

Don Giovanni

Friday, October 15, 1965 8:00 PM
Saturday, October 30, 1965 8:00 PM

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Publications Collection

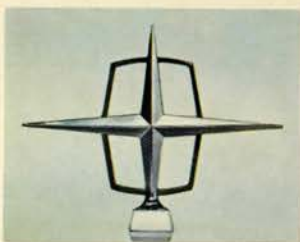
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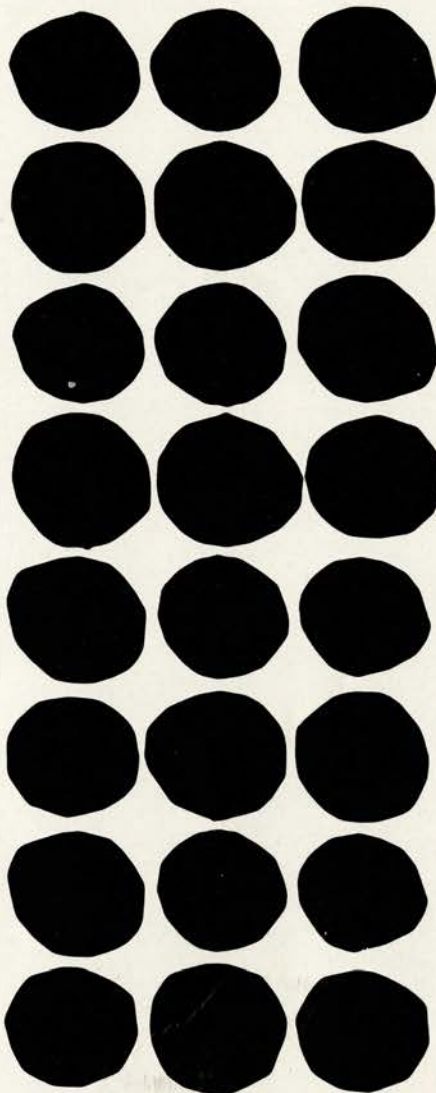
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Contents

Officers	}	9
Board of Directors		
Board of Governors		
Administrative Staff		
Artists		11
Company		13
Chorus	}	15
Ballet		
Boys' Chorus		
Orchestra		17
Casts/Stories		19
Special Events		42
Guarantor Members		44
Season's Repertoire		45
Box Holders		53
Opera Guild	}	55
Student Matinees		
Trustees		56

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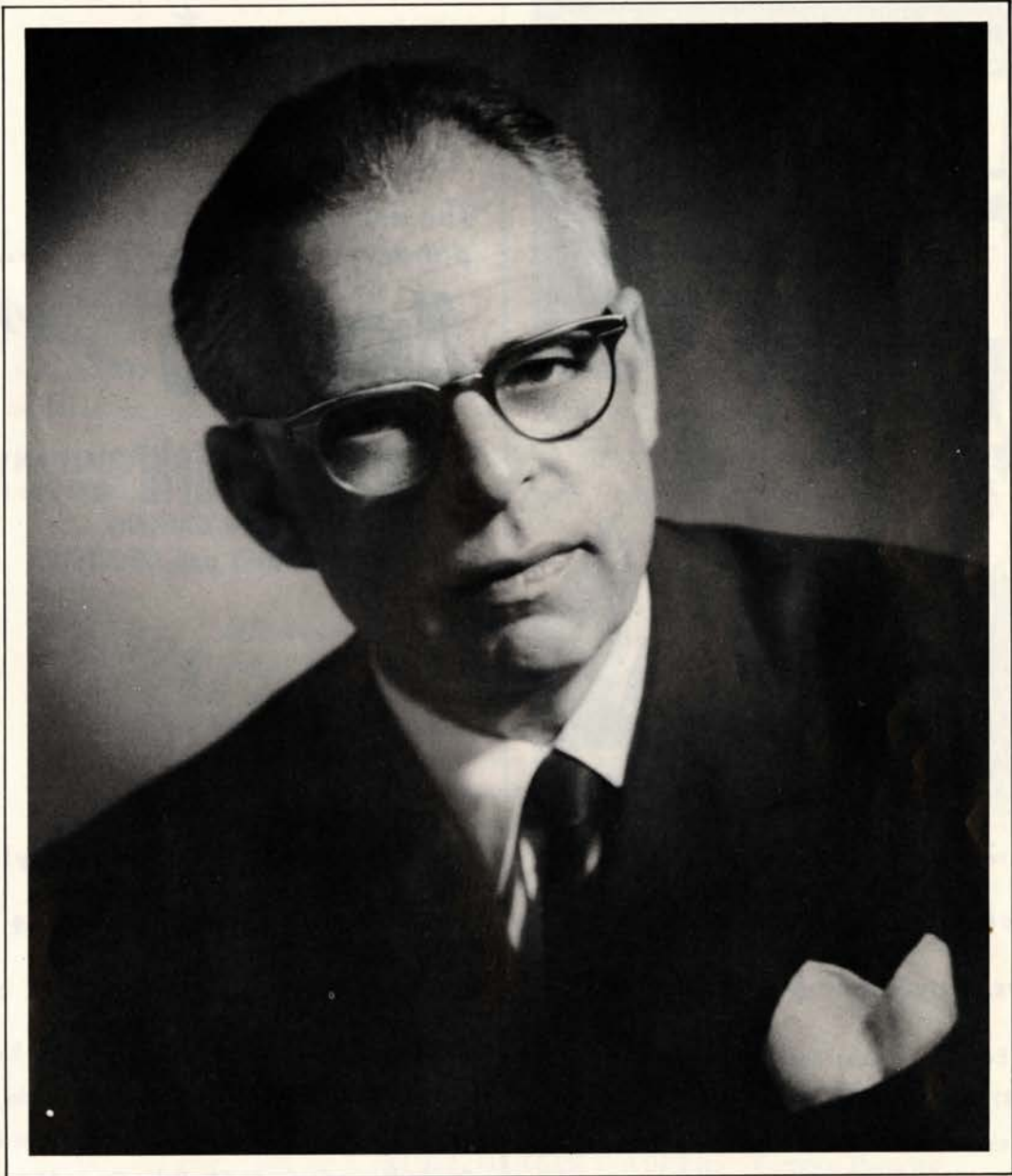
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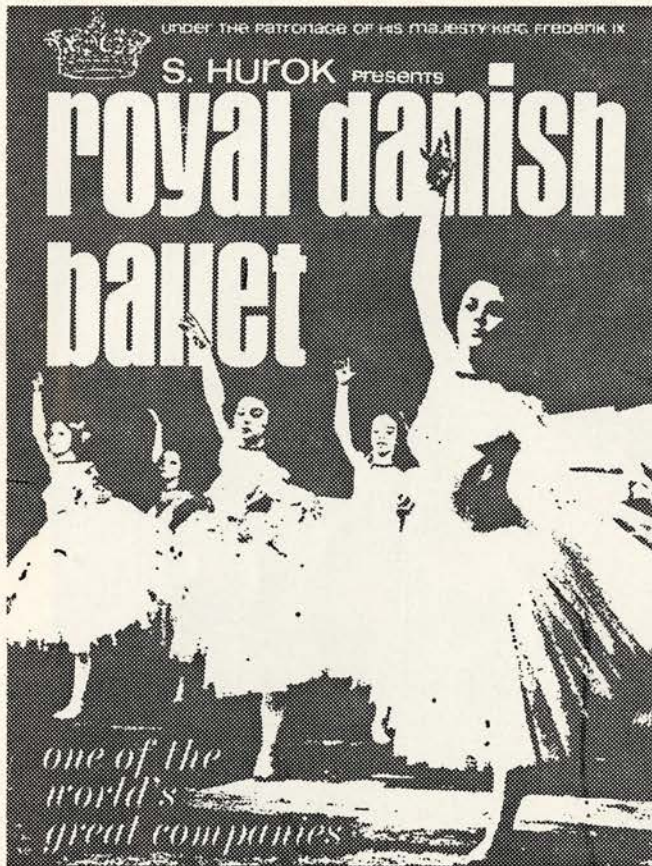


