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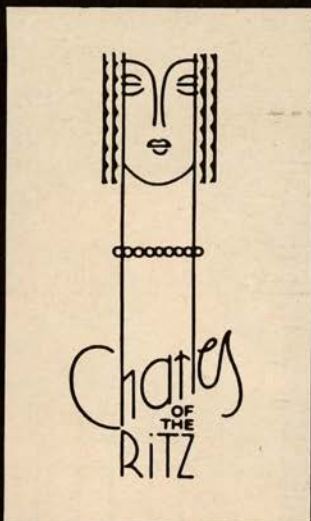
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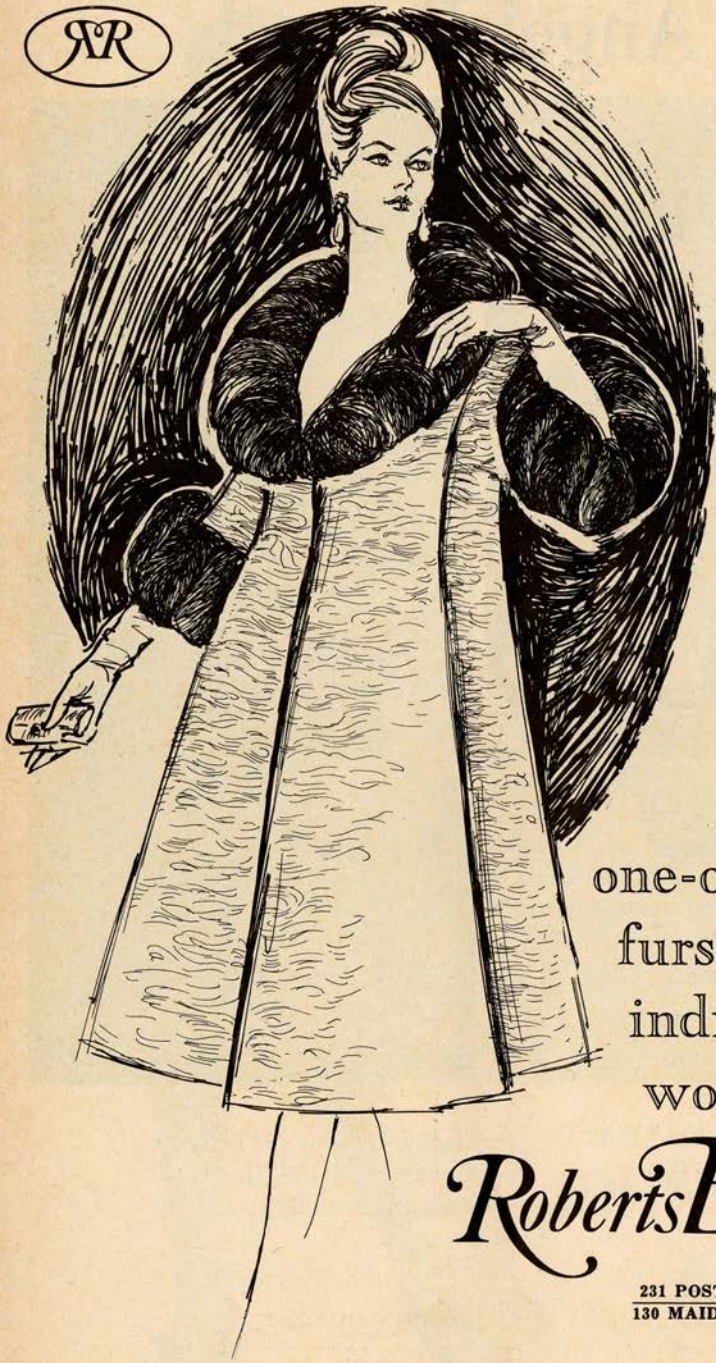
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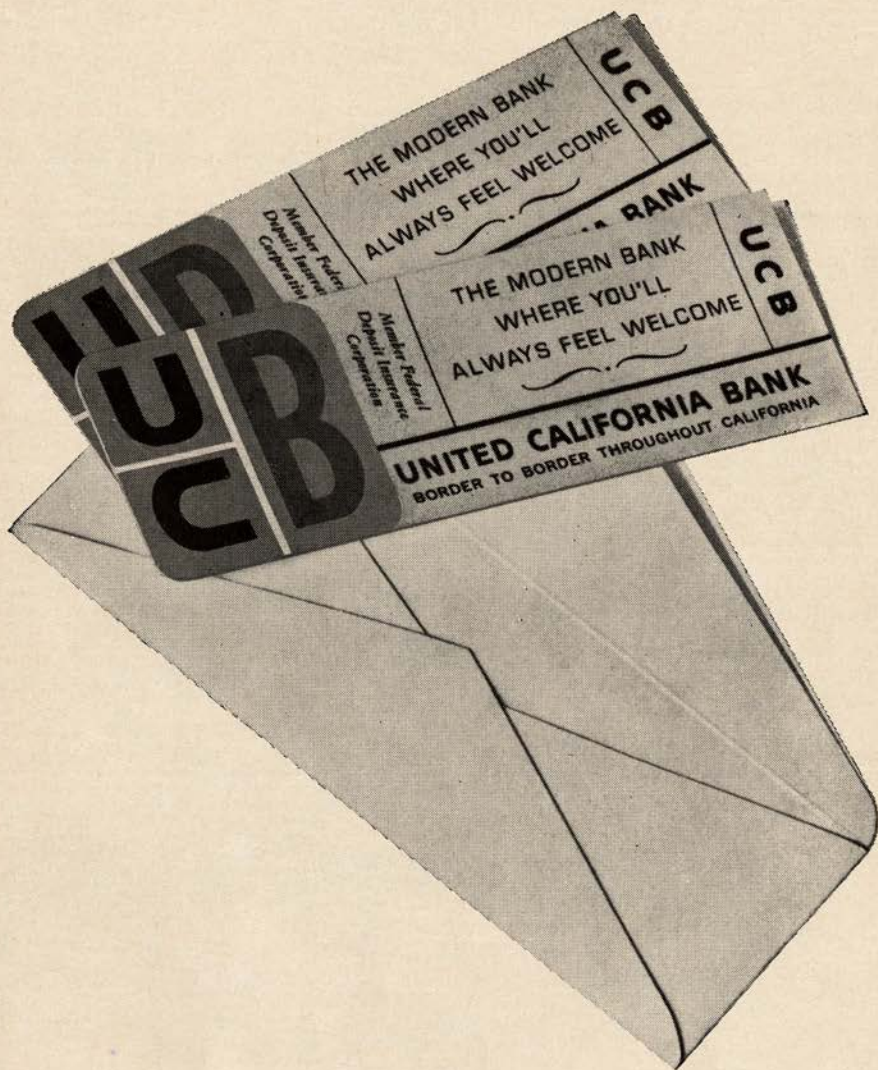
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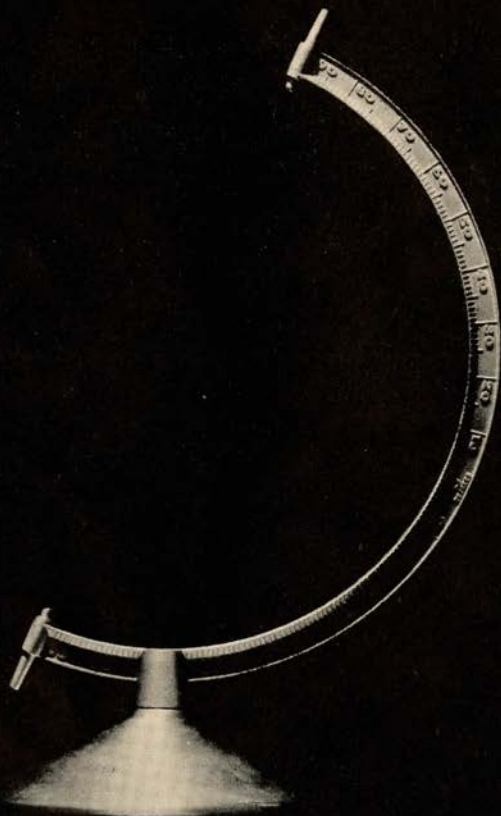
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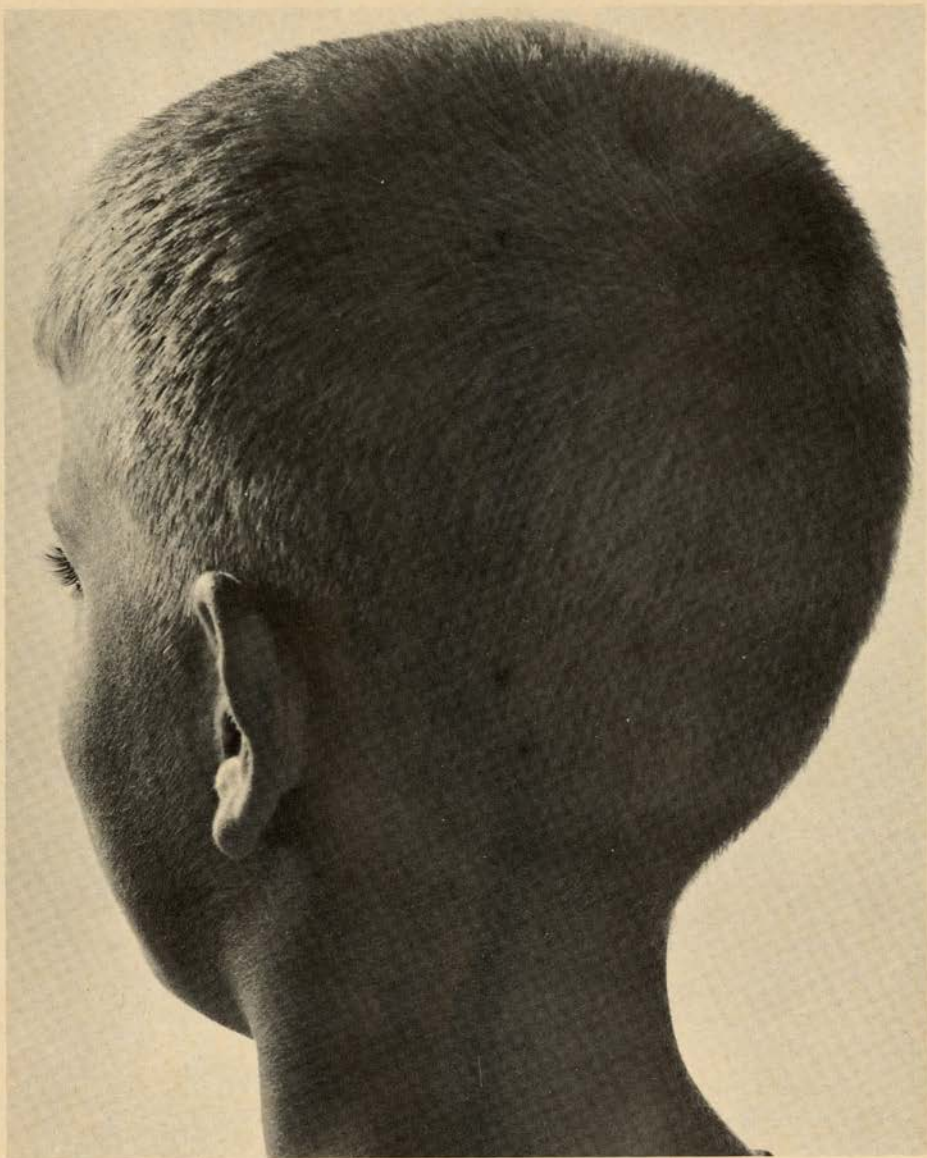
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DEBUTS OF THE WEEK



JAMES McCRACKEN

Currently one of the leading dramatic tenors in Europe, James McCracken returns in triumph to his native United States through his appearances with the San Francisco Opera as Manrico in "Il Trovatore" and in the title role of "Otello." Later this winter he will also perform the latter part in the new production of Verdi's opera at New York's Metropolitan.

It was at the Metropolitan that the Gary, Indiana, born McCracken spent four years singing "all the first messengers" following stints in Broadway musicals. Then, at the urging of his wife, mezzo-soprano Sandra Warfield, he made the break, headed for Europe and success. He now performs such roles as "Otello," Canio in "Pagliacci," Alvaro in "Forza del Destino," Bacchus in "Ariadne auf Naxos," and Rhadames in "Aida" at the Vienna Staatsoper, the Buenos Aires Colon, Wiesbaden, Zurich, Paris, Trieste, and Palermo.

JOLANDA MENEGUZZER

The latest of many American operatic "firsts" presented by the San Francisco Opera is the initial appearance in the United States of the young Italian soprano Jolanda Meneguzzer, who has the title role in the season's only public performance of Donizetti's "La Figlia del Reggimento" this Thursday. She studied in Florence and made her debut there during the 1957 Maggio Musicale. Every year since then Miss Meneguzzer has returned to Florence in the spring, including an appearance this year in the world premiere of Castelnuovo-Tedesco's "The Merchant of Venice."

A specialist in Donizetti and Bellini roles, she has appeared in works by these composers at the Piccola Scala, the San Carlo in Naples, and the Rome Opera, and foreign engagements have taken her to Germany, France, and Switzerland. In San Francisco Miss Meneguzzer will also sing Nanetta in "Falstaff" and Zerlina in "Don Giovanni."



ELINOR ROSS

Miss Ross made her debut with the San Francisco Opera last November in Los Angeles singing the title role in "Aida." She returns this year as Leonora in all performances of "Il Trovatore," which means that she will be appearing with the Company in Berkeley, San Diego, and Los Angeles in addition to the bay city.

The young soprano is a native of Tampa, Florida. She has appeared in opera in Chicago, New Orleans, Pittsburgh, and Cleveland, and has sung with the American Opera Society in New York. Following her Hollywood Bowl debut in 1961, Miss Ross was immediately re-engaged and appeared there again this past August, in the meantime having made her debut with the Los Angeles philharmonic.

This past season Elinor Ross has also sung the Verdi requiem in Philadelphia's Robin Hood Dell and appeared in London's Royal Festival hall under Carlo Maria Giulini.





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Staged by: Yannopoulos

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Conductor: De Fabritiis

Staged by: Capobianco

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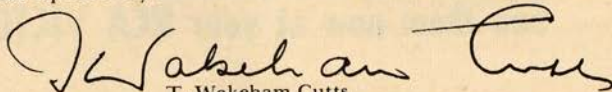
The San Francisco Opera has received felicitations on its fortieth anniversary from the official representatives of many countries whose culture is represented in these international seasons. It is our pleasure to share these greetings with our audiences in the pages that follow.

The importance of the San Francisco Opera lies not only in the cultural values it represents but also in its manifestation of the cosmopolitan outlook and international status of this great city.

The Opera House, built in 1932, has since been the scene of many memorable performances by artists from all quarters of the globe. In addition, it briefly occupied the centre of the world's political stage when, in 1945, it was the scene of the signing of the United Nations Charter.

As an Australian, I am proud that so many artists from my country have performed with the San Francisco Opera. Last year we had the incomparable Joan Sutherland and this season Australia will be represented in the Company by that fine tenor, Albert Lance. This kind of association helps to foster the bonds between our two countries on either side of the Pacific. On the other side of that ocean, Sydney is at present engaged in building an opera house which we hope and believe will be a unique architectural triumph as well as an important national cultural centre. When it is completed we hope to have the pleasure of performances by artists of international standing from all over the world, including many from this country.

I wish the San Francisco Opera every success in its current season and for the future.



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As we sauntered along the Passer River in Meran - Tirol, little did I think, dear Maestro Adler, that thirty years later, an Ocean and a Continent distant from our native Austria, would I tender to you congratulations and felicitations as Consul of Austria and as a fellow Citizen of the great City of San Francisco, on its fortieth Grand Opera Season.

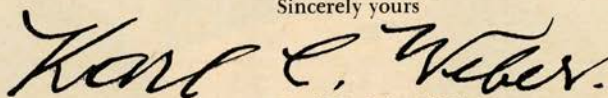
The San Francisco Opera Seasons have brought to our City enormous prestige under the late founder Maestro Gaetano Merola and the San Francisco Opera Association, with President Robert Watt Miller and Manager Howard K. Skinner and under your splendid direction as General Director.

It is under your guidance, that the renomme of the San Francisco Opera has become even greater. You have consistently brought to its fold great stars, Conductors and production staff of international fame, especially from Vienna and have included several Premieres in the Opera Repertoire.

You have also given to gifted young native singers their chance for auditioning and training, who have developed into great artists; also you have brought great performances of Opera to other Cities of California, thereby enriching their cultural life and focusing attention upon San Francisco as the cultural Center of the West Coast.

With best wishes for continued success to you and to all of your Associates, I avail myself of this opportunity, dear Maestro Adler, to assure you of my highest esteem and consideration.

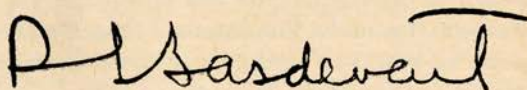
Sincerely yours



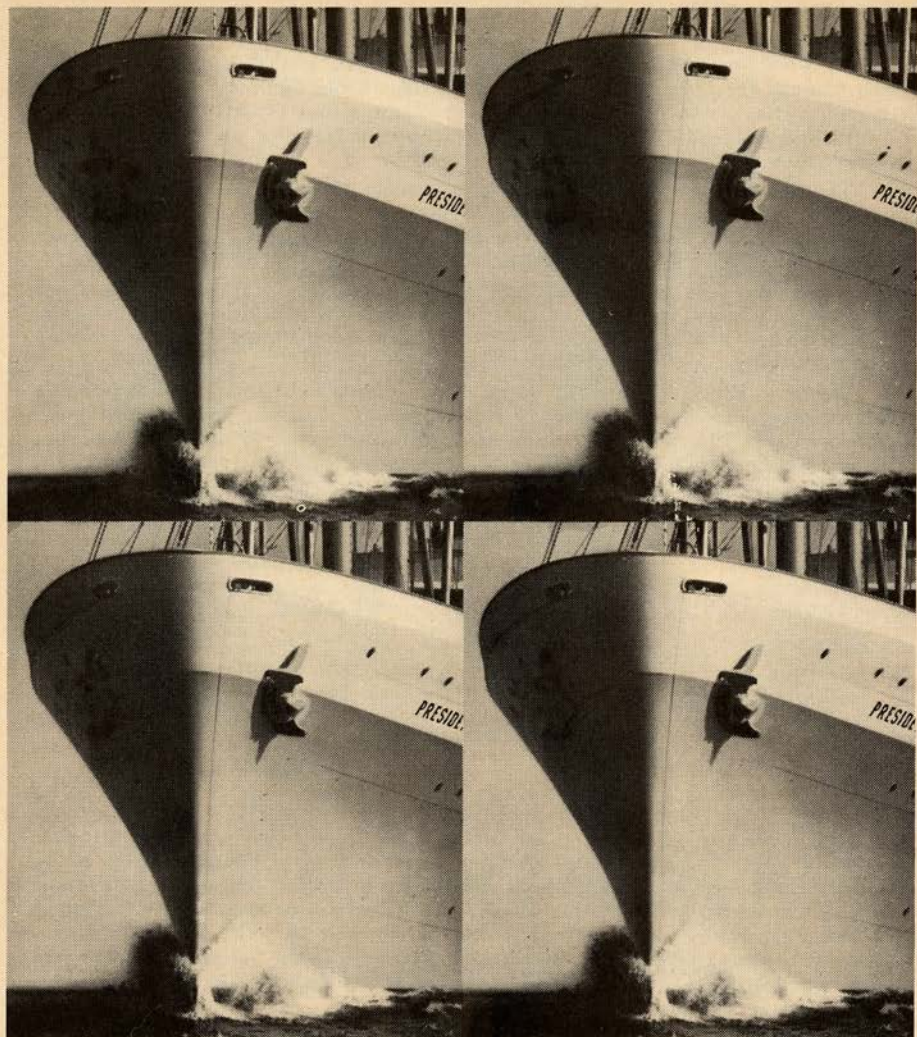
Karl Christian Weber
Consul of the federal Republic
of AUSTRIA.

The French Government is happy to salute the San Francisco Opera on its fortieth anniversary. We find particular gratification in the fact that during this season the two best known French operas, Carmen and Faust, will be magnificently presented on such a deservedly famous stage. It is also our pleasure to notice among the names of the great artists who will be heard in San Francisco, many which in recent years have been associated with the Paris Opera. We hope that the ties already existing will grow even stronger as time goes by.

It is of course no accident that San Francisco, who is justly proud of her reputation as a cultural and cosmopolitan center, should be so fond of opera, perhaps the most accomplished and certainly the most international of all art forms. It is remarkable however, and an honour to this community, that over these four decades not only has an exceptionally fine tradition been maintained, but the world wide reputation of excellence of the San Francisco Opera has constantly spread. This can only be due to the devotion of the officers and directors of the San Francisco Opera Association and to the outstanding competence of the company's staff. I feel convinced that the San Francisco Opera can continue to rely on such able and dedicated men. This is why I am as confident as I am sincere when wishing it many happy returns.



Pierre Basdevant
Consul General of France



Every ten days a great President Liner leaves on a once-in-a-lifetime trip

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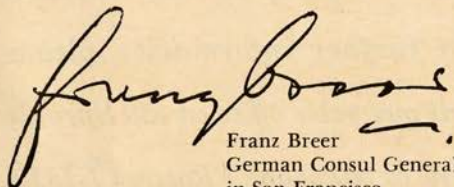
The 40th opera season in San Francisco — that is the 40th year of German opera music in the city at the golden gate. It seems, therefore, appropriate to say a few words about this important part of German creative spirit and its relations to the principal center of American cultural life on the West Coast of the United States.

During the last 200 years German composers have been extremely successful in writing operas, many of which proved to be of lasting value. No wonder, therefore, that the operas of Gluck, Mozart, Beethoven, Wagner, Richard Strauss, among others, belong to the classical repertoire of and are performed on the stages throughout the whole world. Fortunately the contemporary successors of these great masters are making considerable efforts to conquer a similar position of German music of today. Especially the expressionists and the advocates of the twelve tone system, among them such excellent opera composers as Hindemith, Alban Berg, Orff, Egk, Fortner, Blacher, von Einem, Henze, have earned themselves international approval.

Those great composers of the past as well as the modern ones were more or less the only emissaries of good will and good hope when an unhuman regime overpowered Germany and entangled the whole world into a horrible war. After the war the reputation of German culture had to be reestablished and many broken ties with the outside world had to be mended again. German composers and singers participating in the opera season in the United States as well as the ever increasing number of American singers engaged by German theatres have been and are instrumental in achieving this aim.

It must be regarded as particularly favorable for the renaissance of German music abroad that Kurt Herbert Adler has been the General Director of the San Francisco Opera House during the last ten years. Acknowledging the fact that the success of a first class opera production highly depends on the participation of national artists, singers as well as conductors, from the composer's homeland, he gave the German element in the international team of San Francisco's Opera a remarkable share. Because of Mr. Adler's great merits in the promotion of German music, including such modern operatic works as Carl Orff's "Carmina Burana" and Alban Berg's "Wozzeck," the President of the Federal Republic of Germany bestowed upon him the Officer's Cross of the German Order of Merit.

Undoubtedly Mr. Adler and the San Francisco Opera will, in the future as in the past, present many wonderful performances of German opera music to a knowledgeable public rightfully expecting the very best from them. I join the music loving San Franciscans in wishing their Opera the very best of success in this 40th season and many others to follow.



Franz Breer
German Consul General
in San Francisco

It gives me great pleasure, as a Briton, to salute the 40th Anniversary of the San Francisco Opera, all the more so, since there has been a remarkable similarity between our two countries in the growth of public interest in opera during that time, and since the San Francisco Opera is known and acclaimed throughout the world.

Those 40 years have seen opera changed from a preserve of the few to the pleasure of many. Most of the names which spell the magic of opera in Britain are just as familiar to San Francisco audiences. Geraint Evans comes to mind at once, also Richard Lewis, who combines in himself the best of operatic skill with the particular genius of British musical effort — the oratorio. Everybody who follows the season in the Opera House will remember Michael Langdon's magnificent Baron Ochs, the superior direction of Basil Coleman and the American premiere of "Troilus and Cressida" with William Walton himself present. Benjamin Britten, our own particular giant in opera, is as familiar to U.S. audiences as to our own.

But in a larger sense, the thing which we should regard with pleasure just as

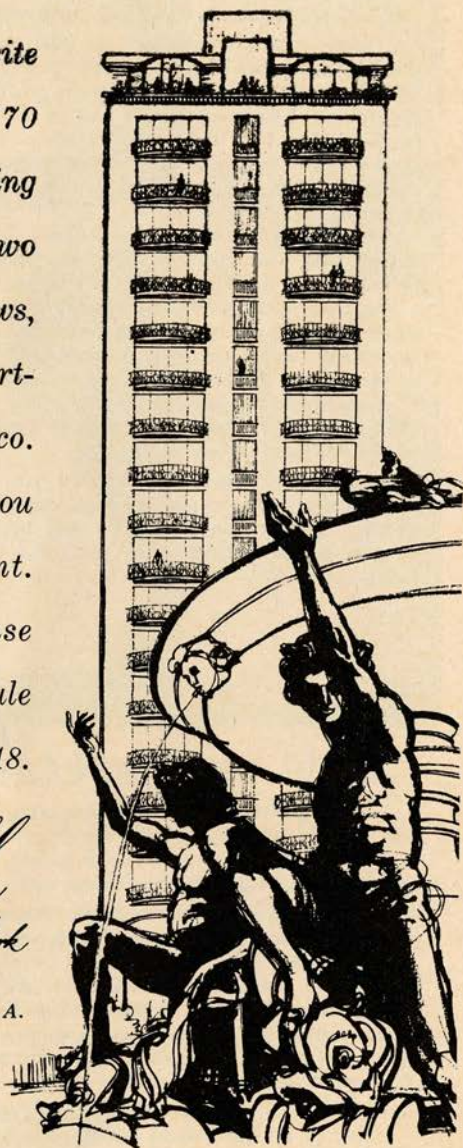
(continued on a following page)

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Builders: Haas and Haynie, San Francisco*



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PLEASE DO NOT APPLAUD UNTIL THE MUSIC HAS STOPPED
Your cooperation will be greatly appreciated.

TUESDAY EVENING, OCTOBER 2 at 8:30
(FINAL CURTAIN APPROXIMATELY 11:45)

Il Trovatore

(In Italian)

Opera in four acts by Giuseppe Verdi

Text by Salvatore Cammerano, after the play by Antonio Garcia Gutierrez

Conductor:

FRANCESCO MOLINARI-PRADELLI

Staged by:

DINO YANNOPOULOS

Ferrando, a captain of the forces of the queen of Aragon.....JOSHUA HECHT
Inez, Leonora's attendant.....DOROTHY COLE
Leonora, lady-in-waiting to the queen.....†ELINOR ROSS
Count di Luna, general of the queen's forces.....ETTORE BASTIANINI
Manrico, a captain of the rebellious forces.....*JAMES McCracken
Azucena, a gypsy.....GIULIETTA SIMIONATO
An old gypsy.....DONALD DRAIN
A messenger.....JOHN GOMEZ
Ruiz, a soldier in Manrico's service.....RICHARD RIFFEL

*San Francisco Opera Debut

†San Francisco Debut

Soldiers, nuns, gypsies

Chorus director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Middle of the fifteenth century; Aragon

Act I: (The Duel)

Scene 1: Aliaferia palace

Scene 2: Garden of the palace

Act II: (The Gypsy)

Scene 1: A gypsy hideout in Biscay

Scene 2: A convent near Aliaferia palace

Act III: (The Gypsy's Son)

Scene 1: Count di Luna's camp

Scene 2: A room in the fortress of Castellor

Scene 2: The prison: Aliaferia palace

MAJOR INTERMISSION AFTER ACT II

The season's only public performance of "La Figlia del Reggimento"
will be next Thursday, October 4, at 8:30 P.M.

Act IV: (Torment)

Scene 1: A tower: Aliaferia palace

Next Regular Subscription Performance
Friday, October 5, "Carmen" (Bizet)
Curtain 8:00 p.m.

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

THE STORY OF "IL TROVATORE"

ACT I, SCENE 1—In the royal castle of Aragon the men of the Count di Luna, the queen's general against the rebellious forces of Urgel, are on the lookout for a mysterious troubador, who every night serenades Leonora, a lady-in-waiting to the queen. The count loves Leonora and has given orders to find and arrest this troubador. Ferrando, the captain of the guard, tells his men the story of a gypsy who was burned at the stake for abducting the count's younger brother. The child is supposed to have perished in the same fire.

