

## Tosca

Saturday, October 16, 1965 8:00 PM  
Thursday, October 21, 1965 8:00 PM  
Tuesday, November 2, 1965 8:00 PM

SFO\_PUB\_01\_SFO\_1965\_15

Publications Collection

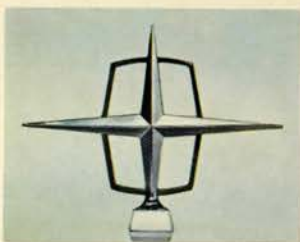
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*San Francisco*  
**OPERA**

*1965*

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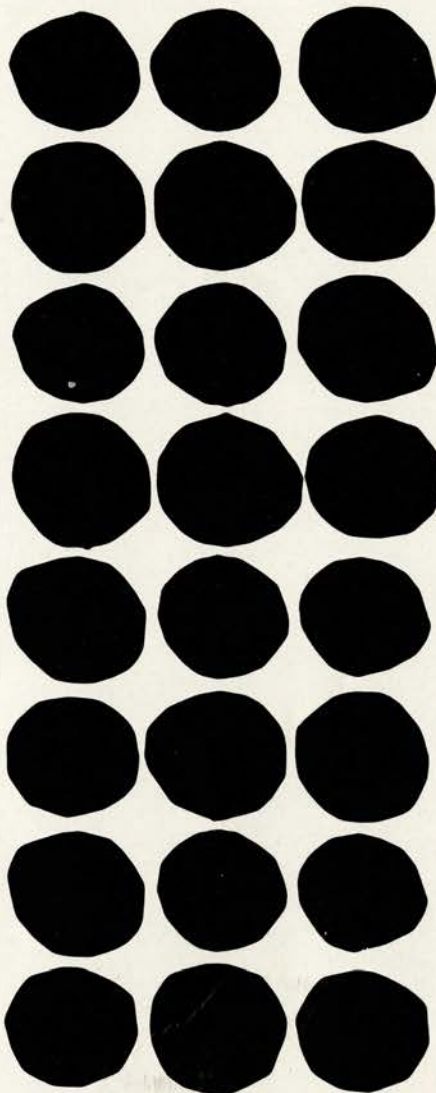
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BERG: Lulu  
DEBUSSY: Pelléas et Mélisande  
GIORDANO: Andrea Chénier  
MOZART: Don Giovanni  
PUCCINI: La Bohème  
PUCCINI: La Fanciulla del West  
PUCCINI: Tosca  
ROSSINI: Il Barbiere di Siviglia  
J. STRAUSS: Die Fledermaus  
R. STRAUSS: Ariadne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

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*September 10 - November 3, 1965*

SOUTHERN CALIFORNIA SEASON

*November 5 - November 28, 1965*

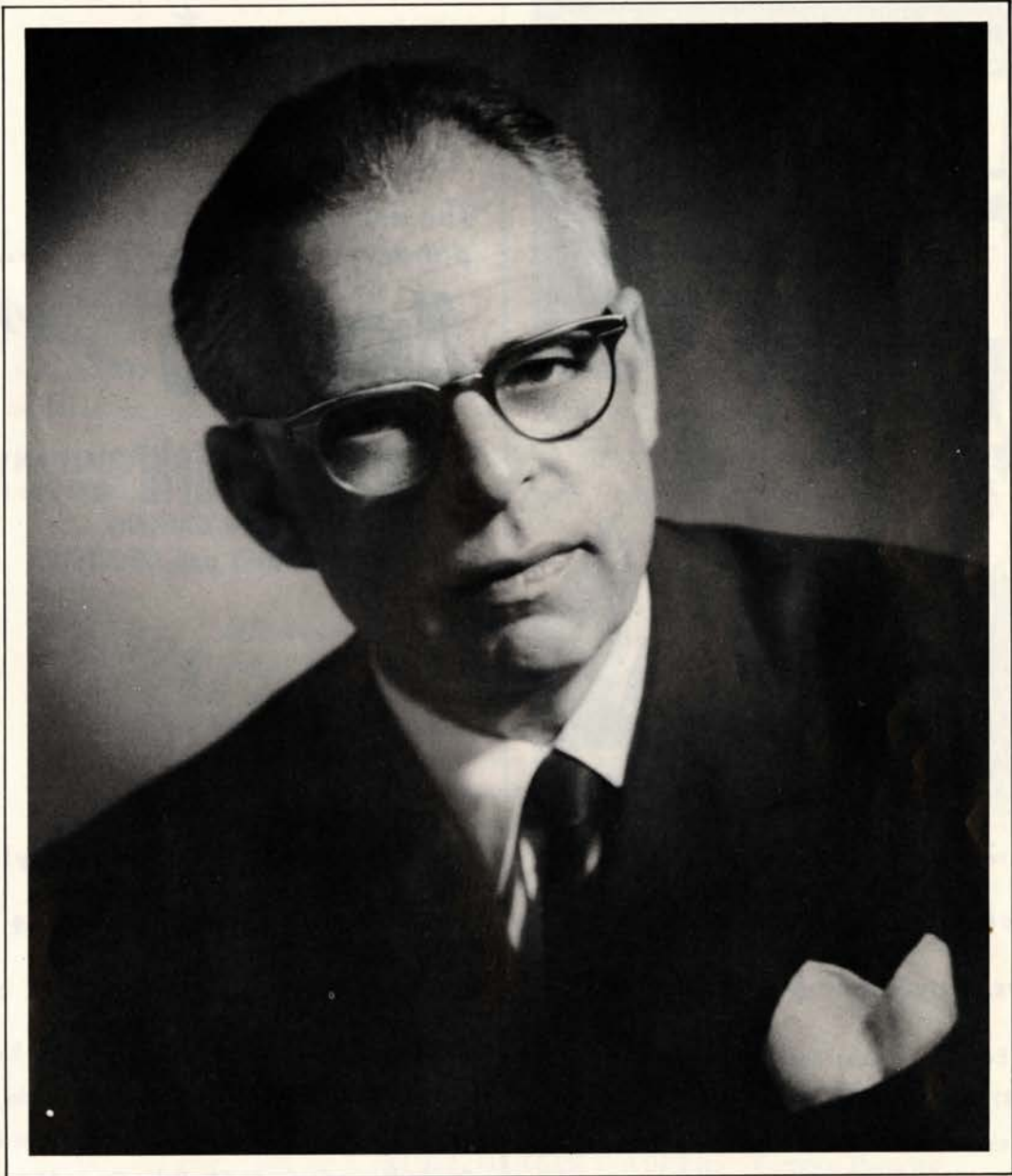


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## *Artists / San Francisco Opera 1965*

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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## *Company / San Francisco Opera 1965*

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

Musical Supervisor : OTTO GUTH

Chorus Director : VINCENZO GIANNINI

Musical Staff : PHILIP EISENBERG, WALTER FERRARI, GEORGE LAWNER, ALBERTO LEONE,  
GEORGE POSELL, DAVID SHAPIRO\*, MARTIN SMITH

Boys' Chorus Director : MADI BACON

---

Stage Directors : HENRY BUTLER\*, MATTHEW FARRUGGIO, PAUL HAGER, LOTFI MANSOURI

Assistant Stage Directors : DALE DUFFY, GHITA HAGER

Choreographer : ZACHARY SOLOV

Production Designers : LENI BAUER-ECSY, LLOYD BURLINGAME\*, THOMAS L. COLANGELO, JR.,  
GEORGE JENKINS, LEO KERZ, ALFRED SIERCKE  
WOLFRAM SKALICKI, OLIVER SMITH\*, DAVIS L. WEST

Costume Designer  
(Fledermaus) : ANN ROTH\*

---

Company Coordinator : MATTHEW FARRUGGIO

Production Assistants : JANE CLEGG, MARTHA MILLER

---

Costumers : GOLDSTEIN & CO.

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Wig & Make-up Department : STAN DUFFORD, LILLI ROGERS, REX ROGERS, DON LE PAGE, LESLIE SHERMAN, RICHARD STEAD

Super Department : WILFRED ALLEN TAYLOR

Rehearsal Department : RALPH CLIFFORD, RENATE MOSER

---

### *Technical Department*

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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## San Francisco Opera Orchestra

1ST VIOLIN  
Frank Houser  
*Concertmaster*

Henry Shweid  
*Assistant Concertmaster*

Ferdinand Claudio  
Zaven Melikian  
Felix Khuner  
Silvio Claudio  
Mafalda Guaraldi  
Ezequiel Amador  
Ervin Mautner  
Linda Ashworth  
Harry Moulin  
Cicely Edmunds

2ND VIOLIN  
David Schneider  
*Principal*

Verne Sellin  
Zelik Kaufman  
Erica Keen  
Ernest Michaelian  
Frederick Koegel  
Lennard Petersen  
George Nagata

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

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

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

FLUTE  
Walter Leroy Subke  
*Principal*  
Merrill Jordan  
Lloyd Gowen

PICCOLO  
Lloyd Gowen

OBOE  
James Matheson  
*Principal*  
Raymond Duste  
Robert Hubbard

ENGLISH HORN  
Raymond Duste

CLARINET  
Philip Fath  
*Principal*

Frealon N. Bibbins  
Donald Carroll

BASS CLAIRNET  
Donald Carroll

BASSOON  
Walter Green  
*Principal*  
Raymond Ojeda  
Frank Hibsche

CONTRABASSOON  
Frank Hibsche

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

TRUMPET  
Donald Reinberg  
*Principal*  
Edward Haug  
Chris Bogios

TROMBONE  
John Meredith  
*Principal*  
Willard Spencer  
John Bischof

TUBA  
Ronald Bishop

TIMPANI  
Roland Kohloff

PERCUSSION  
Lloyd Davis  
Margaret C. Lucchesi

HARP  
Anne Adams

Albert White  
*Orchestra Manager*

Alma Haug  
*Librarian*

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Friday Evening, October 15, 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 . . . . . UGO TRAMA  
Donna Anna, *the Commendatore's* daughter . . . . . LEONTYNE PRICE  
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

*Next regular subscription performance: Tuesday Evening, October 19, at 8:30*

UN BALLO IN MASCHERA (Verdi) in Italian

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

**PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE**



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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 the scene. Meanwhile, the servants find Don Ottavio, Donna Anna's fiancé, and bring him to the scene. 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.

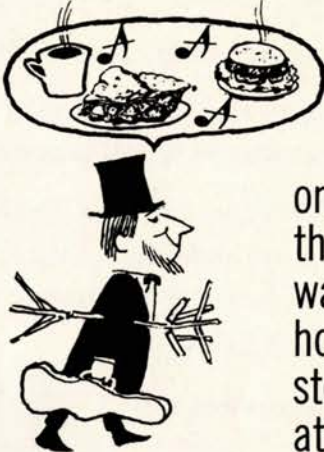
Act II, *Scene 1*—The Don now embarks on a new conquest: Elvira's maid. Leporello, dressed as the Don, is to lure Elvira away. Don Giovanni, hidden from view, addresses Elvira, with Leporello going through the motions of being the speaker. Elvira descends and tells Leporello (thinking him to be the Don) 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. Smoke and flames begin to rise about Don Giovanni. Ghostly voices summon him to hell. The conflagration grows and Don Giovanni, with a final scream, vanishes in the flames. 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.

*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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way  
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*"Well, Elizabeth, nearly time to  
leave for the airport."*

**"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 16, 1965, at 8:00  
(Final curtain approximately 10:45)

# TOSCA

(in Italian)

*opera in three acts by* GIACOMO PUCCINI  
*text by* LUIGI ILICA 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*.....SANDOR KONYA  
Floria Tosca, *a celebrated singer*.....MARIE COLLIER  
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 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

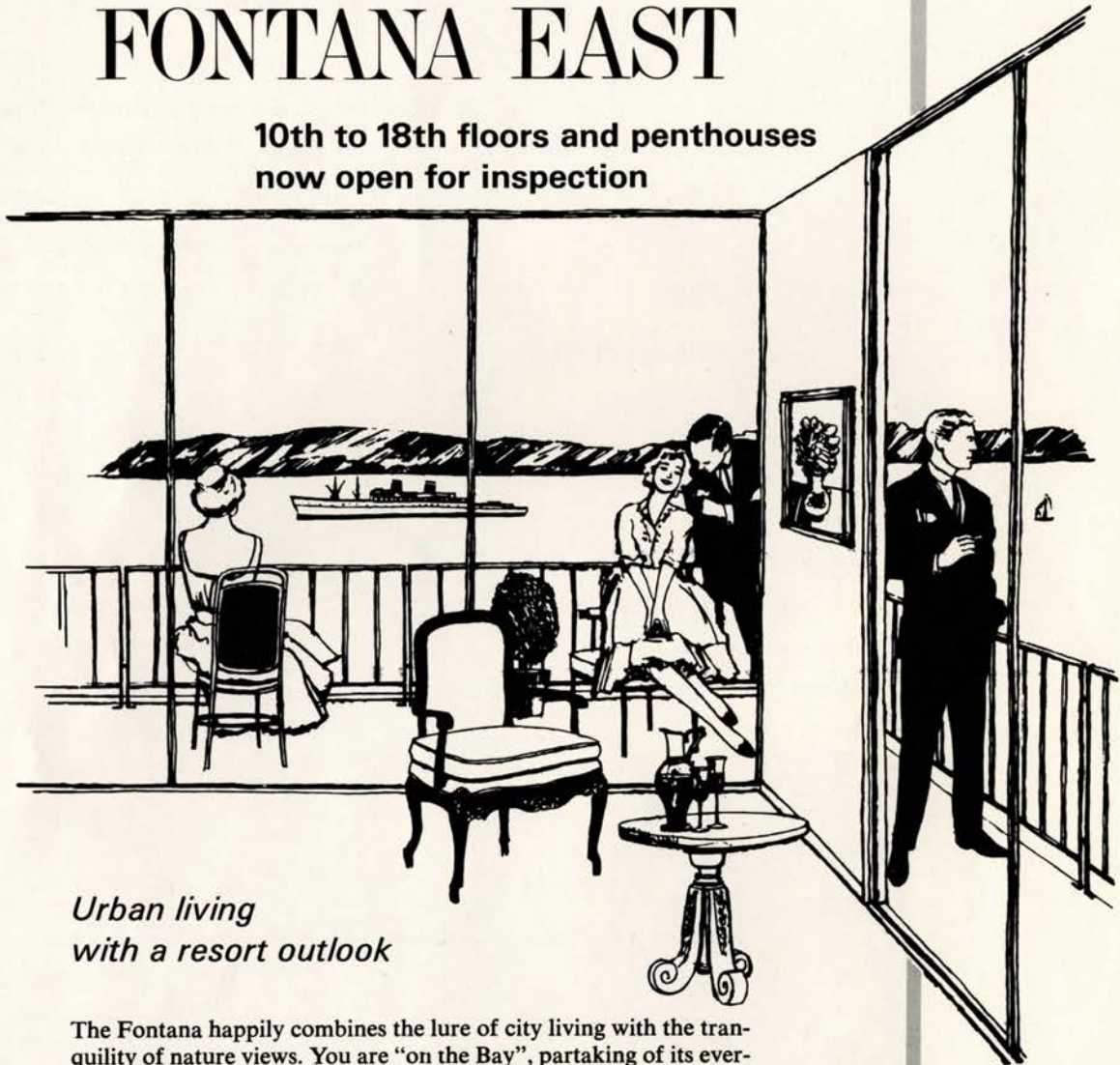
*Next Saturday Series performance: October 23, at 8:00 p.m.*  
ARIADNE AUF NAXOS (R. Strauss) in German, prologue in English

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

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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.

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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.*

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Open 10 to 6 daily 560 Battery St. GE 4-2000

Tuesday Evening, October 19, 1965, at 8:30  
(Final curtain approximately 11:45)

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

\*San Francisco Opera debut

*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.*

*Next regular subscription performance: Tuesday Evening, October 26, at 8:30 p.m.*  
ARIADNE AUF NAXOS (R. Strauss) in German, prologue in English

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

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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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on RCA Victor Red Seal as:



**CARMEN** with Corelli, Merrill, Freni, Von Karajan, conductor.



**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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Thursday Evening, October 21, 1965 at 8:00  
(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* . . . . . JESS THOMAS  
Floria Tosca, *a celebrated singer* . . . . . MARIE COLLIER  
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 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

*Next Thursday Series performance: October 28, at 8:00 p.m.*  
UN BALLO IN MASCHERA (Verdi) in Italian

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

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## *The Story of "TOSCA"*

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explains it."**

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

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# 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.*

■ A CITY IS MORE than freeways, skyscrapers and cement. A city is heart and heritage and must be vibrant and alive and exciting. San Francisco always has been a city with zest because she has immense beauty; because she is, indeed, a Golden Gate to the world; because she always has been willing to *invest in her excellence*. *Proposition B is such an investment.*

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

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Mono A-4356

Debussy:  
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ET MELISANDE  
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Operas of the San Francisco Opera season on



# THE BEGINNING OF "BALLO"\*

by WILLIAM WEAVER

Verdi wrote *Un ballo in maschera* reluctantly. He was in his late forties, he was rich (though he would have been loath to admit it), and he had long resented the tyranny of the theatre, with its contracts, its gossip, and its restrictions. The opera he really wanted to write was *King Lear*, a subject that was to fascinate him all his life; but he wanted to write it at his own pace, without deadlines, and without specific singers imposed on him—a dream he realized at the end of his life, with *Otello* and *Falstaff*.

But it was the fall of 1857, and Verdi had a contract with the San Carlo in Naples: a new opera for the '57-58 season. For several years, the composer and a Venetian playwright, Antonio Somma, had been toiling over the *Lear* libretto, cutting the Shakespearean masterpiece to operatic length, translating the blank verse into shorter, rhyming Italian forms. Verdi was almost satisfied, but he was not satisfied with the singers that the San Carlo had available. The baritone (Coletti) was all right, and so was the tenor, but the women would not do; and rather than write a *Lear* which would then be performed inadequately, he preferred to write an entirely different opera.

First he offered other alternatives: *Simon Boccanegra*, not the new work specified in his contract, but he would revise it until it was almost new. The Neapolitans held fast; they wanted a world première.

Abandoning *Lear*, Verdi cast around for an easier story: Victor Hugo's *Ruy Blas* was considered, then rejected. "My attention had lingered on a very beautiful and interesting drama: *The Treasurer of the King Don Pedro*, which I immediately had translated. But as I was making the outline, to reduce it to operatic proportions, I found so many awkward things that I gave up the idea. Now I am outlining a French drama, *Gustave III of Sweden* . . . It is grandiose, it is beautiful, but this one also has the conventional aspects of all operas—a thing I have always disliked and that I now find unbearable."

And, in the same letter, Verdi tried still another time to get out of writing the opera: "Let us give up the idea of writing an entirely new opera for this year, and in its stead substitute *La battaglia di Legnano*, adapting it to another story, and adding the necessary numbers, as I did for *Aroldo* . . ."

The Neapolitans, once again, insisted on fulfilling the contract, so a few weeks later Verdi wrote to his friend Somma, inviting him to his villa at Sant'Agata, where they would settle down to the business of writing *Gustave III*.

Somma wrote back, declining the invitation to Sant'Agata, but promising to get to work and to have the whole libretto finished by December. But before Somma had gone very far, trouble began for Verdi over the story. Discouraging letters from the San Carlo management arrived, implying that the Censors would be very difficult over a story in which a King is assassinated (thrones were shaky all over Europe, and in Italy especially, in the full tide of its Risorgimento).

"Poor poets and poor composers!" Verdi wrote back, with ironic self-pity, admitting the possibility that, to appease the Censors, the King could be turned into a less offensive Duke (the same kind of demotion that had already taken place to allow *Rigoletto* to be performed). Verdi could hardly have foreseen the number of changes to which the plot and characters would be subjected; if he had, he might possibly have gone back to *Lear*, as the lesser of evils.

Meanwhile, scene by scene, the verses arrived from Venice, and as they arrived, they were read and sent back to Somma with detailed suggestions for revision. Like his predecessors, Cammarano, Piave and the others, Somma patiently carried out Verdi's ideas, tightening, smoothing, adding or subtracting, as the music and drama demanded.

Suggestions arrived also from the Naples censors who had at last seen a prose outline of the story. Verdi passed these along to Somma, who wrote: "We are allowed, I am told, all the North, except for Sweden and Norway. But what century shall we choose for the action? I don't know how to find one which, as the censor wishes, justifies the superstition of the sorceress. . . ."

And in another letter a little later, he added: ". . . since it is a question of the North, and it must be a Duke, and a period when the pagan barbarians were fighting Christian civilization, I think it wouldn't be a bad idea to plant it all in Pomerania—a part of Prussia—an independent Dukedom of the 12th century, when the Teutonic Knights were fighting to stamp out idolatry. . . ."

But Verdi, in a letter of November 26th, 1857, objects: "The 12th century seems too remote for our *Gustave*. It is such a rough, brutal period, especially in those countries, that it seems to me contradictory to put in it French-style characters like Gustave and Oscar, and such a brilliant story, made according to the customs of our period. We should find some prince or duke or devil, even of the North, who has seen something of the world and caught a whiff of the Court of Louis XIV."

But the first thing was to finish the libretto, the verses; names, places could be changed later. And at Christmas time, Somma came to Sant'Agata at last, for the final revisions, supposedly. Early in January, Verdi was to leave for Naples.

\*Reproduced by courtesy of London Records. This article appears in the booklet accompanying their recording of this opera. William Weaver is an American music critic, author and translator who resides in Rome. He is a member of L'Istituto Studi Verdiani and a frequent contributor to the Metropolitan Opera's "Opera News on the Air."

(Continued on Page 39)



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## Debut of the Week



### LLOYD BURLINGAME

Lloyd Burlingame, designer of the sets and costumes for the new production of Verdi's *Un Ballo in Maschera*, which has been donated by the San Francisco Opera Guild, has been active as a designer for the Broadway and Off-Broadway stages, for opera, television and films since graduating from the Carnegie Institute of Technology Drama School in 1956. His Broadway credits include *Alfie*, *The Physicists*, and *The Lady of the Camellias*. He has been scenic designer and lighting director for the Boston Opera's productions of *I Puritani* and *The Magic Flute* and for several productions of the Peabody Art Theatre. *The Right Honorable Gentleman*, a new drama for which Mr. Burlingame has created the sets, will open on Broadway on October 19, the same night that his *Un Ballo in Maschera* bows in San Francisco.

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# THE BEGINNING OF "BALLO"

(Continued from Page 37)

What Verdi didn't know—and what the impresario of the San Carlo had carefully avoided telling him—was that the censors were absolutely opposed to *Gustave III* (or, as Verdi had already prudently rebaptized it, *La vendetta in domino*). When he did discover the veto, he was both angry and surprised. "I curse the moment I signed this contract," he wrote to a friend in Rome. ". . . I can't understand the reason for the veto on this libretto, which is absolutely the most innocent on earth. . . ."

To Somma his letter was even more aroused, and more detailed:

"I'm in a sea of troubles! . . .

They have proposed the following changes (as a special favor to me):

- 1) change the protagonist to a private gentleman, with no reference to his being a sovereign of any kind;
- 2) change his wife into his sister;
- 3) change the scene of the Witch, moving it to a period in which they were believed in;
- 4) no ball;
- 5) the murder off stage;
- 6) cut the scene when the name is chosen by lots;

And on and on and on!

As you can imagine, these changes cannot be accepted . . . what an inferno!"

Since Verdi had chosen his librettist and his subject, the responsibility was his; for better or worse, he was supposed to produce an opera of some kind. And the San Carlo management was trying to hold him to it. Management and censors found a poet of their own, who took the bare bones of *Gustave* and constructed an *Adelia degli Adimari*, a cluttered story of Guelphs and Ghibellines, which Verdi indignantly rejected, pointing out the absurd inconsistencies, with Oscar changed from page into warrior, Riccardo (or Gustave) disguised not as a fisherman but as a hunter (making his barcarole absurd) and so on.

At one point, tempers flared to such an extent that Verdi was threatened with jail, but at last, he was allowed to leave, score in hand, on condition that he come back the following season, to stage *Simon Boccanegra*. It was towards the end of April; he had wasted a winter in vain discussions.

The next stop was Rome. A play on the subject of *Gustave III* had recently been given there, so why not an opera, even if the Vatican's censorship was traditionally more severe than the Neapolitan monarchy's? The impresario of Rome's Apollo Theatre was delighted and promised to arrange everything. But once again there were delays, discussions, suggestions and counter-suggestions. Verdi went on to Sant'Agata. "I will not do in Rome what I refused to do in Naples," he wrote a Neapolitan friend.

But he couldn't allow a completed opera to lie idle in his trunk, and the correspondence between composer and librettist began again. First to go was the title. *Vendetta* was too strong a word. *Una Festa da ballo in maschera* was the next choice, but where was the ball to be given? Now Gustave is to be changed into a "Conte di Göthemburg," much to Somma's dismay. But Verdi was, by this time, ready to give in a little. "The Censors would allow the subject, situations, etc. etc., but the locale should be moved outside of Europe. What would you say to North America at the time of the English domination? If not America, some other place. The Caucasus perhaps?"

America it was. And Gustave was finally re-named Riccardo. Even then, however, there was some hesitation about his title, and for a brief period he was known as "Duca di Surrey" before he finally became Conte di Warwick *sic*, as he is today.

Or as he usually is today. For even now the characters and locale of *Ballo* are not fixed. In Rome, on the 17th of February, 1859, the locale was Boston—the imaginary Boston of Verdi and Somma—and the same never-never land, where Puritans give masked balls and colonial governors live like kings, is still familiar to most opera-goers.

In America, this locale is made somewhat more anonymous; Riccardo is the ruler of that mysterious country where operas take place. You can call it Boston, or you can call it Spain (if Azucena appeared instead of Ulrica would anyone be surprised?), or Egypt. A few years ago, in Stockholm, a scholarly director decided to turn Riccardo back into Gustave, with unscholarly results. History had been so revised, by Scribe first, then Somma, then the censors, that there was no putting it back together again.

So we must accept the story as it is: Riccardo is a sovereign, he is noble, dashing, warm-hearted and loving. Renato is equally noble, and so is Amelia. That is the tragedy, and it makes no difference in what country—or, *pace* the composer—in what century it takes place.

Before Verdi had ever thought of *Ballo*, Bellini had seen the Scribe play and had written about it to his friend Florimo: "A magnificent subject . . . interesting, spectacular. . . ."

Despite his original reluctance, Verdi was obviously inspired with the same enthusiasm for his trio of ill-fated lovers; *Ballo* is one of his greatest achievements. The "magnificent subject" (read "love") transcended all geographical and political difficulties; it has made its own history.



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## Special Events

### Opera Previews

Presented by The Junior League  
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Friday, September 10

DIE FLEDERMAUS (J. Strauss)  
Speaker: Anthony Boucher

Thursday, September 23

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

Monday, October 18

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

Wednesday, October 27

PELLEAS ET MELISANDE (Debussy)  
Speaker: Alexander Fried

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

Public invited free of charge

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

Presented by the San Francisco Opera Guild

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

### Opera Exhibit

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

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

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

### Opera Discussions on Radio KPFA

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

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

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

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

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

(continued on page 44)





# Richard Lewis

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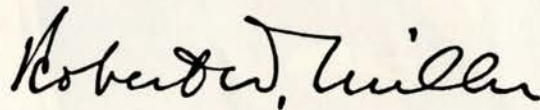
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*These years have added lustre to the San Francisco Opera's reputation and its position in the first rank of great opera companies of the world. It has come through effort and hard work. The financial burdens of opera, even under the most stringent business practices, are heavy. New assistance must constantly be sought. Those who have never given are asked to donate this year toward our \$175,000 Opera Fund Drive goal.*

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*continued*

## Special Events

### San Francisco Opera Touring Calendar

#### BERKELEY PERFORMANCE

*presented by the University of California*

**LOHENGRIN** Wagner (in German)

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

**THE HEARST GREEK THEATER**

#### SACRAMENTO PERFORMANCE

*presented by the Sacramento Opera Guild*

**LOHENGRIN** Wagner (in German)

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

**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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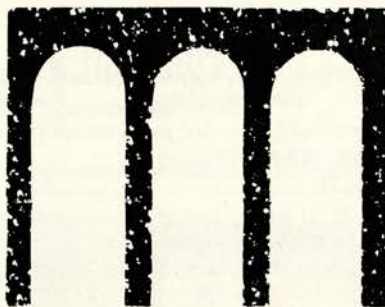
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*continued*

## Repertoire / 1965 Season

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

**DIE MEISTERSINGER VON NUERNBERG** (Wagner)

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

Tuesday evening, October 5, at 8:00

**LA FORZA DEL DESTINO** (Verdi)

Same cast as September 28

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

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

**LOHENGRIN** (Wagner)

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

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

**LA FORZA DEL DESTINO** (Verdi)

Same cast as September 28

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

†**DIE FLEDERMAUS** (J. Strauss)

Same cast as September 14  
CONDUCTOR: Stein

Tuesday evening, October 12, at 8:30

**IL BARBIERE DI SIVIGLIA** (Rossini)

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

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

**LOHENGRIN** (Wagner)

Same cast as October 8

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*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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Photo: Cook

## Repertoire / 1965 Season

Thursday evening, October 28, at 8:00

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

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

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

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

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

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

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

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

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

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

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

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

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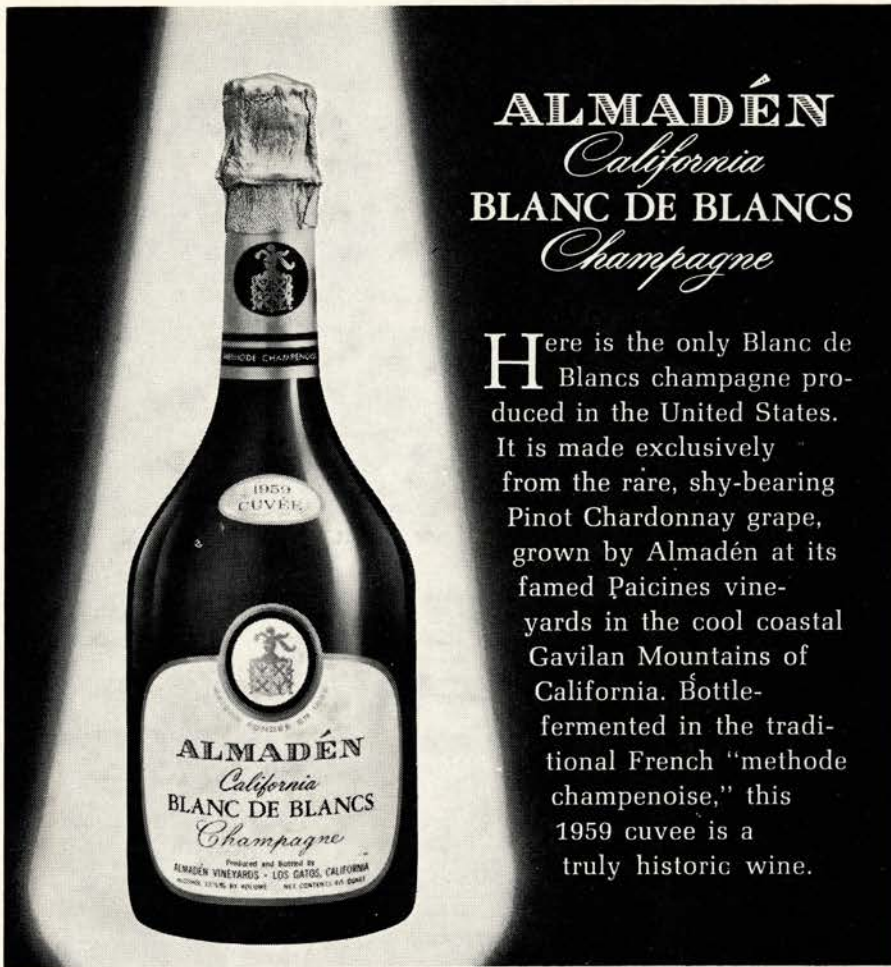
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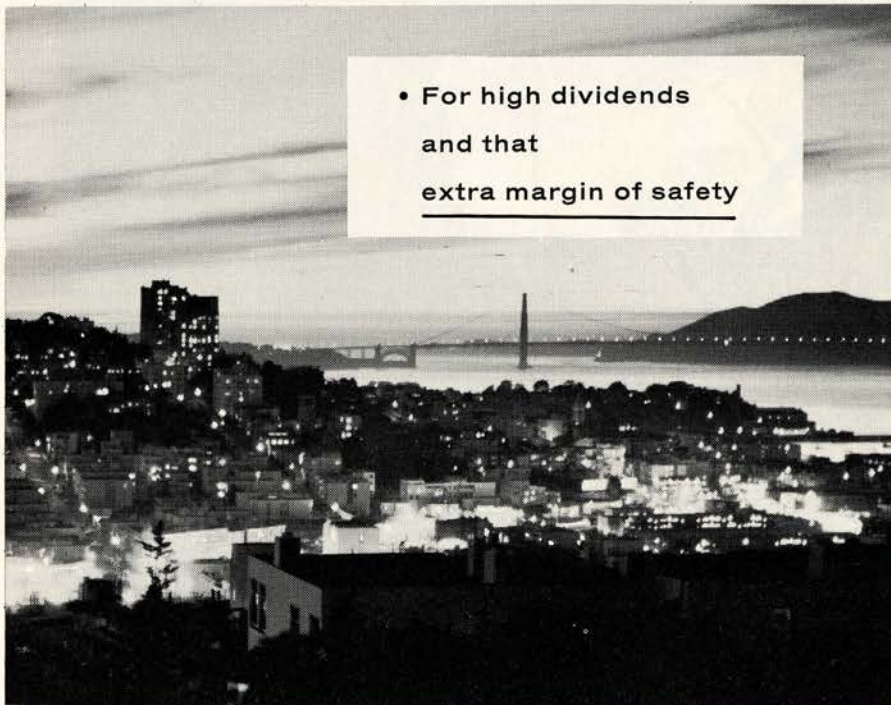
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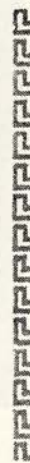
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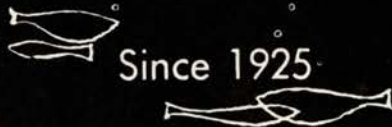
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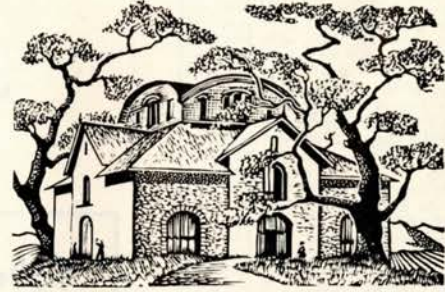
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Act II: A room in Scarpia's apartments in the Farnese palace

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