

Il Barbiere di Siviglia

1963

Friday, September 20, 1963 8:30 PM  
Saturday, September 28, 1963 8:30 PM

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SAN FRANCISCO

Opera  
1963

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Maria Callas



Elisabeth Schwarzkopf



Victoria de los Angeles



Birgit Nilsson



Joan Sutherland



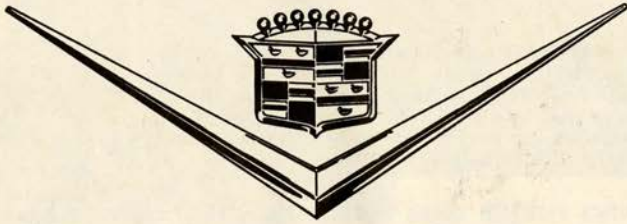
Regine Crespin

No less than six of the most glorious singers of our day are to be heard on a fabulous new Angel disk: Victoria de los Angeles, Maria Callas, Elisabeth Schwarzkopf, Regine Crespin, Birgit Nilsson and Joan Sutherland. Some of the most beloved, spine-tingling operatic arias of all time are here for your constant pleasure. But this is just an introduction to the Angel sorority of the great sopranos of our time. There are scores of other wondrous Angel albums in which great sopranos are heard at their most thrilling best. Your favorite dealer has them on prominent display this month.

In addition to this new release, Angel album (S) 36135, you may want to hear Schwarzkopf sing in **Der Rosenkavaller** (S) 3563 D/L, or with Sutherland in **Don Giovanni** (S) 3605 D/L. And, in Angel album 3508 B/L, Callas sings in Puccini's **Tosca**. Victoria de los Angeles is **Madame Butterfly** in Angel's (S) 3604 C/L, and she sings **Carmen** in (S) 3613 C/L. Birgit Nilsson sings **Beethoven, Weber and Mozart** in Angel's (S) 35719. And Regine Crespin is **The Voice of Wagner** on (S) 35832.

These, and all of Angel's Great Sopranos of Our Time albums, are specially priced this month. Reductions of 25% at participating dealers.





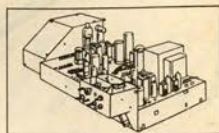
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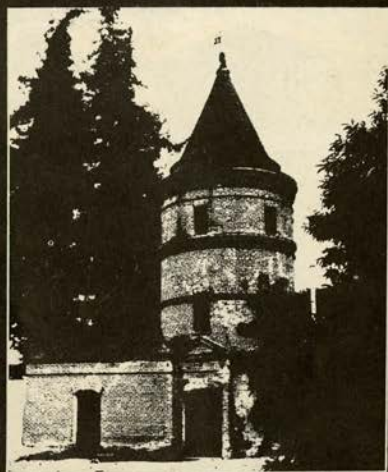
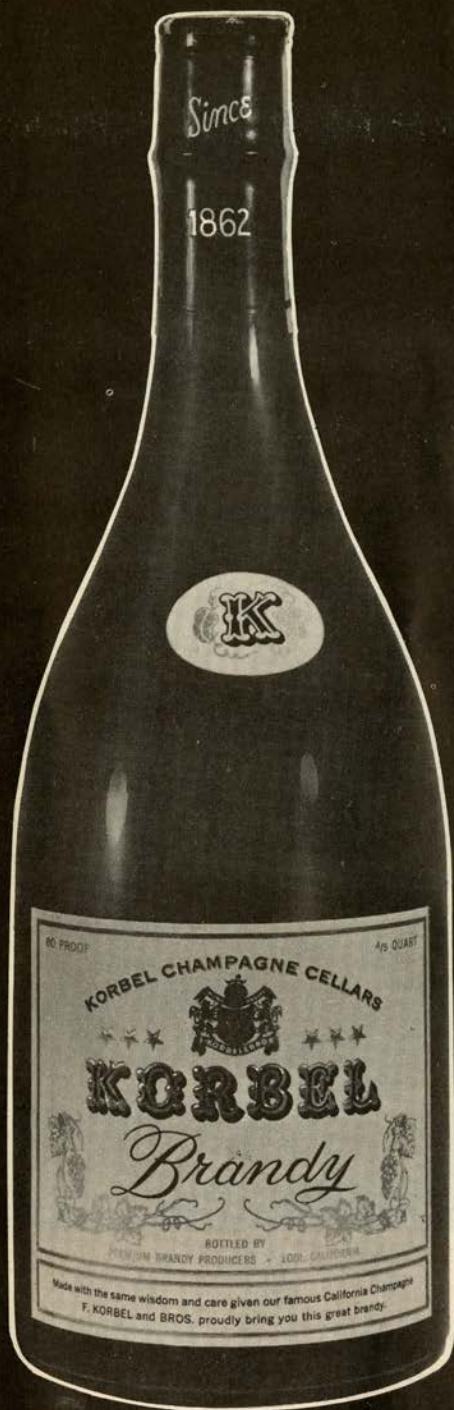
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*November 1 - November 24, 1963*

Verdi: AIDA

Bellini: LA SONNAMBULA

Boito: MEFISTOFELE

Rossini: IL BARBIERE DI SIVIGLIA

Saint-Saens: SAMSON ET DALILA

Puccini: TOSCA

Tchaikovsky: THE QUEEN OF SPADES

Verdi: LA TRAVIATA

Verdi: LA FORZA DEL DESTINO

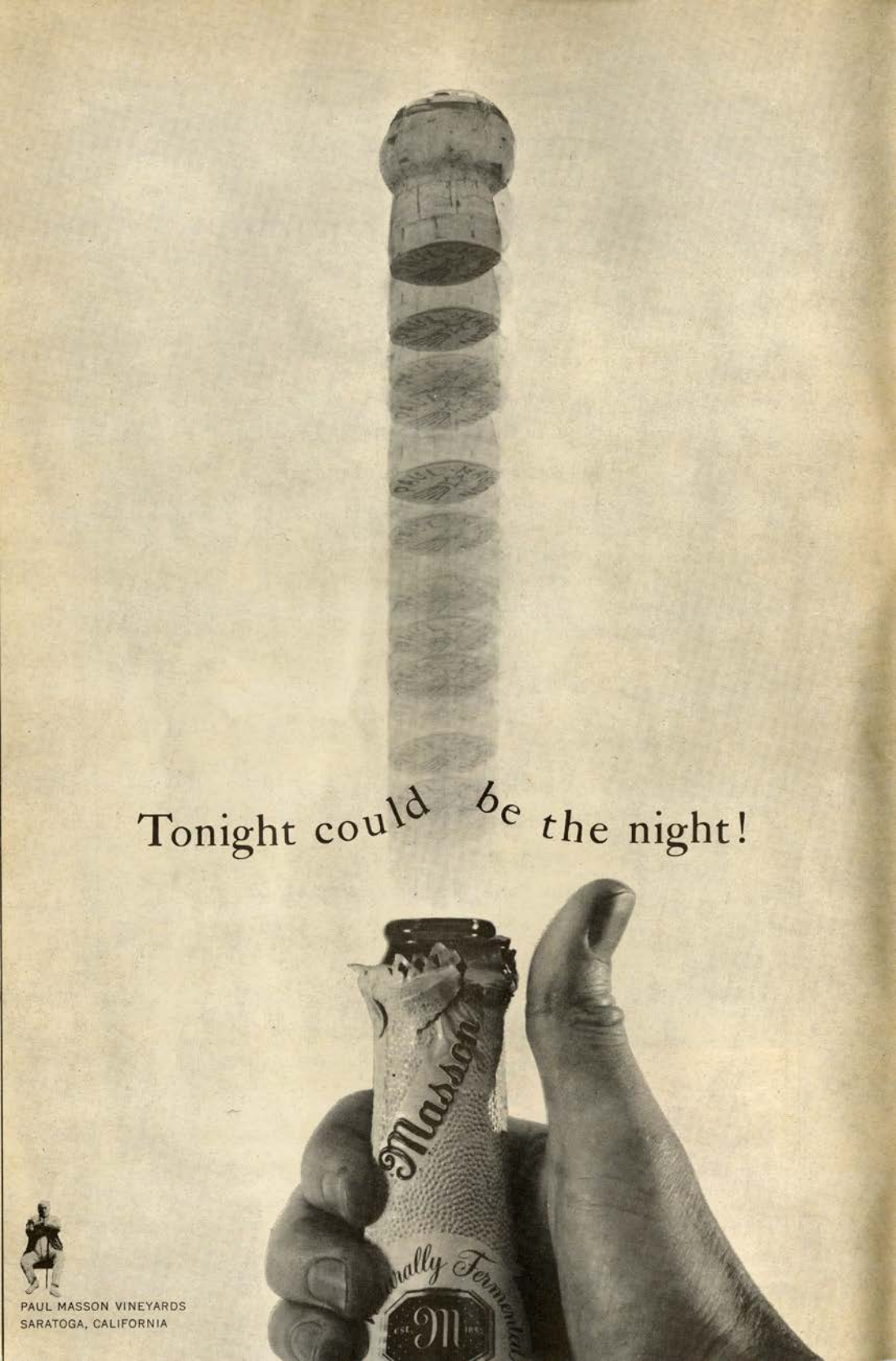
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

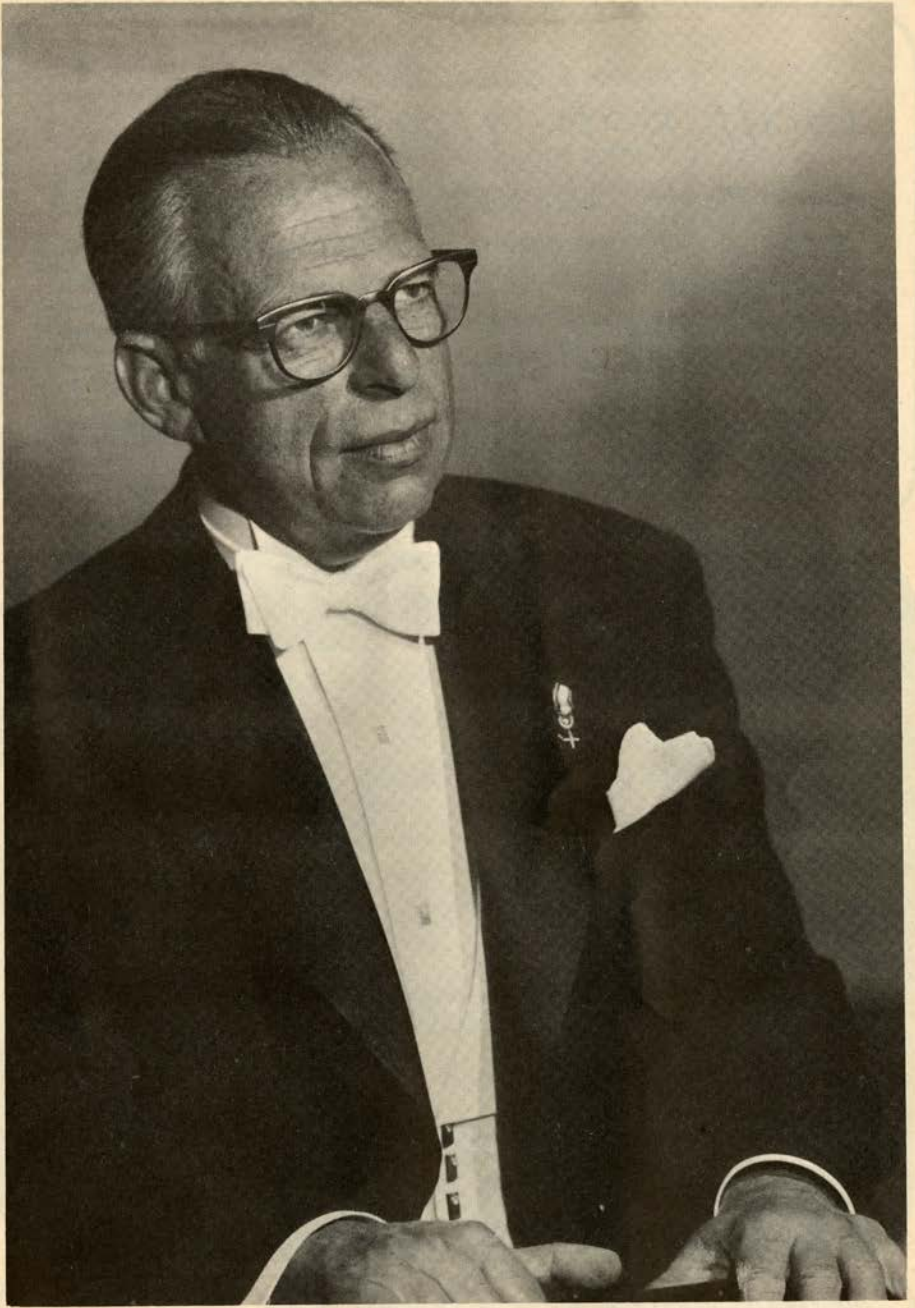
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A black and white advertisement for Masson wine. The central focus is a hand holding a bottle of wine. From the neck of the bottle, a vertical column of bottle caps rises, appearing to float upwards. The caps are arranged in a straight line, creating a sense of height and continuity. The background is a plain, light-colored surface. The text 'Tonight could be the night!' is written in a serif font across the middle of the image, positioned between the hand and the floating caps. The bottle label features the name 'Masson' in a large, elegant script, and below it, 'nally Ferment' and a logo with the letter 'M' inside a shield-like shape.

