

Die Meistersinger von Nurnburg

Saturday, September 11, 1965 7:30 PM

Friday, September 17, 1965 7:30 PM

Sunday, October 3, 1965 1:30 PM

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*1965*

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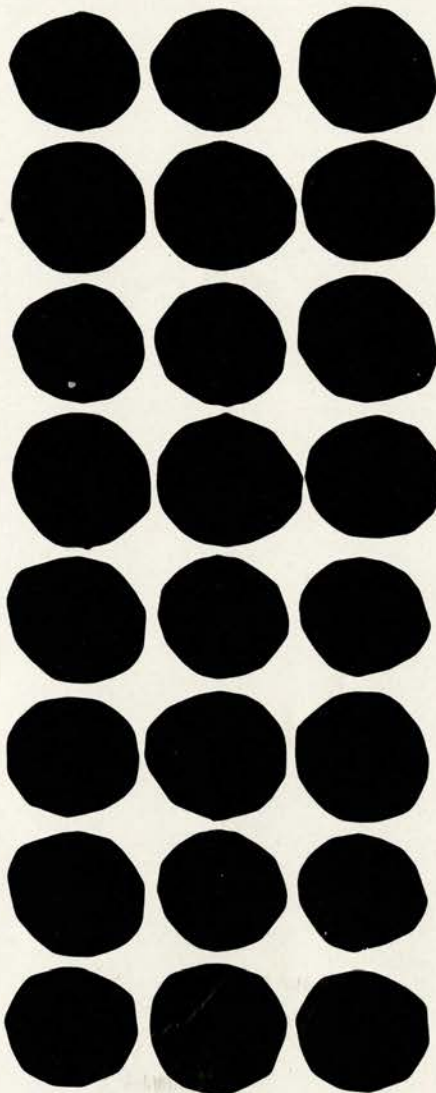
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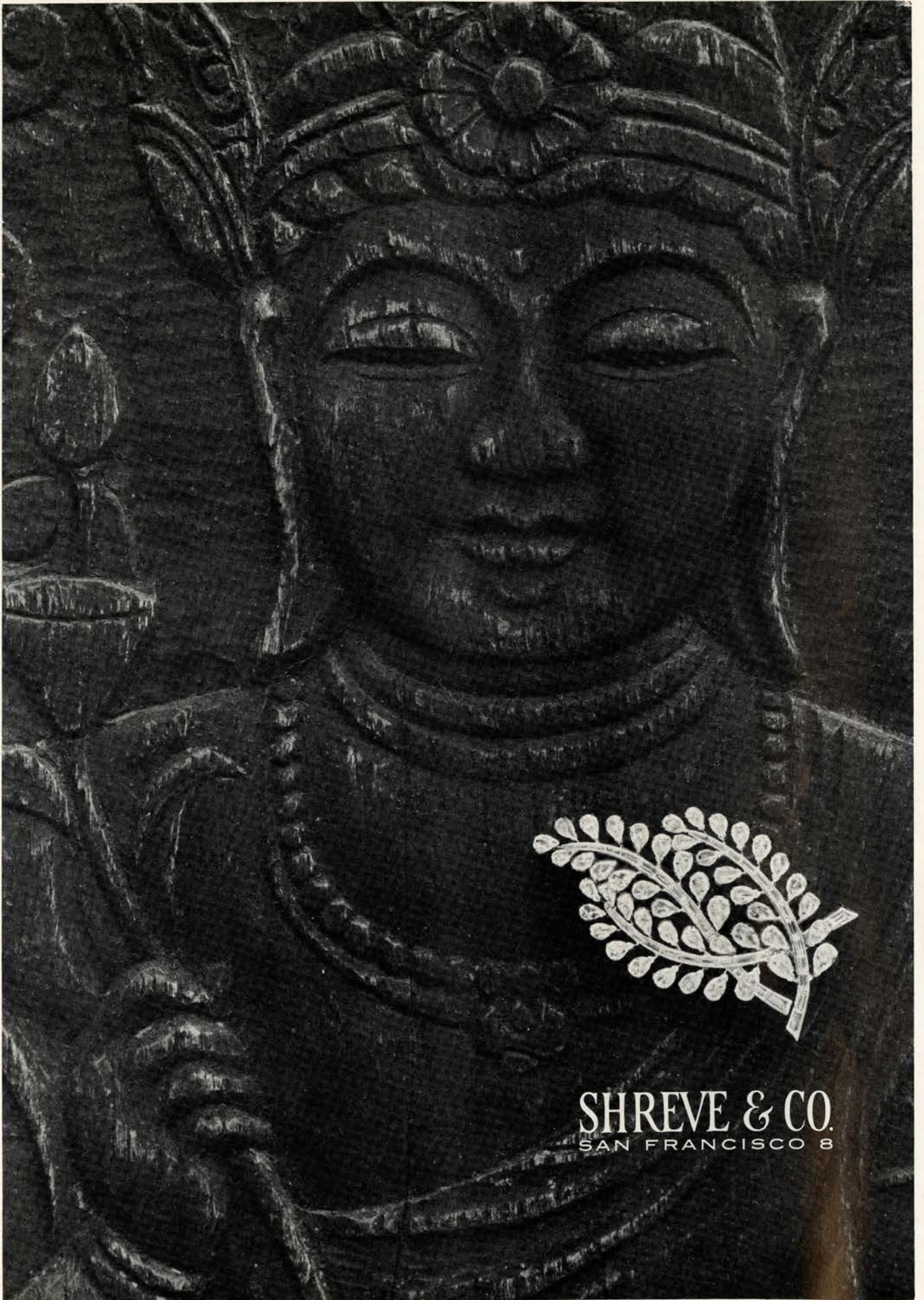


