

Capriccio

1963

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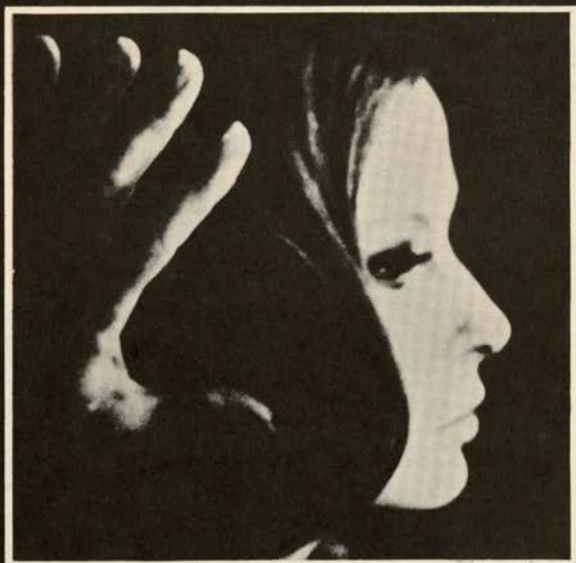


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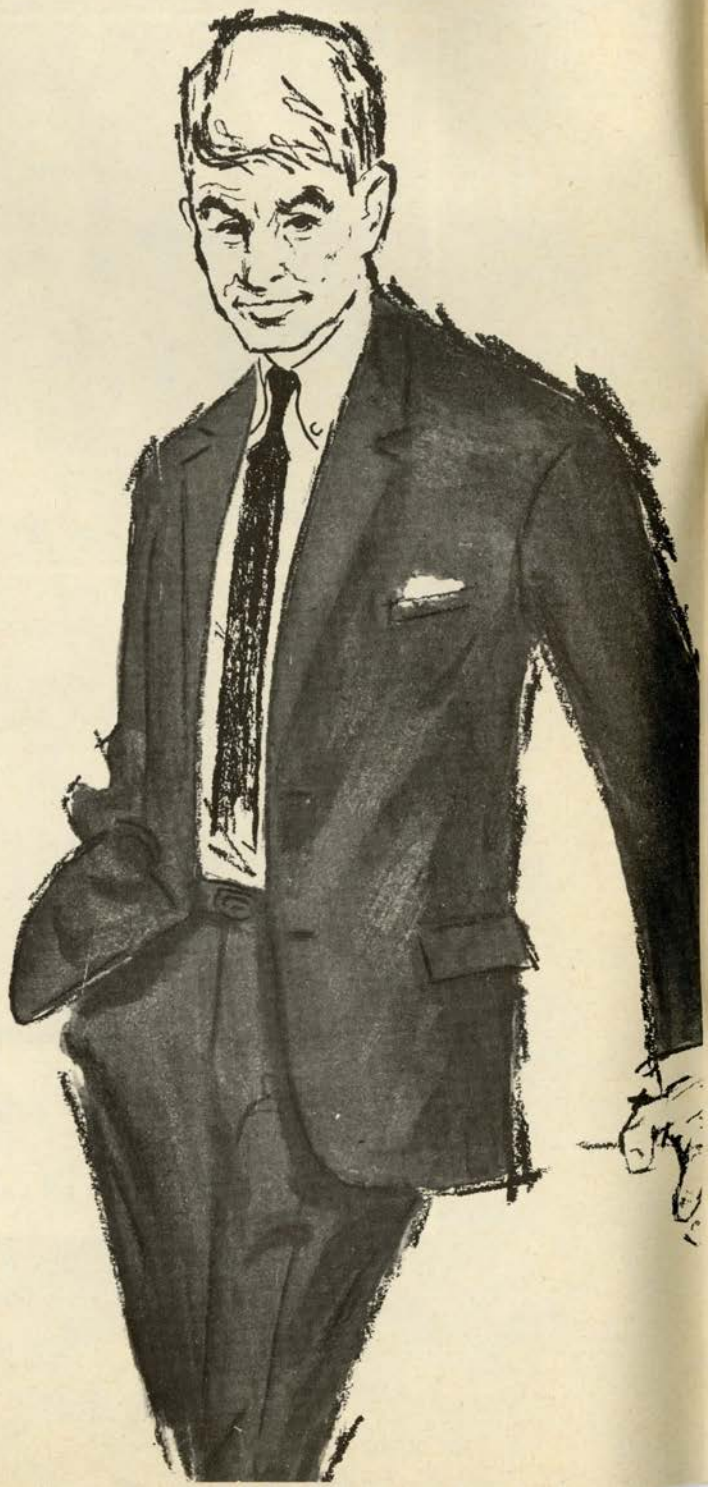
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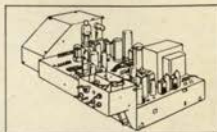


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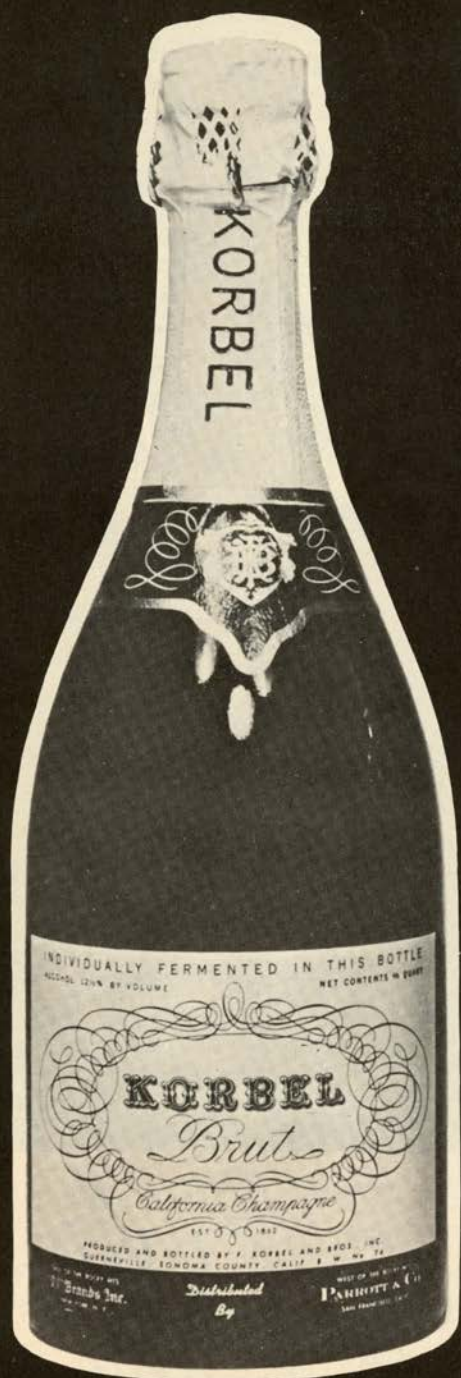
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SOUTHERN CALIFORNIA SEASON  
*November 1 - November 24, 1963*

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

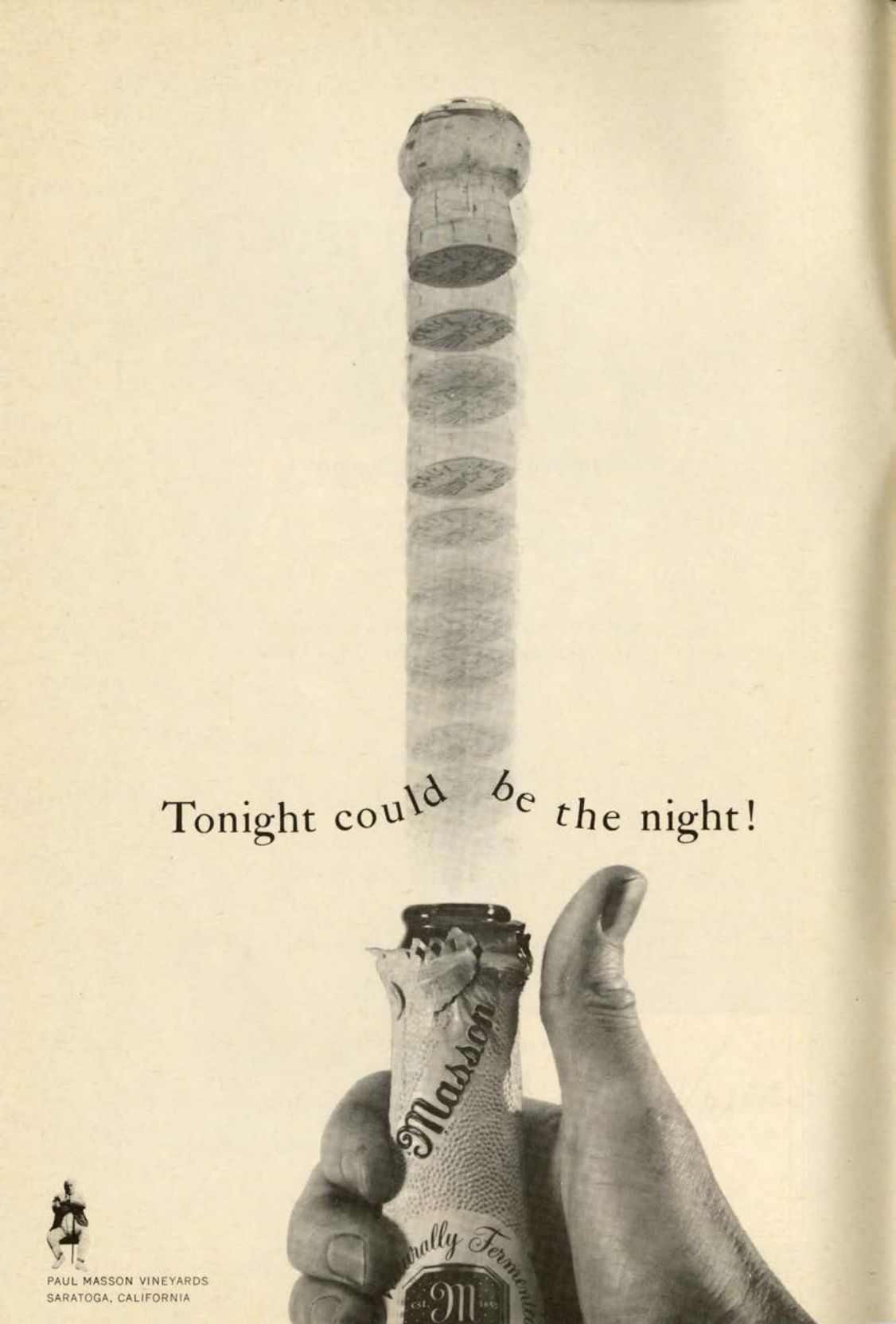
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