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Artists / San Francisco Opera 1965

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

ACTORS:			
*Marguerite Ray	*Jules Landry		
*Scott Beach	Sam Resnick		
SOLO DANCERS:			
Lynda Meyer	David Anderson		
	Thatcher Clark		

*San Francisco Opera debut	**American debut	<i>Roster subject to revision</i>
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YOUR WAR MEMORIAL CENTER FOR THE ARTS

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

Costume Designer
(Fledermaus) : ANN ROTH*

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Production Assistants : JANE CLEGG, MARTHA MILLER

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Super Department : WILFRED ALLEN TAYLOR

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Assistant : MARVIN BURKMAN

Scenic Construction : PIERRE CAYARD

Scenic Artist : DAVIS L. WEST

Master Carpenter : EARL MCGUIRE

Master Electrician : GEORGE PANTAGES

Master of Properties : IVAN J. VAN PERRE

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*San Francisco Opera debut

**American debut

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San Francisco Opera 1965

Chorus

Josephine Barbano
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
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Max Wilkinson

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Ballet

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*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
Michael di Francesco
*Paul di Francesco
Lionel Emde
David Gilchrist
Jan Jakob
Robert Kalafate
Tom Kohout
Richard Levenson
Elliot Marseille
Raymond Martinez
David Nilan
Frank Oliva
Kurt Reinhardt
David Thompson
Peter Thompson
*David Van Leeuwen
Brad Waddell

*Also appearing in solo roles

†Participant in 1965 Merola Opera Program



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Silvio Claudio
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Ezequiel Amador
Ervin Mautner
Linda Ashworth
Harry Moulin
Cicely Edmunds

2ND VIOLIN
David Schneider
Principal

Verne Sellin
Zelik Kaufman
Erica Keen
Ernest Michaelian
Frederick Koegel
Lennard Petersen
George Nagata

VIOLA
Lucien Mitchell
Principal
Detlev Olshausen
Asbjorn Finess
Hubert Sorenson
Harry Rumpler
David Smiley

CELLO
Robert Sayre
Principal
Detlev Anders
Rolf Storseth
Catherine Mezirka
Tadeusz Kadzielawa
Helen Stross

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Principal
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Gerald Greene
Donald Prell

FLUTE
Walter Leroy Subke
Principal
Merrill Jordan
Lloyd Gowen

PICCOLO
Lloyd Gowen

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Friday Evening, October 15, 1965, at 8:00
(Final curtain approximately 11:50)

New Production

DON GIOVANNI

(in Italian)

opera in two acts by WOLFGANG AMADEUS MOZART

text by LORENZO DA PONTE

conductor: FRANCESCO MOLINARI-PRADELLI

production: PAUL HAGER

designer: OLIVER SMITH

costume designer: WOLFRAM SKALICKI

Leporello, *Don Giovanni's servant* UGO TRAMA
Donna Anna, *the Commendatore's daughter* LEONTYNE PRICE
Don Giovanni THOMAS STEWART
Don Pedro, *the Commendatore* THOMAS O'LEARY
Don Ottavio, *Donna Anna's fiancé* RICHARD LEWIS
Donna Elvira, *a former love of Don Giovanni* LUCINE AMARA
Zerlina, *a peasant girl* JOLANDA MENEGUZZER
Masetto, *her fiancé* JOHN WEST

Peasants, dancers, servants, noblemen and ladies
Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: GHITA HAGER

costumers: GOLDSTEIN & CO.

place and time: Seville, in the middle of the seventeenth century

Act I: Scene 1: Courtyard of the Commendatore's palace
Scene 2: A city square
Scene 3: Outside Don Giovanni's palace
Scene 4: Ballroom in Don Giovanni's palace

Act II: Scene 1: A city square
Scene 2: Courtyard of the Commendatore's palace
Scene 3: A cemetery
Scene 4: A room in Don Giovanni's palace

Next regular subscription performance: Tuesday Evening, October 19, at 8:30

UN BALLO IN MASCHERA (Verdi) in Italian

Latecomers will not be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE



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The Story of "DON GIOVANNI"

ACT I, *Scene 1*—After Leporello has commented on his unenviable job of being servant to such a precocious master as Don Giovanni, the sounds of a struggle are heard. The Don has forced his way into Donna Anna's chambers. She screams for help as she attempts to discover the identity of her attacker. Her cries are heard by her father, the Commendatore, who attempts to aid her but is killed by Don Giovanni. The Don and Leporello leave the scene. Meanwhile, the servants find Don Ottavio, Donna Anna's fiancé, and bring him to the scene. Ottavio and Anna swear vengeance on the unknown assassin.

Scene 2—Leporello berates his master for leading a scandalous life. Don Giovanni changes the subject to women and is cut short by the approach of a former love, Donna Elvira, who bemoans her fate, vowing to find the villain who deserted her. The Don, not recognizing her, offers his sympathy. She recognizes him and he rushes off. Leporello then recounts to her his master's many, many conquests, and leaves the scene. We next meet a group of peasants who are celebrating the impending marriage of Zerlina and Masetto. Don Giovanni introduces himself to the young couple and has Leporello lead Masetto away. The Don takes the coy Zerlina aside telling her that she is too good for such an oaf as Masetto and that he will marry her himself. The Don succeeds in impressing the girl, but then Donna Elvira appears and takes Zerlina away from him. Donna Anna and Don Ottavio now enter. Not yet realizing that it is Don Giovanni who has killed her father, Anna begs his aid in finding the murderer, to which he graciously assents. Elvira returns and attempts to tell the others what kind of scoundrel Don Giovanni is. After Giovanni and Elvira depart, Anna confesses to Ottavio that she has recognized the voice of the man who killed her father.

Scene 3—Don Giovanni and Leporello prepare for a party they are to give that night. As the party is about to begin, Masetto accuses Zerlina of being unfaithful to him and she protests her innocence. Don Giovanni then invites Zerlina and Masetto to the party. Donna Anna, Donna Elvira and Don Ottavio arrive attired in cloaks and masks, intending to expose Don Giovanni. Leporello invites them to the party.

Scene 4—Don Giovanni maneuvers Zerlina out of sight of the other party guests. Her screams at his blatant advances draw the others. But the Don protests that it is Leporello who has molested Zerlina. The masqueraders now reveal their identities to Don Giovanni and he flees.

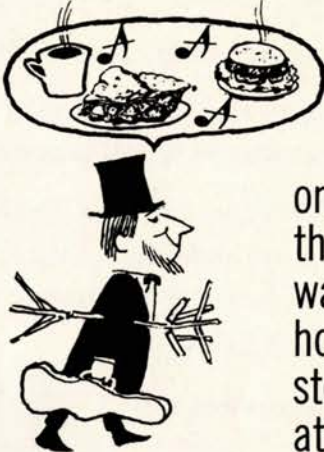
Act II, *Scene 1*—The Don now embarks on a new conquest: Elvira's maid. Leporello, dressed as the Don, is to lure Elvira away. Don Giovanni, hidden from view, addresses Elvira, with Leporello going through the motions of being the speaker. Elvira descends and tells Leporello (thinking him to be the Don) that she still loves him. The real Don then jumps out, pretending to be a bandit. Leporello and Elvira hurriedly leave. The Don serenades the maid. Masetto and his friends arrive, bent on finding Don Giovanni. They mistake him for Leporello. Announcing to them that he can no longer bear working for such a master, the false Leporello sends the men off in all directions to find the Don, holding Masetto back. The others gone, the Don gives Masetto a sound beating and flees. Zerlina enters to comfort the bruised and battered Masetto.

