

# Lohengrin

Friday, October 8, 1965 8:00 PM  
Thursday, October 14, 1965 8:00 PM

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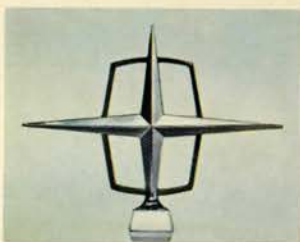


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**OPERA**

*1965*

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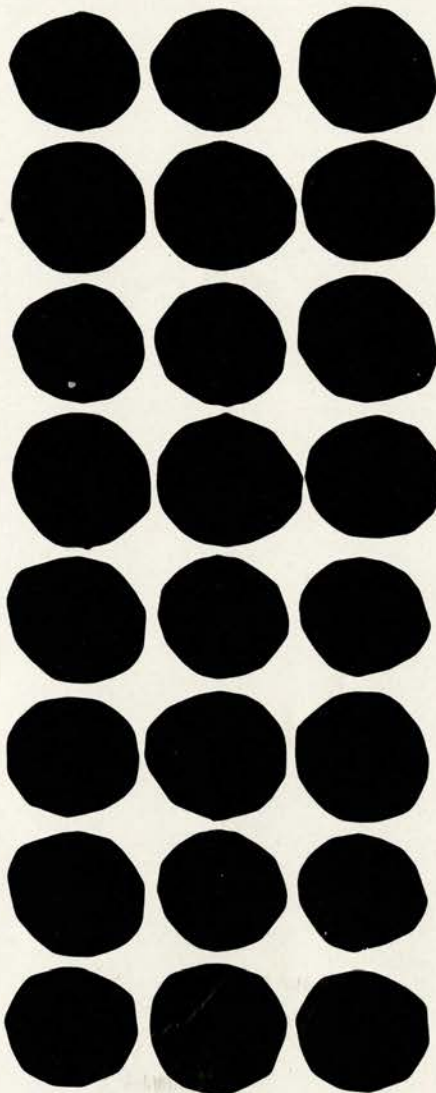
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DEBUSSY: Pelléas et Mélisande  
GIORDANO: Andrea Chénier  
MOZART: Don Giovanni  
PUCCINI: La Bohème  
PUCCINI: La Fanciulla del West  
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ROSSINI: Il Barbiere di Siviglia  
J. STRAUSS: Die Fledermaus  
R. STRAUSS: Ariadne auf Naxos  
VERDI: Un Ballo in Maschera  
VERDI: La Forza del Destino  
WAGNER: Lohengrin  
WAGNER: Die Meistersinger

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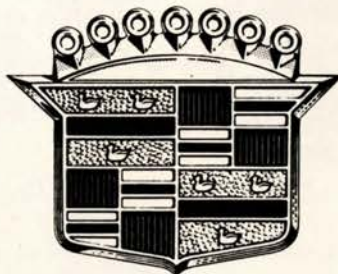
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## *Artists / San Francisco Opera 1965*

Lucine Amara	Dorothy Kirsten	Ettore Bastianini	Sandor Konya
**Annamaria Bessel	*Evelyn Lear	Heinz Blankenburg	Richard Lewis
Sona Cervena	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
Reri 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
----------------------------	------------------

*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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## *Company / San Francisco Opera 1965*

Conductors : PIERO BELLUGI\*, LEOPOLD LUDWIG, JEAN MARTINON\*,  
FRANCESCO MOLINARI-PRADELLI, HORST STEIN\*\*

Musical Supervisor : OTTO GUTH

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\*

---

Company Coordinator : MATTHEW FARRUGGIO

Production Assistants : JANE CLEGG, MARTHA MILLER

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Super Department : WILFRED ALLEN TAYLOR

Rehearsal Department : RALPH CLIFFORD, RENATE MOSER

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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

### *Technical Staff for War Memorial Opera House*

Master Carpenter: ROY CRAIG / Master Electrician: EDWARD J. ZETTEL / Master of Properties: EDMOND WILLIAMS

\*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  
\*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  
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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1ST VIOLIN  
Frank Houser  
*Concertmaster*

Henry Shweid  
*Assistant Concertmaster*

Ferdinand Claudio  
Zaven Melikian  
Felix Khuner  
Silvio Claudio  
Mafalda Guaraldi  
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