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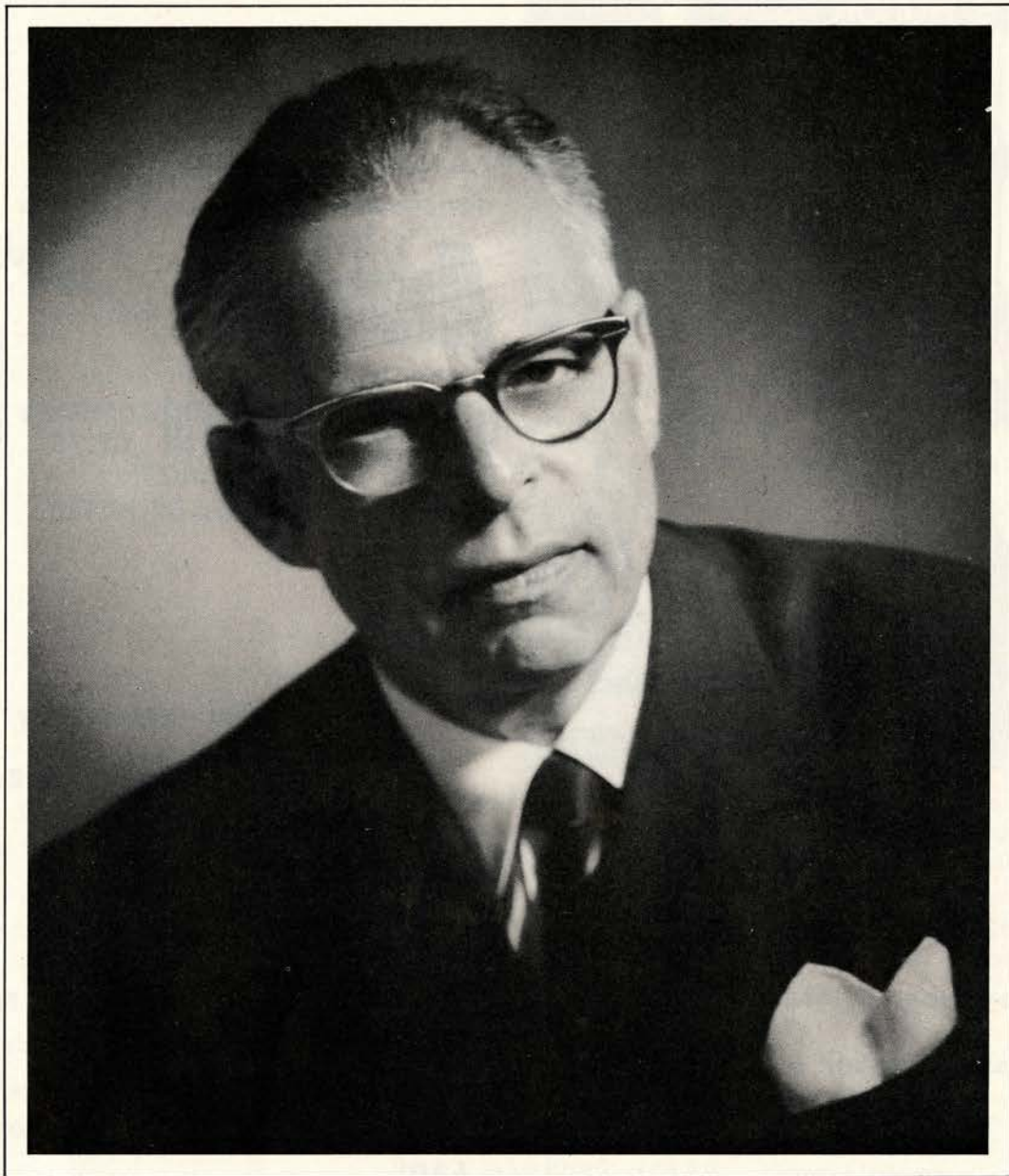
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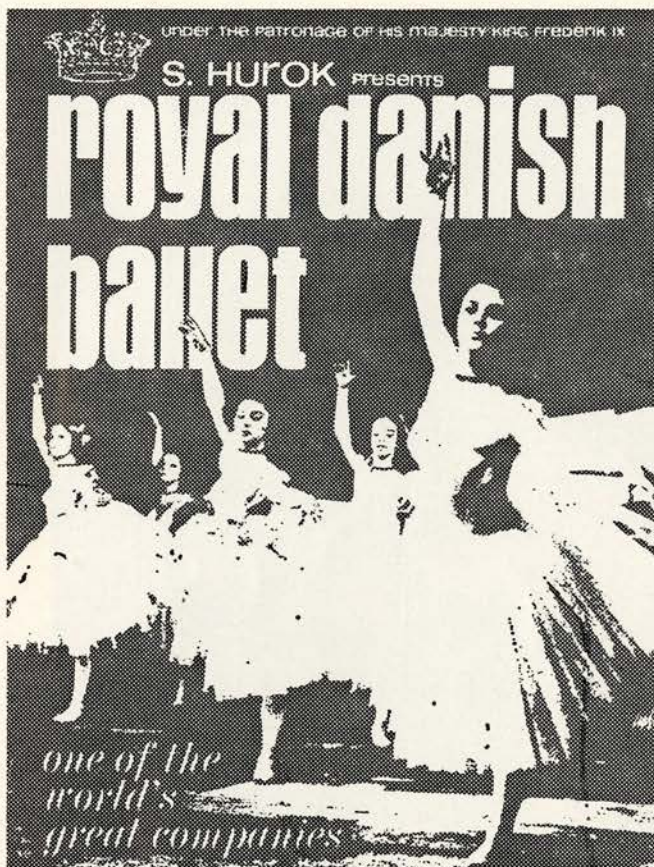
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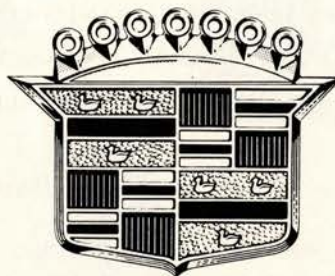
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## *Artists / San Francisco Opera 1965*

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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Super Department : WILFRED ALLEN TAYLOR

Rehearsal Department : RALPH CLIFFORD, RENATE MOSER

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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*

Frealon N. Bibbins  
Donald Carroll

BASS CLAIRNET  
Donald Carroll

BASSOON  
Walter Green  
*Principal*  
Raymond Ojeda  
Frank Hibschle

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Frank Hibschle

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Herman Dorfman  
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Ralph Hotz  
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# Opening Night

Friday, September 10, 1965, at 8:30  
(Final curtain approximately 11:45)

Revival

## ANDREA CHENIER

(in Italian)

opera in four acts by UMBERTO GIORDANO

text by LUIGI ILLICA

conductor: FRANCESCO MOLINARI-PRADELLI

stage director: LOTFI MANSOURI

Major-domo of the Chateau Coigny..... WINTHER ANDERSEN  
Gérard, footman at the Chateau Coigny,  
later a revolutionist ..... ETTORE BASTIANINI  
Maddalena, daughter of the Countess de Coigny..... RENATA TEBALDI  
Countess de Coigny ..... SONA CERVENA  
Bersi, Maddalena's companion ..... ANNAMARIA BESSEL\*\*  
Fléville, a novelist..... JOHN WEST  
The Abbé..... WILLIAM WHITESIDES\*  
Andrea Chénier, a poet..... RICHARD TUCKER  
Mathieu, a revolutionist ..... JOSHUA HECHT  
Incredibile, a spy for the revolutionists..... HOWARD FRIED  
Roucher, Chénier's friend..... RICHARD FREDRICKS\*  
Madelon, a blind old woman ..... CLARAMAE TURNER  
Dumas, president of the revolutionary tribunal..... PIETRO MENCI  
Fouquier-Tinville, public prosecutor..... ADIB FAZAH\*  
Schmidt, jailer at Saint-Lazare ..... DAVID GIOSSO

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

*Beggars, fishwives, sansculottes, gendarmes, servants*

Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: ZACHARY SOLOV

costumers: GOLDSTEIN & CO.

place and time: Paris, shortly before and during the French Revolution

Act I: Chateau Coigny near Paris

Act II: Five years later; a street in Paris

Act III: The Revolutionary Tribunal

Act IV: Prison of Saint-Lazare

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## **The Story of "ANDREA CHENIER"**

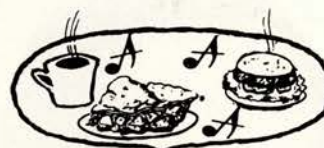
ACT I: The footman Gérard, preparing for a reception, longs for freedom and bitterly denounces the aristocracy. Secretly in love with Maddalena, daughter of the Countess, his bitterness leaves him when she appears with her maid. Among the arriving guests is Chénier, the noted poet, who seems unresponsive to the frivolous chatter. Finally, at Maddalena's insistence, he obliges with a poem—rebuking the guests with a moving appeal for the poor. The guests are shocked, but Maddalena is stirred by his appeal. Into the ballroom come a group of beggars pleading for aid. They are ejected, and Gérard, defending them, is ordered to leave. Chénier follows.

