

Il Barbiere di Siviglia

Thursday, October 7, 1965 8:00 PM
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1965

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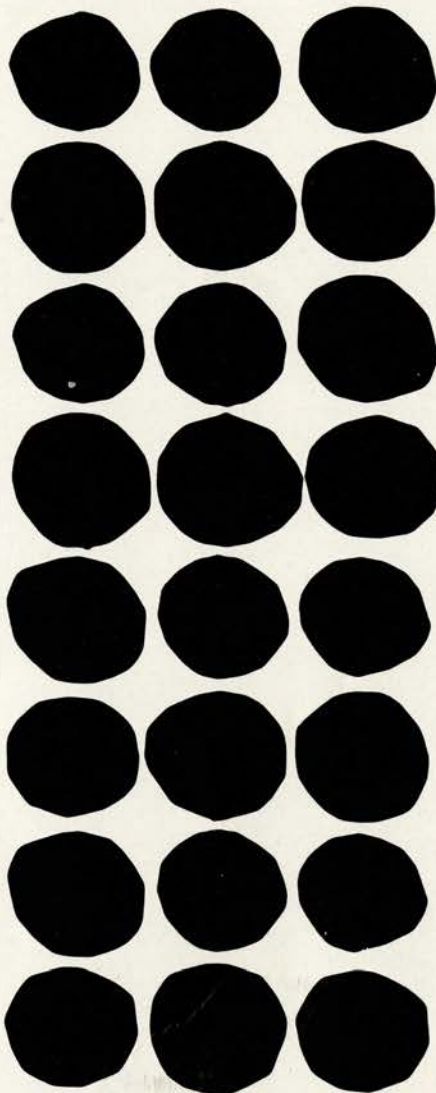
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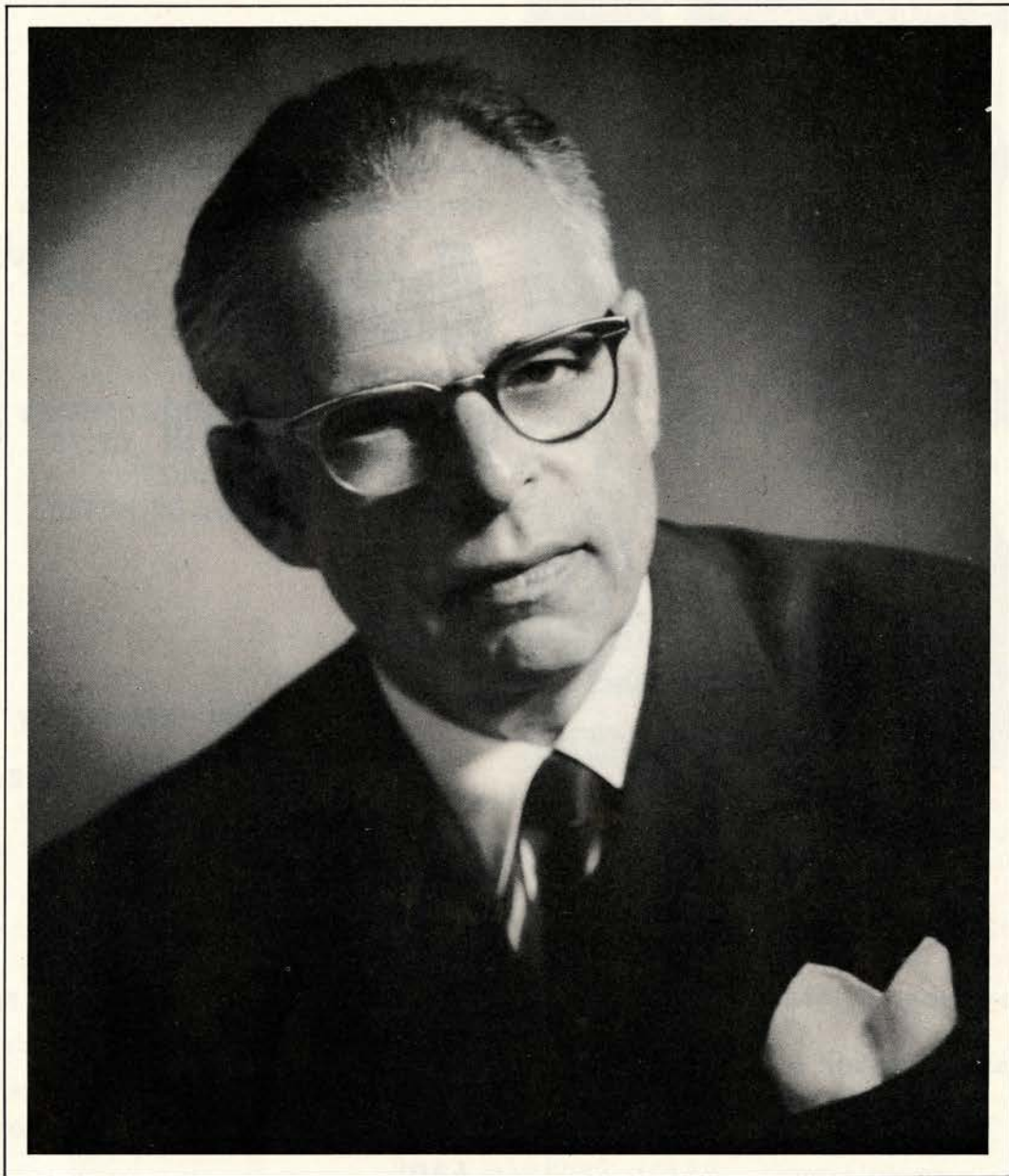
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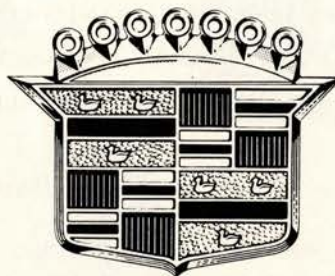
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**Annamaria Bessel	*Evelyn Lear	Heinz Blankenburg	Chester Ludgin
Sona Cervena	Pilar Lorengar	**Toni Blankenheim	Raymond Manton
Marie Collier	Jolanda Meneguzzi	*Franco Corelli	Pietro Menci
Mary Costa	Leontyne Price	*Adib Fazah	*Thomas O'Leary
Gwen Curatilo	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

