

La Forza del Destino

Tuesday, September 28, 1965 8:00 PM

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OPERA

1965

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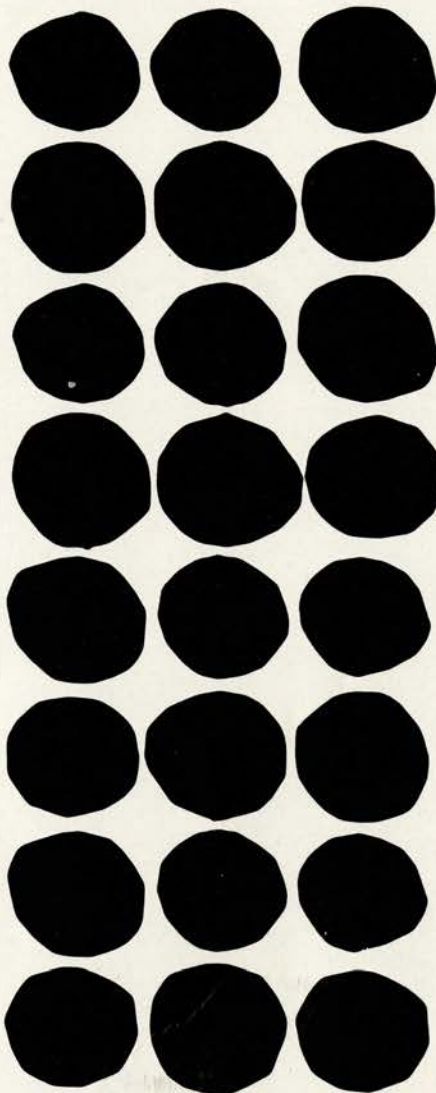
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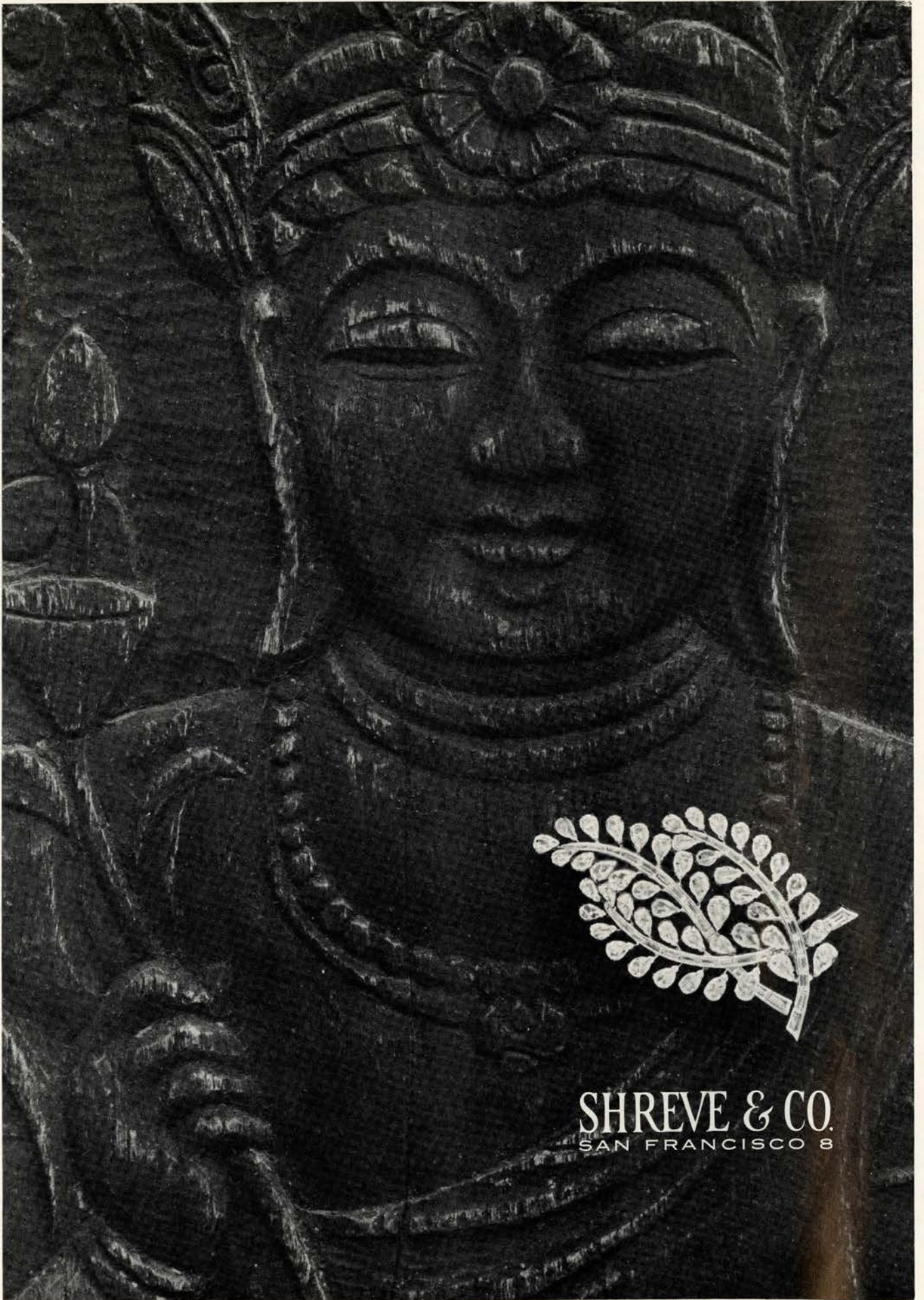