Scene 2—Later that evening, we find Leporello, dressed in his master's cloak and hat, with Elvira, who is still unaware of his true identity. He then tries to sneak away, but Anna and Ottavio, followed by Zerlina and Masetto stop him. Elvira begs for mercy for the supposed Don Giovanni. Leporello, realizing that they are unmoved by her pleas, reveals his identity, and finally manages to escape.

Scene 3—In a graveyard in which stands a statue of the late Commendatore, Leporello and Don Giovanni discuss the ruse which has just taken place. As the Don laughs, a frightening voice tells him that his end is at hand and orders him not to disturb the dead. Leporello tells his master that the statue of the Commendatore has spoken. The Don orders Leporello to invite the statue to dinner that night. The statue nods its acceptance, and the Don drags his trembling servant away. Donna Anna and Don Ottavio come to visit the Commendatore's grave. Ottavio attempts to console Elvira by expressing the strength of his love. But she responds that her grief is too great for her to feel any other emotions.

Scene 4—The Don and Leporello are enjoying a lavish feast when Donna Elvira bursts in. She begs the Don to repent, but he only mocks her in return. Elvira tries to leave, but is frightened by what she sees in the doorway and rushes off in another direction. Leporello now explores to find what has frightened Elvira; it is the marble statue of the Commendatore. The Commendatore gives the Don one more chance to repent, which he disdainfully refuses. The Commendatore insists, but the Don only grows more stubborn. Smoke and flames begin to rise about Don Giovanni. Ghostly voices summon him to hell. The conflagration grows and Don Giovanni, with a final scream, vanishes in the flames. Shortly thereafter, in the same room, Donna Anna, Donna Elvira, Don Ottavio, Zerlina, and Masetto are told by Leporello what has just occurred. Donna Anna then agrees to marry Don Ottavio after her mourning period has ended; Elvira announces that she will return to a convent; Zerlina and Masetto decide to go home to dinner; and Leporello states that he will find himself a new employer. All six join in a final comment on the wicked life meeting its suitable end.

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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*"Well, Elizabeth, nearly time to
leave for the airport."*

"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 Evening, October 16, 1965, at 8:00
(Final curtain approximately 10:45)

TOSCA

(in Italian)

opera in three acts by GIACOMO PUCCINI
text by LUIGI ILICA and GIUSEPPE GIACOSA
based on the drama by VICTORIEN SARDOU
conductor: PIERO BELLUGI
stage director: MATTHEW FARRUGGIO

Cesare Angelotti, *a political prisoner*.....JOSHUA HECHT
A SacristanANDREW FOLDI
Mario Cavaradossi, *a painter*.....SANDOR KONYA
Floria Tosca, *a celebrated singer*.....MARIE COLLIER
Baron Scarpia, *chief of police*.....RAMON VINAY
Spoletta, *a police agent*.....HOWARD FRIED
Sciarrone, *Scarpia's orderly*.....ADIB FAZAH
Voice of a shepherd.....MICHAEL DI FRANCESCO
JailerDAVID GIOSSO

Soldiers, noblemen, priests

San Francisco Opera Boys' Chorus, Madi Bacon, Director

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

place and time: Rome, 1800

Act I: Interior of the Church of Sant'Andrea della Valle

Act II: A room in Scarpia's apartments in the Farnese palace

Act III: A terrace of Castel Sant'Angelo, outside the prison

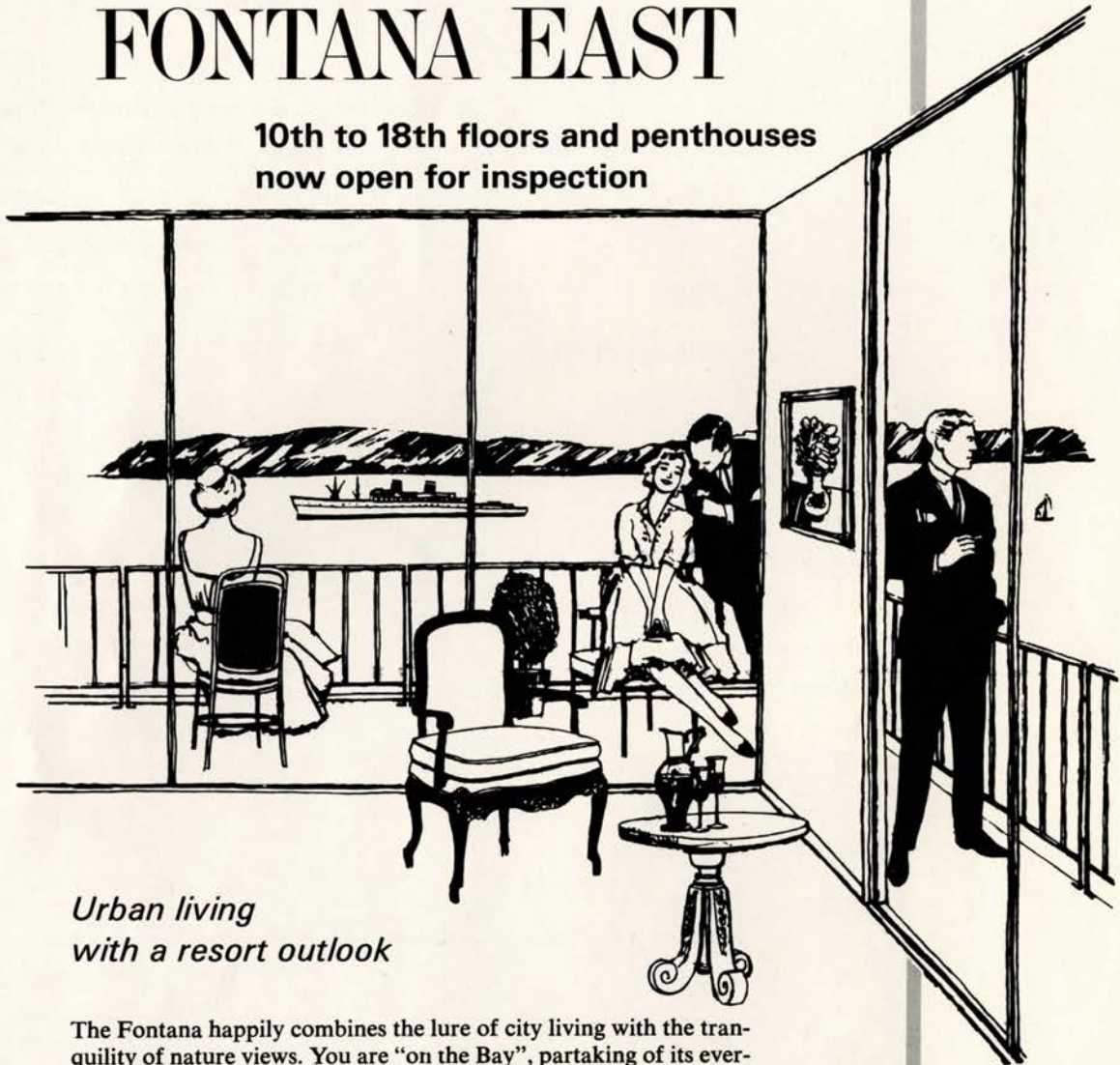
Next Saturday Series performance: October 23, at 8:00 p.m.
ARIADNE AUF NAXOS (R. Strauss) in German, prologue in English