Musical Staff : PHILIP EISENBERG, WALTER FERRARI, GEORGE LAWNER, ALBERTO LEONE,
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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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
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Ballet

Lesandre Bailey
Allyson Crockett
Uta Enders
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*

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Edward Bosley
Paul Davis
Michael Demers
*Robert Denebeim
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*Paul di Francesco
Lionel Emde
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†Participant in 1965 Merola Opera Program



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Friday Evening, October 1, 1965, at 8:30
(Final curtain approximately 11:00)

West Coast Premiere

LULU

(in English)

opera in two acts by ALBAN BERG

Text based on "Earth Spirit" and "Pandora's Box" by FRANK WEDEKIND

English version by JOHN CROSBY
with acknowledgment to the English version by ARTHUR JACOBS

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

designers: LENI BAUER-ECSY,
DAVIS L. WEST

An Animal Trainer.....	SAM RESNICK
Lulu	EVELYN LEAR
The Painter	BRIAN SULLIVAN
Alwa, son of Dr. Schoen, a playwright.....	RICHARD LEWIS
Dr. Schoen, editor-in-chief.....	RAMON VINAY
Dr. Goll	SCOTT BEACH
Schigolch, an old man.....	ANDREW FOLDI
The Prince	HOWARD FRIED
A Wardrobe Mistress	CLAUDIA WHITE
The Stage Director.....	THOMAS O'LEARY
Countess Geschwitz	SONA CERVENA
Rodrigo, an athlete.....	CHESTER LUDGIN
A Student	ANNAMARIA BESSEL
A Servant	DAVID GIOSSO
Jack the Ripper.....	JULES LANDRY

costumers: GOLDSTEIN & CO.

place and time: Europe, 1905

Act I: Scene 1: The menagerie
Scene 2: The painter's studio
Scene 3: The painter's salon
Scene 4: Lulu's dressing room

Act II: Scene 1: Dr. Schoen's living room
Scene 2: Alwa's living room
Scene 3: A studio in London

Next regular subscription performance: October 8, at 8:00 p.m.
LOHENGRIN (Wagner) in German

Latecomers will not be seated while the performance is in progress

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The Story of "LULU"

ACT I, Scene 1—An animal trainer introduces the various characters of the drama in the guise of animals in his menagerie. The last to appear is Lulu, in the form of a snake—the "prototype of woman," as Wedekind puts it.

Scene 2—Lulu, in pierrot costume, poses for the painter in his studio, while Dr. Schoen, her former protector, and his son Alwa look on. Left alone with Lulu, the painter makes advances to her, but is interrupted by a knock at the door. It is Dr. Goll, Lulu's husband, who has come to take his wife home. He guesses what is going on between Lulu and the painter and flies into such a rage that he suffers a heart attack and dies.

Scene 3—Lulu has married the painter, who knows nothing of her past liaison with Dr. Schoen. She has an interview with Schigolch, a shadowy, disreputable figure who poses as her father, yet gives the impression of being in love with her. Dr. Schoen appears on the scene, asking Lulu to loose the hold she has on him, as he plans to marry a young girl of good family. When she refuses, Schoen tells the painter of Lulu's past. The painter becomes so disillusioned by this news that he commits suicide.

Scene 4—The dressing room of a theater. Lulu prepares to dance the leading role in a mime devised by Alwa; but seeing Dr. Schoen and his fiancée in the audience, she feels unable to continue and pretends to have a fainting spell. By threatening to go to Africa with the Prince, another of her admirers, Lulu persuades Schoen to break off his engagement.

ACT II, Scene 1—A room in the house of Dr. Schoen, who is now Lulu's husband. All who surround Lulu are desperately in love with her: the servant, the athlete Rodrigo, a young student, the Countess Geschwitz, and Lulu's own stepson, Alwa. Dr. Schoen surprises Lulu in a love scene with Alwa, and after an argument, urges her to commit suicide by handing her a revolver. Lulu turns the revolver on Dr. Schoen, killing him. An orchestral interlude suggests the drastic change that comes about in Lulu's fortunes: her arrest, imprisonment, and her escape from prison with the assistance of Countess Geschwitz.

Scene 2—Freed from prison, Lulu is once more in Dr. Schoen's house. Lulu decides to flee the country with Alwa, and they are accompanied by Schigolch.

Scene 3—After an orchestral interlude suggesting Lulu's brief stay in Paris, where she is beset by blackmailers, we are taken to a sordid London attic. There she meets her end at the hands of Jack the Ripper. And so concludes the tragedy of Lulu, who has brought disaster to all who associated with her, with the exception of the mysterious Schigolch—the only actor in the drama who escapes unscathed.

A warning gong will be sounded in the foyer six minutes before the end of each intermission. A buzzer will signal the end of the intermission.



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"Yes, Richard."

"Are you sure everything's packed? My Old Rarity scotch?"

"Yes, Richard, it's in the new gift-wrap of fashionable houndstooth, the holiday package we decided to give all our discerning friends."

"Good girl. Drinking any other scotch on a long flight is a dreadful bore.

Most of them are either too heavy or so light I don't know what I'm drinking.

Old Rarity has flavor."

"Exquisite flavor, Richard."

"But you jolly well don't find Old Rarity just anywhere.

Devil of a time getting it in Egypt, and remember that lonely beach in California?

You couldn't find any for me."

"Poor Richard!"

"Liz, m'love, we really must hurry or

I shall miss the plane. Could I help

you with the luggage?"

"Just open the door, Richard."