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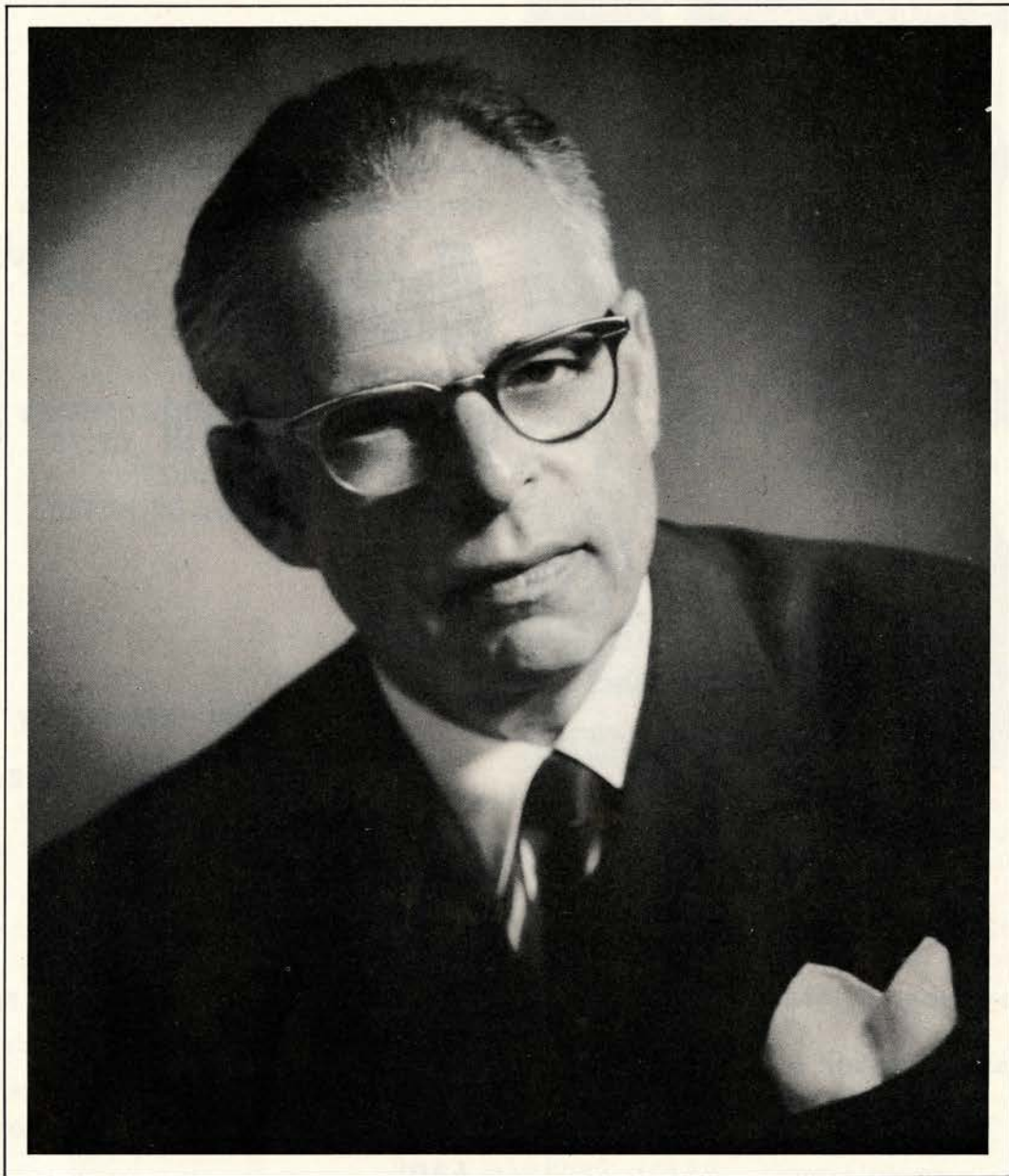
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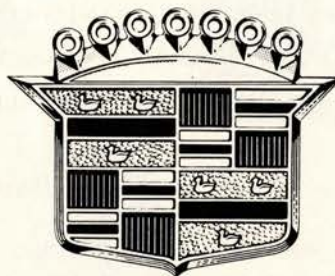
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Artists / San Francisco Opera 1965