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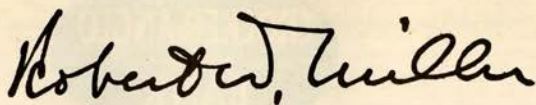
*Del Monte Lodge*

PEBBLE BEACH, CALIFORNIA

*This* is an appropriate time to express our gratitude to the man who has done so much to elevate and sustain the standards of the San Francisco Opera. Kurt Herbert Adler is now completing his first decade as head of the Company. During the ten years of his leadership, he has continued to exhibit the rare combination of qualities necessary for success in this most demanding field of endeavor. His artistic integrity, knowledge and skill, along with his exceptional administrative ability, have brought to the Company both freshness and maturity.

Ten seasons leave room for many highlights. From the glorious "Die Frau ohne Schatten" to the deeply moving "Wozzeck", from Verdi revivals of "Macbeth" and "Nabucco" to the premieres of such contemporary works as "Troilus and Cressida", the repertoire has shown the keen guidance which has mixed standard favorites with ventures into new fields to the enrichment of all our auditors. Many leading singers hold in high esteem the San Francisco Opera season and look forward with gratification to engagements with the Company. At the same time, Maestro Adler's judicious choice of new artists consistently enlivens each year's roster.

In short, as one leading European critic has remarked, "Kurt Herbert Adler has created a real theater in San Francisco that ranks with the greatest of international companies." Of Maestro Adler's directing genius, and the notable achievements it has wrought, we may all be justly proud.



President, San Francisco Opera Association





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*\*through a grant under the Ford Foundation program in Humanities and the Arts*

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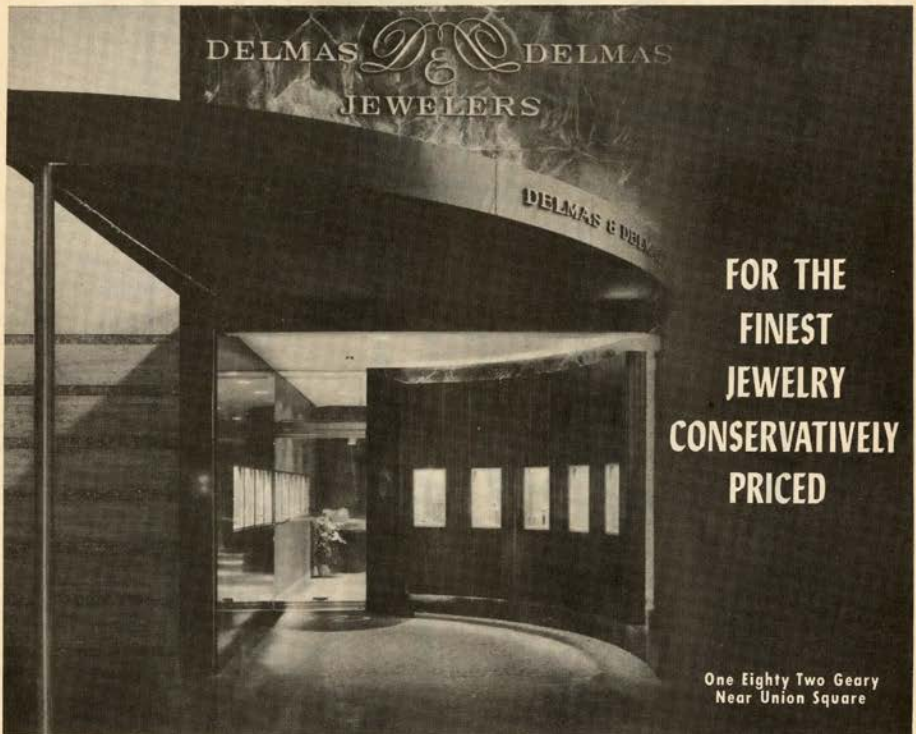


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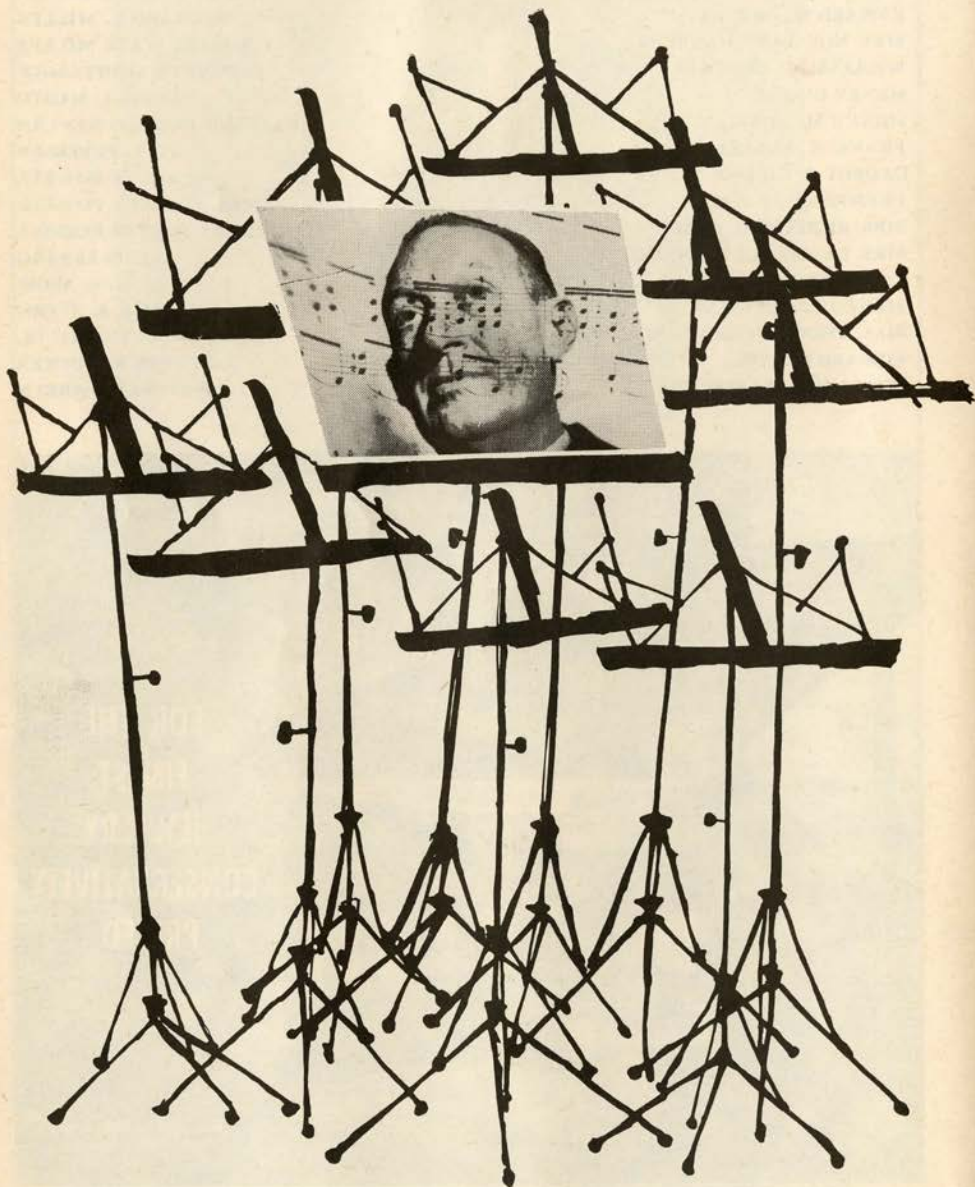
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HOWARD K. SKINNER  
*Manager*

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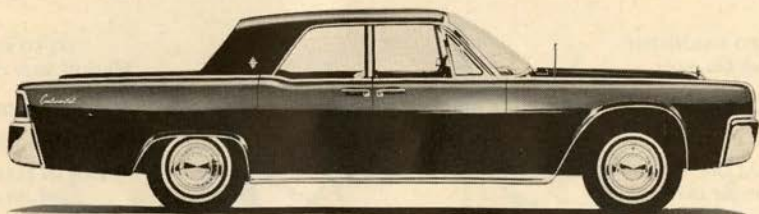
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CYNTHIA GREGORY	VIRGINIA JOHNSON	JOCELYN VOLLMAR
DAVID ANDERSON	ROBERT GLADSTEIN	

\*San Francisco Opera debut


Roster subject to revision

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\*GÜNTHER RENNERT

MARGARET FAIRBANK, GHITA HAGER  
*Assistant Stage Directors*

MATTHEW S. FARRUGGIO  
*Company Coordinator*

LEW CHRISTENSEN  
*Choreographer*

### *Productions designed by:*

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PIERRE CAYARD  
*Scenic Construction*

EARL MCGUIRE  
*Master Carpenter*

GEORGE PANTAGES  
*Master Electrician*

IVAN VAN PERRE  
*Master of Properties*

### *For War Memorial Opera House*

ROY CRAIG  
*Master Carpenter*


EDWARD J. ZETTEL  
*Master Electrician*

GLEN CHADWICK  
*Master of Properties*

\*San Francisco Opera debut

Roster subject to revision

\*\*American debut



"You've been  
eating onions!"

Read Jane Benet's Food Section in the  
**San Francisco Chronicle**



## SAN FRANCISCO OPERA CHORUS

Claudine Allen  
Walda Bradley  
Gloria Cazneau  
\*Peggy Covington  
Carol Denyer  
Giovanna Di Tano  
\*Eloise Farrell  
Ingeborg France  
Bianca Guadagnini  
Betty Hemmingsen

Mario Alioto  
\*Winther Andersen  
George Argyres  
Anthony Asaro  
Earl Bankey  
William Bond  
Robert Bruce  
Jan Budzinski  
Donald Burbank  
Willis Burroughs  
Joseph Ciampi  
Angelo Colbasso  
Harry de Lange  
James Eitze

Vasiliki Husmas  
\*Gail Leonard  
\*Jeanine Liagre  
\*Margaret Magoon  
Dolores Manring  
\*Ann Moore  
\*Pepi Nenova  
Neysa Null  
\*Louise Oldt  
Jean Ostrander

Willis Frost  
Raymond Hammons  
\*Colin Harvey  
Ronald Hubin  
Rudy Jungberg  
\*Eugene Lawrence  
Paul Le Bon  
\*Eric Lysell  
Sebastian Martorano  
Hugo Mayer  
Henry Metlenko  
Victor Montano  
Theodore Myers

\*Dolores San Miguel  
Muriel Renzi  
Eileen Scott  
Trudy Sheer  
\*Marcella Mignault Strong  
Verna Weaver  
\*Margaret Wehle  
Sally Winnington  
Arlene Woodburn  
Anne Zoch

Felipe Paredes  
Charles Pascoe  
Edgar Pepka  
Al Rodwell  
Robert Romanovsky  
Allen Schmidling  
John Segale  
Delbert Silva  
Richard Styles  
Francis Szymkun  
\*James Wagner  
Max Wilkinson  
William Williams  
\*Karl Woellhaf

