

Pelléas et Mélisande

Friday, October 29, 1965 8:30 PM

Wednesday, November 3, 1965 8:00 PM

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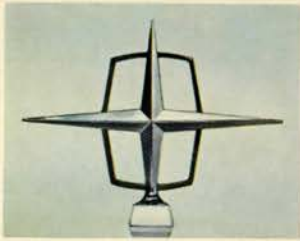
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*1965*

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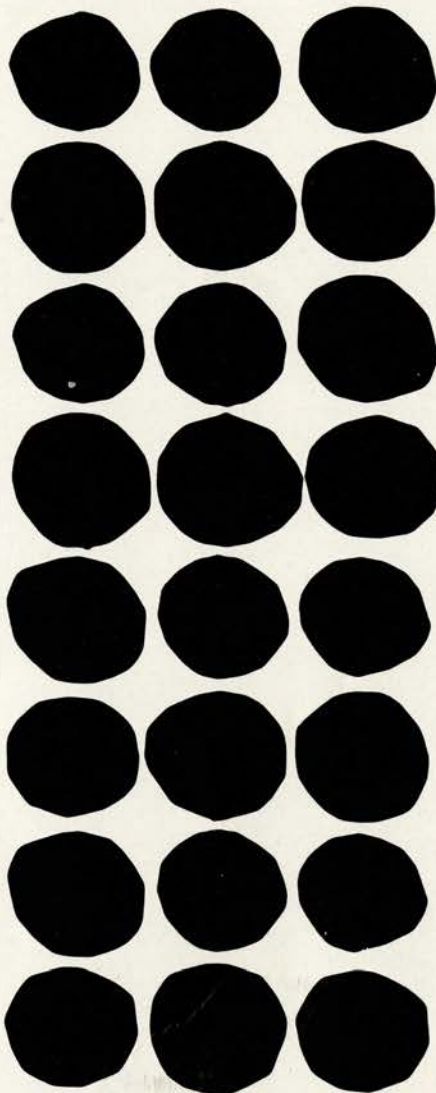
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BERG: Lulu  
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VERDI: Un Ballo in Maschera  
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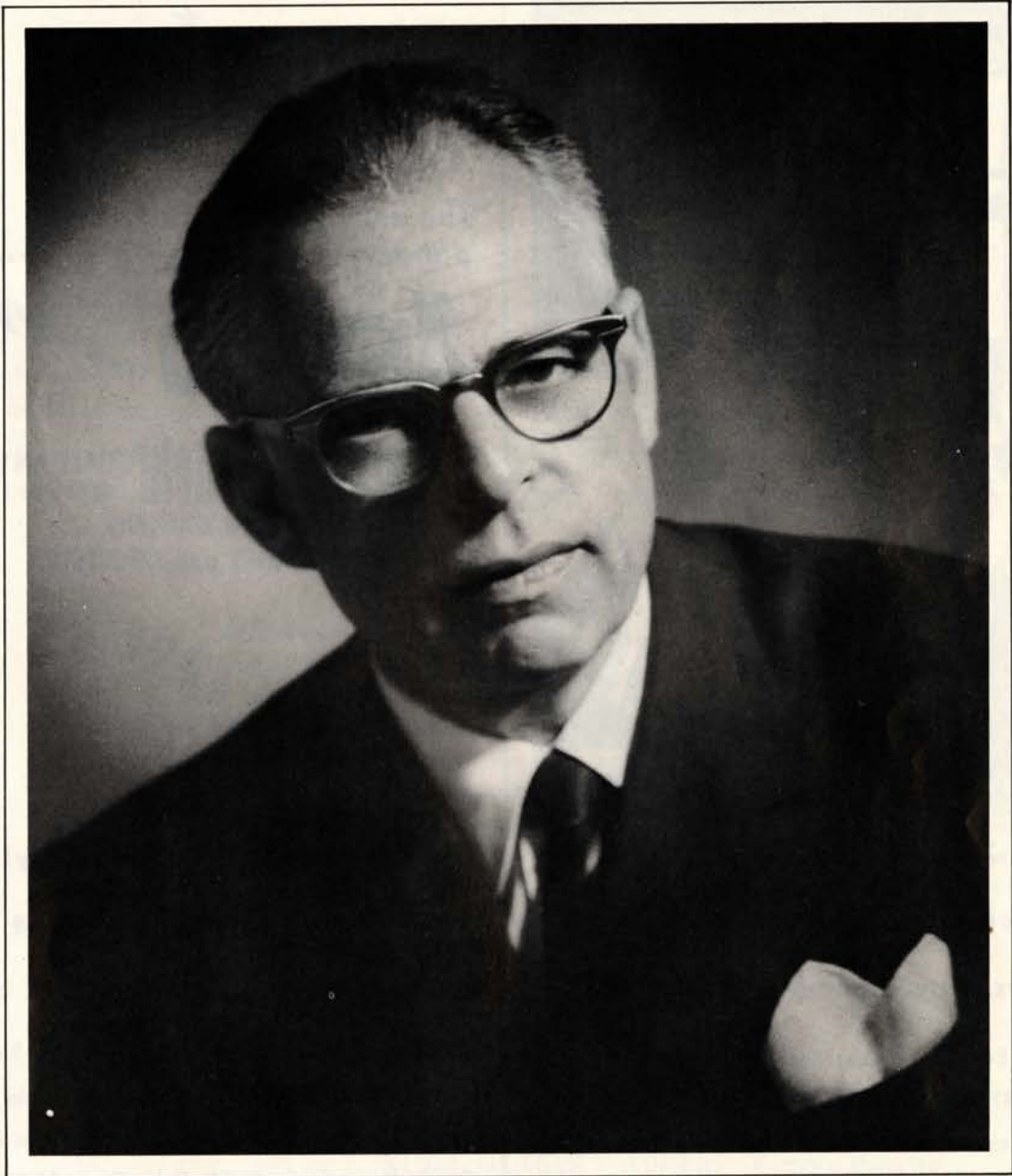


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## *Artists / San Francisco Opera 1965*

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

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

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

On Election Day, November 2, the people of San Francisco will be given the opportunity to decide their city's cultural future by approving Proposition B, the War Memorial Center Bond Issue.

The War Memorial Opera House is a source of pride to the citizens of this community, for it houses those institutions which have made this city one of America's great cultural centers. But facilities of the Opera House are obsolete and hardly in keeping with today's requirements for a great opera company. Rehearsal space is limited to a point where additional space must be rented, at great expense and often in inconvenient locations; facilities for scenic construction and storage are inadequate; office space is so restricted that much of the staff must work in converted closets; stage equipment is outmoded. In short, the present-day needs of the San Francisco Opera, as well as of the Symphony and Ballet, have far outgrown the possibilities of the existing plant.

Added facilities — in the form of a new musical arts building — and extensive renovation of existing facilities are requisites for the maintenance of the Opera's high standards. Expansion is a necessity, not only to satisfy the increasing demands of this city's population, but as well for successful competition with other cities, whose artistic and economic growth have been impressively accelerated in the past decade by the construction of new Centers to house their cultural institutions.