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**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

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
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*San Francisco Opera debut

**American debut

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San Francisco Opera 1965

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

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

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

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

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

Ballet

Lesandre Bailey
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*

Boys' Chorus

Edward Bosley
Paul Davis
Michael Demers
*Robert Denebeim
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*Paul di Francesco
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Richard Levenson
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Friday Evening, September 24, 1965, at 8:00
Thursday Evening, September 30, 1965, at 8:00
(Final curtain approximately 11:15)

New Production

Revival

DIE FLEDERMAUS

(in English)

opera in three acts by JOHANN STRAUSS

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

By arrangement with G. Schirmer, Inc.

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

designer: OLIVER SMITH

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

Solo Dancers: Lynda Meyer, David Anderson, Thatcher Clark,
Penelope Lagios, Ann Marie Longtin, Salicia Smith

Members of the Diplomatic Corps, Ladies, Gentlemen,
actors, actresses, ballet dancers, servants

Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: ZACHARY SOLOV

lighting: GHITA HAGER

costumes: ANN ROTH

executed by: GOLDSTEIN & CO.

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

Act I: Eisenstein's house

Act II: Prince Orlofsky's palace

Act III: The prison

Next Nonsubscription performance: September 29, at 8:00
LA BOHEME (Puccini) in Italian

Next Thursday Series performance: October 7, at 8:00
IL BARBIERE DI SIVIGLIA (Rossini) in Italian

Latecomers will not be seated while the performance is in progress

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The Story of "DIE FLEDERMAUS"

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

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

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

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

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Saturday Evening, September 25, 1965, at 8:00
(Final curtain approximately 10:30)