Arthur Wilson, *Accompanist*

## SAN FRANCISCO OPERA BALLET

Barbara Begany  
Susan Cederwall  
Maryann de Lichtenberg  
Joan de Vere  
Joanna Di Giovanna  
Zola Dishong

Dennis Allen  
\*David Anderson  
Rex Bickmore

Geralyn Donald  
Uta Enders  
\*Cynthia Gregory  
Marolyn Gyorfi  
Kristine Heinemann  
\*Virginia Johnson  
Lynda Meyer

Lee Fuller  
\*Robert Gladstein  
Marvin Hanson  
William Johnson

Belinda Oliver  
Christie Sharp  
Ada Shepard  
Eloise Tjomsland  
\*Jocelyn Vollmar  
Anne Worthington

Henry Kersh  
Lloyd Labit  
Gerard Leavitt

Daniel Eller, *Accompanist*

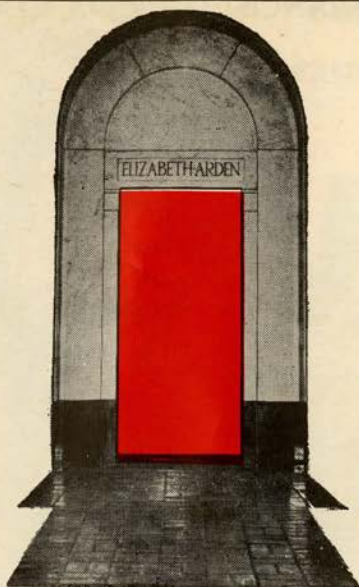
## SAN FRANCISCO OPERA BOYS' CHORUS

Randy Anger  
Hugh Ashley  
Michael Burd  
Alec Constabaris  
Robert Denebeim  
Paul di Francesco  
Robert Fisher  
John Hannum

\*Patrick Hethcoat  
Christopher Holsman  
Robert Hymes  
Thomas Kohout  
Theodore Krings  
Gerald Martin  
Douglas McHenry  
Thomas Miller  
Brian Quirk

Paul Robb  
Philip Robb  
Paul Schubart  
James Steele  
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David Van Leeuwen  
Bradford Waddell  
Norman Wong

\*Also appearing in solo roles



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David Schneider  
Mafalda Guaraldi  
Felix Khuner  
Zaven Melikian  
Silvio Claudio  
Ervin Mautner  
Everett O'Bannon  
Erica Keen  
Zelik Kaufman  
Robert Bloch

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Charles Meacham  
*Principal*  
Cicely Edmunds  
Verne Sellin  
Willem Wegman  
Ernest Michaelian  
Cicely Edmunds  
Harry Moulin  
Leonard Austria  
Friedrich Koegel

### VIOLA

Lucien Mitchell  
*Principal*  
Detlev Olshausen  
Asbjorn Finess  
Mary James  
Hubert Sorenson  
David Smiley

### CELLO

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

### BASS

Philip Karp  
*Principal*  
Charles Siani  
Carl Modell  
Charles Burrell  
Donald Prell

### FLUTE

Paul Renzi  
*Principal*  
Merrill Jordan  
Lloyd Gowen

### PICCOLO

Lloyd Gowen

### OBOE

James Matheson  
*Principal*  
Raymond Duste  
Jean Le Roux

### ENGLISH HORN

Raymond Duste

### CLARINET

Philip Fath  
*Principal*  
Frealon N. Bibbins  
Donald Carroll

### BASS CLARINET

Donald Carroll

### BASSOON

Walter Green  
*Principal*  
Raymond Ojeda  
Frank Hibschiele

### CONTRA BASSOON

Frank Hibschiele

### FRENCH HORN

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*Principal*  
Jeremy Merrill  
Herman Dorfman  
James Callahan  
Robert Tefft  
William Vansandt

### WAGNER TUBA

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James Callahan  
Robert Tefft  
William Vansandt

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Edward Haug  
*Alternate Principal*  
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### TROMBONE

Philip Laspina  
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### TUBA

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## DEBUTS OF THE WEEK



### **ELFEGO ESPARZA**

Although born in Texas, his appearance as Doctor Bartolo this Friday evening will mark Esparza's operatic debut in the United States. He has been in Europe since 1952, when he enrolled in the Royal Conservatory of Music in Brussels where he received his diploma, as well as a cash prize awarded by King Badouin. This was followed by studies at the opera school of the Academy of Music in Vienna and at the Mozarteum in Salzburg.

Esparza made his debut in the German provinces in 1954 as Leporello in "Don Giovanni." This was followed by engagements in increasingly important theaters in Germany, Holland, France, Belgium, Switzerland, Spain, Austria, and Italy where he repeated his Leporello this winter in Bologna. His repertoire now consists of more than forty major roles, many of which he sings in different languages.

San Francisco audiences will also hear him as Fra Melitone in the new production of "La Forza del Destino," the sacristano in "Tosca," and Baron Douphol in "La Traviata."

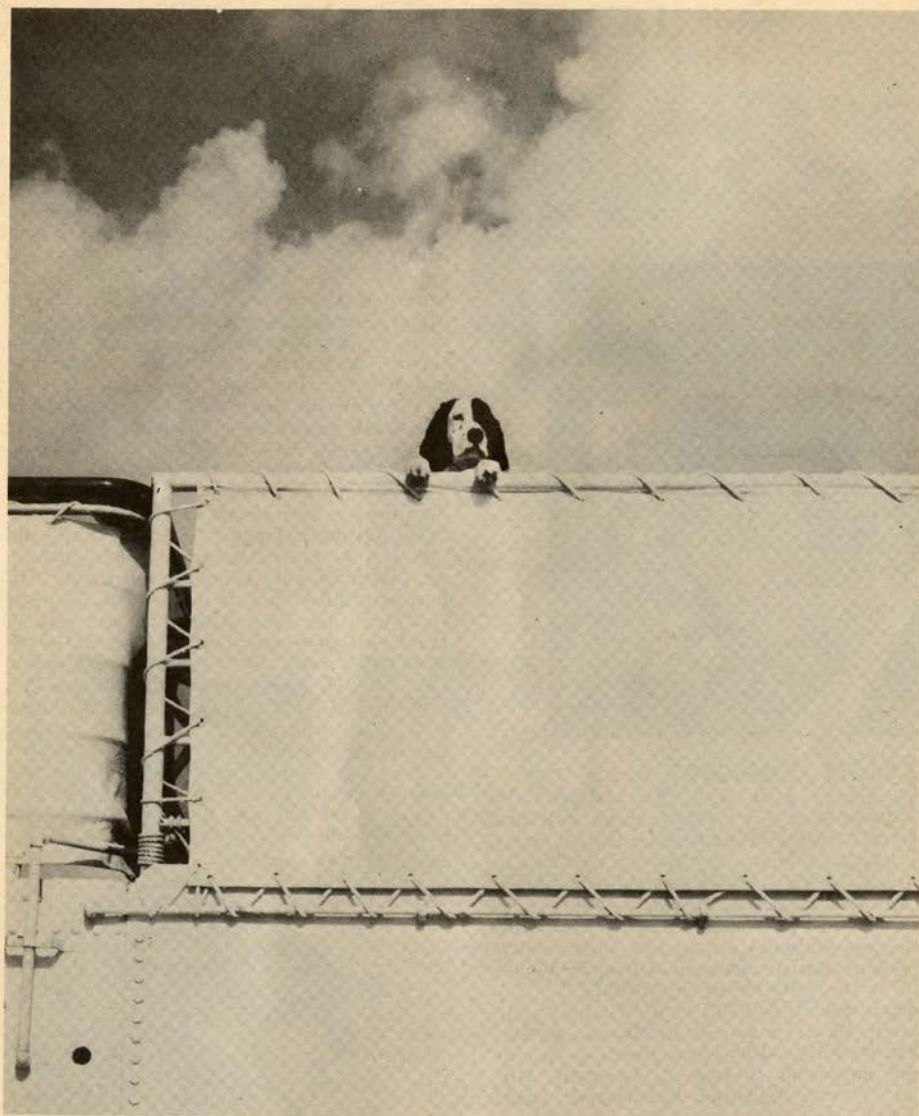
### **RERI GRIST**

Should such a title as "operatic debutante of the year" exist, it would easily be awarded to this soprano in 1963, for her current bow with the San Francisco Opera follows initial appearances earlier this season with London's Covent Garden, in "Le Coq d'Or," and Milan's La Scala and Vienna's Staatsoper, both times as Zerbinetta in "Ariadne auf Naxos," in Italian at the former house and in German at the latter!

A native of New York City, Miss Grist began her ascent by walking off with every prize and scholarship within her reach including the Blanche Thebom and Marian Anderson awards. She began singing on Broadway in such shows as "Shinbone Alley," "The Wisteria Trees," "The Barrier," and "West Side Story," which brought her to the attention of Leonard Bernstein. Mr. Bernstein hired her to appear in Carnegie Hall with the New York Philharmonic in Mahler's fourth symphony. From that start, Miss Grist went on to sing in Washington, Philadelphia, Santa Fe, Vancouver, B. C., England's Glyndebourne festival, Cologne, and Zurich, which has been her operatic base for the past three years.

After her Rosina she is slated to perform Sister Constance in "Dialogues of the Carmelites" and Despina in "Cosi fan Tutte" during October.





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### **JULIEN HAAS**

Born in Belgium, Julien Haas studied at the Liege conservatory, began his career by winning first prize in the international song competition at Toulouse, and then signed a two-year contract with the Royal Theater de la Monnaie in Brussels.

His steady rise took him then to the Paris Opera where he made his debut in July of 1959 in the title role in "Rigoletto" and where he has since performed all the great roles of the baritone repertoire. Haas' fame has also been expanded by appearances at Buenos Aires' Teatro Colon, the Deutsche Oper in West Berlin, and festivals in Zurich, Palermo, Nice, Dublin, and Vienna. In addition he has been invited back to the Monnaie for a series of performances as "Nabucco" and in the new Zeffirelli production of "Rigoletto."

His role of the high priest in Thursday night's "Samson et Dalila" marks Haas' American debut and he will also be heard this season as Don Carlo in the new production of "La Forza del Destino" and as Scarpia in the Sunday matinee of "Tosca" on October 13.



### **DANIEL McCAUGHNA**

This young Baritone was the Los Angeles regional winner in the 1963 San Francisco Opera Debut Auditions and participated in the Merola Opera Program during the past summer. He is a graduate of Whittier college and for two years participated in the performances of the UCLA opera workshop.



### **GEORGES PRÊTRE**

The famous French maitre makes his San Francisco Opera debut leading "Samson et Dalila" on Thursday night and also will conduct "Tosca" and "Capriccio" during the season. In between appearances in San Francisco he will conduct some of the Royal Philharmonic's American tour engagements.

At the age of 14, and after several years of piano study, George Pretre was accepted in the trumpet class of the Paris Conservatory, leaving five years later with the first prize. After further studies in harmony and conducting courses with Cluytens, Pretre made his debut in Marseille as a young conductor of 22.

Three years at the Marseille Opera, doing the entire repertoire including the "Ring," followed by Lille, Casablanca and Toulouse as musical director, preceded Pretre's engagement at the Opera Comique in Paris where he made his debut in 1956. In 1959, he made his debut at the Paris Opera with three performances of "Faust," followed by his American debut in Chicago with "Thais" and performances of "La Voix Humaine" and "Les Mamelles de Tiresias" at Carnegie hall in New York.

For his London debut in 1961, Georges Pretre conducted the Royal Philharmonic orchestra at the personal invitation of Sir Thomas Beecham, followed by appearances at the festivals of Strasbourg, Holland and Besancon, and in Madrid, Paris and Vienna. Pretre's 1962 commitments included a debut appearance at the Santa Cecilia academy in Rome, performances of "Le Surhomme" and "Medee" with the Paris Opera and concerts.

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### HERMANN PREY

Hermann Prey owes the start of his musical career to the United States Army. In 1952, when he was in his very early twenties, Prey entered a contest sponsored by the United States Armed Forces in Germany, called the

"Meistersinger" contest. He competed against more than 2,000 singers and won the coveted prize, which consisted of a trip to the United States and included two appearances with the National Symphony Orchestra in Washington, D.C., and one appearance with the Philadelphia Orchestra under Eugene Ormandy. He then returned to Europe, made his debut in Wiesbaden in "Fidelio" and quickly worked his way up to Hamburg in 1953, and in 1955 he conquered the Vienna Staatsoper with a performance of Figaro in "Il Barbiere di Siviglia."