ACT II: Five years later Chénier has turned his attack from the tyranny of the aristocrats to a denouncement of revolutionary excesses. Vainly, his friend Roucher urges him to leave France while there is time, but Chénier insists on keeping an appointment with an unknown correspondent. Among the revolutionary leaders passing by is Gérard, who takes a spy aside and gives him a description of Maddalena, whom he still hopelessly loves and seeks. That evening, observed by the spy, the disguised Maddalena arrives, revealing herself as the unknown correspondent. Attempting to escape, she and Chénier are halted by Gérard, who is wounded fighting the poet. Then, recognizing Chénier, he begs him to save Maddalena and allows the two to flee.

ACT III: While exhorting the crowd for money to aid France, Gérard is informed that Chénier has been found, but without Maddalena. His written denouncement of Chénier brings Maddalena to him, offering herself for Chénier's life. Moved by her devotion, Gérard tries to save Chénier, but is unsuccessful and the poet is condemned to death.

ACT IV: At Saint-Lazare prison, Maddalena bribes the jailer to let her take the place of a condemned woman so that she may share death with Chénier. In their last few moments of life they give thanks for the fate which brought them together, and then hand in hand they go to the guillotine.

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stop  
at...

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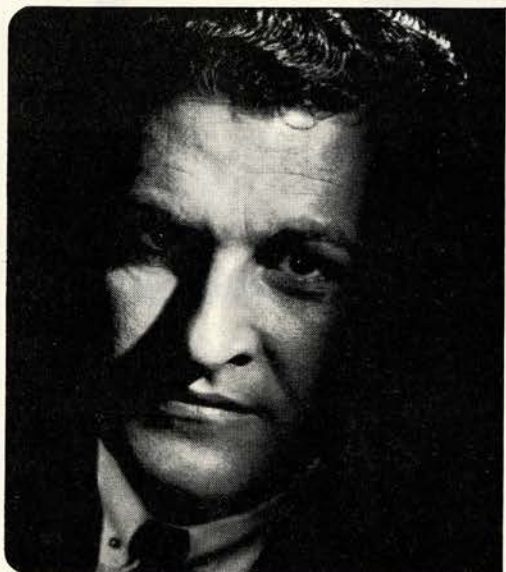
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Saturday Evening, September 11, 1965, at 7:30

(Final curtain approximately 11:55)

# DIE MEISTERSINGER VON NUERNBERG

(in German)

opera in three acts by: RICHARD WAGNER

conductor: LEOPOLD LUDWIG

stage director: PAUL HAGER

Walther von Stolzing, a Franconian knight.....	JESS THOMAS	
Eva, Pogner's daughter .....	PILAR LORENGAR	
Magdalene, Eva's companion.....	CLARAMAE TURNER	
David, apprentice to Hans Sachs .....	ALEXANDER YOUNG*	
Veit Pogner, goldsmith.....	} Mastersingers {	THOMAS O'LEARY*
Sixtus Beckmesser, town clerk .....		TONI BLANKENHEIM**
Hans Sachs, cobbler.....		HEINZ IMDAHL**
Kunz Vogelgesang, furrier.....		WILLIAM WHITESIDES
Konrad Nachtigall, buckle-maker.....		RICHARD FREDRICKS
Fritz Kothner, baker.....		CHESTER LUDGIN
Hermann Ortel, soap-maker.....		ADIB FAZAH
Balthasar Zorn, pewterer.....		ROBERT GLOVER
Augustin Moser, tailor.....		HOWARD FRIED
Ulrich Eisslinger, grocer.....		RAYMOND MANTON
Hans Foltz, coppersmith.....		JOHN WEST
Hans Schwarz, stocking-weaver .....		JOSHUA HECHT
An Apprentice.....	DOLORES SAN MIGUEL	
Night Watchman.....	ANDREW FOLDI	

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

*Burgers of all Guilds, journeymen, apprentices and townspeople*

Corps de Ballet

auxiliary chorus: Members of the Loring Club, Eugene Fulton, Director

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

place and time: Nuernberg; middle of the sixteenth century

Act I: Interior of St. Katherine's Church

Act II: Outside the homes of Sachs and Pogner

Act III: Scene 1: Hans Sachs' workshop  
Scene 2: An open meadow near the Pegnitz River

Next Saturday Series performance: September 18, at 8:00

DIE FLEDERMAUS (J. Strauss) in English

Latecomers will not be seated while the performance is in progress

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## The Story of "DIE MEISTERSINGER VON NUERNBERG"

ACT I: A young knight, Walther von Stolzing, attracts the attention of Eva Pogner, who is in company with her nurse, Magdalene, during services at St. Katherine's Church. Eva informs him that her hand in marriage will be the prize given to the victor in a song contest to be held the following day by the Mastersingers' Guild. David, Hans Sachs' apprentice, simultaneously flirts with Magdalene. A preliminary trial is to be held that morning in the Church and David explains to Walther the complex rules of the contest. The Mastersingers enter and Walther asks permission of Pogner, Eva's father, to enter the contest. Beckmesser, the town clerk and another contestant, is thoroughly offended by this request from a young upstart who is not even a member of the Guild. Hans Sachs feels that Eva's husband should be chosen with her consent and Pogner agrees to alter the rules somewhat, i.e., that Eva must marry a Mastersinger, although not necessarily the winner of the contest. Walther sings his trial song, with Beckmesser gleefully noting Walther's stylistic errors on a blackboard. The assembled Mastersingers join in Beckmesser's disapproval and Walther angrily leaves.

ACT II: It is Midsummer's Eve and the apprentices prepare to go home after a day's work. David tells Magdalene of Walther's humiliation. Hans Sachs enters and seats himself in front of his shop. Eva discloses to him her love for Walther, and Sachs, although himself in love with the girl, decides to help his much younger rival. Beckmesser serenades Eva beneath her window, accompanied—much to Beckmesser's irritation—by the hammer-blows of Sachs, beating time to the music. The neighbors are awakened by the noise. David, thinking that Beckmesser is serenading Magdalene, begins a fight with him. The townsfolk pour out of their homes and a general melee ensues, with Eva and Walther attempting to elope amid the confusion. But they are stopped by Sachs, who sends Eva home and brings Walther into his own house.

ACT III: Walther tells Sachs that he has dreamed of a wonderful song. He sings it and, at Sachs' request, jots the words down. Beckmesser, coming in after Sachs and Walther have left, finds the paper with the words of the song on it and is caught in the act of stealing it. Sachs tells him that he can keep the poem. When Eva enters, Walther sings her a bit of his song. Soon Sachs announces that preparations must be made for the contest, and the scene changes to the banks of the Pegnitz River, with the townspeople watching the procession of the Mastersingers to the platform. Sachs calls on Beckmesser to sing, and the latter makes a horrendous botch of his song, attempting unsuccessfully to fit Walther's words to his own music. He is laughed off the platform and replaced by Walther, whose singing wins the laurel wreath as well as Eva's hand in marriage.

