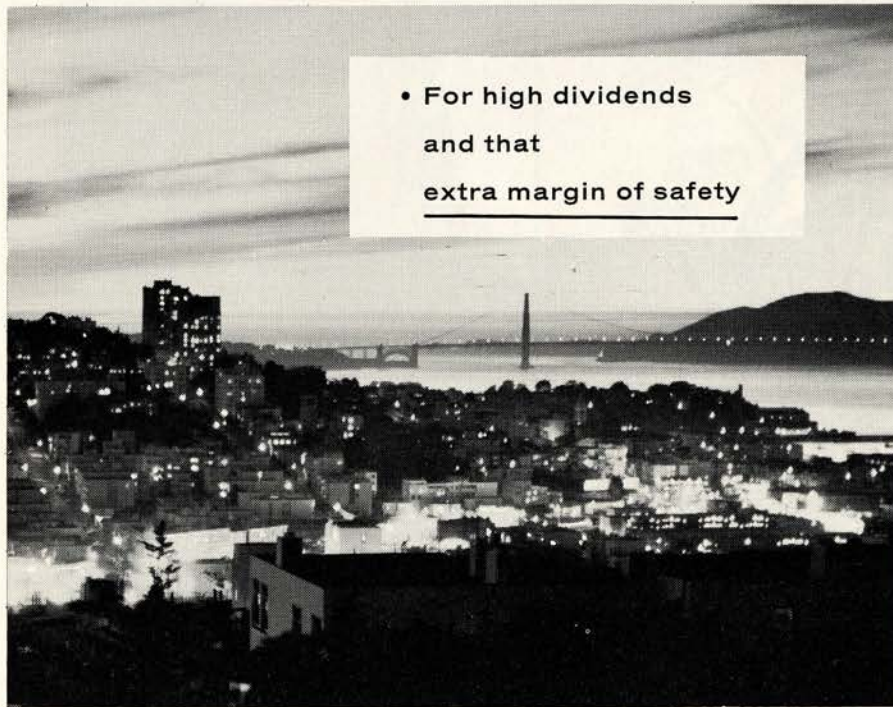
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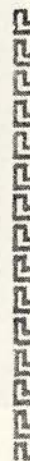
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(continued from page 37)

Giordano to his parents in Naples: "COMPLETE SUCCESS."

Giordano to Mascagni: "PROPHET."

Sonzogno to Illica: "FIRST, THIRD AND FOURTH ACTS COMPLETE TRIUMPH. SECOND ACT ALSO WELL RECEIVED. TWENTY CALLS ARTISTS AND COMPOSER. PUBLIC ALSO WANTED LIBRETTIST. COME FOR SECOND PERFORMANCE."

To this telegram Giordano added a P.S.: "STILL HAVE NOT RECOVERED FROM IMMENSE, MOVING, EXTRAORDINARY IMPRESSION. BEG YOU TO COME SHARE JOY AND SUCCESS. PRESS UNANIMOUS IN PRAISE LIBRETTIST AND COMPOSER."

The opera was repeated with the same overwhelming success for eleven evenings. And after that it began its international career. On November 15th, 1896, Sonzogno sent Giordano a telegram from New York, where *Andrea Chénier* had just been performed at the Academy of Music: "CHENIER TRIUMPHANT. LAST ACT AROUSED FANATICAL ENTHUSIASM. BOOM. BOOM. BOOM."

Giordano hadn't gone to New York for his American debut; he had things to do in Milan. Three days after he received Sonzogno's cable, he was married to Olga Spatz, daughter of the famous owner of Milan's Grand Hotel, where Verdi was then living and where he died. Giordano had left behind the funeral room in Via Bramante, and he had fought his last battle with Sonzogno. He was famous.



Elizabeth Wills

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IL BARBIERE DI SIVIGLIA (Rossini)

CONDUCTOR: Bellugi PRODUCTION: Rennert STAGE DIRECTOR: Fattuggio
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Wednesday afternoon, October 6, at 1:30

Grist, Cervena; Fredricks, Young, Vinay, Hecht, Fazah, Glover, Harvey, Wagner, Styles

Thursday afternoon, October 7, at 1:30

Meneguzzar, Turner; Blankenburg, Young, Foldi, Hecht, Fazah, Glover, Harvey, Wagner, Styles

Monday afternoon, October 11, at 1:30

Meneguzzar, Cervena; Fredricks, Young, Foldi, Hecht, Fazah, Glover, Harvey, Wagner, Styles

Monday afternoon, October 25, at 1:30

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Saturday, October 2, 1965, at 8:00
(Final curtain approximately 11:15)

Revival

ANDREA CHENIER

(in Italian)

opera in four acts by UMBERTO GIORDANO

text by LUIGI ILLICA

conductor: FRANCESCO MOLINARI-PRADELLI

stage director: LOTFI MANSOURI

Major-domo of the Chateau Coigny..... WINTHER ANDERSEN
Gérard, footman at the Chateau Coigny,
later a revolutionistETTORE BASTIANINI
Maddalena, daughter of the Countess de Coigny.....RENATA TEBALDI
Countess de CoignySONA CERVENA
Bersi, Maddalena's companionANNAMARIA BESSEL
Fléville, a novelist.....JOHN WEST
Fiorinelli, a musician.....PHILIP EISENBERG
The Abbé.....WILLIAM WHITESIDES
Andrea Chénier, a poet.....GIOVANNI GIBIN
Mathieu, a revolutionistJOSHUA HECHT
Incredibile, a spy for the revolutionists.....HOWARD FRIED
Roucher, Chénier's friend.....RICHARD FREDRICKS
Madelon, a blind old womanCLARAMAE TURNER
Dumas, president of the revolutionary tribunal.....PIETRO MENCI
Fouquier-Tinville, public prosecutor.....ADIB FAZAH
Schmidt, jailer at Saint-LazareDAVID GIOSSO

Beggars, fishwives, sansculottes, gendarmes, servants

Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: ZACHARY SOLOV

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place and time: Paris, shortly before and during the French Revolution

Act I: Chateau Coigny near Paris

Act II: Five years later; a street in Paris

Act III: The Revolutionary Tribunal

Act IV: Prison of Saint-Lazare

Next Saturday Series performance: October 9, at 8:00 p.m.

LA FORZA DEL DESTINO (Verdi) in Italian

Latecomers will not be seated while the performance is in progress

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