Latecomers will not be seated while the performance is in progress

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The Story of "TOSCA"

ACT I—Angelotti, an escaped political prisoner, takes refuge in the church of Sant' Andrea, hiding in a side chapel when he hears the Sacristan approach. Soon after, Mario Cavaradossi also enters to continue work on his painting and when the Sacristan leaves Angelotti reveals himself to Mario, asking his aid. The two are interrupted by Tosca, who jealously accuses Mario of a secret alliance and insists that he has been meeting with a new love. Mario soothes her fears and she leaves, promising to meet him that evening. He then offers to take Angelotti to a hiding place and the two depart as Scarpia and the police enter searching for the escaped prisoner. Scarpia quickly perceives that Cavaradossi has assisted the refugee. When Tosca re-enters, Scarpia, who has secretly resolved to win her himself, insinuates that Mario has departed with his new love, and the enraged Tosca departs.

ACT II—Scarpia, having arrested Cavaradossi, is holding him prisoner in an attempt to make him disclose Angelotti's whereabouts. Tosca, summoned by Scarpia, enters, determined to free Mario. In an attempt to obtain his release Tosca reveals Angelotti's hiding place, but Scarpia informs her that his price for Cavaradossi's freedom is herself. Horrified, but with no alternative, Tosca agrees and the triumphant Scarpia writes the order for Mario's supposedly mock execution and safe conduct. Meanwhile, having noticed a knife on the table, the distraught Tosca takes it, and when Scarpia approaches her she stabs him. Then, snatching the order from the dead man's hand, she flees.

ACT III—Mario and the execution party approach the scaffold where he is to be executed within the hour. Left alone for his last few moments, he is lost in memories of Tosca when she enters to inform him that he has been granted his freedom. Explaining the events of the past evening she tells him that after the mock execution they can flee the city. At that moment the firing squad arrives to perform Scarpia's final bit of treachery. Upon their departure, and when Mario fails to arise at her urgings, Tosca realizes that she has been the victim of a grim ruse. Grief-stricken she leaps from the parapet to her death, just as the police try to arrest her for Scarpia's murder.

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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Tuesday Evening, October 19, 1965, at 8:30
(Final curtain approximately 11:45)

New Production

UN BALLO IN MASCHERA

(in Italian)

opera in three acts by GIUSEPPE VERDI
text by ANTONIO SOMMA
conductor: FRANCESCO MOLINARI-PRADELLI
production: HENRY BUTLER
designer: LLOYD BURLINGAME*

Samuel	} conspirators }	JOSHUA HECHT
Tom		JOHN WEST
Oscar, Riccardo's aide-de-camp		JOLANDA MENEGUZZER
Riccardo, Governor of Boston		SANDOR KONYA
Renato, his secretary		RAYMOND WOLANSKY
A Judge		WILLIAM WHITESIDES
Ulrica, a sorceress		CLARAMAE TURNER
Silyano, a sailor		RICHARD FREDRICKS
A Servant		ADIB FAZAH
Amelia, Renato's wife		LEONTYNE PRICE

*San Francisco Opera debut

Courtiers, townspeople

Corps de Ballet

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

place and time: Colonial Boston

Act I: Scene 1: An audience chamber in the Governor's mansion
Scene 2: Ulrica's cave

Act II: Scene 1: A lonely spot near the town
Scene 2: A room in Renato's house

Act III: In the Governor's mansion

The San Francisco Opera Association gratefully acknowledges the donation of the new production of "Un Ballo in Maschera" by the San Francisco Opera Guild.

The San Francisco Opera Association gratefully acknowledges a gift by Wilfred Allen Taylor of the orchestra material for "Un Ballo in Maschera" in memory of his mother, Emily Louise Taylor.

Next regular subscription performance: Tuesday Evening, October 26, at 8:30 p.m.
ARIADNE AUF NAXOS (R. Strauss) in German, prologue in English

Latecomers will not be seated while the performance is in progress

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The Story of "UN BALLO IN MASCHERA"

ACT I, *Scene 1*—An assemblage awaits the arrival of Riccardo, the English Governor of Boston. Among the crowd are Samuel and Tom, leaders of a faction which opposes him. Riccardo enters to dispense justice and receive petitions. Oscar, his aide-de-camp, hands him a list of invitations for a ball to be given at the mansion. Seeing the name of Amelia, the wife of his secretary and friend, Renato, among them, he falls into a reverie over this woman, whom he loves. As the crowd leaves, Renato enters. He notices the Governor's gloom and comments on it. Riccardo says that his mood has been brought on by "secret reasons," at which Renato says that he understands. Riccardo is shocked at this reaction, not realizing that what Renato knows is that there is a plot against the Governor's life. Riccardo shows his disdain for the danger he is in. The judge enters to demand Riccardo's signature on a document which would banish the sorceress Ulrica. The Governor asks Oscar's advice on this matter. Oscar makes a mocking defense of her, upon which Riccardo decides that he will personally go, disguised as a fisherman to Ulrica's cave that afternoon for some entertainment. Renato feels this to be too great a risk, but cannot dissuade him.

Scene 2—Riccardo, ahead of his entourage, arrives at the cave to watch Ulrica tell the fortune of Silvano, a sailor. She reads in his hand the promise of a promotion, at which Riccardo slips into Silvano's pocket a note indicating his nomination to the rank of an officer. At this the crowd is filled with amazement at the rapid fulfillment of the prophecy. Then, on hearing that Amelia is about to arrive, Ulrica dismisses the crowd. Riccardo, however, remains behind. Amelia has come to obtain a potion which will rid her of her love for Riccardo. Ulrica tells her that the herbs for this potion must be gathered by the user at a place of execution near the town. Riccardo, in hiding in the cave, overhears and resolves to follow Amelia. After Amelia has left, Samuel, Tom and Oscar enter. Ulrica reads Riccardo's palm and predicts that he will be killed by a friend. When Riccardo asks who his murderer will be, Ulrica replies: the man with whom he first shakes hands. Riccardo asks those present to shake hands with him, but they refuse. Renato then enters and, without knowing what has just taken place, shakes the hand of Riccardo, who then proclaims that this is proof of the foolishness of the prophecy. After all, Renato is his best friend and Ulrica did not even know that her banishment was being discussed that very day.

ACT II, *Scene 1*—Amelia arrives at the execution place to gather the herbs. Frightened, she falls to her knees to pray and then Riccardo appears. He declares his love, but she asks him to desist. She confesses her love for him. The two, frightened by their own emotions, are interrupted by Renato, who has come to warn Riccardo that the conspirators have surrounded the place. Amelia, who has covered her face, is not recognized by her husband. Riccardo and Renato exchange cloaks and Renato promises to escort the unknown woman back to town without speaking to her. The two run into the conspirators, who, disappointed at finding Renato instead of the Governor, attempt to discover the lady's identity. As Renato tries to defend her, Amelia lifts her veil and reveals her identity, to the amusement of the conspirators and to the dismay of Renato. He agrees to continue to escort Amelia back to the town but also arranges an interview with Samuel and Tom for the following morning.