BASS  
Philip Karp  
*Principal*

Charles Siani  
Carl Modell  
Gerald Greene  
Donald Prell

FLUTE  
Walter Leroy Subke  
*Principal*

Merrill Jordan  
Lloyd Gowen

PICCOLO  
Lloyd Gowen

OBOE  
James Matheson  
*Principal*

Raymond Duste  
Robert Hubbard

ENGLISH HORN  
Raymond Duste

CLARINET  
Philip Fath  
*Principal*

Frealon N. Bibbins  
Donald Carroll

BASS CLAIRNET  
Donald Carroll

BASSOON  
Walter Green  
*Principal*

Raymond Ojeda  
Frank Hibsche

CONTRABASSOON  
Frank Hibsche

FRENCH HORN  
Herman Dorfman  
*Principal*

James Callahan  
Ralph Hotz  
Jeremy Merrill

TRUMPET  
Donald Reinberg  
*Principal*

Edward Haug  
Chris Bogios

TROMBONE  
John Meredith  
*Principal*

Willard Spencer  
John Bischof

TUBA  
Ronald Bishop

TIMPANI  
Roland Kohloff

PERCUSSION  
Lloyd Davis  
Margaret C. Lucchesi

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Anne Adams

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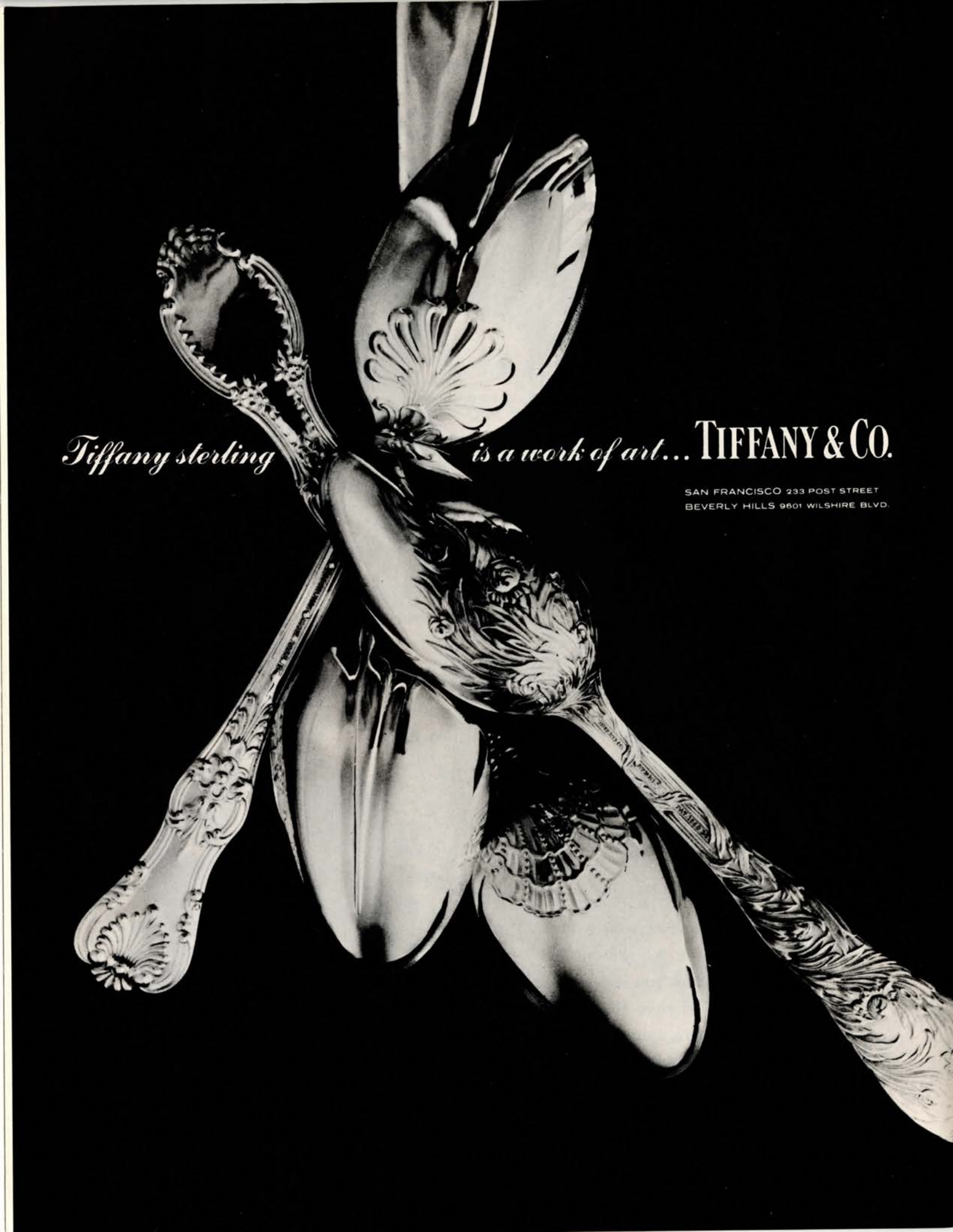
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Friday Evening, October 8, 1965, at 8:00  
(Final curtain approximately 11:45)

# LOHENGRIN

(in German)

*opera in three acts by* RICHARD WAGNER  
*conductor:* HORST STEIN\*\*  
*stage director:* HENRY BUTLER\*  
*designer:* LEO KERZ

Heinrich der Vogler, *King of Germany* . . . . . THOMAS O'LEARY  
Friedrich von Telramund, *Count of Brabant* . . . . . CHESTER LUDGIN  
The King's Herald . . . . . RICHARD FREDRICKS  
Ortrud, *Telramund's wife* . . . . . ANNAMARIA BESSEL  
Elsa von Brabant . . . . . HILDEGARD HILLEBRECHT†  
Lohengrin, *Knight of the Holy Grail* . . . . . JESS THOMAS

\*San Francisco Opera debut  
\*\*American Opera debut  
†San Francisco debut

*Saxon and Brabantian nobles, bridesmaids, pages, attendants*

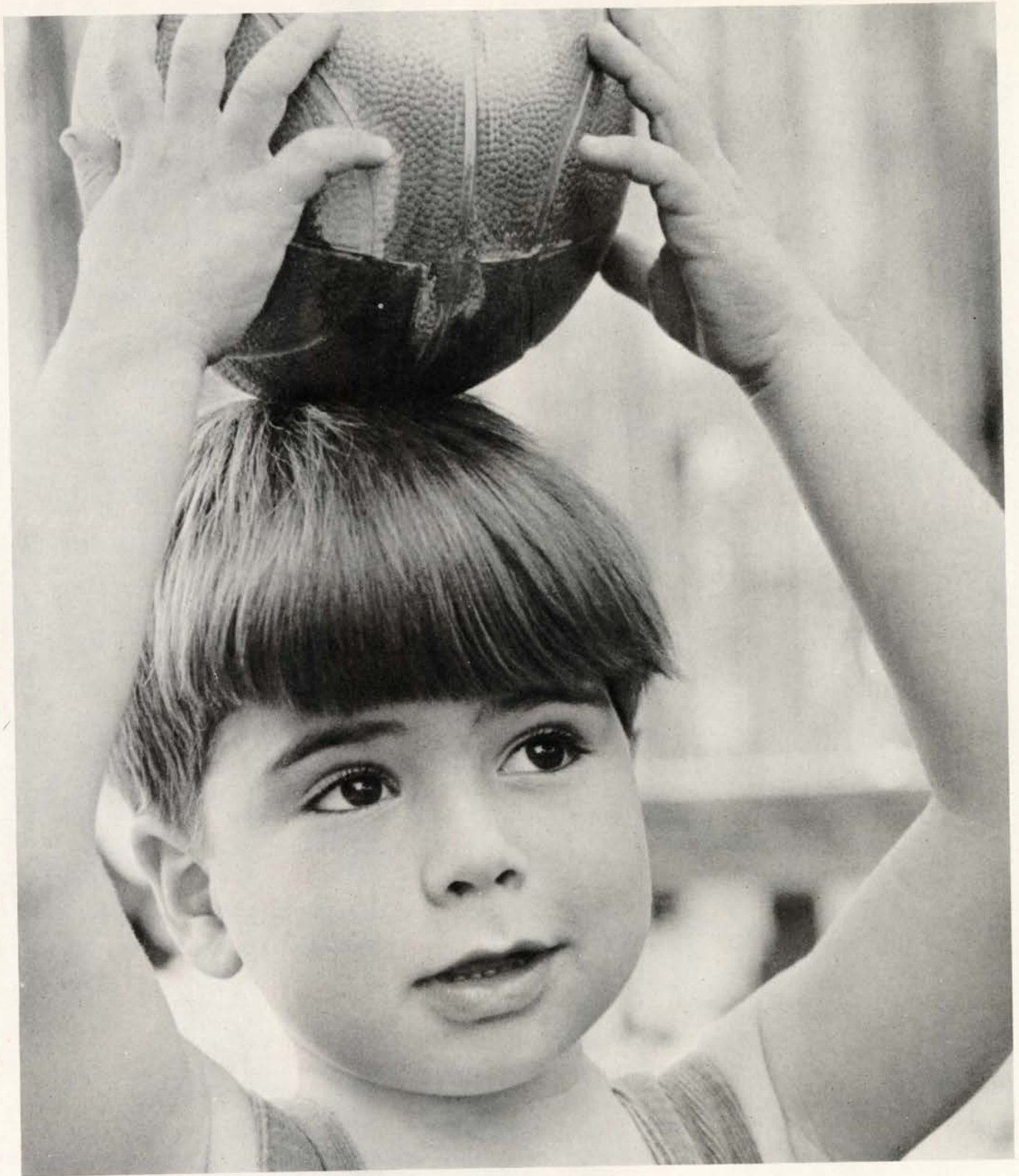
*chorus director:* VINCENZO GIANNINI  
*costumers:* GOLDSTEIN & CO.