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



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Tuesday Evening, September 14, 1965, at 8:00  
(Final curtain approximately 11:15)

New Production

Revival

# DIE FLEDERMAUS

(in English)

opera in three acts by: JOHANN STRAUSS

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

By arrangement with G. Schirmer, Inc.

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

designer: OLIVER SMITH\*

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

\*San Francisco Opera debut

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 regular subscription performance: Friday Evening, September 17, at 7:30

DIE MEISTERSINGER VON NUERNBERG (Wagner) in German

Latecomers will not be seated while the performance is in progress

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## The Story of "DIE FLEDERMAUS"

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

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

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

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

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Thursday, September 16, 1965, at 8:00  
(Final curtain approximately 11:15)

Revival

# ANDREA CHENIER

(in Italian)

opera in four acts by UMBERTO GIORDANO

text by LUIGI ILLICA

conductor: FRANCESCO MOLINARI-PRADELLI

stage director: LOTFI MANSOURI

Major-domo of the Chateau Coigny.....WINTHER ANDERSEN  
Gérard, footman at the Chateau Coigny,  
later a revolutionist .....ETTORE BASTIANINI  
Maddalena, daughter of the Countess de Coigny.....RENATA TEBALDI  
Countess de Coigny .....SONA CERVENA  
Bersi, Maddalena's companion .....ANNAMARIA BESSEL  
Fléville, a novelist.....JOHN WEST  
The Abbé.....WILLIAM WHITESIDES  
Andrea Chénier, a poet.....RICHARD TUCKER  
Mathieu, a revolutionist .....JOSHUA HECHT  
Incredibile, a spy for the revolutionists.....HOWARD FRIED  
Roucher, Chénier's friend.....RICHARD FREDRICKS  
Madelon, a blind old woman .....CLARAMAE TURNER  
Dumas, president of the revolutionary tribunal.....PIETRO MENCI  
Fouquier-Tinville, public prosecutor.....ADIB FAZAH  
Schmidt, jailer at Saint-Lazare .....DAVID GIOSSO

*Beggars, fishwives, sansculottes, gendarmes, servants*

Corps de Ballet

chorus director: VINCENZO GIANNINI

choreographer: ZACHARY SOLOV

costumers: GOLDSTEIN & CO.

*place and time:* Paris, shortly before and during the French Revolution

Act I: Chateau Coigny near Paris

Act II: Five years later; a street in Paris

Act III: The Revolutionary Tribunal

Act IV: Prison of Saint-Lazare

Next Thursday Evening subscription performance: September 23, at 8:00

LA BOHEME (Puccini) in Italian

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



## The Road to "Chénier"

by WILLIAM WEAVER\*

If the history of early 19th century Italian opera composers, from Rossini through Bellini and Donizetti to Verdi, is connected with the rise of the publishing firm of Ricordi, the history of *verismo*, or "the young school" as it was called, is equally bound up with the story of Ricordi's rival Edoardo Sonzogno. It was this younger firm that in 1888, with great publicity, announced a national competition for a new one-act opera. The winner was twenty-six year old Pietro Mascagni, with his *Cavalleria Rusticana*; the young school was launched.

The youngest aspirant in that famous competition was Umberto Giordano, aged twenty-one, a student still at the great Naples conservatory of San Pietro a Majella (whose graduates include Bellini). A poor pharmacist's son from the provincial city of Foggia, Giordano had bought a libretto entitled *Marina* from the writer Enrico Golisciani and had written the opera hopefully submitted to the Sonzogno contest.

Of the seventy-three scores received by the publisher, *Marina* was one of the half-dozen that attracted the attention of the distinguished jury which spent months making up its mind.

The chosen finalists were invited to Rome, to the Accademia di Santa Cecilia, where they played their music for the judges. Giordano was awarded an honourable mention, but one of the judges predicted: "When a boy has begun like this he should go far."

*Cavalleria's* immense and immediate success confirmed the wisdom of the jury's first choice, but the operas which had won second and third prize were prompt and definitive fiascos. Sonzogno, who had hoped for more than one discovery from his competition, got out the jury's reports and read them over again. He learned that it had apparently been Golisciani's libretto that had prevented Giordano from receiving a higher place. So the publisher invited the young composer back to Rome and made him play through *Marina* a second time, then said: "I won't take this opera because I don't like the libretto, but my firm will give you a contract to write a new work."

The recent graduate of the Naples Conservatory was promised a small stipend for a year and was furnished with a libretto called *Mala vita*, based on a successful and grimly realistic Neapolitan dialect play, the story of a prostitute. The opera had a reasonable success, and was performed outside of Italy.

Sonzogno renewed Giordano's stipend and gave him another libretto. The result was a disastrous failure. Sonzogno lost faith in his young protégé, withdrew the opera after its second performance, and canceled the composer's salary. Giordano began to look for work, hesitating between a job as Army bandmaster and another as a fencing instructor.

Fortunately, Giordano had already made friends in the musical world, and at this point one of them—the rich and influential composer Baron Alberto Franchetti—stepped into the picture and persuaded Sonzogno to give Giordano another chance. Franchetti also agreed to hand over to his younger colleague the rights to a libretto that Luigi Illica had outlined for him. Sonzogno called in Giordano and said curtly: "All right. Set *Andrea Chénier*. I'll give you your three hundred *lire* for another year. But after that I won't listen to anyone, not even Franchetti. This is the final test."

Illica, another colorful figure in the Italian musical and literary world of the time, was older than Giordano and was already a successful playwright and a sought-after librettist. While he was developing his prose sketch of *Chénier* into a full-length libretto for Giordano and Sonzogno, he was also beginning to work with Giacosa, Puccini, and Ricordi on the text of *La Bohème*.

To be nearer his librettist (and to make sure that he received his share of Illica's divided labours), Giordano, in the late summer of 1894, moved from Naples to Milan and took up residence near Illica.

Giordano's Milanese surroundings could hardly have been more squalid. He lived in a large, unpaved, ground-floor room which belonged to a *pompe funebre* establishment. A single, cobweb-covered window looked out onto a courtyard. And

\*Reprinted by permission of the author.

continued on page 37

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



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

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

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

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



Puccini: LA Fanciulla del West  
*del Monaco, MacNeil-Capriana*  
Stereo OSA-1306 Mono A-4338

Photo: Bruno



## The Road to "Chénier"

(continued from page 33)

there, amid the funereal sculptures and black trappings of the undertaker, Giordano moved a bed, a table, and an upright piano. Of his monthly 300 *lire*, he sent two hundred to his family in the South. In these conditions he began to compose the music to describe the elegant chateau of the Comtesse de Coigny.

After several months in Milan, Giordano was able to move to Switzerland and continue his work there.

Giordano's work was progressing with alacrity, but in the meanwhile Illica had taken on yet another assignment: *Tosca* (at that time intended for Baron Franchetti). So the librettist was often out of Milan, and Giordano, after his return from Switzerland, wrote to inform his collaborator of the preparation of the opera. Giordano to Illica, towards the end of 1895:

"Carissimo Illica . . . today I went to see Garulli (the tenor who was supposed to be the first Chénier) and played his part for him. He liked it very much and said the same thing that la Carrera (the first Maddalena) said: if the other parts have music like this, it'll be a huge success. . . ."

Trouble was brewing, however. Sonzogno, a vacillating man, began to find the libretto "risky," especially the scene of the mob in Act One. Italy was going through a politically difficult period, the Socialist Party had been outlawed a few years previously, and the country was filled with agitation and unrest which, a few years later, was to explode into rioting in the larger cities and culminate with the assassination of the king.

But Sonzogno's uncertainties were not only literary; his musical advisor and right-hand man, a certain Galli, had declared that *Chénier*, now completed, was worthless, that it was *irrapresentabile*—unperformable. Once again it was a fellow-composer who saved the day for Giordano.

In the early spring of 1896 the city of Florence was proudly inaugurating its new electric tram-line. At the same time the city was having a brief opera season entirely dedicated to Mascagni, who was of course present. The authorities invited their distinguished fellow-Tuscan to participate in the tram ceremony, and Mascagni was already on board the car, ready for its solemn first ride, when he saw Giordano in the crowd. He got off to talk to his friend, learned of his unfortunate situation, and agreed to go at once to Milan to plead with Sonzogno. Meanwhile, the flag-bedecked tram moved off amid cheering crowds; after a few hundred yards, its brakes failed and there was a horrible crash with a number of dead and injured.

Giordano had saved Mascagni's life. Mascagni then saved Giordano's career, by insisting with their publisher that *Chénier* could and should be performed.

That wasn't the end of Giordano's difficulties, however. The tenor Garulli, at first so charmed by the music, changed his mind, apparently influenced by rumors that the opera was bound to fail. At the last minute, composer and librettist chanced upon a young tenor named Giuseppe Borgatti, who was in dire need of work. Borgatti, then at the very beginning of his career, had recently been booed, so as Illica put it: "he won't be afraid of more cat-calls."

*Andrea Chénier's* premiere was to take place at La Scala, which was under Sonzogno's management that season. The publisher had been having a run of bad luck himself. He was the Italian agent for a number of French composers, and had chosen to introduce some of them to Milan that year. Massenet's *La Navarraise* had been a terrible fiasco. Saint-Saens had come all the way to Milan to be present at the opening of his *Henry VIII*; he hadn't been given a single curtain call. Even *Carmen* had been a disaster; the performance was so bad that it had been suspended during the third act.

So on the night of March 28th, 1896, when the curtain was about to go up on *Andrea Chénier*, everyone connected with the new opera was justifiably nervous. Fortunately, in addition to Borgatti (who was to have a personal triumph), there was a strong cast: Evelina Carrera, the Maddalena, was a fine singer and an exceptional actress; and the great baritone Mario Sammarco was the Gérard.

The applause began after Gérard's first aria, "T'odio, casa dorata." The tenor's aria, "Un di all'azzurro spazio," had to be repeated. And from one act to the next, the excitement of the audience mounted. The result can best be summed up in a series of telegrams:

continued on page 54



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**ANNAMARIA BESSEL**

Mezzo-soprano Annamaria Bessel, a native of Philadelphia, will be making her American professional debut in the opening night *Andrea Chénier*, after ten years of singing in the most important German opera houses. After receiving her B.A. from the Curtis Institute in Philadelphia, the young mezzo was awarded a Fulbright Scholarship for study in Munich. This led to her engagement by the Heidelberg Opera. In subsequent years, Miss Bessel became a leading member of the Zurich and Cologne Operas, and she is now under contract to the latter. She has also been a guest artist with the opera companies of Stuttgart, Mannheim, Duesseldorf, Frankfurt, and Berlin — singing all the leading roles of the Italian and German repertoires — and recently made her La Scala debut in Schoenberg's *Erwartung*, directed by Paul Hager. Later in the San Francisco season, Miss Bessel will sing Ortrud in *Lohengrin*, and Preziosilla in *La Forza del Destino*, as well as roles in *Lulu* and *Ariadne auf Naxos*.



**HEINZ IMDAHL**

Heinz Imdahl will make his American debut on September 11 as Hans Sachs in *Die Meistersinger*. The German baritone has already sung the role in twelve productions in Europe, most recently in a gala production at Cologne last spring. A native of Duesseldorf, Mr. Imdahl received his initial education there and was discovered by the famous actor and director Gustav Gruendgens, who was then director of the Duesseldorf Opera. He served an apprenticeship in Munich, and was then engaged in Bremen, Nuernberg, Berlin, Duesseldorf, and, since 1958, both in Munich and Vienna. He began as a specialist in Italian and character roles, but more recently has begun to specialize in the major roles of the German baritone repertory, particularly Sachs and Telramund. During the past few years Mr. Imdahl has made guest appearances in Rome, Lisbon, Rio de Janeiro, and Florence.



# of the Week

**THOMAS O'LEARY**



The American bass Thomas O'Leary will make his debut with the company as Pogner in *Die Meistersinger* and will be heard later in *Lohengrin*, *Don Giovanni*, *Pelléas et Mélisande* and *Lulu*. Mr. O'Leary, one of ten children, was born in Punxsutawney, Pa., and first sang as a boy soprano in his church choir. After naval service during the last war, he studied at San Jose State College and later at Texas Western College in El Paso. His only vocal teacher was Dr. E. A. Thormodsgaard. After leaving Texas Western, where he helped finance his studies by joining the police force, Mr. O'Leary journeyed to Europe, making his stage debut as Pimen in *Boris Godunov* at the Braunschweig Opera. He was leading bass of the Nuernberg Opera from 1960 to 1965, specializing in Wagnerian roles. He has also appeared as a guest artist in the opera houses of Berlin, Cologne, Hamburg, Vienna, and Barcelona.

**TONI BLANKENHEIM**



A native of Cologne, Germany, bass Toni Blankenheim will make his American debut as Beckmesser in *Die Meistersinger*, a role he has sung on nearly every important operatic stage in Europe. Mr. Blankenheim originally intended on a career in engineering, but discontinued his studies in this field in 1945 in order to begin vocal training. In 1947 he was engaged by the Frankfurt Opera, and in 1950 he was invited by Guenther Rennert to the Hamburg Opera, of which he has been a member ever since. From 1954 to 1961, Mr. Blankenheim was a leading artist of the Bayreuth Festival, singing the roles of Beckmesser, Klingsor and Donner. He has also performed at the festivals of Edinburgh, Vienna, Spoleto, Zagreb, Munich and Berlin and has been a guest artist with the opera companies of Brussels, Stuttgart, Paris, Venice and Mexico City.

**RICHARD FREDRICKS**



Richard Fredricks will be among the busiest new artists of the season, singing Roucher in the opening night *Andrea Chénier*, Figaro in *Il Barbiere di Siviglia*, as well as roles in six other operas. The Los Angeles-born baritone planned on a career in aerothermodynamics, but after winning several vocal contests decided to devote himself to music. A highly diversified artist, he has appeared in opera, musical comedy, and night club reviews. He is a leading member of the New York City Opera and has made numerous appearances with San Francisco's Spring Opera. He has also been heard at the Hollywood Bowl, the Vancouver Festival, and with the New York Philharmonic, with which he recently recorded Copland's *The Tender Land* under the composer's baton.

**ALEXANDER YOUNG**

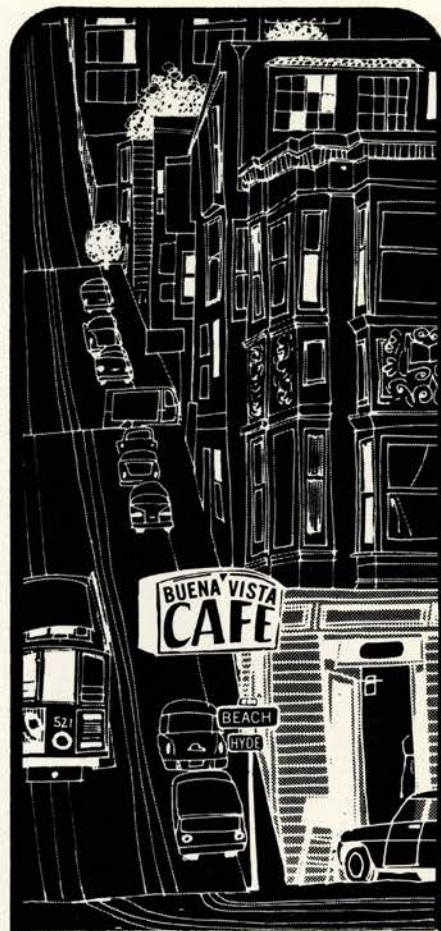


London-born Alexander Young, who will be appearing for the first time locally as David in *Die Meistersinger*, studied in London, Naples and Vienna. He has sung at Sadler's Wells and Covent Garden, as well as with the English Opera Group, the Handel Opera Society and the New Opera Group. He has appeared with great success as Tom Rakewell in Stravinsky's *The Rake's Progress* at Sadler's Wells and in a concert performance by the American Opera Society of New York, and recently recorded the role under the composer's direction. Equally at home in the fields of opera, lieder and oratorio, Mr. Young is particularly known among record collectors for his interpretations of Bach, Handel, Mozart and British composers of this century. The other roles which Mr. Young will sing here this season are Count Almaviva in *Il Barbiere di Siviglia* and Brighella in *Ariadne auf Naxos*.

**WILLIAM WHITESIDES**



Tenor William Whitesides was educated in his home state, North Carolina, and at the Juilliard School in New York prior to studying in Cologne as a Fulbright Scholar. The young singer subsequently appeared in leading roles with the opera companies of Bonn and Berne. Since his return to the United States, Mr. Whitesides has appeared with the Kentucky Opera Association and in the American premieres of Shostakovich's *The Nose* and Henze's *King Stag* at Santa Fe.



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# Debuts



**ADIB FAZAH**

Baritone Adib Fazah was educated at the Institute of Music in his native Cleveland and at the New England Conservatory of Music. He has appeared with the New England Opera Theater, the Boston Opera Group, the Washington Opera Society, the American Opera Society, and the Santa Fe Opera, where he sang the title role in *Rigoletto* during the summer of 1964.



**SCOTT BEACH**

Scott Beach, who will appear in the acting roles of Frosch in *Die Fledermaus*, the Major-domo in *Ariadne auf Naxos* and Dr. Goll in *Lulu*, comes to the San Francisco Opera after two years as a founding member of this city's satirical entertainment *The Committee*. Mr. Beach was trained as a singer and actor in his native Portland, Ore., and as a singer at the National Conservatory in Paris. He has been actor, singer and director at community theaters and was Professor of Drama at Concordia College in Minnesota.



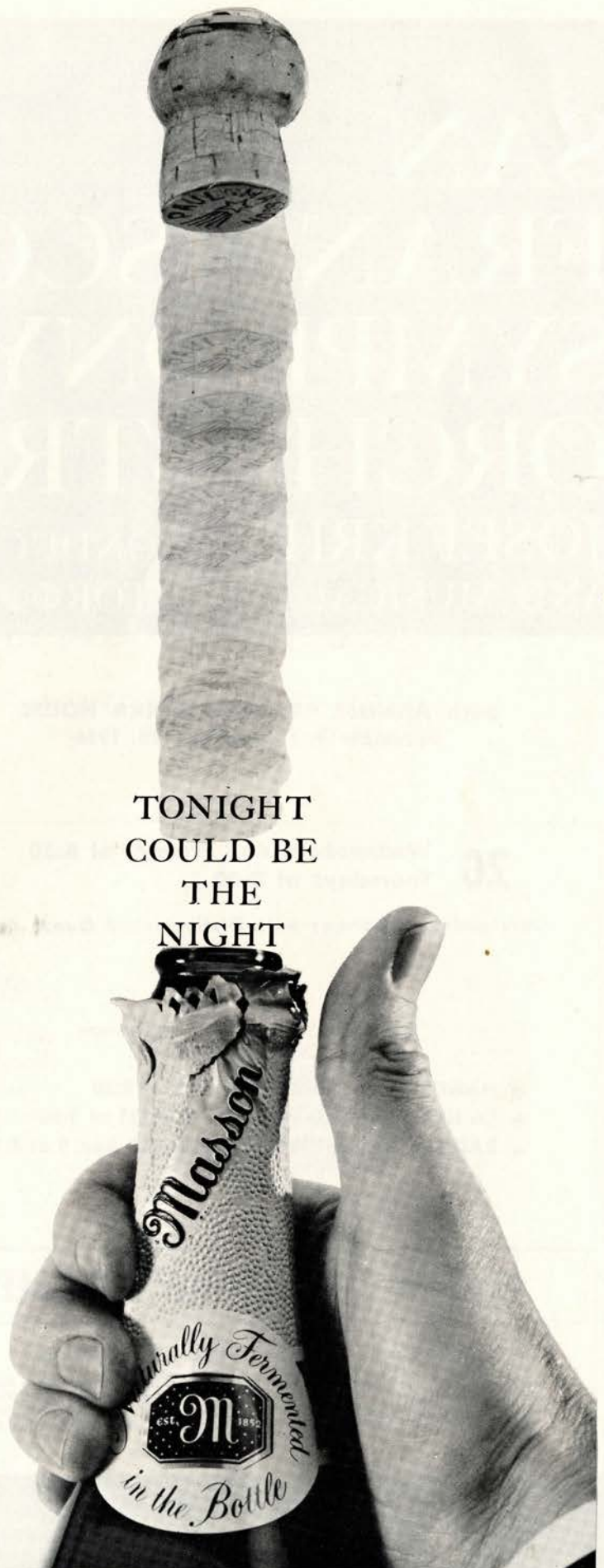
**MARGUERITE RAY**

Oakland's Marguerite Ray, who will appear in the acting role of Ida in *Die Fledermaus*, received her degree in Theater Arts from the University of California and has since performed with many important Bay Area theater companies.



**OLIVER SMITH**

Oliver Smith, designer of this season's new productions of *Die Fledermaus* and *Don Giovanni*, is among the most noted American stage designers currently active, and certainly the busiest in New York, where his Broadway credits include *My Fair Lady*, *Camelot*, *West Side Story*, *Night of The Iguana*, and the current hits *The Odd Couple*, *Luv* and *Barefoot in the Park*. Mr. Smith was also responsible for two Metropolitan Opera productions, the motion picture versions of *Guys and Dolls* and *Porgy and Bess*, and the American Ballet Theater's recent New York presentation of Stravinsky's *Les Noces*. Mr. Smith has been the recipient of six "Tony" awards, more than any other Broadway designer.



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## Special Events

### Opera Previews

Presented by The Junior League  
of San Francisco, Inc.

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 Depart-  
ment.

### 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 per-  
formances of the San Francisco Opera Sea-  
son.

(continued on page 44)



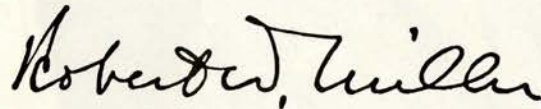
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*These years have added lustre to the San Francisco Opera's reputation and its position in the first rank of great opera companies of the world. It has come through effort and hard work. The financial burdens of opera, even under the most stringent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

**MEMORIAL AUDITORIUM**

#### SOUTHERN CALIFORNIA SEASON

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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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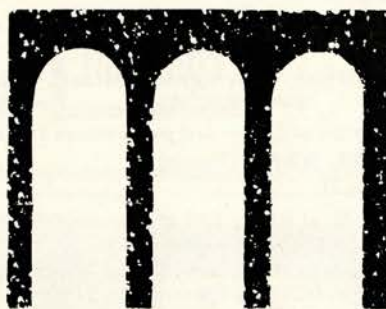
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## Repertoire / 1965 Season

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

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

**TOSCA** (Puccini)

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

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

†**UN BALLO IN MASCHERA** (Verdi)

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

Thursday evening, October 21, at 8:00

**TOSCA** (Puccini)

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

Friday evening, October 22, at 8:00

†**DON GIOVANNI** (Mozart)

Same cast as October 15

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

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

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

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

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

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

Same cast as October 23

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Photo: Cook



## Repertoire / 1965 Season

Thursday evening, October 28, at 8:00

†**UN BALLO IN MASCHERA** (Verdi)

Same cast as October 19

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

†**PELLEAS ET MELISANDE** (Debussy)

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

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

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

†**DON GIOVANNI** (Mozart)

Lorengar, Amara, 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: Fattuccio

Wednesday evening, November 3, at 8:00 — last performance this season

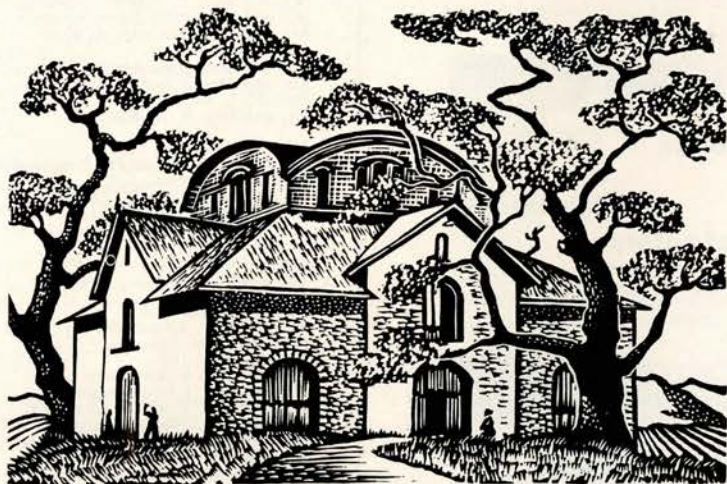
†**PELLEAS ET MELISANDE** (Debussy)

Same cast as October 29

†new production Dates, casts and operas subject to change.

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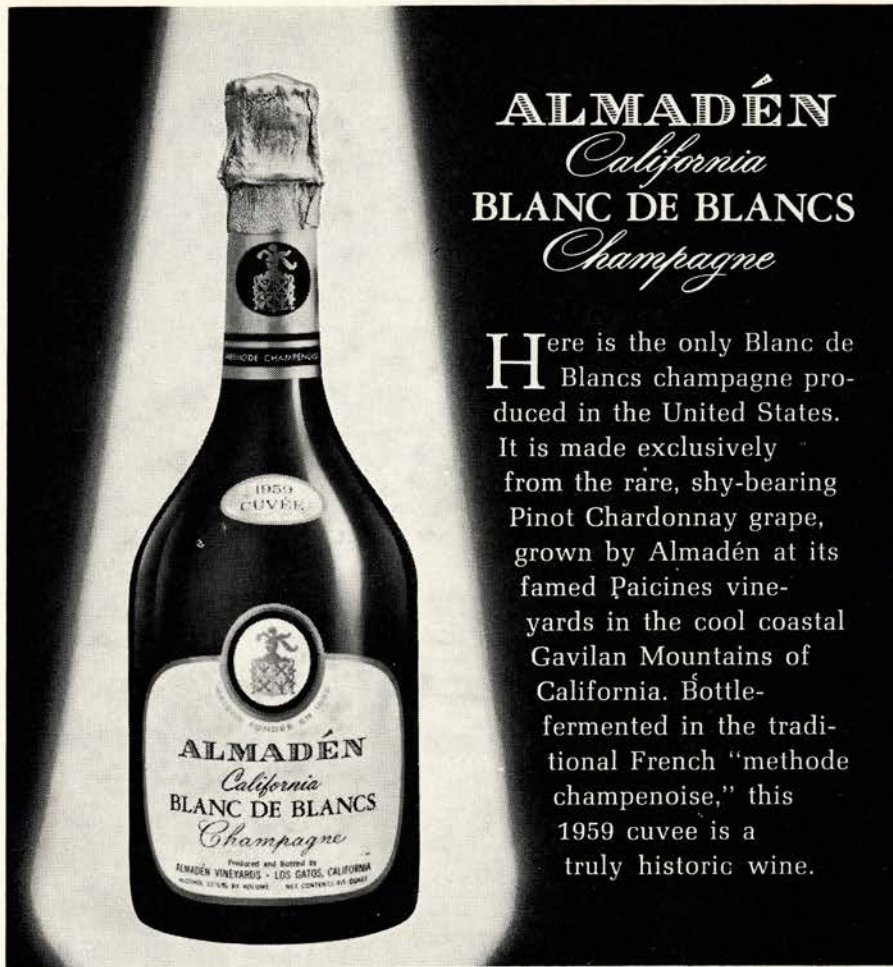
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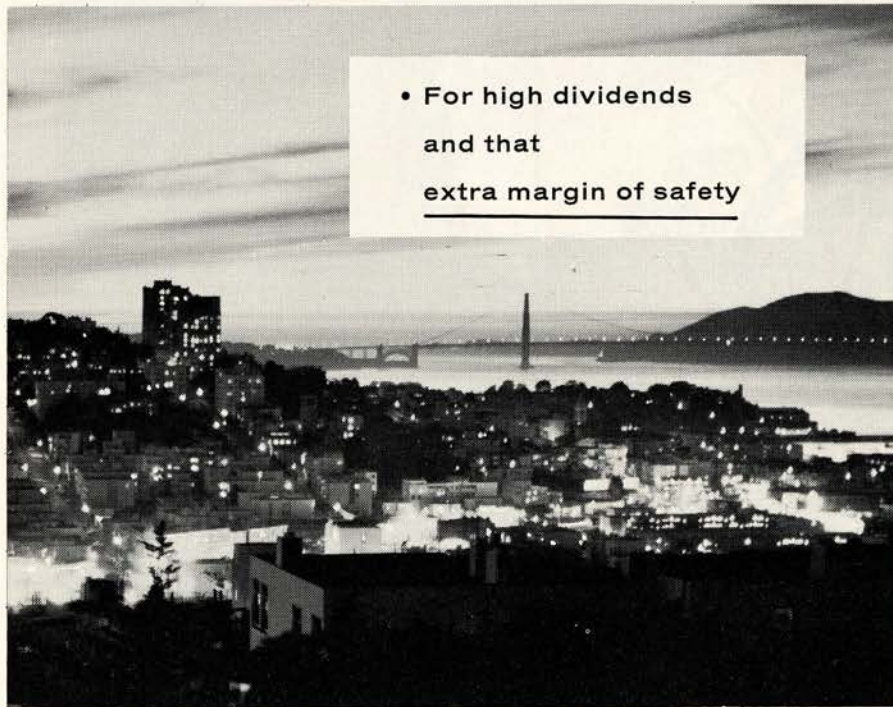
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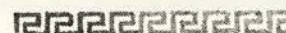
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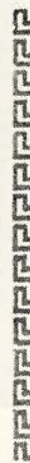
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# The Road to "Chénier"