Scene 2—Amelia protests to Renato that she has not been unfaithful; but he will not be moved. She pleads for permission to see her child once more, and Renato grants it. He then realizes that it is his trusted friend, Riccardo, who should be punished. Samuel and Tom enter to be informed by Renato that he will join them in their plot to kill the Governor. They draw lots to decide who will be the assassin. Amelia enters, followed by Oscar who brings an invitation to a masked ball to be held that night by the Governor. Renato forces Amelia to extract from a vase the piece of paper on which is written the name of the assassin. The lot falls to Renato.

ACT III—Riccardo, convinced that he must separate himself from Amelia, signs an order for Renato's and Amelia's immediate return to England. Then Oscar hands him a note from an unknown woman stating that an attempt will be made on his life. Riccardo pays no attention. At the masked ball, the conspirators are unable to discover whether the Governor is present. Renato finds out from Oscar which of the masked revelers is Riccardo. Amelia, recognizing Riccardo, warns him to leave immediately. At that moment, Renato, who has overheard, stabs Riccardo. Amid the ensuing confusion, Renato is seized by the guests who tear off his mask and demand his death as a traitor. But the dying Riccardo bids them unhand his friend. The Governor vows that Amelia is innocent and as further proof, shows Renato the order for his and Amelia's return to England. Riccardo bids farewell to life, with the remorseful Renato at his side.

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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TOSCA with Di Stefano, Taddei, Corena, Von Karajan, conductor.



DONNA ELVIRA with Nilsson, Valletti, Corena, Siepi, Leinsdorf, cond.

Other performances to treasure:

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.

Sándor Kónya's **ALFRED** in *Die Fledermaus*, with Wächter, Leigh, Rothenberger, London, Stevens, Danon, conductor.



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Thursday Evening, October 21, 1965 at 8:00
(Final curtain approximately 10:45)

TOSCA

(in Italian)

opera in three acts by GIACOMO PUCCINI
text by LUIGI ILLICA and
GIUSEPPE GIACOSA
based on the drama by VICTORIEN SARDOU
conductor: PIERO BELLUGI
stage director: MATTHEW FARRUGGIO

Cesare Angelotti, *a political prisoner*.....JOSHUA HECHT
A SacristanANDREW FOLDI
Mario Cavaradossi, *a painter*.....JESS THOMAS
Floria Tosca, *a celebrated singer*.....MARIE COLLIER
Baron Scarpia, *chief of police*.....RAMON VINAY
Spoletta, *a police agent*.....HOWARD FRIED
Sciarrone, *Scarpia's orderly*.....ADIB FAZAH
Voice of a shepherd.....MICHAEL DI FRANCESCO
JailerDAVID GIOSSO

Soldiers, noblemen, priests

San Francisco Opera Boys' Chorus, Madi Bacon, Director

chorus director: VINCENZO GIANNINI
costumers: GOLDSTEIN & CO.

place and time: Rome, 1800

Act I: Interior of the Church of Sant'Andrea della Valle
Act II: A room in Scarpia's apartments in the Farnese palace
Act III: A terrace of Castel Sant'Angelo, outside the prison

Next Thursday Series performance: October 28, at 8:00 p.m.
UN BALLO IN MASCHERA (Verdi) in Italian

Latecomers will not be seated while the performance is in progress

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The Story of "TOSCA"

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Architects' drawing of completed War Memorial with new Musical Arts Building behind Opera House and Veterans Building.

Proposition 'B'—An Investment in Excellence

\$29 Million for War Memorial Center

Vote 'YES' on Proposition 'B'

Proposition B is a \$29 million bond issue on the November 2 ballot. It will renovate the aging Opera House and the Veterans Building and will add a much-needed Musical Arts Building to the War Memorial.

■ A CITY IS MORE than freeways, skyscrapers and cement. A city is heart and heritage and must be vibrant and alive and exciting. San Francisco always has been a city with zest because she has immense beauty; because she is, indeed, a Golden Gate to the world; because she always has been willing to *invest in her excellence. Proposition B is such an investment.*

■ MANY LEADING San Francisco organizations (see below) concur with the Board of Supervisors, the Planning Commission, Mayor John F. Shelley and the Chief Administrative Officer's Bond screening Committee that Proposition B is imaginative, sensible and, above all, the economical way of satisfying San Francisco's urgent need for improved and bigger cultural facilities. Delay will multiply the cost of construction. Continued deterioration will increase the cost of urgent repairs. Age and earthquake have opened cracks in the 33-year-old Opera House and Veterans Building. Walkways are uneven, plumbing wornout and wiring makeshift. *Proposition B is imaginative yet economical.*

■ YEARS AND YEARS of effort have gone into planning for the Musical Arts Building and for modernization of the Opera House and the Veterans Building. The proposal was first incorporated in the 1958 Master Plan for Civic Center Development. For the past two years, world-famous architects—Skidmore, Owings and Merrill and Wurster, Bernardi and Emmons—have been at work on plans. They have interviewed War Memorial trustees, building superintendents in the Opera House and the Veterans Building and officials of the Department of Public Works. They have questioned representatives of veterans groups, the opera, symphony, Museum of Arts and others using the center. Their conclusion: "... the Veterans Building and the Opera House need extensive repairs, alterations and modernization . . . (There is) a pressing and growing need for a 2,200-2,700 seat hall (and) the production and rehearsal facilities lacking in the Opera House could be combined functionally and economically in an essential new Musical Arts Building." *Proposition B fulfills seven years of planning.*

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Puccini:
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BOHEME
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Wagner:
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MEISTERSINGER
*Gueden, Treptow,
Schoeffler —
Knappertsbusch*

Mono A-4601

Strauss:
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Puccini:
LA FANCIULLA
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MacNeil —
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Verdi:
LA FORZA
DEL DESTINO
*Tebaldi, del Monaco,
Bastianini, Simionato —
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Rossini:
IL BARBIERE
DI SIVIGLIA
*Berganza, Ghiaurov,
Corena, Benelli,
Ausensi — Varviso*

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Wagner:
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*Steber, Windgassen,
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GIOVANNI
*Siepi, Gueden,
Della Casa,
Danco, Corena — Krips*

Stereo OSA-1401
Mono A-4406

Puccini:
TOSCA
*Tebaldi, del Monaco,
London —
Molinari — Pradelli*

Stereo OSA-1210
Mono A-4235

Verdi:
UN BALLO
IN MASCHERA
*Nilsson, Bergonzi,
MacNeil,
Simionato — Solti*

Stereo OSA-1328
Mono A-4356

Debussy:
PELLEAS
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Operas of the San Francisco Opera season on



THE BEGINNING OF "BALLO"*

by WILLIAM WEAVER

Verdi wrote *Un ballo in maschera* reluctantly. He was in his late forties, he was rich (though he would have been loath to admit it), and he had long resented the tyranny of the theatre, with its contracts, its gossip, and its restrictions. The opera he really wanted to write was *King Lear*, a subject that was to fascinate him all his life; but he wanted to write it at his own pace, without deadlines, and without specific singers imposed on him—a dream he realized at the end of his life, with *Otello* and *Falstaff*.

But it was the fall of 1857, and Verdi had a contract with the San Carlo in Naples: a new opera for the '57-58 season. For several years, the composer and a Venetian playwright, Antonio Somma, had been toiling over the *Lear* libretto, cutting the Shakespearean masterpiece to operatic length, translating the blank verse into shorter, rhyming Italian forms. Verdi was almost satisfied, but he was not satisfied with the singers that the San Carlo had available. The baritone (Coletti) was all right, and so was the tenor, but the women would not do; and rather than write a *Lear* which would then be performed inadequately, he preferred to write an entirely different opera.