West Coast Premiere

LULU

(in English)

opera in two acts by ALBAN BERG

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

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*

*San Francisco Opera debut

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

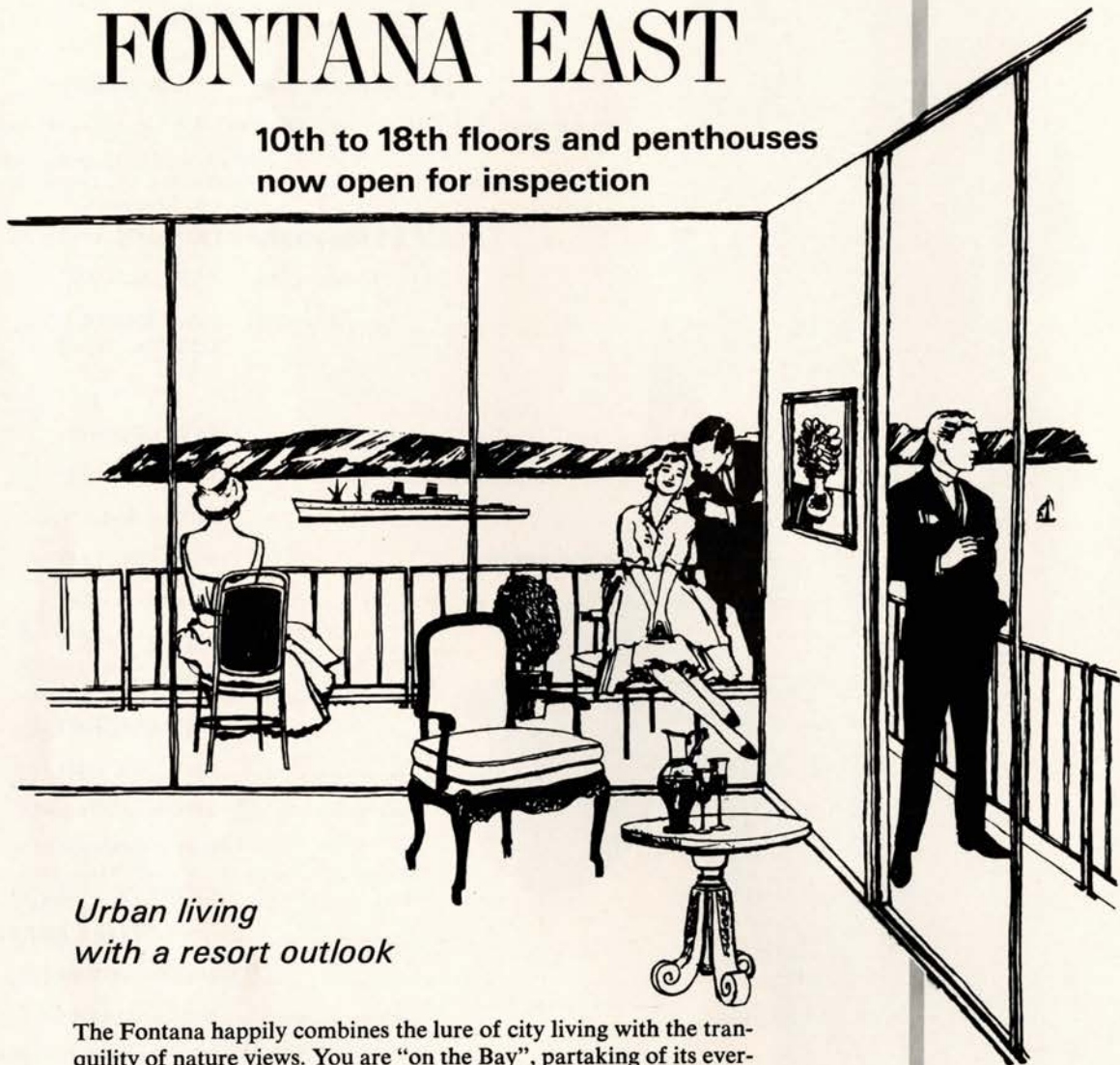
Next Saturday Series performance: October 2, at 8:00
ANDREA CHENIER (Giordano) in Italian

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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.