*place and time:* Antwerp, during the first half of the Tenth Century  
Act I: On the banks of the River Schelde  
Act II: Court of the palace  
Act III: Scene 1: Bridal chamber of the palace  
Scene 2: On the banks of the River Schelde

*Next regular subscription performance: Tuesday Evening, October 12, at 8:30*  
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 "LOHENGRIN"

ACT I — On a visit to Antwerp to raise an army, King Henry (Heinrich) of Germany calls on the Brabantian regent, Telramund, to explain why his country is wracked by strife. Telramund claims that his ward Elsa, sister of the heir of Brabant, has murdered her brother. In consequence, Telramund has relinquished his claim to Elsa's hand and married Ortrud. Elsa is summoned to defend herself and responds by recounting a dream she has had of a knight who will be her champion and whom she will marry. The herald summons the would-be champion, and he appears on the river in a boat drawn by a swan. Lohengrin steps before the King and announces that he has come to vindicate Elsa and to be her husband, but that he will depart if ever Elsa should ask him his name or place of origin. Elsa agrees to these conditions. To establish her innocence, Lohengrin engages Telramund in single combat and emerges victorious.

ACT II — Blamed by Telramund for their downfall, Ortrud plots to gain reinstatement by undermining Elsa's faith in Lohengrin, while Telramund, banned as a traitor, persuades his henchmen to plot with him against Lohengrin, who has been proclaimed Guardian of Brabant. The wedding plans proceed, but as Elsa prepares to enter the cathedral with her bridal procession, Ortrud attempts to halt the festivities. She claims that the "nameless knight" is an impostor, while Telramund asserts that the knight has employed witchcraft to gain power. But the procession continues and Elsa and Lohengrin are united.

ACT III, *Scene 1* — In their bridal chamber, Lohengrin and Elsa exchange protestations of their love for each other. But Elsa gives in to her curiosity; she must know her husband's identity. Lohengrin evades her entreaties and suddenly Telramund and his henchmen invade the chamber, intending to kill Lohengrin. But Telramund is slain by Lohengrin instead. Leaving Elsa in the care of her attendants, Lohengrin leaves to tell the King of what has taken place.

*Scene 2* — Lohengrin is exonerated by the King, who understands the extent of Telramund's treachery. Compelled by Elsa to reveal his identity, the knight declares that he is Lohengrin, son of Parsifal. As one of the sinless warriors who guard the Holy Grail—the cup from which Jesus drank at the Last Supper—it is his duty to go forth into the world to defend those who are beset by evil. He announces that he was sent to be Elsa's champion and to restore the rightful ruler of Brabant to his throne. Elsa's promise having been broken, he must now return to the guardianship of the Grail. Prophesying victory for the King's forces, Lohengrin bids Elsa a sorrowful farewell, as the swan which brought him again nears the shore. Ortrud rushes in declaring that the swan is in actuality Elsa's brother, Gottfried, on whom she has placed a spell. She rejoices over Elsa's betrayal of Lohengrin, the one man who could have broken the spell. Lohengrin prays and the swan vanishes; in its place stands Gottfried. Elsa takes the boy in her arms as she tearfully watches Lohengrin depart.

*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.*



on  
the  
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# Zim's

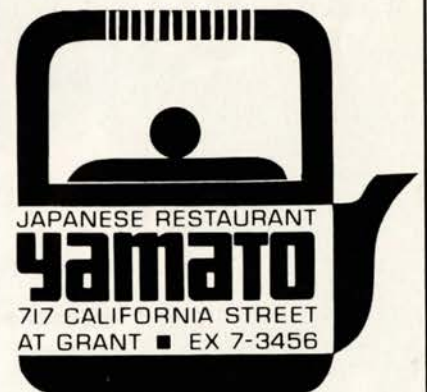
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**"Yes, Richard."**

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

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

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

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

*Old Rarity has flavor."*

**"Exquisite flavor, Richard."**

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

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

*You couldn't find any for me."*

**"Poor Richard!"**

*"Liz, m'love, we really must hurry or I shall miss the plane. Could I help you with the luggage?"*

**"Just open the door, Richard."**





Saturday Evening, October 9, 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

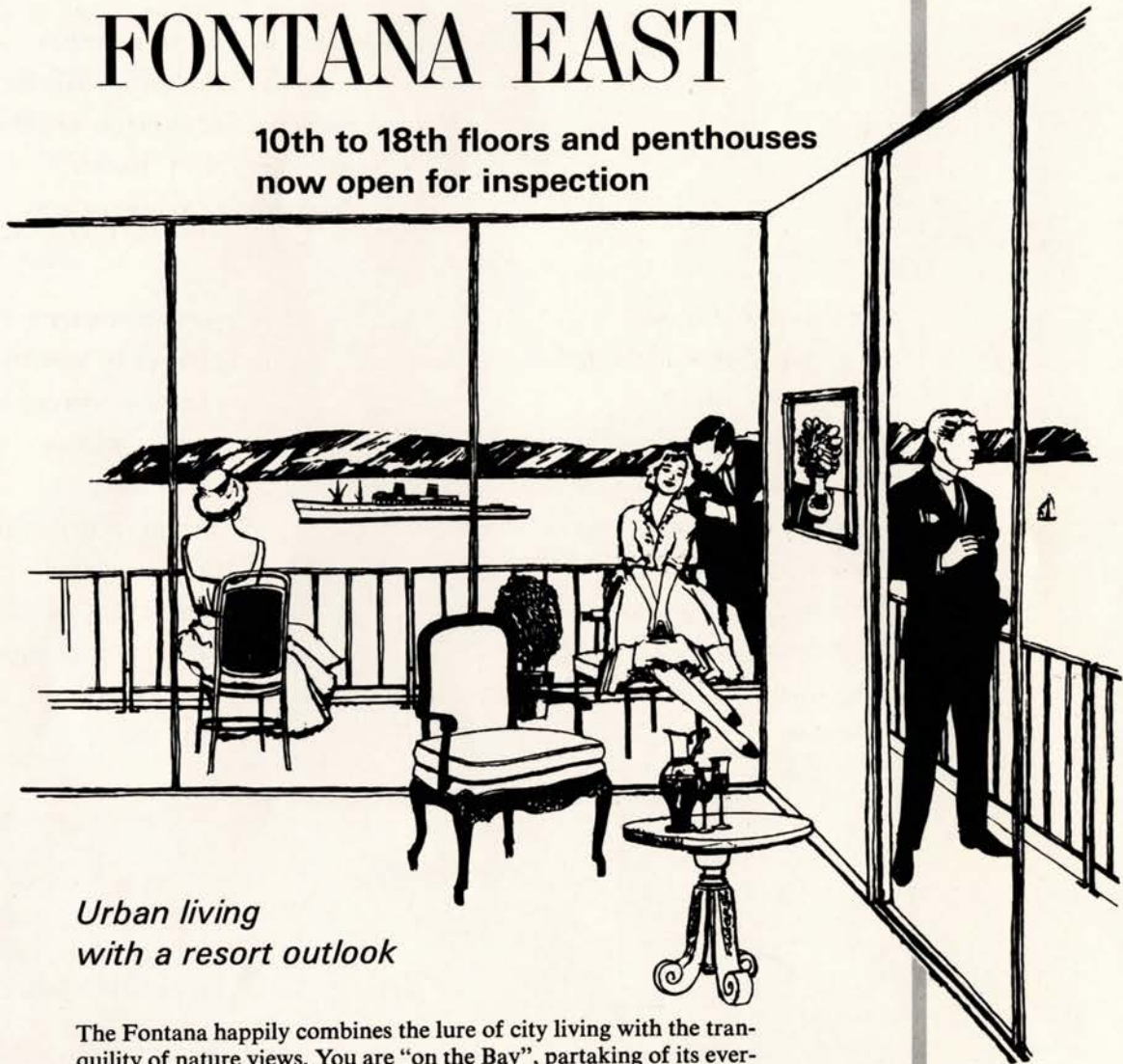
*Next Saturday Series performance: October 16, at 8:00 p.m.*  
TOSCA (Puccini) in Italian

*Latecomers will not be seated while the performance is in progress*

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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.

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

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

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

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

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

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

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



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Sunday Afternoon, October 10, 1965, at 2:00

(Final curtain approximately 5:05)

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: HORST STEIN

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 Clarke,  
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

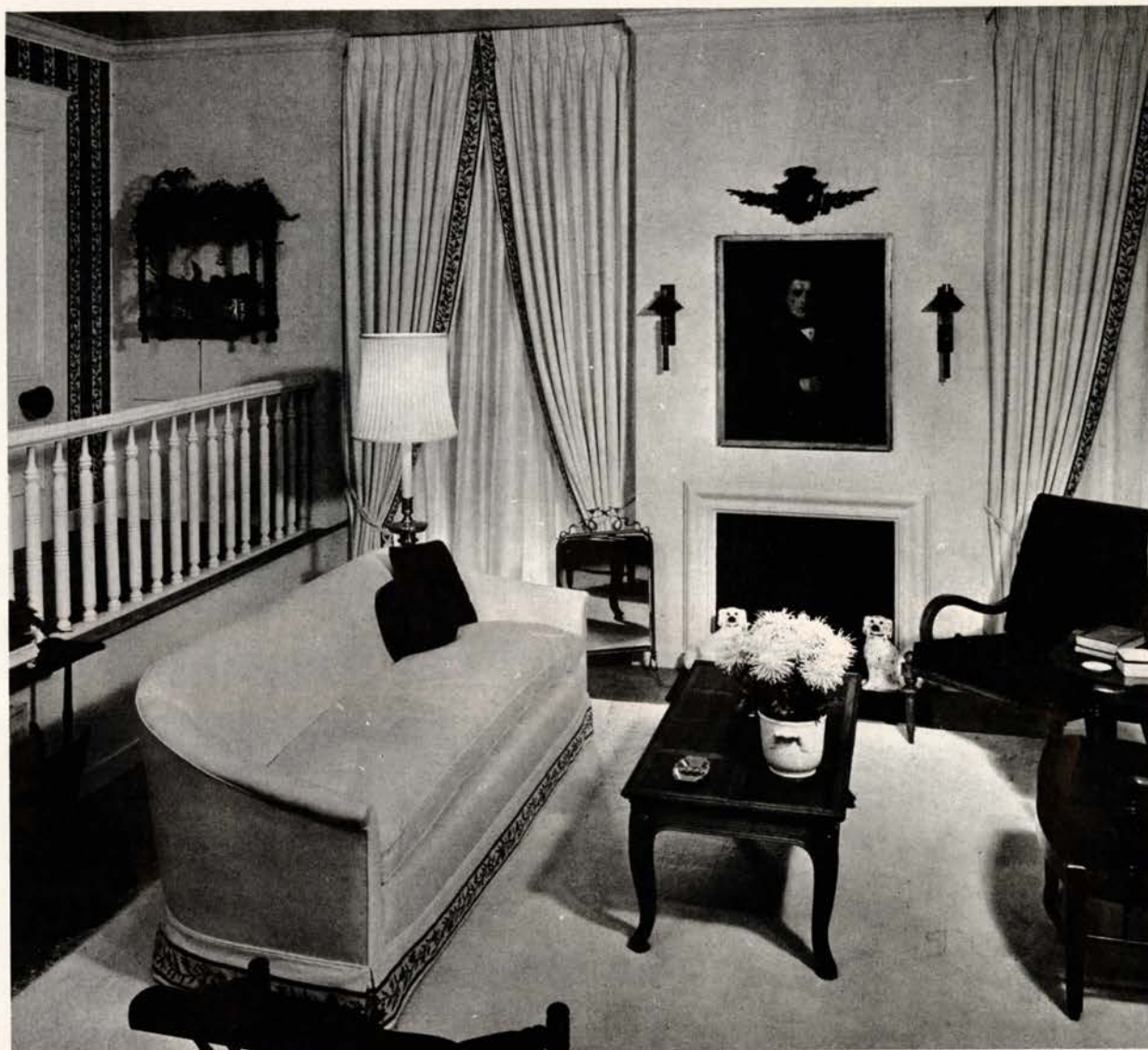
Act III: The prison

Next Sunday Series performance: October 24, at 2:00 p.m.  
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.

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

# IL BARBIERE DI SIVIGLIA

(in Italian)

*opera in two acts by* GIOACCHINO ROSSINI

*text by* CESARE STERBINI  
*after a comedy by* BEAUMARCHAIS

*conductor:* PIERO BELLUGI

*production:* GUNTHER RENNERT

*stage director:* MATTHEW FARRUGGIO

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

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

*Musicians, soldiers*

*chorus director:* VINCENZO GIANNINI

*recitative accompaniment:* PHILIP EISENBERG

*costumers:* GOLDSTEIN & CO.