First he offered other alternatives: *Simon Boccanegra*, not the new work specified in his contract, but he would revise it until it was almost new. The Neapolitans held fast; they wanted a world première.

Abandoning *Lear*, Verdi cast around for an easier story: Victor Hugo's *Ruy Blas* was considered, then rejected. "My attention had lingered on a very beautiful and interesting drama: *The Treasurer of the King Don Pedro*, which I immediately had translated. But as I was making the outline, to reduce it to operatic proportions, I found so many awkward things that I gave up the idea. Now I am outlining a French drama, *Gustave III of Sweden* . . . It is grandiose, it is beautiful, but this one also has the conventional aspects of all operas—a thing I have always disliked and that I now find unbearable."

And, in the same letter, Verdi tried still another time to get out of writing the opera: "Let us give up the idea of writing an entirely new opera for this year, and in its stead substitute *La battaglia di Legnano*, adapting it to another story, and adding the necessary numbers, as I did for *Aroldo* . . ."

The Neapolitans, once again, insisted on fulfilling the contract, so a few weeks later Verdi wrote to his friend Somma, inviting him to his villa at Sant'Agata, where they would settle down to the business of writing *Gustave III*.

Somma wrote back, declining the invitation to Sant'Agata, but promising to get to work and to have the whole libretto finished by December. But before Somma had gone very far, trouble began for Verdi over the story. Discouraging letters from the San Carlo management arrived, implying that the Censors would be very difficult over a story in which a King is assassinated (thrones were shaky all over Europe, and in Italy especially, in the full tide of its Risorgimento).

"Poor poets and poor composers!" Verdi wrote back, with ironic self-pity, admitting the possibility that, to appease the Censors, the King could be turned into a less offensive Duke (the same kind of demotion that had already taken place to allow *Rigoletto* to be performed). Verdi could hardly have foreseen the number of changes to which the plot and characters would be subjected; if he had, he might possibly have gone back to *Lear*, as the lesser of evils.

Meanwhile, scene by scene, the verses arrived from Venice, and as they arrived, they were read and sent back to Somma with detailed suggestions for revision. Like his predecessors, Cammarano, Piave and the others, Somma patiently carried out Verdi's ideas, tightening, smoothing, adding or subtracting, as the music and drama demanded.

Suggestions arrived also from the Naples censors who had at last seen a prose outline of the story. Verdi passed these along to Somma, who wrote: "We are allowed, I am told, all the North, except for Sweden and Norway. But what century shall we choose for the action? I don't know how to find one which, as the censor wishes, justifies the superstition of the sorceress. . . ."

And in another letter a little later, he added: ". . . since it is a question of the North, and it must be a Duke, and a period when the pagan barbarians were fighting Christian civilization, I think it wouldn't be a bad idea to plant it all in Pomerania—a part of Prussia—an independent Dukedom of the 12th century, when the Teutonic Knights were fighting to stamp out idolatry. . . ."

But Verdi, in a letter of November 26th, 1857, objects: "The 12th century seems too remote for our *Gustave*. It is such a rough, brutal period, especially in those countries, that it seems to me contradictory to put in it French-style characters like Gustave and Oscar, and such a brilliant story, made according to the customs of our period. We should find some prince or duke or devil, even of the North, who has seen something of the world and caught a whiff of the Court of Louis XIV."

But the first thing was to finish the libretto, the verses; names, places could be changed later. And at Christmas time, Somma came to Sant'Agata at last, for the final revisions, supposedly. Early in January, Verdi was to leave for Naples.

*Reproduced by courtesy of London Records. This article appears in the booklet accompanying their recording of this opera. William Weaver is an American music critic, author and translator who resides in Rome. He is a member of L'Istituto Studi Verdiani and a frequent contributor to the Metropolitan Opera's "Opera News on the Air."

(Continued on Page 39)



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Debut of the Week



LLOYD BURLINGAME

Lloyd Burlingame, designer of the sets and costumes for the new production of Verdi's *Un Ballo in Maschera*, which has been donated by the San Francisco Opera Guild, has been active as a designer for the Broadway and Off-Broadway stages, for opera, television and films since graduating from the Carnegie Institute of Technology Drama School in 1956. His Broadway credits include *Alfie*, *The Physicists*, and *The Lady of the Camellias*. He has been scenic designer and lighting director for the Boston Opera's productions of *I Puritani* and *The Magic Flute* and for several productions of the Peabody Art Theatre. *The Right Honorable Gentleman*, a new drama for which Mr. Burlingame has created the sets, will open on Broadway on October 19, the same night that his *Un Ballo in Maschera* bows in San Francisco.

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THE BEGINNING OF "BALLO"

(Continued from Page 37)

What Verdi didn't know—and what the impresario of the San Carlo had carefully avoided telling him—was that the censors were absolutely opposed to *Gustave III* (or, as Verdi had already prudently rebaptized it, *La vendetta in domino*). When he did discover the veto, he was both angry and surprised. "I curse the moment I signed this contract," he wrote to a friend in Rome. ". . . I can't understand the reason for the veto on this libretto, which is absolutely the most innocent on earth. . . ."

To Somma his letter was even more aroused, and more detailed:

"I'm in a sea of troubles! . . ."

They have proposed the following changes (as a special favor to me):

- 1) change the protagonist to a private gentleman, with no reference to his being a sovereign of any kind;
- 2) change his wife into his sister;
- 3) change the scene of the Witch, moving it to a period in which they were believed in;
- 4) no ball;
- 5) the murder off stage;
- 6) cut the scene when the name is chosen by lots;

And on and on and on!

As you can imagine, these changes cannot be accepted . . . what an inferno!"

Since Verdi had chosen his librettist and his subject, the responsibility was his; for better or worse, he was supposed to produce an opera of some kind. And the San Carlo management was trying to hold him to it. Management and censors found a poet of their own, who took the bare bones of *Gustave* and constructed an *Adelia degli Adimari*, a cluttered story of Guelphs and Ghibellines, which Verdi indignantly rejected, pointing out the absurd inconsistencies, with Oscar changed from page into warrior, Riccardo (or Gustave) disguised not as a fisherman but as a hunter (making his barcarole absurd) and so on.

At one point, tempers flared to such an extent that Verdi was threatened with jail, but at last, he was allowed to leave, score in hand, on condition that he come back the following season, to stage *Simon Boccanegra*. It was towards the end of April; he had wasted a winter in vain discussions.

The next stop was Rome. A play on the subject of *Gustave III* had recently been given there, so why not an opera, even if the Vatican's censorship was traditionally more severe than the Neapolitan monarchy's? The impresario of Rome's Apollo Theatre was delighted and promised to arrange everything. But once again there were delays, discussions, suggestions and counter-suggestions. Verdi went on to Sant'Agata. "I will not do in Rome what I refused to do in Naples," he wrote a Neapolitan friend.

But he couldn't allow a completed opera to lie idle in his trunk, and the correspondence between composer and librettist began again. First to go was the title. *Vendetta* was too strong a word. *Una Festa da ballo in maschera* was the next choice, but where was the ball to be given? Now Gustave is to be changed into a "Conte di Göthemburg," much to Somma's dismay. But Verdi was, by this time, ready to give in a little. "The Censors would allow the subject, situations, etc. etc., but the locale should be moved outside of Europe. What would you say to North America at the time of the English domination? If not America, some other place. The Caucasus perhaps?"

America it was. And Gustave was finally re-named Riccardo. Even then, however, there was some hesitation about his title, and for a brief period he was known as "Duca di Surrey" before he finally became Conte di Warwick *sic*, as he is today.