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LA FANCIULLA DEL WEST

(in Italian)

opera in three acts by GIACOMO PUCCINI

text by GUELFO CIVININI and
CARLO ZANGARINI

based on the drama by DAVID BELASCO

By arrangement with Franco Colombo, Inc., Publishers

conductor: FRANCESCO MOLINARI-PRADELLI

stage director: LOTFI MANSOURI

Jack Rance, <i>sheriff</i>	CHESTER LUDGIN	
Nick, <i>bartender of the Polka Saloon</i>	HOWARD FRIED	
Larkens	} miners {	ADIB FAZAH
Joe		ROBERT GLOVER
Harry		WILLIAM WHITESIDES
Handsome		WINTHER ANDERSEN
Happy		DAVID GIOSSO
Sid		COLIN HARVEY
Sonora		RICHARD FREDRICKS
Trin	RAYMOND MANTON	
Jake Wallace, <i>minstrel of the camp</i>	JOHN WEST	
Ashby, <i>Wells-Fargo agent</i>	JOSHUA HECHT	
Minnie, <i>owner of the Polka Saloon</i>	MARIE COLLIER	
A Postillion	JAMES EITZE	
Dick Johnson, <i>alias Ramerrez, an outlaw</i>	GIOVANNI GIBIN	
Jose Castro, <i>one of Ramerrez' gang</i>	PIETRO MENCI	
Wowkle, <i>Billy's squaw</i>	CLAUDIA WHITE	
Billy Jackrabbit, <i>an Indian</i>	ANDREW FOLDI	

Miners, gamblers, hangers-on, Indians

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

place and time: A mining camp in California during the 1849 Gold Rush

Act I: The Polka Saloon

Act II: Interior of Minnie's cabin

Act III: Foot of Cloudy Mountain at dawn

Because of copyright the story of the opera cannot be printed.

Next Sunday Series performance: October 3, at 1:30
DIE MEISTERSINGER VON NUERNBERG (Wagner) in German

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Tuesday Evening, September 28, 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 Alcalde JOHN 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 Surgeon ADIB FAZAH

*San Francisco Opera debut

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 regular subscription performance: Friday Evening, October 1, at 8:30
LULU (Berg) in English

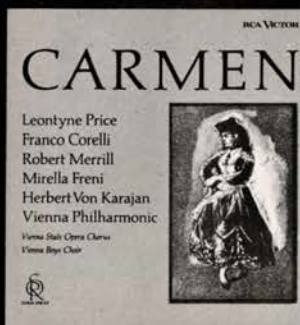
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TOSCA with Di Stefano, Taddei, Corena, Von Karajan, conductor.



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

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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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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.

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The Story of "LA BOHEME"

ACT I—In their dismal, unheated garret, the poet Rodolfo and the painter Marcello are attempting to keep warm. They have no logs, so Rodolfo sacrifices the pages of his play to start a fire. They are soon joined by Colline and Schaunard, who bring fuel, food, wine and a bit of money. Their festivities are interrupted by the landlord, Benoit, demanding payment of the long overdue rent. The four friends ply him with wine and then, feigning shock at his tales of indiscretion, push him from the room. When the others depart for the cafe, Rodolfo remains to work, but is interrupted by a knock at the door. It is Mimi, requesting a light for her candle. She is suddenly overcome by a fit of coughing, and drops her candle and key. Rodolfo finds the key, and impressed by Mimi's beauty, pockets it to prolong her stay. They then confide in each other. Rodolfo's friends are heard calling for him, and at Mimi's suggestion, they leave together for the cafe.