(continued from page 37)

Giordano to his parents in Naples: "COMPLETE SUCCESS."

Giordano to Mascagni: "PROPHET."

Sonzogno to Illica: "FIRST, THIRD AND FOURTH ACTS COMPLETE TRIUMPH. SECOND ACT ALSO WELL RECEIVED. TWENTY CALLS ARTISTS AND COMPOSER. PUBLIC ALSO WANTED LIBRETTIST. COME FOR SECOND PERFORMANCE."

To this telegram Giordano added a P.S.: "STILL HAVE NOT RECOVERED FROM IMMENSE, MOVING, EXTRAORDINARY IMPRESSION. BEG YOU TO COME SHARE JOY AND SUCCESS. PRESS UNANIMOUS IN PRAISE LIBRETTIST AND COMPOSER."

The opera was repeated with the same overwhelming success for eleven evenings. And after that it began its international career. On November 15th, 1896, Sonzogno sent Giordano a telegram from New York, where *Andrea Chénier* had just been performed at the Academy of Music: "CHENIER TRIUMPHANT. LAST ACT AROUSED FANATICAL ENTHUSIASM. BOOM. BOOM. BOOM."

Giordano hadn't gone to New York for his American debut; he had things to do in Milan. Three days after he received Sonzogno's cable, he was married to Olga Spatz, daughter of the famous owner of Milan's Grand Hotel, where Verdi was then living and where he died. Giordano had left behind the funeral room in Via Bramante, and he had fought his last battle with Sonzogno. He was famous.



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

Wednesday afternoon, October 6, at 1:30

Grist, Cervena; Fredricks, Young, Vinay, Hecht, Fazah, Glover, Harvey, Wagner, Styles

Thursday afternoon, October 7, at 1:30

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

Monday afternoon, October 11, at 1:30

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

Monday afternoon, October 25, at 1:30

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Friday Evening, September 17, 1965, at 7:30  
(Final curtain approximately 11:55)

# DIE MEISTERSINGER VON NUERNBERG

(in German)

opera in three acts by: RICHARD WAGNER

conductor: LEOPOLD LUDWIG

stage director: PAUL HAGER

Walther von Stolzing, a Franconian knight.....	JESS THOMAS	
Eva, Pogner's daughter .....	PILAR LORENGAR	
Magdalene, Eva's companion.....	CLARAMAE TURNER	
David, apprentice to Hans Sachs .....	ALEXANDER YOUNG	
Veit Pogner, goldsmith.....	} Mastersingers THOMAS O'LEARY TONI BLANKENHEIM HEINZ IMDAHL WILLIAM WHITESIDES RICHARD FREDRICKS CHESTER LUDGIN ADIB FAZAH ROBERT GLOVER HOWARD FRIED RAYMOND MANTON JOHN WEST JOSHUA HECHT	
Sixtus Beckmesser, town clerk .....		
Hans Sachs, cobbler.....		
Kunz Vogelgesang, furrier.....		
Konrad Nachtigall, buckle-maker.....		
Fritz Kothner, baker.....		
Hermann Ortel, soap-maker.....		
Balthasar Zorn, pewterer.....		
Augustin Moser, tailor.....		
Ulrich Eisslinger, grocer.....		
Hans Foltz, coppersmith.....		
Hans Schwarz, stocking-weaver .....		
An Apprentice.....		DOLORES SAN MIGUEL
Night Watchman.....		ANDREW FOLDI

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Corps de Ballet

auxiliary chorus: Members of the Loring Club, Eugene Fulton, Director

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

place and time: Nuernberg; middle of the sixteenth century

Act I: Interior of St. Katherine's Church

Act II: Outside the homes of Sachs and Pogner

Act III: Scene 1: Hans Sachs' workshop  
Scene 2: An open meadow near the Pegnitz River

Next regular subscription performance: September 21, at 8:30

LA FANGIULLA DEL WEST (Puccini) in Italian

Latecomers will not be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE



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

# DIE MEISTERSINGER VON NUERNBERG

(in German)

opera in three acts by RICHARD WAGNER

conductor: LEOPOLD LUDWIG

stage director: PAUL HAGER

Walther von Stolzing, a Franconian knight.....	JESS THOMAS	
Eva, Pogner's daughter .....	LUCINE AMARA	
Magdalene, Eva's companion.....	CLARAMAE TURNER	
David, apprentice to Hans Sachs .....	ALEXANDER YOUNG	
Veit Pogner, goldsmith.....	} Mastersingers {	THOMAS O'LEARY
Sixtus Beckmesser, town clerk .....		TONI BLANKENHEIM
Hans Sachs, cobbler.....		HEINZ IMDAHL
Kunz Vogelgesang, furrier.....		WILLIAM WHITESIDES
Konrad Nachtigall, buckle-maker.....		RICHARD FREDRICKS
Fritz Kothner, baker.....		CHESTER LUDGIN
Hermann Ortel, soap-maker.....		ADIB FAZAH
Balthasar Zorn, pewterer.....		ROBERT GLOVER
Augustin Moser, tailor.....		HOWARD FRIED
Ulrich Eisslinger, grocer.....		RAYMOND MANTON
Hans Foltz, coppersmith.....		JOHN WEST
Hans Schwarz, stocking-weaver .....		JOSHUA HECHT
An Apprentice.....		DOLORES SAN MIGUEL
Night Watchman.....	ANDREW FOLDI	

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chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

place and time: Nuernberg; middle of the sixteenth century

Act I: Interior of St. Katherine's Church

Act II: Outside the homes of Sachs and Pogner

Act III: Scene 1: Hans Sachs' workshop

Scene 2: An open meadow near the Pegnitz River

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

DIE FLEDERMAUS (Strauss) in English

Latecomers will not be seated while the performance is in progress

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