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 musicianPHILIP 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

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

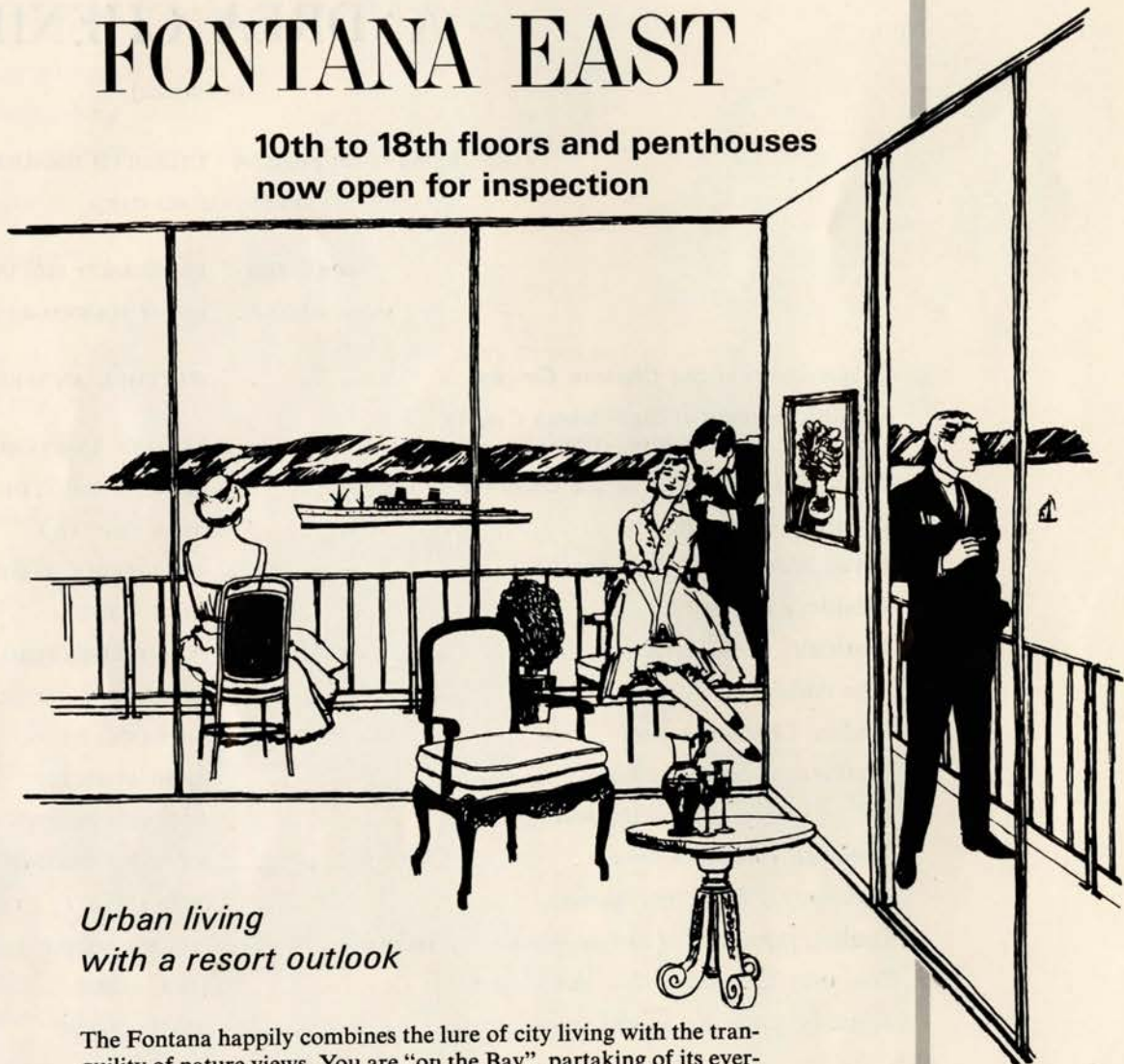
LA FORZA DEL DESTINO (Verdi) in Italian

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The Story of "ANDREA CHENIER"

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 aristocracy 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 has brought them together, and then hand in hand they go to the guillotine.

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Sunday Afternoon, October 3, 1965, at 1:30
(Final curtain approximately 5:55)

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	LUCINE AMARA	
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	

Burgers of all Guilds, journeymen, apprentices and townspeople

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 Sunday Series performance: October 10, at 2:00 p.m.

DIE FLEDERMAUS (Strauss) in English

Latecomers will not be seated while the performance is in progress

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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.

A warning gong will be sounded in the foyer six minutes before the end of each intermission. A buzzer will signal the end of the intermission.



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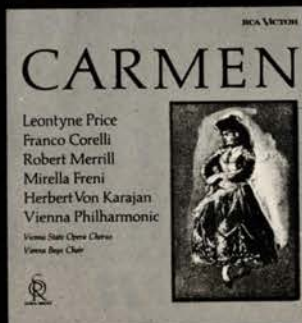
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Jess Thomas's **WALTHER** in *Die Meistersinger von Nürnberg*, Watson, Wiener, Hotter, Keilberth, conductor.

Mary Costa's **MUSETTA** in *La Bohème*, with Moffo, Tucker, Merrill, Leinsdorf, conductor.



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Tuesday Evening, October 5, 1965, at 8:00
(Final curtain approximately 11:35)

LA FORZA DEL DESTINO

(in Italian)

opera in four acts by GIUSEPPE VERDI
text by FRANCESCO MARIA PIAVE
conductor: FRANCESCO MOLINARI-PRADELLI
production: PAUL HAGER
designers: LENI BAUER-ECSY,
THOMAS L. COLANGELO, JR.

Marchese di Calatrava.....JOSHUA HECHT
Leonora di Vargas, *his daughter*.....LEONTYNE PRICE
Curra, *her maid*.....CLAUDIA WHITE
Don Alvaro, *a young nobleman*.....SANDOR KONYA
The AlcaldeJOHN WEST
Don Carlo di Vargas, *Leonora's brother*.....RAYMOND WOLANSKY
Trabucco, *a peddler*.....HOWARD FRIED
Preziosilla, *a Gypsy fortuneteller*.....ANNAMARIA BESSEL
Fra Melitone, *a friar of the monastery*.....HEINZ BLANKENBURG
Padre Guardiano, *superior of the monastery*.....UGO TRAMA
A SurgeonADIB FAZAH

Staff officers, muleteers, peasants, beggars, soldiers, friars

Corps de ballet

chorus director: VINCENZO GIANNINI
choreographer: ZACHARY SOLOV
costumers: GOLDSTEIN & CO.

place and time: Spain and Italy, the eighteenth century

Act I: Scene 1: A room in the house of the Marchese di Calatrava
Scene 2: An inn at Hornachuelos

Act II: Scene 1: In front of the Monastery of Hornachuelos
Scene 2: In the Monastery of Hornachuelos

Act III: Scene 1: Ruins of a house near Velletri, Italy
Scene 2: Soldiers' camp at Velletri

Act IV: Scene 1: Cloister of the Monastery of Hornachuelos
Scene 2: A solitary spot near the Monastery

Next Nonsubscription performance: Friday Evening, October 22, at 8:00 p.m.
DON GIOVANNI (Mozart) in Italian

Latecomers will not be seated while the performance is in progress

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In 1963, we called Riviera "America's bid for a great new international classic car."