ACT II—Rodolfo and Mimi join their friends at the Cafe Momus. Here Marcello's fickle sweetheart, Musetta, in spite of the presence of her rich and elderly admirer, Alcindoro, tries to regain Marcello's affections. He promptly succumbs, and when a parade passes by the cafe, he and the other bohemians fall in behind it, bearing Musetta aloft and leaving their bill to be settled by Alcindoro.

Act III—At dawn on a wintry morning, Mimi comes to the tavern to get help from Marcello who is living there with Musetta. Mimi confesses to him that she wishes to leave Rodolfo because of his jealousy. She then hides as Rodolfo appears to tell Marcello that he fears for Mimi's health. Mimi overhears and is reassured of her lover's affection. Aware that she has but a short time to live, she tries to say goodbye, but instead they are temporarily reconciled. Musetta runs from the tavern quarreling with Marcello.

ACT IV—Rodolfo and Marcello, again having separated from their mistresses, are back in their garret. They try to work, but both are lonely and sad. At the entrance of Schaunard and Colline bringing a scant supply of food, their mood brightens. As the four rejoice, Musetta interrupts with the news that the ailing Mimi is outside. The friends help her into the room and leave to buy medicine for her. She and Rodolfo tenderly reaffirm their love. The others return too late, for Mimi, after a fit of coughing, dies, leaving Rodolfo heartbroken.

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Puccini:
LA BOHEME
*Bergonzi, Bastianini
—Serafin*
Stereo OSA-1208
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Puccini: TOSCA
*del Monaco, London
—Molinari-Pradelli*
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Verdi: OTELLO
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Protti—von Karajan*
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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

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.

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

(Continued on page 39)



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Debuts of the Week



EVELYN LEAR

Evelyn Lear, born in Brooklyn, New York, studied voice, piano, and French horn at the Juilliard School. She made her European debut in 1959 at London's Royal Festival Hall and during that same year sang the role of the Composer in *Ariadne auf Naxos* at the Deutsche Oper in Berlin. She is currently under contract not only to that company, but to the Munich and Vienna Operas as well, and has been a guest artist with the Royal Opera at Covent Garden. Miss Lear has also appeared at the Salzburg, Prague and Holland Festivals. She is renowned for her interpretations of modern operas, most notable among them Alban Berg's *Lulu* which she sang for the first time in Vienna in 1960 and has since repeated in Munich, Brussels and Berlin. Between her San Francisco and Los Angeles appearances as *Lulu*, she will travel to the Teatro Colon in Buenos Aires for the opera's South American premiere. Miss Lear is also at home in the "standard" operatic repertoire, particularly as an interpreter of the leading Mozart soprano roles, and is much in demand as a lieder singer. Her recordings for Deutsche Grammophon Gesellschaft include Mozart's *The Magic Flute*, Berg's *Wozzeck* and a Richard Strauss lieder recital. Miss Lear is married to San Francisco Opera baritone Thomas Stewart, with whom she has made numerous joint appearances.



UGO TRAMA

The Neapolitan bass Ugo Trama makes his San Francisco Opera debut as Padre Guardiano in *La Forza del Destino* and will appear later as Basilio in *Il Barbiere di Siviglia* and Leporello in *Don Giovanni*. Mr. Trama studied in Naples and then at the Accademia di Santa Cecilia in Rome and the Accademia Chigiana in Siena. The young singer made his professional debut in 1958 as Banco in Verdi's *Macbeth* at the Festival of Two Worlds in Spoleto. A specialist in both the serious and comic roles of the Italian repertoire, he has also sung at the opera houses of Rome, Milan, Florence, Venice, Geneva and London and has appeared at the Holland Festival and the festivals of Edinburgh, Glyndebourne, and Aix-en-Provence. He made his American debut with the Dallas Opera in 1961.



JULES LANDRY

The American actor-director Jules Landry, who appears as Jack the Ripper in *Lulu*, has performed at the Ashland and Champlain Shakespeare Festivals, the University of California (Berkeley), San Francisco State College and the Tucson Winter Playhouse.

