

Così fan tutte

1963

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1963

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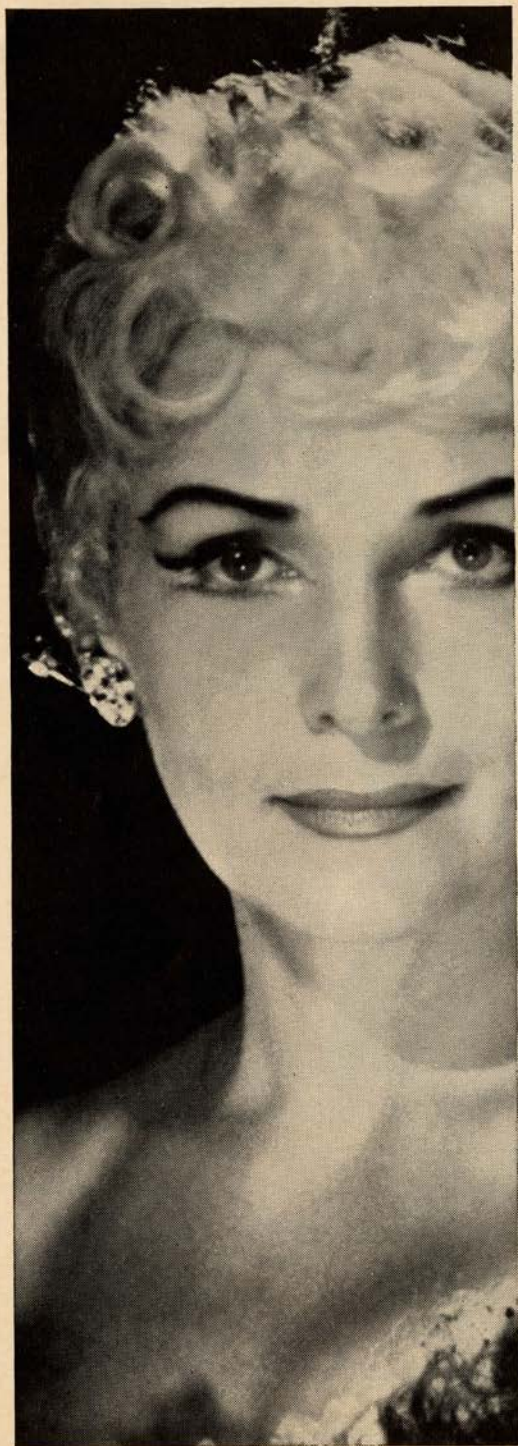
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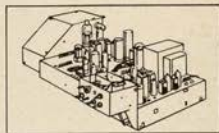


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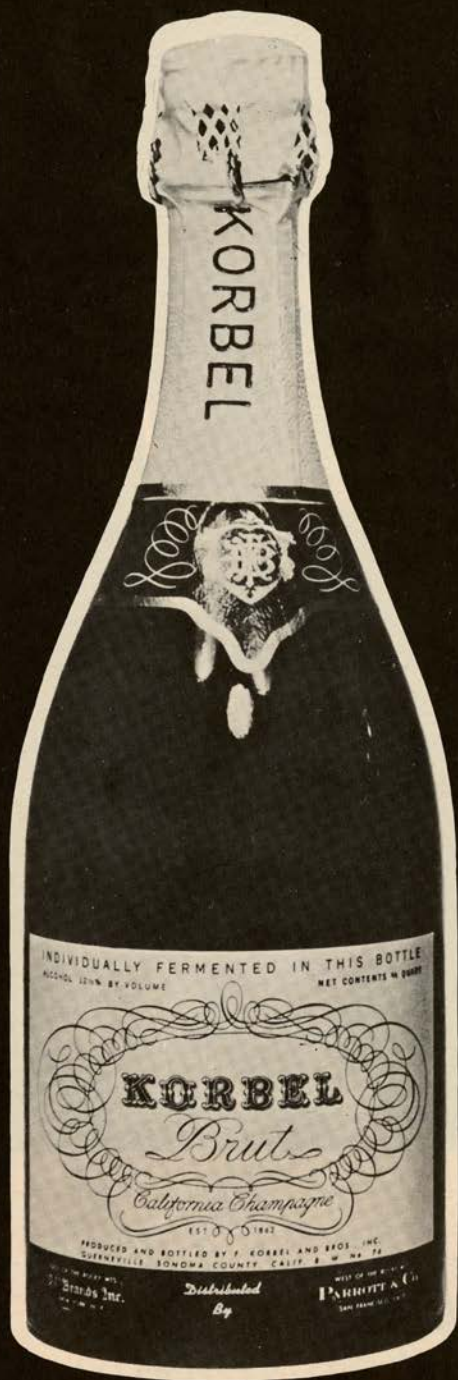
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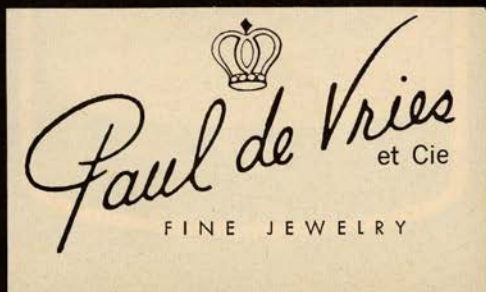


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SAN FRANCISCO SEASON
September 13 - October 31, 1963

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

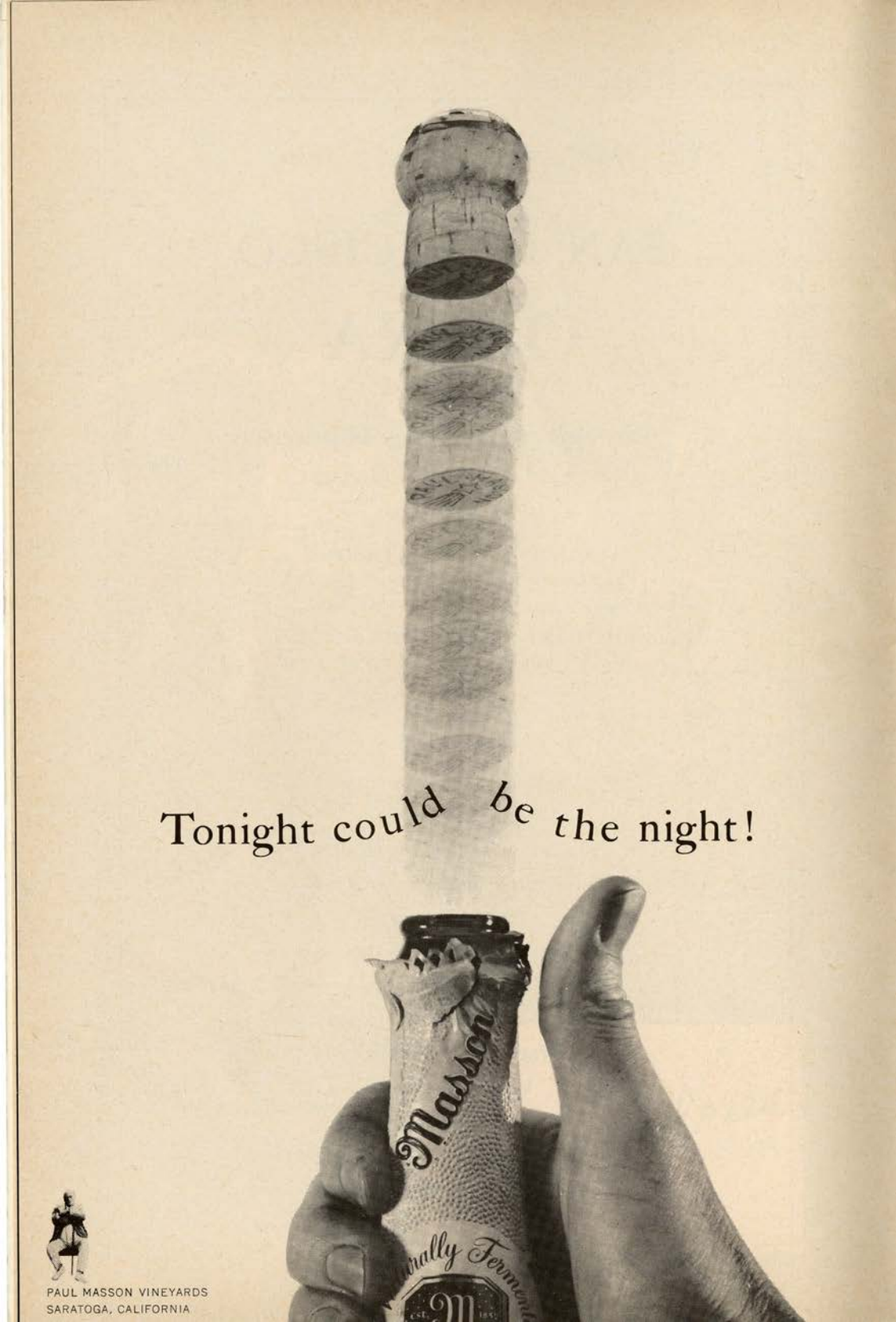
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