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Wouldn't you really rather have a Buick?

The Story of "LA FORZA DEL DESTINO"

ACT I, *Scene 1*—Leonora, daughter of the Marquis of Calatrava, is in love with Don Alvaro, a young nobleman. The Marquis is opposed to the match because Don Alvaro's mother was an Indian—an Inca princess. Leonora decides to elope with Alvaro. They are discovered by her father who attempts to prevent their leaving. In the ensuing encounter, Don Alvaro, refusing to fight with his elderly adversary, drops his gun and it accidentally discharges, killing the Marquis.

Scene 2—Leonora, who in the confusion of the night of her father's death has become separated from Alvaro, searches for him, dressed in male attire. She stops at the inn where she recognizes her brother, Don Carlo, among the crowd and overhears his threats of vengeance against Alvaro. She leaves during the confusion which follows the announcement that war has been declared. Don Carlo is now moody and aloof from the crowd, who cheer the gypsy Preziosilla as she urges the men to join the Italian army. She reads their palms, predicting bad luck for Don Carlo. There is a sudden silence as the chanting of a group of passing pilgrims is heard. They kneel to pray, and Leonora appears in her male disguise to join in the prayers. After she leaves, Don Carlo expresses his curiosity about the young stranger and is mocked by the gypsy.

ACT II, *Scene 1*—Leonora, thinking Alvaro has deserted her, seeks aid from Padre Guardiano. He gives her the habit of a friar and offers her sanctuary in a cave near the monastery, where, as a hermit, she can spend her life in solitude and penitence.

Scene 2—Priests and monks assemble in the chapel where Leonora takes her vows. The priests promise to keep her sanctuary a secret.

ACT III, *Scene 1*—Believing Leonora to be dead, Alvaro has joined the Spanish army under an assumed name. When a quarrel develops among a group of soldiers he intervenes, protecting an officer, Don Carlo. Each is unaware of the other's identity, and they pledge eternal friendship. In the ensuing battle, Alvaro is wounded and, fearing death, asks Carlo to burn a packet of letters without opening it. After Alvaro is carried away, Carlo discovers a picture of Leonora among the wounded man's effects and again swears vengeance.

Scene 2—Recovered from his wounds, Alvaro is challenged to a duel by Carlo, but they are separated. As gypsies and beggars invade the camp, Preziosilla leads the assemblage in mocking a lecture by Fra Melitone.

ACT IV, *Scene 1*—Alvaro has entered the Monastery of Hornacheuelos. After a long search, Don Carlo finds him and attempts to taunt him into a duel. Alvaro, who is now known as Father Raphael, tries to persuade Carlo that vengeance lies with God; but Carlo will not relent. Goaded by insults, Alvaro grasps a sword and the two rush from the grounds.

Scene 2—Alvaro wins the contest. Leonora is aroused from her nearby hermitage and summons Padre Guardiano. Recognizing her brother, she hurries to embrace Carlo, who, still unforgiving, stabs her. Leonora falls into the arms of Alvaro who curses the destiny which leaves him, the guilty one, unpunished.

A warning gong will be sounded in the foyer six minutes before the end of each intermission. A buzzer will signal the end of the intermission.

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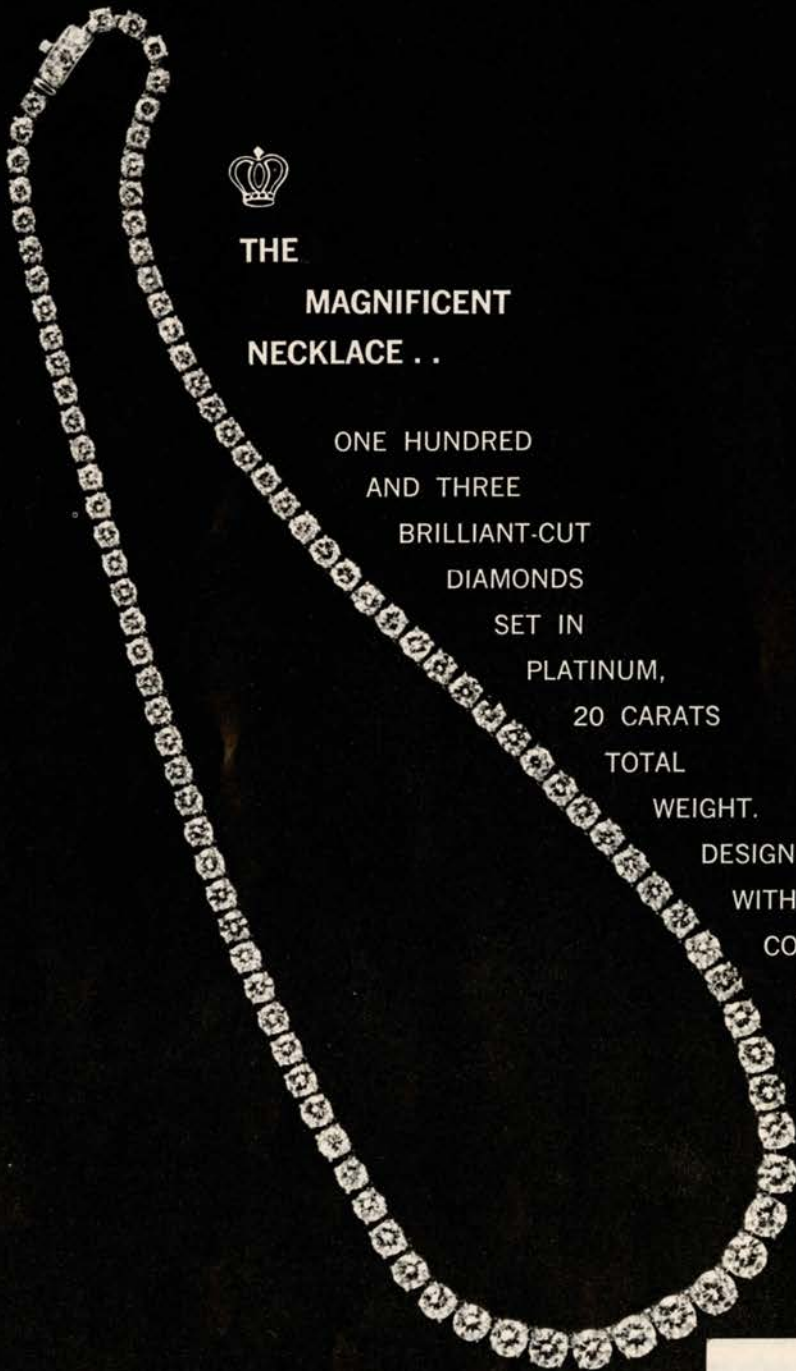
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Thursday Evening, October 7, 1965, at 8:00
(Final curtain approximately 10:50)