Prey made his debut at the Metropolitan Opera in New York in "Tannhauser" in 1960. He has sung constantly the last five years in Munich, Berlin, Vienna, Salzburg, Holland, Edinburgh, Brussels, and England's renowned Glyndebourne festival. The baritone has made many recordings, of art songs as well as opera, and he is an acknowledged master at conveying the full subtleties in a score to his listeners. Last winter, Prey made a two-month concert tour of the United States which included appearances in Chicago, Cleveland, San Francisco, Boston, and many college towns.

To sum up, when Prey sang a recital in New York one critic wrote, "It was an afternoon of exquisite music making . . . not soon to be forgotten."

## SAN FRANCISCO OPERA

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*General Director*

HOWARD K. SKINNER  
*Manager*

### TWO NEW PRODUCTIONS SUNDAY MATINEES AT 2:00

Sunday Afternoon, October 6

#### IL BARBIERE DI SIVIGLIA

(Rossini)

Grist, Cervena; Prey, Valletti, Esparza, Van der Bilt, Christopher, Harvey, McCaughna, Woellhaf, Andersen

Conductor: Ferencsik

Production: Rehnert

Designers: Siercke, Colangelo

Sunday Afternoon, October 27

#### THE QUEEN OF SPADES

(Tchaikovsky)

Kirsten, Resnik, Martin, Todd; McCracken, Shaw, Stewart, Petersori, Hecht, Fried, Riffel, McCaughna

Conductor: Ludwig

Production: Hager

Designers: Skalicki, Colangelo

Choreographer: Christensen

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## "GÜNTHER RENNERT

Doctor Rennert comes to the San Francisco Opera for the first time to stage the new production of "Il Barbiere di Siviglia" this week.

Currently ranked among the leading stage directors in the world, he was formerly the intendant of the opera in Hamburg, has served for the past five years at the Glyndebourne festival, and for eleven years at the Salzburg festival. Residing near Munich, Rennert is in demand in all the great opera houses of the world, including La Scala, the Vienna Staatsoper, Covent Garden, Stuttgart, Paris, Stockholm, and the Metropolitan Opera in New York where he directed a highly successful production of "Un Ballo in Maschera" in 1962 and where he is to direct a new production of "Manon" next month. Rennert's busy schedule also includes annual theatrical productions in the Burgtheater in Vienna and in Berlin. Such is his fame that the former director of the Vienna Staatsoper, Walter Erich Schaefer, has written a book devoted to his career which is titled "Gunther Rennert, Director in our Time." November will find Rennert at home in Munich with his wife and four children—although he himself will be directing the world premiere of a new Werner Egk opera for the opening festivities of the re-built Munich opera house.

## ALFRED SIERCKE

Alfred Siercke, born in Hannover, received his early schooling in Hamburg, going on to Frankfurt-on-the-Main where he majored in the study of history and the history of art. Having decided as a young student to become a scenic designer, he made the most of his school years designing, producing and acting at every opportunity. After leaving school, he joined a touring company in the capacity of assistant to the head designer, Gowa, now well-known as a painter. During this period with the theater, Siercke spent all of his free time studying art.

His association with stage director Günther Rennert began in 1946 at the Hamburg Staatsoper where he has remained as the resident designer. In the ensuing years, Siercke has had guest engagements at the Berlin Staatsoper, in Sao Paolo, Dublin and Edinburgh, and at the Spoleto festival.

Mr. Siercke's first San Francisco visit was interrupted earlier this month by a hurried return to Hamburg where he is engaged in a new production of "Nabucco," preparation for the premiere of Krenek's "The Golden Ram," and Liebermann's "The School for Wives" to be produced in Amsterdam.





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### **PETER VAN DER BILT**

Peter van der Bilt will make his American debut on Friday night singing Don Basilio in the new "Il Barbiere di Siviglia." He will also be heard this season as the majordomo in "Capriccio," Pistol in "Falstaff," Dr. Grenvil in "La Traviata," the jailer in "Dialogues of the Carmelites," and an old Hebrew in "Samson et Dalila." With a background of study at the Amsterdam Muziek lyceum, van der Bilt made his concert debut in Amsterdam, joining the Netherlands Opera in 1959 and appearing there each season since.

In January of this year he made his Italian debut as the Landgraf in Wagner's "Tannhauser" in Bologna. He has also been acclaimed this past season for his performances in the title role of "Don Giovanni."

The tall bass-baritone's fame extends into the concert field. For the past two years he has been engaged to sing in the famous performances by the Amsterdam Concertgebouw orchestra of Bach's St. Matthews Passion and has already been signed to repeat this stint in 1964. And following a recent appearance with the Hamburg Philharmonic, he was booked for a tour of Germany.

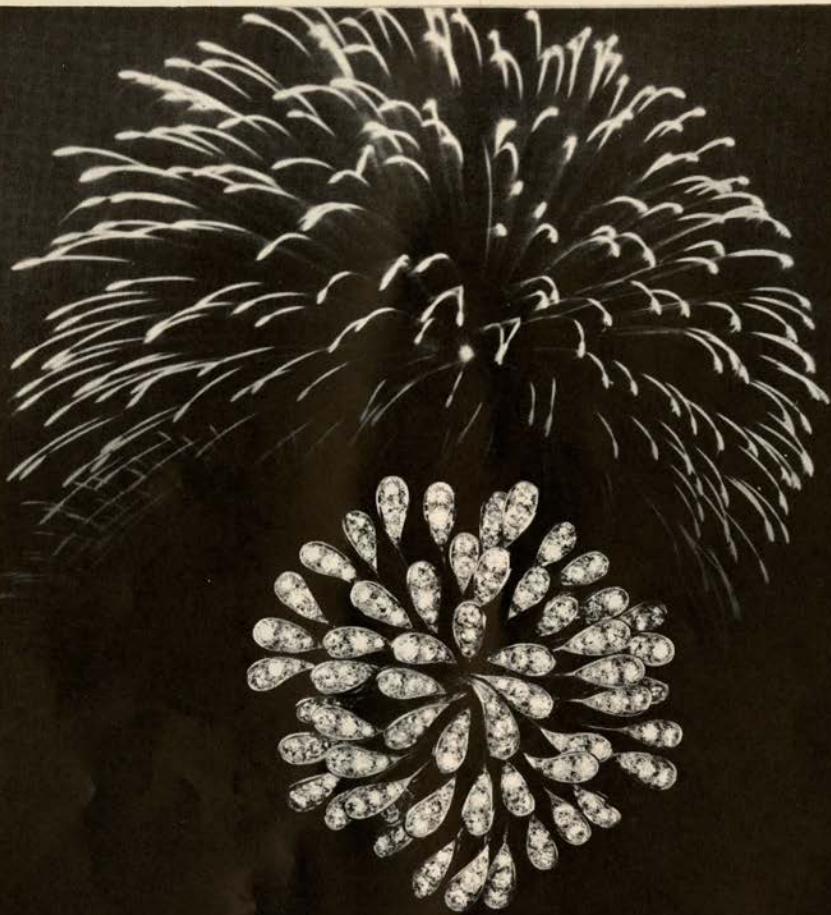
### **SANDRA WARFIELD**

This gifted young mezzo-soprano returns to the United States from a number of European successes, one of the most recent of which was her performance in the Zurich Opera's revival of "Le Prophete" by Meyerbeer. Miss Warfield explains that in this opera "the mezzo sings for five acts and finishes with two high C's. Then, someone calls an ambulance and she is taken home."

Her performance was such, however, that a police escort was required to take Miss Warfield home through a mob of excited, adulating admirers! It was the latest in a series of triumphs the Kansas City-born singer has enjoyed in Italy, France, Switzerland, Austria, and England recently.

Miss Warfield began her career here in California with a small role in a Civic Light Opera musical. After two years she went to New York to study with Fritz Lehmann and after two more years she won a contract at the Metropolitan, where she sang until 1956, leaving to seek further experience in Europe. In San Francisco this fall Miss Warfield is Mother Marie in "Dialogues of the Carmelites" and Amneris in the October 18th "Aida," but her debut role of Dalila is her special favorite because it unites her with her husband, James McCracken, who is the Samson!





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Friday Evening, September 20, 1963, at 8:30  
(Final curtain approximately 11:20)

New Production  
*Il Barbiere di Siviglia*

(IN ITALIAN)

Opera in two acts by GIOACCHINO ROSSINI

Text by Cesare Sterbini, after a comedy by Beaumarchais

Conductor: JANOS FERENCsik

Production: \*GUNTHER RENNERT

Designers: \*\*ALFRED SIERCKE, THOMAS L. COLANGELO, JR.

FIGRELLO, *Count Almaviva's servant*..... RUSSELL CHRISTOPHER  
COUNT ALMAVIVA..... CESARE VALLETTI  
DOCTOR BARTOLO..... \*\*ELFEGO ESPARZA  
FIGARO, *a barber*..... \*HERMANN PREY  
ROSINA, *Doctor Bartolo's ward*..... \*RERI GRIST  
DON BASILIO, *a music teacher*..... \*\*PETER VAN DER BILT  
BERTA, *Doctor Bartolo's housekeeper*..... SONA CERVENA  
FIRST OFFICER..... \*DANIEL McCAUGHNA  
AMBROSIO, *Doctor Bartolo's servant*..... COLIN HARVEY  
NOTARY..... KARL WOELLHAF  
SECOND OFFICER..... WINTHER ANDERSEN

\*San Francisco Opera debut

\*\*American debut

*Serenaders, police*

Chorus Director: VINCENZO GIANNINI

Recitative Accompaniment: PHILIP EISENBERG

Costumers: GOLDSTEIN & CO.

TIME: In the 1840's

The action takes place before and in Doctor Bartolo's house in Seville.

*Intermission after Act I.*

In the lesson scene Miss Grist will sing "Bel raggio lusinghier" from *Semiramide*  
by Rossini

*The San Francisco Opera Association gratefully acknowledges the donation of the new  
production of "Il Barbiere di Siviglia" by the San Francisco Opera Guild*

*Next Regular Subscription Performance, Tuesday, September 24, at 8:00  
Mefistofele (Boito) in Italian*

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## THE STORY OF "IL BARBIERE DI SIVIGLIA"

ACT I—With his band of hired musicians, Count Almaviva comes at dawn to serenade Rosina outside the house of her guardian, Dr. Bartolo, who keeps her a virtual prisoner in the hopes of marrying her himself. Almaviva dismisses the musicians when Rosina does not appear, but lingers near the house. The barber Figaro arrives and describes his busy life. The count asks him to arrange a meeting with Rosina, adding that his identity must not be known for he does not wish her to be influenced by the glamour of his rank. Suddenly Rosina appears on her balcony and at the same moment Dr. Bartolo joins her. The count and Figaro hide under the balcony and, in front of Dr. Bartolo's eyes, Rosina manages to drop a note to the count. Almaviva sings a second serenade telling Rosina that he is Lindoro, a poor creature who can offer her nothing but love. The count and Figaro continue their planning. Troops are coming to the city, and it is decided that Almaviva, disguised as a drunken officer, must arrange to be billeted with Bartolo. Dr. Bartolo goes to arrange his affairs with the notary. Rosina, alone in the house, expresses her spirited nature.

Bartolo returns and is soon visited by Don Basilio, the music teacher, who informs him that Count Almaviva has been haunting the neighborhood, and both presume that he is the mysterious serenader. Basilio suggests that they start a disgraceful rumour which will make Rosina reject the count. Figaro overhears their plan and returns to warn Rosina of the doctor's intention to marry her, and leaves with a note from her to Lindoro. Dr. Bartolo suspects that Figaro may be carrying notes between his ward and her admirer but is frustrated by Rosina in his attempts to gain the truth. Later the count enters in his disguise. The old doctor suspiciously resists the order for the quartering of soldiers. During the confusion which the count creates in the Bartolo household, he manages to slip a note to Rosina. Soon soldiers arrive to arrest the offender, but immediately release him when the count secretly reveals his identity to the officer.

ACT II—The doctor, wondering if the drunken soldier may not be an emissary of Count Almaviva, is interrupted by a stranger, none other than the count himself disguised as a music teacher. He explains that Basilio is ill and that he has come in his place to give Rosina a music lesson. Figaro arrives and to assure the young people a moment together, insists on shaving the doctor who will not leave the room. His face is covered with lather when Basilio appears in perfect health. He is convinced by the disguised count that he is really not well and is rushed out of the house. Bartolo's suspicions are once again aroused and he tells Rosina that Lindoro intends to arrange a marriage between her and Count Almaviva. As night falls, the count (Lindoro) accompanied by Figaro places a ladder against Rosina's balcony as they had earlier planned for their elopement. Rosina, believing the slanderous tales about her suitor, refuses to go with them. The count then reveals his identity and they make ready to depart. As they go for the ladder, they discover Ambrosio, Bartolo's servant, has taken it away. At the same moment, Don Basilio and the Notary arrive prepared to marry Dr. Bartolo to his ward. Instead, Figaro and the count persuade him to be a witness to the marriage of the count and Rosina. Dr. Bartolo arriving too late to stop the wedding, decides to accept his misfortune gracefully. The count, the countess and others depart for the wedding feast.

*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.*



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Saturday Evening, September 21, 1963, at 8:00

(Final curtain approximately 11:35)

# Aida

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI

Text by Antonio Ghislanzoni

Conductor: FRANCESCO MOLINARI-PRADELLI      Stage Director: PAUL HAGER

RAMFIS, *high priest of Isis*.....GIORGIO TOZZI  
RHADAMES, *captain of the Egyptian guard*.....SANDOR KONYA  
AMNERIS, *daughter of the King of Egypt*.....REGINA RESNIK  
AIDA, *an Ethiopian slave*.....LEONTYNE PRICE  
THE KING OF EGYPT.....JOSHUA HECHT  
A MESSENGER.....RICHARD RIFFEL  
A PRIESTESS.....CAROL TODD  
AMONASRO, *King of Ethiopia and Aida's father*.....JOHN SHAW

*Priests, priestesses, ministers, captains, soldiers, officials,  
Ethiopian slaves and prisoners, Egyptians*

Solo dancers: JOCELYN VOLLMAR, VIRGINIA JOHNSON  
ROBERT GLADSTEIN, DAVID ANDERSON

Corps de ballet

Chorus Director: VINCENZO GIANNINI      Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: In Pharaoh's time: Memphis and Thebes

Act I:    Scene 1: King's palace at Memphis  
          Scene 2: Temple of Vulcan  
Act II:    Scene 1: Hall in Amneris' apartment  
          Scene 2: Gate of Thebes  
Act III:    Shores of the Nile near the temple of Isis  
Act IV:    Scene 1: Outside the judgment hall  
          Scene 2: Tomb under the Temple of Isis

Next Saturday evening subscription performance, September 28, at 8:30  
"Il Barbiere di Siviglia" (Rossini) in Italian

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# 200



## THE STORY OF "AIDA"

**ACT I** — The Egyptian king, learning of the approaching Ethiopian invasion to be led by King Amonasro, selects Rhadames to command the defending Egyptian forces. This choice pleases Princess Amneris, for victory would make Rhadames, whom she loves, a desirable mate for her. However, she correctly perceives that her Ethiopian slave girl, Aida (unknown to the Egyptians, Amonasro's daughter) is her rival for Rhadames' affections. Knowing that her father and lover will have to oppose each other on the battlefield, Aida is apprehensive as the warrior is escorted to the temple to receive his command.

**SCENE 2** — In the recesses of the temple of Vulcan, Rhadames receives the sacred sword and is dedicated to the protection of Egypt.

**ACT II** — Amneris joins her slave girls in singing the praises of the victorious Rhadames, and as Aida approaches, she deftly gains from her the confession of her love for him. Then admitting her own love for the warrior, Amneris commands that Aida shall witness Rhadames' obedience to herself on his triumphant return.

**SCENE 2** — Rhadames is royally welcomed upon his return with the conquered Ethiopians. Among the captives is the disguised Amonasro, soon recognized by Aida. Signalling her not to betray his rank, he acknowledges her as his daughter and tells how the king, wounded, had died at his feet. Rhadames, as his reward for victory, requests the freedom of the Ethiopians. His wish is granted, but Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

**ACT III** — Amneris goes to the temple on the eve of her marriage to Rhadames. Aida following, is met by Amonasro who forces her to aid him in a plot against the Egyptians. He conceals himself, and when Rhadames appears, Aida begs her lover to flee with her. In planning their flight, Rhadames unwittingly discloses his army's movements, and is overheard by Amonasro. Amneris, concealed among the palms, has also overheard and, enraged, rushes out to denounce Rhadames. Amonasro and Aida escape as the warrior surrenders himself as a traitor.

**ACT IV** — Amneris sends for Rhadames offering to save him in return for his love. Enraged when he refuses, she invokes the wrath of the gods on him as he is led away to be sentenced. Hearing the trial as it is conducted behind the scenes, the now remorseful Amneris wildly curses the Priests as they condemn Rhadames to death.

**SCENE 2** — Rhadames entering the tomb, discovers Aida who has concealed herself so that they may both die together.

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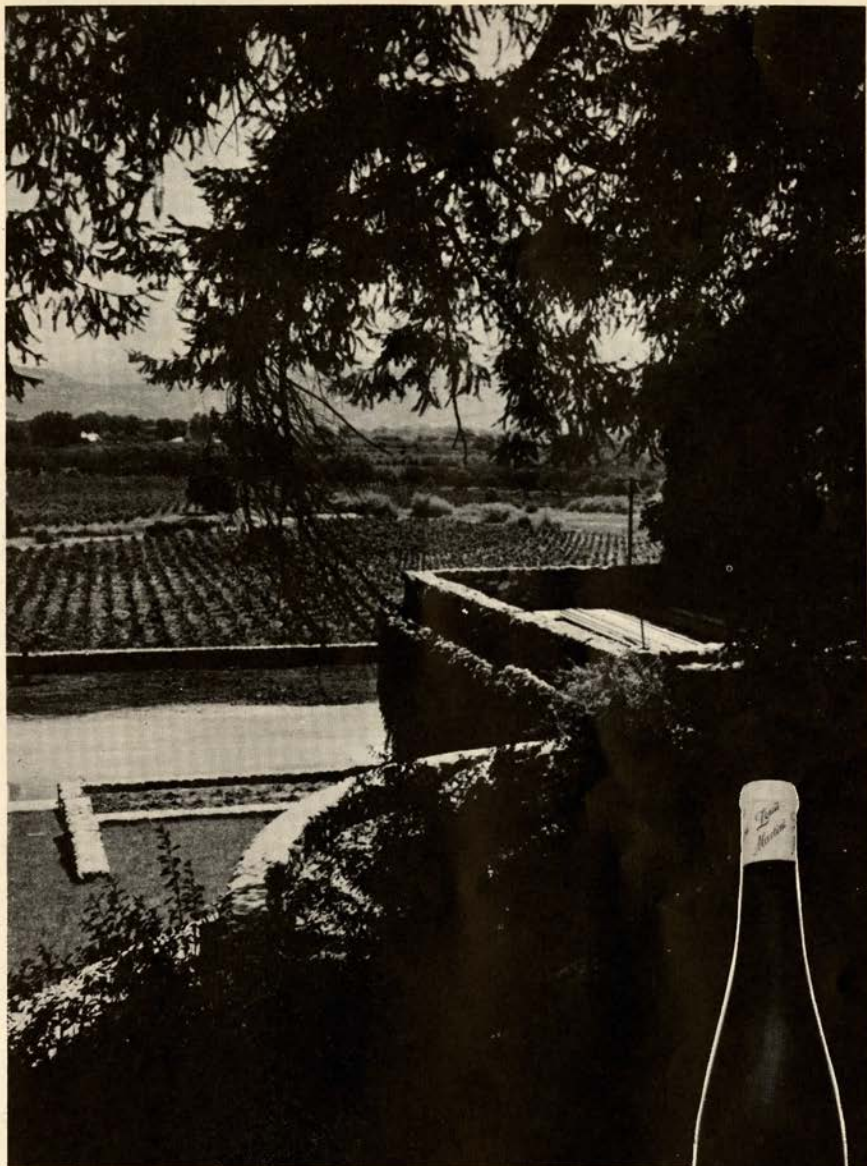
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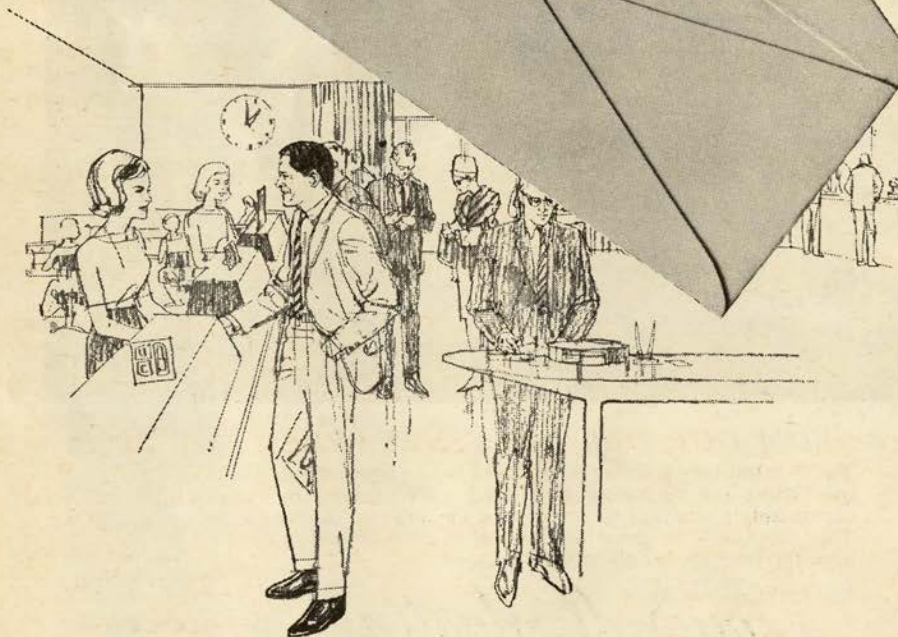
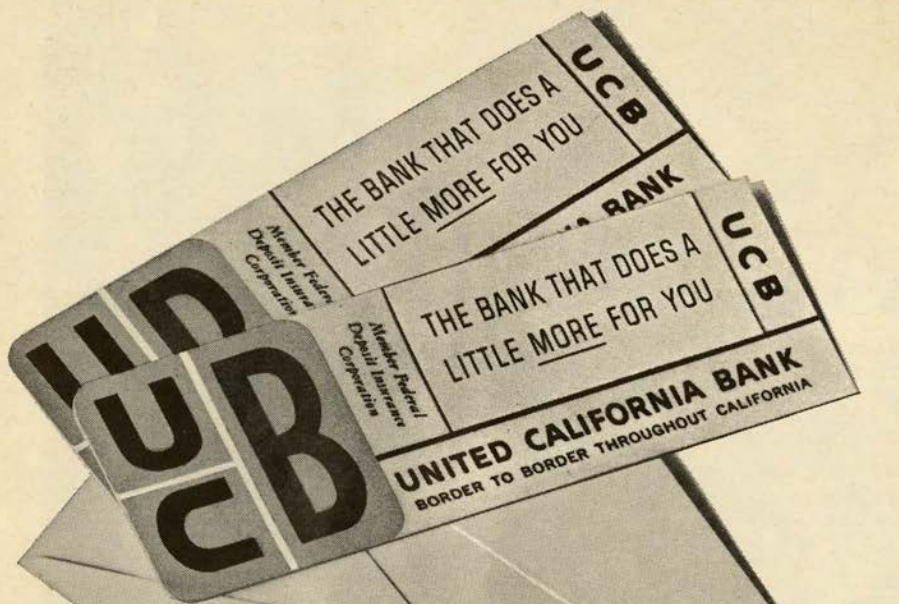
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## SOME PRACTICAL ASPECTS OF THE CURRENT SEASON

The San Francisco Opera, founded in 1922, today stands in the first rank of the world's opera companies along with those of New York, Milan, Vienna, and the cultural centers of Germany. Yet our Company offers a far shorter season than the major opera organizations of New York and Europe.

A primary obligation of the San Francisco Opera is to meet the growing demand for fine opera in San Francisco. Toward this end, the local season has been extended from six to seven weeks this year and the number of performances increased from 30 to 36. This means that the Company will be presenting more opera to more people at a proportionately lower cost of production. Although budgeted expenses are up 17% over last year, a greater number of repeat performances will reduce our average deficit per performance after the added box office income, thereby accomplishing a more efficient use of staff and artists.

Nevertheless, the overall loss will be somewhat higher than before, due largely to the steadily rising cost of labor. While many business and industrial concerns have been able to cut costs, or boost production, through various labor saving devices, no machines have yet been developed that can sing, act, direct, dance, conduct, design and tend to the hundreds of other production jobs that call for a high degree of individual skill and talent. Because opera production is 95% labor, our costs have increased at a much greater rate than business expenses in general.

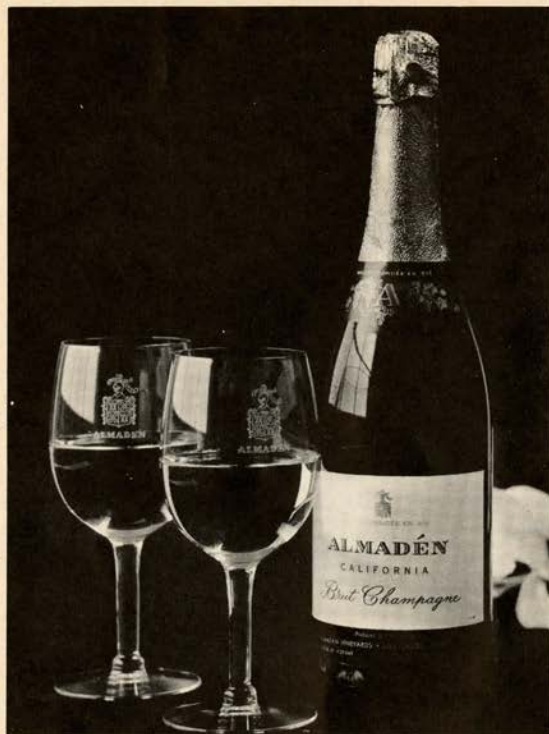
In 1947, our total expenses were \$728,842, with gross operating income at \$649,616. In 1962, expenses had reached \$1,672,525 against a gross operating income of \$1,345,920.

So, despite strict and relentless economies of operation, despite sell-outs for almost every performance, despite the fact that we are closer to being self-supporting than any other major opera organization (ticket proceeds cover from 80-85% of expenses), the San Francisco Opera this year must raise \$8,128 more than in 1962. The 1963 goal is \$160,000.\*

Thanks to the financial support from our guarantors and an increasing number of donors, the San Francisco Opera has, so far, survived the cost squeeze of recent years. To maintain our present artistic level, we will need the continued assistance of past contributors. At the same time, we must continue to develop new and additional support from individuals, businesses, foundations and local government.

Only by constantly striving to better our previous performance, in fund raising as well as staging, can we keep grand opera alive and growing in San Francisco.

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As costs increase, the Company must depend on increasing support in its annual fund drive. The goal this year is \$160,000, and to reach it we need many more donations than we received in 1962.

If you have not given before, the San Francisco Opera Association urges you to do so at this time. Your tax-deductible contribution, whatever the amount, will help to do a specific and vital job. A few examples are given on this page.

Checks may be sent to the War Memorial Opera House, San Francisco 2.

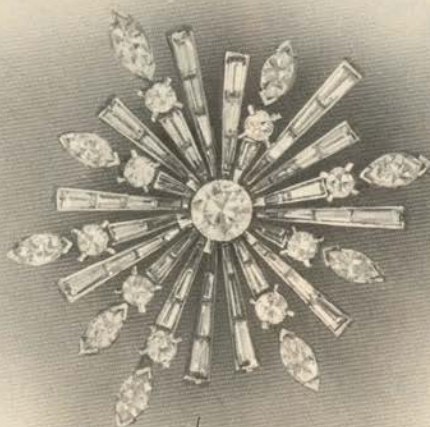
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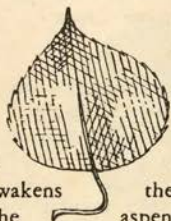
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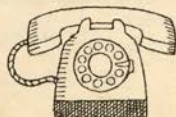
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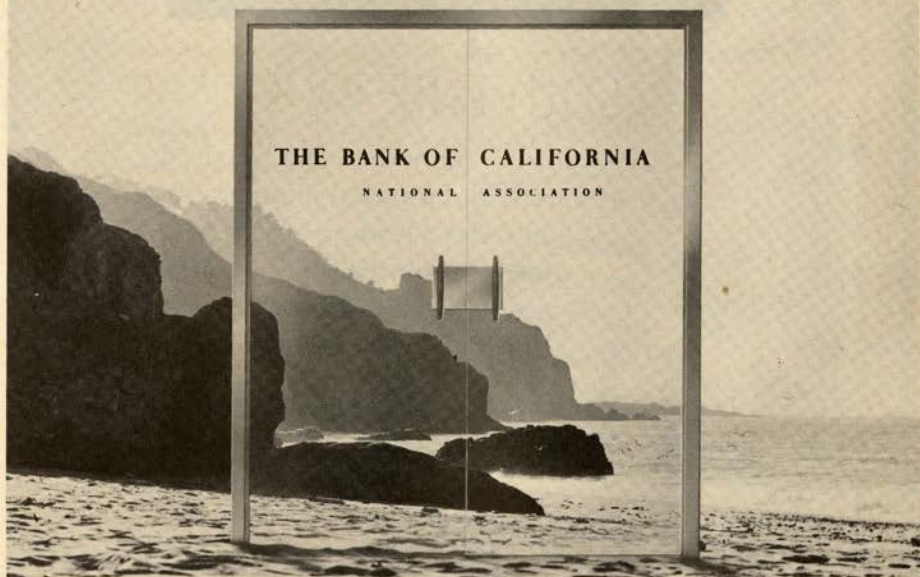
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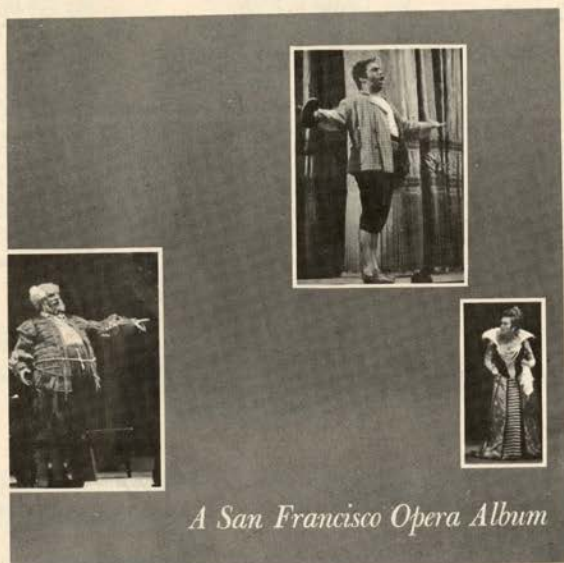
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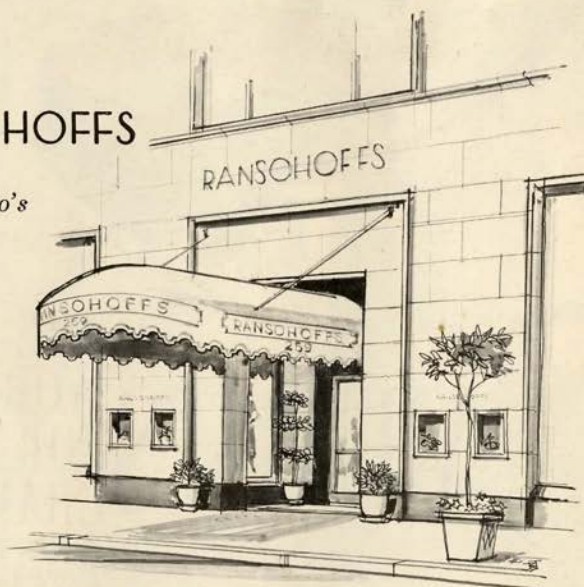
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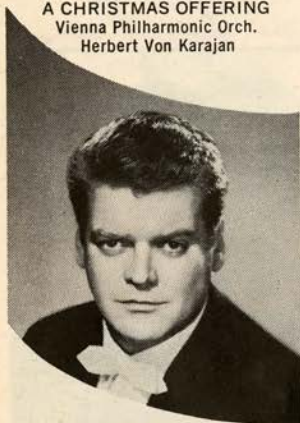
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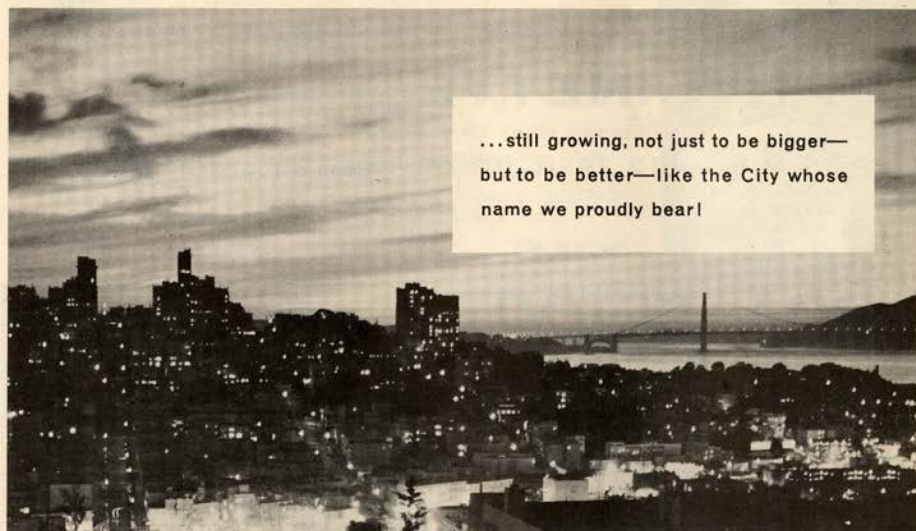
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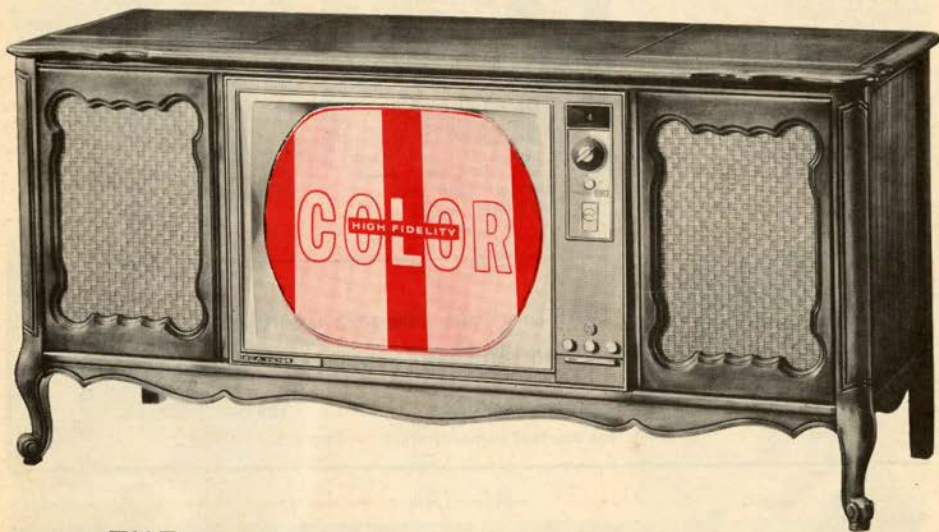
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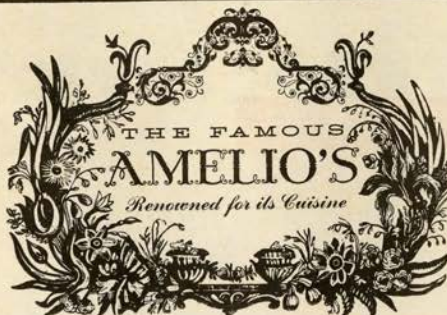
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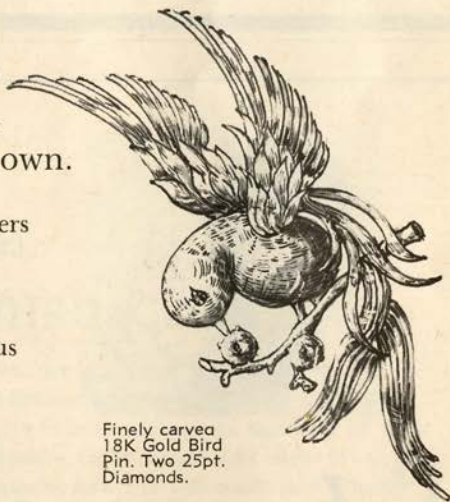
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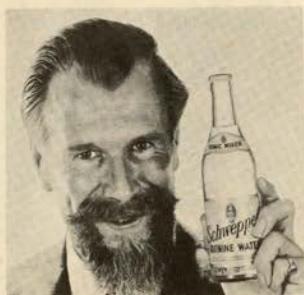
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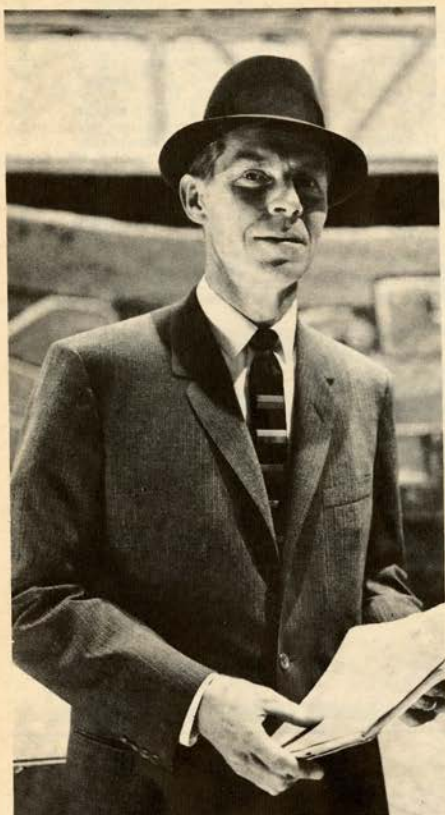


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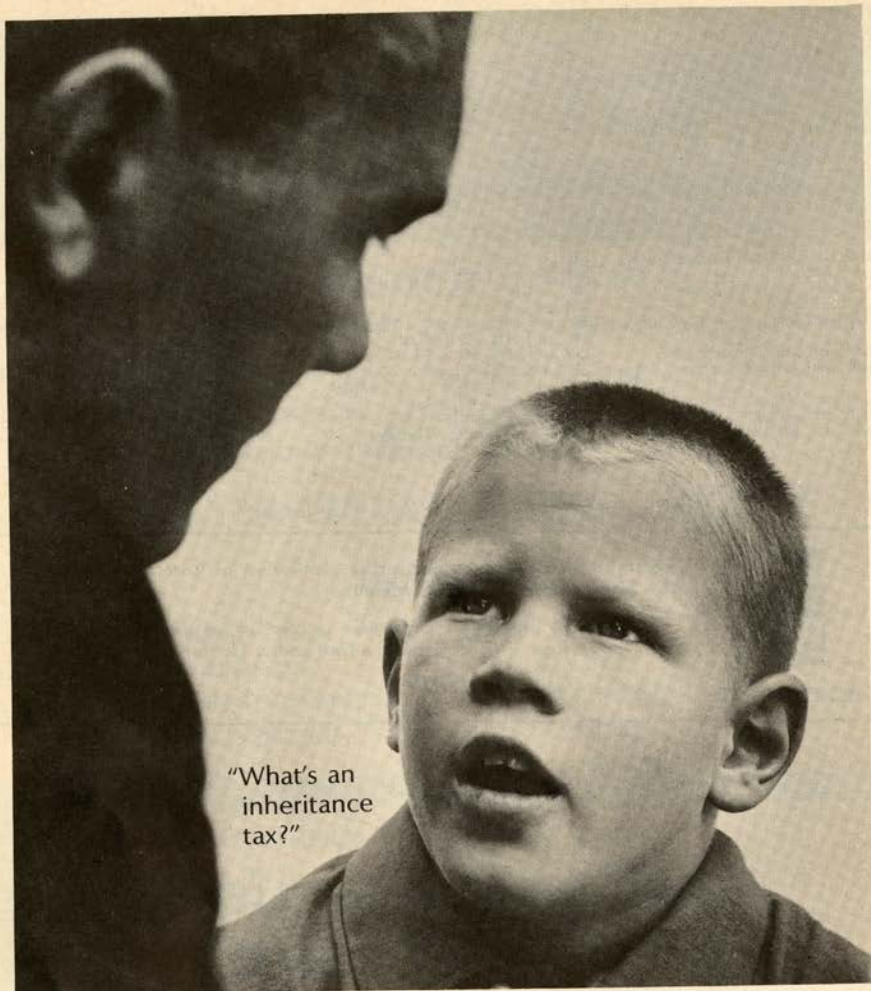
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**Tuesday Afternoon, October 15, at 1:30** ..... **FALSTAFF (Verdi)**  
 Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
 Manton, van der Bilt, Harvey

Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

**Thursday Afternoon, October 24, at 1:30** ..... **FALSTAFF (Verdi)**  
 Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
 Manton, van der Bilt, Harvey

Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

**Tuesday Afternoon, October 29, at 1:30** ..... **FALSTAFF (Verdi)**  
 Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
 Manton, van der Bilt, Harvey

Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

**Thursday Afternoon, October 31, at 1:30** ..... **FALSTAFF (Verdi)**  
 Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
 Manton, van der Bilt, Harvey

Conductor: FERENCSEK


Stage Director: HAGER

Designer: NAGY

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**Friday Eve., Nov. 1 and Saturday Mat., Nov. 2:** "Ballet School," "Walpurgis Night" from "Faust," "Moszkowski Waltz" and "Le Corsaire" Pas de Deux, and others.

**Saturday Eve., Nov. 2 and Sunday Mat., Nov. 3:** "Swan Lake," Act II; "Don Quixote," Act IV; "Dying Swan," Rachmaninoff's "Spring Waters"; "Nutcracker" Pas de Deux, and others.

*(Program subject to change)*

## WAR MEMORIAL OPERA HOUSE, SAN FRANCISCO

### NOVEMBER 1 - 3

Prices for All Perfs.: Orch. \$7.70. Boxes \$7.70. Grand Tier \$7.70. Dress Circle \$6.20. Balcony Circle \$4.50. Balcony \$3.50 and \$3.00.

MAIL ORDERS NOW! Mail remittance to Sherman-Clay Box Office, Sutter & Kearny streets, San Francisco (EX 7-0717). Please enclose stamped, self-addressed envelope. S.F. engagement under the direction of Metropolitan Management. Tickets go on sale at all Bay area agencies October 1.



## CALENDAR OF EVENTS

- Monday, September 9, 7:30 p.m.**  
KQED, CHANNEL 9, Invitation to Opera, seasonal preview.
- Tuesday, September 10**  
EXHIBIT of scenery designs, photographs, and background material on "The Queen of Spades", "Capriccio", and "Dialogues of the Carmelites" opens in the music room of San Francisco public library, Larkin at Fulton streets, until the end of the season.
- Friday, September 13, 7:45 p.m.**  
OPERA CURTAIN TIME, KKHI, backstage interviews on all Regular Subscription Series and Thursday Subscription Series evenings begin tonight. Sponsored by the *San Francisco Examiner*.
- Monday, September 16, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
JUNIOR LEAGUE OPERA PREVIEW, "Mefistofele"  
*Public invited free of charge.*
- Monday, September 16, 7:30 p.m.**  
KQED, CHANNEL 9, Invitation to Opera, "Mefistofele".
- Monday, September 23, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
JUNIOR LEAGUE OPERA PREVIEW, "Samson et Dalila".  
*Public invited free of charge.*
- Monday, September 23, 7:30 p.m.**  
KQED, CHANNEL 9, Invitation to Opera, "Falstaff".
- Monday, September 30, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
JUNIOR LEAGUE OPERA PREVIEW, "The Queen of Spades".  
*Public invited free of charge.*
- Monday, September 30, 7:30 p.m.**  
KQED, CHANNEL 9, Invitation to Opera, "The Queen of Spades".
- Monday, October 7, 7:30 p.m.**  
KQED, CHANNEL 9, Invitation to Opera, "La Forza del Destino".
- Thursday, October 10**  
BAYREUTH TODAY, exhibit of forty-five photos of recent Bayreuth productions to be on display in lobbies of the opera house until October 30 in commemoration of the 150th anniversary of the birth of Richard Wagner.
- Monday, October 14, 7:30 p.m.**  
KQED, CHANNEL 9, Invitation to Opera, "Dialogues of the Carmelites".
- Wednesday, October 16, 9:00 p.m.**  
FOL-DE-ROL CIRCUS, Kezar Pavilion, sponsored by the San Francisco Opera Guild.
- Thursday, October 17, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
JUNIOR LEAGUE OPERA PREVIEW, "Dialogues of the Carmelites".  
*Public invited free of charge.*
- Saturday, October 19, 12:00 p.m.**  
SAN FRANCISCO WINE FAIR until midnight and 12 noon to 6 p.m. on Sunday, October 20, on the Fulton street mall (between Hyde and Larkin streets) at the Civic Center. All proceeds benefit the San Francisco Opera Association.
- Sunday, October 20, 2:00 p.m.**  
HEARST GREEK THEATER, "Falstaff", presented by the University of California in Berkeley.
- Monday, October 21, 7:30 p.m.**  
KQED, CHANNEL 9, Invitation to Opera, "Capriccio".
- Tuesday, October 22, 8:00 p.m.**  
GALA PERFORMANCE OF "Dialogues of the Carmelites" in celebration of the Festival of France week.
- Wednesday, October 23, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**  
JUNIOR LEAGUE OPERA PREVIEW, "Capriccio".  
*Public invited free of charge.*
- Monday, October 28, 8:00 p.m.**  
SACRAMENTO PERFORMANCE, "Tosca", Memorial Auditorium.



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# REPERTOIRE

- Friday Evening, September 13, at 8:00** ..... **AIDA (Verdi)**  
 PRICE, RESNIK, TODD; KONYA, SHAW, TOZZI, HECHT, RIFFEL  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* HAGER  
*Choreographer:* CHRISTENSEN
- Saturday Evening, September 14, at 8:30** ..... **LA SONNAMBULA (Bellini)**  
 SUTHERLAND, MENEGUZZER, COLE; CIONI, CROSS, HECHT, MANTON  
*Conductor:* BONYNGE *Stage Director:* MANSOURI  
*Designer:* NAGY *Choreographer:* CHRISTENSEN
- Tuesday Evening, September 17, at 8:30** ..... **LA SONNAMBULA (Bellini)**  
 SUTHERLAND, MENEGUZZER, COLE; CIONI, CROSS, HECHT, MANTON  
*Conductor:* BONYNGE *Stage Director:* MANSOURI  
*Designer:* NAGY *Choreographer:* CHRISTENSEN
- Thursday Evening, September 19, at 8:00** ..... **MEFISTOFELE (Boito)**  
 COSTA, MARTIN, COLE; TOZZI, KONYA, FRIED, RIFFEL  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* MANSOURI  
*Choreographer:* CHRISTENSEN
- Friday Evening, September 20, at 8:30** ..... **IL BARBIERE DI SIVIGLIA (Rossini)**  
 GRIST, CERVENA; PREY, VALLETTI, ESPARZA, VAN DER BILT, CHRISTOPHER, HARVEY,  
 MC CAUGHNA, WOELLHAF, ANDERSEN  
*Conductor:* FERENCSEK *Production:* RENNERT  
*Designers:* SIERCKE, COLANGELO
- Saturday Evening, September 21, at 8:00** ..... **AIDA (Verdi)**  
 PRICE, RESNIK, TODD; KONYA, SHAW, TOZZI, HECHT, RIFFEL  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* HAGER  
*Choreographer:* CHRISTENSEN
- Sunday Afternoon, September 22, at 2:00** ..... **LA SONNAMBULA (Bellini)**  
 SUTHERLAND, MENEGUZZER, COLE; CIONI, CROSS, HECHT, MANTON  
*Conductor:* BONYNGE *Stage Director:* MANSOURI  
*Designer:* NAGY *Choreographer:* CHRISTENSEN
- Tuesday Evening, September 24, at 8:00** ..... **MEFISTOFELE (Boito)**  
 COSTA, MARTIN, COLE; TOZZI, KONYA, FRIED, RIFFEL  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* MANSOURI  
*Choreographer:* CHRISTENSEN
- Thursday Evening, September 26, at 8:30** ..... **SAMSON ET DALILA (Saint-Saens)**  
 WARFIELD; MCCracken, HAAS, HECHT, VAN DER BILT, MANTON, RIFFEL, CHRISTOPHER  
*Conductor:* PRETRE *Stage Director:* MANSOURI  
*Choreographer:* CHRISTENSEN
- Friday Evening, September 27, at 8:30** ..... **TOSCA (Puccini)**  
 PRICE; KONYA, SHAW, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCaUGHNA, HETHCOAT  
*Conductor:* PRETRE *Stage Director:* HAGER
- Saturday Evening, September 28, at 8:30** ..... **IL BARBIERE DI SIVIGLIA (Rossini)**  
 GRIST, CERVENA; PREY, VALLETTI, ESPARZA, VAN DER BILT, CHRISTOPHER, HARVEY,  
 MC CAUGHNA, WOELLHAF, ANDERSEN  
*Conductor:* FERENCSEK *Production:* RENNERT  
*Designers:* SIERCKE, COLANGELO
- Tuesday Evening, October 1, at 8:00** ..... **THE QUEEN OF SPADES (Tchaikovsky)**  
 KIRSTEN, RESNIK, MARTIN, TODD; MCCracken, SHAW, STEWART, PETERSON, HECHT,  
 FRIED, RIFFEL, MCCaUGHNA  
*Conductor:* LUDWIG *Production:* HAGER  
*Designers:* SKALICKI, COLANGELO *Choreographer:* CHRISTENSEN
- Thursday Evening, October 3, at 8:30** ..... **TOSCA (Puccini)**  
 PRICE; KONYA, SHAW, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCaUGHNA, HETHCOAT  
*Conductor:* PRETRE *Stage Director:* HAGER
- Friday Evening, October 4, at 8:30** ..... **LA TRAVIATA (Verdi)**  
 COSTA, CERVENA, TODD; CIONI, STEWART, RIFFEL, ESPARZA, CHRISTOPHER,  
 VAN DER BILT, GLOVER, MCCaUGHNA, ANDERSEN  
*Conductor:* MOLINARI-PRADELLI *Stage Director:* MANSOURI  
*Choreographer:* CHRISTENSEN
- Saturday Evening, October 5, at 8:00** ..... **THE QUEEN OF SPADES (Tchaikovsky)**  
 KIRSTEN, RESNIK, MARTIN, TODD; MCCracken, SHAW, STEWART, PETERSON, HECHT,  
 FRIED, RIFFEL, MCCaUGHNA  
*Conductor:* LUDWIG *Production:* HAGER  
*Designers:* SKALICKI, COLANGELO *Choreographer:* CHRISTENSEN
- Sunday Afternoon, October 6, at 2:00** ..... **IL BARBIERE DI SIVIGLIA (Rossini)**  
 GRIST, CERVENA; PREY, VALLETTI, ESPARZA, VAN DER BILT, CHRISTOPHER, HARVEY,  
 MC CAUGHNA, WOELLHAF, ANDERSEN  
*Conductor:* FERENCSEK *Production:* RENNERT  
*Designers:* SIERCKE, COLANGELO
- Tuesday Evening, October 8, at 8:00** ..... **LA FORZA DEL DESTINO (Verdi)**  
 PRICE, MARTIN, COLE; MCCracken, HAAS, KREPPel, ESPARZA, HECHT, FRIED,  
 VAN DER BILT, MCCaUGHNA  
*Conductor:* MOLINARI-PRADELLI *Production:* HAGER  
*Designers:* BAUER-EGSY, COLANGELO *Choreographer:* CHRISTENSEN



- Thursday Evening, October 10, at 8:00** ..... **DIE WALKÜRE (Wagner)**  
 SHUARD, ERICSDOTTER, RESNIK, TODD, PARKER, WARDEN, CERVENA, MARTIN, COLE,  
 PETERSEN, CHRONIS; VICKERS, WOLOVSKY, KREPPLE  
 Conductor: LUDWIG Designer: KERZ Stage Director: MANSOURI
- Friday Evening, October 11, at 8:30** ..... **SAMSON ET DALILA (Saint-Saens)**  
 WARFIELD; MCCrackEN, HAAS, HECHT, VAN DER BILT, MANTON, RIEFFEL, CHRISTOPHER  
 Conductor: PRÊTRE Stage Director: MANSOURI  
 Choreographer: CHRISTENSEN
- Saturday Evening, October 12, at 8:30** ..... **FALSTAFF (Verdi)**  
 COSTA, MENEGUZZER, CERVENA, MARTIN; EVANS, PETERSON, STEWART, FRIED,  
 MANTON, VAN DER BILT, HARVEY  
 Conductor: FERENCsik Stage Director: HAGER  
 Designer: NAGY
- Sunday Afternoon, October 13, at 2:00** ..... **TOSCA (Puccini)**  
 PRICE; CIONI, HAAS, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCAUGHNA, HETHCOAT  
 Conductor: PRÊTRE Stage Director: HAGER
- Tuesday Evening, October 15, at 8:00** ..... **DIE WALKÜRE (Wagner)**  
 SHUARD, ERICSDOTTER, RESNIK, TODD, PARKER, WARDEN, CERVENA, MARTIN, COLE,  
 PETERSEN, CHRONIS; VICKERS, WOLOVSKY, KREPPLE  
 Conductor: LUDWIG Stage Director: MANSOURI  
 Designer: KERZ
- Thursday Evening, October 17, at 8:30** ..... **LA TRAVIATA (Verdi)**  
 COSTA, CERVENA, TODD; CIONI, STEWART, RIEFFEL, ESPARZA, CHRISTOPHER,  
 VAN DER BILT, GLOVER, MCCAUGHNA, ANDERSEN  
 Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI  
 Choreographer: CHRISTENSEN
- Friday Evening, October 18, at 8:00** ..... **AIDA (Verdi)**  
 PRICE, WARFIELD, TODD; MCCrackEN, HAAS, KREPPLE, HECHT, RIEFFEL  
 Conductor: MOLINARI-PRADELLI Stage Director: HAGER  
 Choreographer: CHRISTENSEN
- Saturday Evening, October 19, at 8:00** ..... **COSI FAN TUTTE (Mozart)**  
 SCHWARZKOPF, VANNI, GRIST; VALLETTI, PREY, WOLOVSKY  
 Conductor: FERENCsik Stage Director: HAGER  
 Designer: JENKINS
- Tuesday Evening, October 22, at 8:00** ..... **DIALOGUES OF THE CARMELITES**  
 VENORA, ERICSDOTTER, GRIST, RESNIK, WARFIELD, TODD, COLE; PETERSON, SHAW, (Poulenc)  
 NILSSON, FRIED, VAN DER BILT, CHRISTOPHER, ESPARZA, MCCAUGHNA, ANDERSEN  
 Conductor: LUDWIG Stage Director: MANSOURI  
 Production and Design: HARRY HORNER
- Thursday Evening, October 24, at 8:00** ..... **LA FORZA DEL DESTINO (Verdi)**  
 PRICE, MARTIN, COLE; MCCrackEN, HAAS, KREPPLE, ESPARZA, HECHT, FRIED,  
 VAN DER BILT, MCCAUGHNA  
 Conductor: MOLINARI-PRADELLI Production: HAGER  
 Designers: BAUER-ECSY, COLANGELO Choreographer: CHRISTENSEN
- Friday Evening, October 25, at 8:30** ..... **CAPRICCIO (Strauss)**  
 SCHWARZKOPF, CERVENA, MENEGUZZER, GREGORY; VALLETTI, PREY, STEWART, WOLOVSKY,  
 PETERSON, FRIED, VAN DER BILT, HECHT, CHRISTOPHER, NILSSON, MANTON,  
 RIEFFEL, GLOVER, MCCAUGHNA, HARVEY  
 Conductor: PRÊTRE Production: HAGER  
 Designers: BAUER-ECSY, COLANGELO
- Saturday Evening, October 26, at 8:00** ..... **DIALOGUES OF THE CARMELITES**  
 VENORA, ERICSDOTTER, GRIST, RESNIK, WARFIELD, TODD, COLE; PETERSON, SHAW, (Poulenc)  
 NILSSON, FRIED, VAN DER BILT, CHRISTOPHER, ESPARZA, MCCAUGHNA, ANDERSEN  
 Conductor: LUDWIG Stage Director: MANSOURI  
 Production and Design: HARRY HORNER
- Sunday Afternoon, October 27, at 2:00** ..... **THE QUEEN OF SPADES (Tchaikovsky)**  
 KIRSTEN, RESNIK, MARTIN, TODD; MCCrackEN, SHAW, STEWART, PETERSON, HECHT,  
 FRIED, RIEFFEL, MCCAUGHNA  
 Conductor: LUDWIG Production: HAGER  
 Designers: SKALICKI, COLANGELO Choreographer: CHRISTENSEN
- Tuesday Evening, October 29, at 8:00** ..... **COSI FAN TUTTE (Mozart)**  
 SCHWARZKOPF, VANNI, GRIST; VALLETTI, PREY, WOLOVSKY  
 Conductor: FERENCsik Stage Director: HAGER  
 Designer: JENKINS
- Thursday Evening, October 31, at 8:30** ..... **CAPRICCIO (Strauss)**  
 SCHWARZKOPF, CERVENA, MENEGUZZER, GREGORY; VALLETTI, PREY, STEWART, WOLOVSKY,  
 PETERSON, FRIED, VAN DER BILT, HECHT, CHRISTOPHER, NILSSON, MANTON,  
 RIEFFEL, GLOVER, MCCAUGHNA, HARVEY  
 Conductor: PRÊTRE Production: HAGER  
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Dates, Casts, and Operas Subject to Change

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Saturday Evening, September 28, 1963, at 8:30  
(Final curtain approximately 11:25)

New Production  
*Il Barbiere di Siviglia*  
(IN ITALIAN)

Opera in three acts by GIOACCHINO ROSSINI

Text by Cesare Sterbini, after a comedy by Beaumarchais

Conductor: JANOS FERENCNIK

Production: GÜNTHER RENNERT

Designers: ALFRED SIERCKE, THOMAS L. COLANGELO, JR.

FIGRELLO, *Count Almaviva's servant*..... RUSSELL CHRISTOPHER  
COUNT ALMAVIVA..... CESARE VALLETTI  
DOCTOR BARTOLO..... ELFEGO ESPARZA  
FIGARO, *a barber*..... HERMANN PREY  
ROSINA, *Doctor Bartolo's ward*..... RERI GRIST  
DON BASILIO, *a music teacher*..... PETER VAN DER BILT  
BERTA, *Doctor Bartolo's housekeeper*..... SONA CERVENA  
FIRST OFFICER..... DANIEL MCCAUGHNA  
AMBROSIO, *Doctor Bartolo's servant*..... COLIN HARVEY  
NOTARY..... KARL WOELLHAF  
SECOND OFFICER..... WINTHER ANDERSEN

*Serenaders, police*

Chorus Director: VINCENZO GIANNINI

Recitative Accompaniment: PHILIP EISENBERG

Costumers: GOLDSTEIN & CO.

TIME: In the 1840's

The action takes place before and in Doctor Bartolo's house in Seville.

*There will be an eight minute intermission after Act I.  
Major intermission after Act II.*

In the lesson scene Miss Grist will sing "Bel raggio lusinghier" from *Semiramide*  
by Rossini

*San Francisco Opera Association gratefully acknowledges the donation of the new  
production of "Il Barbiere di Siviglia" by the San Francisco Opera Guild*

*Next Saturday Evening Subscription Performance, October 5, at 8:00  
"The Queen of Spades (Tchaikovsky) in English*

*No one will be seated after the house lights are lowered*

**PLEASE DO NOT APPLAUD WHILE MUSIC IS IN PROGRESS**