Strauss: CAPRICCIO

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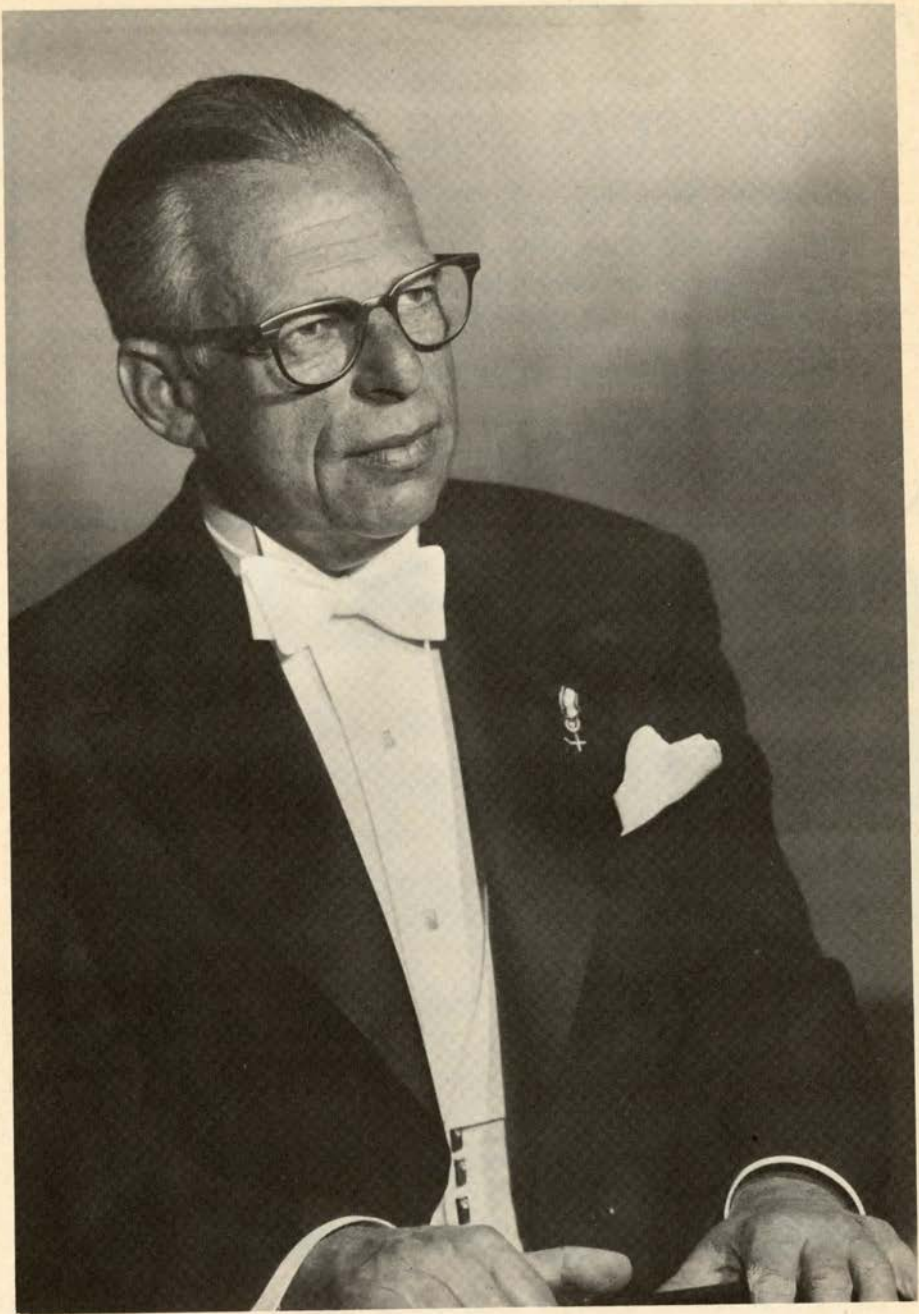
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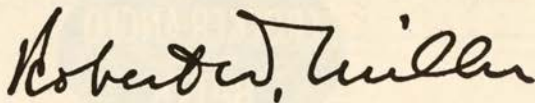
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*This* is an appropriate time to express our gratitude to the man who has done so much to elevate and sustain the standards of the San Francisco Opera. Kurt Herbert Adler is now completing his first decade as head of the Company. During the ten years 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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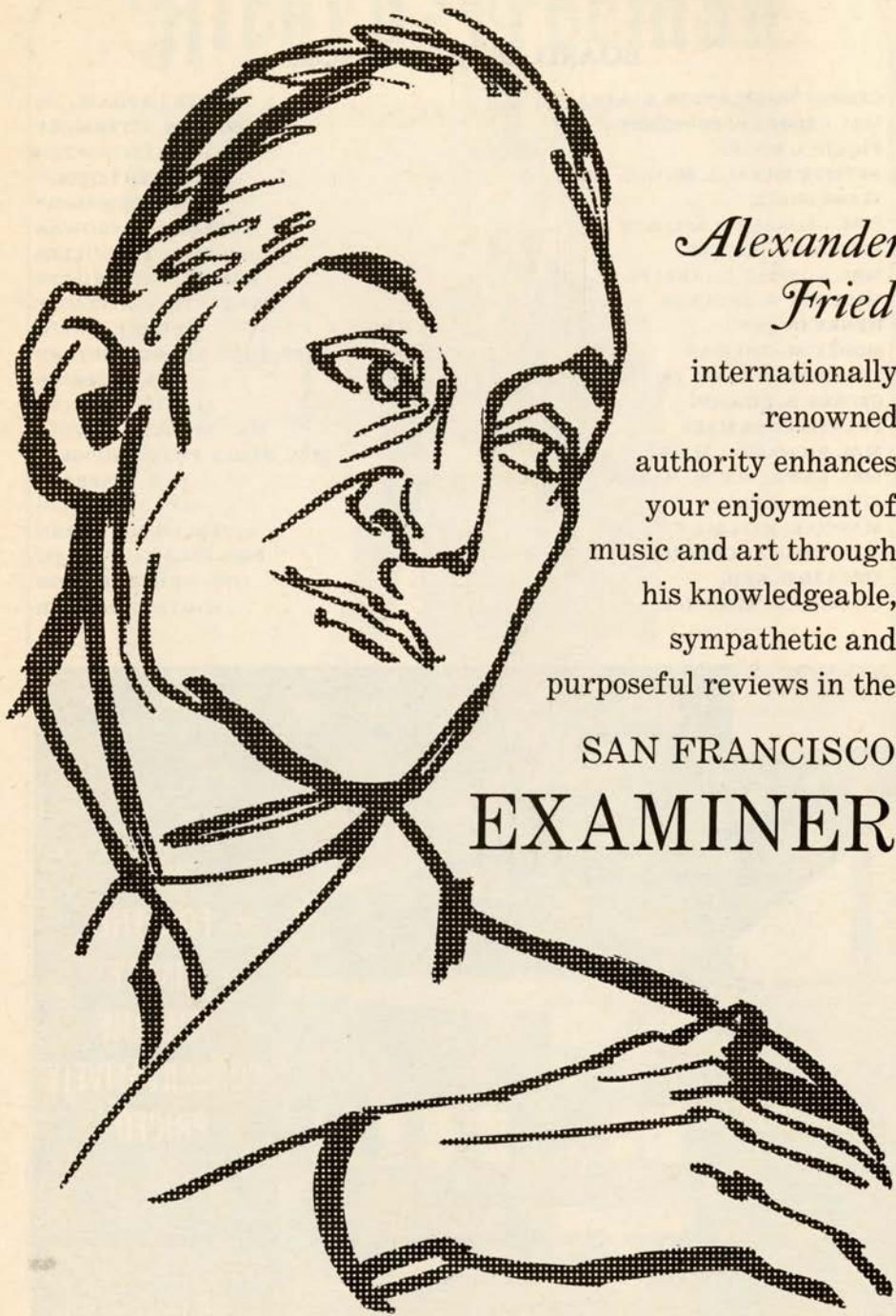
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\*San Francisco Opera debut