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

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

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

*Latecomers will not be seated while the performance is in progress*

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**Wouldn't you really rather have a Buick?**



## The Story of "IL BARBIERE DI SIVIGLIA"

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

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

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

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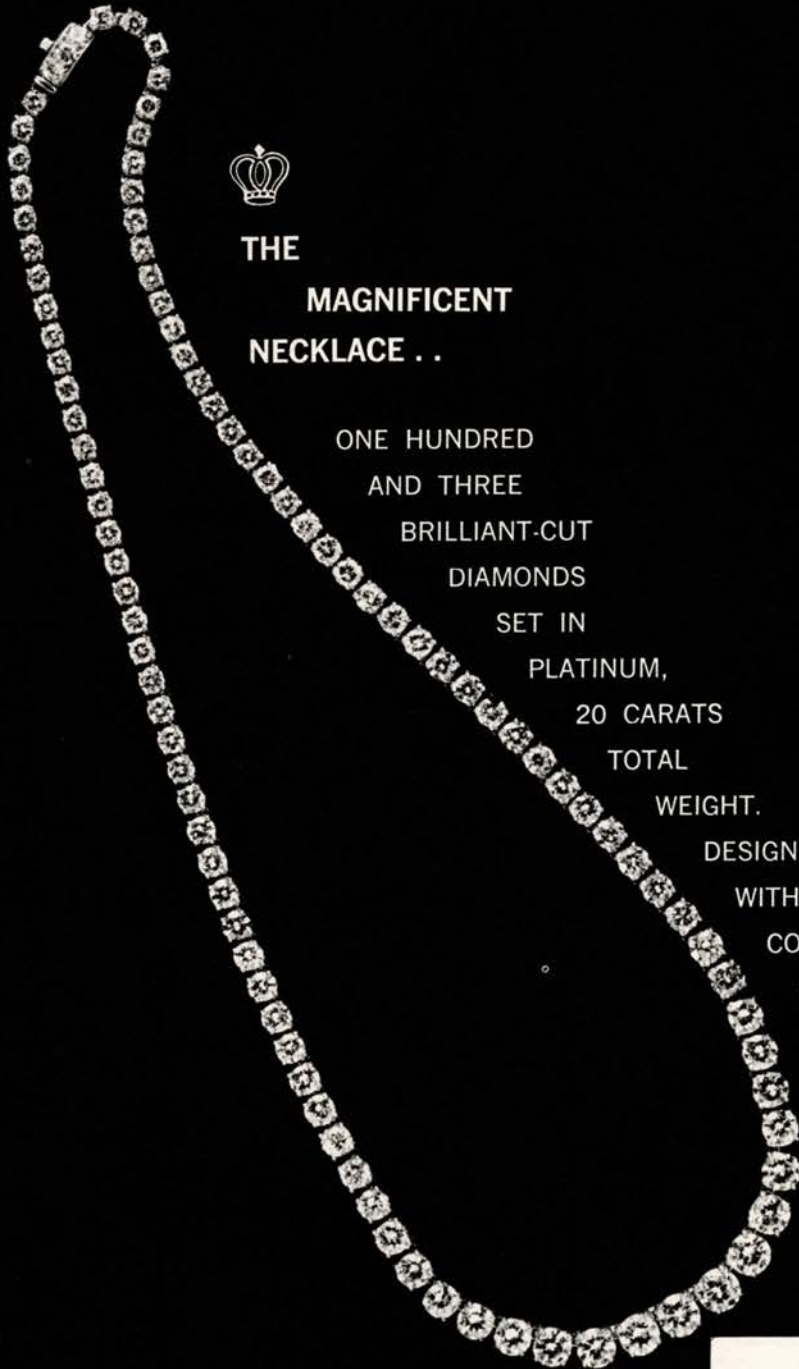
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Thursday Evening, October 14, 1965, at 8:00  
(Final curtain approximately 11:45)

# LOHENGRIN

(in German)

*opera in three acts by* RICHARD WAGNER  
*conductor:* HORST STEIN  
*stage director:* HENRY BUTLER  
*designer:* LEO KERZ

Heinrich der Vogler, *King of Germany*..... THOMAS O'LEARY  
Friedrich von Telramund, *Count of Brabant*..... CHESTER LUDGIN  
The King's Herald..... RICHARD FREDRICKS  
Ortrud, *Telramund's wife*..... ANNAMARIA BESSEL  
Elsa von Brabant..... HILDEGARD HILLEBRECHT  
Lohengrin, *Knight of the Holy Grail*..... JESS THOMAS

*Saxon and Brabantian nobles, bridesmaids, pages, attendants*

*chorus director:* VINCENZO GIANNINI  
*costumers:* GOLDSTEIN & CO.

*place and time:* Antwerp, during the first half of the Tenth Century

Act I: On the banks of the River Schelde

Act II: Court of the palace

Act III: Scene 1: Bridal chamber of the palace

Scene 2: On the banks of the River Schelde

*Next Thursday Series performance: October 21, at 8:00 p.m.*  
TOSCA (Puccini) in Italian

*Latecomers will not be seated while the performance is in progress*

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Mono A-4601

Strauss:  
DIE  
FLEDERMAUS  
*Gueden, Köth,  
Resnik —  
von Karajan*  
Stereo OSA-1319  
Mono A-4347

Puccini:  
LA FANCIULLA  
DEL WEST  
*Tebaldi, del Monaco,  
MacNeil —  
Capuana*  
Stereo OSA-1306  
Mono A-4338

Verdi:  
LA FORZA  
DEL DESTINO  
*Tebaldi, del Monaco,  
Bastianini, Simionato —  
Molinari — Pradelli*  
Stereo OSA-1405  
Mono A-4408

Rossini:  
IL BARBIERE  
DI SIVIGLIA  
*Berganza, Ghiaurov,  
Corena, Benelli,  
Ausensi — Varviso*  
Stereo OSA-1381  
Mono A-4381

Wagner:  
LOHENGRIN  
*Steber, Windgassen,  
Varnay —  
Keilberth*  
Mono A-4502

Mozart:  
DON  
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  
ET MELISANDE  
*Maurane, Spoorenberg,  
London —  
Ansermet*  
Stereo OSA-1379  
Mono A-4379

**Operas of the San Francisco Opera season on**





# Wagner at Mid-Point

by S. DALE HARRIS\*

Upon the completion of *Lohengrin* in 1848 Wagner found himself on the threshold of his full creative maturity. For a time, however, he did not recognize the true nature of the development taking place within him and he hardly knew what his next artistic task should be. While mulling over his previous plans for a drama on Friedrich Barbarossa, the Holy Roman Emperor of the Twelfth Century, he started work on something very different, a poem on the death of Siegfried, the mythological hero of the old Nibelungen Saga. At the same time, moreover, he began turning out a series of polemical works in prose, mainly on the subject of music and the theater. Their titles included *Art and Revolution*, *The Art-Work of the Future*, *A Communication to My Friends*, and *Opera and Drama*. It was through these that he first gave expression to the new ideas fermenting in him. By means of such tracts he came to realize after *Lohengrin* that he needed to change direction in some quite radical way.

Wagner's method of discovering himself, of discovering his own needs, was, at best, an oblique one; quite simply, his usual method was to advance a set of new principles and then proclaim their universality and irrefutability in as dogmatic a manner as possible. But the process of clarifying his intuitions in polemical prose was obviously of great assistance to him. In *Opera and Drama* he formulated to his own satisfaction his restless urge to move forward, to extend his stylistic scope; in it he found good reasons for amending his old ideas on the relationship between poetry and music, for reconceiving the nature of melody, and, especially, for making use of a whole new range of subject matter. In *Opera and Drama* he discovered, for example, that the proper subject for opera—despite his success with *Rienzi* and *Tannhäuser*—was not history at all, but myth, by which alone is revealed the essential nature of man—now, according to Wagner, the chief task a dramatic composer should set himself to express in his work. The practical result of all this was that Wagner put Barbarossa away forever, took up *Siegfried's Death*, and set out on the long, revolutionary task of forging the *Ring*. Or, as it might also be put, the result was that he abandoned opera and created music drama.

In this light *Lohengrin* is the last of the Wagner operas, the crown of his early career, the summation of Heroic-Romantic opera as created for the German stage by Weber in *Euryanthe*. But for all the truth of this, *Lohengrin* looks forward, too. For one thing, the music is very nearly continuous; the web of sound is only rarely disrupted to make way for separate "numbers." And even the famous set-pieces (*Lohengrin's* Narration in the final scene, *Elsa's* Dream and her Song to the Breezes, the duet in the Bridal Chamber) are rather different from the formal recitative-and-aria of Wolfram's Address to the Evening Star in *Tannhäuser*. In *Lohengrin* such extended lyrical passages are more fluid in design. They are not far removed from the continuous melodic declamation in which the work as a whole is conceived.

Another way in which *Lohengrin* points to Wagner's future accomplishments is its use of leading motives. The recurrence of melodic themes throughout the opera has a symbolic as well as dramatic function: through them the central meanings of *Lohengrin* are adumbrated as well as the dramatic action made clear. For example, when *Elsa* heedlessly questions *Lohengrin* about his origins, a theme associated with *Ortrud* reminds us of the evil creature responsible for sowing doubt in *Elsa's* mind—that much is a dramatic reminder. But in Act I when *Elsa*, falsely accused by *Telramund*, describes her vision of a shining knight we hear the theme of the Holy Grail (first announced in the Prelude) and we are thereby given not merely advance information about *Lohengrin's* origins, but insight into the opera's central thematic concern: the inevitable conflict between divine love, "yearning (as Wagner put it) to descend to men," and human unwillingness to accept it without questioning.

In addition, we can now see that *Lohengrin* stands midway between the realms of history and myth. Wagner set his action in a specific place at a specific historical time. When the curtain rises on Act I we are near Antwerp, in a meadow on the banks of the Scheldt, during the reign of King Henry I of Saxony (or Henry the

\*Professor Harris is a member of the faculty of English at Stanford University. He is regularly heard in discussions of opera on Radio Station KPFA.

(Continued on Page 39)



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## Debuts of the Week



### HILDEGARD HILLEBRECHT

Soprano Hildegard Hillebrecht, who appears this season as Elsa in *Lohengrin* and Ariadne in *Ariadne auf Naxos*, is a native of Hanover, Germany. After her debut with the Freiburg Opera in 1951, she was engaged for two years by the Zurich Opera. After Zurich came contracts with the Cologne and Duesseldorf Operas and then, in 1961, with the Munich Opera, of which she is now a leading member. In recent years she has also been a guest artist with the Vienna State Opera, the Hamburg Opera, the Berlin Opera, and the Teatro Colon in Buenos Aires. She has also appeared at the music festivals of Berlin, Athens, Helsinki and Salzburg. At last summer's Salzburg Festival she sang the role of Ariadne with Jess Thomas and Reri Grist, her co-principals in this season's San Francisco Opera performances of *Ariadne auf Naxos*.

Miss Hillebrecht made her United States debut in Los Angeles in November of 1964, singing the Marschallin in the San Francisco Opera's production of *Der Rosenkavalier*.



### HORST STEIN

Horst Stein, *Generalmusikdirektor* of the Mannheim (Germany) National Theater, will be making his American debut this season conducting San Francisco Opera performances of *Lohengrin*, *Ariadne auf Naxos* and *Die Fledermaus*. Born in Wuppertal, he studied piano, oboe, percussion and voice in Frankfurt and conducting in Cologne. From 1947 to 1951 he was assistant conductor at the Wuppertal Opera and in 1951 joined the Hamburg Opera.

In 1955 Maestro Stein was engaged by the late Erich Kleiber for the State Opera in Berlin and eventually became that company's *Generalmusikdirektor*. He later returned to the Hamburg Opera and fulfilled guest engagements with the Hamburg and Berlin Philharmonic Orchestras. Maestro Stein has also led operatic performances in Sofia (Bulgaria), Prague, and Buenos Aires.



### HENRY BUTLER

Kansas-born Henry Butler, who directs this season's productions of *Lohengrin* and *Un Ballo in Maschera*, began his theatrical career as an actor after graduating from UCLA. Although he is well known for his work in the Broadway and London theater and television, Mr. Butler has become particularly renowned in recent years as a director of opera. Since entering this field he has staged numerous productions for the Santa Fe Opera, the New York City Opera, and the Metropolitan Opera. Mr. Butler held a Guggenheim Fellowship in 1963-64 to write the libretto for Marvin David Levy's *Mourning Becomes Electra*, commissioned by the Metropolitan Opera for its 1966-67 season.



# Wagner at Mid-Point

(Continued from Page 37)

Fowler, as he was known), 919-936. The details were of great importance to Wagner; he once suggested cutting an entire scene from a Munich production because its presentation did an injustice to the historical verisimilitude of the text. Indeed, the opera begins with a summary by the King of the precarious political situation. But compared to *Tannhäuser* (completed three years before) *Lohengrin* has an extra dimension of significance. As Wagner said in *A Communication to My Friends*: "I learned to know the myth of Lohengrin in its simpler traits, and alike its deeper meaning... as a noble poem of man's yearning and his longing." Lohengrin and Elsa are to be understood in traditional terms as Medieval Knight and Maiden, the former ready to come to the rescue of the latter at a moment's notice, but at the same time they are clearly also actors in a timeless drama about the commingling of divine and human love.

For this reason, to ask, as Eduard Hanslick did in 1858, "Can (Lohengrin's) insistence that Elsa, his 'beloved wife,' may never ask his name or his origin strike us as other than inhuman?" is to miss the point. In *Lohengrin* Wagner was moving steadily toward the region of completely universalized, mythic action which he created in the *Ring*. Psychological realism is hardly more relevant a standard by which to judge these works than it would be for *Moby Dick*. In any case, we know from Wagner's writings that there was no confusion of aims on his part during the creation of *Lohengrin*. He was aware that behind it there lay such material as the myth of Semele and Zeus, the story of a mortal loved by the Lord of Heaven and consumed by his radiance when, as a result of her importunities, he at last reveals himself to her in his true form. The knowledge which Elsa seeks is, in other words, unattainable by mortal beings; those who presume to come by it are destroyed. The essential nature of the divine must always remain hidden from ordinary man.

It is in keeping with this notion of the mystery of divine power that *Lohengrin* should begin and end with musical references to the Holy Grail. This, a precious vessel brought down to earth by angels, is served by a company of supernaturally-endowed knights who, led by Lohengrin's father, Parsifal, go forth to champion the cause of virtue and innocence whenever the Grail so bids them. Its influence is felt throughout the opera because of the singular importance of the prelude to Act I. Unlike the Overture to *Tannhäuser* (or, for that matter, to *The Flying Dutchman* and the later *Mastersingers of Nuremberg*), a brilliant though familiarly-conceived synopsis of the work that follows, the prelude to *Lohengrin* is original in design and purpose. Wagner himself described its intentions:

Out of the clear blue ether of the sky there seems to condense a wonderful yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of this vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessing of the Grail.

In this prelude the aspirational nature of the entire work is thus bodied forth, and it is in many ways the dramatic as well as the musical key to the opera. We have in it a representation of the glorious, and yet hopeless, vision of perfection which lies beneath the simple-looking romance of hapless maiden and shining knight. Lohengrin himself is the dramatic representation of the vision we meet first in the prelude, but with enough mortality about him to desire the imperfect and suffer pain as a result. Wagner composed this music only when the rest of the opera had already been completed. He needed to find in the body of the work not just thematic material, but also the true import of what he had created there. In the light of the works that followed, it is significant that the key to *Lohengrin* should be an orchestral rather than a vocal passage. This music more than anything else in *Lohengrin* foreshadows the mature masterpieces of Wagner.



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## Special Events

### Opera Previews

Presented by The Junior League  
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Friday, September 10

DIE FLEDERMAUS (J. Strauss)  
Speaker: Anthony Boucher

Thursday, September 23

L U L U (Berg)  
Speaker: Dr. Walter Ducloux

Monday, October 18

UN BALLO IN MASCHERA (Verdi)  
Speaker: R. Barret Mineah

Wednesday, October 27

PELLEAS ET MELISANDE (Debussy)  
Speaker: Alexander Fried

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

Public invited free of charge

### Opera Ball and Fol-de-Rol Follies

Presented by the San Francisco Opera Guild

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

### Opera Exhibit

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

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

Recordings and scores of all the season's operas are available in the Arts Department.

### Opera Discussions on Radio KPFA

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

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

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

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

A panel of KPFA critics will review performances of the San Francisco Opera Season.

(continued on page 44)







# Richard Lewis

Elijah C 3558  
Messiah SC 3598  
Idomeneo CL 3574  
Israel in Egypt B 3550  
Hiawatha's Wedding Feast S 35900  
The Dream of Gerontius *In preparation*  
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S indicates Stereo availability



# Pilar Lorengar

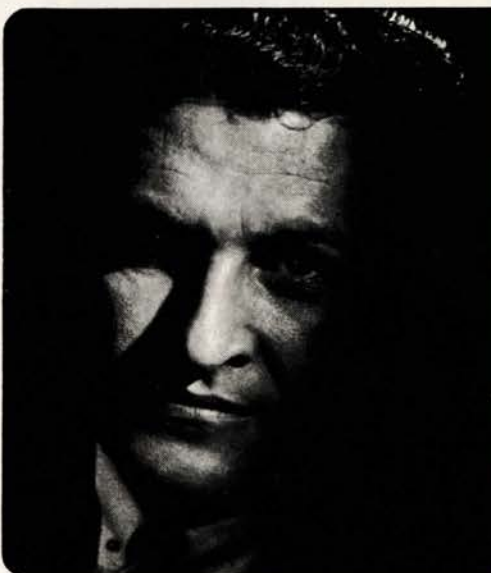
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The Bartered Bride SCL 3642  
Bruckner: Mass No. 3 in F Minor S 35982

*And on imported Odeon recordings*

Mozart: Coronation Mass ST 60634  
Rossini: Stabat Mater ST 80607  
Mignon, Excerpts (In German) ST 80639  
Madame Butterfly, Excerpts (In German) ST 80632  
Orpheus and Euridice, Excerpts (In German) ST 80716  
The Tales of Hoffman, Excerpts (In German) ST 80636

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# Jess Thomas

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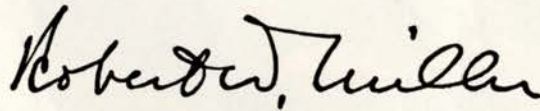
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*These years have added lustre to the San Francisco Opera's reputation and its position in the first rank of great opera companies of the world. It has come through effort and hard work. The financial burdens of opera, even under the most stringent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

## Special Events

### San Francisco Opera Touring Calendar

#### BERKELEY PERFORMANCE

*presented by the University of California*

**LOHENGRIN Wagner (in German)**

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

**THE HEARST GREEK THEATER**

#### SACRAMENTO PERFORMANCE

*presented by the Sacramento Opera Guild*

**LOHENGRIN Wagner (in German)**

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

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## Repertoire / 1965 Season

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

**ANDREA CHENIER** (Giordano)

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

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

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

**DIE MEISTERSINGER VON NUERNBERG** (Wagner)

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

CONDUCTOR: Ludwig      STAGE DIRECTOR: Hager

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

†**DIE FLEDERMAUS** (J. Strauss)

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

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

*Thursday evening, September 16, at 8:00*

**ANDREA CHENIER** (Giordano)

Same cast as September 10

*Friday evening, September 17, at 7:30*

**DIE MEISTERSINGER VON NUERNBERG** (Wagner)

Same cast as September 11

*Saturday evening, September 18, at 8:00*

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

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

**LA BOHEME** (Puccini)

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

CONDUCTOR: Bellugi      STAGE DIRECTOR: Mansouri      DESIGNER: Jenkins

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

**LA FANCIULLA DEL WEST** (Puccini)

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

CONDUCTOR: Molinari-Pradelli      STAGE DIRECTOR: Mansouri

*Thursday evening, September 23, at 8:00*

**LA BOHEME** (Puccini)

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

CONDUCTOR: Bellugi      STAGE DIRECTOR: Mansouri      DESIGNER: Jenkins

*Friday evening, September 24, at 8:00*

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

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

†**LULU** (Berg)

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

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

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

**LA FANCIULLA DEL WEST** (Puccini)

Same cast as September 21

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

**LA FORZA DEL DESTINO** (Verdi)

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

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

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

**LA BOHEME** (Puccini)

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

CONDUCTOR: Bellugi      STAGE DIRECTOR: Mansouri      DESIGNER: Jenkins

*Thursday evening, September 30, at 8:00*

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

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

†**LULU** (Berg)

Same cast as September 25

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

**ANDREA CHENIER** (Giordano)

Same cast as September 10

*continued*





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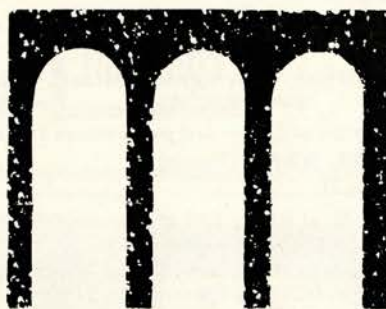
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## Repertoire / 1965 Season