Strauss: CAPRICCIO

A black and white advertisement for Masson wine. A hand is shown at the bottom holding a bottle of wine. The bottle has a textured, woven sleeve and a label that reads "Masson" in a large, elegant script. Below "Masson", the words "nally Ferment" are partially visible. Above the bottle, a long, vertical column of wine extends upwards, appearing as a series of overlapping, slightly blurred circular shapes that create a sense of depth and height. The background is a plain, light color.

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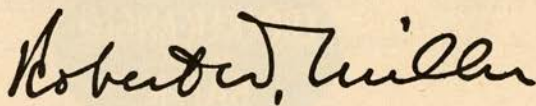
Del Monte Lodge

PEBBLE BEACH, CALIFORNIA

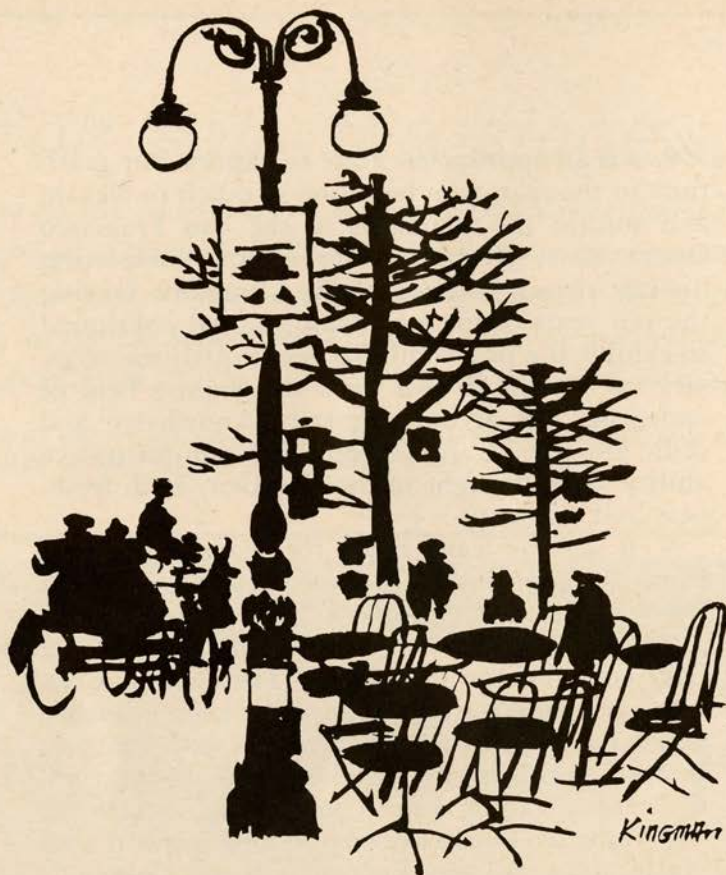
This is an appropriate time to express our gratitude to the man who has done so much to elevate and sustain the standards of the San Francisco Opera. Kurt Herbert Adler is now completing his first decade as head of the Company. During the ten years of his leadership, he has continued to exhibit the rare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

A handwritten signature in dark ink, reading "Robert W. Miller". The signature is written in a cursive, flowing style with a large initial 'R' and 'M'.

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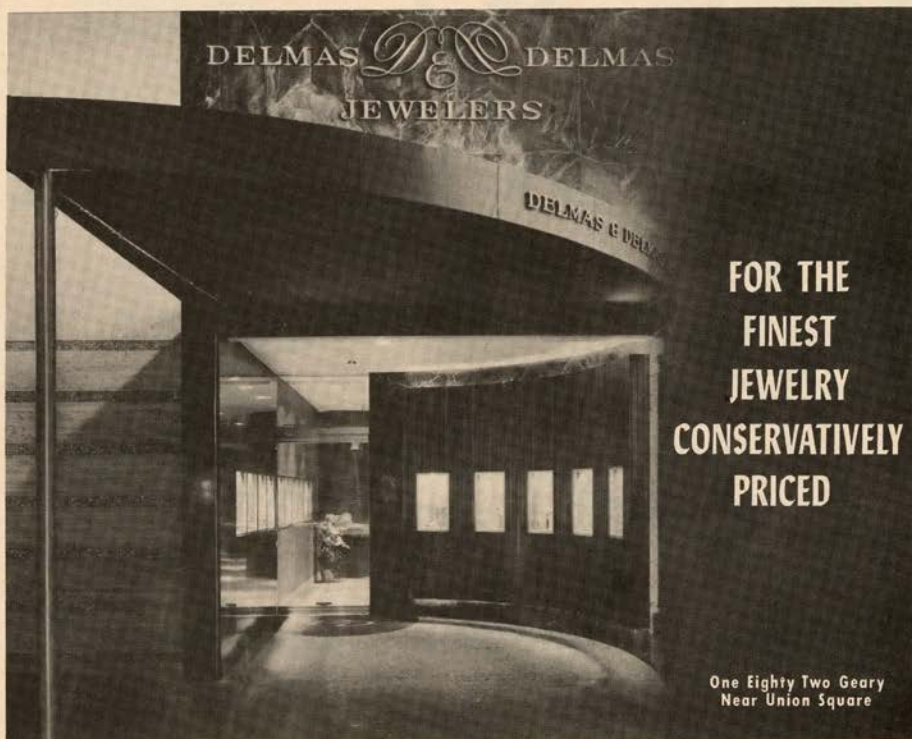
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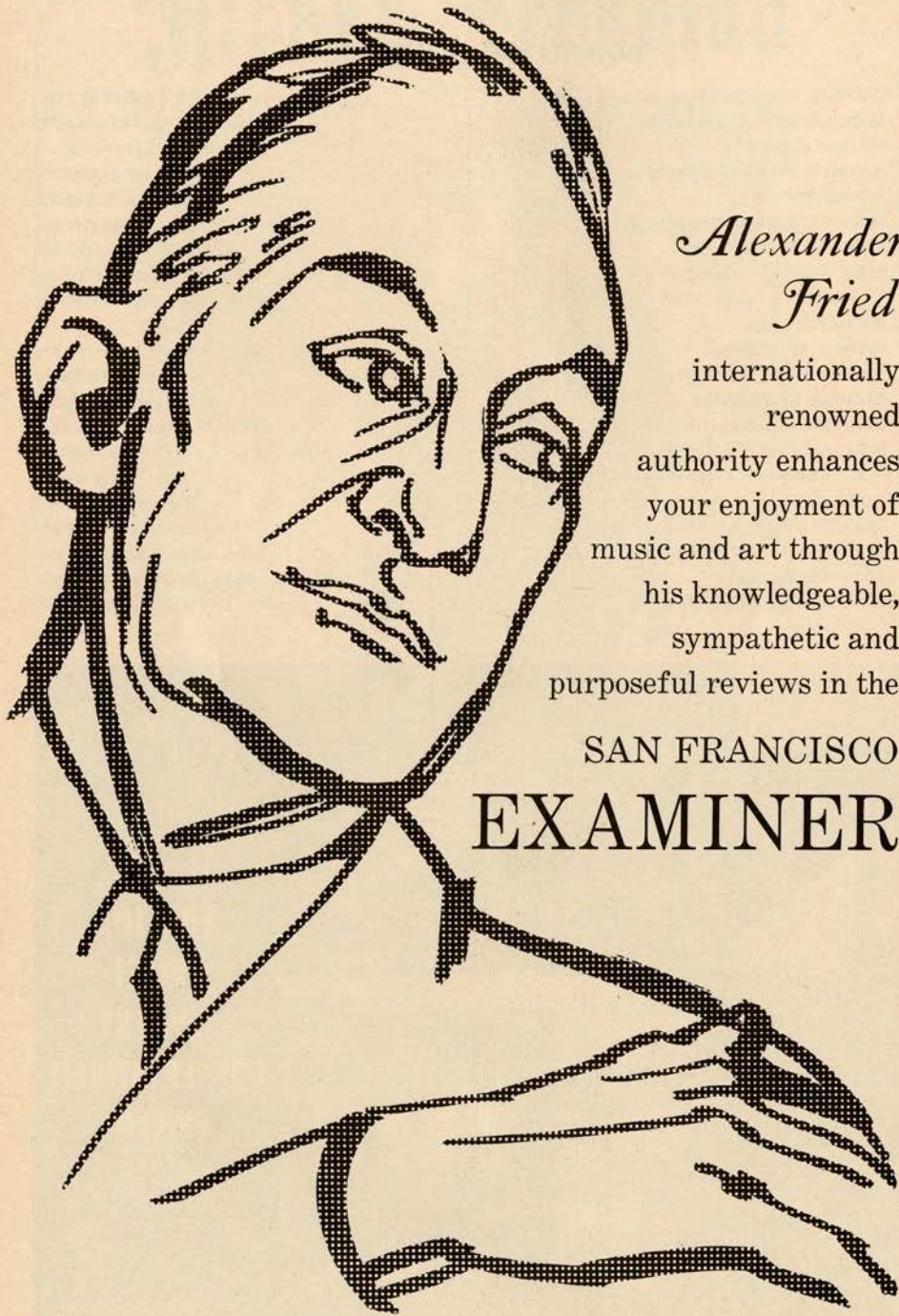


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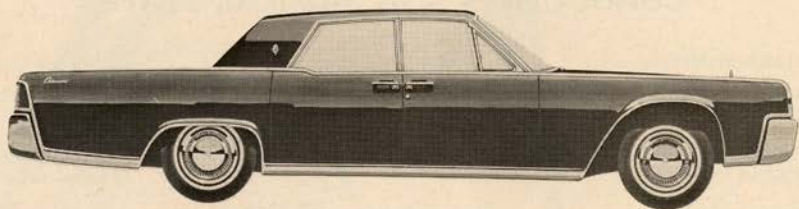
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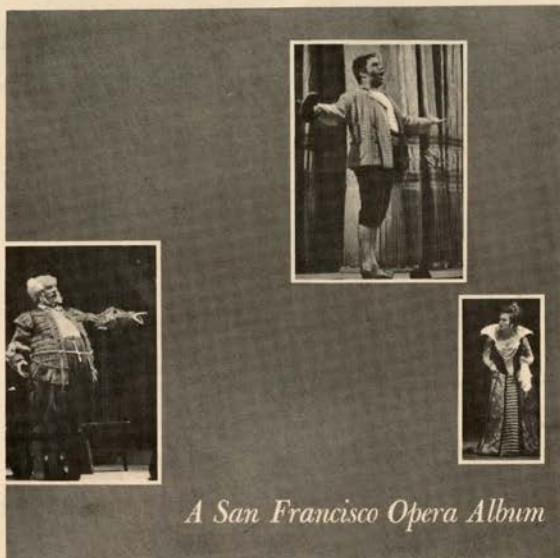
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Vasiliki Husmas
*Gail Leonard
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*Pepi Nenova
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*Louise Oldt
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*Colin Harvey
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*Eugene Lawrence
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Hugo Mayer
Henry Metlenko
Victor Montano
Theodore Myers

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Eileen Scott
Trudy Sheer
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Verna Weaver
*Margaret Wehle
Sally Winnington
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Anne Zoch

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Al Rodwell
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Allen Schmidling
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Delbert Silva
Richard Styles
Francis Szymkun
*James Wagner
Max Wilkinson
William Williams
*Karl Woellhaf

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Zola Dishong

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Rex Bickmore

Geralyn Donald
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Lynda Meyer

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William Johnson

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Anne Worthington

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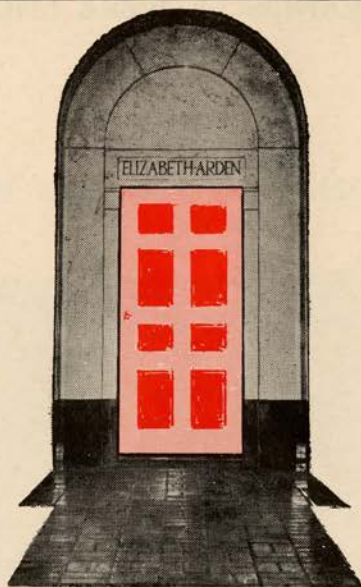
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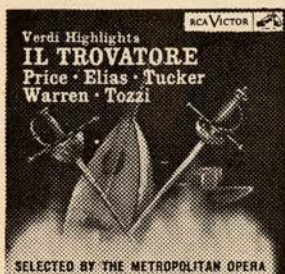
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FRANCIS POULENC

(January 7, 1899 — January 30, 1963)

A Tribute by DARIUS MILHAUD

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 Chalupe'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.

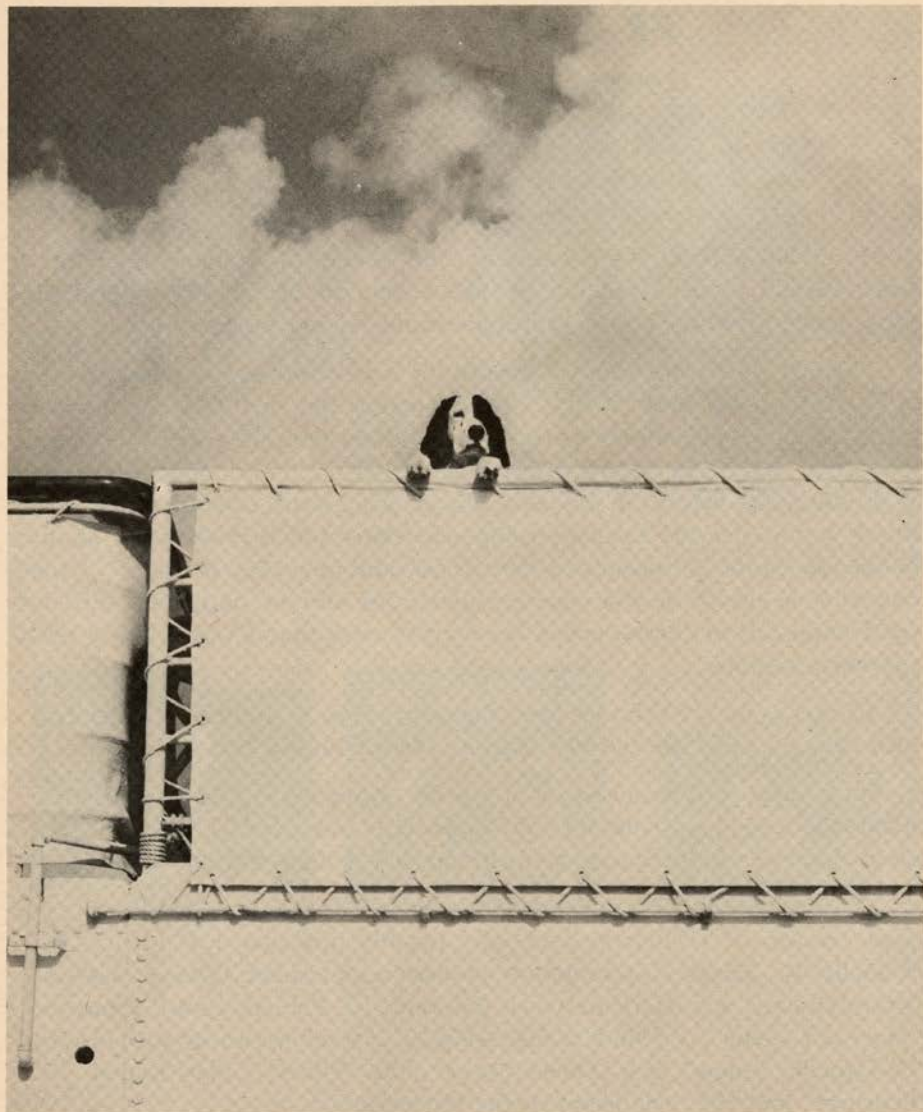
The personality of Poulenc had two sides. One, full of truculence, of good humor, of tenderness and wit. In this direction his opera, "Les Mamelles de Tiresias" is probably his best achievement. The second side is the religious one. Here we reach the depth of Poulenc's soul. From the "Mass a Capella", 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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DEBUTS OF THE WEEK



HELEN VANNI

New to the San Francisco Opera stage this week is mezzo-soprano Helen Vanni who appears as Dorabella in "Cosi fan Tutte."

A versatile performer with the Metropolitan Opera, Miss Vanni is able to sing almost any mezzo role in the repertoire. In 1962 she scored an outstanding personal success as Nicklausse in Offenbach's "Tales of Hoffmann." For several summers she has been the leading mezzo-soprano of both the Central City (Colorado) and Santa Fe (New Mexico) opera companies. With the Washington Opera, she appeared as Idamante in Mozart's "Idomeneo," and as the composer in Strauss' "Ariadne auf Naxos," and with the Pittsburgh Opera as Mallika in "Lakme."

Born into a musical environment in Davenport, Iowa, the daughter of an impresario, Helen Vanni was encouraged to study music. After majoring in music at the College of St. Catherine in St. Paul, Minnesota, she studied at the famous Berkshire music center opera workshop under Boris Goldovsky and won the leading role of Nancy in the American premiere of Benjamin Britten's "Albert Herring." Her success on this occasion led to the first of her many appearances with the Little Orchestra society and to a contract with the Metropolitan Opera.

Her recent New York concert at Judson Hall was enthusiastically reviewed.

Much in demand as an opera and concert star, Helen Vanni divides her time between her schedule as an artist and life in suburban New Jersey with her husband and two children.

SAN FRANCISCO OPERA

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

October 26 at 8:00

Revival

DIALOGUES OF THE CARMELITES

(by Poulenc) in English

Venora, Ericsson, Grist, Resnik, Warfield, Todd, Cole;
Peterson, Shaw, Nilsson, Fried, van der Bilt, Christopher,
Esparza, McCaughna, Andersen

CONDUCTOR: Ludwig

STAGE DIRECTOR: Mansouri

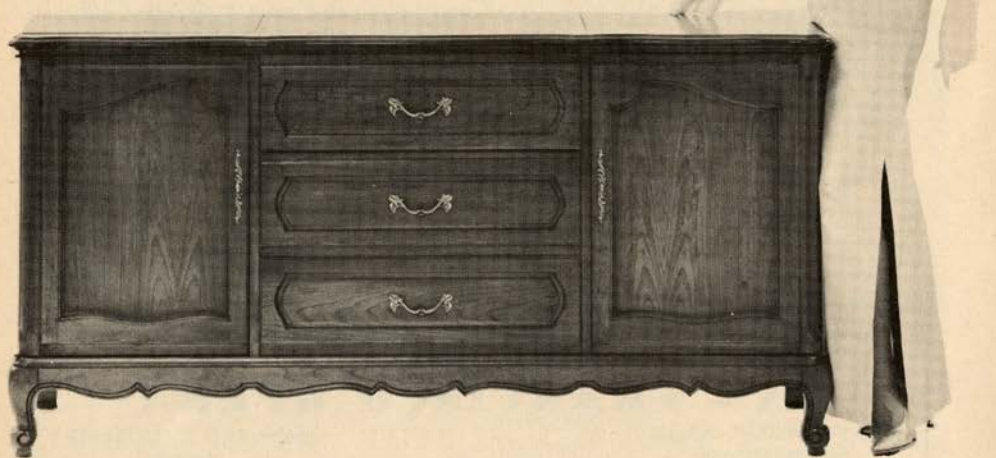
PRODUCTION AND DESIGN: Horner

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LEE VENORA

Lee Venora will make her debut with the San Francisco Opera as Blanche in Poulenc's "Dialogues of the Carmelites" and as Mimi in "La Boheme" in two Los Angeles performances. Miss Venora is not a newcomer to San Francisco, however, having appeared with the Spring Opera as Juliette in "Romeo et Juliette," Mimi in "La Boheme," "Manon," Leila in "The Pearl Fishers," Norina in "Don Pasquale," and Concepcion in "The Spanish Hour."

Miss Venora is a leading soprano with the New York City Opera where she has sung such roles as St. Joan in Norman Dello Joio's "The Triumph of Saint Joan," Consuela in "He Who Gets Slapped," the title role of "Susannah," Monica in "The Medium," Laetitia in "The Old Maid and the Thief," the Scotch girl in "Tale for a Deaf Ear," Micaela in "Carmen" and Lucia in "The Rape of Lucretia." She repeated the title role of "Susannah" at the World's Fair in Brussels in June of 1958 and at the Chautauqua opera festival.

Other appearances included the lead in "The Pearl Fishers" at the Empire State Music Festival, the composer in Strauss' "Ariadne auf Naxos" and Mimi in "La Boheme" with the Cincinnati opera company, twelve performances as "Manon" at the Vienna Volkoper, the role of Regina in Hindemith's "Mathis der Mahler," Virgil Thomson's "Four Saints in Three Acts" with Leonard Bernstein and the New York Philharmonic at Carnegie Hall and an earlier performance with the Philharmonic as soloist in the Bach Magnificat, which was also televised for NBC. On television, Miss Venora sang the role of Monica in the Omnibus production of Menotti's "The Medium."

She has appeared on Broadway in "Kean" and with the San Francisco Civic Light Opera in "Kismet."

SAN FRANCISCO OPERA

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

SUNDAY MATINEE, OCTOBER 27, AT 2:00

New Production

THE QUEEN OF SPADES

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

CONDUCTOR: Ludwig
DESIGNERS: Skalicki, Colangelo

PRODUCTION: Hager
CHOREOGRAPHER: Christensen

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A BEHIND-THE-SCENES GLIMPSE

The audience never sees it and most of them are even unaware of its existence, yet the rehearsal department is extremely vital to the smooth functioning of as exciting and full a season as the current San Francisco Opera one. The department's responsibility is the maintenance of a schedule as thick as pea soup. One slight change may create a chain reaction to threaten the entire complicated sequence.

Always keeping in mind a maximum use of space, the "players" are moved about as carefully as in a game of chess, to be placed in the chorus room, in the ballet school, in the rehearsal rooms, on stage at Nourse Auditorium or in the Nourse gymnasium, on the opera house stage behind the proscenium, and on stage in front of the proscenium with the orchestra in the pit (details of two separate productions may be worked out at one time). This complexity may be resolved only to come up against the problem of the availability of the players. With three or more operas in preparation at any given time, there is the hazard of conflicting schedules for the principals who may be engaged in two or more productions. The precise timing must be geared not only from the standpoint of the rehearsals as a whole, but also so that individual schedules do not develop into too long days.

With this complication mastered, all would be well if, for example, the chorus could be called upon to rehearse at any moment. Members of the chorus are available only for evening rehearsals, or such times as do not conflict with their working days. When the orchestra is added, the 'maximum' rehearsal can be staged only in the opera house, the harrassed manipulator may again be confronted with the space problem, having to avoid the important dress rehearsals and actual performances.

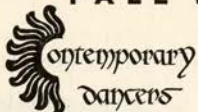
Everyone, including stage hands, lighting crew, properties and make-up departments, is caught in the tight schedule which must operate relentlessly and with little regard for the less regulated human factors. The perfectionists with which the company abounds, from the general director to the smallest walk-on part, may not enjoy the luxury of unlimited flexibility.



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S. F. Examiner



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The game of chess begins long before the local company is involved, when the general director studies a board of international dimensions. He may begin by choosing an opera and a date, only to find that his players will be at Covent Garden or La Scala. His next decision will be whether to scrap the opera, change the date, or to find new players. With fifteen productions on the slate, as with the 1963 season, the process becomes increasingly complicated. Once established, with all the players in position and order prevailing, he may well cross his fingers that unpredictable mischances will not disturb the careful planning.

The smooth coordination of the San Francisco Opera Company, with every detail under the watchful eye of the general director, Kurt Herbert Adler, is achieved despite the most demanding conditions. Even to those close to the scene and accustomed to opera "on the inside", it is a kind of miraculous feat when the curtain goes up on the finished production.

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SAN FRANCISCO



Friday Evening, October 18, 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*.....WALTER KREPPPEL
RHADAMES, *captain of the Egyptian guard*.....JAMES McCRACKEN
AMNERIS, *daughter of the King of Egypt*.....SANDRA WARFIELD
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*.....JULIEN HAAS

*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

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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.

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, October 19, 1963, at 8:00

(Final curtain approximately 11:00)

Così fan Tutte

(IN ITALIAN)

Opera in two acts by WOLFGANG AMADEUS MOZART

Text by Lorenzo da Ponte

Conductor: JANOS FERENCSEK

Stage Director: PAUL HAGER

Designer: GEORGE JENKINS

FERRANDO, *Dorabella's fiance*.....CESARE VALLETTI
GUGLIELMO, *Fiordiligi's fiance*.....HERMANN PREY
DON ALFONSO, *an elderly bachelor*.....LEONARDO WOLOVSKY
FIORDILIGI, *a lady of Ferrara*.....ELISABETH SCHWARZKOPF
DORABELLA, *her sister*.....*HELEN VANNI
DESPINA, *their maid*.....RERI GRIST

*San Francisco Opera debut

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Recitative Accompaniment: GEORGE LAWNER

Costumers: GOLDSTEIN & CO.

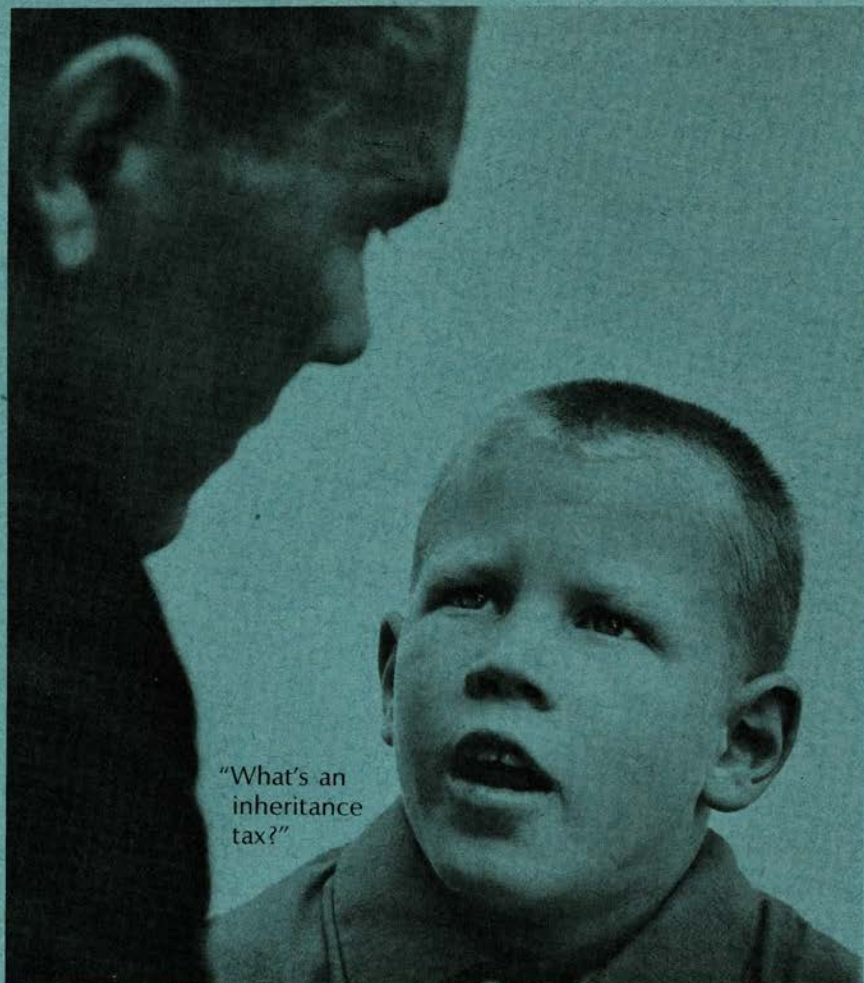
TIME AND PLACE: Eighteenth century Naples