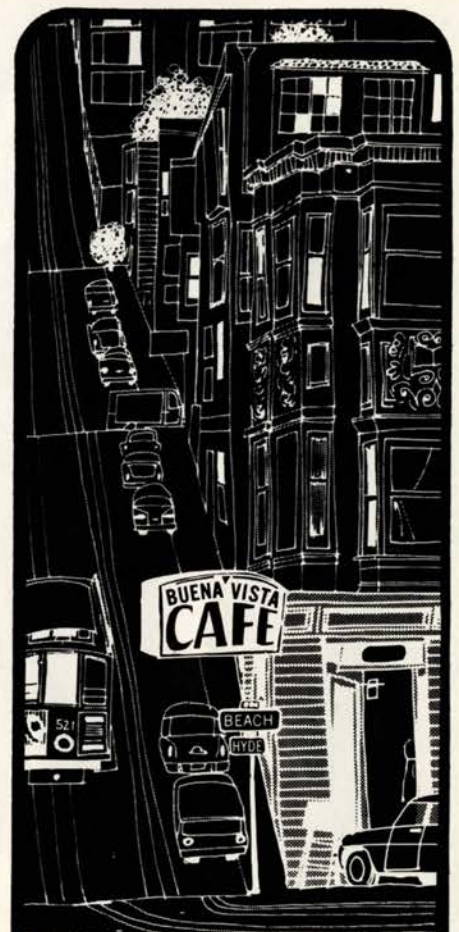
Or as he usually is today. For even now the characters and locale of *Ballo* are not fixed. In Rome, on the 17th of February, 1859, the locale was Boston—the imaginary Boston of Verdi and Somma—and the same never-never land, where Puritans give masked balls and colonial governors live like kings, is still familiar to most opera-goers.

In America, this locale is made somewhat more anonymous; Riccardo is the ruler of that mysterious country where operas take place. You can call it Boston, or you can call it Spain (if Azucena appeared instead of Ulrica would anyone be surprised?), or Egypt. A few years ago, in Stockholm, a scholarly director decided to turn Riccardo back into Gustave, with unscholarly results. History had been so revised, by Scribe first, then Somma, then the censors, that there was no putting it back together again.

So we must accept the story as it is: Riccardo is a sovereign, he is noble, dashing, warm-hearted and loving. Renato is equally noble, and so is Amelia. That is the tragedy, and it makes no difference in what country—or, *pace* the composer—in what century it takes place.

Before Verdi had ever thought of *Ballo*, Bellini had seen the Scribe play and had written about it to his friend Florimo: "A magnificent subject . . . interesting, spectacular. . . ."

Despite his original reluctance, Verdi was obviously inspired with the same enthusiasm for his trio of ill-fated lovers; *Ballo* is one of his greatest achievements. The "magnificent subject" (read "love") transcended all geographical and political difficulties; it has made its own history.



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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

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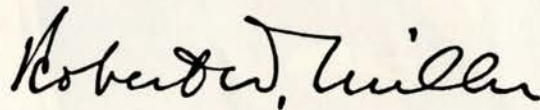
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Total number of performances per season during the last decade has also expanded, from 43 in 1955 to 69 in 1965. Many outstanding American premiere performances of artists and operas occurred during that period, and many established artists performed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

BERKELEY PERFORMANCE

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

THE HEARST GREEK THEATER

SACRAMENTO PERFORMANCE

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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

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Repertoire / 1965 Season

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

†**DON GIOVANNI** (Mozart)

Price, Amara, Meneguzzi; Stewart, Lewis, Trama, O'Leary, West
 CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager DESIGNER: Smith CHOREOGRAPHER: G. Hager
 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: Fattuccio

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

†**UN BALLO IN MASCHERA** (Verdi)

Price, Meneguzzi, Turner; Konya, Wolansky, Hecht, West, 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: Fattuccio

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, Meneguzzi, Curatilo, Bessel; Thomas, Fredricks, Ludgin, Young, Manton, West,
 Whitesides, Fried, Beach, Giosso, Eitze
 CONDUCTOR: Stein STAGE DIRECTOR: Hager DESIGNER: Jenkins CHOREOGRAPHER: G. Hager

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

IL BARBIERE DI SIVIGLIA (Rossini)

Meneguzzi, Turner; Blankenburg, Young, Vinay, Trama, Fazah, Glover, Harvey, Wagner, Styles
 CONDUCTOR: Bellugi PRODUCTION: Rennert STAGE DIRECTOR: Fattuccio 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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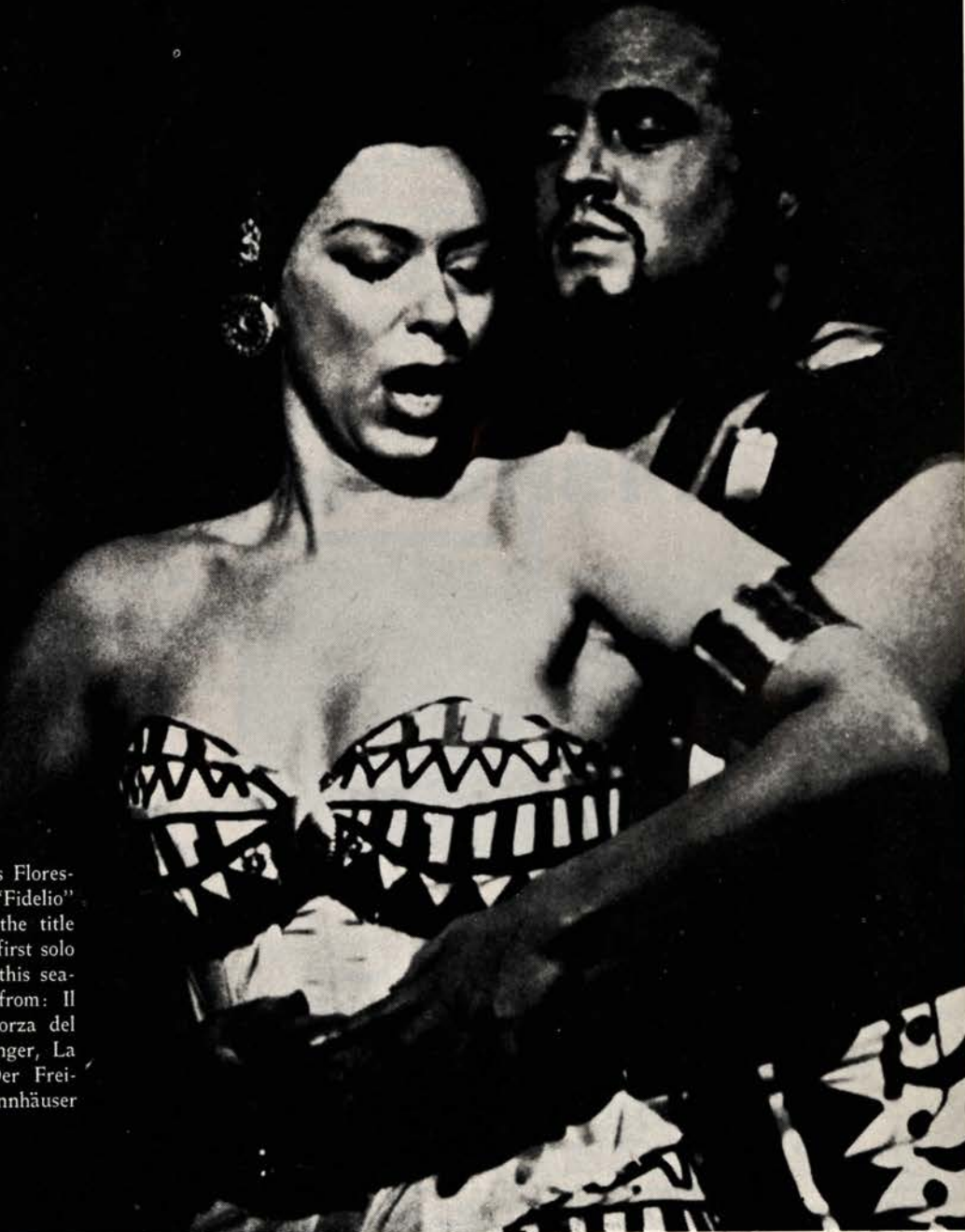
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Photo: Cook

