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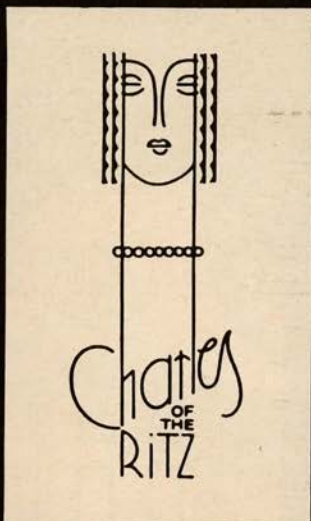
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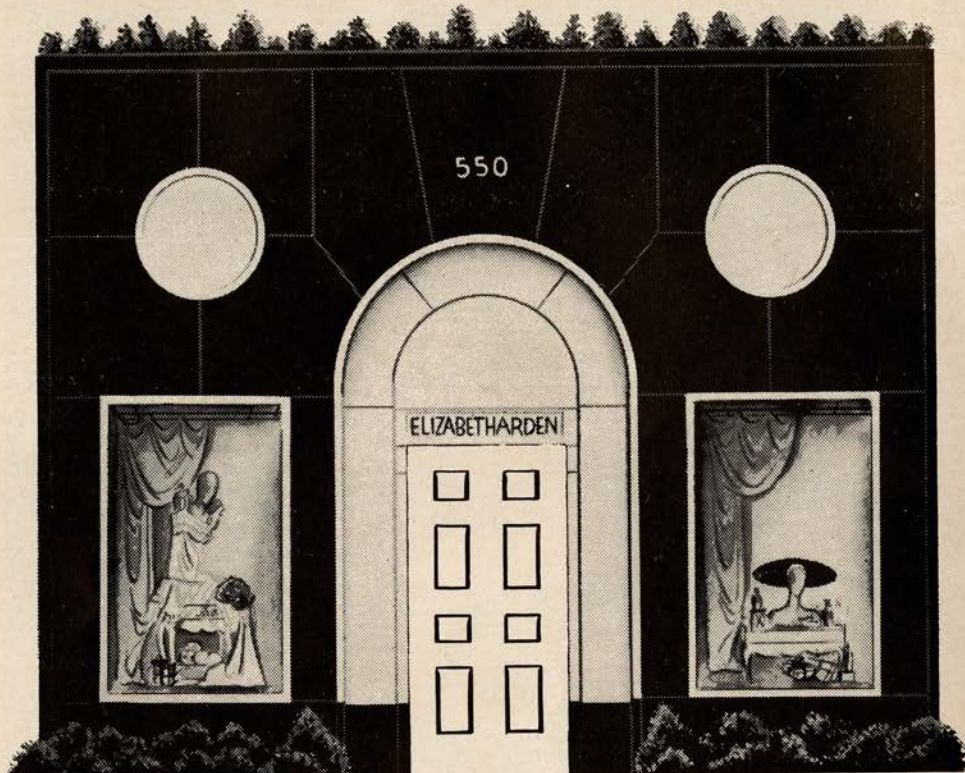
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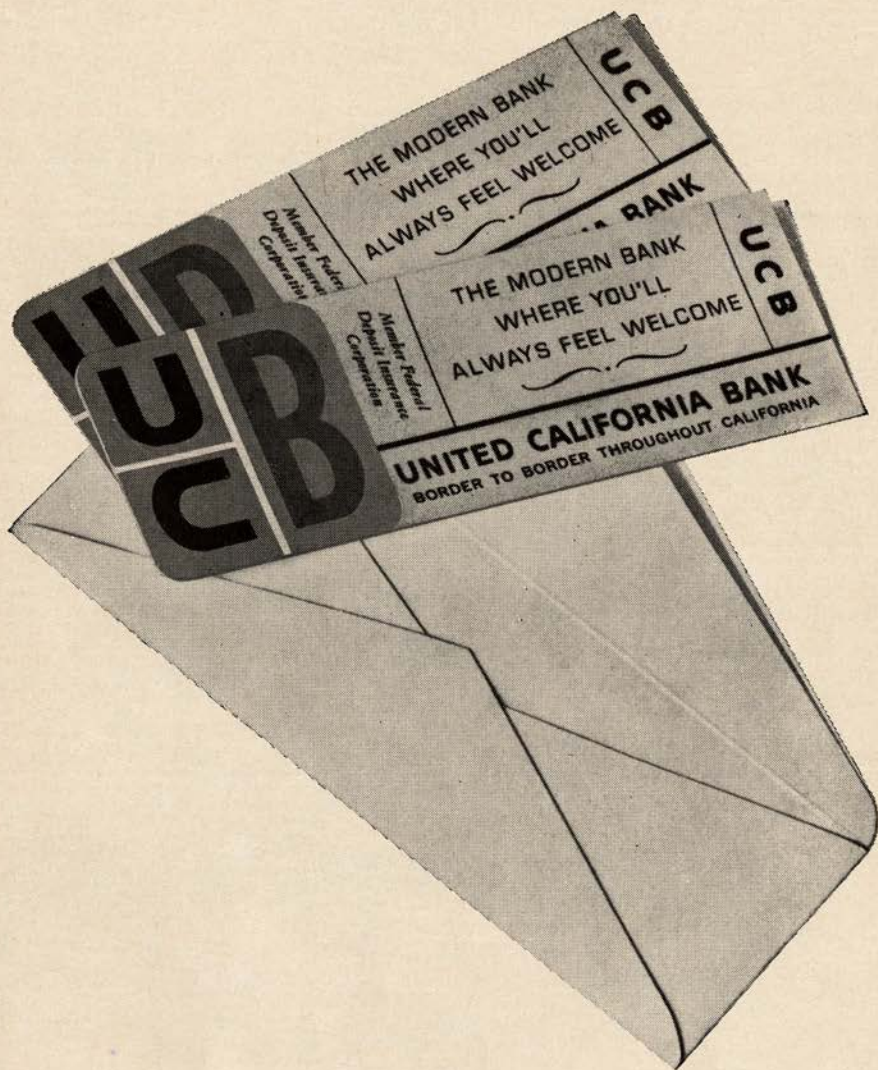
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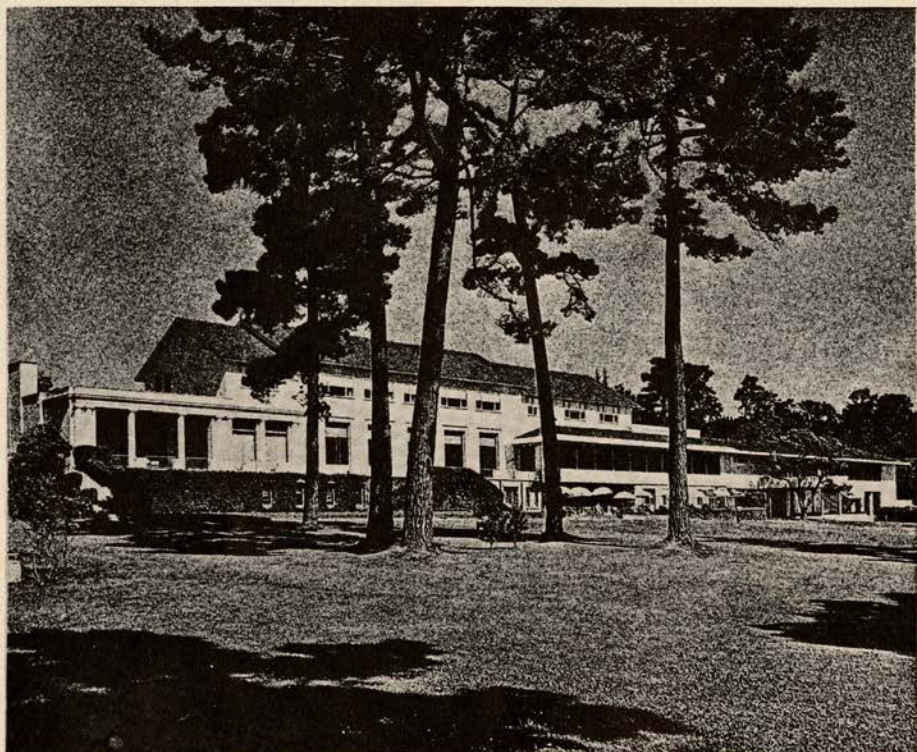
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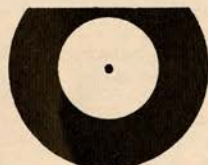
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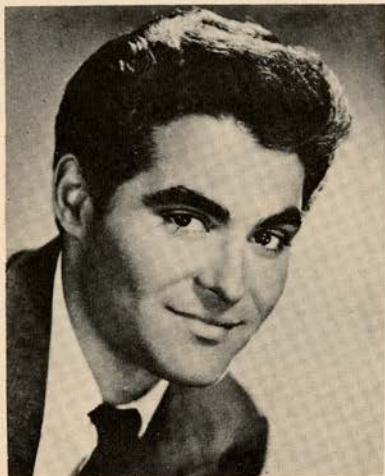


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TITO CAPOBIANCO

The San Francisco Opera's newest stage director, who is responsible for the new production of "Faust" is a native of Argentina. His first visit to the United States was as a guest of the State Department which sent him on a tour of theaters all over the country.

This spring Capobianco made his professional debut in the United States directing two operas in Philadelphia and spent the summer in his post as artistic director of the Cincinnati Opera. He will return to both companies next season.

In Argentina he has directed at the Colon in Buenos Aires and he has also worked in Chile and Uruguay. Among his most important achievements were the South American premieres of "The Rake's Progress," "The Love for Three Oranges," and "Il Trionfo dell'Onore" of Scarlatti.

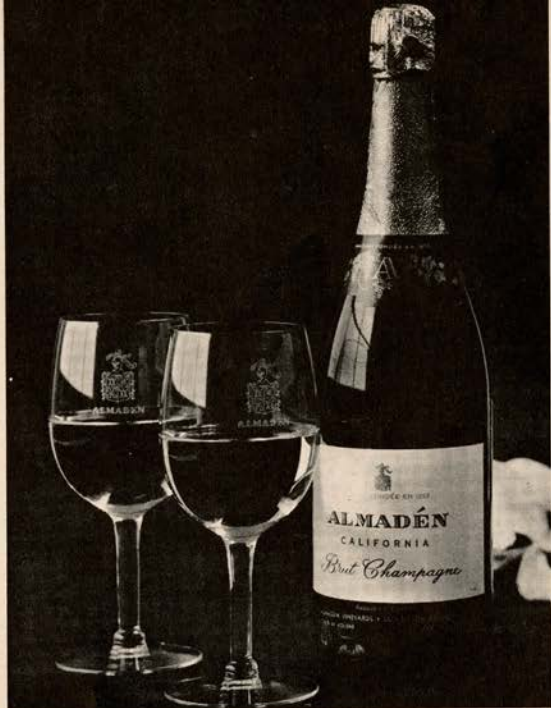
SONA CERVENA

For three years before she became a singer, mezzo-soprano Sona Cervena pursued a career as an actress. Following her conversion to a musical life she made her debut in Brno in her native Czechoslovakia, was shortly engaged by the Czech National Opera and heard in Prague as "Carmen" and Cherubino.

Her burgeoning career then took Miss Cervena to the Berlin State Opera and guest appearances in Germany, Warsaw, Moscow, and Brussels. In 1960 she made her Bayreuth debut and the following year was heard for the first time at Salzburg. 1961 also marked her permanent departure from east Germany.

"Carmen" was Miss Cervena's American debut role in San Francisco last week and she will also be heard as Mother Goose in "The Rake's Progress" and in "La Figlia del Reggimento."





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RUSSELL CHRISTOPHER

A bachelor of music degree from the University of Michigan and appearances in musical comedies led baritone Russell Christopher to grand opera, in which field he has appeared with the New York City Opera and in Baltimore, Philadelphia, Toledo, and Brooklyn. He is one of the 1962 American Opera Auditions winners and thus guaranteed appearances at Milan's Teatro Nuovo.

JANOS FERENCsik

Maestro Ferencsik is with the San Francisco Opera on a leave from his post as general music director of the Budapest Opera and of the Hungarian State symphony orchestra. His only previous American appearance has been at the Hollywood Bowl and following his season here he will be heard as guest conductor with the Los Angeles Philharmonic.

Other guest appearances during the last few years have taken the peripatetic conductor to Bulgaria, Yugoslavia, Finland, Austria, England, the Soviet Union, Italy, Poland, and Rumania. He has served several years as a musical assistant at Bayreuth and from 1948 to 1950 conducted regularly at Vienna's Staatsoper.



MELINA KRİKORIAN

A former San Francisco Opera chorister, Miss Krikorian returns to the Company this year as a soloist in "Der Rosenkavalier" after having won the San Francisco regional finals of the Company's 1962 auditions.

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MICHAEL LANGDON

Another "for the first time in America" appearance of the current season is that of English Michael Langdon, who has been a leading bass at Covent Garden for the last decade, assuming over sixty principal roles in that time. Possibly his most famous is that of Baron Ochs in "Der Rosenkavalier," which he has also sung with great success in Paris, Berlin, and Hamburg.

Among his Covent Garden stints have been "Ring" cycles under Stiedry, Konwischny, and Kempe. He appeared (in a different role than he sings here) in "Wozzeck," his San Francisco debut opera, under the late Erich Kleiber and performed his first Inquisitor in "Don Carlo" (another San Francisco role) in the famous production under Giulini.

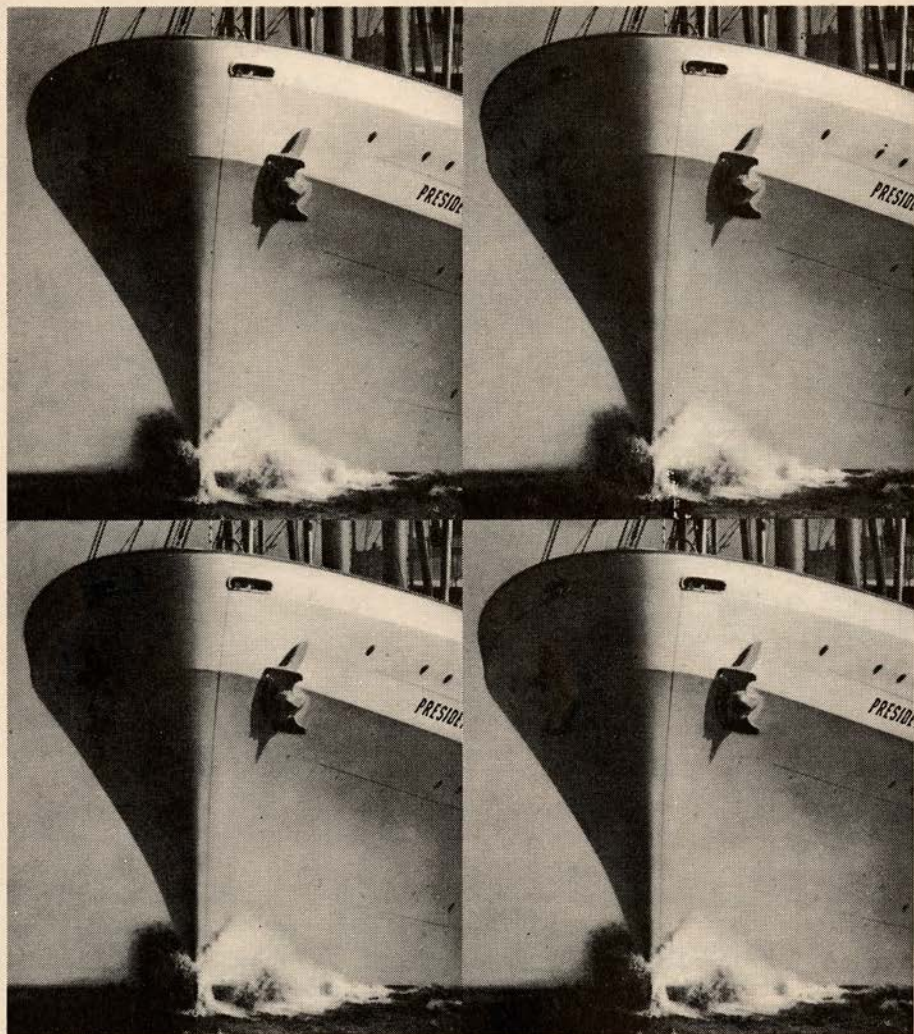
WILMA LIPP

A native of Vienna, soprano Lipp is one of the jewels in the crown of her city's famous Staatsoper. She joined the company at the age of nineteen and at twenty-six was awarded the title of Kammersaengerin. An additional token of the esteem in which she is held by the Viennese is her ownership of the Silver Rose of the Vienna Philharmonic and of the Cross of Honor of the Republic of Austria.

Only this spring Miss Lipp was heard at La Scala as Eurydice to Giulietta Simionato's Orfeo, following an earlier appearance at the Milan house in "Die Meistersinger." Although San Francisco is the soprano's first operatic engagement in the United States, she has already been heard in Buenos Aires, London, Moscow, Naples, Rome, Leningrad, Barcelona, Berlin, Munich, Glyndebourne, Salzburg, Florence, and Bayreuth!

In addition to her debut Micaela, San Franciscans will hear her Nedda, Sophie, and Mistress Ford.



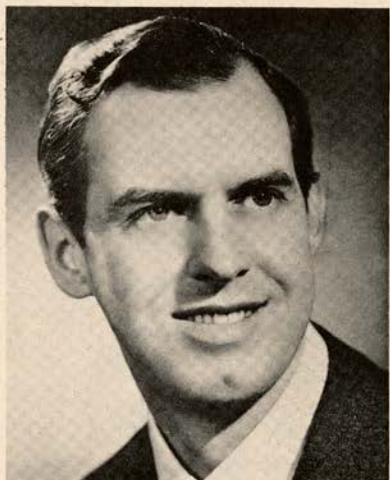


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JOHN MACURDY

Already familiar to San Francisco audiences through his appearances for the past two seasons with the popular-priced Spring Opera, bass Macurdy made his San Francisco Opera debut last week in "Don Carlo" and will follow his season here with a debut at New York's Metropolitan. He reached his present "low" vocal condition via the boy soprano route in his native Detroit, has appeared successfully with the New York City Opera, the New Orleans Opera and at the Empire State, Central City, and Tanglewood festivals.

KERSTIN MEYER

Mezzo-soprano Meyer made her operatic debut in 1952 with the Stockholm Royal Opera as Azucena in "Trovatore," followed by a variety of roles including "Carmen" and Delilah. Her international career began in 1956 with a recording of "Der Rosenkavalier" under von Karajan, and appearances as Eboli at the Staatsoper in Vienna and in Wolfgang Wagner's "Ring" production at Venice.

Since then Miss Meyer has also appeared at Covent Garden in London and at the Berlin Opera. Her Metropolitan debut occurred in 1960, she sang there again this past winter as "Orfeo," and returns to New York following her current San Francisco season. One of her most famous roles is Baba in "The Rake's Progress" which she performed in the Ingmar Bergmann production in Stockholm and which she will sing in San Francisco later in the fall.

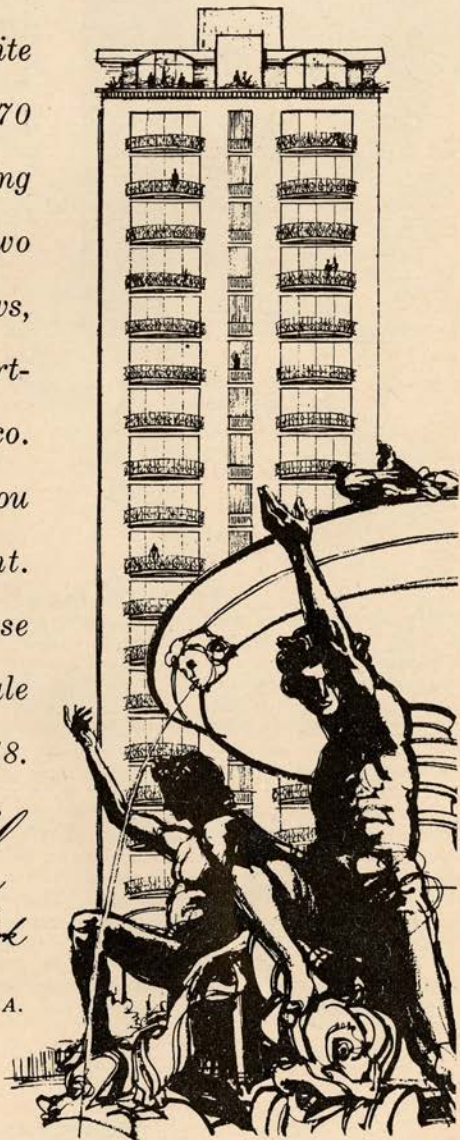


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Your cooperation will be greatly appreciated.*

TUESDAY EVENING, SEPTEMBER 25 at 8:00
(FINAL CURTAIN APPROXIMATELY 11:30)

**Revival
New Production**

Faust
(In French)

Opera in a prologue and three acts by Charles Gounod

Text by Jules Barbier and Michel Carré, after the drama of Goethe

Conductor: OLIVIERO DE FABRITIIS *Production:* *TITO CAPOBIANCO

Sets by **MARCIANO LONGARINI, EDWARD LOCKE GALLAGHER

Faust, a philosopher.....	ALBERT LANCE
Mephistopheles	GIORGIO TOZZI
Wagner, a student.....	DONALD DRAIN
Siebel, a youth in love with Marguerite.....	*KERSTIN MEYER
Valentine, Marguerite's brother.....	THOMAS STEWART
Marguerite	MARY COSTA
Martha Schwertlein, her neighbor and companion.....	DOROTHY COLE

*San Francisco Opera Debut
**American Debut

Students, soldiers, villagers

Corps de ballet

Chorus director: VINCENZO GIANNINI *Choreographer:* LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Sixteenth century; Germany

Prologue: Faust's study

Act I: A public square

Act II: Marguerite's garden

Act III: Scene 1: A street
Scene 2: A church
Scene 3: A prison

MAJOR INTERMISSION AFTER ACT II

Next Regular Subscription Performance
Tuesday, October 2, "Il Trovatore" (Verdi)
Curtain 8:30 p.m.

**TICKETS FOR REMAINING PERFORMANCES AT
OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.
KEARNY AND SUTTER STS., EXBROOK 7-0717.**

THE STORY OF "FAUST"

PROLOGUE—Faust, an aged philosopher, discouraged by his vain search to discover the answer to the riddle of life, plans suicide. But at that moment, taunted by the carefree singing of the young villagers outside, he utters a terrible curse on life, asking Satan to aid him. At this summons, Mephistopheles appears to bargain with Faust—his soul for youth. Faust hesitates, but enchanted by a vision of Marguerite, he signs the pact and, transformed by a magic potion, goes to find her.

ACT I—Villagers and soldiers are engaged in the village Kermesse festivities. Valentine, about to leave for the war, entrusts his sister Marguerite to the care of Siebel who loves her. Mingling with the townspeople are Faust and Mephistopheles. The latter, scorning proffered wine, slashes a vine and as wine spurts forth he bids the onlookers join him in a toast to Marguerite. Infuriated, Valentine draws his sword, but Mephistopheles shatters it. Soon the dancing begins, and to the delight of Faust, Marguerite appears. He approaches her, and although secretly charmed by his manner she rebuffs him.

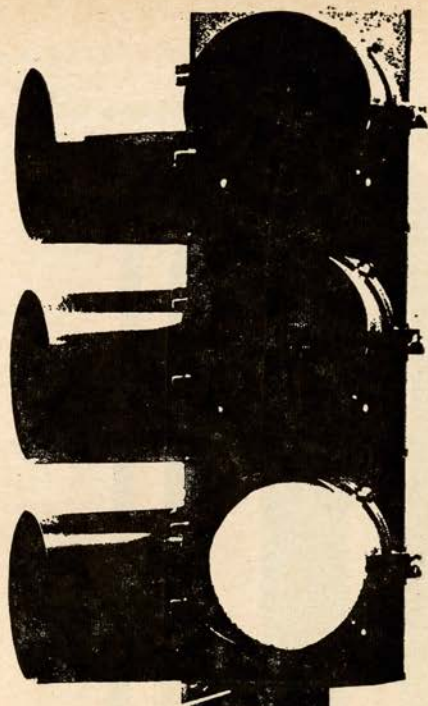
ACT II—Siebel enters with flowers which he leaves for Marguerite as a token of his love. After he leaves, Faust and Mephistopheles enter and, seeing Siebel's simple gift, leave an elegant casket of jewels for Marguerite. As she returns from the village, Marguerite reflects on the handsome and gallant stranger who spoke to her. Then discovering her gift, she cries out in excitement at the dazzling array of jewels. In her delight she bursts into song, which brings her companion, Martha, to the scene. Mephistopheles enters and draws Martha into an amusing flirtation, while Faust approaches Marguerite to declare his love. Troubled by a premonition of disaster she begs Faust to leave her, and saying farewell enters her cottage. From her window she sings of her love for Faust who, hearing her song, returns to her.

ACT III (Scene 1)—Marguerite, who has been shamed and abandoned by Faust, is scorned by her townspeople with only the devoted Siebel remaining faithful. Returning from the war, Valentine discovers Faust and Mephistopheles outside Marguerite's window. Enraged, he engages in sword play to avenge his sister and is killed by Faust. With his dying breath he curses Marguerite.

(Scene 2): Marguerite has gone to church to pray, but she hears Mephistopheles who tells her that the devils in hell are clamoring for her soul. While the choir chants of the awful day of judgement, Marguerite prays as Mephisto proclaims her doom.

(Scene 3): Marguerite, in her madness, has killed the child she has borne Faust and is in prison awaiting execution. Faust and Mephistopheles come to aid her escape but dying she rejects them and in so doing gains salvation. Faust, meanwhile, commanded by Mephistopheles to fulfill his part of the bargain, is sent to his doom.

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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THURSDAY EVENING, SEPTEMBER 27 at 8:00
 (FINAL CURTAIN APPROXIMATELY 11:50)

Der Rosenkavalier
 (In German)

Opera in three acts by Richard Strauss

Text by Hugo von Hofmannsthal

(by special arrangement with Boosey and Hawkes, Inc., publisher and copyright owner)

Conductor: JANOS FERENCSEK

Staged by: PAUL HAGER

The Marschallin, princess of Werdenberg.....	ELISABETH SCHWARZKOPF
Octavian, a young nobleman.....	KERSTIN MEYER
Blackamoor.....	*ROBIN ROSENFELD
Baron Ochs of Lerchenau.....	MICHAEL LANGDON
Footmen of the Marschallin.....	JOHN GOMEZ, JAMES WAGNER, JAN BUDZINSKI, KARL WOELLHAF
The Marschallin's major-domo.....	WINTHER ANDERSEN
Three noble orphans.....	*MELINA KRIKORIAN, ANN MOORE, GAIL LEONARD
Their mother.....	ELEANOR AVERY
A milliner.....	CAROL TODD
An animal vendor.....	WILLIAM FAIRLEY
Valzacchi.....	} intriguers }
Annina.....	
Leopold, Ochs' valet.....	JANIS MARTIN
A singer.....	DAVID GIOSSO
A notary.....	*GLADE PETERSON
Von Faninal, a rich merchant.....	COLIN HARVEY
Marianne, Sophie's companion.....	THOMAS TIPTON
Sophie, Faninal's daughter.....	GWEN CURATILO
Faninal's major-domo.....	WILMA LIPP
An innkeeper.....	RICHARD RIFFEL
A police commissioner.....	RAYMOND MANTON
	JOSHUA HECHT

*San Francisco Opera Debut

*A scholar, a flute player, a hairdresser, his assistant, a cook,
 musicians, a footman, couriers, lackeys, maids, a physician, cook boys,
 waiters, coachmen, guests, children, various persons of
 suspicious appearance.*

Chorus director: VINCENZO GIANNINI

San Francisco Opera Boys' Choristers
 Madi Bacon, Director

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Eighteenth century Vienna; in the early years of the reign of Maria Therese

Act I: Bedroom of the Marschallin
 Act II: Hall in the house of Faninal
 Act III: Room in an inn

MAJOR INTERMISSION AFTER ACT II

TICKETS FOR REMAINING PERFORMANCES AT
 OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.
 KEARNY AND SUTTER STS., EXBROOK 7-0717.

THE STORY OF "DER ROSENKAVALIER"

ACT I—Morning sunlight is streaming into the room as the youthful Count Octavian Rofrano kneels at the feet of the Princess von Werdenberg and declares his love. They are shortly disturbed by sounds which the lovers believe to be made by the Princess' husband returning home unexpectedly. Octavian conceals himself and dons the dress of a lady's maid. Meanwhile the fears of the Princess have turned to amusement, for the person who enters is her cousin, the boastful and debauched Baron Ochs of Lerchenau. He has come to ask her assistance in his approaching marriage with Sophie Faninal. The Baron is much impressed with the Princess' new maid, Octavian in disguise, with whom he begins a flirtation. After the Princess has dispensed with the morning interviews and the Baron has departed, leaving with her a silver rose to be delivered to his fiancee, Octavian re-enters. The Princess sadly meditates on the passing of time. Suddenly remembering the rose, she dispatches a servant to deliver it to the departing Octavian who will act as the bridegroom's messenger.

ACT II—Excitement reigns at the Faninal household for Sophie is to marry into nobility. Octavian enters and the ceremony of the presentation of the rose takes place. Octavian and Sophie recognize their deep attraction for one another and she is repulsed by the Baron who is presented to her shortly after. As he attempts to force Sophie to sign the marriage contract, Octavian comes to her defense and slightly wounds the Baron. The ambitious Faninal is furious and insists that Sophie either marry Ochs or enter a convent. Octavian leaves, promising to aid Sophie, and the Baron's spirits are restored with wine and a letter from Mariandel, the Princess' "maid", offering to meet him the next night.

ACT III—Octavian, again disguised as the maid Mariandel, keeps the rendezvous at the inn. While they are dining, such a host of tricks of Octavian's devising are played on the Baron that he believes himself feverish or mad. In the midst of the turmoil the police enter to arrest the Baron; Faninal has been summoned and is horrified to discover his prospective son-in-law in such a compromising situation; Sophie renounces him; and finally the Princess enters advising the Baron to leave and informing the commissioner that it is all a game. In the meantime, Octavian has changed into his own attire and the Princess, realizing he loves Sophie, renounces him. Faninal accepts the inevitable and Octavian takes Sophie into his arms.

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.

Repertoire

- Friday Night, September 14, at 8:30**.....**LA BOHEME (Puccini)**
 Kirsten, Costa; Cioni, Tipton, Christopher, Tozzi, Baccaloni, Fried, Harvey, Andersen, Kohout
Conductor: MOLINARI-PRADELLI *Staged by: YANNOPOULOS*
Designer: JENKINS
- Saturday Night, September 15, at 8:30**.....**WOZZECK (Berg)**
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,
 Budzinski, Gomez
Conductor: LUDWIG *Production: HAGER*
Designers: BAUER-ECSY, MASON
- Tuesday Night, September 18, at 8:00**.....**DON CARLO (Verdi)**
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel
Conductor: MOLINARI-PRADELLI *Production: YANNOPOULOS*
Designer: NOMIKOS
- Thursday Night, September 20, at 8:00**.....**CARMEN (Bizet)**
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried
Conductor: FERENCSEK *Production: YANNOPOULOS*
Designer: BAY *Choreographer: CHRISTENSEN*
- Friday Night, September 21, at 8:30**.....**WOZZECK (Berg)**
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,
 Budzinski, Gomez
Conductor: LUDWIG *Production: HAGER*
Designers: BAUER-ECSY, MASON
- Saturday Night, September 22, at 8:00**.....**DON CARLO (Verdi)**
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel
Conductor: MOLINARI-PRADELLI *Production: YANNOPOULOS*
Designer: NOMIKOS
- Tuesday Night, September 25, at 8:00**.....**FAUST (Gounod)**
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain
Conductor: DE FABRITIIS *Production: CAPOBIANCO*
Designer: GALLAGHER, LONGARINI *Choreographer: CHRISTENSEN*
- Thursday Night, September 27, at 8:00**.....**DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf
Conductor: FERENCSEK *Staged by: HAGER*
- Friday Night, September 28, at 8:00**.....**FAUST (Gounod)**
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain
Conductor: DE FABRITIIS *Production: CAPOBIANCO*
Designers: GALLAGHER, LONGARINI *Choreographer: CHRISTENSEN*
- Saturday Night, September 29, at 8:30**.....**LA BOHEME (Puccini)**
 Kirsten, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen, Kohout
Conductor: MOLINARI-PRADELLI *Staged by: YANNOPOULOS*
Designer: JENKINS
- Tuesday Night, October 2, at 8:30**.....**IL TROVATORE (Verdi)**
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain
Conductor: MOLINARI-PRADELLI *Staged by: YANNOPOULOS*
- Thursday Night, October 4, at 8:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Meneguzzi, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by: CAPOBIANCO*
Choreographer: CHRISTENSEN
- Friday Night, October 5, at 8:00**.....**CARMEN (Bizet)**
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried
Conductor: FERENCSEK *Production: YANNOPOULOS*
Designer: BAY *Choreographer: CHRISTENSEN*
- Saturday Night, October 6, at 8:30**.....**IL TROVATORE (Verdi)**
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain
Conductor: MOLINARI-PRADELLI *Staged by: YANNOPOULOS*
- Tuesday Night, October 9, at 8:00**.....**OTELLO (Verdi)**
 De Los Angeles, Martin; McCracken, Gobbi, Peterson, Macurdy, Riffel, Hecht, Drain
Conductor: MOLINARI-PRADELLI *Staged by: CAPOBIANCO*
Choreographer: CHRISTENSEN
- Thursday Night, October 11, at 8:30**.....**FALSTAFF (Verdi)**
 Lipp, Meneguzzi, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried
Conductor: FERENCSEK *Staged by: HAGER*
Designer: NAGY
- Friday Night, October 12, at 8:00**.....**DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf
Conductor: FERENCSEK *Staged by: HAGER*

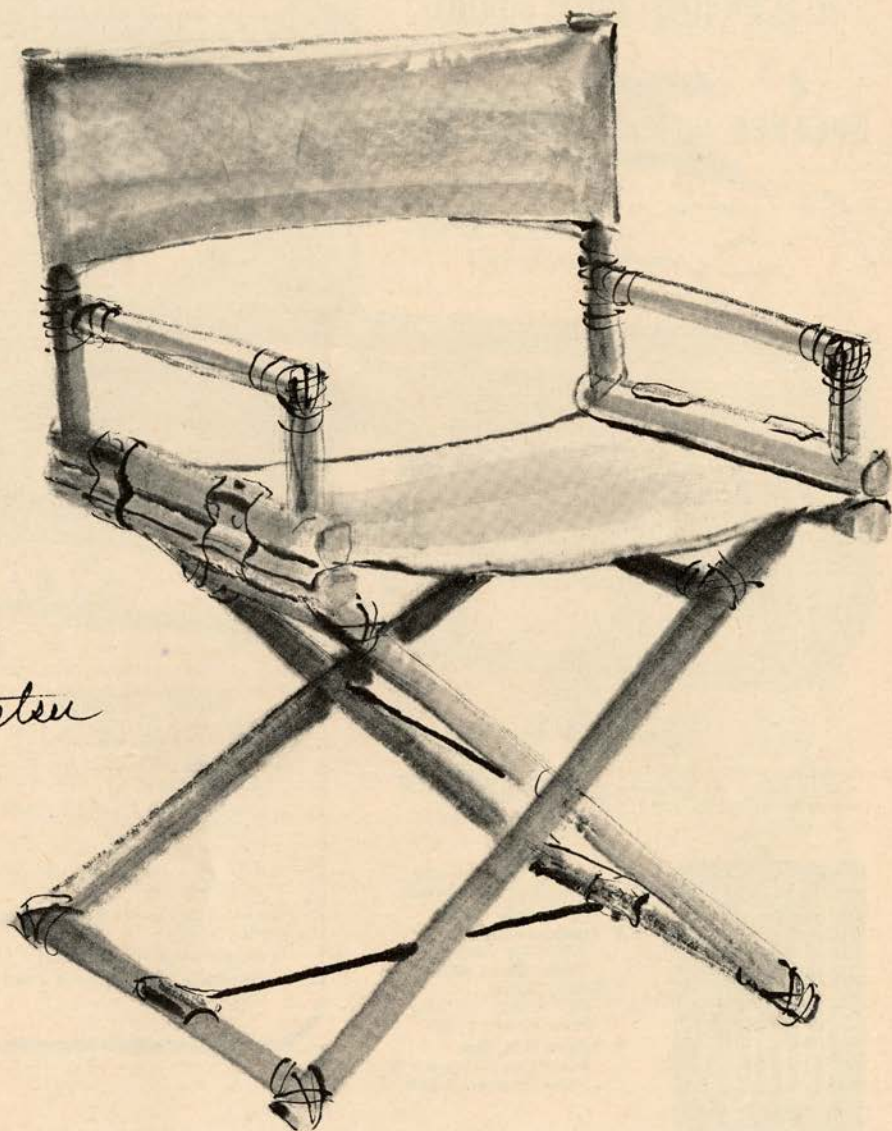
- Saturday Night, October 13, at 8:00**.....**I PAGLIACCI** (*Leoncavallo*)
 Horne; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
- followed by
- CAVALLERIA RUSTICANA** (*Mascagni*)
Staged by: CAPOBIANCO
- Dalis, Martin, Cole; Cioni, Tipton
Conductor: DE FABRITIIS
- Tuesday Night, October 16, at 8:00**.....**DON GIOVANNI** (*Mozart*)
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG *Staged by:* HAGER
 (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Thursday Night, October 18, at 8:00**.....**OTELLO** (*Verdi*)
 Kabaiwanska, Martin; McCracken, Gobbi, Petersen, Macurdy, Riffel, Hecht, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Friday Night, October 19, at 8:00**.....**THE RAKE'S PROGRESS** (*Stravinsky*)
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG *Production:* HAGER
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- Saturday Night, October 20, at 8:00**.....**DON GIOVANNI** (*Mozart*)
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG *Staged by:* HAGER
 (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Monday Night, October 22, at 8:30**.....**LA BOHEME** (*Puccini*)
 De Los Angeles, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen,
 Kohout
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
Designer: JENKINS
- Tuesday Night, October 23, at 8:30**.....**FALSTAFF** (*Verdi*)
 Lipp, Meneguzzer, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried
Conductor: FERENCSEK *Staged by:* HAGER
Designer: NAGY
- Wednesday Night, October 24, at 8:00**.....**I PAGLIACCI** (*Leoncavallo*)
 Lipp; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
- followed by
- CAVALLERIA RUSTICANA** (*Mascagni*)
Staged by: CAPOBIANCO
- Simionato, Martin, Cole; Sullivan, Tipton
Conductor: DE FABRITIIS
- Thursday Night, October 25, at 8:00**.....**THE RAKE'S PROGRESS** (*Stravinsky*)
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG *Production:* HAGER
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- MATINEES FOR YOUNG PEOPLE**
 (Presented by the San Francisco Opera Guild)
- Thursday Afternoon, October 4, at 1:30**.....**LA FIGLIA DEL REGGIMENTO** (*Donizetti*)
 Horne, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Thursday Afternoon, October 18, at 1:30**.....**LA FIGLIA DEL REGGIMENTO** (*Donizetti*)
 Meneguzzer, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Monday Afternoon, October 22, at 1:30**.....**LA FIGLIA DEL REGGIMENTO** (*Donizetti*)
 Meneguzzer, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
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 Horne, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN

Dates, Casts, and Operas Subject to Change

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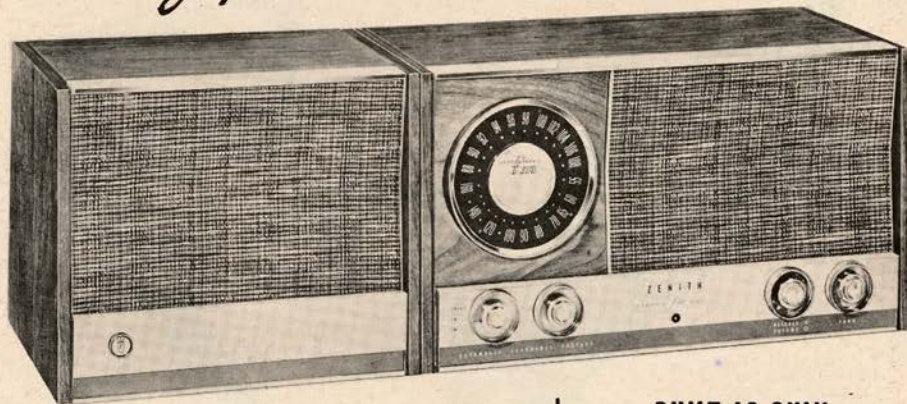
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GLADE PETERSON

Currently one of the leading tenors of Zurich's Stadttheater, young Peterson is an American from Utah who made his first operatic appearance in Salt Lake City in "Il Tabarro." From there he went to New York where he was engaged by the NBC Opera for Pinkerton in "Madama Butterfly" in 1957 and subsequently sang with companies in Boston, Baltimore, Pittsburgh, Philadelphia, and Dallas.

Since going to Europe he has also sung at the Festival of Two Worlds in Spoleto and last year made his debut in Vienna in the same role he makes his San Francisco bow in, the singer in "Der Rosenkavalier."

CONSUELO RUBIO

The first of two Spanish sopranos new to the San Francisco Opera this year. Miss Rubio's international career dates only from 1958, but since that time she has chalked up an impressive series of engagements. Possibly her greatest success was in the title role of Gluck's "Alceste" at Glyndebourne. She has also appeared as "Carmen," Donna Elvira, Countess Almaviva, Mimi, and "Beatrice di Tenda" in France, Argentina, and Italy.

The raven-tressed singer made her first United States appearance at the Hollywood Bowl where the Los Angeles Times hailed hers as "the most promising (Bowl) debut since Birgit Nilsson."

In October Miss Rubio will open the Chicago Lyric season and then fulfill engagements in Geneva ("Don Carlo"), Brussels (La Boheme"), and Vienna ("Andrea Chenier").



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THOMAS STEWART

"What (Evelyn Lear) and Thomas Stewart attained belongs among the most glorious achievements in all Berlin opera." So wrote the critic for the influential Frankfurter Allgemeine last year following the baritone's role in the world premiere of Klebe's "Alkmene." And since Miss Lear is Mrs. Stewart in private life, it was a complete family triumph for the tall Texas-born baritone.

Stewart, who is familiar with the bay area through having lived in Richmond as a teenager, returns to his native country for the first time since scoring triumphs in Berlin, where he has sung since 1958; at the Bayreuth festival, for the last three summers; and guest appearances at Covent Garden, Paris, Hamburg; and Vienna.

In addition to his local debut role in "Don Carlo," he will be heard as Valentine in "Faust," Escamillo in "Carmen," and Ford in "Falstaff."

THOMAS TIPTON

Like Thomas Stewart, baritone Thomas Tipton was the recipient of a Fulbright scholarship which took him to Europe where he is at present attached to the Mannheim Opera. He has sung more than 400 performances in five years at this theater, including the world premiere of Hindemith's "The Long Christmas Dinner."

Tipton was born in Michigan, although his family now lives in Los Angeles. His repertoire includes "Rigoletto," Iago in "Otello" and the Count in "Le Nozze di Figaro."



CAROL TODD

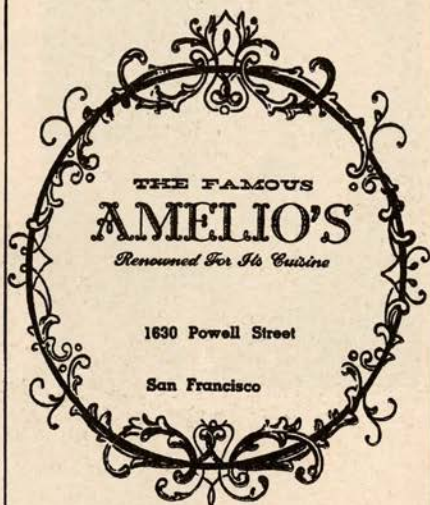
The co-winner of the 1962 San Francisco Opera Debut Auditions, soprano Todd made her Company debut in what might be called the accurate part of "a celestial voice" in the opening week "Don Carlo." For the last two summers she has participated in the Merola Memorial Opera Program. This spring she scored a success as Nedda in "I Pagliacci" in Los Angeles.



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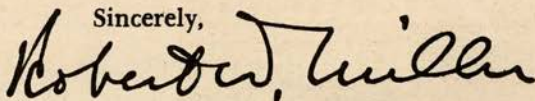
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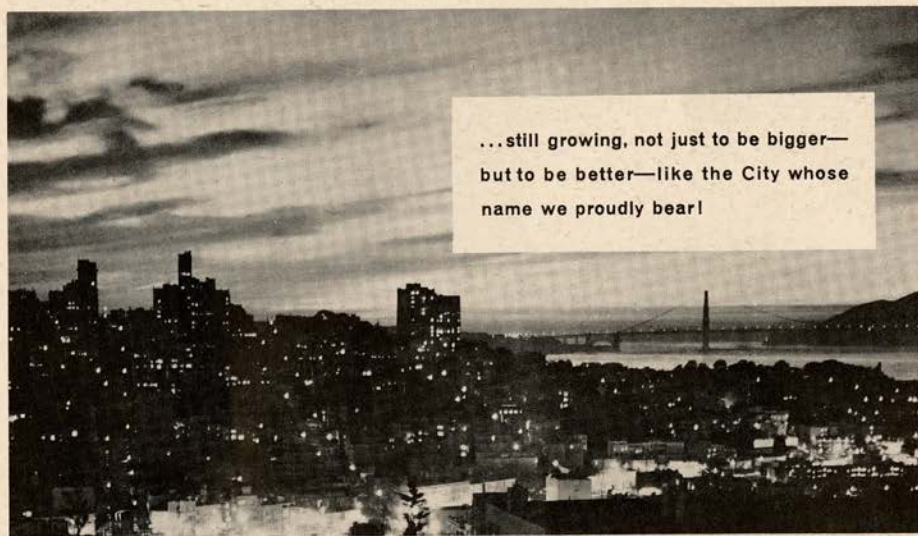
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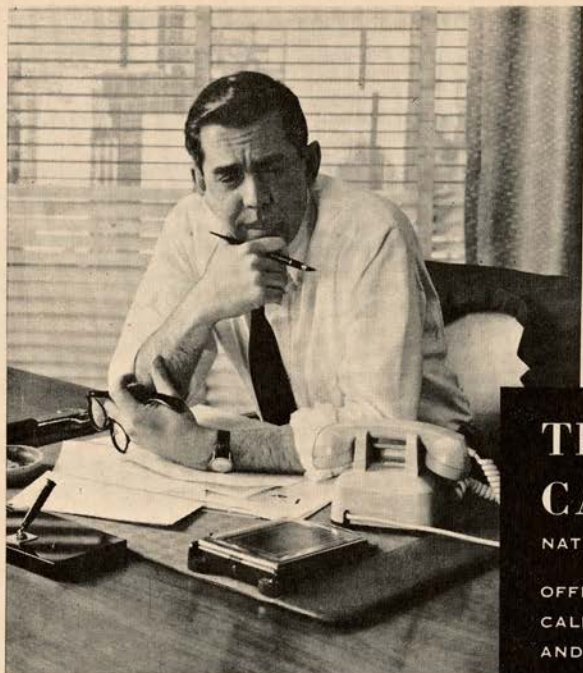
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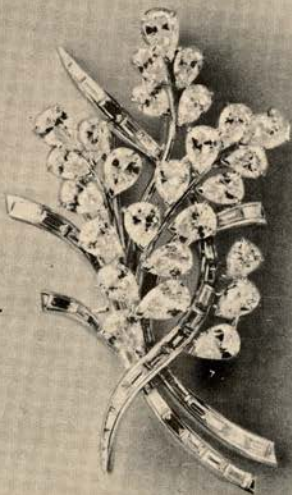
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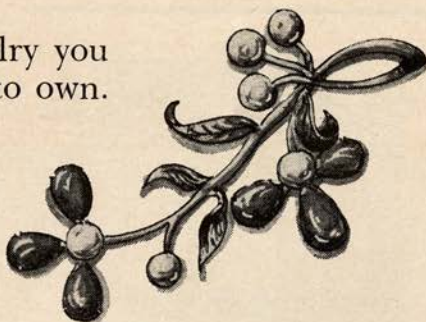
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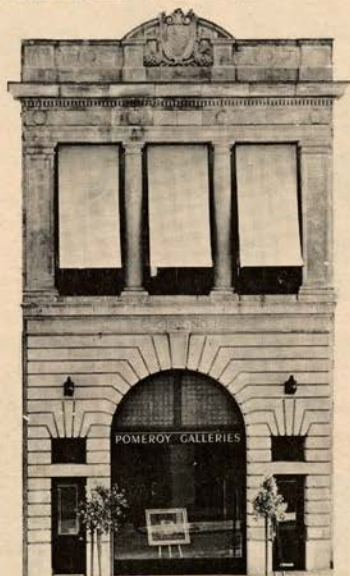
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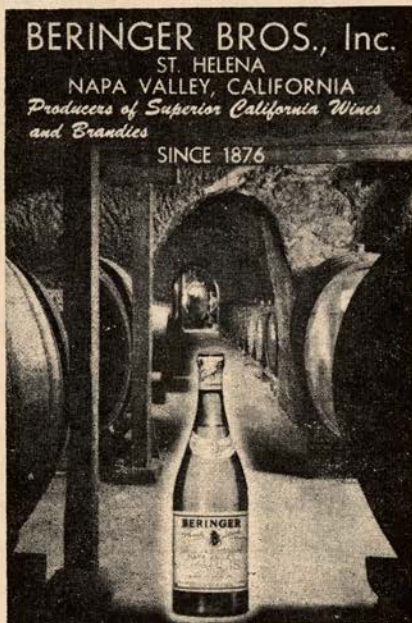
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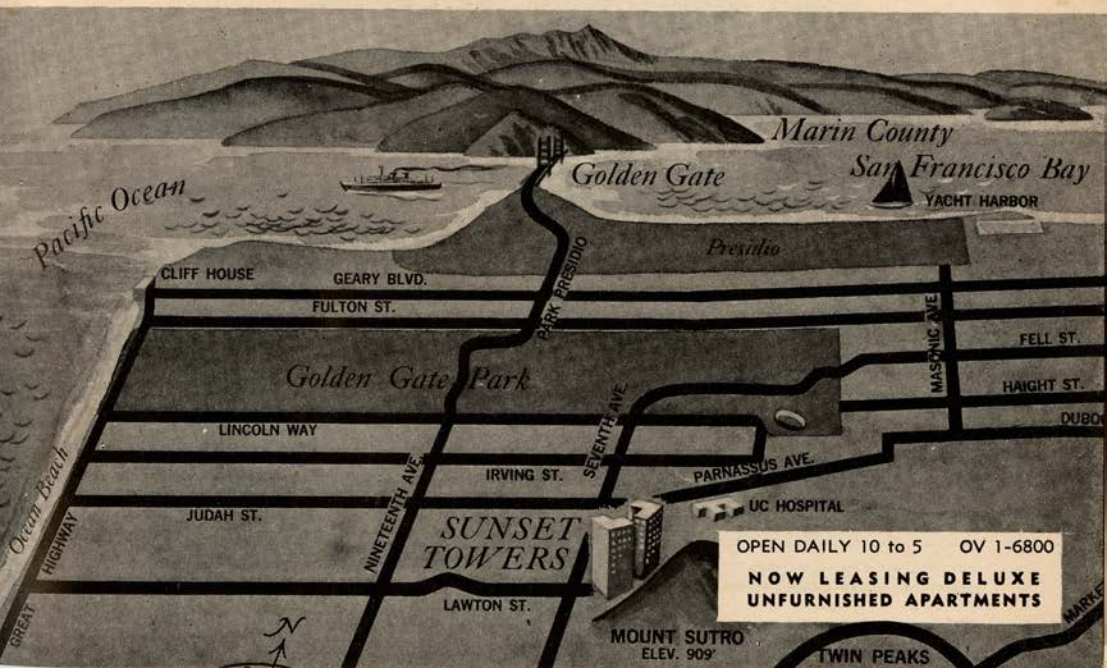
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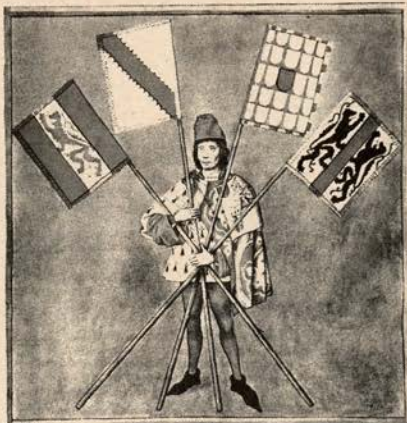
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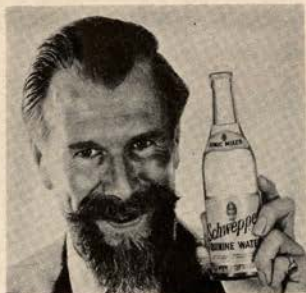
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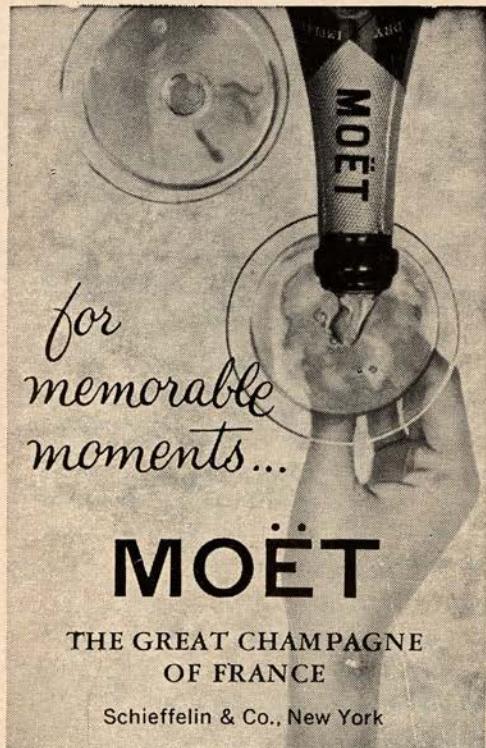
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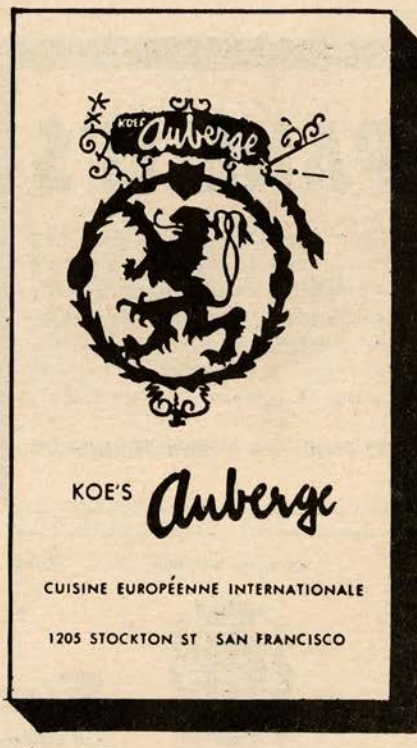


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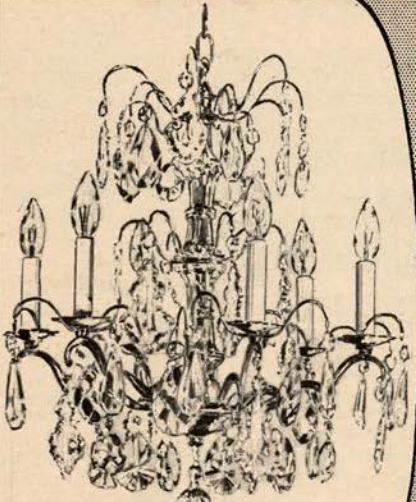
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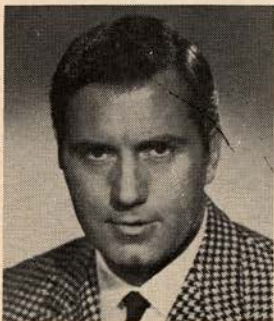
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