Roster subject to revision

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 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  
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 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  
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 Max Wilkinson  
 William Williams  
 •Karl Woellhaf

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 Maryann de Lichtenberg  
 Joan de Vere  
 Joanna Di Giovanna  
 Zola Dishong

Dennis Allen  
 •David Anderson  
 Rex Bickmore

Geralyn Donald  
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 Kristine Heinemann  
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 William Johnson

Daniel Eller, *Accompanist*

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 Ada Shepard  
 Eloise Tjomsland  
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 Anne Worthington

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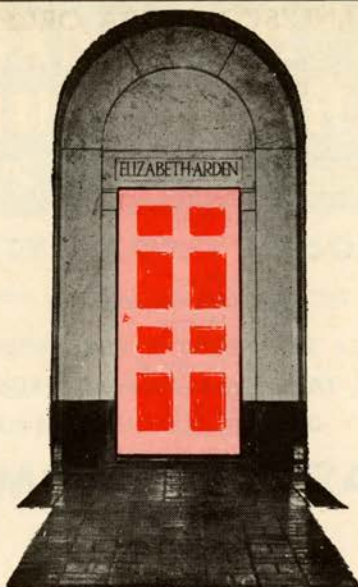
Randy Anger  
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 •Michael Burd  
 Alec Constabaris  
 •Michael Demers  
 Robert Denebeim  
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# FRANCIS POULENC

(January 7, 1899 — January 30, 1963)

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Death has abruptly ended a marvelous friendship of more than forty years. Francis Poulenc was for me like a beloved brother. I admired his works and I loved his gaiety, his kindness, his fidelity in friendship.

The first time I met him was before the first world war at some friends, in a country house near Paris. We played tennis. But in 1919 when the first works of Francis began to be performed, I did not remember that this young soldier (he was still in the army) was the same person, the young tennis player of several years before. It was at a luncheon at René Chalupt's, the poet whose verses attracted so many composers. After lunch Poulenc sat at the piano, played the "Mouvements Perpetuels" and sang the "Bestiaire". I was immediately struck by this new freshness, this elegant simplicity, this inventiveness full of charm, and I knew right away that I was facing a new approach to music.

As soon as he was released from the army, Francis studied his technique with Charles Koechlin and he could not have found a better teacher.

Francis was entirely successful all his life. Already in 1920 Diaghilev had asked him to write a ballet for his company. It was "Les Biches", a masterpiece which we can listen to today with the same delight, the same enjoyment.

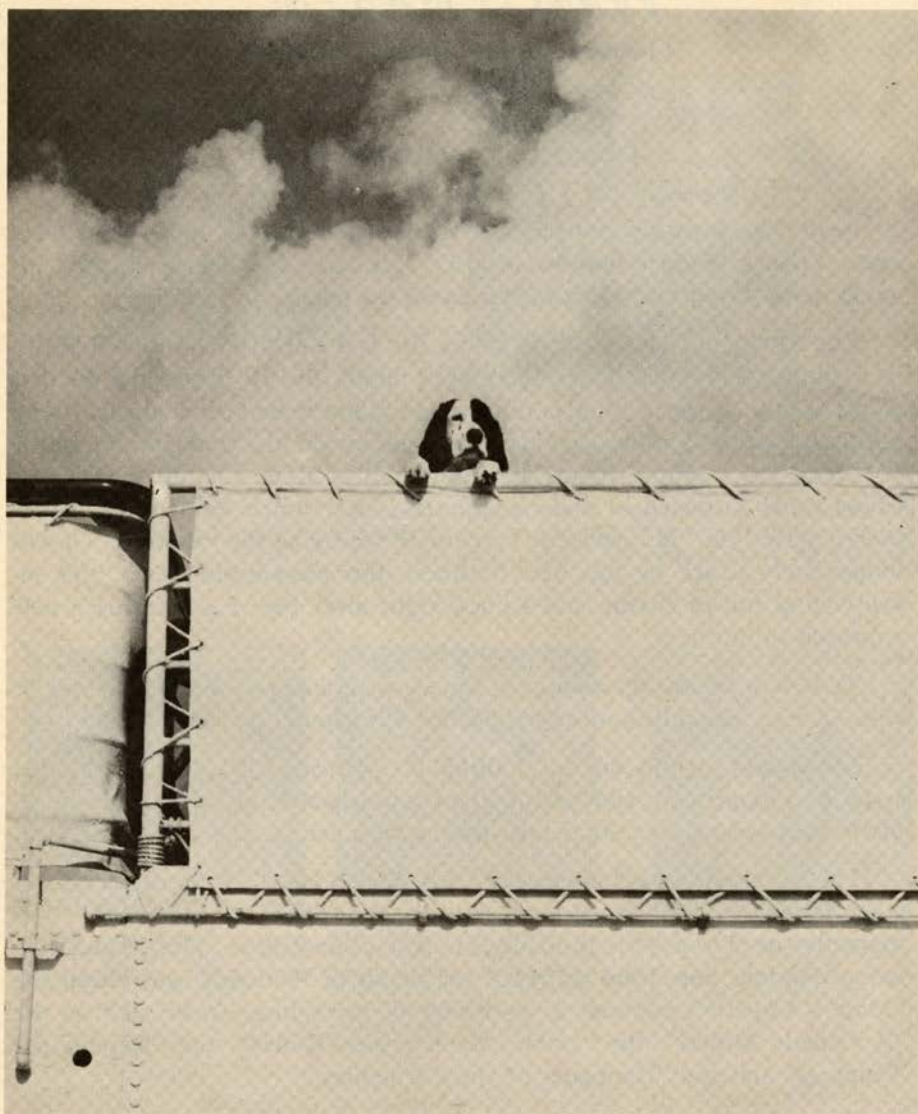
The personality of Poulenc had two sides. One, full of truculence, of good humor, of tenderness and wit. In this direction his opera, "Les Mamelles de Tiresias" is probably his best achievement. The second side is the religious one. Here we reach the depth of Poulenc's soul. From the "Mass a Capella", we find a succession of marvelous works such as the "A Capella Motets", the "Stabat Mater", the "Gloria", the "Repons des Tenebres" and the "Dialogues of the Carmelites".

The collection of his works so elegantly written for the piano and his innumerable songs constitute a real monument.

Francis Poulenc was an exceptionally good pianist, and one of his most fortunate experiences was to concertize for many years with his devoted interpreter, the great baritone, Pierre Bernac.

Just before he died, Poulenc was planning to come to New York to hear his last work, commissioned by the New York Philharmonic, and to play his last sonatas.

My thoughts, my admiration and my deep sorrow will be always with him.



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## A CONVERSATION-PIECE FOR MUSIC

On October 28, 1942, Richard Strauss's *Capriccio* was given its world première in Munich under the baton of the opera's librettist, Clemens Krauss. Although it was not the last of Strauss's operas to be presented to the public *Capriccio* was in fact the last opera he wrote. In a sense it is Strauss's artistic testament; certainly it is a kind of self-commentary on his long and honorable career as a composer for the theater. In *Capriccio* Strauss tried to include all he had learned about opera in the years that came between his first, *Guntram* (1894), and *Die Liebe der Danae* (completed in 1940). Almost from its very inception he saw *Capriccio* as his final word on the subject. For more than four decades he had wrestled with the problem of combining text and music, the problem of striking a balance in which neither would predominate at the expense of the other, and he felt that the time had finally come for him to settle matters to his own satisfaction, to solve the old problem. And solve it he did, though with only (as he himself said) a question mark.

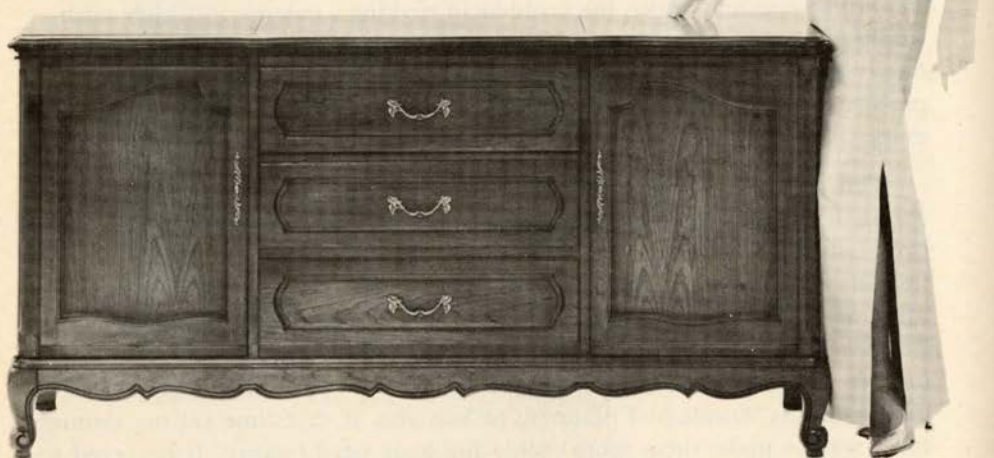
The idea of making use of an eighteenth-century opera-parody, Casti's *Prima le parole, dopo la musica* (The words first, then the music) had originally been suggested to Strauss by Stefan Zweig, and though he did nothing with it at the time he returned to it while he was finishing the music of *Danae* and looking for another operatic subject. However, since *Friedenstag* and *Daphne*, the works that immediately preceded *Danae*, were one-act operas that had proved too long when presented together in a double-bill as Strauss had planned, he was also at that time casting around for a way to make them more viable for stage performance. It occurred to Strauss that Casti's libretto might furnish the basis for a prelude to *Daphne*, a kind of frame to display it in and, especially, to provide it with more stageworthy proportions. The whole was to consist of a theoretical discussion about opera (set to music, of course) and, after an intermission, a performance of *Daphne* in illustration of the theory. But this idea, reminiscent of the second (and standard) version of *Ariadne auf Naxos*, came to nothing. The reason was that Strauss, and Clemens Krauss, with whom he was now in correspondence, were slowly beginning to realize that in Casti's work there were possibilities for something more than a prelude to *Daphne*. In the event, Casti's libretto had nothing to do with the opera that emerged. Strauss and Krauss found what they wanted merely in that title, *Prima le parole, dopo la musica*; from it alone sprang the "theoretical comedy" that became *Capriccio*.



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For Strauss, as he immediately realized, it was an ideal way to bid farewell to the stage. At 76 he saw himself standing at the end of the great operatic dynasty of Gluck, Mozart and Wagner. He spoke of himself as the final figure in that development of music drama started by Gluck's reforms. *Capriccio* was to be the epilogue to a whole cycle of opera, the logical end to what Gluck had inaugurated in the preface to his *Alceste* in 1769. As the direct heir of Wagner, Strauss had pushed the symphonic development of the orchestra as far as he felt it could go, and he was master of all its possibilities. But as a German opera composer he had also inherited a reformed theater, in which literacy, imaginative theory and seriousness of theme determined the nature of the works one could create. He was faced by the ancient dilemma: both music and words, each with its indispensable role to play in the finished opera, jostled for attention; music with its power to create emotion, words with their power to create meaning, each forever questioned the importance of the other. It was thus that Strauss saw his task. He would try to resolve the old conflict; he would write "a treatise on dramaturgy, a theatrical fugue" in the form of an opera.

And so the main lines of the libretto as we have it now were sketched out by composer and librettist: the Countess and her rival suitors, Flamand (the musician) and Olivier (the poet); the debate about aesthetics; the theater director, La Roche; the setting outside Paris at the time of Gluck's reforms; and, above all, the sonnet, by means of which, first as verse, then

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as song, the Countess is wooed in turn by Olivier and Flamand. The sonnet, in fact, is the axis on which the opera turns. In it the central thematic interests of the opera are broached: when Flamand sets the words of Olivier to music the rivals have in effect joined battle for the heart of the Countess. For all the talk in the salon, for all the arguments about what the public wants when it goes to the theater, for all the different views about what opera should be, the debate evolves into the simple question: whose contribution to the now-composed sonnet is the outstanding one, whose contribution is the more worthy of the Countess's praise? The question, as the Countess sees, is unanswerable: "You are irrevocably united in my sonnet!" she tells them. And though she asks them to write an opera about their courtship of her, the ending to which she herself will supply, she knows that choice is impossible. She is not going to be able to supply an ending, because she cannot choose between them. The sonnet has revealed to her a synthesis that transcends such questions of preference. Its elements can no longer be separated. Neither Olivier nor Flamand is destined to win her for himself alone.

Strauss's problem (since the Countess in a sense personifies his Muse) remained unresolved; he did indeed end his operatic career with a question mark. But despite the apparent inconclusiveness of *Capriccio* his achievement is real enough. For the entire opera is, one might say, a kind of implicit justification of its own existence: it is a work whose thematic point is actually made the moment the curtain rises. In other words, it is as opera, not as "a treatise on dramaturgy," that *Capriccio* makes its most valuable statements for us. It is memorable precisely in so far as it has the ability to strike where neither music nor words alone can penetrate, in so far as it is neither merely emotion nor intellect, but something made up of both. It is perhaps therefore not very surprising to discover that Strauss composed the sonnet (to a translation of Ronsard by Hans Swarowsky) in 1939, before the idea of *Capriccio* had taken shape or he had thought of the sonnet in connection with it. The achievement, in other words, antedated the analysis. It isn't that the problems Strauss deals with in his *Capriccio* are without validity and relevance, or that their operatic expression is unsuccessful; it is rather that they are expressed through creatures of flesh and blood, not in abstractions. We find ourselves caught up by the characters — the impetuous poet, the ardent composer, the sceptical director, and so on — and it is our regard for them that ensures our interest in what they exemplify. Our interest in the thematic conflict is achieved by our involvement in the human interplay.

As a testament *Capriccio* was, at one point in its conception, going to contain every possible musical form consistent with its characters and setting. What remains of this is a singularly diversified structure, full of interest and variety; we find arias, duets, a trio, an octet, dance movements, a fugue. But, of course, Strauss abandoned the original elaborate scheme. After working on the opera for a while he began to be troubled by the lack of opportunities



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for lyrical expansiveness, for the revelation of the characters' emotions. He felt that the Countess, above all, needed to reveal herself more fully, to unfold her personality under the stress of experience, to show herself transformed by the strength of her feelings, and it was Strauss who himself suggested the final equivocal monologue. Alone at last in the handsome salon she stands confronting her image in the mirror and realizes then that there can be no answer to her predicament about Flamand and Olivier; words and music are inseparably linked. But in that scene, where Strauss's "conversation piece for music" reaches its emotional as well as theoretic climax, it is more than a question of words and music. That is, in the last resort, unanswerable, unknowable. But so are the questions the Countess raises as she stands first in the moonlight and then in candlelight musing before her reflection. It is a scene that (like those other soprano monologues in *Ariadne*, *Die Aegyptische Helena*, *Arabella*, *Daphne*, *Danae*) takes us to the very heart of Strauss's achievement as an opera composer, with its vision of the human transfigured by sensuous ecstasy.

S. Dale Harris

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# Capriccio

(IN GERMAN)

A conversation piece with music in two parts  
by RICHARD STRAUSS and CLEMENS KRAUSS

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

Conductor: GEORGES PRÊTRE

Production: PAUL HAGER

Designers: LENI BAUER-ECSY, THOMAS L. COLANGELO, JR.

FLAMAND, *a musician*.....CESARE VALLETTI  
OLIVIER, *a poet*.....HERMANN PREY  
LA ROCHE, *director of a theatre*.....LEONARDO WOLOVSKY  
THE COUNTESS.....ELISABETH SCHWARZKOPF  
THE COUNT, *her brother*.....THOMAS STEWART  
CLAIRON, *an actress*.....SONA CERVENA  
A YOUNG BALLERINA.....CYNTHIA GREGORY  
DANCERS: Robert Gladstein, partner of the ballerina.  
Geraldyn Donald, Eloise Tjomsland, David Anderson, Lee Fuller  
TWO ITALIAN SINGERS.....} JOLANDA MENEGUZZER  
GLADE PETERSON  
THE MAJOR-DOMO.....PETER VAN DER BILT  
SERVANTS: Russell Christopher, James Eitze, Roy Glover, Colin Harvey, Joshua Hecht,  
Raymond Manton, Daniel McCaughna, Richard Riffel  
MONSIEUR TAUPE, *the prompter*.....HOWARD FRIED  
TRIO OF MUSICIANS: Philip Eisenberg, Karl Hesse, Nathan Rubin

Choreography: GITA HAGER

Costumers: GOLDSTEIN & CO.