Lulu Arrives

(Continued from page 37)

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 incompleting 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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Opera Previews

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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

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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)

[Tonight Could Be The Night!]

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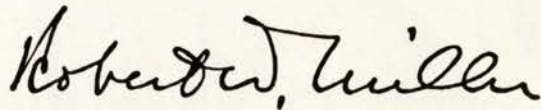
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These years have added lustre to the San Francisco Opera's reputation and its position in the first rank of great opera companies of the world. It has come through effort and hard work. The financial burdens of opera, even under the most stringent 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.

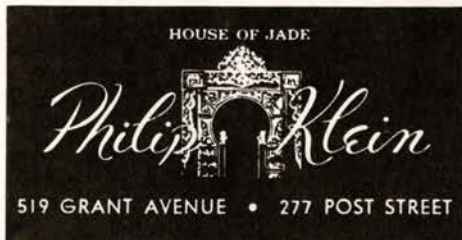
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Special Events

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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)

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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

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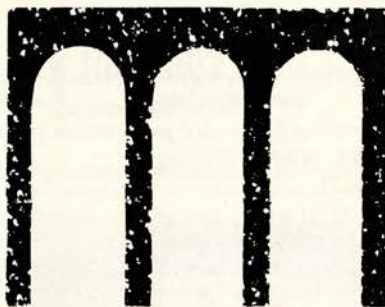
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continued

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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Repertoire / 1965 Season

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

†**DON GIOVANNI** (Mozart)

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

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

TOSCA (Puccini)

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

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

†**UN BALLO IN MASCHERA** (Verdi)

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

Thursday evening, October 21, at 8:00

TOSCA (Puccini)

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

Friday evening, October 22, at 8:00

†**DON GIOVANNI** (Mozart)

Same cast as October 15

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

ARIADNE AUF NAXOS (R. Strauss)

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

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

IL BARBIERE DI SIVIGLIA (Rossini)

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

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

ARIADNE AUF NAXOS (R. Strauss)

Same cast as October 23

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



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Photo: Cook

Repertoire / 1965 Season

Thursday evening, October 28, at 8:00

†**UN BALLO IN MASCHERA** (Verdi)
Same cast as October 19

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

†**PELLEAS ET MELISANDE** (Debussy)
Lorengar, Kailer, Turner; Jobin, Stewart, O'Leary, West, Fazah
CONDUCTOR: Martinon PRODUCTION: Hager DESIGNERS: Skalicki/D. West