IL BARBIERE DI SIVIGLIA

(in Italian)

opera in two acts by GIOACCHINO ROSSINI

text by CESARE STERBINI
after a comedy by BEAUMARCHAIS

conductor: PIERO BELLUGI

production: GUNTHER RENNERT

stage director: MATTHEW FARRUGGIO

designers: ALFRED SIERCKE,
THOMAS L. COLANGELO, JR.

Fiorello, *Count Almaviva's servant*..... ADIB FAZAH
Count Almaviva ALEXANDER YOUNG
Doctor Bartolo RAMON VINAY
Figaro, *a barber*..... RICHARD FREDRICKS
Rosina, *Doctor Bartolo's ward*..... RERI GRIST
Don Basilio, *a music teacher*..... UGO TRAMA
Berta, *Doctor Bartolo's housekeeper*..... SONA CERVENA
First Officer ROBERT GLOVER
Ambrosio, *Doctor Bartolo's servant*..... COLIN HARVEY
Notary JAMES WAGNER
Second Officer RICHARD STYLES

Musicians, soldiers

chorus director: VINCENZO GIANNINI

recitative accompaniment: PHILIP EISENBERG

costumers: GOLDSTEIN & CO.

place and time: Dr. Bartolo's house in Seville, 1840

The production of "Il Barbiere di Siviglia" was donated to the San Francisco Opera Association by the San Francisco Opera Guild in 1963.

Next Thursday Series performance: October 14, at 8:00 p.m.
LOHENGRIN (Wagner) in German

Latecomers will not be seated while the performance is in progress

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DEL DESTINO
*del Monaco, Bastianini,
Simionato—
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Verdi: AIDA
*Bergonzi, Simionato,
MacNeil—
von Karajan*
Stereo OSA-1313
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Puccini:
MADAMA BUTTERFLY
*Bergonzi, Cossotto
—Serafin*
Stereo OSA-1314
Mono A-4337



Puccini:
LA BOHEME
*Bergonzi, Bastianini
—Serafin*
Stereo OSA-1208
Mono A-4236

Puccini: TOSCA
*del Monaco, London
—Molinari-Pradelli*
Stereo OSA-1210
Mono A-4235

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-Capua
Stereo OSA-1306 Mono A-4338

Photo: Bruno



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The Story of "IL BARBIERE DI SIVIGLIA"

ACT I—With his band of hired musicians, Count Almaviva comes at dawn to serenade Rosina outside the house of her guardian, Dr. Bartolo, who keeps her a virtual prisoner in the hope of marrying her himself. Almaviva dismisses the musicians when Rosina does not appear, but lingers near the house. The barber Figaro arrives and describes his busy life. The count asks him to arrange a meeting with Rosina, adding that his identity must not be known, for he does not wish her to be influenced by his rank. Suddenly Rosina appears on her balcony, joined by Dr. Bartolo. The Count and Figaro hide under the balcony and, in front of Dr. Bartolo's eyes, Rosina manages to drop a note to the Count. Almaviva sings a second serenade telling Rosina that he is Lindoro, a poor creature who can offer her nothing but love. The Count and Figaro continue their planning. Troops are coming to the city, and it is decided that Almaviva, disguised as a drunken officer, must arrange to be billeted with Bartolo. Dr. Bartolo leaves, while Rosina, alone in the house, expresses her spirited nature. Bartolo returns and is soon visited by Don Basilio, the music teacher, who informs him that Count Almaviva has been haunting the neighborhood, and both presume that he is the mysterious serenader. Basilio suggests that they start a campaign of slander which will make Rosina reject the Count. Figaro overhears their plan and returns to warn Rosina of the doctor's intention to marry her, and leaves with a note from her to Lindoro. Dr. Bartolo suspects that Figaro may be carrying messages between his ward and her admirer, but is frustrated by Rosina in his attempts to learn the truth. Later the Count enters in his disguise. The old doctor suspiciously resists the order for the quartering of soldiers. During the confusion which the Count creates in the Bartolo household, he manages to slip a note to Rosina. Soon soldiers arrive to arrest the offender, but immediately release him when the Count secretly reveals his identity to the officer.

ACT II—The doctor, wondering if the drunken soldier may not be an emissary of Count Almaviva, is interrupted by a stranger, none other than the Count himself disguised as a music teacher. He explains that Basilio is ill and that he has come in his place to give Rosina a music lesson. Figaro arrives, and to assure the young people a moment together, insists on shaving the doctor, who will not leave the room. His face is covered with lather when Basilio appears—in perfect health. He is convinced by the disguised Count that he is really not well and is rushed out of the house. Bartolo's suspicions are once again aroused and he tells Rosina that Lindoro intends to arrange a marriage between her and Count Almaviva. As night falls, the Count (Lindoro), accompanied by Figaro, places a ladder against Rosina's balcony as they had earlier planned for their elopement. Rosina, believing the slanderous tales about her suitor, refuses to go with them. The Count then reveals his identity and they make ready to depart. They suddenly discover that Ambrosio, Bartolo's servant, has taken the ladder away. At the same moment, Don Basilio and the Notary arrive prepared to marry Dr. Bartolo to his ward. Instead, Figaro and the Count persuade him to be a witness to the marriage of the Count and Rosina. Arriving too late to stop the wedding, Dr. Bartolo decides to accept his misfortune gracefully. The Count and the new Countess joyfully depart for the wedding feast.

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Lulu Arrives

by GEORGE MARTIN

Alban Berg's Lulu received its first performance at Zurich in 1937, two years after the composer's death. It lay dormant during the war years, with its first notable revival taking place at Essen in 1953. Since that time it has been performed with increasing frequency throughout Europe. Lulu arrived on the American musical scene on August 7, 1963, in a production by the Santa Fe Opera. The following article by George Martin, author of the Opera Companion and Verdi: His Music, Life and Times, was written in conjunction with the American premiere and is reprinted from the September 28, 1963 issue of Opera News by permission of the publisher, The Metropolitan Opera Guild.

Both of Berg's operas, *Wozzeck* and *Lulu*, as they began life, earned the reputation of being difficult. This was partly because of the music, dissonant and hard to grasp, and partly because of the librettos, both of which seemed depressing and in the case of *Lulu* even shocking. With familiarity *Wozzeck* has largely lost that reputation, and now *Lulu*, as it begins to reach sizeable audiences, may also. Perhaps the easiest way for an operagoer to approach a performance of *Lulu* is not through recordings of its music, which divorced from the stage action has little meaning, but through the libretto, considering it to be a period piece which in its view of life reflects a certain moment in history.

That moment would be the first quarter of the present century, a time when the nineteenth-century romantic view of life—with its belief in an individual's dignity and worth, even in his will and power to exercise it—was crumbling under the realities of the First World War. Hastening the end of the old view were the theoretical teachings of the new sciences, particularly chemistry. And most disillusioning of all were the teachings of Freud, who had delivered the third great blow to man's pride. First Copernicus had displaced man from the center of the universe; then Darwin had undermined his claim to a unique position in the animal world; finally Freud had shown that he was not master of his mind, that he possessed a subconscious mind over which he had no control, and that it thought a great deal of the time about sex. Small wonder that there were writers who portrayed man as a soulless, will-less animal pushed this way and that by instincts he did not understand and could not control.

One of these writers was a German dramatist, Frank Wedekind, who in two plays, *Earth Spirit* and *Pandora's Box*, created just such a character, Lulu. She passes through the plays, which form a continuous story, like an atom of some unstable chemical element: L^uL^u. Her symbol is female sex, and her particular chemical property is the ability to attract other atoms, oppositely charged, to fuse with her. It is all impersonal, uncontrolled and without responsibility.



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This is a point of view, a thesis about life, and not everyone accepts it. A great humanist, E. M. Forster, emphatically denied it when he wrote in his novel *Howard's End*, "Far more mysterious than the call of sex to sex is the tenderness we throw into that call; far wider is the gulf between us and the farmyard than between the farmyard and the garbage that nourishes it." There is none of Forster's tenderness in Lulu; her call is all chemical.

But just to announce a thesis from the stage is to give a sermon; a play should demonstrate it through action, through a conflict in which the thesis triumphs. To do this Wedekind created Dr. Ludwig Schoen, who tries to resist Lulu's call, to continue a normal life in the world of business, and even to marry someone other than Lulu. At first he seems likely to succeed. As the play opens, to save himself he has successfully married Lulu off to another man, a Dr. Goll. But in the first scene Dr. Goll dies of a heart attack when he discovers Lulu in the arms of Walter, a portrait painter. Again Dr. Schoen saves himself, this time by marrying Lulu off to Walter. But in the second scene Walter commits suicide when he realizes the extent of Lulu's constant couplings with other men. This time Lulu triumphs over Dr. Schoen. She humiliates him, marries him and finally murders him. Just before the end, and with a touch of Forster's humanistic vision, he looks at his house and life, which Lulu has soiled, and mutters, "The filth, the filth." But she sees none of that. Even as Dr. Schoen dies, she turns to his son, Alwa, and calls to him.

This saga of Dr. Schoen forms Wedekind's first play, *Earth Spirit*, and Berg set it almost word for word as the first four of the five scenes that, together with a prologue and epilogue, make up his opera. Wedekind's second play, *Pandora's Box*, in its first act carries Lulu on to her triumph over Dr. Schoen's son, Alwa, in its second to a lengthy scene of high life in Paris, and in its last to her death as a prostitute in London, where she makes the mistake of trying to fuse with Jack the Ripper, an atom with the wrong chemical qualities.

Of this second play Berg completed only the first act, in which Lulu fuses with Alwa, Dr. Schoen's son, on the very couch on which the doctor died. It is her final humiliation of Dr. Schoen and the triumph of the thesis that the call of sex to sex is the most powerful in our lives, more powerful even than a father-son relationship, even where the lady is the father's murderer.

Just why Berg failed to complete the opera before his death is not known; he seems to have had time, and he had already done much of the work on it. In the San Francisco Opera production, the work concludes with appropriate music derived from Berg's *Lulu Symphony*, published in 1935—an orchestral suite in which the composer utilized several sections of the completed portions of the opera as well as of the incomplete third act—plus dialogue from the final scene of Wedekind's *Pandora's Box*, wherein Lulu is murdered by Jack the Ripper.]

The music Berg provided for *Lulu* has, as good opera music should, a sound that seems uniquely appropriate to the opera. To the small, standard opera orchestra Berg added three instruments associated with the period of the opera's thesis; alto

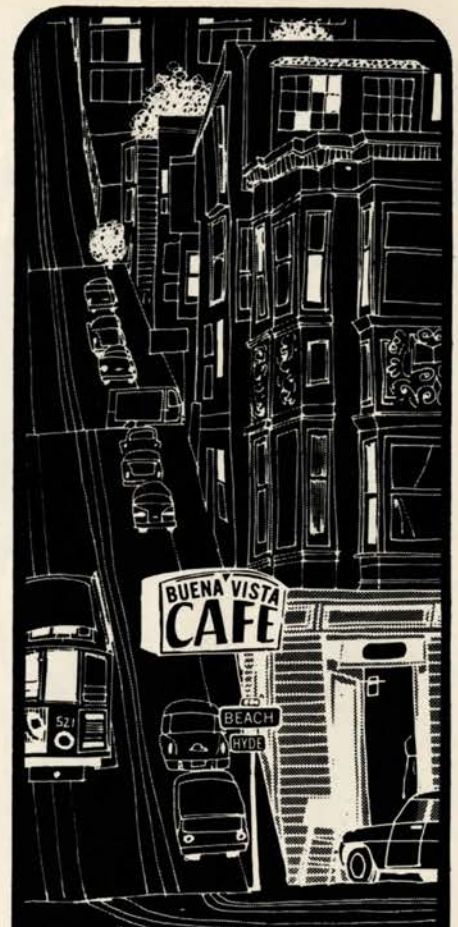
saxophone, vibraphone and piano, all instruments used in jazz bands and now used prominently by Berg throughout the score. For example, early in the opera, when Lulu insists she is only "an animal," the vibraphone, with its unearthly rattle, punctuates her remarks. Later it rattles again after Dr. Schoen stutters, "The filth, the filth." And the saxophone throbs horribly as Lulu asks Alwa if they are not lying on the sofa where his father died. Once grasped aurally, after two or three hearings, these sounds cannot be forgotten; their peculiar color and timbre spread throughout the opera. The overall sound of the music is harsh, jagged and mechanistic; often, with the vibraphone, it seems strangely hollow and ominous, and with the saxophone deliberately vulgar. It is right for the libretto.

Of melody in the sense of Mozart or Verdi there is none. Yet Lulu has a little song with a recognizable beginning and end; so does the painter; and Lulu has what is her version of a love duet with both the painter and Alwa. The standard forms of opera are there, and as they become clear on repeated hearings they clarify the music.

Berg uses themes or motifs that recur. The most important appears for the first time when Lulu is still married to the painter, who has not yet killed himself. She is talking with Dr. Schoen, who angrily tells her not to bother him any more and that they must never meet except in the presence of her husband. At the word "husband" Lulu insists that Dr. Schoen is her real husband, and Berg begins a theme he uses again at the most crucial moments in the opera—at the close of Act I, as Dr. Schoen capitulates to Lulu and says, "Now comes the execution"; toward the close of the next scene, as Dr. Schoen dies; and finally at the end of the opera, when Lulu dies. It might be called the Love-Death motif.

The theme Berg invented for this shows distinctive qualities which, although the theme has its own identity, make it seem a close cousin to Wagner's theme opening the Prelude to *Tristan und Isolde*. The tempo, the phrasing and even some of the intervals are so close in both themes that, without being identical, they have the same "feel." Berg never said that he had *Tristan* in mind; but in Wedekind's *Pandora's Box* Alwa remarks that when he first met Lulu as a child, he gave her *The Romance of Tristan and Isolde* to read. He implies that Lulu did not seem to grasp the book's message about a great love that remained true even beyond death. Berg tickles the audience's aural memory with his theme, and each time he brings it back he asks them, in effect, Do you remember how that nineteenth-century romantic Richard Wagner said love was? Well, he was wrong. It's really like this, just a chemical process, with death its only reality.

Lulu's view is not everyone's, and at the period in which Berg wrote the opera probably more persons held to it, or something like it, than do now. On the other hand, there have been always and probably always will be some who think and behave as Lulu does. Her view may be narrow and partial, but so is the view of love and sex presented by Bellini or Donizetti. An operagoer who insists on seeing or hearing only the latter to the exclusion of Berg must look at life with a squint, or block one of his ears against it.



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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 Department.

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 performances of the San Francisco Opera Season.

(continued on page 44)





Richard Lewis

Elijah C 3558
Messiah SC 3598
Idomeneo CL 3574
Israel in Egypt B 3550
Hiawatha's Wedding Feast S 35900
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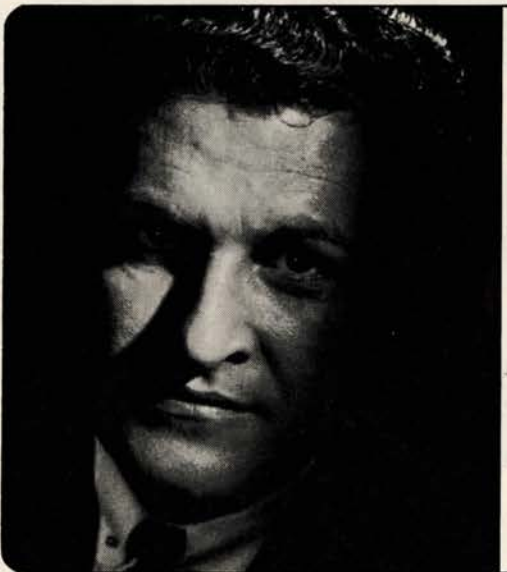
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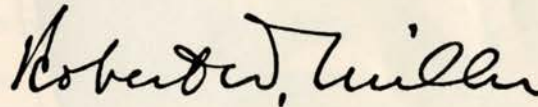
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Total number of performances per season during the last decade has also expanded, from 43 in 1955 to 69 in 1965. Many outstanding American premiere performances of artists and operas occurred during that period, and many established artists performed 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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LOHENGRIN Wagner (in German)

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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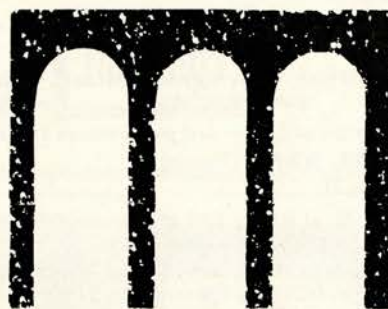
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continued

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

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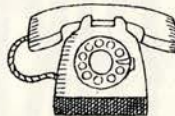
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Repertoire / 1965 Season

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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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, Meneguzzer; 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: Fatuggio

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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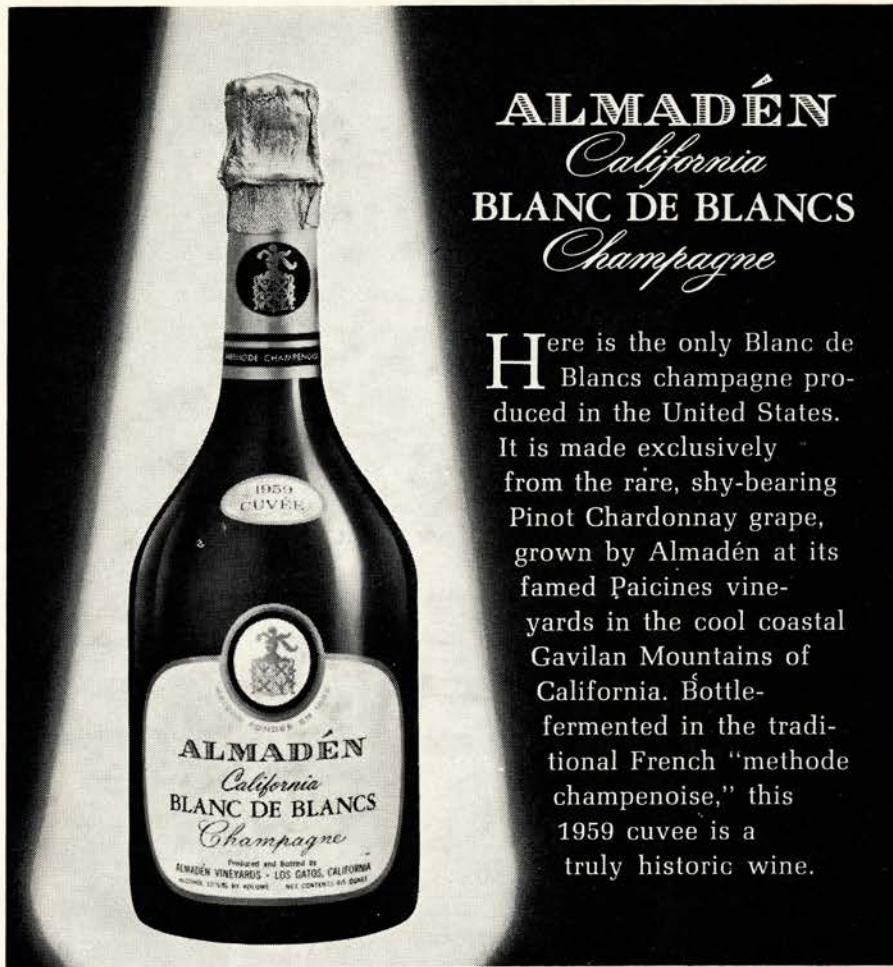
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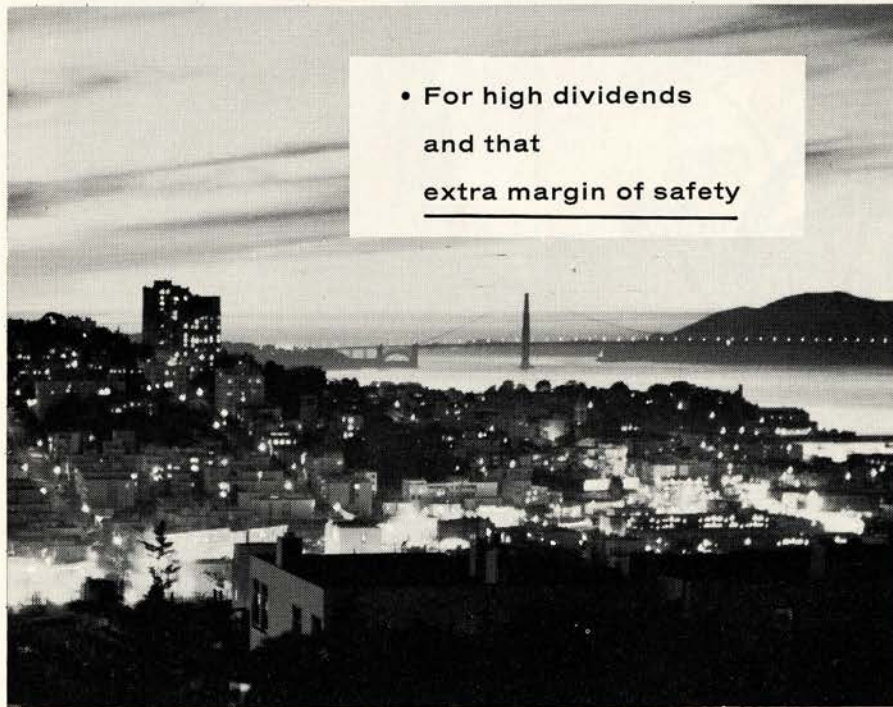
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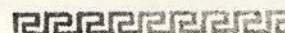
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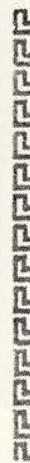
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(continued from page 37)

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.



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

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Opera Guild Student Matinees

IL BARBIERE DI SIVIGLIA (Rossini)

CONDUCTOR: Bellugi PRODUCTION: Rennert STAGE DIRECTOR: Fattuggio
 DESIGNERS: Siercke/Colangelo

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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Tuesday Evening, October 12, 1965, at 8:30
(Final curtain approximately 11:20)

IL BARBIERE DI SIVIGLIA

(in Italian)

opera in two acts by GIOACCHINO ROSSINI

text by CESARE STERBINI
after a comedy by BEAUMARCHAIS

conductor: PIERO BELLUGI

production: GUNTHER RENNERT

stage director: MATTHEW FARRUGGIO

designers: ALFRED SIERCKE,
THOMAS L. COLANGELO, JR.

Fiorello, *Count Almaviva's servant*..... ADIB FAZAH
Count Almaviva ALEXANDER YOUNG
Doctor Bartolo RAMON VINAY
Figaro, *a barber*..... HEINZ BLANKENBURG
Rosina, *Doctor Bartolo's ward*..... RERI GRIST
Don Basilio, *a music teacher*..... UGO TRAMA
Berta, *Doctor Bartolo's housekeeper*..... SONA CERVENA
First Officer ROBERT GLOVER
Ambrosio, *Doctor Bartolo's servant*..... COLIN HARVEY
Notary JAMES WAGNER
Second Officer RICHARD STYLES.

Musicians, soldiers

chorus director: VINCENZO GIANNINI

recitative accompaniment: PHILIP EISENBERG

costumers: GOLDSTEIN & CO.

place and time: Dr. Bartolo's house in Seville, 1840

The production of "Il Barbiere di Siviglia" was donated to the San Francisco Opera Association by the San Francisco Opera Guild in 1963.

Next regular subscription performance: Friday, October 15, at 8:00 p.m.
DON GIOVANNI (Mozart) in Italian

Latecomers will not be seated while the performance is in progress

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