PLACE AND TIME: A castle near Paris;  
about 1775, at the time Gluck was beginning his reform of operatic theory

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# THE STORY OF "CAPRICCIO"

## SYNOPSIS

by *Maria Massey*

The action takes place in a palace near Paris one afternoon during the time of Gluck's operatic reform, about 1775. While the Countess listens to the performance of a string sextet by Flamand, he and the poet Olivier, watch her with longing. The two young men begin to argue the comparative importance of poetry and music. LaRoche, who has been dozing, joins the argument. Neither poetry nor music, says he, is the greatest of the arts. His own, the art of theatrical production, overshadows them both and uses them as its servants. Nostalgically he praises Italian opera and complains that modern opera is lacking both in pleasing arias and human interest.

The Count and Countess return from the music room. She is deeply moved; he feels that music alone does not give him the intellectual stimulation he craves. He teases his sister about her interest in Flamand, the composer. She, in turn, brings up the name of the actress Clairon. The Count is to play opposite the great actress in a play by Olivier. He admits he loves her, but praises a life of quickly-won, quickly-lost attachments. The Countess longs for lasting love.

As the three artists come back, Clairon arrives for the rehearsal. She and the Count begin to read from Olivier's play a scene which ends with a passionate sonnet. LaRoche goes with Clairon and the Count into the adjoining theater for rehearsal, leaving the Countess alone with her two admirers. Olivier hints that the sonnet is addressed to her. Flamand rushes off to set it to music. In his absence, Olivier pleads his love. Flamand returns, plays and sings the newly composed sonnet.

Olivier is called away by LaRoche. Now it is Flamand's turn to declare his love. The Countess, having heard the sonnet in music, is confused in her emotions: Was it the sound that moved her heart—or was it the word?

The rehearsal over, the participants return. A young dancer, introduced by LaRoche, performs for the company. Flamand and Olivier resume their argument of word versus tone. The others join in. The Count ridicules opera—all opera! To prove him wrong, LaRoche brings in a pair of Italian singers who perform a duet. Then he begins to tell about the spectacle he has planned for the Count's birthday: the birth of Pallas Athene; the destruction of Carthage. Olivier and Flamand make cruel fun of his outmoded ideas while the Italian singers worry whether they will be paid and stuff themselves with food. For a while it looks as though LaRoche's plans were doomed, but when he gets a chance to speak for himself, he bitterly attacks his attackers. Why isn't their writing for the stage more vital? Why isn't their music on a grander scale? Why don't they get to work on something worthwhile at last? The Countess takes up his suggestion with enthusiasm and urges Flamand and Olivier to join forces and produce something great. But what? An opera—of course! And what shall it be about? Ariadne? Daphne? A Persian or Roman theme? All that has been done before. The Count suggests: Why not make an opera of everything that took place here today? Wonderful idea! Flamand, Olivier and LaRoche depart, eager to begin. Clairon leaves, accompanied by the Count.

The servants begin to tidy up the deserted room. They discuss the guests and their masters. Then appears Monsieur Taupe, the prompter, who had fallen asleep during the rehearsal. He tells the Majordomo that, in fact, HE is the most important person in the theater because without him the show couldn't go on. But now he has been forgotten by his troupe, he is far from home. The kindly Majordomo offers him a carriage to take him home.

The Countess returns, alone. She plays the sonnet on the harp and sings it to herself. Which of the two young men does she love? Thoughtfully she gazes at herself in the mirror. As her image does not offer an answer, she postpones her decision and in high spirits goes to supper. The Majordomo watches her exit, uncomprehendingly shaking his head.

(Synopsis reprinted by permission of Boosey & Hawkes Inc., Sole Agents.)

Radio Station KPFA (94.1) will broadcast an hour long program devoted to "Capriccio" this Sunday, October 27, at 10 p.m. This program will feature interviews with a number of artists in tonight's cast.



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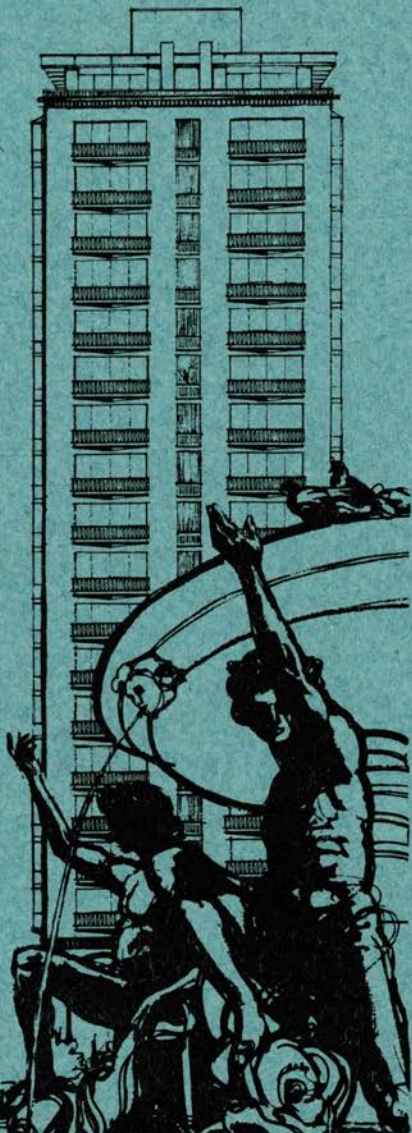
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Saturday Evening, October 26, 1963, at 8:00  
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Revival

# Dialogues of the Carmelites

(IN ENGLISH)

Opera in three acts and twelve scenes by FRANCIS POULENC

Libretto by Georges Bernanos from a short novel by Gertrud von Le Fort and a scenario by Philippe Agostini and The Rev. Fr. R. L. Bruckberger; with the permission of Emmet Lavery.

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THE CHEVALIER, <i>his son</i> .....	GLADE PETERSON
BLANCHE, <i>his daughter</i> .....	LEE VENORA
GOVERNESS TO BLANCHE.....	NEYSA NULL
THIERRY, <i>valet to the Marquis</i> .....	WINTHER ANDERSEN
MADAME DE CROISSY, <i>prioress of the Carmelites</i> .....	REGINA RESNIK
SISTER CONSTANCE OF ST. DENIS, <i>a very young nun</i> .....	RERI GRIST
MOTHER MARIE OF THE INCARNATION, <i>assistant prioress</i> .....	SANDRA WARFIELD
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SECOND WOMAN.....	WALDA BRADLEY

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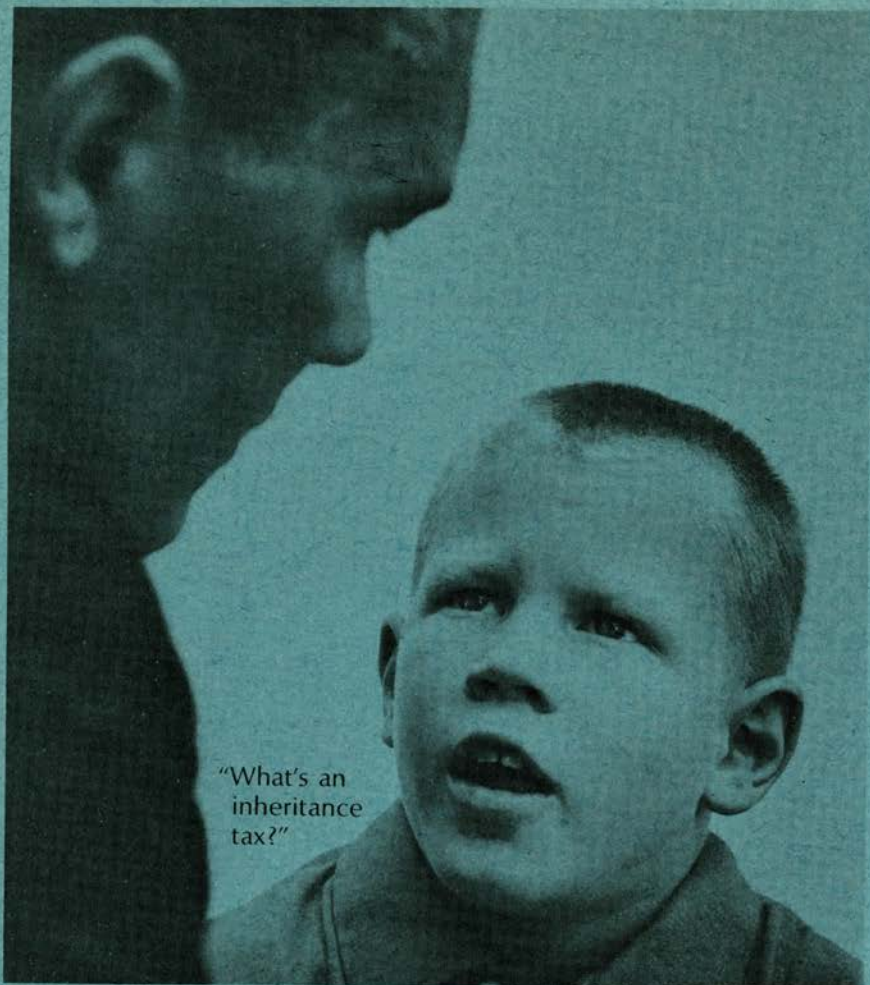
PLACE AND TIME: Paris and Compiegne; 1789 to 1794

The settings for "Dialogues of the Carmelites" were made partially possible through a donation to San Francisco Opera Association by the San Francisco Opera Guild in 1957.

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## The Story of "The Carmelites"

*Preface.* In the evening of the day on which the dauphin, later Louis XVI, married Marie Antoinette in 1774, the carriages of the aristocracy wound their way through the crowded streets. Because of some slight mishap the crowd panicked at one point and infuriated, turned against the carriage of the Marquise de la Force. The Marquise was with child and as a consequence of the shock sustained, died a few hours later while giving birth to a child which was named Blanche.

ACT I.—Scene I. April 1789 in Paris, in the library of the town house of the Marquis de la Force. The Marquis, resting in his library, is rudely interrupted by his greatly agitated son, the Chevalier. He brings news of riots in the city and is preoccupied for the safety of his sister Blanche who has a morbid and impressionable nature and is somewhere in the town. The Marquis does not share his son's apprehensions, he does not seriously believe in the stories of tumults and revolutions, nor does he worry overmuch about his daughter's strangeness. The conversation is interrupted by the arrival of Blanche who asks for permission to retire to her room. Shortly afterwards a scream of terror is heard. The shadow of a servant has frightened her; deathly pale she appears in the doorway and informs her father that she has decided to enter a convent of Carmelites. There she hopes to be cured and have her fears placated.

Scene II.—A few weeks later in the parlor of the Carmelite convent in Compiègne. Madame de Croissy, the Mother Superior and Blanche converse through the grate. The Mother Superior expounds all the sacrifices and hardships of life in a convent, but Blanche has made up her mind and insists on being admitted; she has even chosen a name: Sister Blanche of the Agony of Christ. On hearing this the Mother Superior is startled; it is one she had thought of using herself and she admits Blanche into the community.

Scene III.—Late in August 1789, in the convent workroom. Blanche and Constance of St. Denis are arranging the provisions and household objects that are handed to them by another nun. Constance is carefree and happy. Blanche reprimands her for this, particularly as it comes at a time when the Prioress is ill and possibly on the point of death. Constance is shocked and wants to repair her error by inviting Blanche to join her in offering their lives in place of the Mother Superior's. When Blanche refuses brusquely, Constance replies that she realized the moment she saw her that God will show compassion and, while still young, let them die together on the same day. Blanche reacts harshly and prohibits Constance to mention the subject again in her presence.

Scene IV.—The cell of the Prioress in the convent infirmary, November 1789. The Vice-Prioress, Mother Marie of the Incarnation is at the bedside of the dying Mother Superior who, in her last moments on earth, is gripped by a terrible fear of death. Blanche enters and kneels beside her. The dying woman talks to her with tenderness, blesses her and sends her away. Mother Marie, who had left earlier, now returns with the doctor. The Mother Superior now enters the final phase and in her delirium has a vision of the convent completely destroyed, burnt and pillaged. Sentences without connection and apparent sense reveal her anguished soul and abandonment of God. She notices Blanche and gives to understand that she wishes to speak to her, but she is incapable of breathing more than a few disconnected words before death finally takes her.

ACT II.—Scene I. The chapel of the convent, November 1789, where Blanche and Constance are keeping watch over the body of the dead Mother Superior. The clock of the convent strikes and Constance goes off to find the two other nuns who are to follow them in their vigil. Blanche, left alone, tries to pray but, shaken by fear, flees to the door where she runs into the arms of Mother Marie who, after reprimanding her for leaving her post, invites her to forget the incident and helps her to her cell.

Interlude I. In the garden of the cloister in early Spring, 1790. Constance and Blanche are discussing the death of the Mother Superior. "Who would have believed that our Reverend Mother would die so badly!"—says Constance—"one would think that God had made a mistake with her death." Blanche does not understand and Constance explains that one does not die for oneself, rather for somebody else, or, who knows, perhaps in place of somebody else.

Scene II. In the hall of the chapter-house, March, 1790. The convent has gathered to pay obedience to the new Prioress, Madame Lidoine. The ceremony ends after the recital of the "Ave Maria."

Interlude II.—In a convent corridor, April 1791. Constance introduces the freshly arrived Chevalier de la Force to the Mother Superior. He has come to the convent in order to see his sister for the last time before leaving France to join his regiment. The Reverend Mother gives permission for the interview but asks Mother Marie to be present.

Scene III.—The parlor of the convent, April 1791. Blanche and her brother are talking. He explains that the revolution is spreading over the country and that her father the Marquis is worried as he is not sure that she is still safe in the convent. But Blanche, first with disdain and later with tenderness explains that it is too late, she depends on the will of God and

*(Continued on Page 44)*



## The Story of "The Carmelites"

it is her duty to remain with her sister nuns.

Scene IV.—In the chapel court of the convent, August 1792, the chaplain is taking leave of the nuns. Like all the priests in France he is persecuted and has to flee. But he has hardly reached the outside when he is forced to return because an infuriated mob is surrounding the building. Violent knocks on the doors are heard and voices call to open. The nuns want to resist, but Mother Marie orders the chains to be removed. Four commissioners enter, one of them reads a decree evicting the Carmelites from the convent and as they turn to leave the mob leaves with them. Mother Jeanne announces that the Reverend Mother is leaving for Paris and then hands Blanche the figure of the Christchild. Suddenly the "Ca ira" is heard from the outside. Blanche is startled and drops the figure which breaks into pieces on the ground.

ACT III.—Scene I. The nuns are gathered in the chapel of the completely devastated convent in January, 1793. Madame de Croissy's dying vision has been fulfilled to the last detail. Mother Marie, in the absence of the new Mother Superior, proposes that the Carmelites should face martyrdom and by doing so keep the order alive and save the fatherland. All have to agree, so a secret ballot is held and the chaplain communicates that only one vote has been cast against. Everyone is convinced that the vote is Blanche's, but Constance admits to it instead. Now however, she retracts and agrees with the majority. The nuns kneel for the ceremony of the oath-taking and, taking advantage of a moment of confusion, Blanche escapes.

Interlude I.—In the street in front of the convent, January 1793, the nuns dressed in civilian clothes are leaving their home.

Scene II.—The ruins of the library in the devastated palace of the Marquis de la Force in Paris in the Spring of 1794. Blanche, dressed as a woman of the people is cooking. Suddenly Mother Marie enters, also in civilian clothes. She has come to take Blanche under her protection fulfilling the wish expressed by the dead Mother Superior, Madame de Croissy. Blanche, whose father has been guillotined a few days previously, vacillates at first but finally refuses. Mother Marie leaves her after having given her an address at which she will find certain refuge.

Interlude II.—A street in front of the Marquis' Palace in Spring, 1794. Blanche hears by chance that all the Carmelites of her convent have been arrested at Compiègne.

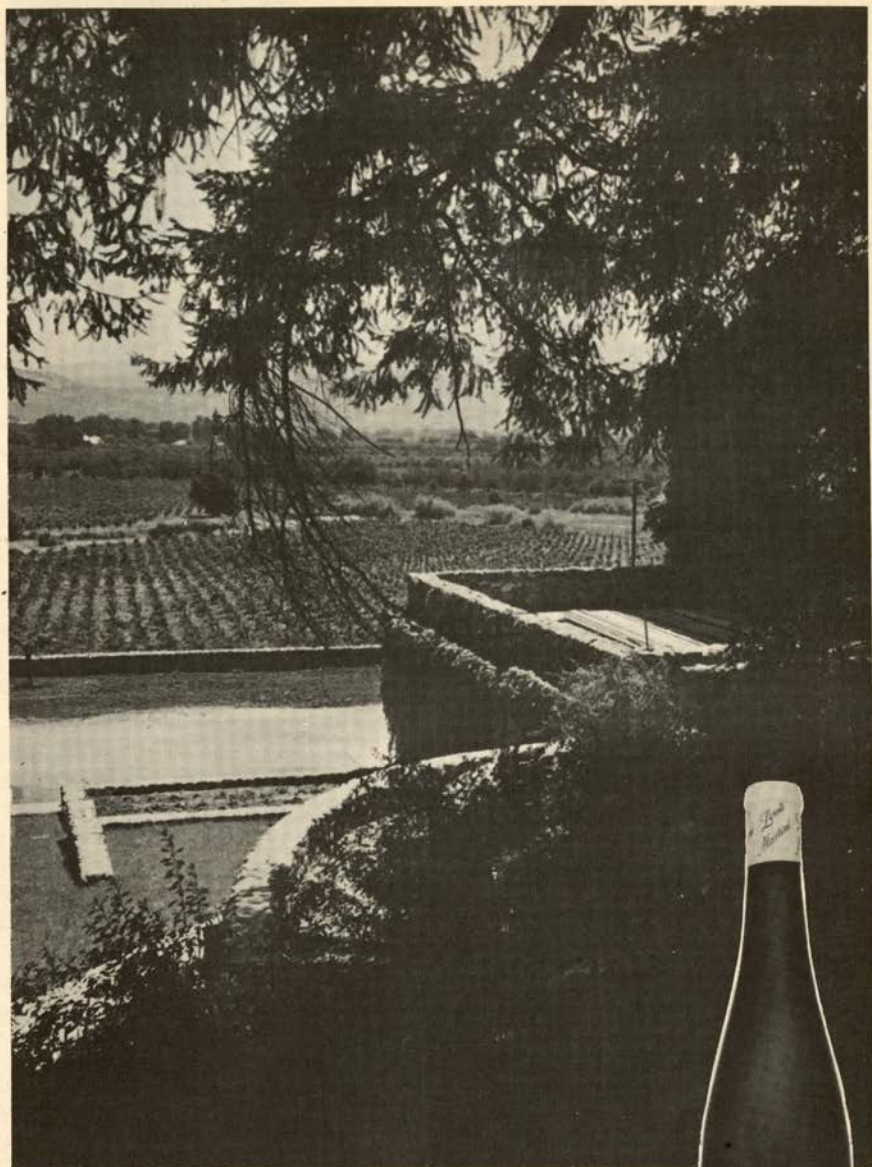
Scene III.—The cell in Paris where the nuns are imprisoned. July 17, 1794. The Mother Superior prepares the nuns for the approaching martyrdom. Constance recounts a dream she has had in which she has been told that Blanche will return to them. The jailer appears with the news that the final hour is at hand. The Mother Superior gives thanks to God for having chosen her flock in this hour of trial and blesses the nuns.

Interlude III.—In a street in Paris, July 17, 1794. The chaplain brings the news of the approaching execution of the nuns to Mother Marie. She wants to join them but the chaplain dissuades her.

Scene IV.—In the Public Square in Paris, July 17, 1794, the nuns approach singing "Salve Regina." The Mother Superior is the first to mount the scaffold, the others follow one by one. As Constance advances, there is a movement in the crowd. It is Blanche, her face radiating liberation of all fear and doubt. Incredibly serene she mounts the rostrum and in the stupified silence is heard reciting "Deo Patri sit gloria. Et filio qui a mortuis surrexit ac Paraclyto. In saeculorum saecula."

This opera has been written with the authorization of Mr. Emmet Lavery, author of *SONG AT THE SCAFFOLD*, the stage adaptation of Gertrud von Le Fort's short novel, *DIE LETZTE AM SCHAFFOTT*, and owner with Mrs. von Le Fort of the copyright for the short novel.





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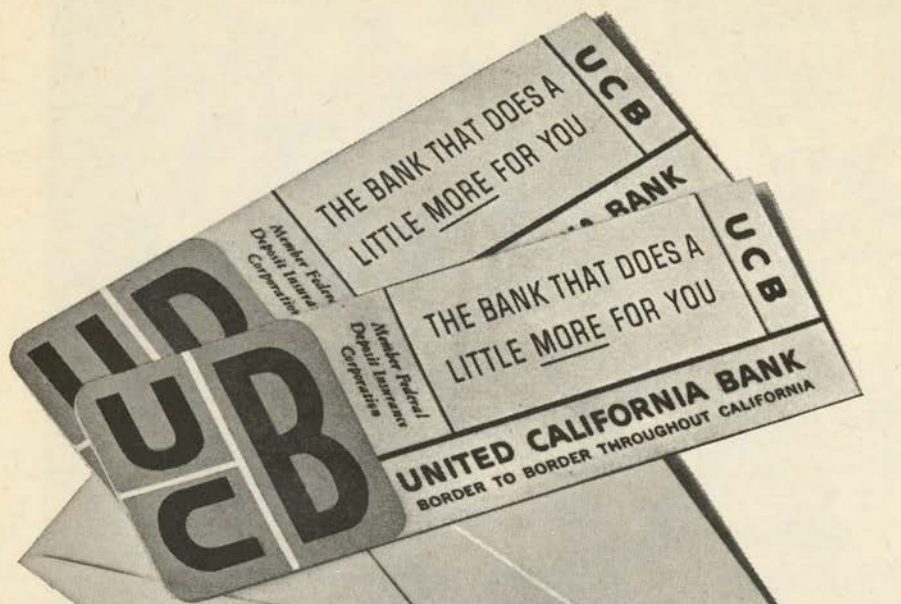
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The San Francisco Opera, founded in 1922, today stands in the first rank of the world's opera companies along with those of New York, Milan, Vienna, and the cultural centers of Germany. Yet our Company offers a far shorter season than the major opera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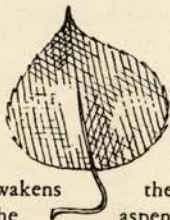
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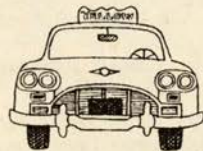
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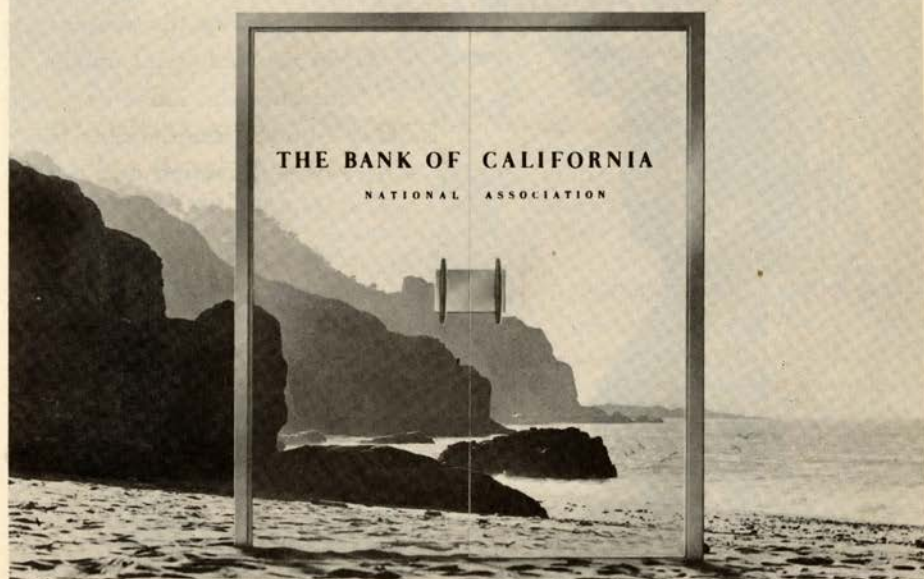
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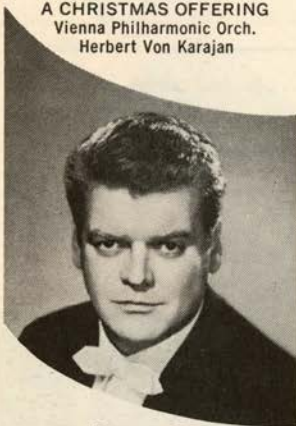
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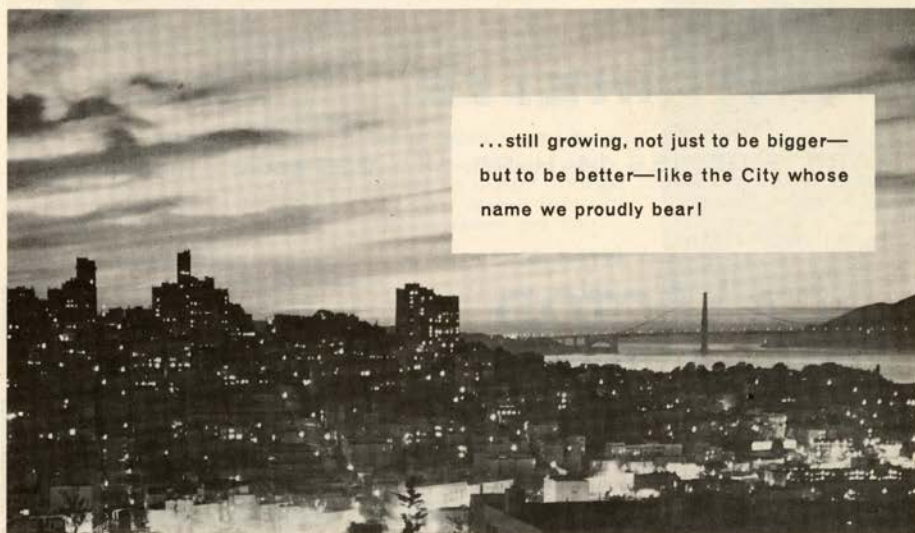
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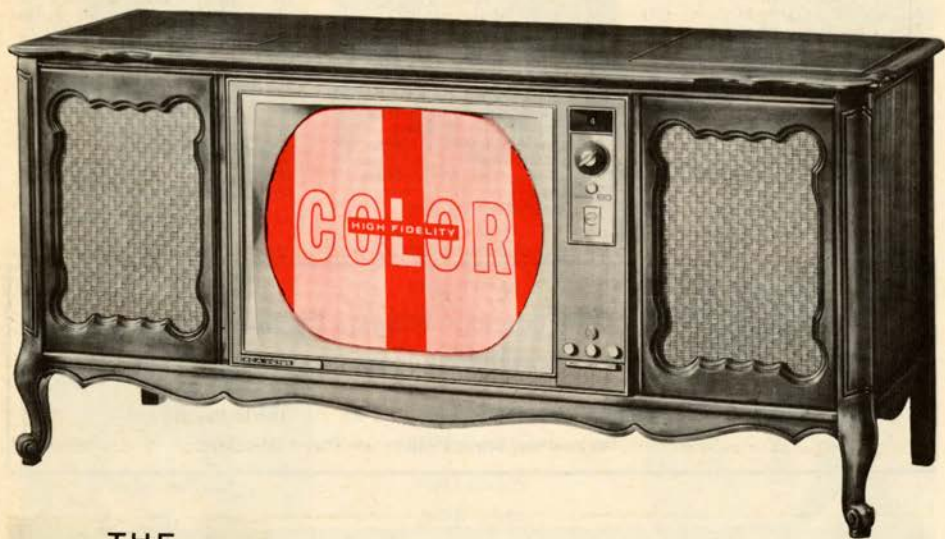


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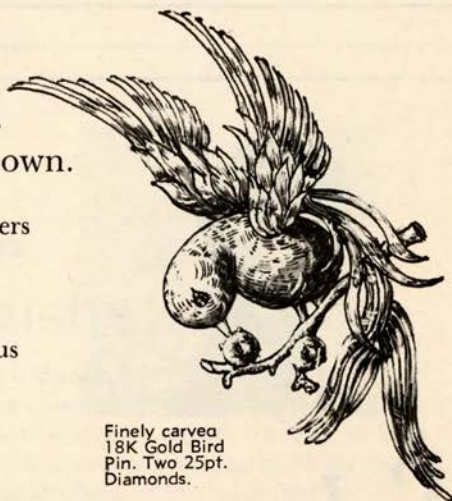
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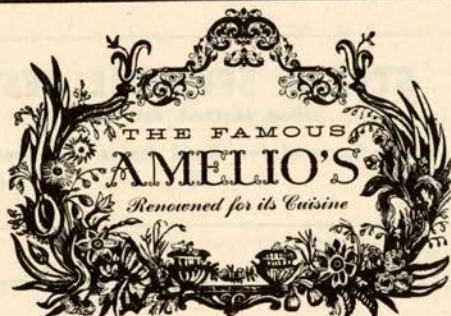


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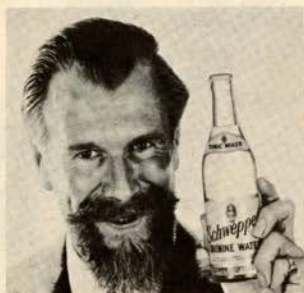
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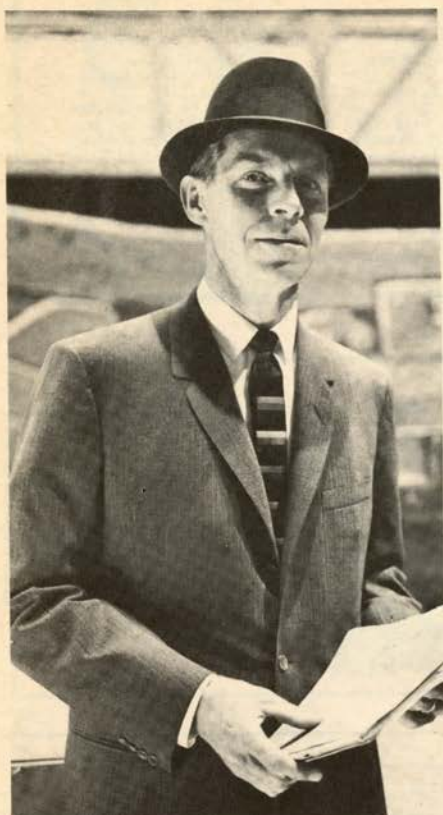
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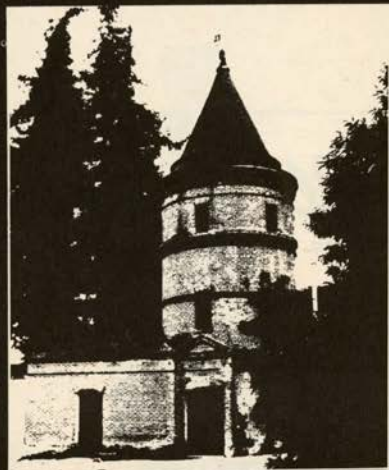
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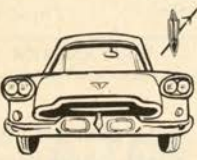


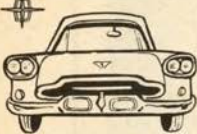



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**Tuesday Afternoon, October 15, at 1:30** ..... **FALSTAFF (Verdi)**  
Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
Manton, van der Bilt, Harvey

Conductor: FERENCNIK

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: FERENCNIK

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: FERENCNIK

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: FERENCNIK

Stage Director: HAGER

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**Friday Eve., Nov. 1 and Saturday Mat., Nov. 2:** "Ballet School," "Walpurgis Night" from "Faust," "Moszkowski Waltz," "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)*

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## 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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- 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, MC CRACKEN, HAAS, HECHT, VAN DER BILT, MANTON, RIFFEL, CHRISTOPHER, BURD  
 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, KREPPPEL, 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 WALKURE (Wagner)**  
 SHUARD, ERICSDOTTER, RESNIK, TODD, PARKER, WARDEN, CERVENA, MARTIN, COLE,  
 PETERSEN, CHRONIS; VICKERS, WOLOVSKY, KREPPPEL  
 Conductor: LUDWIG Designer: KERZ Stage Director: MANSOURI
- Friday Evening, October 11, at 8:30** ..... **SAMSON ET DALILA (Saint-Saens)**  
 WARFIELD; MC CRACKEN, HAAS, HECHT, VAN DER BILT, MANTON, RIFFEL, CHRISTOPHER, BURD  
 Conductor: PRETRE Choreographer: CHRISTENSEN Stage Director: MANSOURI
- Saturday Evening, October 12, at 8:30** ..... **FALSTAFF (Verdi)**  
 COSTA, MENEGUZZER, CERVENA, MARTIN; EVANS, PETERSON, STEWART, FRIED,  
 MANTON, VAN DER BILT, HARVEY  
 Conductor: FERENCSEK Designer: NAGY Stage Director: HAGER
- Sunday Afternoon, October 13, at 2:00** ..... **TOSCA (Puccini)**  
 PRICE; CIONI, HAAS, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCAUGHNA, HETHCOAT  
 Conductor: PRETRE Stage Director: HAGER
- Tuesday Evening, October 15, at 8:00** ..... **DIE WALKURE (Wagner)**  
 SHUARD, ERICSDOTTER, RESNIK, TODD, PARKER, WARDEN, CERVENA, MARTIN, COLE,  
 PETERSEN, CHRONIS; VICKERS, WOLOVSKY, KREPPPEL  
 Conductor: LUDWIG Designer: KERZ Stage Director: MANSOURI
- Thursday Evening, October 17, 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
- Friday Evening, October 18, at 8:00** ..... **AIDA (Verdi)**  
 PRICE, WARFIELD, TODD; MCCRACKEN, HAAS, KREPPPEL, HECHT, RIFFEL  
 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: FERENCSEK Designer: JENKINS Stage Director: HAGER
- 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, KREPPPEL, 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, EITZE, MANTON,  
 RIFFEL, GLOVER, MCCAUGHNA, HARVEY  
 Conductor: PRETRE 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, RIFFEL, 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: FERENCSEK Designer: JENKINS Stage Director: HAGER
- Thursday Evening, October 31, at 8:30** ..... **CAPRICCIO (Strauss)**  
 SCHWARZKOPF, CERVENA, MENEGUZZER, GREGORY; VALLETTI, PREY, STEWART, WOLOVSKY,  
 PETERSON, FRIED, VAN DER BILT, HECHT, CHRISTOPHER, EITZE, MANTON,  
 RIFFEL, GLOVER, MCCAUGHNA, HARVEY  
 Conductor: PRETRE Production: HAGER  
 Designers: BAUER-ECSY, COLANGELO

Dates, Casts, and Operas Subject to Change

**TICKETS: Opera-Symphony Box Office, Sherman Clay & Co., EX 7-0717.**





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