

Dialogues des Carmélites

1963

Tuesday, October 22, 1963 8:00 PM

Saturday, October 26, 1963 8:00 PM

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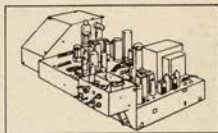


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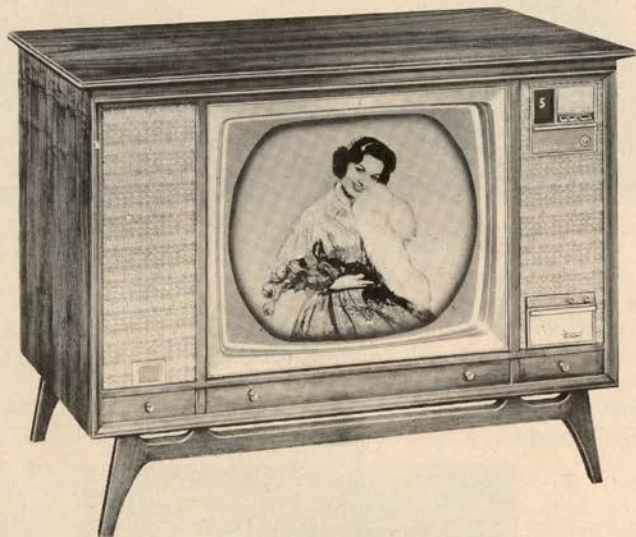
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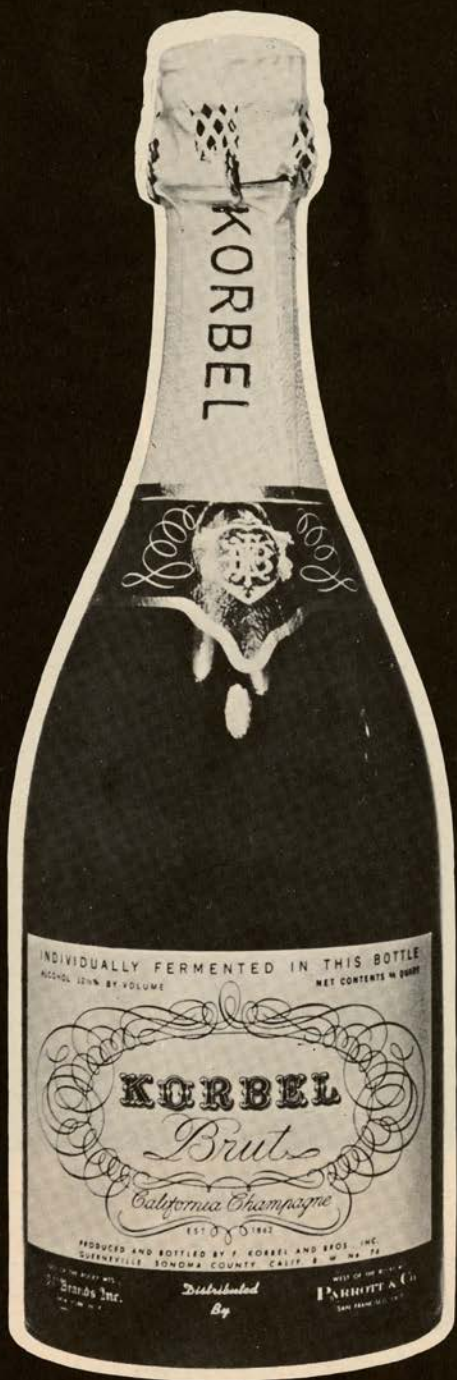
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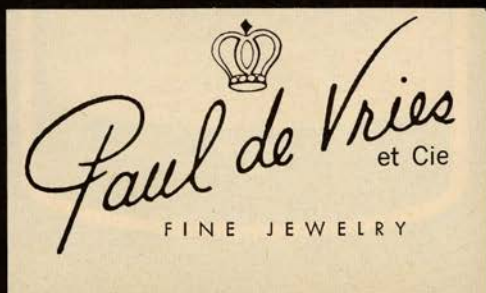


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SOUTHERN CALIFORNIA SEASON  
*November 1 - November 24, 1963*

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

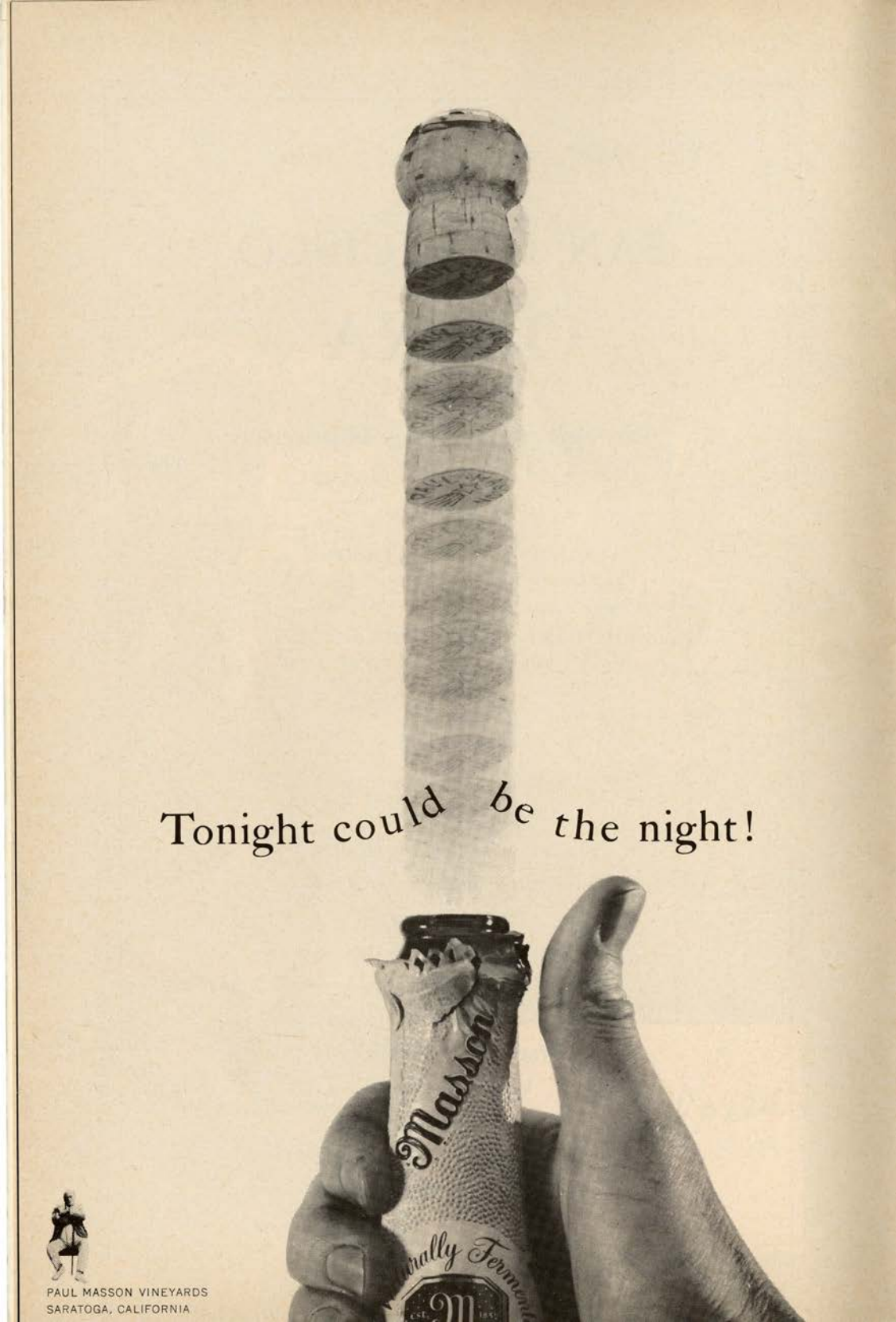
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