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

**DIE MEISTERSINGER VON NUERNBERG** (Wagner)

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

Tuesday evening, October 5, at 8:00

**LA FORZA DEL DESTINO** (Verdi)

Same cast as September 28

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

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

**LOHENGRIN** (Wagner)

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

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

**LA FORZA DEL DESTINO** (Verdi)

Same cast as September 28

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

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14  
CONDUCTOR: Stein

Tuesday evening, October 12, at 8:30

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

**LOHENGRIN** (Wagner)

Same cast as October 8

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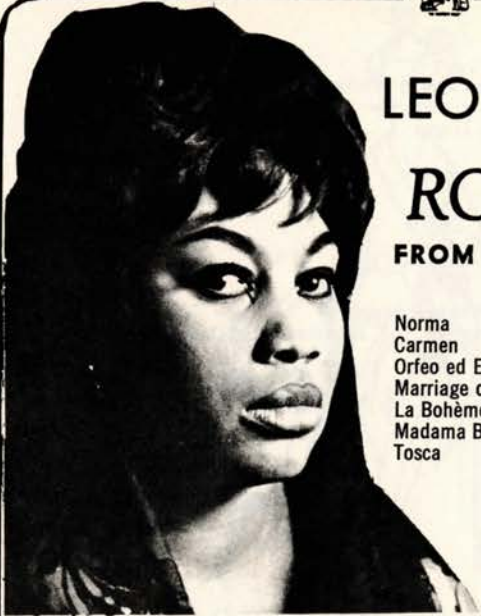
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## Repertoire / 1965 Season

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

†**DON GIOVANNI** (Mozart)

Price, Amara, 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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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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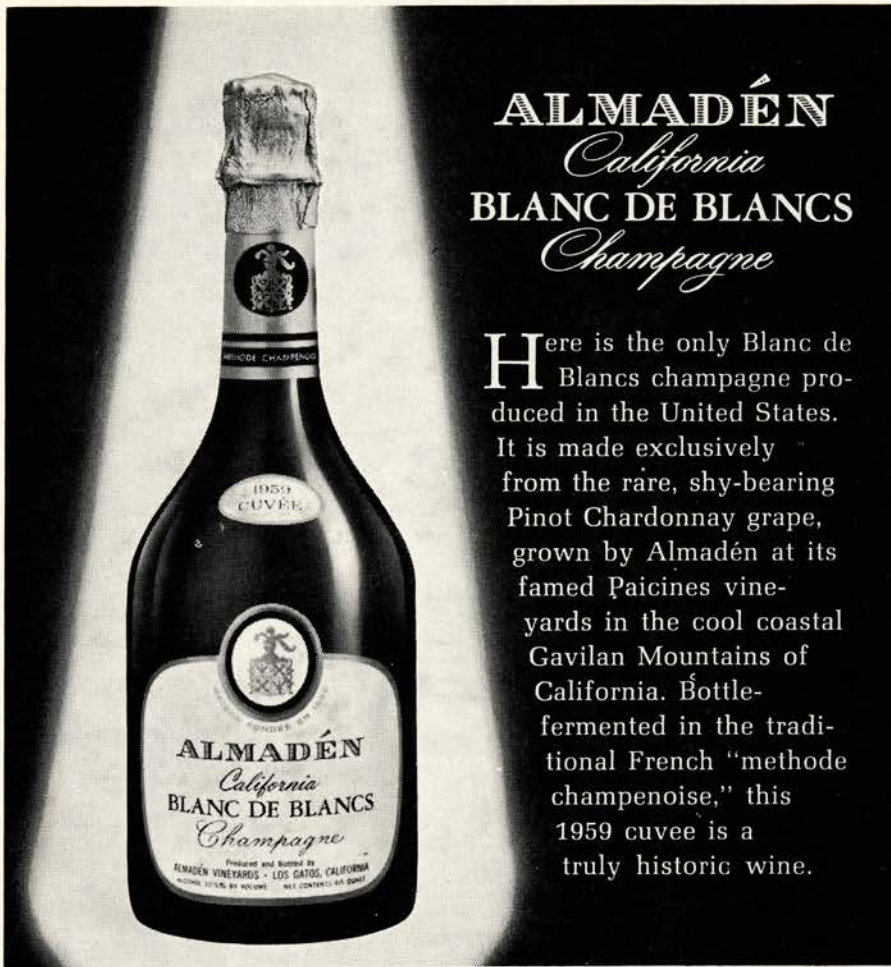
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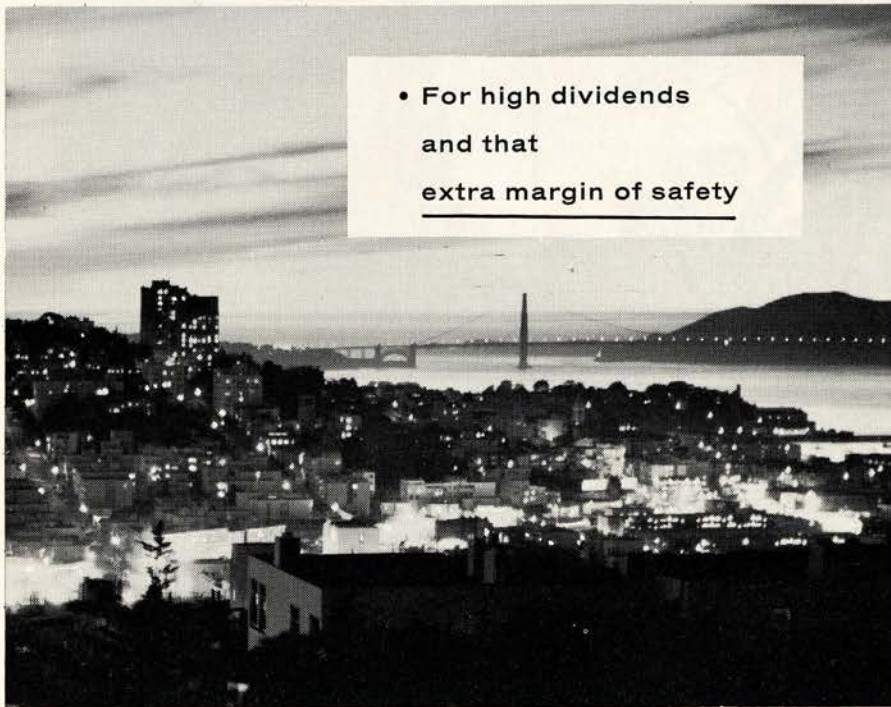
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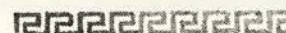
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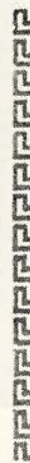
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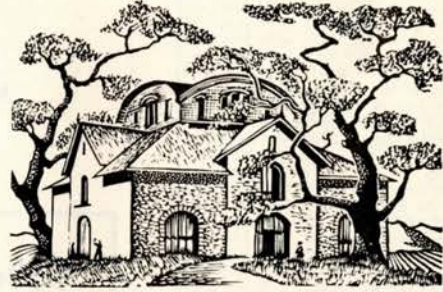
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