If San Francisco does not continue to grow as a cultural center, then it must regress. Approval of the War Memorial Cultural Center Bond Issue is an investment in tomorrow, a promise of continued cultural leadership.

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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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Technical Director : FRED L. BRADLEY

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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 Frank Houser  
*Concertmaster*  
 Henry Shweid  
*Assistant Concertmaster*  
 Ferdinand Claudio  
 Zaven Melikian  
 Felix Khuner  
 Silvio Claudio  
 Mafalda Guaraldi  
 Ezequiel Amador  
 Ervin Mautner  
 Linda Ashworth  
 Harry Moulin  
 Cicely Edmunds

2ND VIOLIN  
 David Schneider  
*Principal*  
 Verne Sellin  
 Zelik Kaufman  
 Erica Keen  
 Ernest Michaelian  
 Frederick Koegel  
 Lennard Petersen  
 George Nagata

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

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

BASS  
 Philip Karp  
*Principal*  
 Charles Siani  
 Carl Modell  
 Gerald Greene  
 Donald Prell

FLUTE  
 Walter Leroy Subke  
*Principal*  
 Merrill Jordan  
 Lloyd Gowen

PICCOLO  
 Lloyd Gowen

OBOE  
 James Matheson  
*Principal*  
 Raymond Duste  
 Robert Hubbard

ENGLISH HORN  
 Raymond Duste  
 CLARINET  
 Philip Fath  
*Principal*  
 Frealon N. Bibbins  
 Donald Carroll

BASS CLARINET  
 Donald Carroll

BASSOON  
 Walter Green  
*Principal*  
 Raymond Ojeda  
 Frank Hibsche

CONTRABASSOON  
 Frank Hibsche

FRENCH HORN  
 Herman Dorfman  
*Principal*  
 James Callahan  
 Ralph Hotz  
 Jeremy Merrill

TRUMPET  
 Donald Reinberg  
*Principal*  
 Edward Haug  
 Chris Bogios

TROMBONE  
 John Meredith  
*Principal*  
 Willard Spencer  
 John Bischof

TUBA  
 Ronald Bishop

TIMPANI  
 Roland Kohloff

PERCUSSION  
 Lloyd Davis  
 Margaret C. Lucchesi

HARP  
 Anne Adams

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Alma Haug  
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Friday Evening, October 29, 1965, at 8:30

(Final curtain approximately 11:40)

Wednesday Evening, November 3, 1965, at 8:00

(Final curtain approximately 11:10)

New Production

Revival

## PELLEAS ET MELISANDE

(in French)

lyric drama in three acts by CLAUDE DEBUSSY  
text by MAURICE MAETERLINCK  
conductor: JEAN MARTINON\*\*  
production: PAUL HAGER  
designers: WOLFRAM SKALICKI,  
DAVIS L. WEST

Golaud, *Geneviève's son*..... THOMAS STEWART  
Mélisande ..... PILAR LORENGAR  
Geneviève, *Arkel's daughter* ..... CLARAMAE TURNER  
Arkel, *King of Allemonde*..... THOMAS O'LEARY  
Pelléas, *Geneviève's younger son*..... ANDRE JOBIN\*  
Yniold, *Golaud's son by his first wife*..... LUCILLE KAILER\*  
A Shepherd ..... ADIB FAZAH  
A Doctor ..... JOHN WEST

\*American debut

\*\*San Francisco Opera debut

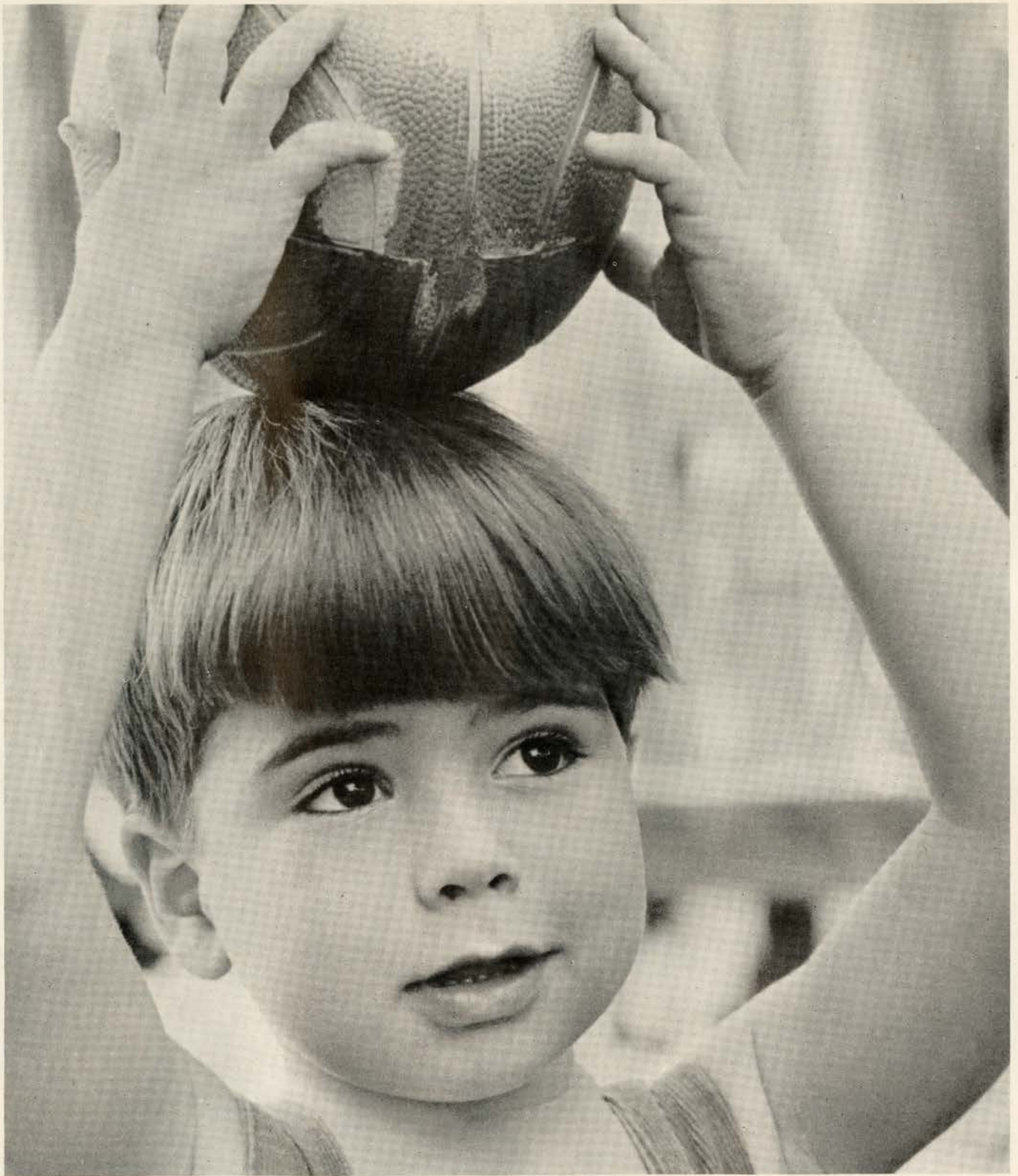
### Servants

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

*place and time:* Arkel's castle overlooking the sea — the surrounding forests; legendary times

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## The Story of "PELLEAS ET MELISANDE"

Golaud, a widower and the son of King Arkel of Allemonde, has lost his way in a dense forest while hunting. By a fountain he discovers the frightened Mélisande. She too is lost and cannot explain who she is. Golaud tells her to follow him since it is getting dark.

In Arkel's castle, Geneviève reads to the blind king a letter Pelléas has received from Golaud. The letter says that Golaud has married Mélisande, but is afraid to return home since Arkel wished to choose his bride. The old man nevertheless accepts the union. Pelléas enters stating that he wishes to visit a dying friend, but Arkel persuades him to stay and greet Mélisande.

Geneviève shows Mélisande the forests surrounding the castle and the sea below, and they are joined by Pelléas.

Pelléas leads Mélisande to a fountain in the park. Fascinated by the water and her reflection in it, she lets her hair trail in the water. Then, playing with her wedding ring, she drops it into the water. Pelléas suggests to Mélisande that she tell Golaud the truth about what happened to her ring.

Golaud has been injured in a fall from his horse. He lies in bed, tended by Mélisande. She begins to weep, saying that she hates the gloomy castle in which they live. Golaud takes her hands to comfort her and notices that the ring is missing. She claims that she lost it in a grotto and Golaud sends her in search of it. Pelléas and Mélisande approach the dark grotto and she is frightened. Pelléas leads her away.

Pelléas approaches Mélisande who stands singing on her tower. He tells her that he loves her. Golaud interrupts and chides them for playing like children.

Golaud leads Pelléas to an abyss. Pelléas cries out in relief as they leave the spot. Golaud informs Pelléas that Mélisande is expecting a child.

Beneath his wife's window, Golaud questions his son Yniold about the relationship between Pelléas and Mélisande. But the boy knows nothing. Golaud lifts the boy to spy on the couple, but Yniold sees nothing to confirm Golaud's suspicions.

Pelléas tells Mélisande that he intends to leave the next day. After agreeing to a final meeting, they part. Arkel informs Mélisande that the castle will become a happier place for her once Pelléas' father (who is not seen in the opera) is cured of his illness. Golaud enters, raging, and throws Mélisande to the ground, accusing her of infidelity. He rushes out and she cries, stating that he no longer loves her.

Yniold tries to lift a stone that covers his golden ball; distracted by sheep being led to slaughter, he leaves as it begins to grow dark. Pelléas and Mélisande meet and declare their love. The lovers kiss and Mélisande spies Golaud lurking nearby. Golaud storms in and kills Pelléas, then rushes off after the fleeing Mélisande.

Mélisande, who has given birth prematurely, lies dying, with a remorseful Golaud, as well as Arkel and a physician by her side. She awakens and denies that she has been unfaithful to Golaud. Arkel and the physician bring in the baby. Mélisande sees only sadness in the child's face. As Mélisande quietly dies, Arkel leads the grief-stricken Golaud from the room.

*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.*

## Debussy's "Pelleas et Melisande"\*

by FELIX APRAHAMIAN

In his monograph on Debussy's *Pelléas et Mélisande*, Maurice Emmanuel recounts a conversation he heard between Debussy and his composition professor at the Paris Conservatoire, Ernest Guiraud, shortly after the younger man's return from Bayreuth in 1889. There, like so many of his contemporaries, Debussy had fallen under the spell of Wagner's *Tristan und Isolde*. To Guiraud's suggestion that he had become a 'liberal Wagnerite', the future composer of *Pelléas* replied:


*"I am not tempted to imitate what I admire in Wagner. I conceive a different dramatic form in which music begins at the point where speech is powerless in expression; music is made for the inexpressible; I want it to have an air of emerging from a shadow, into which, at times, it should return; it should always remain a discreet element."*

*"What poet could supply you with a text?"* asked Guiraud.

*"One who, saying things by halves, would allow me to graft my dream on to his; who could conceive characters whose story and background belonged to no time or place, who would not despotically impose on me the scene to be painted, and would leave me free, here and there, to have more art than him and complete his work. But he need not be afraid! I will not follow the errant path of opera, where music insolently predominates, where poetry is relegated to second place, stifled by too heavy a musical clothing. In the opera house, they sing too much. One should sing when it is worth the trouble, and hold pathetic accents in reserve. There should be differences in the energy of expression. In places it is necessary to paint in monochrome, and to be content with greys. . . . Nothing should impede*

*\*Reprinted by permission of the author and the Glyndebourne Festival, in whose 1962 program book this article originally appeared. Mr. Aprahamian is a music critic of the Sunday Times (London), and record reviewer for "The Gramophone."*

(Continued on Page 37)



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*"Yes, Richard."*

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

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

*"Good girl. Drinking any other scotch on a  
long flight is a dreadful bore.  
Most of them are either too heavy or so light I don't know what I'm drinking.  
Old Rarity has flavor."*

*"Exquisite flavor, Richard."*

*"But you jolly well don't find Old Rarity just anywhere.  
Devil of a time getting it in Egypt, and remember that lonely beach in California?  
You couldn't find any for me."*

*"Poor Richard!"*

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

*"Just open the door, Richard."*



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

New Production

# DON GIOVANNI

(in Italian)

*opera in two acts by* WOLFGANG AMADEUS MOZART

*text by* LORENZO DA PONTE

*conductor:* FRANCESCO MOLINARI-PRADELLI

*production:* PAUL HAGER

*designer:* OLIVER SMITH

*costume designer:* WOLFRAM SKALICKI

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

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

*chorus director:* VINCENZO GIANNINI

*choreographer:* GHITA HAGER

*costumers:* GOLDSTEIN & CO.

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

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

Scene 2: A city square

Scene 3: Outside Don Giovanni's palace

Scene 4: Ballroom in Don Giovanni's palace

Act II: Scene 1: A city square

Scene 2: Courtyard of the Commendatore's palace

Scene 3: A cemetery

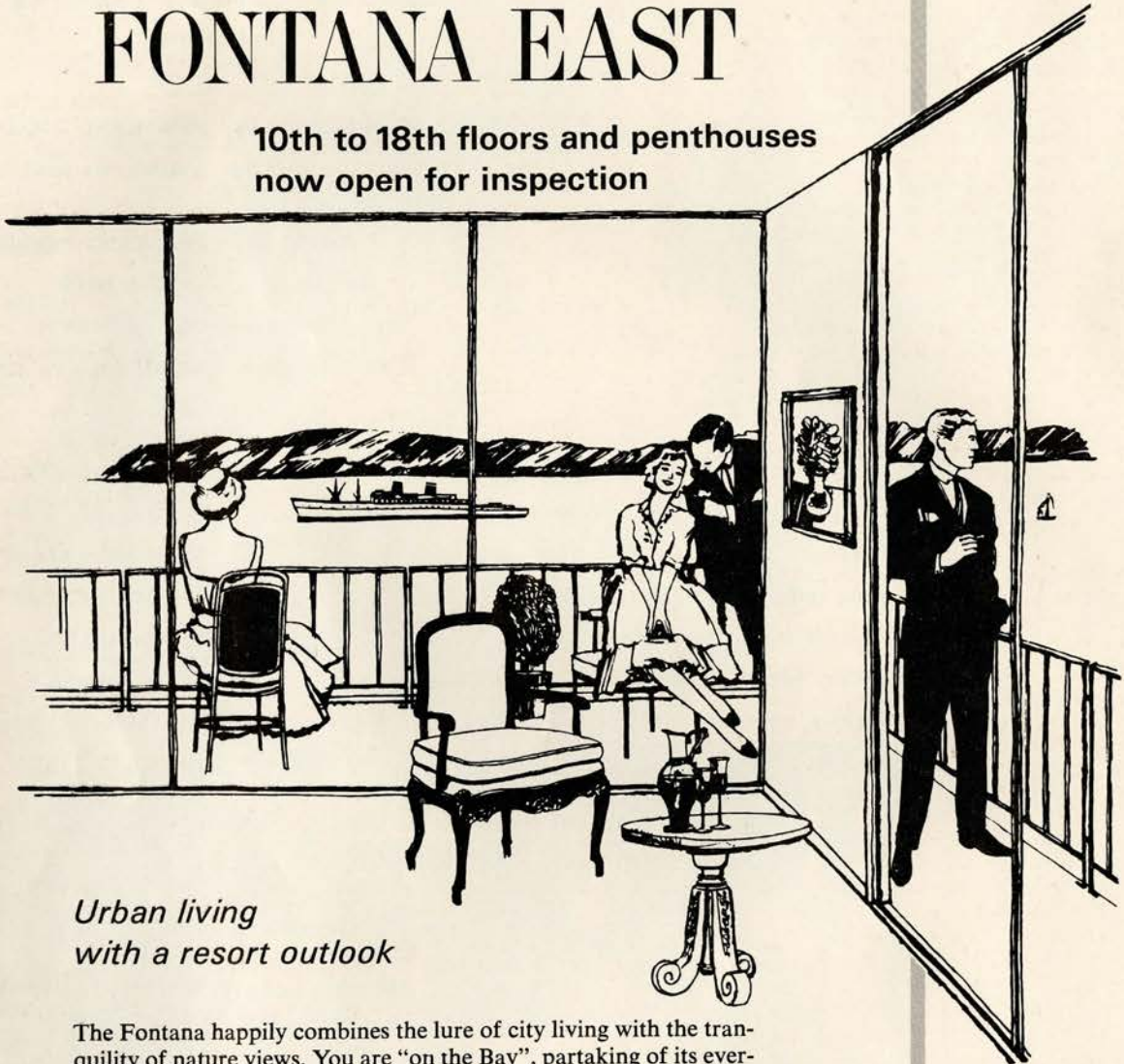
Scene 4: A room in Don Giovanni's palace

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## The Story of "DON GIOVANNI"

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

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

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

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

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

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

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

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

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Sunday Afternoon, October 31, at 2:00  
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New Production

# UN BALLO IN MASCHERA

(in Italian)

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

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

*Courtiers, townspeople*

*Corps de Ballet*

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

*place and time:* Colonial Boston

Act I: Scene 1: An audience chamber in the Governor's mansion  
Scene 2: Ulrica's cave  
Act II: Scene 1: A lonely spot near the town  
Scene 2: A room in Renato's house  
Act III: In the Governor's mansion

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

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

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## The Story of "UN BALLO IN MASCHERA"

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

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

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

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

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

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



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**LEONORA** with Tucker, Merrill, Verrett, Schippers, conductor.



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



**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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(Final curtain approximately 10:45)

# TOSCA

(in Italian)

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

Cesare Angelotti, a political prisoner.....JOSHUA HECHT  
A Sacristan .....ANDREW FOLDI  
Mario Cavaradossi, a painter.....FRANCO CORELLI \*  
Floria Tosca, a celebrated singer.....DOROTHY KIRSTEN  
Baron Scarpia, chief of police.....RAMON VINAY  
Spoletta, a police agent.....HOWARD FRIED  
Sciarrone, Scarpia's orderly.....ADIB FAZAH  
Voice of a shepherd.....MICHAEL DI FRANCESCO  
Jailer .....DAVID GIOSSO

*Soldiers, noblemen, priests*

\*San Francisco Opera debut

San Francisco Opera Boys' Chorus, Madi Bacon, Director

*chorus director:* VINCENZO GIANNINI

*costumers:* GOLDSTEIN & CO.

*place and time:* Rome, 1800

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

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

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

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## The Story of "TOSCA"

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

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

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

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

### Debuts of the Week



#### FRANCO CORELLI

Franco Corelli, who makes his San Francisco Opera debut as Cavaradossi in *Tosca*, and will sing that role as well as Dick Johnson in *La Fanciulla del West* and the title role in *Andrea Chénier* with the Company during its forthcoming Los Angeles season, is a welcome visitor to all the world's great opera houses: La Scala, the Metropolitan, the Vienna Staatsoper, the Deutsche Oper (Berlin), the Rome Opera, San Carlo (Naples), London's Covent Garden, the Chicago and Philadelphia Lyric Operas and at the Salzburg Festival. The handsome tenor, born in Ancona, Italy, is one of the few artists of international stature who can

claim to be virtually self-taught. Mr. Corelli never seriously considered becoming a singer until he was in his twenties, although he was constantly urged to do so by amateur singers with whom he occasionally performed in Ancona. At their insistence he entered in 1952 the vocal contest regularly held at Spoleto and after emerging as first-prize winner he made his professional debut in 1952 as Don José in *Carmen*. He then decided to devote himself entirely to music and gave up his work as a mechanical draftsman. Within a year he had made his Rome Opera debut and opened the season at La Scala. His initial appearances at the other great houses followed in short order. Mr. Corelli made his American debut in 1960 as Manrico in *Il Trovatore* at the Metropolitan Opera. The renowned tenor's many recordings include complete versions of *Andrea Chénier*, *Pagliacci*, *Cavalleria Rusticana*, *Il Trovatore* and *Norma*, as well as recitals of operatic arias and Neapolitan songs.

*("Debuts of the Week" cont'd on Page 39)*

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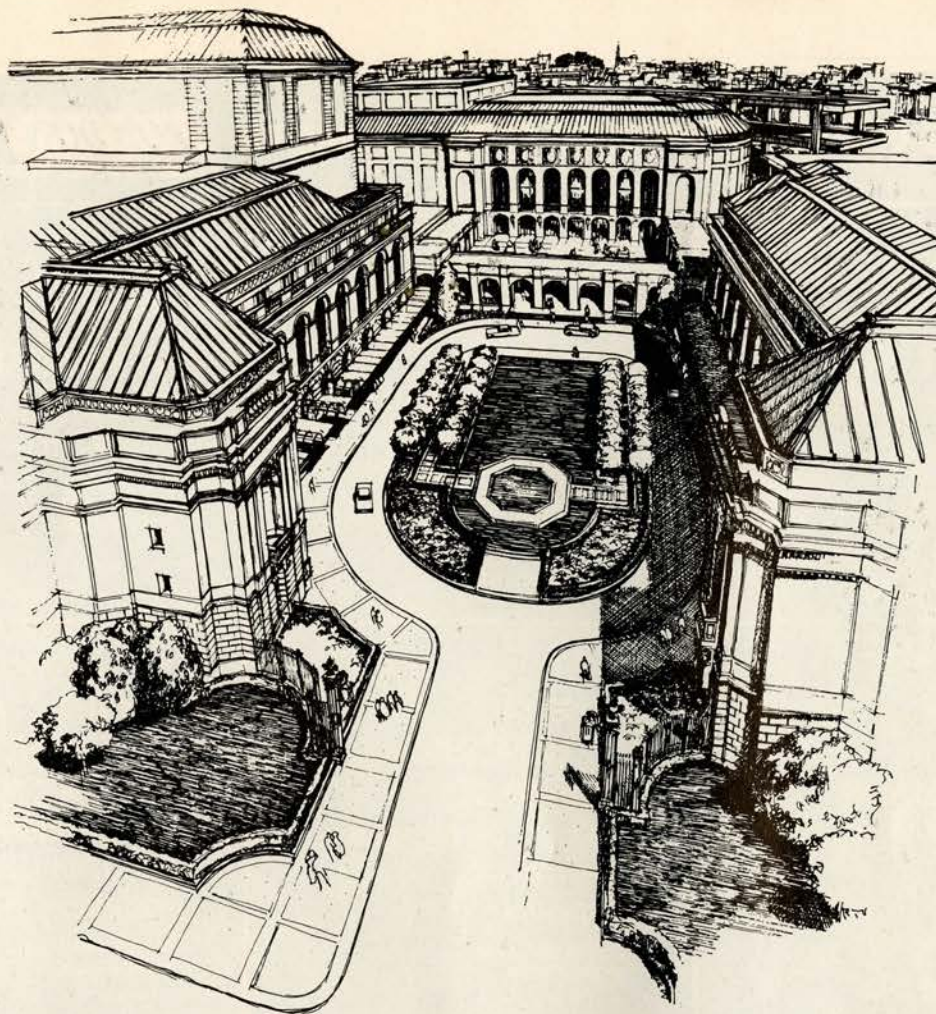
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*Architects' drawing of completed War Memorial with new Musical Arts Building behind Opera House and Veterans Building.*

# Proposition 'B'—An Investment in Excellence \$29 Million for War Memorial Center Vote 'YES' on Proposition 'B'

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

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

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

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Puccini:  
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London —  
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Mono A-4235

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

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Mono A-4356

Debussy:  
PELLEAS  
ET MELISANDE  
*Maurane, Spoorenberg,  
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Operas of the San Francisco Opera season on



the progress of the drama: all musical development not called for by the words is a mistake . . .

*'I dream of texts which will not condemn me to perpetrate long, heavy Acts, but will offer me, instead, changing scenes, varied in place and mood, where the characters in the play do not argue, but submit to life and fate.'*

In these words, spoken in October, 1889, Debussy seemed to describe prophetically the 'poem' he was to discover three years later, for they fit Maeterlinck's *Pelléas et Mélisande* and Debussy's setting of it exactly. It is possible, however, that Debussy's declared aesthetic had already been influenced by an earlier Maeterlinck play published in 1889: *La Princesse Maleine*. At least three musicians were attracted to it: Vincent d'Indy, Erik Satie and Debussy. In 1891, Debussy wrote asking the author's permission to set *La Princesse Maleine* to music, but received a negative answer, for Maeterlinck was more attracted to the idea of having d'Indy, eleven years Debussy's senior and a far more prominent figure at the time, as a musical collaborator. But d'Indy never pursued the matter. And poor Satie relinquished it utterly, for he knew his limitations. His admission to Jean Cocteau, not long after the success of Debussy's *Pelléas* is touching: "*Plus rien à faire de ce côté-là; il faut chercher autre chose ou je suis perdu.*" Yet it was Satie, who, on Debussy's own admission to Cocteau, 'determined the aesthetic' of *Pelléas* by the following advice:

*'There is no need for the orchestra to grimace when a character comes on the stage. Do the trees in the scenery grimace? What we have to do is to create a musical scenery, a musical atmosphere in which characters move and talk. No couplets—no Leitmotive, but aim at creating the kind of atmosphere that suggests Puvis de Chavannes.'*

Just seventy years ago, in 1892, Claude Debussy began composing a work inspired by Mallarmé's eclogue *L'Après-midi d'un faune*, music unlike any heard before it, and affecting, directly or indirectly, all written after it. That same year Maurice Maeterlinck published his *Pelléas et Mélisande*. Debussy came to know the text in 1893. His experience with *La Princesse Maleine* had evidently discouraged him, and he thought it best to approach the author through an intermediary. It was Henri de Regnier who, in August 1893, obtained for Debussy Maeterlinck's authority to set *Pelléas*.

Three months later, in the company of another man-of-letters, his friend Pierre Louys, Debussy visited Maeterlinck at Ghent. He described the meeting in a letter to the composer Ernest Chausson:

*'I saw Maeterlinck with whom I spent a day at Ghent. At first he behaved like a girl being introduced to her future husband. Then he thawed and became charming. He talked about the theatre as only a very remarkable man could. As regards Pelléas, he has given me full authority to make any cuts I wish, and has even pointed out some very important and even very useful ones.'*

Many years later, Pierre Louys recalled this visit in a letter to his brother: *'It was I who spoke for him, and, as Maeterlinck was even more shy and answered nothing at all, I also replied for him. I will never forget this scene.'*

Yet another man-of-letters, the art critic Camille Mauclair, who watched over Maeterlinck's interests in Paris in a friendly capacity, took up the cudgels for the tongue-tied Debussy two years later, in 1895, when the first version of the opera was complete. Louys sent him a *bleu*:

*'Debussy has just finished a score on Maeterlinck's Pelléas et Mélisande which you caused to be staged. He is ready to play it over for you and me alone. Come.'*

The same post brought Mauclair a letter from Maeterlinck: *'Dear friend, I have received from a M. Debussy, of whom I know nothing, a request for an authorisation in regard to my Pelléas. You know that unfortunately I am not only incompetent, but that, to me, music is as unintelligible as if I were deaf. You, who are a fervent music-lover, do me the service of going to hear this score, and, if you judge it good, I will authorise it.'*

To Louys and Mauclair, Debussy played and sang his *Pelléas*. Mauclair records that when it was over, Debussy asked, with a sarcastic smile: *'And what will you say to M. Maeterlinck?'*

*'This,'* Mauclair replied, taking a piece of paper on which he worded the following telegram:

*'I have just heard one of the loveliest masterpieces in all music; be proud and happy to have inspired it; send immediately your authorisation.'*

And so Debussy was awarded the libretto of his dreams. But the version known to his friends Chausson, Louys, Mauclair, Regnier, Robert Goget and others in 1895, was not the definitive *Pelléas*; nor was that which, after a stormy dress rehearsal, finally triumphed at the Paris Opéra-Comique in 1902. The opera underwent several revisions, before and after publication. Even in the last years of his life, Debussy would go to the Opéra-Comique and make alterations in the full score there.

In the nine years, from 1893 to 1902, during which Debussy was pre-occupied with the composition of *Pelléas*, his reaction to Wagner, already suggested in the conversation recorded by Maurice Emmanuel, crystallised.

In the course of an interview with Robert de Flers, published in *Le Figaro* shortly after the première of *Pelléas*, Debussy commented first on some of the critiques his opera had engendered—they ranged, in 1902, from Camille Bellaigue's pathetic description of the orchestral score as *'Il fait peu de bruit, je l'accorde, mais un vilain petit bruit'* to the detailed exegesis of the four opening bars which won for its discerning and sensitive author, Louis Laloy, the composer's friendship and admiration. Then Debussy turned to his aims in *Pelléas*:

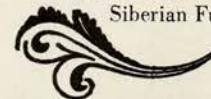
*'I wished that the action should never be held up, that it should be continuous and uninterrupted. I wished to dispense with parasitical musical phrases. At the hearing of an opera, the spectator is accustomed to experiencing two kinds of emotion: musical, on the one hand; personal, on the other; generally, they are felt successively. I tried to merge these emotions*

(Continued on Page 39)



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## Debuts of the Week



### ANDRE JOBIN

The young Canadian baritone Andre Jobin, who makes his American debut as Pelléas, is the son of tenor Raoul Jobin, a much-admired singer with the San Francisco Opera from 1940 to 1949. Andre Jobin was born in Quebec and educated in New York and Paris. He was initially trained as an actor and made his stage debut at the Theatre de Paris in 1954. He was also a member of the famed Jean-Louis Barrault Company for three years. Mr. Jobin first appeared as a singer in operetta and musical comedy roles at the Théâtre de l'Europeen in 1959, quickly establishing a career which took him throughout France. In 1962 he made his operatic debut—as Pelléas—in Nice and was then heard in the same role at the Opéra Comique in Paris. He is also renowned for his interpretation of the title roles in Gluck's *Orphée* and Rabaud's *Marouf*.



### LUCILLE KAILER

Wisconsin-born Lucille Kailer, who makes her local debut as Yniold in *Pelléas et Mélisande*, has appeared with the Zurich Opera, the Metropolitan Opera, the Chicago Lyric Opera, and the Philadelphia Lyric Opera. The young soprano studied at the Wisconsin Conservatory of Music and at Marquette University, subsequently becoming a winner of the Metropolitan Opera Auditions of the Air and the National Talent Search. Miss Kailer has also appeared as soloist with symphony orchestras, both here and abroad.



### JEAN MARTINON

Jean Martinon, the distinguished conductor of the Chicago Symphony, appears locally for the first time when he leads *Pelléas et Mélisande*. A native of Lyon, France, where he began his studies as a violinist, Maestro Martinon later moved on to study composition and conducting at the National Conservatory, Paris. His compositions have won numerous prizes, including the Grand Prize of the City of Paris awarded for a work written shortly after his liberation from a prisoner of war camp. After World War II his conducting career began to take shape, and within a short time he was to be found leading many of the world's most important orchestras, including the Czech Philharmonic, the London Symphony and Philharmonic, the French National Radio Orchestra, and the symphony orchestras of Boston, Los Angeles and Montreal. During the 1950s he was simultaneously music director of the Lamoureux Orchestra (Paris) and the Israel Philharmonic. He assumed the position of music director of the Chicago Symphony in 1963, succeeding the late Fritz Reiner.

in a simultaneous presentation. Melody, if I may say so, is anti-lyrical. It is powerless to interpret the mobile quality of souls and of life. It essentially suits the song, which corroborates a fixed sentiment. I have never allowed my music to hurry or retard, on account of technical exigencies, the movement of the feelings and passions of my characters. It effaces itself whenever it is appropriate to leave them entirely free in their gestures, cries, joy or sorrow. . . .

'My procedure, which consists above all in dispensing with Wagner, owes nothing to him. With Wagner, each character has, as it were, his photograph, the Leitmotif, which always precedes him. I confess to thinking this rather clumsy. Likewise, symphonic development, which he brought into opera, seemed to me to contradict continually the moral conflict in which the characters are engaged, the passionate action which alone is of moment.'

Coming to a highly personal maturity at a time when the cult of Wagner in France was at its height, Debussy harped on his reaction to Wagner, aggravated, no doubt, by the enslavement to Wagnerism of senior compatriots like Chabrier (in *Gwendoline*) and d'Indy (in *Fervaal*). In a statement sent to the Secretary-General of the Opéra-Comique for publication at the time of *Pelléas* revivals there, he wrote:

'After a few years of dotting pilgrimage to Bayreuth, I began to doubt the Wagnerian formula; or, rather, it seemed to me that it could only serve the particular case of Wagner. He was a great collector of formulae, and he assembled them all in one formula which appears personal because music was little known. Without denying his genius, it can be said that he put the final touch to the music of his time, rather like Victor Hugo who summed up all previous poetry. So we must look forward from Wagner and not back to Wagner.'

The drama of *Pelléas*, which, despite its dream-like atmosphere, contains much more humanity than so-called 'true-life stories,' seemed to suit my purpose admirably. It speaks an evocative language, the sensitivity of which could find its extension in music and in the orchestral décor. I tried also to obey a law of beauty which seemed to be singularly forgotten where dramatic music is concerned; the characters in this opera try to sing like natural persons and not in an arbitrary language based on antiquated traditions.'

By 1907, more than sixty performances had established *Pelléas et Mélisande* in the repertoire of the Opéra-Comique, and an article, first published in Germany, by another famous man-of-letters, Romain Rolland, not only summarised Debussy's achievements in this unique opera, but also placed it in musical history.

Erudite musical historian as well as successful novelist, Rolland found the very definition of Debussy's recitative in Jean Jacques Rousseau's *Lettre sur la musique française*. Here, after pointing out the disparity between the inflections of French speech 'whose accents are so harmonious and simple' and 'the shrill and noisy intonations' of the recitative of the French opera of his day, Rousseau postulated that the kind of recitative best suited to French should 'wander between little intervals, and neither raise nor lower the voice very much; and should have little sustained sound, no noise, and no cries of any description—nothing, indeed, that resembled singing, and little inequality in the duration or value of the notes, or in their intervals.' It is as if the *Promeneur Solitaire* had dreamt of Geneviève reading to Arkel *Pelléas's* letter to Golaud.

Rolland differentiated between the art of Wagner and that of Debussy, but wisely qualified Debussy's obstinate insistence that *Pelléas* contained no *Leitmotive*, with:

'In *Pelléas et Mélisande* one finds no persistent *Leitmotive* running through the work, or themes which pretend to translate into music the life of characters and types; but, instead, we have phrases that express changing feelings, that change with the feelings.'

Rolland's meaning is clearer if the word 'persistent' rather than *Leitmotive* is accented, for later critics—Emmanuel (1933), Golea (1942) and Van Ackere (1952)—have shown how dependent Debussy was on *Leitmotive* and how they supply the very warp and weft of his musical texture.

When, during the rehearsals for the Opéra-Comique *première*, it was found that the scene changes took longer than anticipated, Albert Carré, the enlightened director of the theatre at the time, asked Debussy to compose interludes of the required timing. These interludes, which so subtly transport the listener from one scene to another, are often Wagnerian in conception. If they prolong or comment on the drama, they do so in Wagner's manner; only, the motifs representing *Pelléas*, *Mélisande* and *Golaud*, the principal characters, are not immutable, but as fluid, flexible and varied as the way in which they are deployed.

But the haunting quality of *Pelléas* resides neither in its treatment of the French text, which conforms to the ideals of Jean-Jacques, nor yet in Debussy's subtle adaptation of Wagnerian formulae to his own purpose, technical considerations which link the work to its precursors in the history of opera.

It resides, rather, in the unique atmosphere Debussy's orchestra is able to conjure up in each scene. Not only do sung phrases from *Pelléas* linger in the memory, but also the musical colour of its different *tableaux*: the dark forest, the troubled, stormy background to *Pelléas* and *Mélisande's* first meeting, the well in the park, the grotto on the seashore—like music heard in a sea-shell—the sinister vaults of the castle and the contrasting brightness of noon on the castle terrace.

The sensitivity of Debussy's 'orchestral décor' casts its spell from the opening bars of the prelude, so that the whispered declaration of love in the penultimate scene, and the magical 'On a brisé la glace avec des fers rouges', which follows, seem a hundred times more moving in their context than the noisier affirmations of passion to which opera before *Pelléas* was addicted.

*Pelléas et Mélisande*, first performed in Paris sixty years ago, is a landmark in operatic history, heralding a new era as surely as it bids farewell to the past. As André Messager, its first conductor, once remarked to a friend: when, in the final scene, the dying *Mélisande* asks for the window to be opened, she lets in not only the sunset but all modern music.



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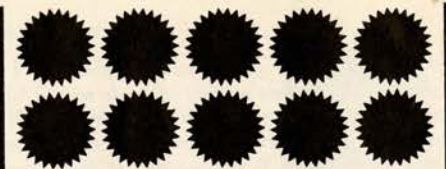
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## Special Events

### Opera Previews

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Friday, September 10

DIE FLEDERMAUS (J. Strauss)  
Speaker: Anthony Boucher

Thursday, September 23

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

Monday, October 18

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

Wednesday, October 27

PELLEAS ET MELISANDE (Debussy)  
Speaker: Alexander Fried

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

Public invited free of charge

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

Presented by the San Francisco Opera Guild

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

CIVIC AUDITORIUM

### Opera Exhibit

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

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

### Opera Discussions on Radio KPFA

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

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

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

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

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

(continued on page 44)

[ Tonight Could Be The Night! ]

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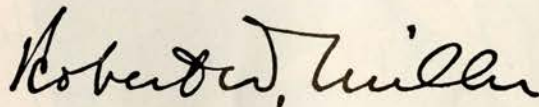
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*continued*

## Special Events

### San Francisco Opera Touring Calendar

#### BERKELEY PERFORMANCE

*presented by the University of California*

**LOHENGRIN Wagner (in German)**

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

THE HEARST GREEK THEATER

#### SACRAMENTO PERFORMANCE

*presented by the Sacramento Opera Guild*

**LOHENGRIN Wagner (in German)**

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

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## Repertoire / 1965 Season

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

**ANDREA CHENIER** (Giordano)

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

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

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

**DIE MEISTERSINGER VON NUERNBERG** (Wagner)

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

CONDUCTOR: Ludwig      STAGE DIRECTOR: Hager

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

†**DIE FLEDERMAUS** (J. Strauss)

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

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

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

**ANDREA CHENIER** (Giordano)

Same cast as September 10

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

**DIE MEISTERSINGER VON NUERNBERG** (Wagner)

Same cast as September 11

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

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

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

**LA BOHEME** (Puccini)

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

CONDUCTOR: Bellugi      STAGE DIRECTOR: Mansouri      DESIGNER: Jenkins

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

**LA FANCIULLA DEL WEST** (Puccini)

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

CONDUCTOR: Molinari-Pradelli      STAGE DIRECTOR: Mansouri

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

**LA BOHEME** (Puccini)

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

CONDUCTOR: Bellugi      STAGE DIRECTOR: Mansouri      DESIGNER: Jenkins

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

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

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

†**LULU** (Berg)

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

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

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

**LA FANCIULLA DEL WEST** (Puccini)

Same cast as September 21

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

**LA FORZA DEL DESTINO** (Verdi)

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

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

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

**LA BOHEME** (Puccini)

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

CONDUCTOR: Bellugi      STAGE DIRECTOR: Mansouri      DESIGNER: Jenkins

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

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14

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

†**LULU** (Berg)

Same cast as September 25

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

**ANDREA CHENIER** (Giordano)

Same cast as September 10

*continued*





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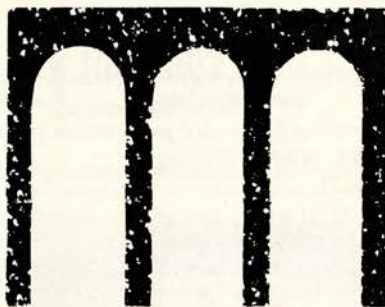
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## Repertoire / 1965 Season

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

**DIE MEISTERSINGER VON NUERNBERG** (Wagner)

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

Tuesday evening, October 5, at 8:00

**LA FORZA DEL DESTINO** (Verdi)

Same cast as September 28

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

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

**LOHENGRIN** (Wagner)

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

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

**LA FORZA DEL DESTINO** (Verdi)

Same cast as September 28

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

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14  
CONDUCTOR: Stein

Tuesday evening, October 12, at 8:30

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

**LOHENGRIN** (Wagner)

Same cast as October 8

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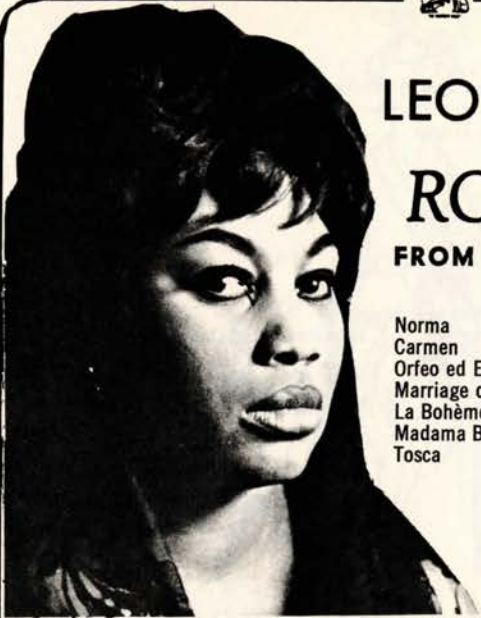
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*continued*

## Repertoire / 1965 Season

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

†**DON GIOVANNI** (Mozart)

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

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

**TOSCA** (Puccini)

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

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

†**UN BALLO IN MASCHERA** (Verdi)

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

Thursday evening, October 21, at 8:00

**TOSCA** (Puccini)

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

Friday evening, October 22, at 8:00

†**DON GIOVANNI** (Mozart)

Same cast as October 15

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

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

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

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

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

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

Same cast as October 23

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

A black and white photograph of two opera singers, James McCracken and Sandra Warfield, performing on stage. Sandra Warfield is in the foreground, wearing a dark, patterned, strapless dress and has her mouth open as if singing. James McCracken is behind her, also singing, wearing a dark suit. The lighting is dramatic, highlighting their faces against a dark background.

James McCracken sings Florestan in London's superb "Fidelio" with Birgit Nilsson in the title role. Mr. McCracken's first solo recital will be released this season. It features arias from: Il Trovatore, Faust, La Forza del Destino, Die Meistersinger, La Fanciulla del West, Der Freischütz, Pagliacci, Tannhäuser and Otello.

Photo: Cook

## Repertoire / 1965 Season

Thursday evening, October 28, at 8:00

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

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

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

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

†**DON GIOVANNI** (Mozart)  
Lorengar, Amara, Meneguzzer; Stewart, Lewis, Blankenburg, O'Leary, West  
CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager DESIGNER: Smith COSTUME DESIGNER: Skalicki

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

†**UN BALLO IN MASCHERA** (Verdi)  
Price, Grist, Turner; Konya, Wolansky, Hecht, Foldi, Fredricks, Whitesides, Fazah  
CONDUCTOR: Molinari-Pradelli PRODUCTION: Butler DESIGNER: Burlingame CHOREOGRAPHER: Solov

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

**TOSCA** (Puccini)  
Kirsten; Corelli, Vinay, Hecht, Foldi, Fried, Fazah, Giosso, di Francesco  
CONDUCTOR: Bellugi STAGE DIRECTOR: Fattuggio

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

†**PELLEAS ET MELISANDE** (Debussy)  
Same cast as October 29

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

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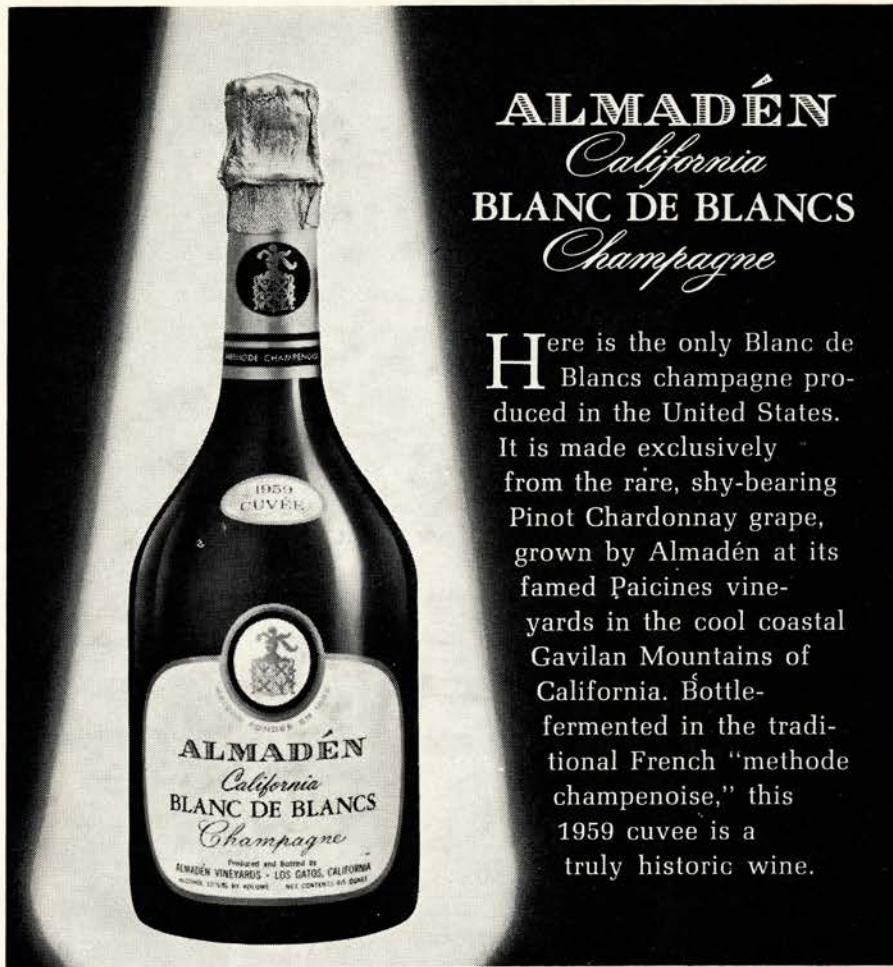
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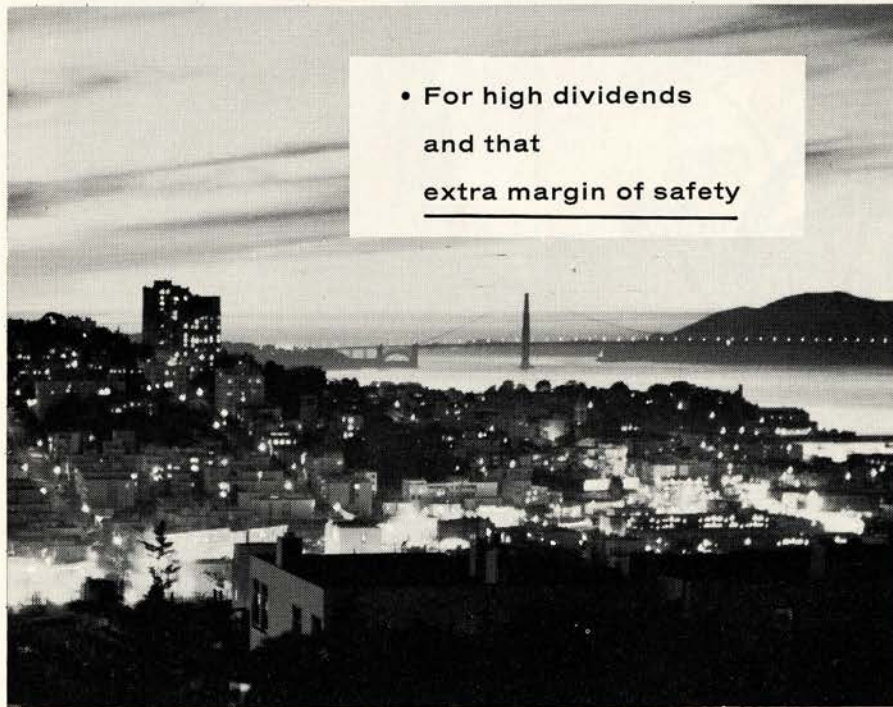
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