Strauss: CAPRICCIO



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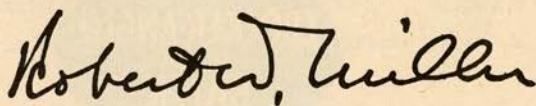
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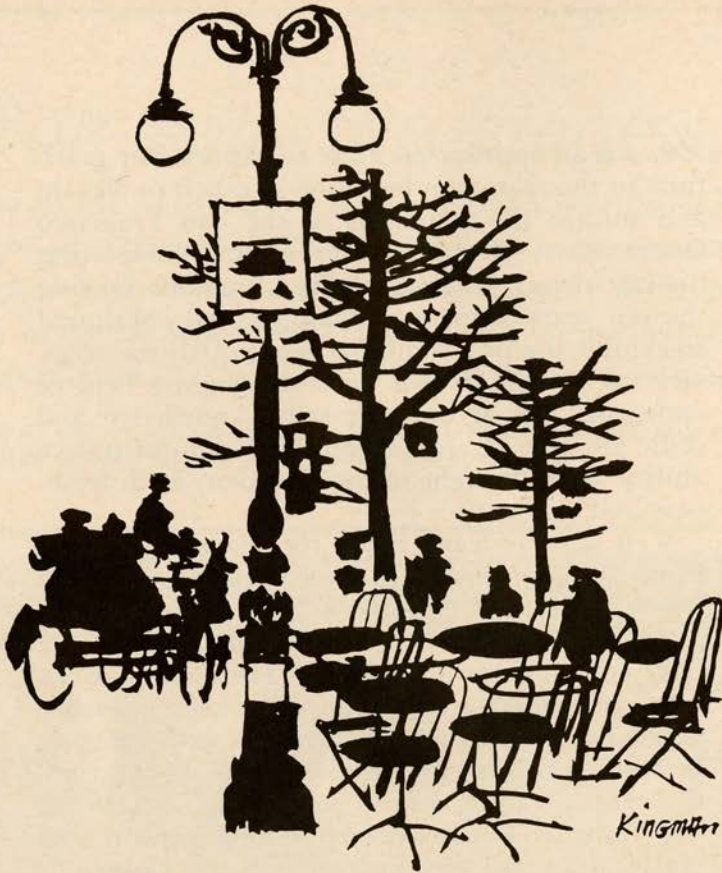
*This* is an appropriate time to express our gratitude to the man who has done so much to elevate and sustain the standards of the San Francisco Opera. Kurt Herbert Adler is now completing his first decade as head of the Company. During the ten years of his leadership, he has continued to exhibit the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

President, San Francisco Opera Association



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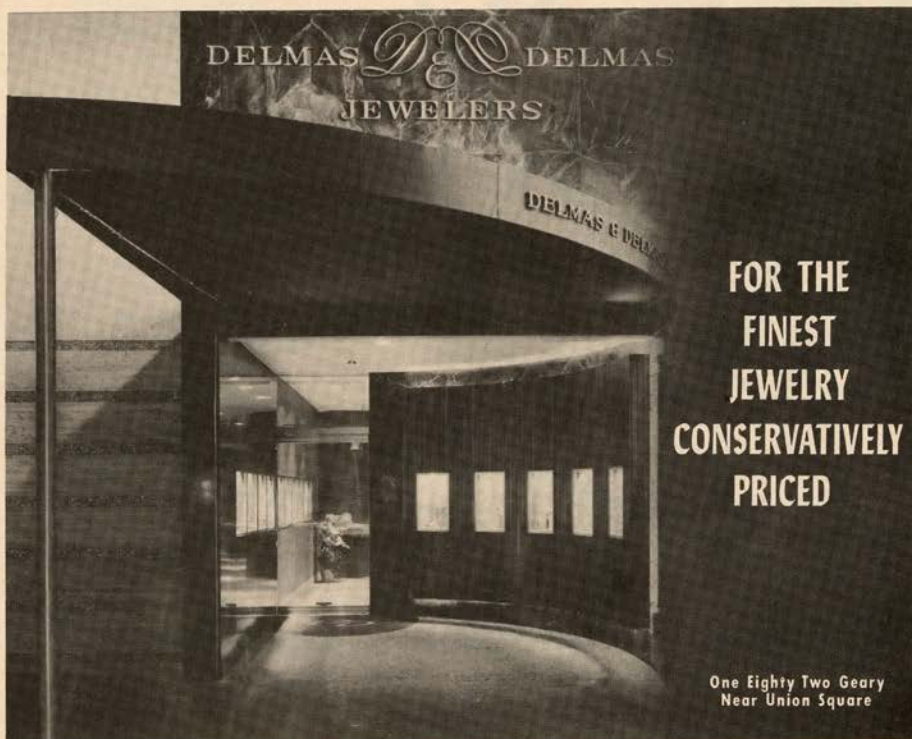
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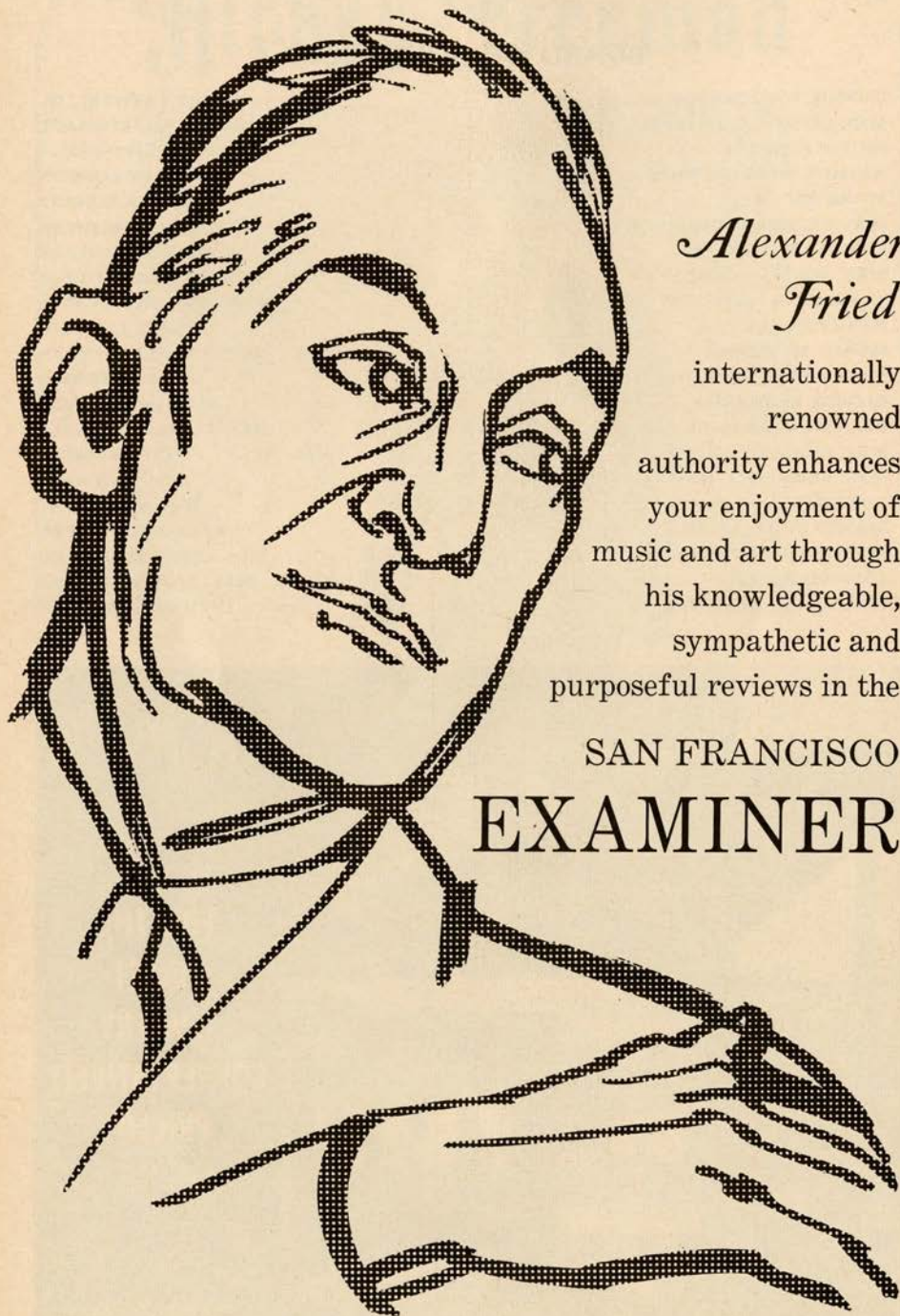
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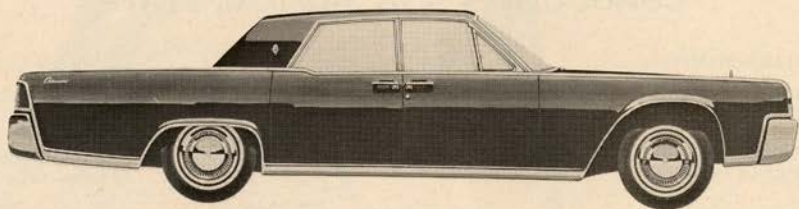
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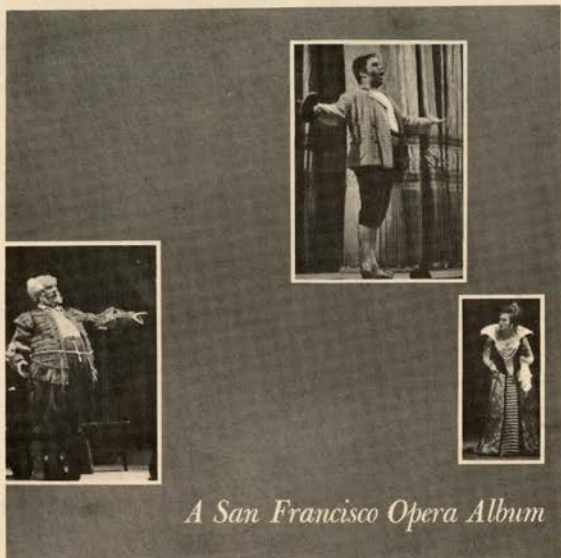
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 Ingeborg France  
 Bianca Guadagnini  
 Betty Hemmingsen

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 Anthony Asaro  
 Earl Bankey  
 William Bond  
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 Jan Budzinski  
 Donald Burbank  
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 Joseph Ciampi  
 Angelo Colbasso  
 Harry de Lange  
 \*James Eitze

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

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

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

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

Arthur Wilson, *Accompanist*

## SAN FRANCISCO OPERA BALLET

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

Dennis Allen  
 \*David Anderson  
 Rex Bickmore

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

Lee Fuller  
 \*Robert Gladstein  
 Marvin Hanson  
 William Johnson

Daniel Eller, *Accompanist*

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

Henry Kersh  
 Lloyd Labit  
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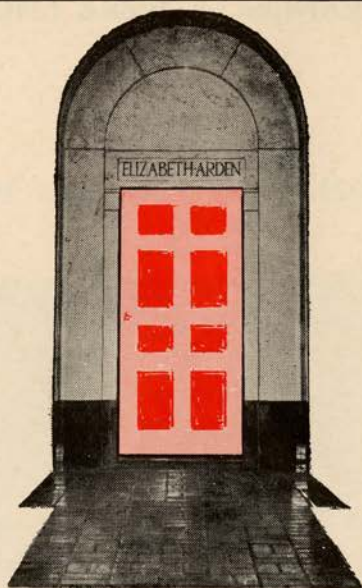
## SAN FRANCISCO OPERA BOYS' CHORUS

Randy Anger  
 Hugh Ashley  
 \*Michael Burd  
 Alec Constabaris  
 \*Michael Demers  
 Robert Denebeim  
 Paul di Francesco  
 Robert Fisher  
 John Hannum  
 \*Patrick Hethcoat

\*Michael Hopson  
 Christopher Holzman  
 Robert Hymes  
 \*Thomas Kohout  
 Theodore Krings  
 Philip MacArthur  
 Gerald Martin  
 Douglas McHenry  
 David Miller  
 Thomas Miller

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 Silvio Claudio  
 Ervin Mautner  
 Everett O'Bannon  
 Erica Keen  
 Zelik Kaufman  
 Robert Bloch

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 Cicely Edmunds  
 Verne Sellin  
 Willem Wegman  
 Ernest Michaelian  
 Cicely Edmunds  
 Harry Moulin  
 Leonard Austria  
 Friedrich Koegel

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 Detlev Olshausen  
 Asbjorn Finess  
 Mary James  
 Hubert Sorenson  
 David Smiley

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

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### FLUTE

Paul Renzi  
*Principal*  
 Merrill Jordan  
 Lloyd Gowen

### PICCOLO

Lloyd Gowen

### OBOE

James Matheson  
*Principal*  
 Raymond Duste  
 Jean Le Roux

### ENGLISH HORN

Raymond Duste

### CLARINET

Philip Fath  
*Principal*  
 Frealon N. Bibbins  
 Donald Carroll

### BASS CLARINET

Donald Carroll

### BASSOON

Walter Green  
*Principal*  
 Raymond Ojeda  
 Frank Hibschle

### CONTRA BASSOON

Frank Hibschle

### FRENCH HORN

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

### WAGNER TUBA

Jeremy Merrill  
 James Callahan  
 Robert Tefft  
 William Vansandt

### TRUMPET

Donald Reinberg  
*Alternate Principal*  
 Edward Haug  
*Alternate Principal*  
 Chris Bogios

### TROMBONE

Philip Laspina  
*Principal*  
 Willard Spencer  
 John Bischof

### TUBA

Ronald T. Bishop

### TIMPANI

Roland Kohloff

### PERCUSSION

Lloyd Davis  
 Harry Bartlett

### HARP

Anne Adams  
 Alice Dillon

ALBERT WHITE, *Orchestra Manager*

ALMA HAUG, *Librarian*

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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".

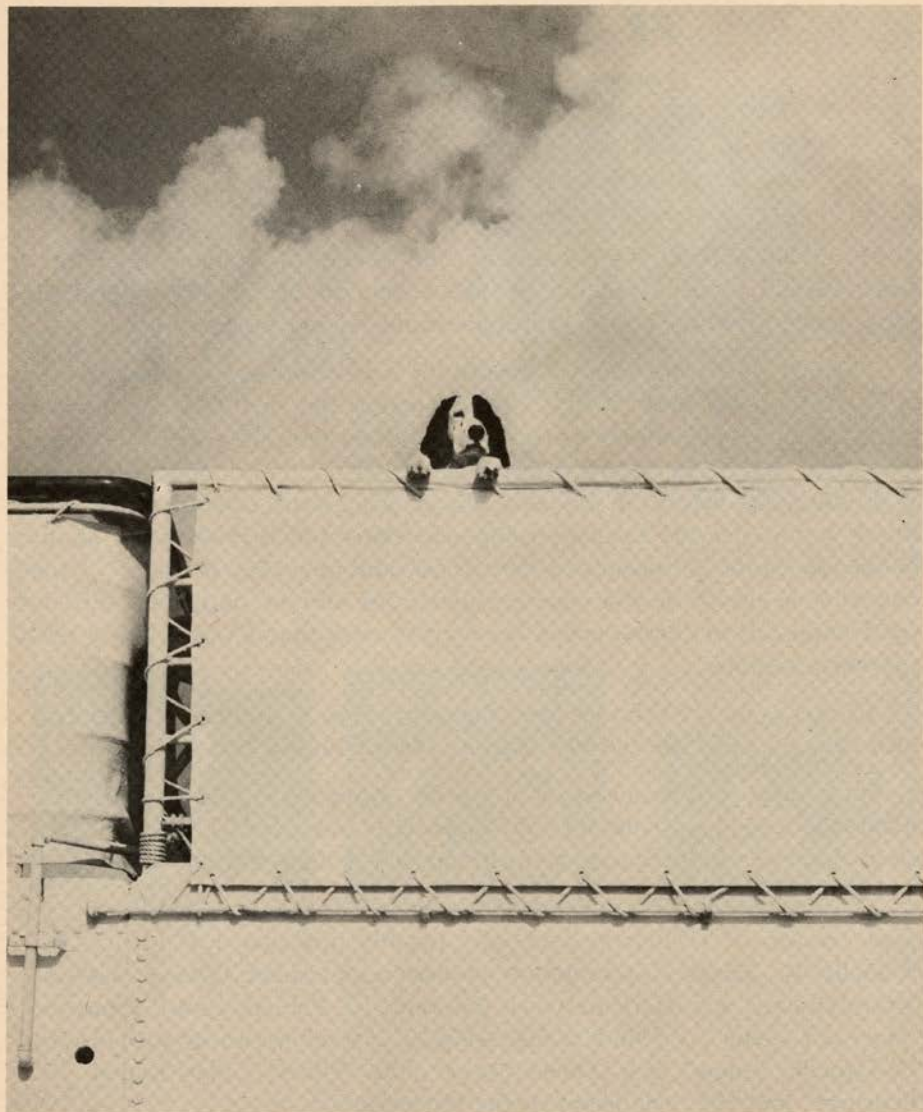
The collection of his works so elegantly written for the piano and his innumerable songs constitute a real monument.

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

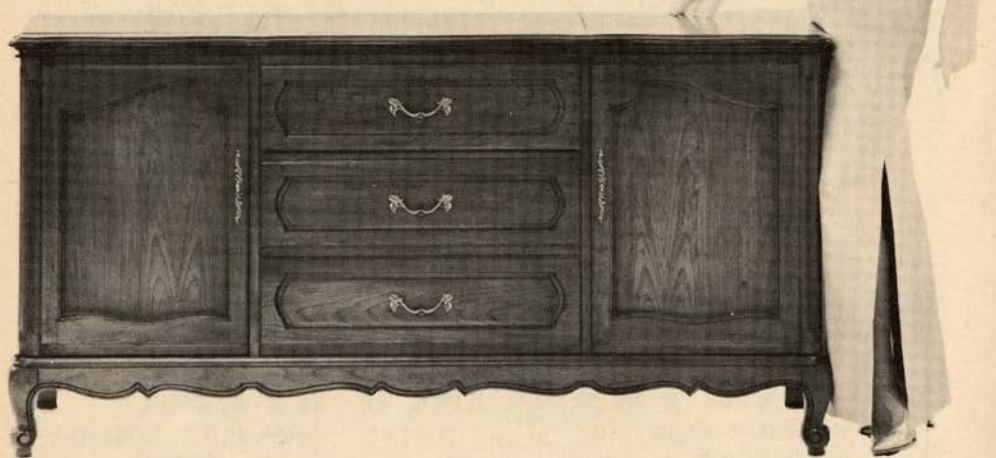
PRODUCTION AND DESIGN: Horner

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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.

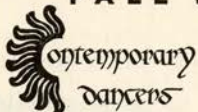
Everyone, including stage hands, lighting crew, properties and make-up departments, is caught in the tight schedule which must operate relentlessly and with little regard for the less regulated human factors. The perfectionists with which the company abounds, from the general director to the smallest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



For late-day drama,  
 this shimmering little jewel of a dress  
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 A supple, figure-molding silhouette.

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 tre!"

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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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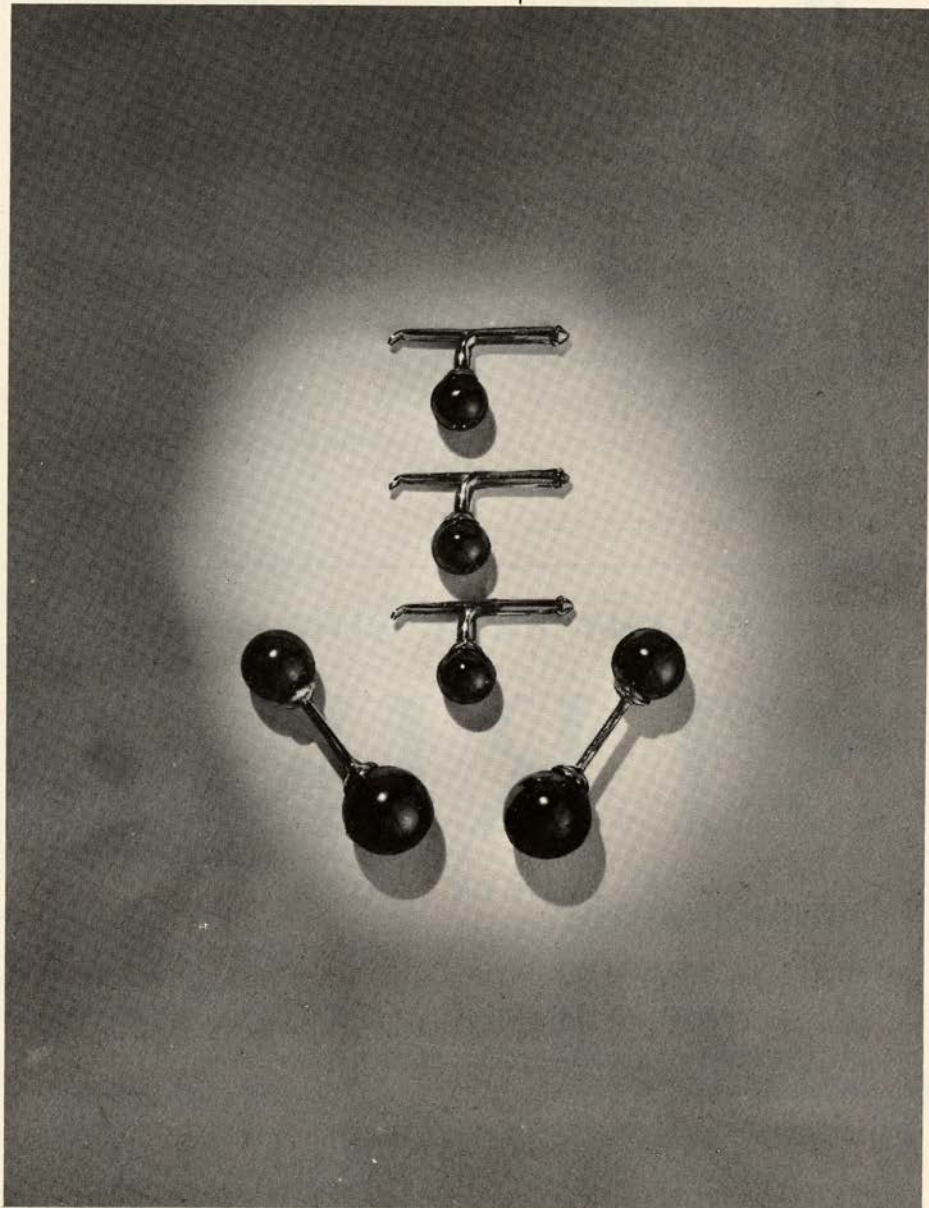
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Tuesday Evening, October 22, 1963, at 8:00  
(Final curtain approximately 11:15)

Revival

Festival of France Gala Performance

# 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.

English version by Joseph Machlis

G. Ricordi & Co., Milan — Copyright Owner

Conductor: LEOPOLD LUDWIG

Stage Director: LOTTI MANSOURI

Production and design: HARRY HORNER

THE MARQUIS DE LA FORCE.....	JOHN SHAW
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
M. JAVELINOT, <i>a physician</i> .....	RUSSELL CHRISTOPHER
SISTER MATHILDE.....	CAROL TODD
MOTHER JEANNE OF THE CHILD JESUS, <i>dean of the Community</i> .....	DOROTHY COLE
MADAME LIDOINE, <i>the new prioress</i> .....	SIW ERICSDOTTER
FATHER CONFESSOR OF THE CONVENT.....	RAYMOND NILSSON
FIRST COMMISSIONER.....	HOWARD FRIED
SECOND COMMISSIONER.....	ELFEGO ESPARZA
FIRST OFFICER.....	DANIEL McCAUGHNA
JAILER.....	PETER VAN DER BILT
FIRST WOMAN.....	BETTY HEMMINGSEN
OLD MAN.....	JAMES WAGNER
SECOND WOMAN.....	WALDA BRADLEY

NUNS: Margaret Magoon, Margaret Wehle, Pepi Nenova, Eloise Farrell, Dolores San Miguel, Peggy Covington, Gail Leonard, Marcella Strong, Giovanna DiTano, Jeannine Liagre, Eileen Scott

\*San Francisco Opera debut

*Officers of the municipality, policemen, prisoners, guards, townspeople*

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

PLACE AND TIME: Paris and Compiègne; 1789 to 1794

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

Next Regular Subscription Performance, Friday, October 25, at 8:30  
"Capriccio" (Strauss) in German

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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)

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Thursday Evening, October 24, 1963, at 8:00  
(Final curtain approximately 11:35)

New Production  
(In memory of Gaetano Merola)

# La Forza del Destino

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI

Text by Francesco Maria Piave, after a play by the Duke of Rivas

Conductor: FRANCESCO MOLINARI-PRADELLI      Production: PAUL HAGER

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

MARCHESE DI CALATRAVA.....JOSHUA HECHT  
LEONORA DI VARGAS.....LEONTYNE PRICE  
CURRA, her maid.....DOROTHY COLE  
DON ALVARO, a young nobleman of Inca origin.....JAMES McCracken  
ALCALDE.....PETER VAN DER BILT  
DON CARLO DI VARGAS, Leonora's brother.....JULIEN HAAS  
PREZIOSILLA, a Gypsy fortuneteller.....JANIS MARTIN  
TRABUCCO.....HOWARD FRIED  
FRA MELITONE.....ELFEGO ESPARZA  
PADRE GUARDIANO, superior of the convent.....WALTER KREPPPEL  
THE SURGEON.....DANIEL McCAUGHNA

*Staff officers, muleteers, peasants, desperados, soldiers, friars*

Solo dancers: VIRGINIA JOHNSON, ROBERT GLADSTEIN

Corps de ballet

Chorus Director: VINCENZO GIANNINI      Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

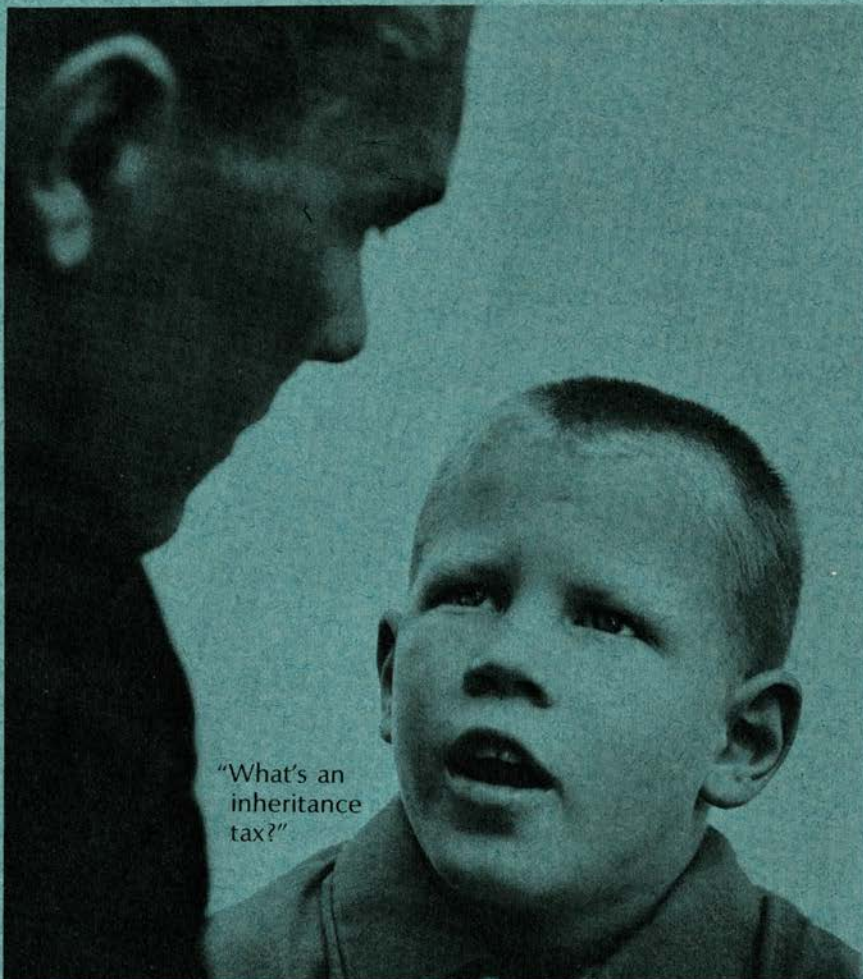
TIME AND PLACE: About the middle of the eighteenth century; Spain and Italy

Act I: Scene 1: Room in the house of the Marchese di Calatrava  
Scene 2: Inn at Hornacuelos  
Act II: Scene 1: In front of the monastery of Hornacuelos  
Scene 2: In the monastery of Hornacuelos  
Act III: Scene 1: Ruins of a house near Velletri, Italy  
Scene 2: Soldiers' camp at Velletri  
Act IV: Scene 1: Cloister of the monastery of Hornacuelos  
Scene 2: Solitary spot near the Monastery

Next Thursday Evening Subscription Performance, October 31, at 8:30  
"Capriccio" (Strauss) in German

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## THE STORY OF "LA FORZA DEL DESTINO"

### ACT I—

SCENE 1—Don Alvaro, the young prince of a foreign family, and Leonora, daughter of the Marchese di Calatrava, plan to elope. They are discovered by her father who attempts to prevent their leaving. Alvaro drops his pistol which discharges as it strikes the floor, killing the Marchese.

SCENE 2—In the ensuing flight, Alvaro and Leonora are separated. Leonora, in male disguise, stops at an Inn at Hornacuelos. She recognizes her brother among the crowd and overhears his threats of vengeance. She leaves during the confusion which follows the announcement that war has been declared. Don Carlo is moody and aloof from the crowd. They cheer the gypsy, Preziosilla, who urges the men to join the Italian army. She reads their palms predicting bad luck for Don Carlo. There is a sudden silence as the chanting of a passing group of pilgrims is heard. They kneel to pray and Leonora appears in her male disguise to join in the prayers, that she may be saved from her brother's vengeance. After she leaves, Don Carlo expresses his curiosity about the young stranger and describes his quest as a student. The gypsy mocks him.

### ACT II—

SCENE 1—Leonora, thinking Alvaro has deserted her, has appealed to Father Guardiano for help. He gives her the habit of a friar and offers her sanctuary in a cave near the monastery where, as a hermit, she will spend the rest of her life in solitude and penitence.

SCENE 2—Priests and monks assemble in the chapel where Leonora takes her vows. The priests promise to keep her sanctuary a secret.

### ACT III—

SCENE 1—Believing Leonora to be dead, Alvaro has joined the Spanish army under an assumed name. When a quarrel develops among the soldiers he intervenes, protecting an officer, Don Carlo. Each is unaware of the identity of the other since they have never met before and they pledge eternal friendship. In a following battle Alvaro is badly wounded and fearing death, asks Carlo to burn a packet of letters without opening it. When Alvaro has been carried away, Carlo discovers a picture of his sister among the wounded man's effects. He again vows vengeance.

SCENE 2—Later, recovered from his wounds, Alvaro is challenged to a duel by Carlo but they are separated. As gypsies and beggars invade the camp, Preziosilla leads the others in mocking a lecture by Melitone.

### ACT IV—

SCENE 1—Alvaro has entered the monastery of Hornacuelos. After five years' search Don Carlo finds him, now Father Raphael, and attempts to taunt him into a duel. The priest pleads with Don Carlo that vengeance lies with God but Don Carlo will not relent. Goaded by insults, Alvaro grasps the proffered sword and they rush from the monastery grounds.

SCENE 2—Alvaro vanquishes Don Carlo who falls mortally wounded. Leonora is aroused from her nearby hermitage and sounds the alarm to summon Father Guardiano. Recognizing her brother, she hurries to embrace Carlo who, still unforgiving, stabs her. Father Guardiano relinquishes Leonora into the arms of Alvaro who curses the destiny which leaves him, the guilty one, unpunished.

*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.

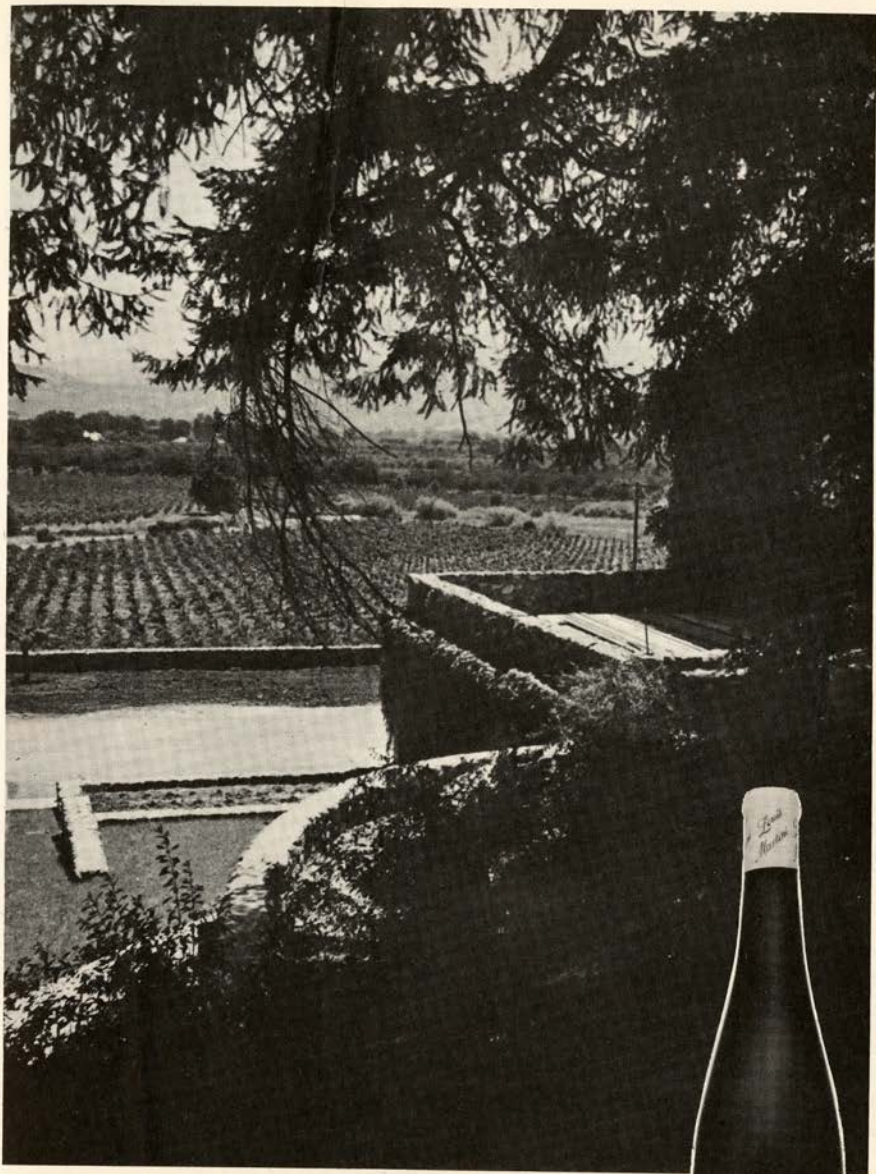
Interlude II.—A street in front of the Marquis' Palace in Spring, 1794. Blanche hears by chance that all the Carmelites of her convent have been arrested at Compiègne.

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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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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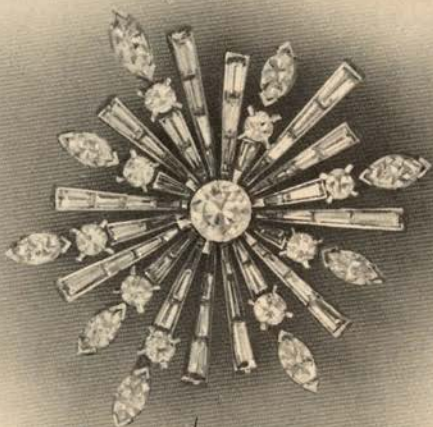
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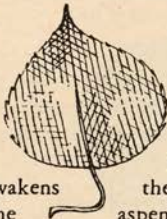
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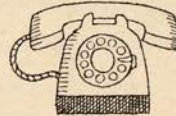
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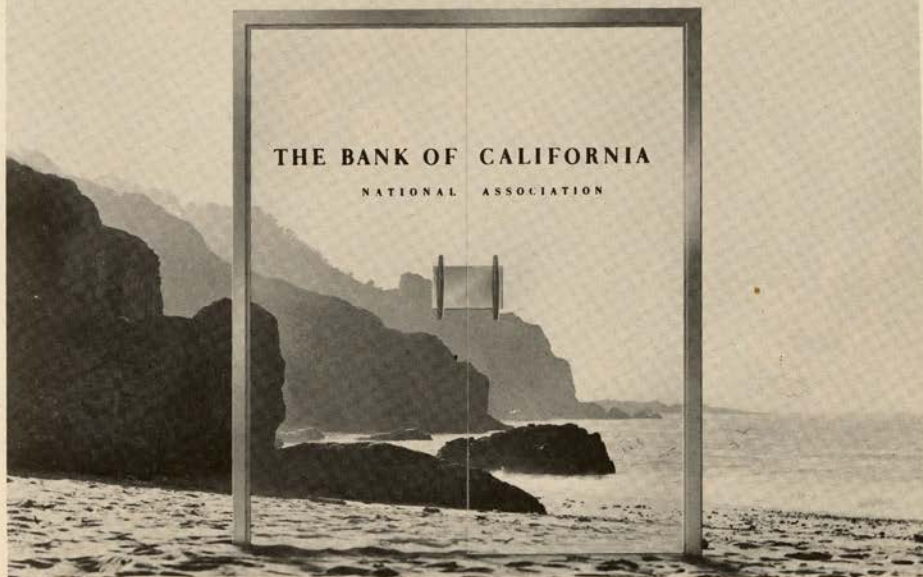
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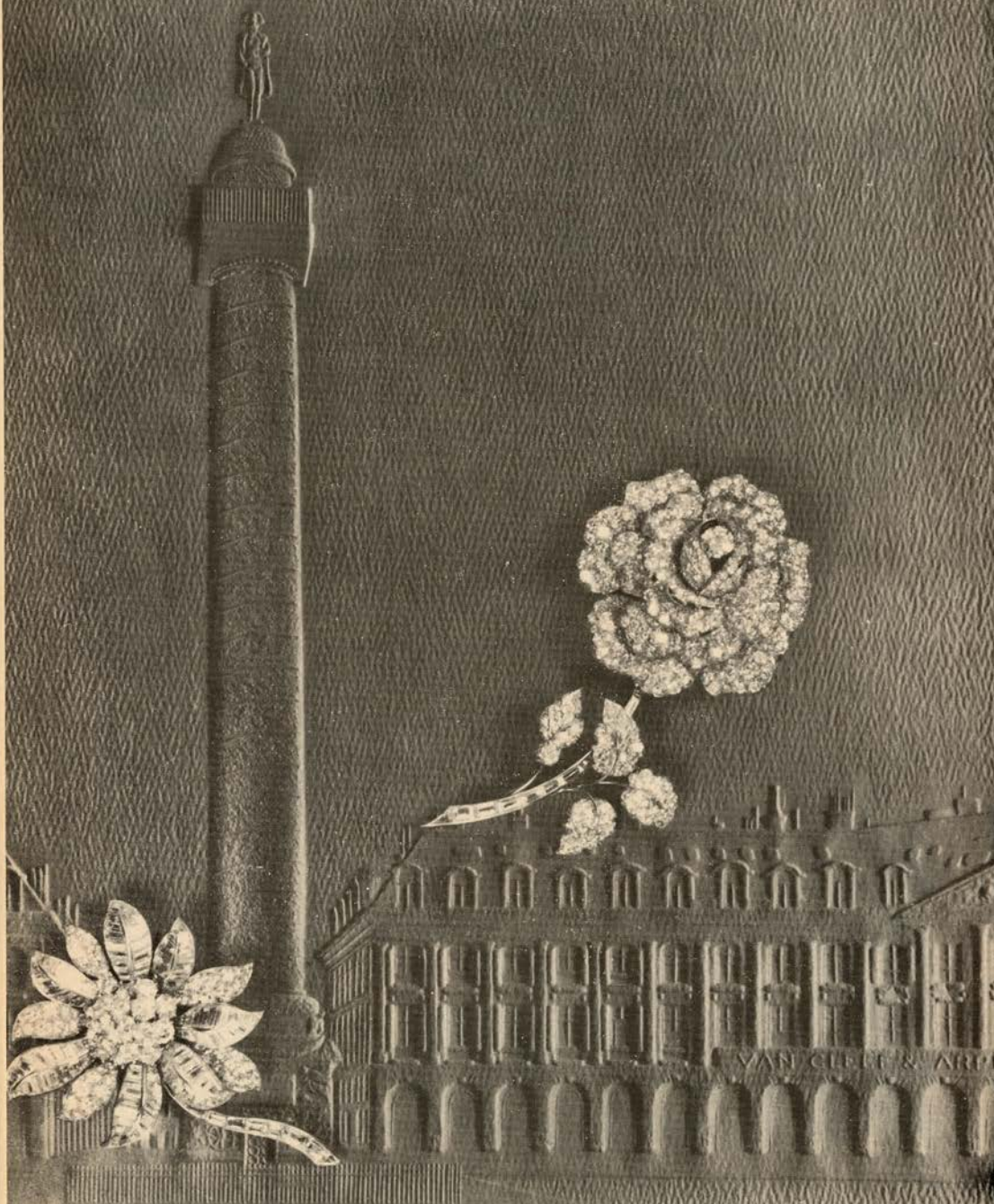
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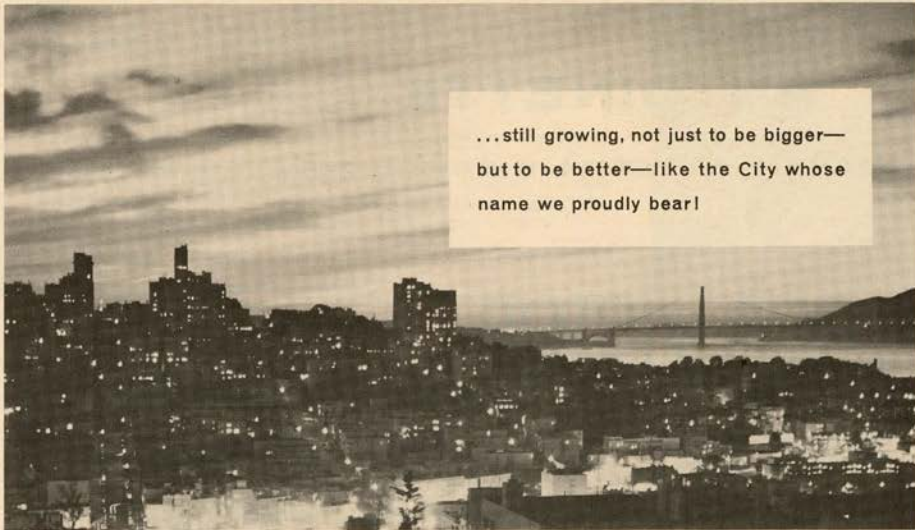
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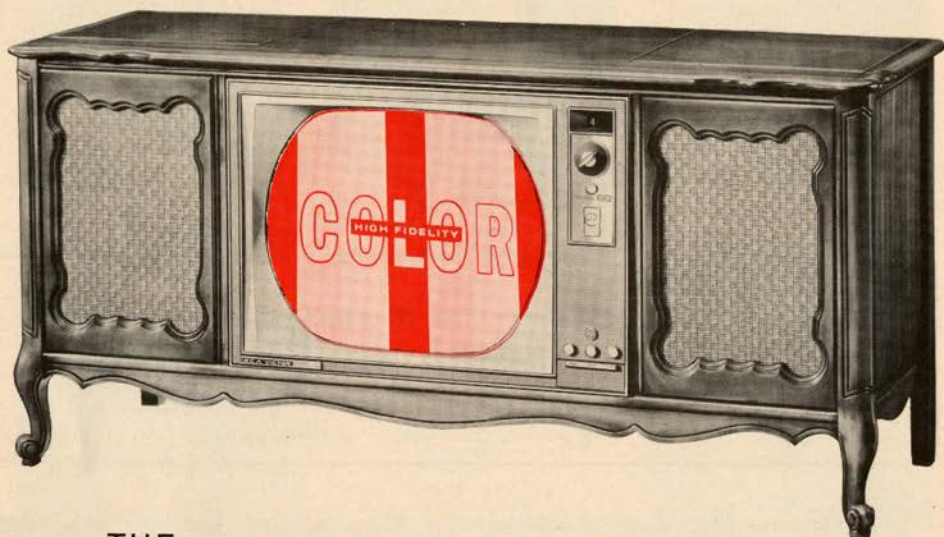


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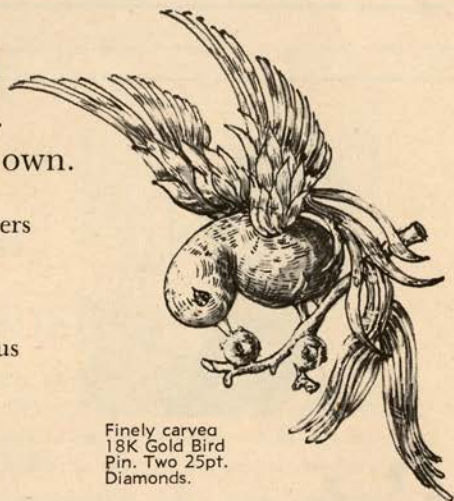
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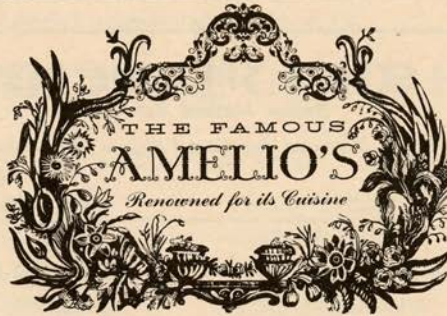


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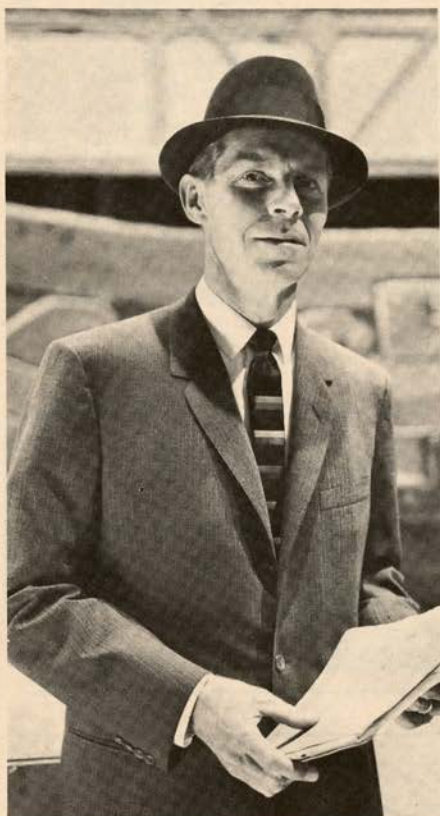


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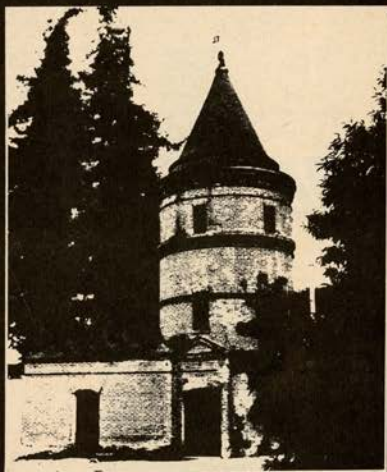
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*Encores not permitted — No one will be seated during the performance  
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*Buffet Service in Basement Promenade and Dress Circle during all performances*

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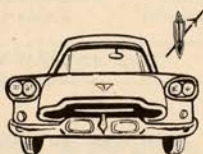
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**Tuesday Afternoon, October 15, at 1:30** ..... **FALSTAFF (Verdi)**  
Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
Manton, van der Bilt, Harvey

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

Designer: NAGY

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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)*

## 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.

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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: FERENCNIK 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: FERENCNIK 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: FERENCNIK 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-ECYSY, 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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Saturday Evening, October 26, 1963, at 8:00  
(Final curtain approximately 11:40)

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.

English version by Joseph Machlis

G. Ricordi & Co., Milan — Copyright Owner

Conductor: LEOPOLD LUDWIG

Stage Director: LOTFI MANSOURI

Production and design: HARRY HORNER

THE MARQUIS DE LA FORCE.....	JOHN SHAW
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
M. JAVELINOT, <i>a physician</i> .....	RUSSELL CHRISTOPHER
SISTER MATHILDE.....	CAROL TODD
MOTHER JEANNE OF THE CHILD JESUS, <i>dean of the Community</i> .....	DOROTHY COLE
MADAME LIDOINE, <i>the new prioress</i> .....	SIW ERICSDOTTER
FATHER CONFESSOR OF THE CONVENT.....	RAYMOND NILSSON
FIRST COMMISSIONER.....	HOWARD FRIED
SECOND COMMISSIONER.....	ELFEGO ESPARZA
FIRST OFFICER.....	DANIEL McCAUGHNA
JAILER.....	PETER VAN DER BILT
FIRST WOMAN.....	BETTY HEMMINGSEN
OLD MAN.....	JAMES WAGNER
SECOND WOMAN.....	WALDA BRADLEY

NUNS: Margaret Magoon, Margaret Wehle, Pepi Nenova, Eloise Farrell, Dolores San Miguel, Peggy Covington, Gail Leonard, Marcella Strong, Ann Moore, Jeannine Liagre, Louise Oldt.

*Officers of the municipality, policemen, prisoners, guards, townspeople*

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

PLACE AND TIME: Paris and Compiègne; 1789 to 1794

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

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

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