Act I: Scene 1: A sidewalk cafe
Scene 2: A garden of Fiordiligi's and
Dorabella's villa
Scene 3: The ladies' boudoir
Scene 4: The garden
Act II: Scene 1: The ladies' boudoir
Scene 2: The garden
Scene 3: The ladies' boudoir
Scene 4: The drawing room of the villa

Next Saturday Evening Subscription Performance, October 26, at 8:00
"Dialogues of the Carmelites" (Poulenc) in English

No one will be seated after the house lights are lowered

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THE STORY OF "COSI FAN TUTTE"

ACT I—Don Alfonso, the elderly cynic, discussing the constancy of women with Ferrando and Guglielmo, involves them in a wager to test the virtue of their respective fiancées, Dorabella and Fiordiligi. Setting the plot in motion, Don Alfonso visits the girls at their seaside garden, telling them the men have been ordered to the front, and soon the young officers enter to bid the girls a sad farewell.

The pert maid Despina cynically advises the lamenting ladies to console themselves with other suitors, and in disgust Dorabella and Fiordiligi depart. This gives Don Alfonso an opportunity to enlist Despina as an ally in his attempt to win the wager, and the two plot to introduce Ferrando and Guglielmo disguised as Albanians to the unsuspecting girls. The ladies, however, are unreceptive to their new suitors and leave in high dudgeon, much to the delight of the men who are now confident of winning the wager.

The grief-stricken sisters alone in their garden are again interrupted by the Albanians who, rejected, have apparently taken poison. Moved by such obvious devotion, Dorabella and Fiordiligi relent a bit as Don Alfonso and Despina run for a doctor. Despina returns dressed as a doctor and with a giant magnet restores the two men to health.

ACT II—Despina's urgings persuade the ladies to amuse themselves with the Albanians. The two men with a band of musicians serenade the girls, and Guglielmo, encouraged by Despina and Don Alfonso, earnestly woos Dorabella and gives her a pendant. Ferrando has less success with Fiordiligi, but upon his departure she confesses that his wooing has moved her. Comparing notes, Guglielmo is reassured, but Ferrando is distressed when he is confronted with his own miniature secured from Dorabella. On their terrace, Dorabella and Fiordiligi admit to having followed Despina's advice, but Fiordiligi, full of misgivings, insists they must don uniforms and join their fiancés at the front. As she contemplates Guglielmo's sword, Ferrando rushes in threatening to kill himself with it unless she vows her love. Fiordiligi yields as Don Alfonso calms the irate Guglielmo.

Don Alfonso and Despina prepare the hall for a double wedding. The couples are about to have their marriages legalized by a notary (the disguised Despina) when the officers are announced. Panic-stricken, the girls push their Albanian lovers into another room and greet Ferrando and Guglielmo, who reappear in uniform. The men reveal their disguise to Dorabella and Fiordiligi and accept their apologies. With everything forgiven, the lovers are re-united and all join in a philosophic finale.

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.

The Story of "The Carmelites"

(Continued from Page 39)

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.

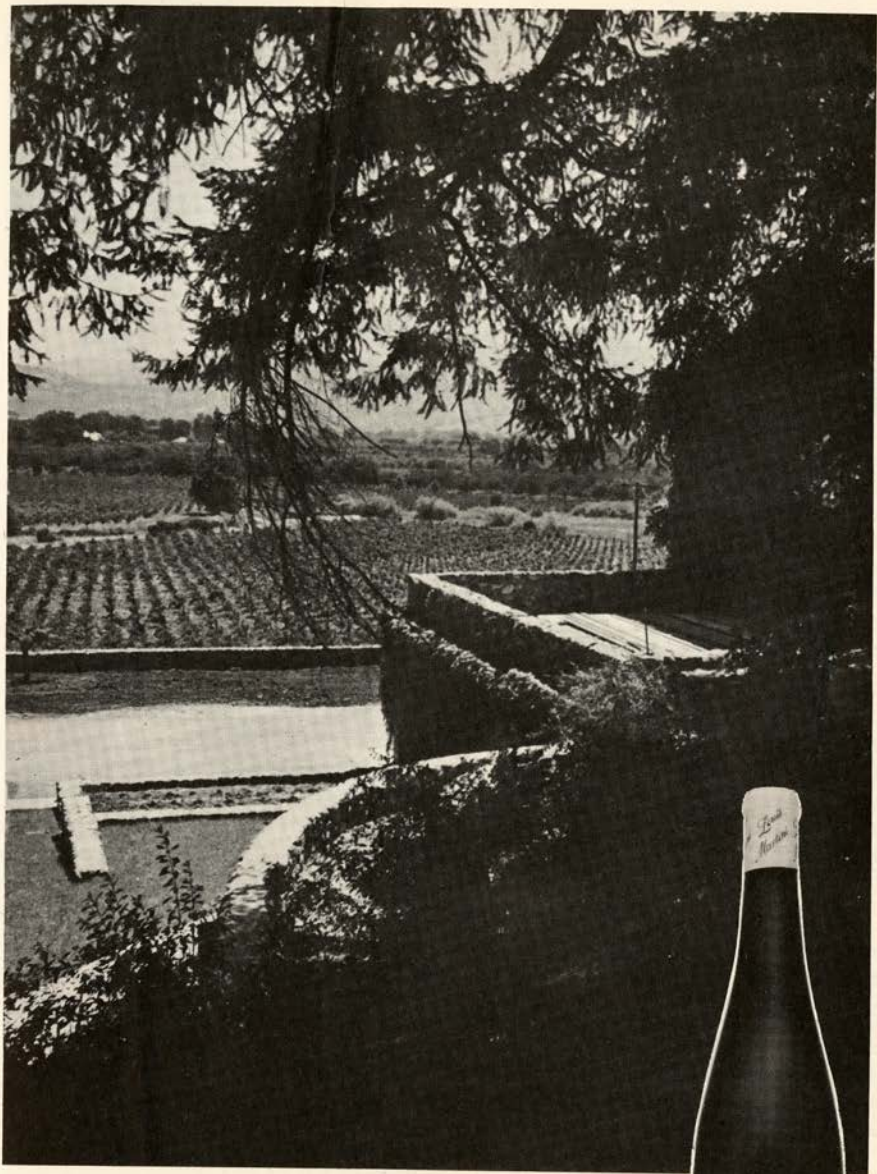
Interlude II.—A street in front of the Marquis' Palace in Spring, 1794. Blanche hears by chance that all the Carmelites of her convent have been arrested at Compiègne.

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 stupefied silence is heard reciting "Deo Patri sit gloria. Et filio qui a mortuis surrexit ac Paracrito. 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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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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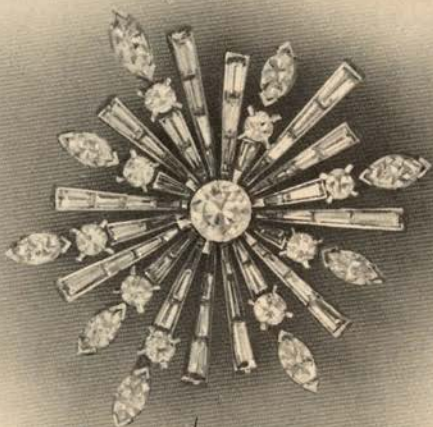
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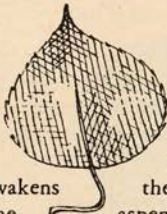
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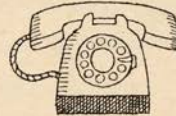
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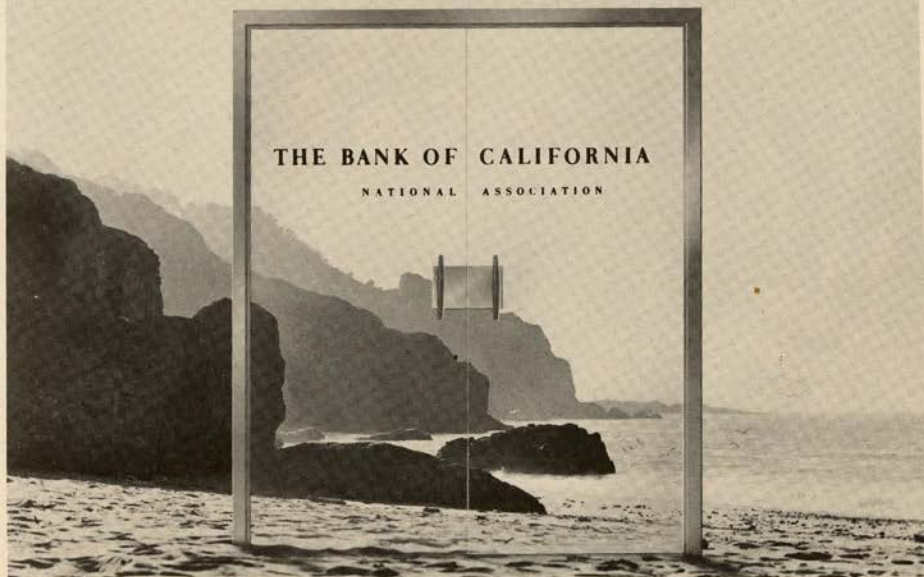
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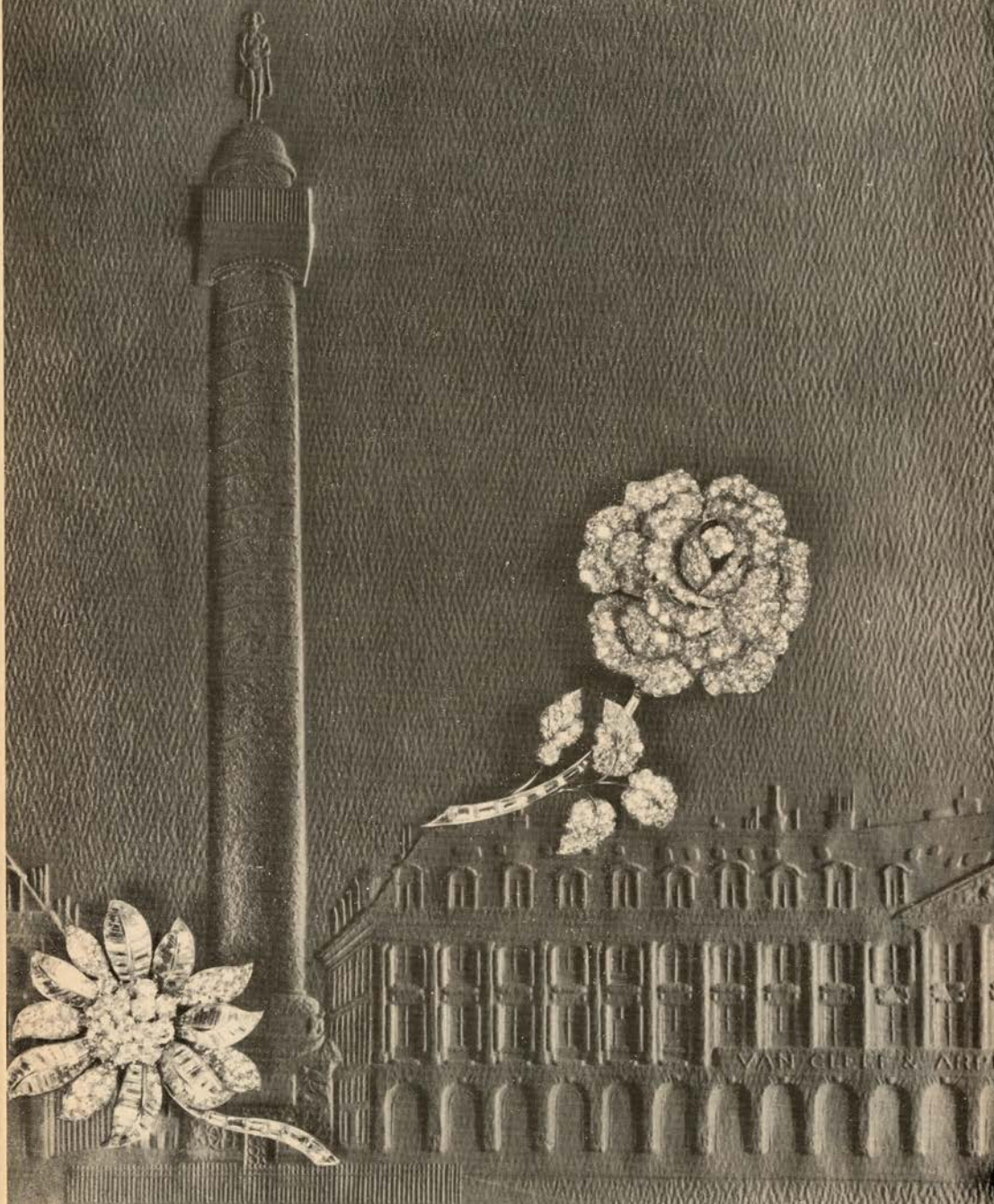
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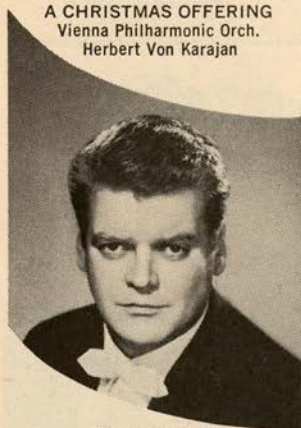
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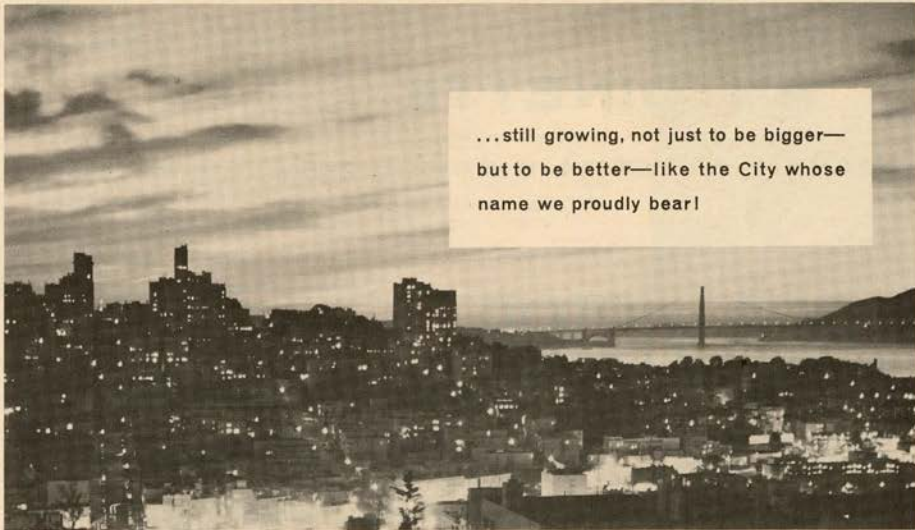
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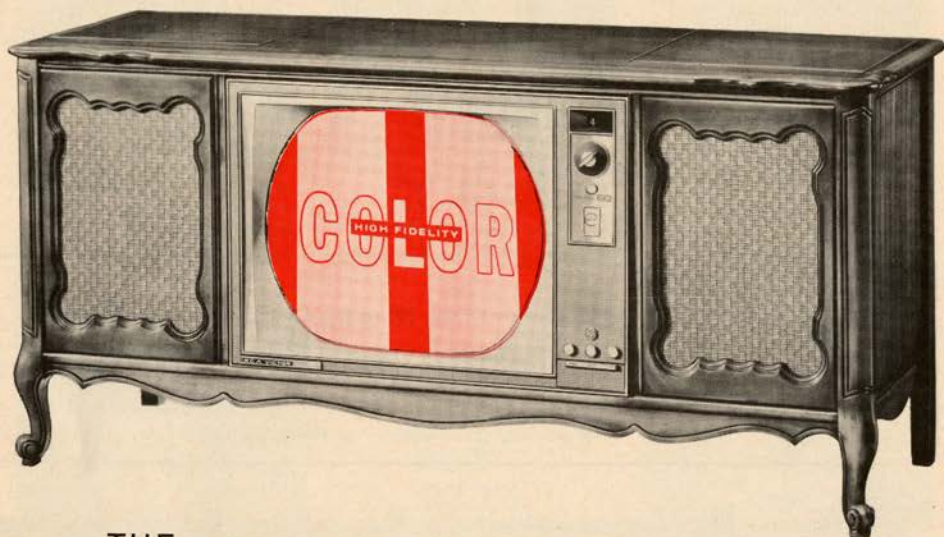
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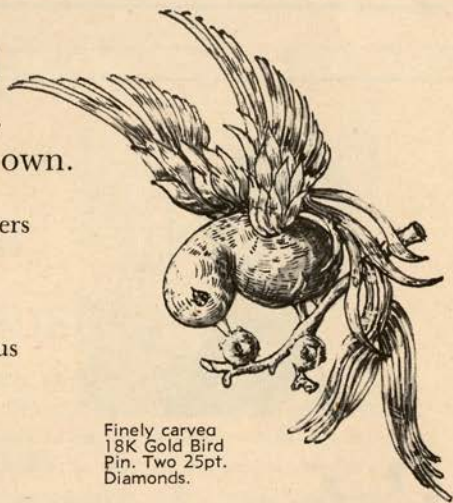
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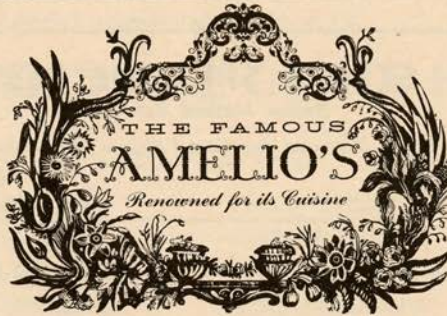


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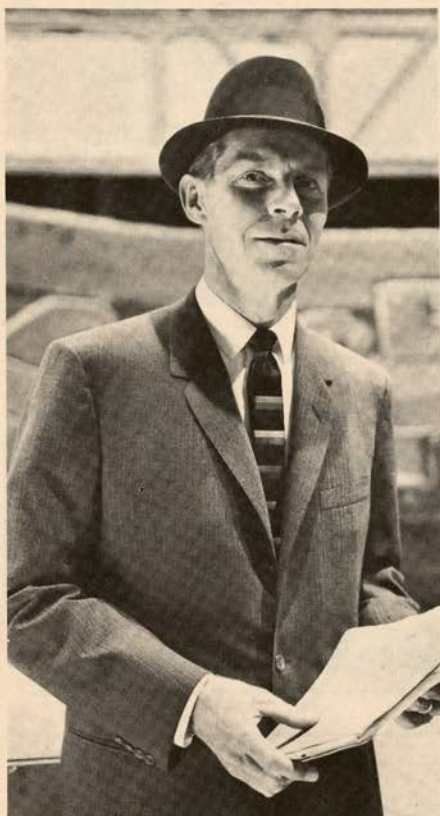


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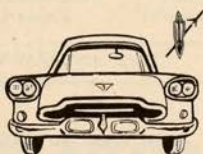
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BAYANIHAN DANCERS OF THE PHILLIPINES!

"Gorgeous!"—Frankenstein, Chronicle
Masonic Auditorium—February 28
(Friday Evening)

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ROGER WAGNER

CHORALE
Opera House—March 21 (Saturday Eve)

BUDAPEST STRING QUARTET

"Perfect"—ONLY BAY AREA PERFORMANCE!
Nourse Auditorium—April 25
Saturday Evening)

*Auditoriums subject to change.

**In case of cancellation substitutions will be made at our discretion.

THE ONES I WANT TO SEE ON MY SERIES ARE: 1. Don Cossacks 2. Moscow Chamber Orchestra
3. Grace Bumbry 4. Mazowse! Polish Dance Co. 5. Glenn Gould 6. Robert Joffrey Ballet
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11. New York Pro Musica 12. Marian Anderson 13. Roger Wagner Chorale 14. Budapest String Quartet .

5 Concerts 10 Concerts . I want.....(number) seats for each of my Series. I want to sit:
(A) Orchestra, Boxes, Grand Tier. 18.00 , 32.00 . (B) 1st Balcony, Dress Circle, 15.00 , 27.00 .
(C) 1st Balcony, Balcony Circle, 13.00 , 22.00 . (D) 2nd Balcony, 11.00 , 18.00 .

BILLING PROCEDURE: Check enclosed \$.....Paid in full.

INSTALLMENT PURCHASE: PLAN I— $\frac{1}{2}$ down, balance in 30 days. PLAN II— $\frac{1}{3}$ down, balance in 60 days*.
*Final payment due no later than November 1.

I am paying in full.....(check). I want plan.....(fill in) and my.....
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TWO DIFFERENT HIGHLIGHTS PROGRAMS!

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)

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.

TICKETS NOW ON SALE at Opera-Symphony Box Office, Sherman-Clay, Sutter and Kearny streets, S.F. (EX 7-0717) and all Bay Area agencies. MAIL ORDERS ACCEPTED. Make out checks to Opera-Symphony Box Office and enclose self-addressed, stamped envelope. S.F. engagement under the direction of Metropolitan Management.

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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Teacher of Singing

Fellow A.I.V.P.

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SHREVE'S

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; 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-ECSEY, 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 *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: FERENCSEK *Stage Director:* HAGER
Designer: NAGY
- 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 *Stage Director:* MANSOURI
Designer: KERZ
- 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 *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, 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 *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, EITZE, MANTON,
 RIFFEL, GLOVER, MCCAUGHNA, HARVEY
Conductor: PRETRE *Production:* HAGER
Designers: BAUER-ECSY, COLANGELO

Dates, Casts, and Operas Subject to Change

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