SCENE 2—On a terrace of the palace Leonora confesses to her companion, Inez, that she has met the mysterious troubador only once, yet has fallen in love with him. As soon as the two women retire into the palace the count appears but before he can follow Leonora the troubador's (Manrico) serenade is heard. Leonora rushes onto the terrace. When she betrays her love for Manrico, the Count di Luna challenges his rival to a duel.

ACT II, SCENE 1—Gypsies, amongst them Azucena, are encamped in some half-destroyed buildings. Staring into the flames of their fire she relives the hour of her mother's death at the stake, and reveals that in a frenzy she threw her own child into the flames instead of the kidnapped child. She calls for vengeance. Manrico, recovered from an almost fatal wound received during the continuing civil war, asks Azucena, if he really is her son. The old woman contradicts herself, and finally asks him why he has spared Di Luna's life when he once had him at his mercy. Manrico confesses that a mysterious force had stopped him. A messenger brings news of an impending skirmish, and Manrico leaves to lead his men into battle.

SCENE 2—Leonora, believing that Manrico has been killed in a battle, is about to take the veil when suddenly the count and his men attempt to abduct her. Unexpectedly Manrico and his insurgent soldiers emerge and repulse Di Luna. Overjoyed, Leonora escapes with Manrico.

ACT III, SCENE 1—The Count di Luna and his army are besieging Castellor, into which Leonora and Manrico with his forces have retreated. The count's soldiers are ready to storm the castle when Azucena is discovered and dragged before the count. She is forced to admit that Manrico is her son. She is then tied to a stake, visible from the castle, in order to force Manrico's surrender.

SCENE 2—Inside the fortress Manrico and Leonora are about to be married when the news of Azucena's impending execution reaches them. Manrico rallies his forces for a last desperate sortie to save his mother.

ACT IV, SCENE 1—Manrico has been captured and awaits his doom. Leonora approaches the stronghold of the royal castle from which she hopes to rescue him. When the count discovers her she offers herself as price for her lover's freedom. The count accepts with joy, but does not see Leonora swallow a deadly poison.

SCENE 2—In their prison Azucena and Manrico recall the days of freedom in the mountains. Leonora enters and urges Manrico to flee. He has been granted his freedom. Manrico refuses to leave, suspecting the price Leonora had paid in exchange for his liberty. The poison begins to take effect and with her last breath she declares her innocence. The count enters the prison. As he sees Leonora dead, he orders Manrico's immediate execution. Azucena, seeing Manrico put to death, cries out triumphantly that her mother is finally avenged. It was his own brother that Di Luna had just executed.

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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Your cooperation will be greatly appreciated.

THURSDAY EVENING, OCTOBER 4 at 8:30
(FINAL CURTAIN APPROXIMATELY 10:45)

Revival

La Figlia del Reggimento

(In Italian)

Opera in two acts by Gaetano Donizetti

Text by Bayard and Jules H. Vernoy
Italian translation by Calisto Bassi

Conductor:
OLIVIERO DE FABRITIIS

Staged by:
TITO CAPOBIANCO

The countess of Berkenfeld.....	SONA CERVENA
Ortensio, attendant of the countess.....	JOSHUA HECHT
A peasant.....	RICHARD RIFFEL
Sulpizio, a sergeant in the eleventh regiment of Napoleon's army.....	SALVATORE BACCALONI
Maria, the adopted daughter of the regiment.....	** JOLANDA MENEGUZZER
Tonio, a young Tyrolian.....	RENATO CIONI
A corporal.....	DONALD DRAIN
A notary.....	COLIN HARVEY
The duchess of Krakentorp.....	DOROTHY COLE

**American Debut

Soldiers, peasants, ladies-in-waiting, servants

Solo dancers: Jocelyn Vollmar, Robert Gladstein, Terry Orr

Corps de ballet

Ballet music interpolated from "La Favorita" (Donizetti)

Chorus Director: VINCENZO GIANNINI *Choreographer:* LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: 1815, in the Austrian Tyrol

Act I: Interior of a barn at the foot of the Tyrol mountains

Act II: Salon in the castle of the Countess of Berkenfeld

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

THE STORY OF "LA FIGLIA DEL REGGIMENTO"

Maria has been found on the field after a battle by Sulpizio and adopted by the eleventh regiment of the army of Napoleon. On her person has been a letter written by her father, a captain, and addressed to the Countess of Berkenfeld, which Sulpizio has carefully preserved. Maria, now grown to vivacious young womanhood, is the pride of her soldier "fathers" and the special joy of young Tonio, who has saved her at one time from falling over a precipice.

ACT I: The villagers have taken refuge in a barn awaiting the coming of the victorious French regiment. Among them is the Countess of Berkenfeld. Maria and Sulpizio enter. He chides her over an apparent recent distraction and she confesses her love for Tonio. Guards arrive, escorting Tonio who had come near the lines to get a glimpse of Maria. She tells them that Tonio had saved her life once and she pleads for his.

The soldiers leave and Maria and Tonio declare their mutual love. Posing as her aunt, the Countess has told Sulpizio the truth of Maria's parentage. They enter and Sulpizio goes to fetch Maria. The soldiers return, followed by Tonio who has enlisted in the regiment. He asks them for the hand of Maria for she has pledged not to marry without their consent. They discuss the proposal and grant his wish. But Sulpizio, returning, tells them of his discovery and that Maria can belong to no one by her aunt. Maria bids the broken-hearted Tonio and her grieving soldier "fathers" farewell.

ACT II: Maria is not any too happy in her new surroundings and often is discovered singing the joyous Rataplan song of her regiment and going through the evolutions of the drill. Still more deeply does she sigh over her separation from Tonio. Sulpizio, wounded, is a visitor at the castle. Maria is storming at him that she will not give up Tonio for the duke of Krakentorp, an arranged marriage, when the Countess enters to rehearse her in a sentimental song. Maria and Sulpizio shock her with interpolations of the Rataplan and she leaves in a rage. Ortensio brings word that a wounded officer has arrived at the castle. Soldiers surge into the salon and noisily acclaim Maria. She runs to the wounded Tonio, now a captain. Sulpizio orders a cask of wine for the soldiers, who depart leaving Maria, Tonio, and Sulpizio reunited in happy reminiscence. The surprised Countess comes upon the joyous scene. Maria tells her of Tonio's love but is reminded of her betrothal to the duke and Tonio is ordered from the castle. He goes but promises the weeping Maria that he will return for her before the dawn. Maria also leaves and the Countess shows Sulpizio a letter which discloses that she really is Maria's mother. He promises to persuade Maria to marry the duke as befits her station in life. Maria, at her mother's command, is about to sign the marriage contract when a loud commotion arises. Tonio with his soldiers burst into the room shouting that they have come to set their child free. But Maria's sadness and devotion have now aroused the dormant mother love of the Countess and she consents to the marriage with Tonio.

A warning gong will be sounded in the foyers 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 Designer: JENKINS Staged by: YANNOPOULOS
- Saturday Night, September 15, at 8:30**.....**WOZZECK (Berg)**
Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,
Budzinski, Gomez
Conductor: LUDWIG Designers: BAUER-ECSY, MASON Production: HAGER
- Tuesday Night, September 18, at 8:00**.....**DON CARLO (Verdi)**
Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel
Conductor: MOLINARI-PRADELLI Designer: NOMIKOS Production: YANNOPOULOS
- 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 Designer: NOMIKOS Production: YANNOPOULOS
- Tuesday Night, September 25, at 8:00**.....**FAUST (Gounod)**
Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain
Conductor: DE FABRITIIS Production: CAPOBIANCO
Designers: 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 Designer: JENKINS Staged by: YANNOPOULOS
- Tuesday Night, October 2, at 8:30**.....**IL TROVATORE (Verdi)**
Ross, Simonato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain
Conductor: MOLINARI-PRADELLI Staged by: YANNOPOULOS
- Thursday Night, October 4, at 8:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
Meneguzzer, 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, Simonato, 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, Meneguzzer, Simonato, 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

Dalis, Martin, Cole; Cioni, Tipton
Conductor: DE FABRITIIS CAVALLERIA RUSTICANA (*Mascagni*)
Staged by: CAPOBIANCO

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

Simionato, Martin, Cole; Sullivan, Tipton
Conductor: DE FABRITIIS CAVALLERIA RUSTICANA (*Mascagni*)
Staged by: CAPOBIANCO

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

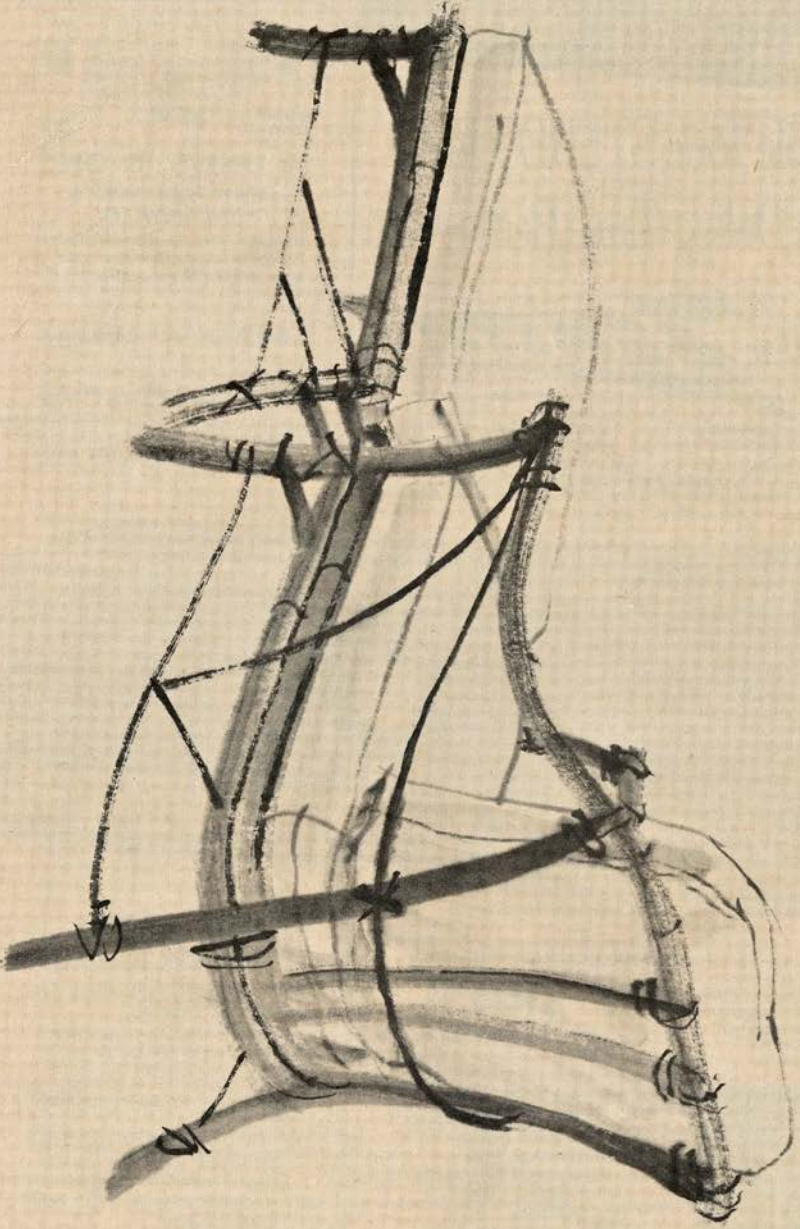
Tuesday Afternoon, October 23, at 1:30.....LA FIGLIA DEL REGGIMENTO (*Donizetti*)
Horne, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS Staged by: CAPOBIANCO
Choreographer: CHRISTENSEN

Dates, Casts, and Operas Subject to Change

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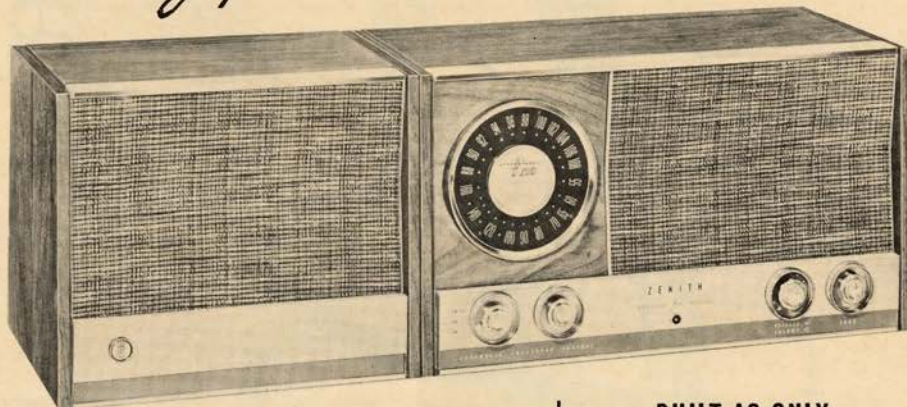
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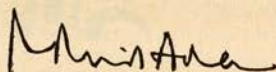
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great is that living opera is now available to every corner of the land. The Arts Council in Britain has seen to this by sending operatic groups round all the smaller towns and the interest aroused has led to the formation of all sorts of amateur operatic clubs in the provinces. This to me is the triumph of those who have so long been trying to bring the delight of opera to everybody. And that is also one of the triumphs of the San Francisco Opera, which is now part of the heritage of all citizens of this great and delightful city.

May your work and your successes grow ever bigger.



Yours sincerely,
R. Reid-Adam
Her Majesty's Consul-General

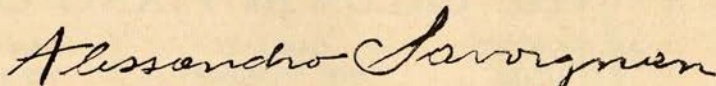
It is indeed a distinct pleasure to salute the San Francisco Opera on the occasion of its 40th season.

Since the very early days of San Francisco, the Italians in the bay area and the local community of Italian origin have enthusiastically supported and participated in operatic productions. When Gaetano Merola came to San Francisco from his native Naples in 1906, he immediately saw that this city, which was to become his adopted home, was a fertile field for operatic activity of a permanent annual nature. Merola enlisted the financial aid of a handful of men of the Italian group to finance his initial effort in this area, a season of opera in the Stanford stadium in spring, 1922.

When the curtain went up on the first performance of the first season of the new opera company in 1923, it was Maestro Merola who was conducting "La Boheme" in the pit. As general director of the company, Maestro Merola guided the group to further triumphs in the many seasons to come, and was a tradition on the podium on opening night until his death in 1953. The Italian community, in which Merola found so many friends, was always active, together with its fellow San Franciscans of all backgrounds and nationalities, in support and critical interest in each opera season.

Since my arrival in San Francisco in 1959, the Opera has truly been a highlight of my stay. What I had heard about it before coming, its world-wide fame, is more than fully justified. It is to be traced to the meticulous planning, the choice of the very best artists, the competence and the boundless enthusiasm on the part of the president, Mr. Robert Watt Miller, and the directors of the San Francisco Opera Association and to the outstanding accomplishments of the most able Maestro Kurt Herbert Adler, who has worthily carried on the traditions instituted by Maestro Merola. May I mention here that, most recently, San Francisco has in many instances taken the leadership in introducing new concepts of performance and production which have aroused the greatest interest abroad.

Italy, with its fine tradition of repertoire, performance and operatic training has served as a fountainhead for the opera here. And San Francisco has, in return, served as a showcase for the many wonderful new and established Italian singers. From the presentation of "La Boheme," 40 years ago, to the performance of "Nabucco" on the occasion of Italy's centennial celebrations last year, to this new season, which has also begun with "La Boheme," the San Francisco Opera has been instrumental in showing off my country in its very best light. For this, as the representative of Italy in San Francisco, I am most grateful to the San Francisco Opera Association and to my "simpatico e buon amico" Kurt Adler . . . And, most appreciative of the many hours of superb artistry enjoyed, I extend to the San Francisco Opera my warmest congratulations and my heartfelt wishes that it continue in the grand manner which has marked its past.



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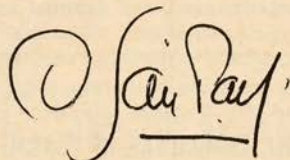
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As the 40th Opera season takes place in this magnificent city of San Francisco — with its many Spanish origins — it gives me great pleasure to add my good wishes to all those which are being bestowed at this time upon the San Francisco Opera Association — the organization responsible for achieving and accumulating so many great successes in four decades. The opera season constitutes one of the most solid pillars of culture on which the public depends. One cannot talk about San Francisco, which rightly prides itself as a cosmopolitan and cultural city, without mentioning its opera season, which is of the highest international standing. As a Spaniard, I am indeed happy that my compatriots, Miss Victoria de los Angeles and Miss Consuelo Rubio, have been chosen to appear in leading roles during this special anniversary season. I pray that the select public of San Francisco will have the opportunity in a future season of hearing my country's most recent contribution to the repertory of this noble art: the opera ATLANTIDA, the posthumous work of our great composer, Manuel de Falla, which has recently been premiered with tremendous success on all the leading stages of Europe.

I sincerely hope that the public of San Francisco will continue through this season and the many to follow, to have ever-increasing moments of enjoyment as they listen to great singers and to their favorite operas.

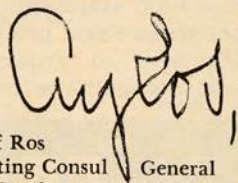


Carlos Sanchez Pachon, Director
Spanish National Tourist Office
San Francisco

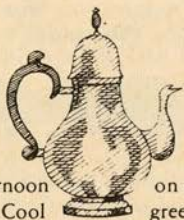
On the occasion of the Fortieth Anniversary of the San Francisco Opera I am happy, as an official representative of Sweden in this wonderful city, to have an opportunity to express my congratulations and deep appreciation of the truly international contribution which the Opera has made to San Francisco cultural life.

Is it not so that music makes a poem of the commonplace, uplifts the spirits, brings soothing comfort to the troubled and ailing, and adds immeasurable charm to every-day living? To the music lover the Opera offers an emotional experience, filled with melody, drama and color. The San Francisco Opera is recognized the world over, and each year distinguished artists, superb settings and expert direction add lustre to an already eminent reputation. Also many Swedish singers, in whom we take great pride, have had the privilege of performing in San Francisco.

I join all those who sincerely hope that the San Francisco Opera will continue to flourish, that it may bring further enjoyment to those of us who find music and beauty synonymous, and who are interested in seeing San Francisco rank among the very best in the world in fine music.



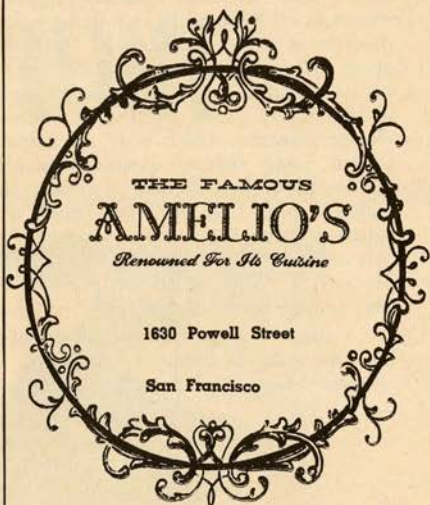
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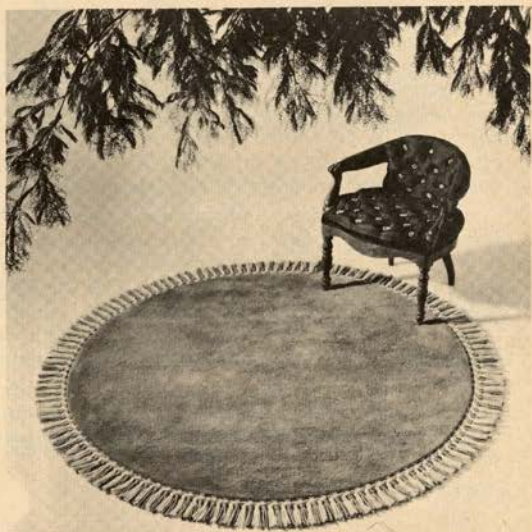
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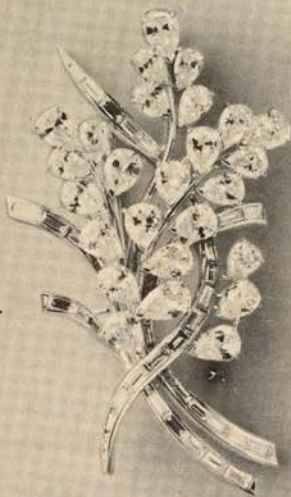
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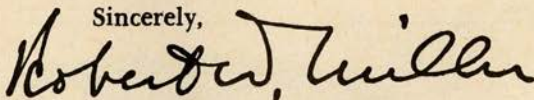
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Last year the Opera Association raised \$140,000, thanks to the continued generosity of past contributors as well as a gratifying increase in the number of donations over the previous year. To raise the *additional* \$10,000 needed in the current drive, the Association is again expanding and intensifying its solicitation.

Your contribution at this time is the most constructive and stimulating applause the company can hope to receive. Your contribution, which is tax deductible, will help to carry on the tradition of fine opera in San Francisco.

Sincerely,

A handwritten signature in dark ink, appearing to read "Robert J. Miller". The signature is fluid and cursive, with a large initial "R" and "M".

President

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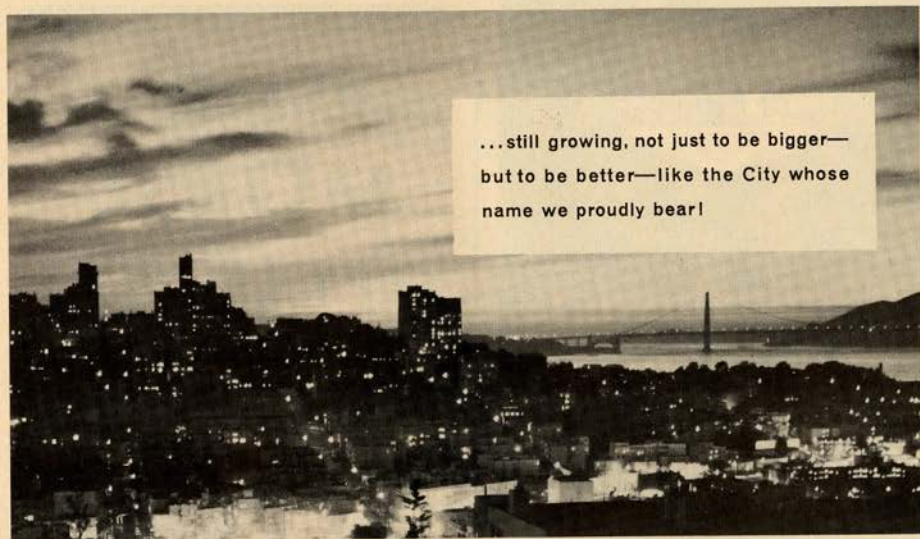
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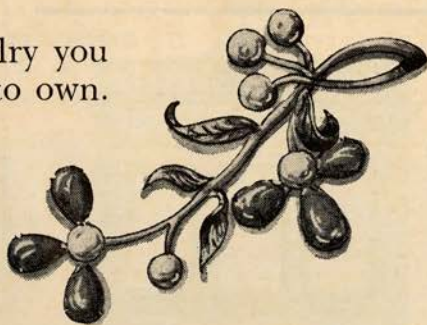
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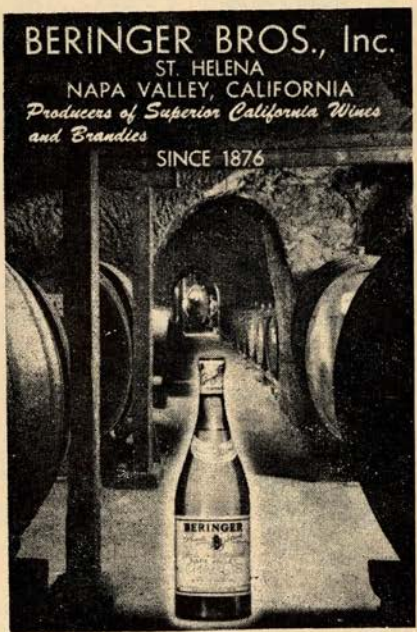
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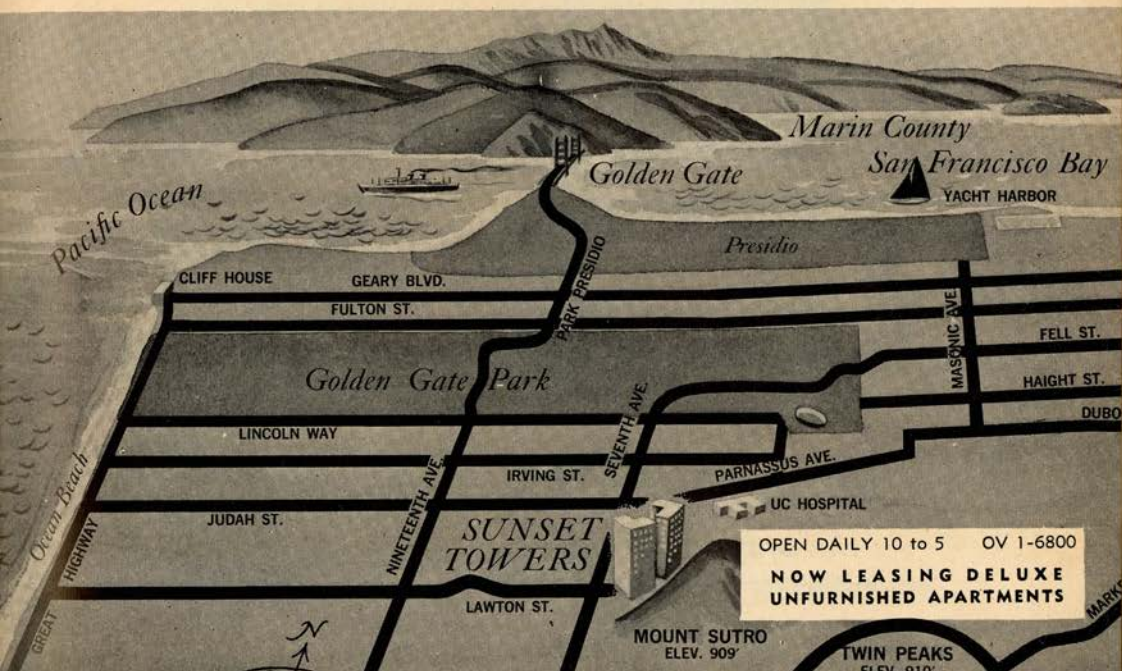
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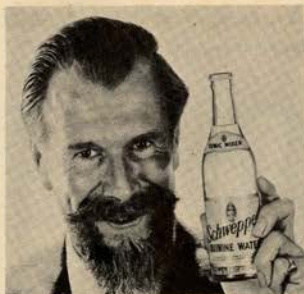
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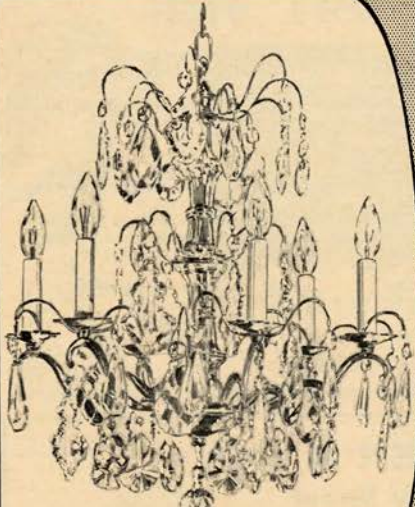
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St OSA 1327 (3 rec'ds) Mo A4355
Verdi: **RIGOLETTO**
with MacNeil, Sutherland, Siepi and other soloists—Orch. of L'Accademia di Santa Cecilia, Rome—Sanzogno.
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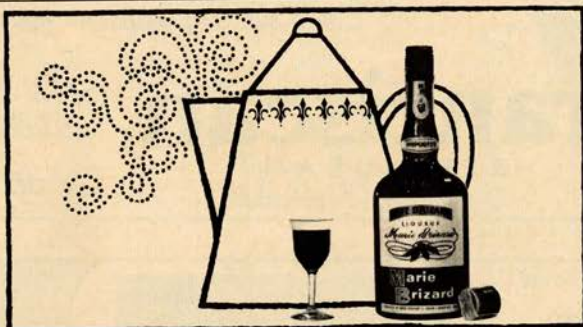
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