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: Fattuggio

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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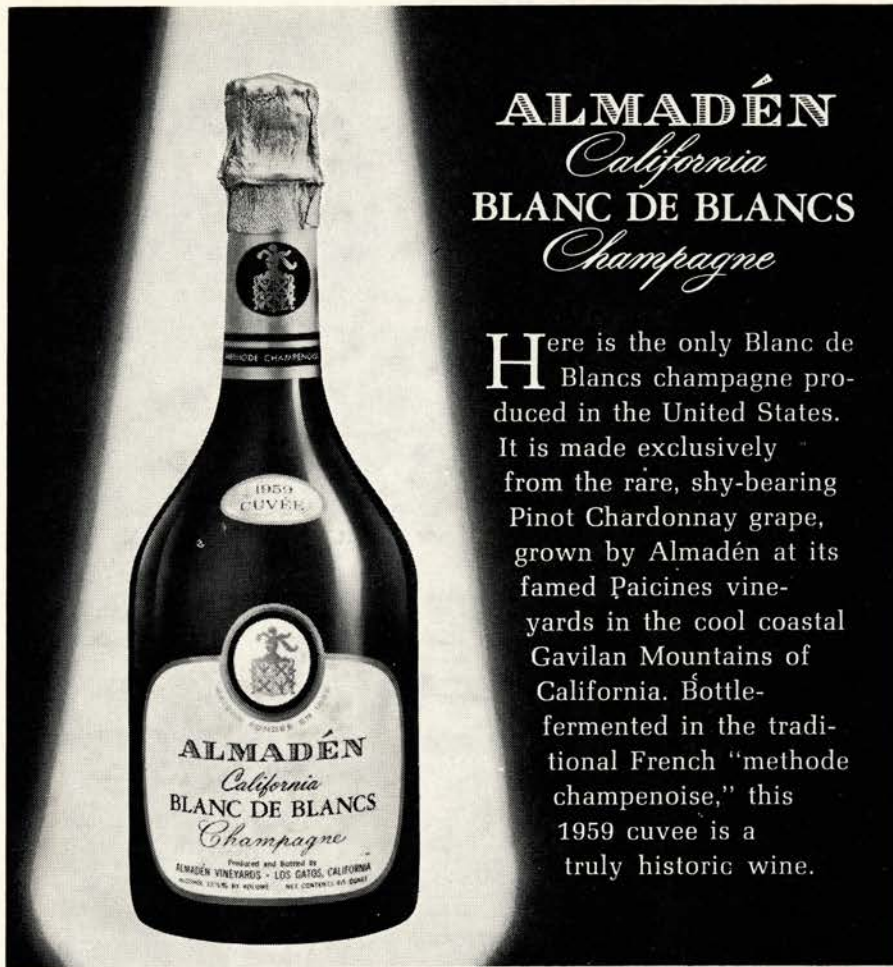
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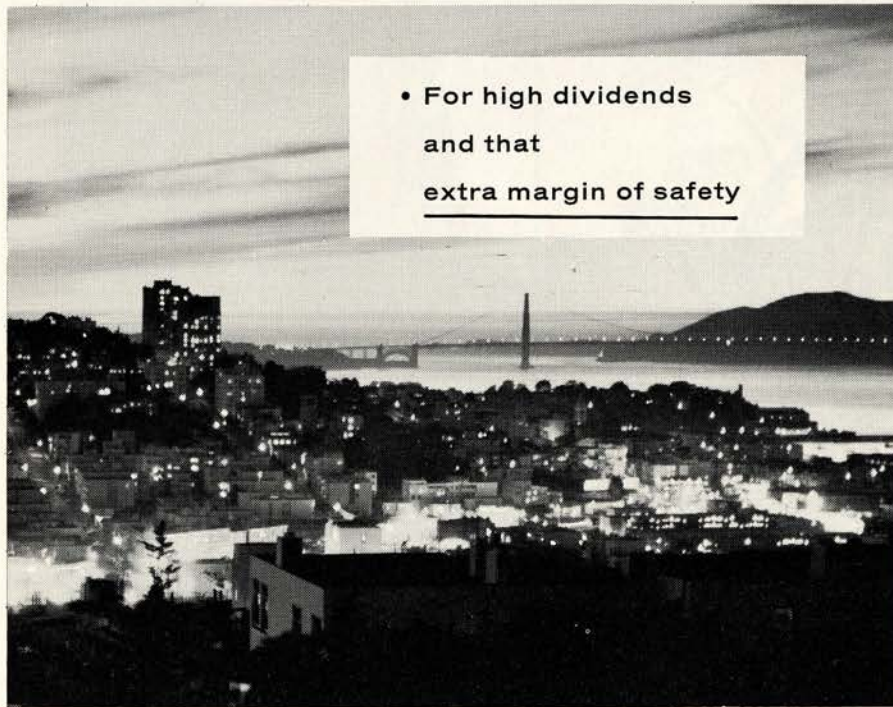
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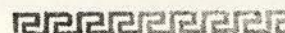
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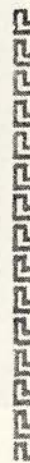
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Opera Guild Student Matinees

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

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

Monday afternoon, October 11, at 1:30

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

Monday afternoon, October 25, at 1:30

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Saturday Evening, October 30, 1965, at 8:00
(Final curtain approximately 11:50)

New Production

DON GIOVANNI

(in Italian)

opera in two acts by WOLFGANG AMADEUS MOZART

text by LORENZO DA PONTE

conductor: FRANCESCO MOLINARI-PRADELLI

production: PAUL HAGER

designer: OLIVER SMITH

costume designer: WOLFRAM SKALICKI

Leporello, *Don Giovanni's servant* HEINZ BLANKENBURG
Donna Anna, *the Commendatore's daughter* PILAR LORENGAR
Don Giovanni THOMAS STEWART
Don Pedro, *the Commendatore* THOMAS O'LEARY
Don Ottavio, *Donna Anna's fiancé* RICHARD LEWIS
Donna Elvira, *a former love of Don Giovanni* LUCINE AMARA
Zerlina, *a peasant girl* JOLANDA MENEGUZZER
Masetto, *her fiancé* JOHN WEST

Peasants, dancers, servants, noblemen and ladies
Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: GHITA HAGER

costumers: GOLDSTEIN & CO.

place and time: Seville, in the middle of the seventeenth century

Act I: Scene 1: Courtyard of the Commendatore's palace

Scene 2: A city square

Scene 3: Outside Don Giovanni's palace

Scene 4: Ballroom in Don Giovanni's palace

Act II: Scene 1: A city square

Scene 2: Courtyard of the Commendatore's palace

Scene 3: A cemetery

Scene 4: A room in Don Giovanni's palace

Latecomers will not be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE