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**OPERA**

*1965*

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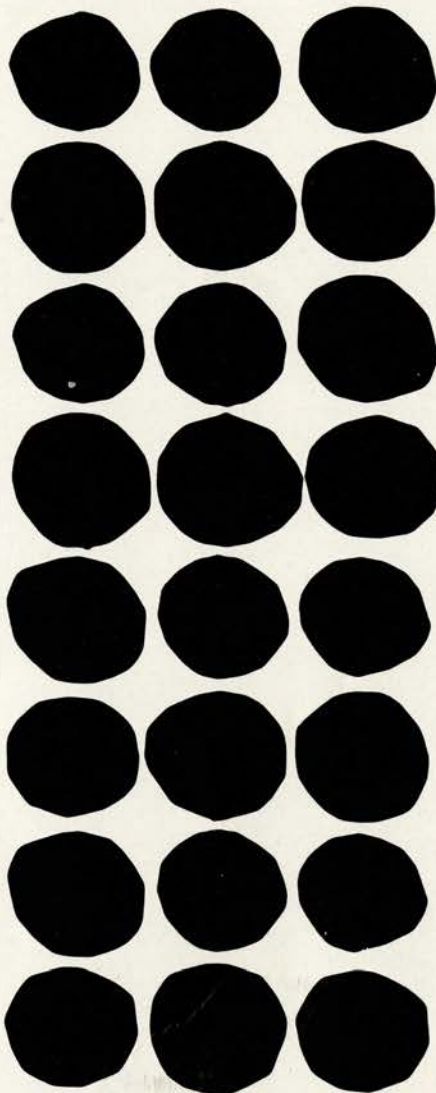
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## Contents

Officers }  
Board of Directors } 9  
Board of Governors }  
Administrative Staff }

Artists 11

Company 13

Chorus }  
Ballet } 15  
Boys' Chorus }

Orchestra 17

Casts/Stories 19

Special Events 42

Guarantor Members 44

Season's Repertoire 45

Box Holders 53

Opera Guild }  
Student Matinees } 55

Trustees 56

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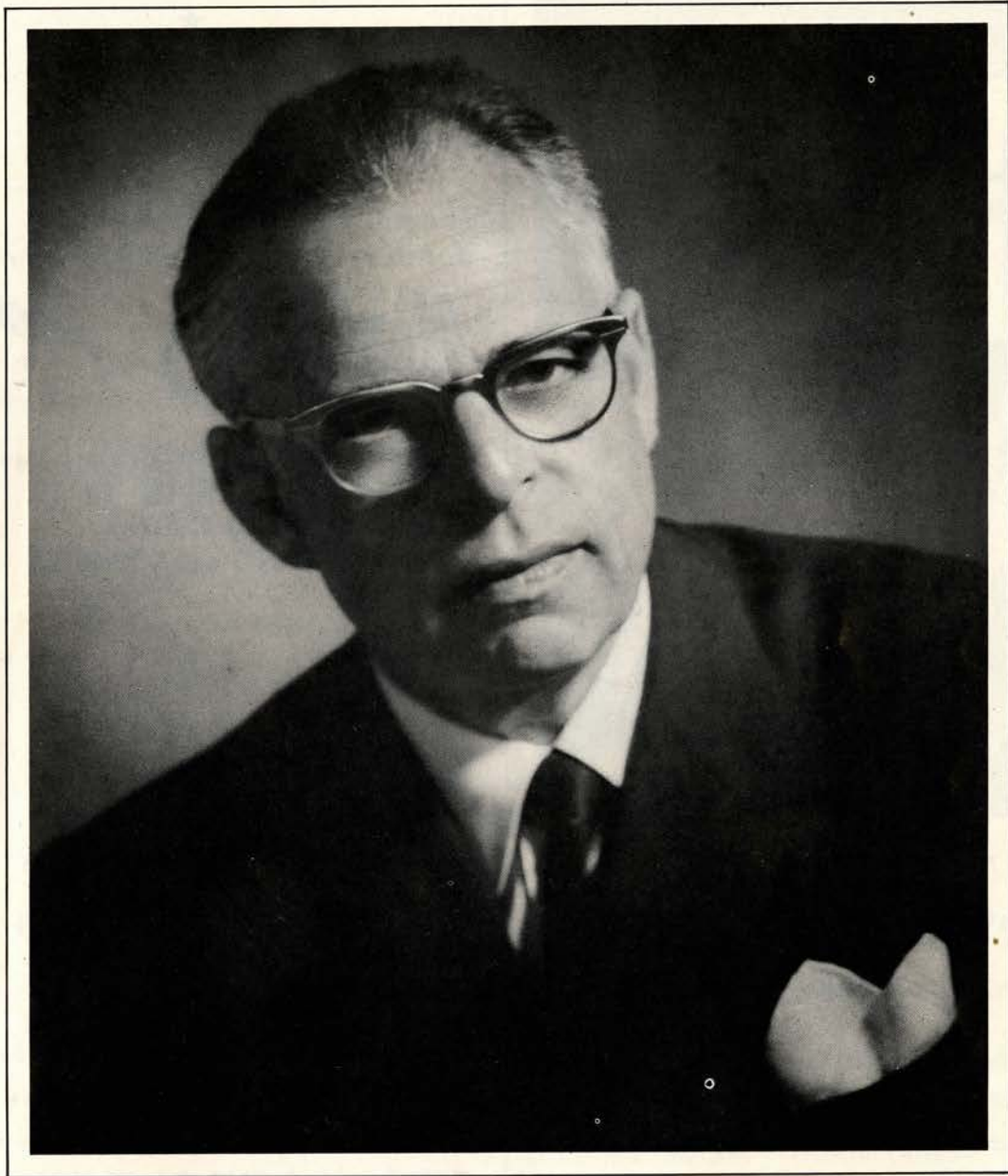
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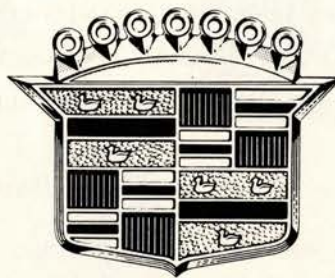
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## *Artists / San Francisco Opera 1965*

Lucine Amara	Dorothy Kirsten	Ettore Bastianini	Richard Lewis
**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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## *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\*

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Company Coordinator : MATTHEW FARRUGGIO

Production Assistants : JANE CLEGG, MARTHA MILLER

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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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Ezequiel Amador  
Ervin Mautner  
Linda Ashworth  
Harry Moulin  
Cicely Edmunds

2ND VIOLIN  
David Schneider  
*Principal*

Verne Selin  
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 Model  
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*

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BASS CLAIRNET  
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Walter Green  
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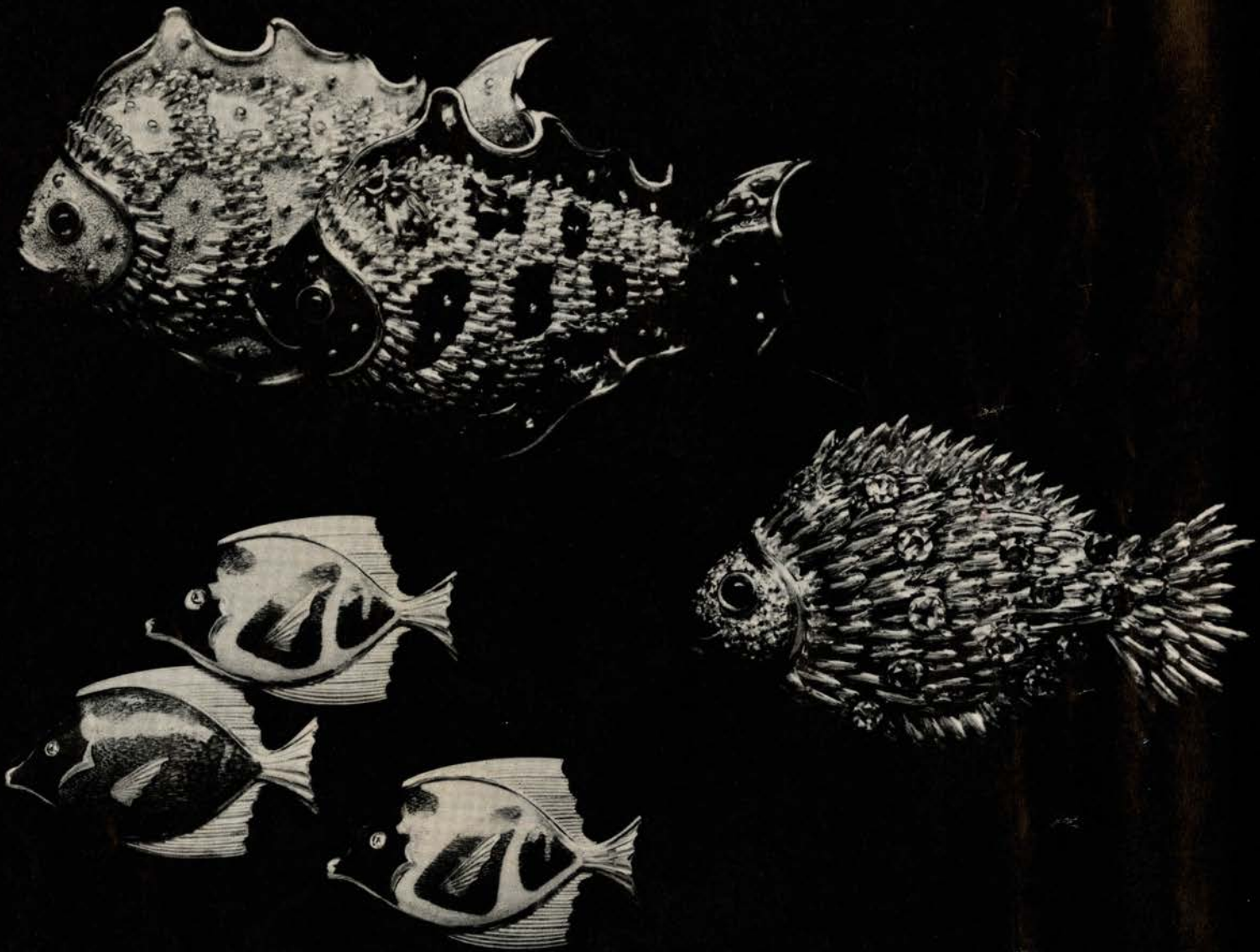
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Thursday Evening, September 30, 1965, at 8:00  
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New Production  
Revival

# DIE FLEDERMAUS

(in English)

opera in three acts by JOHANN STRAUSS

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

By arrangement with G. Schirmer, Inc.

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

designer: OLIVER SMITH

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

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.

*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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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 WEDEKIND

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

*conductor:* LEOPOLD LUDWIG

*production:* PAUL HAGER

*designers:* LENI BAUER-ECSY,  
DAVIS L. WEST

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

\*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

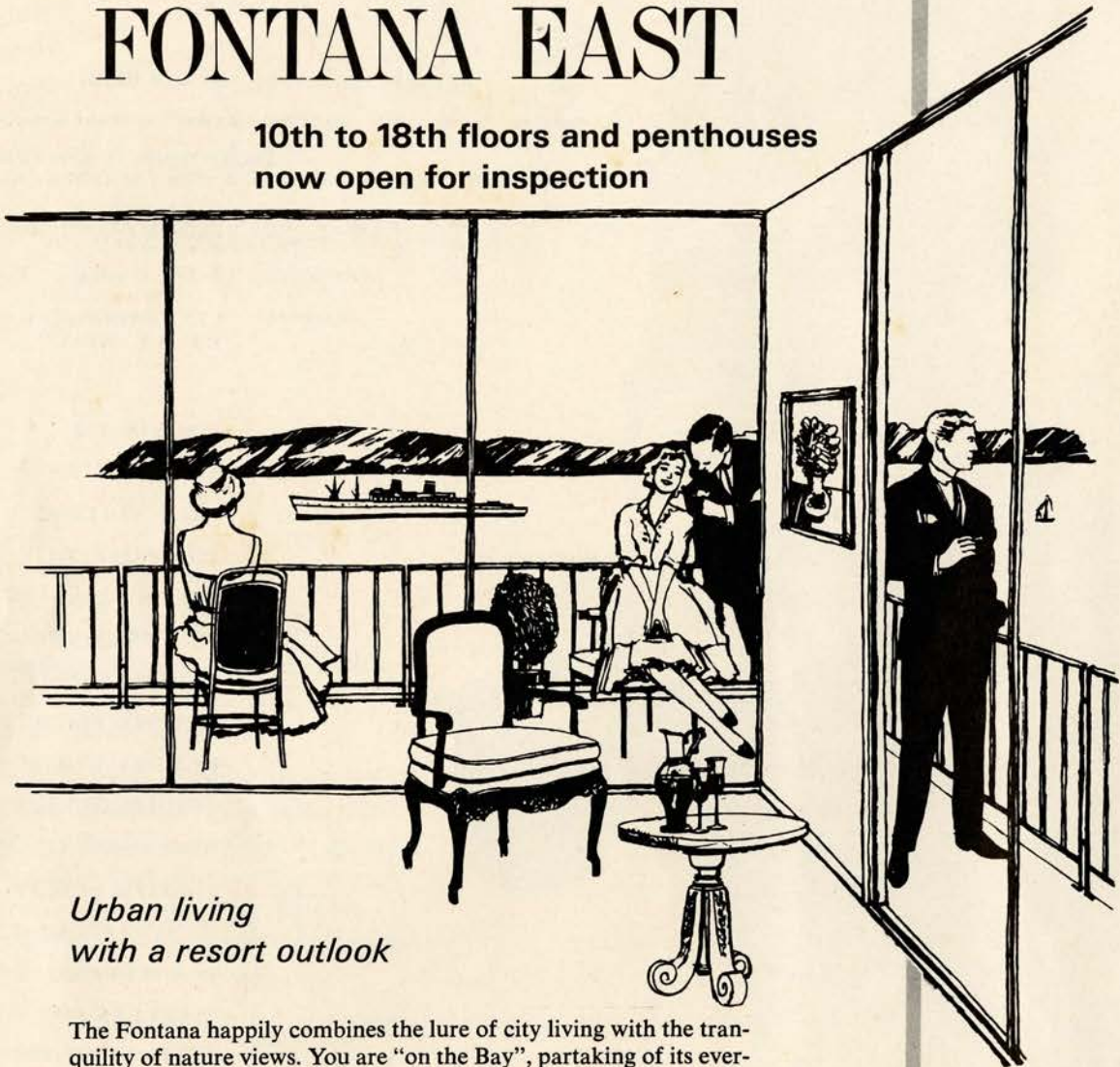
Next Saturday Series performance: October 2, at 8:00  
ANDREA CHENIER (Giordano) in Italian

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

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## The Story of "LULU"

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

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

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

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

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

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

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

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Sunday Afternoon, September 26, at 2:00  
(Final curtain approximately 5:00)

# 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

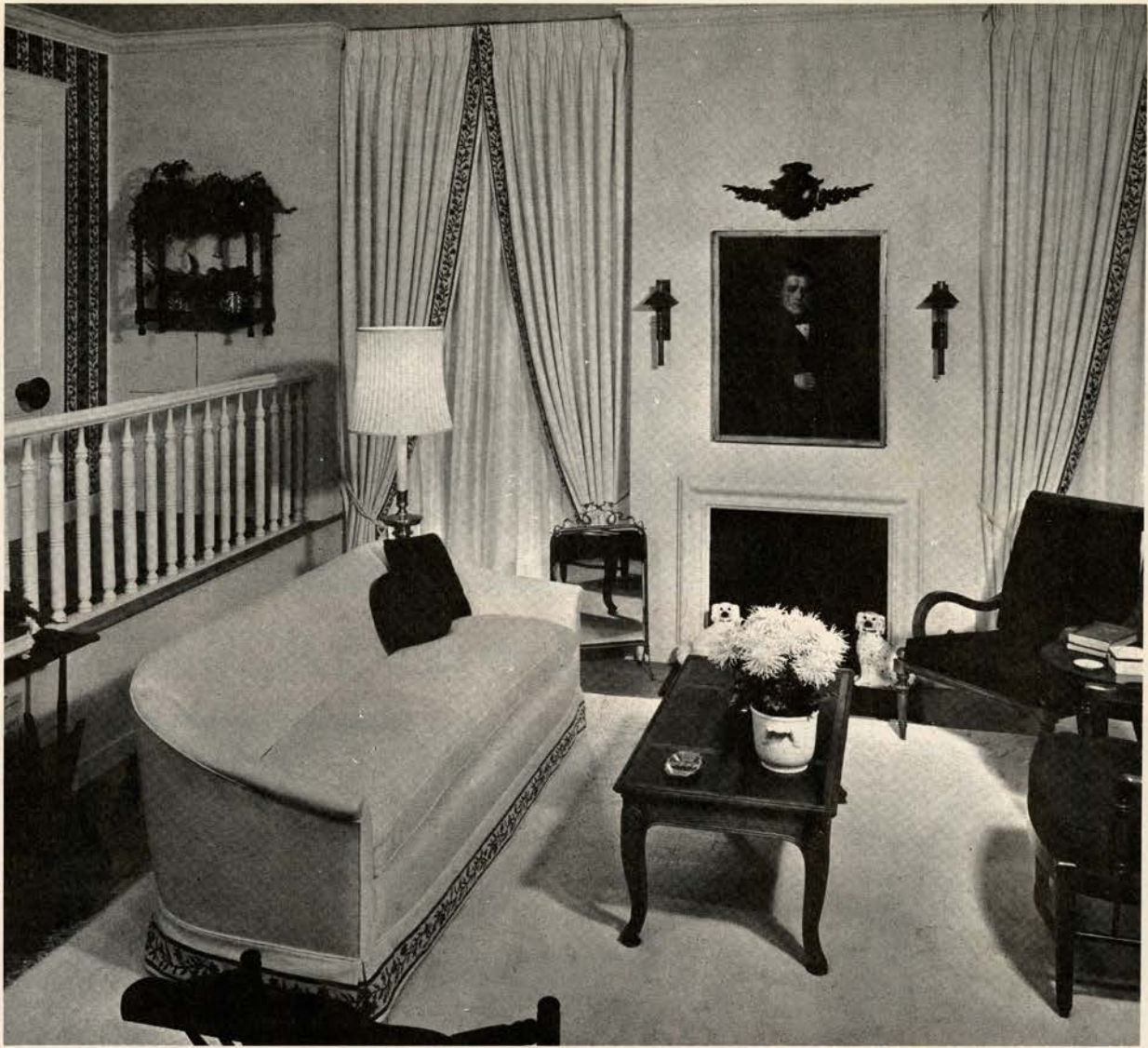
Act III: Foot of Cloudy Mountain at dawn

*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

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

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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

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

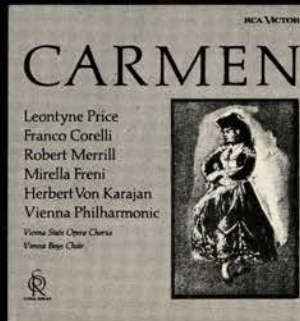
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**DONNA ELVIRA** with Nilsson, Valletti, Corena, Siepi, Leinsdorf, cond.

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Jess Thomas's **WALTHER** in *Die Meistersinger von Nürnberg*, Watson, Wiener, Hotter, Keilberth, conductor.  
 Mary Costa's **MUSETTA** in *La Bohème*, with Moffo, Tucker, Merrill, Leinsdorf, conductor.  
 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.

*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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Wednesday Evening, September 29, 1965, at 8:00  
(Final curtain approximately 10:50)

# LA BOHEME

(in Italian)

opera in four acts by GIACOMO PUCCINI

text by LUIGI ILICA and  
GIUSEPPE GIACOSA

conductor: PIERO BELLUGI

stage director: LOTFI MANSOURI

designer: GEORGE JENKINS

Rodolfo, a poet..... RENATO CIONI  
Marcello, a painter..... RAYMOND WOLANSKY  
Colline, a philosopher..... JOSHUA HECHT  
Schaunard, a musician..... RICHARD FREDRICKS  
Benoit, their landlord..... ANDREW FOLDI  
Mimi, a seamstress..... RENATA TEBALDI  
Parpignol, a toy vendor..... JAMES EITZE  
A boy..... ROBERT DENEBEIM  
Musetta, a coquette..... MARIE COLLIER  
Alcindoro, her admirer..... HOWARD FRIED  
Customs-house sergeant..... WINTHER ANDERSEN  
Customs-house guard..... COLIN HARVEY

*Students, soldiers, citizens, vendors, shopkeepers, waiters*  
San Francisco Opera Boys' Chorus, Madi Bacon, Director

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

place and time: Paris; about 1830

Act I: Garret of the bohemians

Act II: A square in the Latin Quarter

Act III: A city gate

Act IV: Garret of the bohemians

*The production of "La Boheme" was donated to the San Francisco Opera  
Association by the San Francisco Opera Guild in 1958.*

Next Nonsubscription performance: Tuesday Evening, October 5, at 8:00

LA FORZA DEL DESTINO (Verdi) in Italian

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

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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.

*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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*Bastianini*, *Gavazzeni*  
Stereo OSA-1393  
Mono A-4332

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

Verdi: AIDA  
*Bergonzi*, *Simionato*,  
*MacNeil*—  
*von Karajan*  
Stereo OSA-1313  
Mono A-4345

Puccini:  
MADAMA BUTTERFLY  
*Bergonzi*, *Cossotto*  
—*Serafin*  
Stereo OSA-1314  
Mono A-4337



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

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

Verdi: OTELLO  
*del Monaco*,  
*Protti*—*von Karajan*  
Stereo OSA-1324  
Mono A-4352

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



Puccini: LA FANCIULLA DEL WEST  
*del Monaco*, *MacNeil-Capuana*  
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<sup>u</sup>L<sup>u</sup>. 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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## 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 uncompleted third act—plus dialogue from the final scene of Wedekind's *Pandora's Box*, wherein Lulu is murdered by Jack the Ripper.]

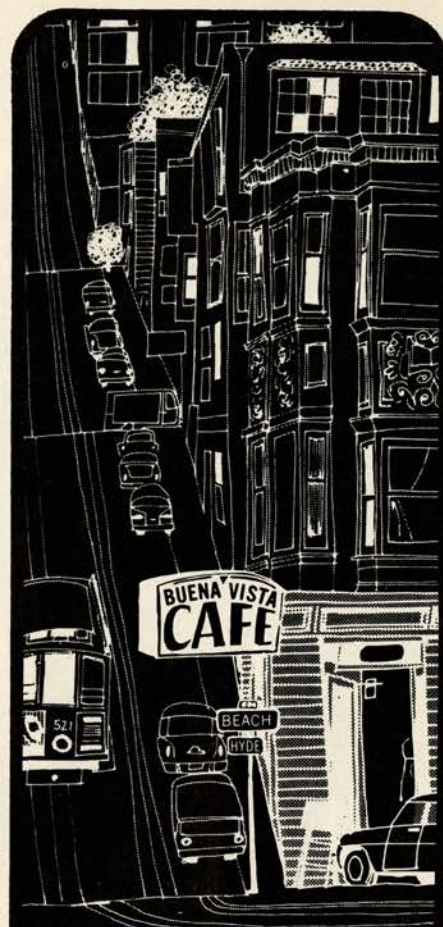
The music Berg provided for *Lulu* has, as good opera music should, a sound that seems uniquely appropriate to the opera. To the small, standard opera orchestra Berg added three instruments associated with the period of the opera's thesis; alto saxophone, vibraphone and piano, all instruments used in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

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

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

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

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



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## Special Events

### Opera Previews

Presented by The Junior League  
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Friday, September 10

DIE FLEDERMAUS (J. Strauss)  
Speaker: Anthony Boucher

Thursday, September 23

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

Monday, October 18

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

Wednesday, October 27

PELLEAS ET MELISANDE (Debussy)  
Speaker: Alexander Fried

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

Public invited free of charge

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

Presented by the San Francisco Opera Guild

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

CIVIC AUDITORIUM

### Opera Exhibit

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

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

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

### Opera Discussions on Radio KPFA

Tuesday, September 21, at 7:45 p.m.

Broadcast of The Junior League Opera  
Preview of DIE FLEDERMAUS.

Monday, September 27, at 2:15 p.m.

Broadcast of The Junior League Opera  
Preview of LULU.

Friday, September 24, at 7:30 p.m.

PREVIEW OF LULU  
Interview with stage director  
Paul Hager.

Saturday, September 25, at 3:30 p.m.

DISCUSSION OF LULU  
by George Perle, composer and  
musicologist.

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

(continued on page 44)

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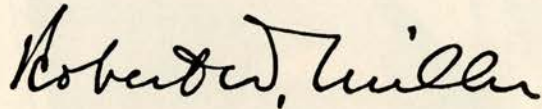
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## Special Events

### San Francisco Opera Touring Calendar

#### BERKELEY PERFORMANCE

*presented by the University of California*

**LOHENGRIN** Wagner (in German)

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

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#### 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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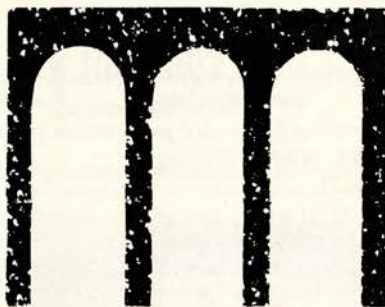
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## Repertoire / 1965 Season

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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## 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      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, Meneguzzi, 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, Meneguzzi, 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)

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

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

**ARIADNE AUF NAXOS** (R. Strauss)

Same cast as October 23

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Photo: Cook

## Repertoire / 1965 Season

Thursday evening, October 28, at 8:00

†**UN BALLO IN MASCHERA** (Verdi)

Same cast as October 19

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

†**PELLEAS ET MELISANDE** (Debussy)

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

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

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

†**DON GIOVANNI** (Mozart)

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

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

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

†**UN BALLO IN MASCHERA** (Verdi)

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

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

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

**TOSCA** (Puccini)

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

CONDUCTOR: Bellugi STAGE DIRECTOR: 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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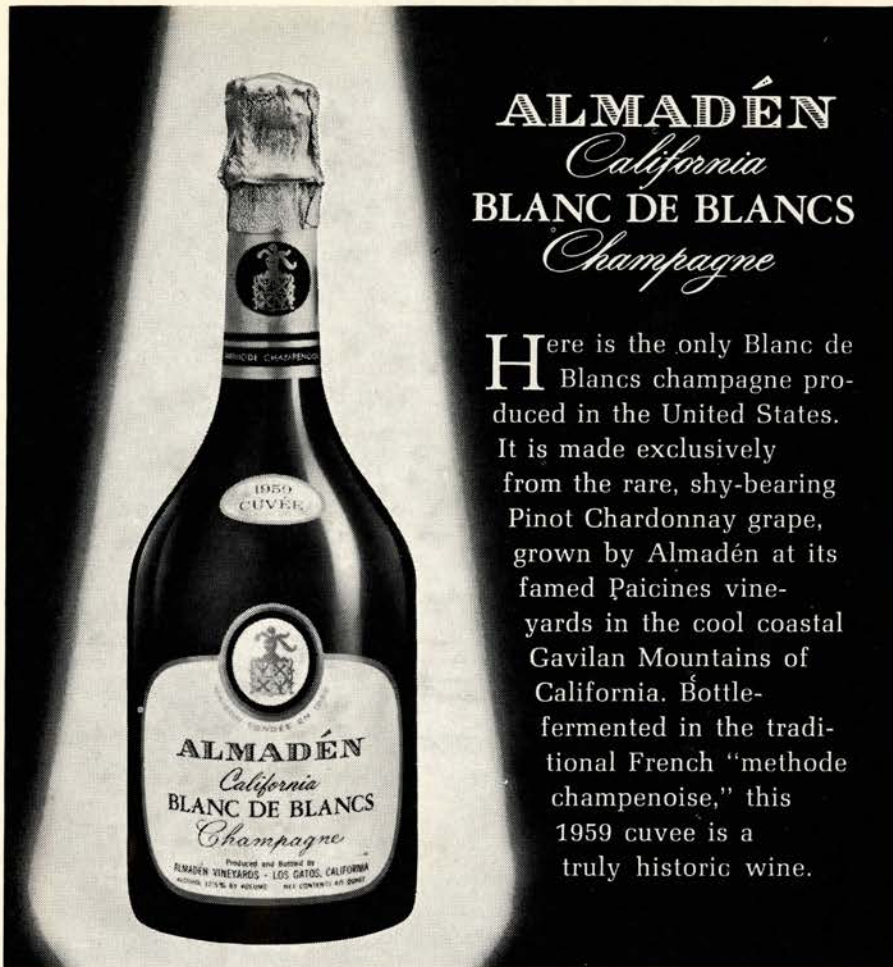
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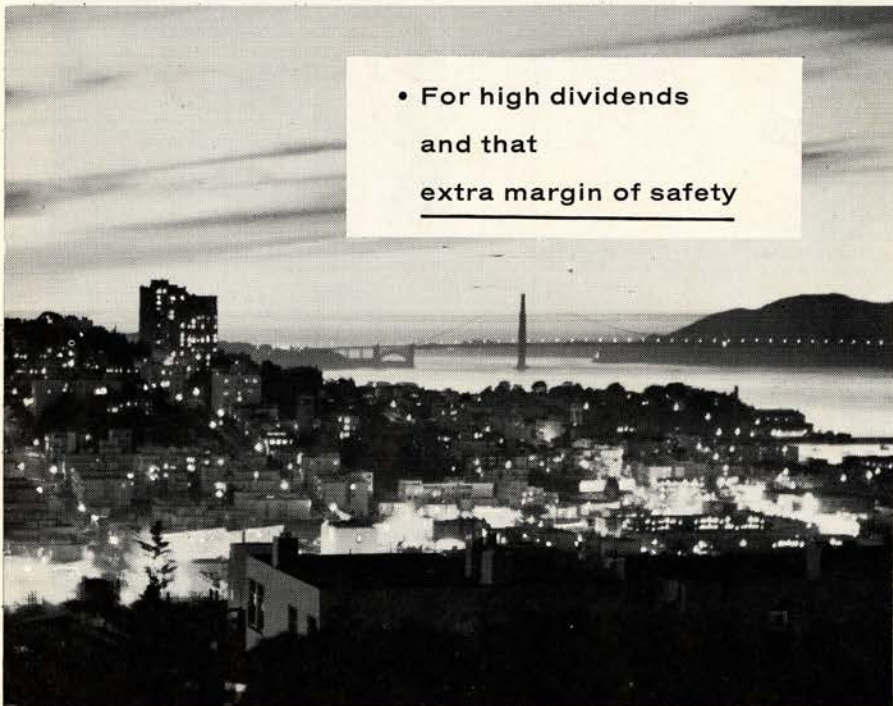
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# LULU

(in English)

*opera in two acts* by ALBAN BERG

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

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

*conductor:* LEOPOLD LUDWIG

*production:* PAUL HAGER

*designers:* LENI BAUER-ECSY,  
DAVIS L. WEST

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

*costumers:* GOLDSTEIN & CO.

*place and time:* Europe, 1905

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

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

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

Latecomers will not be seated while the performance is in progress

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