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

†**DON GIOVANNI** (Mozart)
Lorengar, Amara, 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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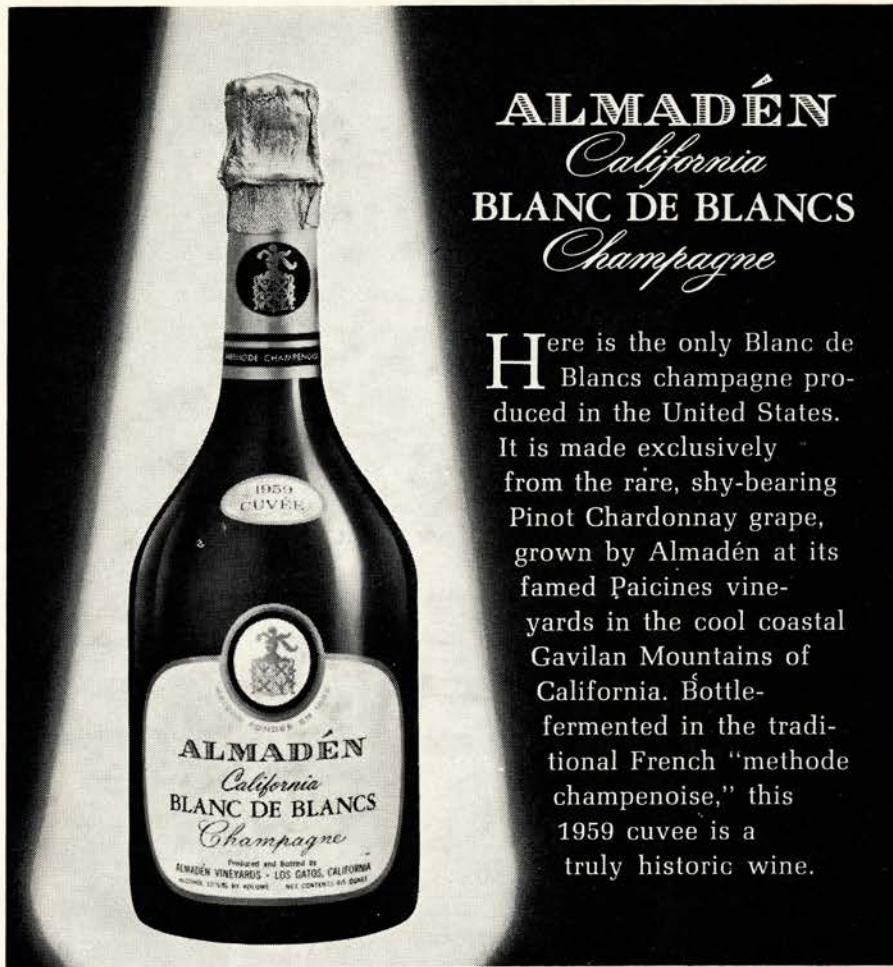
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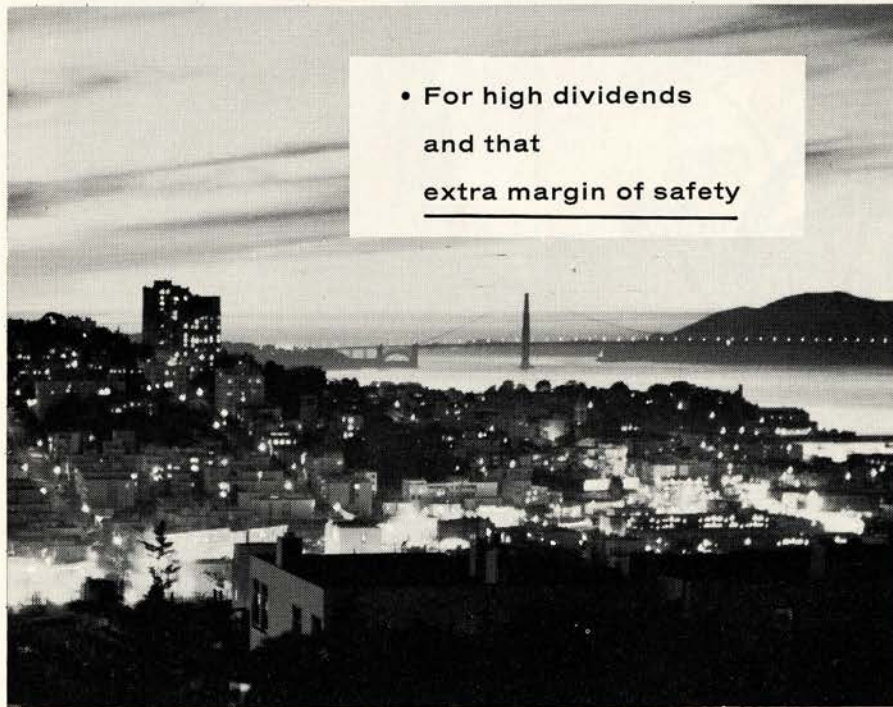
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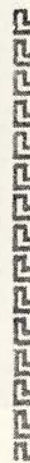


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(continued from page 37)

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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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 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 Alcalde JOHN 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 Surgeon ADIB 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

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE