

Pikovaya Dama

1963

Tuesday, October 1, 1963 8:00 PM

Saturday, October 5, 1963 8:00 PM

Sunday, October 27, 1963 2:00 PM

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San Francisco Opera Archives

WAR MEMORIAL OPERA HOUSE

SAN FRANCISCO

Opera
1963

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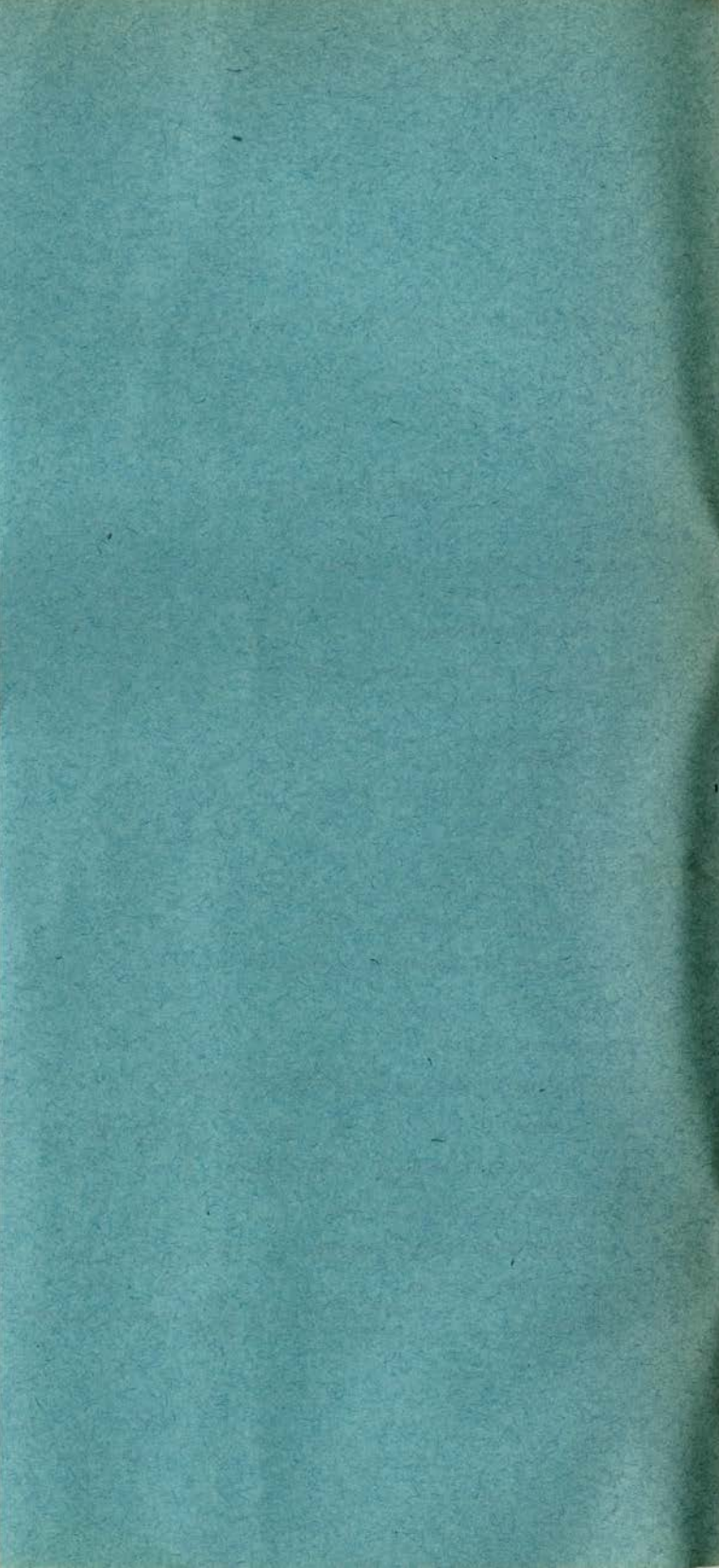
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OAKLAND: 416 Fourteenth St. SAN MATEO: Hillsdale Shopping Center



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Sigmund Romberg

"The Student Prince" • Album (S) W 1841

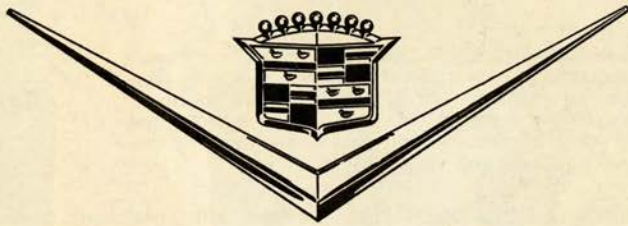
"The Desert Song" • Album (S) W 1842

"The New Moon" • Album (S) W 1966

(with the Roger Wagner Chorale)




*with Gordon MacRae,
Orchestra and Chorus
conducted by Van Alexander*



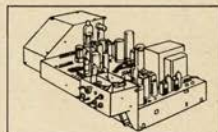
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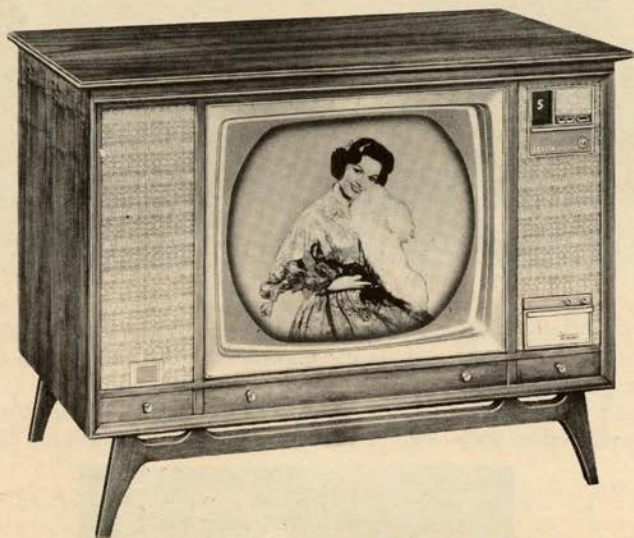
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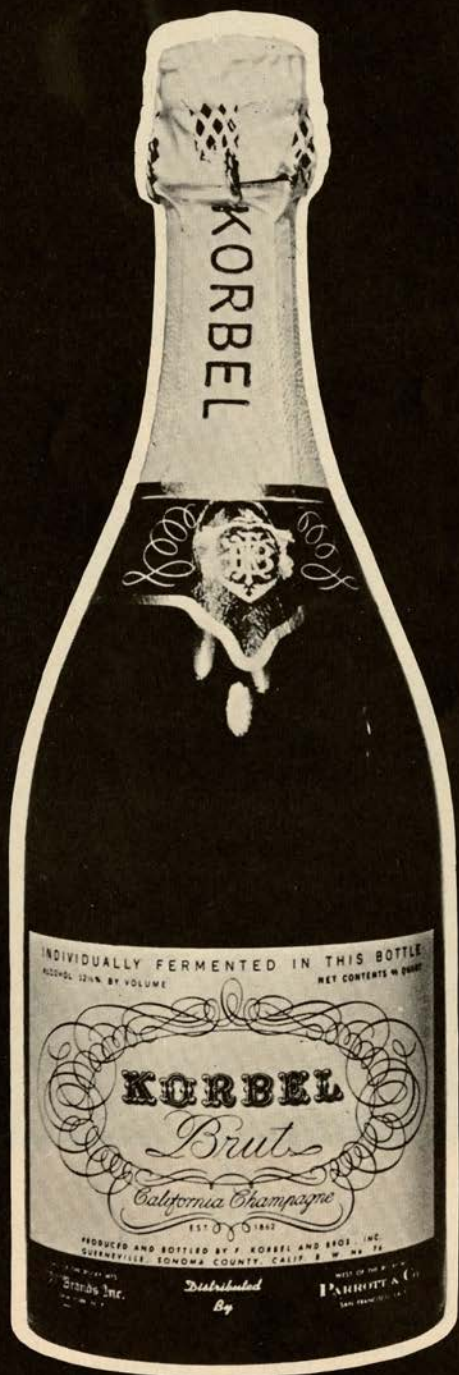
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in
flight...*

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by Paul de Vries
of a Braque
original.*



pin enlarged to show detail

yu 2-5571

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FORTY-FIRST ANNUAL SEASON

SAN FRANCISCO OPERA

Kurt Herbert Adler, *General Director*

Howard K. Skinner, *Manager*

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

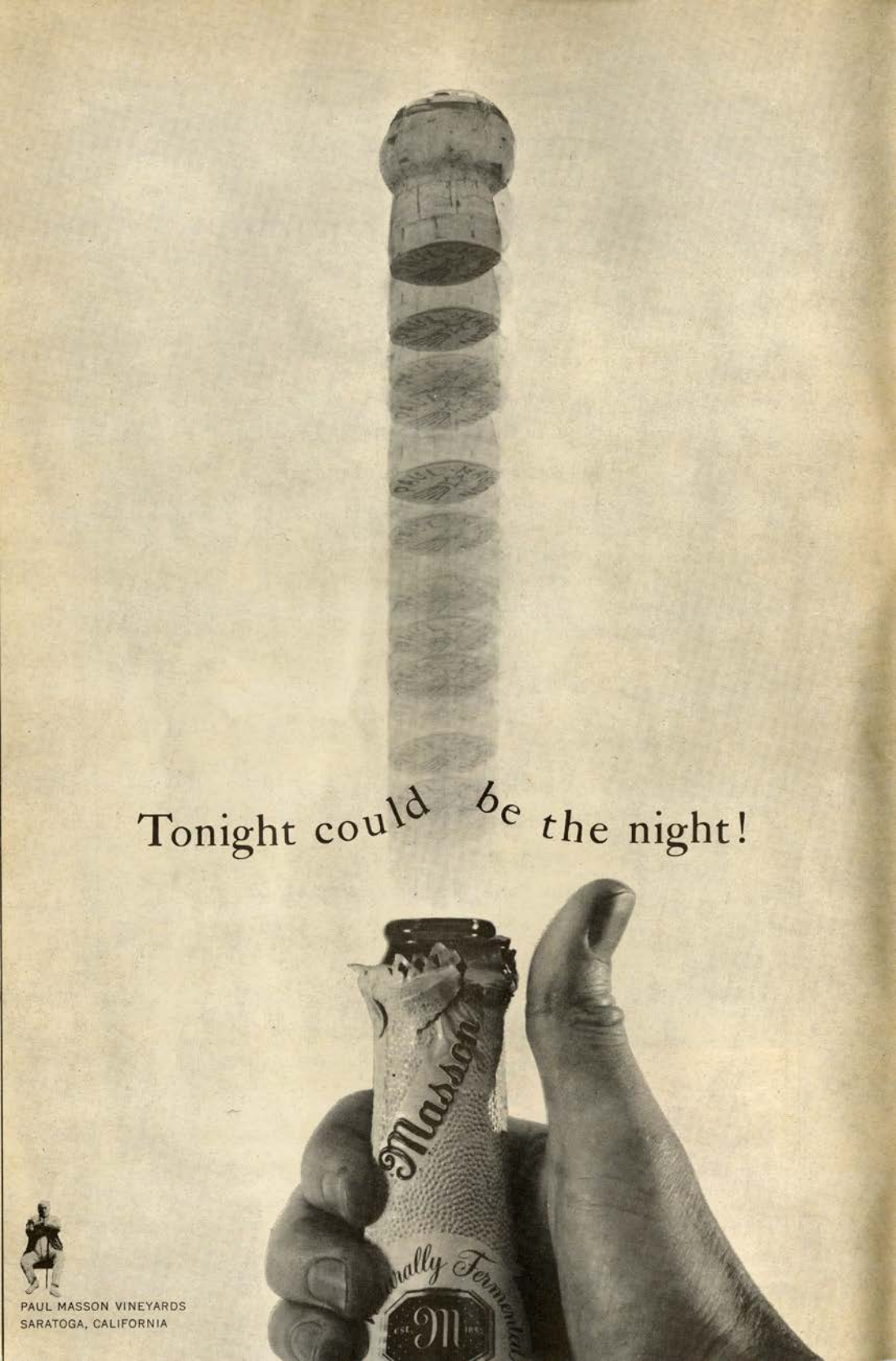
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

Strauss: CAPRICCIO

A black and white advertisement for Masson wine. The central focus is a hand holding a bottle of wine. From the top of the bottle, a vertical column of bottle caps rises, appearing to float upwards. The caps are arranged in a perfectly straight line, creating a visual metaphor for a long, clear night. The background is a plain, light-colored surface.

Tonight could be the night!

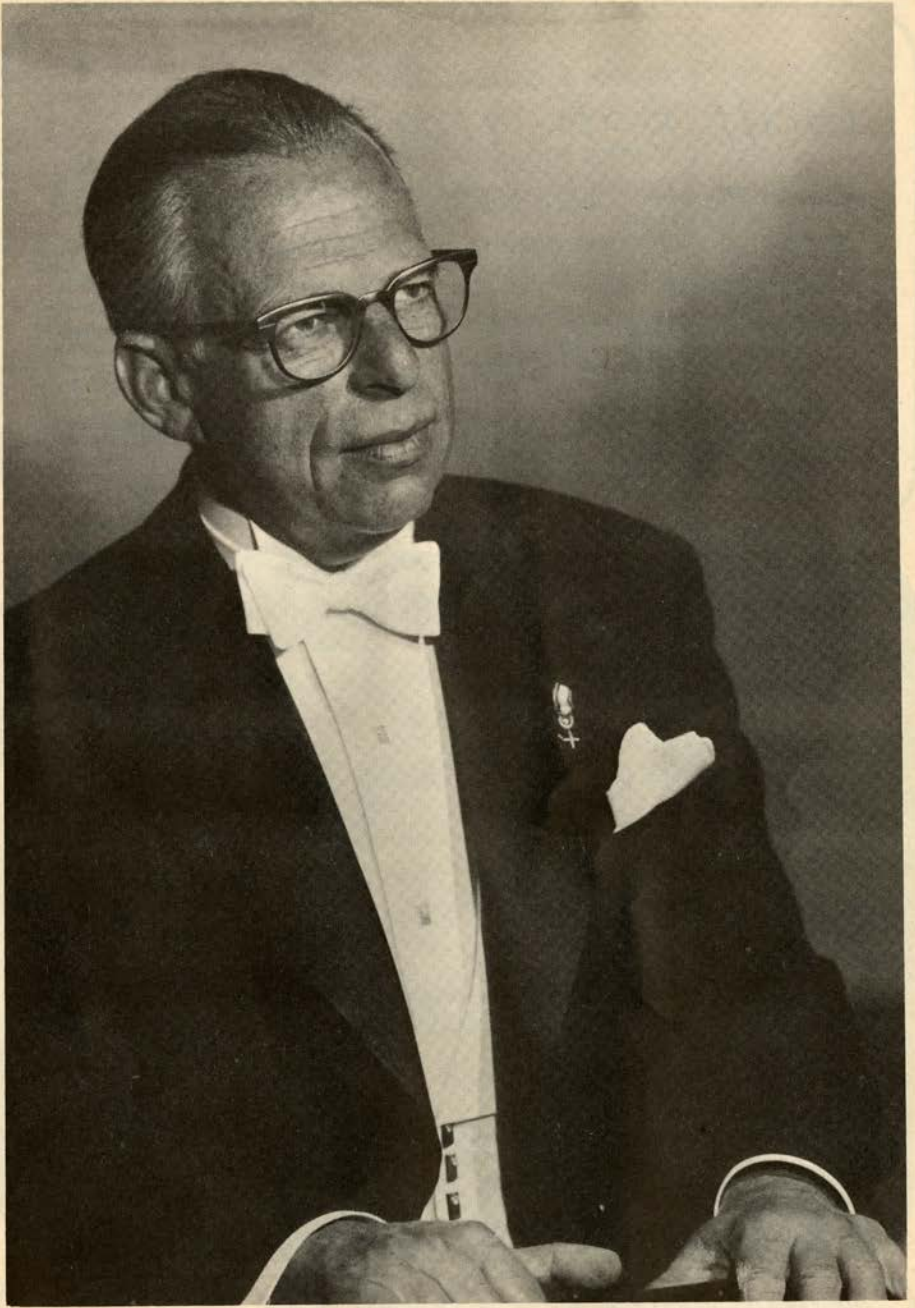


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Portrait: Proctor Jones—San Francisco

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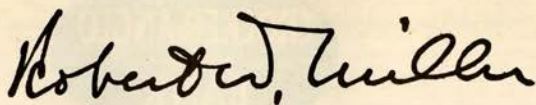
Del Monte Lodge

PEBBLE BEACH, CALIFORNIA

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

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

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



President, San Francisco Opera Association



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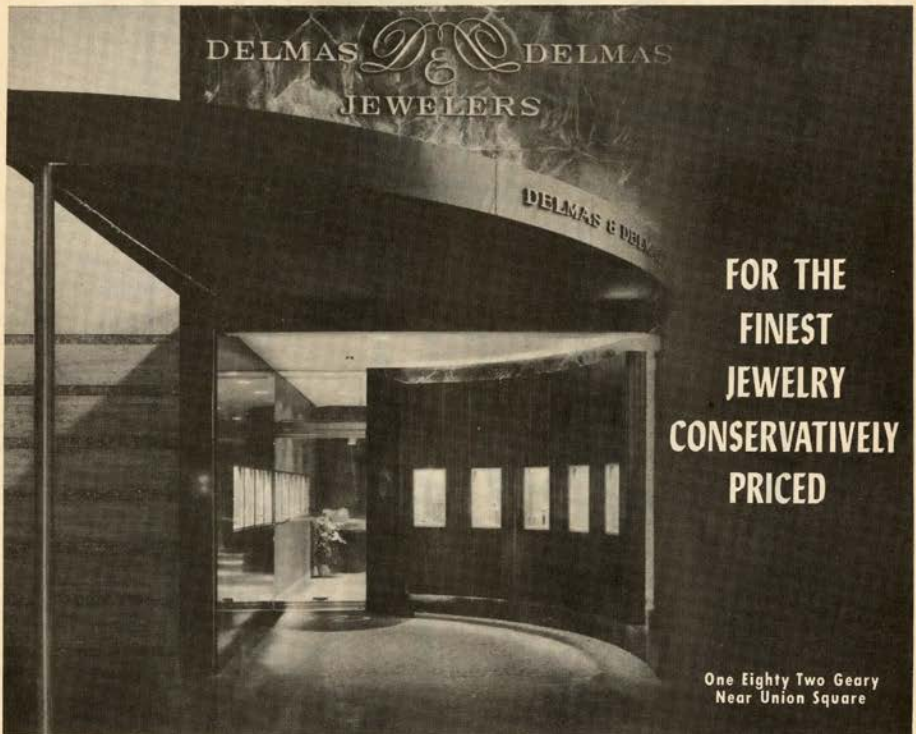
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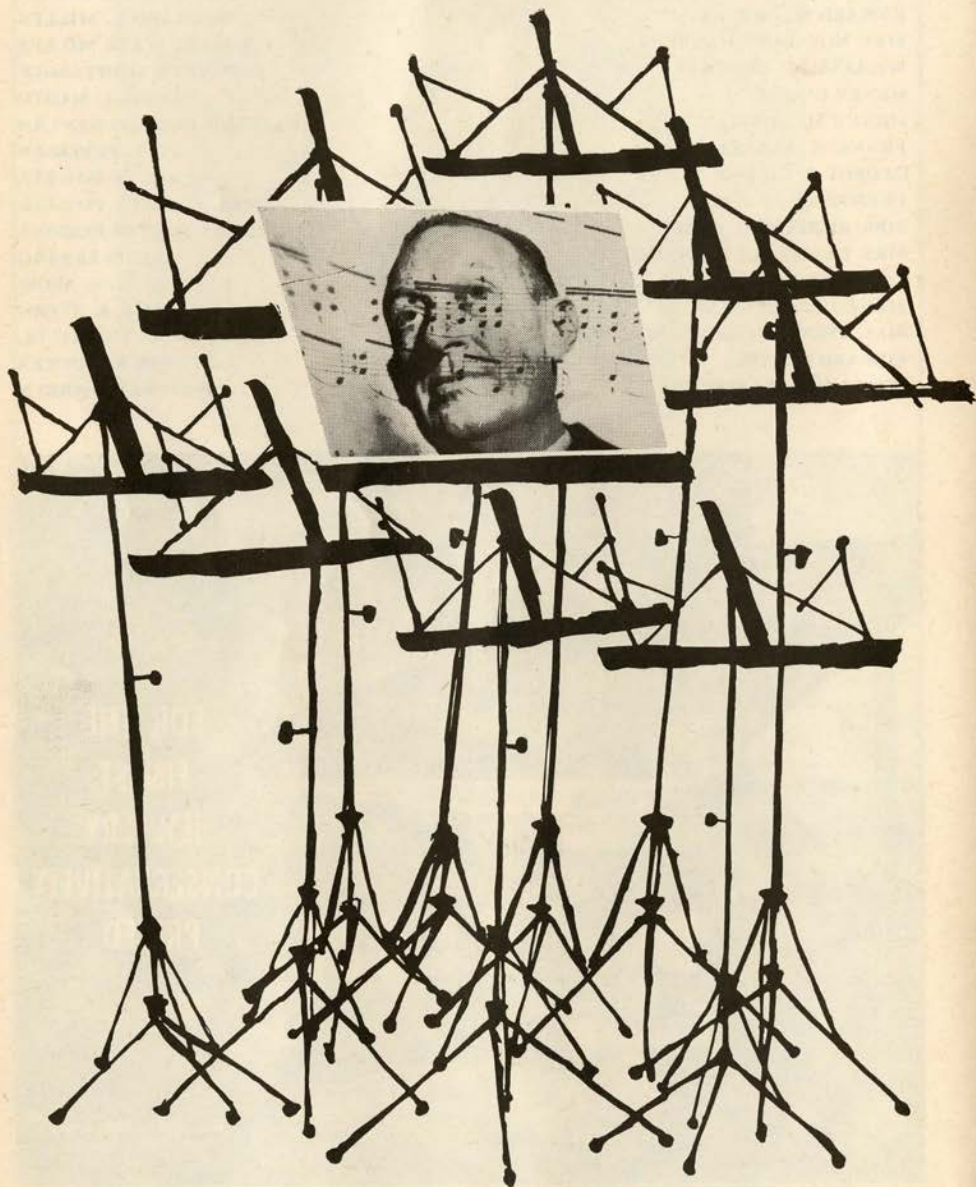
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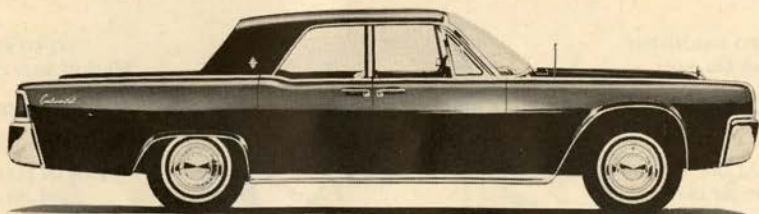
SOLO DANCERS

CYNTHIA GREGORY	VIRGINIA JOHNSON	JOCELYN VOLLMAR
DAVID ANDERSON	ROBERT GLADSTEIN	

*San Francisco Opera debut


Roster subject to revision

**American debut



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*GÜNTHER RENNERT

MARGARET FAIRBANK, GHITA HAGER
Assistant Stage Directors

MATTHEW S. FARRUGGIO
Company Coordinator

LEW CHRISTENSEN
Choreographer

Productions designed by:

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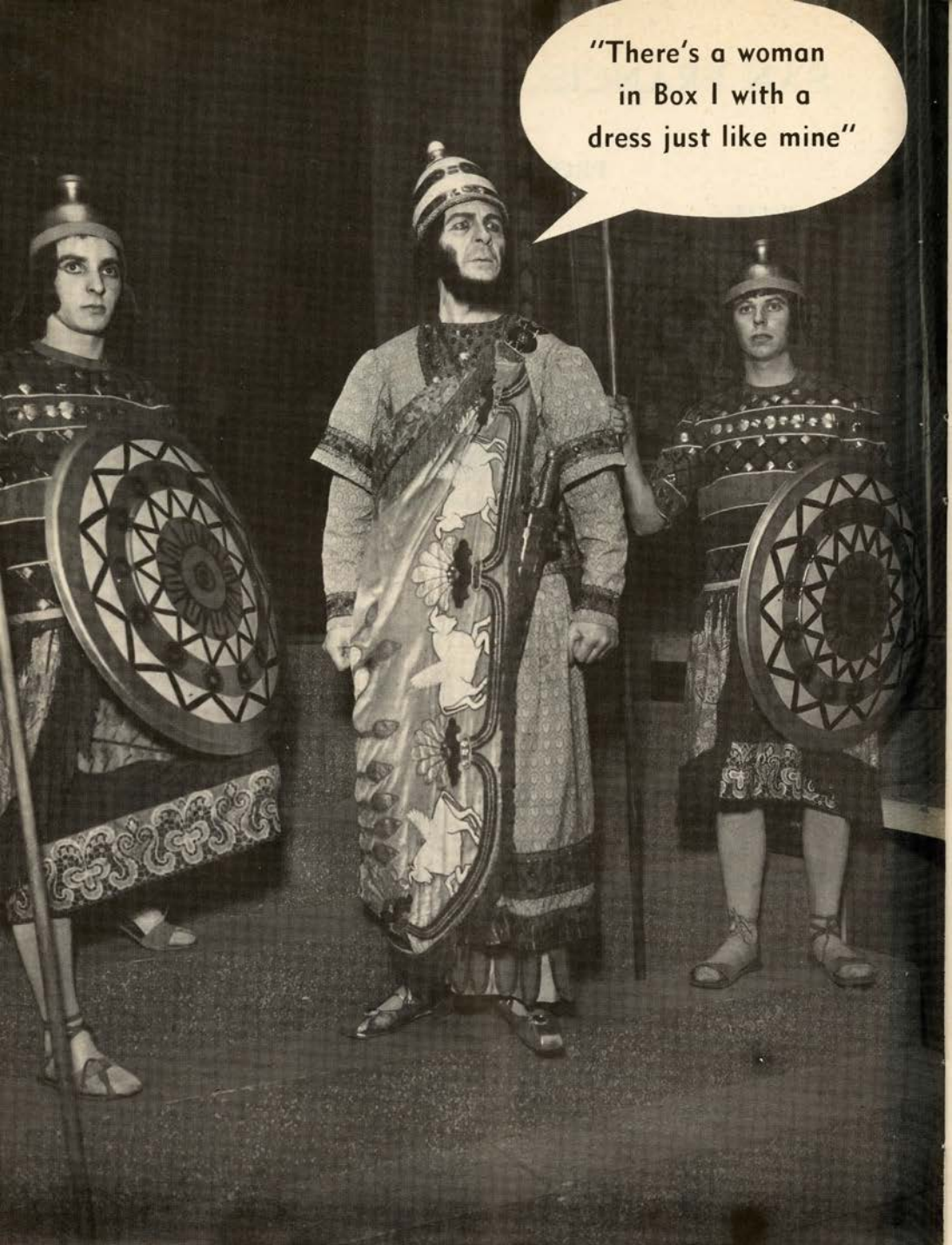
EDWARD J. ZETTEL
Master Electrician

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*San Francisco Opera debut

Roster subject to revision

**American debut



"There's a woman
in Box I with a
dress just like mine"

For fashion news, read Evelyn Hannay in the
San Francisco Chronicle

SAN FRANCISCO OPERA CHORUS

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

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

Vasiliki Husmas
*Gail Leonard
*Jeanine Liagre
*Margaret Magoon
Dolores Manning
*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
Philip MacArthur
Sebastian Martorano
Hugo Mayer
Henry Metlenko
David Miller
Victor Montano
Theodore Myers

Arthur Wilson, *Accompanist*

*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

SAN FRANCISCO OPERA BALLET

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

Dennis Allen
*David Anderson
Rex Bickmore

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

Lee Fuller
*Robert Gladstein
Marvin Hanson
William Johnson

Daniel Eller, *Accompanist*

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

Henry Kersh
Lloyd Labit
Gerard Leavitt

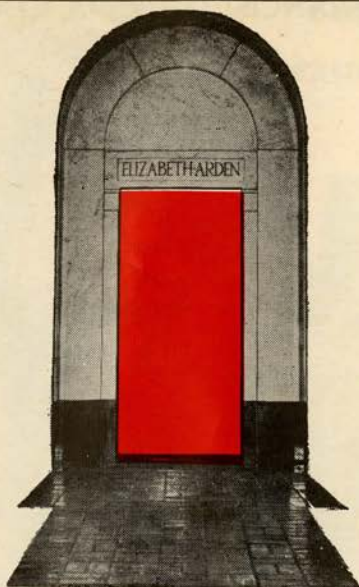
SAN FRANCISCO OPERA BOYS' CHORUS

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

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

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

*Also appearing in solo roles



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

2ND VIOLIN

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

VIOLA

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

CELLO

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

BASS

Philip Karp
Principal
Charles Siani
Carl Modell
Charles Burrell
Donald Prell

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Paul Renzi
Principal
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Lloyd Gowen

PICCOLO

Lloyd Gowen

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Donald Carroll

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Frank Hibschle

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Robert Tefft
William Vansandt

WAGNER TUBA

Jeremy Merrill
James Callahan
Robert Tefft
William Vansandt

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Alternate Principal
Edward Haug
Alternate Principal
Chris Bogios

TROMBONE

Philip Laspina
Principal
Willard Spencer
John Bischof

TUBA

Ronald T. Bishop

TIMPANI

Roland Kohloff

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Lloyd Davis
Harry Bartlett

HARP

Anne Adams
Alice Dillon

ALBERT WHITE, *Orchestra Manager*

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TCHAIKOVSKY AND OPERA

Peter Ilyitch Tchaikovsky (1840-1893), the prolific composer of symphonic and orchestral works, chamber music, songs and ballets, devoted considerable effort to the composition of eleven operas. "Eugene Onegin" (1878) and "The Queen of Spades" (1890) are the best known of Tchaikovsky's operatic works. A few passages from the voluminous correspondence of the Russian composer reveal his feeling for the medium of opera.

On completing act I of his opera, "The Enchantress," Tchaikovsky wrote to his friend, Taneyev, "You are quite correct in regarding this insincere form of art (opera) with suspicion. But for a composer opera has an irresistible attraction. It alone . . . offers him a way to get in touch with the masses. Opera, and only opera, brings us closer to our fellow men, inoculates the public with our music, and makes it the possession, not of a small circle only, but—circumstances being favorable—of all peoples. I do not think that this tendency is to be condemned; that is, Schumann, when he composed "Genoveva" and Beethoven when he composed "Fidelio," were not actuated by ambition, but by a natural wish to enlarge the circle of their hearers and to penetrate as far as possible into the heart of humanity.

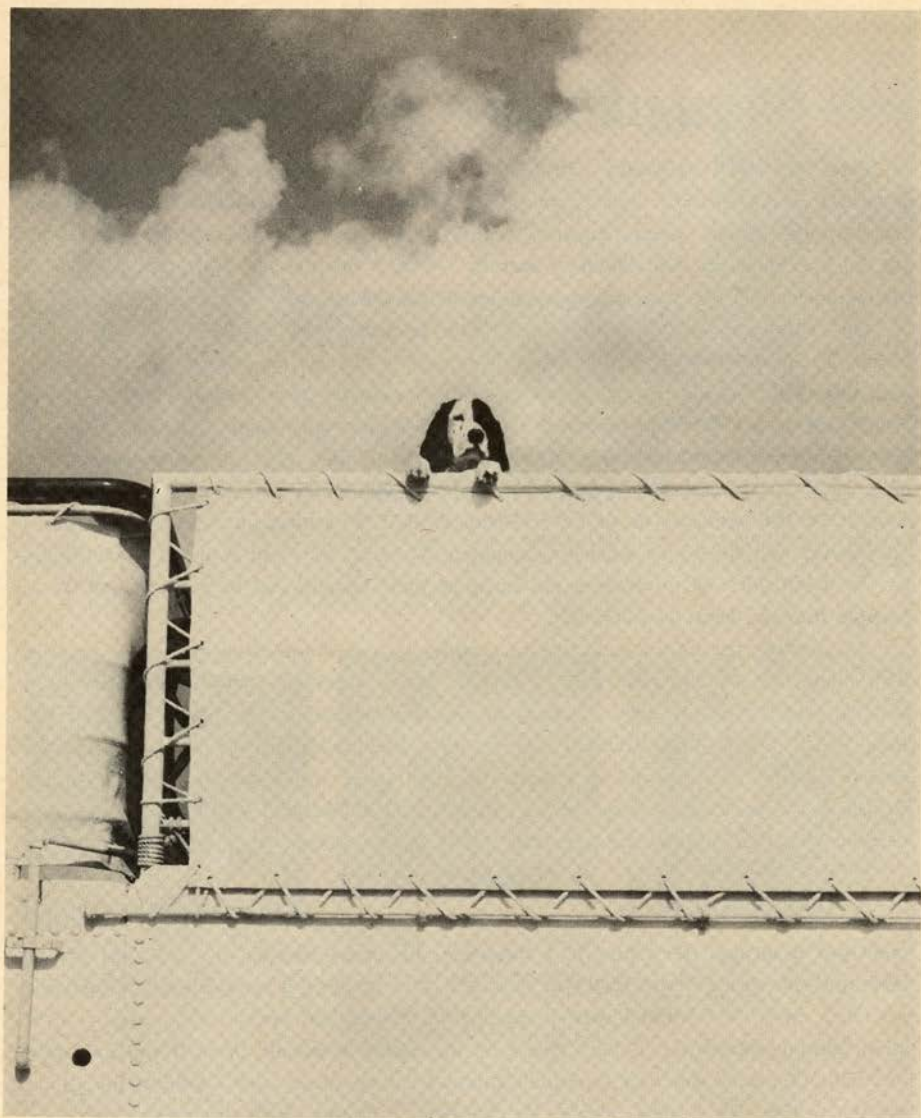
"As regards the lofty significance of symphonic and chamber music when compared with opera, let me add only that to abstain from composing operas is the work of a hero, and we have only one such hero in our time—Brahms. Cui has justly remarked in a recent article that Brahms, both as man and as artist, has followed only the highest ideals—those worthy of respect and admiration. Unfortunately, his creative gift is thin and does not correspond to his lofty aspirations. Nevertheless, he is a hero. This heroism is not in me, for the stage and all its glitter beckons me irresistibly."

* * * * *

In answer to criticisms of "Eugene Onegin," the composer wrote, "If it isn't theatrical, don't put it on and don't play it. I composed this opera because one beautiful day an inexpressively strong desire to set to music all that in Onegin cries out for music overwhelmed me . . . I worked with indescribable delight and enthusiasm, worrying little about motion, effects, etc. I don't give a fig for effects! What are they? If you find them in "Aida," I assure you that I couldn't compose an opera on such a subject for all the world's wealth, for I need people, not puppets. I should gladly undertake any opera that, though lacking strong and startling effects, contained human beings like myself who experience emotions I experience and understand."

* * * * *

Tchaikovsky prepared a colorful report on the opening of the Bayreuth festival, August 13, 1867 . . . "I met Liszt who received me most cordially. I called on Wagner, who no longer receives anyone. The village was in a furor. Mobs of people - native and foreign - come together from the ends of the earth, were rushing toward the railroad station to witness the emperor's arrival. First some brilliant uniforms passed by, then the musicians of the festspielhaus, in line, with the conductor Hans Richter at their



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head. Next followed the fascinating figure of the Abbe Liszt with the fine characteristic head I have so often admired in portraits. And lastly, in a sumptuous carriage, a serene old man - Richard Wagner - with his aquiline nose and the delicate, ironic smile that lends its characteristic expression to the face of the begetter of this cosmopolitan artistic festival. A rousing cheer resounded as the emperor's train entered the station. The crowds greeted Wagner with equal enthusiasm. What pride, what overflowing emotions must have welled up at this moment in the heart of that little man who, by his powerful determination and great talent, has defied all obstacles to the final realization of his artistic ideals and audacious beliefs!

"As a theatrical spectacle 'Das Rheingold' aroused my interest and charmed me by its wonderful staging. As music it is incredible nonsense, in the midst of which there are occasional flashes of extraordinary and amazing beauty."

Some days after the curtains had closed on the first "Götterdämmerung", he wrote, ("With the last chords . . . I felt as though I had been set free from captivity. Perhaps the Nibelungen is a great masterpiece, but it is certain that there never was anything more boring and long-drawn out than this spun-out composition." He went on to say amusingly that everyone he encountered seemed to be searching anxiously for something. That something, he discovered, was food. "As a matter of fact," he commented, "throughout the whole length of the festival, food formed the chief interest of the public. The artistic performances took second place. Chops, baked potatoes and omelettes were discussed much more eagerly than the music of Wagner."

* * * * *

Tchaikovsky had not begun with enthusiasm for the idea of "The Queen of Spades" as an opera, but with his brother Modeste's libretto approved by the theatrical authorities, his interest was rekindled. He completed the first scene in nine days. On January 31, having just begun work, he wrote in his diary, "Not bad, (the beginning is stolen from Naprapnik)." With few interruptions, he worked at the first sketch until March 15, writing Modeste on that date that he had completed the opera three hours before. He set to work the following day on the piano score which was finished on April 5. The orchestration was begun within a few days and was finished on June 5, the entire task having occupied one hundred and twenty-six days.

Referring to the scene in "The Queen of Spades" in which the countess dies, as Hermann points a pistol at her, Tchaikovsky wrote that while composing it he was terrified. Days later, he added, "I am still under the impress of this terror."

As the composer neared the completion of the piano score, he wrote to his brother, "Either I am terribly and inexcusably mistaken, or "The Queen of Spades" is really my chef-d'oeuvre. Some of the passages in the fourth scene, for example, on the arrangement of which I was working today, fill me with such fear, terror, and emotion that it is impossible that listeners should not feel at least part of this . . . I wrote the opera with complete forgetfulness of self and with delight; the orchestration will undoubtedly give me pleasure . . . It seems to me now that the history of the world is divided into two periods; the first consists of everything that has happened since the creation of the world up to the composition of The Queen of Spades . . ."

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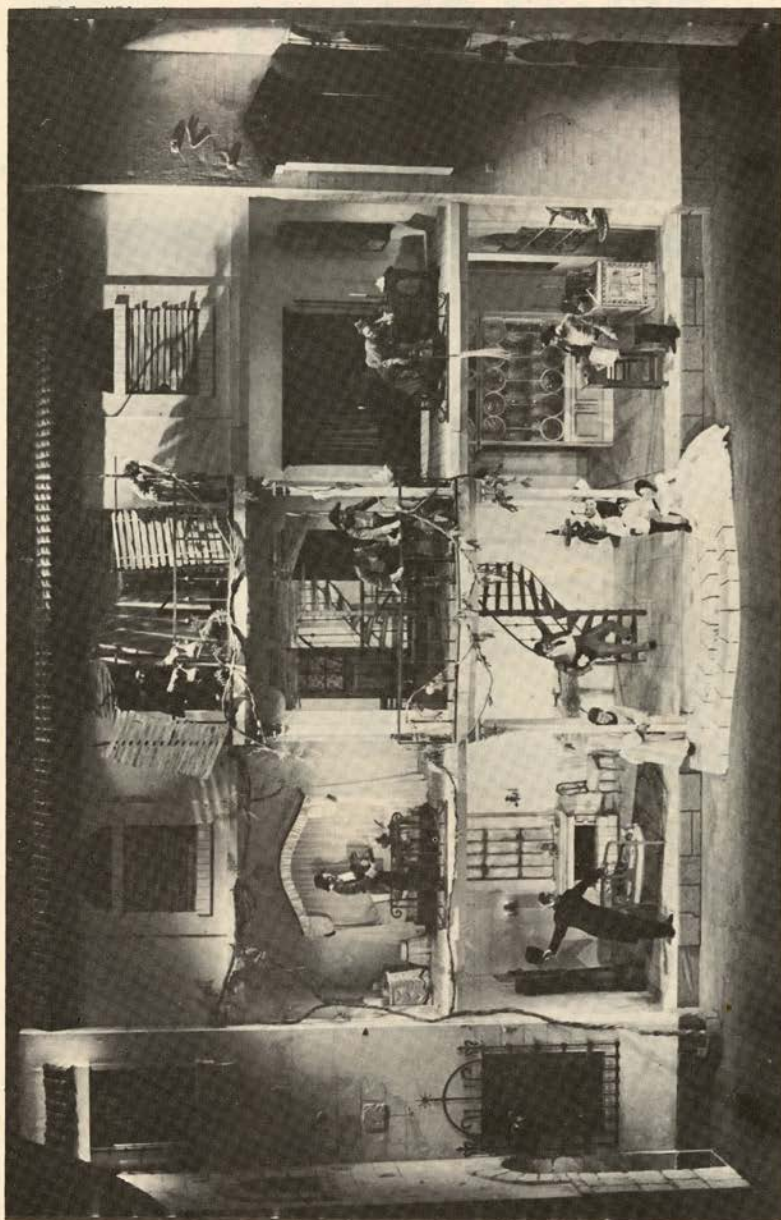
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One of the highlights of the current San Francisco Opera season is the new production by Günther Rennert of Rossini's "Il Barbiere di Siviglia." The setting comprises a three-story house designed by Alfred Siercke and Thomas L. Colangelo, Jr. and constructed under the supervision of Pierre Cayard. The

San Francisco Opera Guild donated the production to the Company and it will receive its last performance of the season at a Sunday matinee, 2:00 p.m., October 6, for which tickets are still available. On the next two pages are a number of costume sketches from this opera, the setting of which has been updated to the 1840's.

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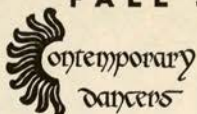
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Tuesday Evening, October 1, 1963, at 8:00
(Final curtain approximately 11:30)

First San Francisco Opera Presentation

The Queen of Spades

(IN ENGLISH)

Opera in three acts by PETER ILYITCH TCHAIKOVSKY

Text by Modeste Tchaikovsky, based on a story by Pushkin

Translation by Boris Goldovsky

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Designers: WOLFRAM SKALICKI, THOMAS L. COLANGELO, JR.

HERMANN, a young officer.....	JAMES McCracken
TOMSKY, an officer.....	JOHN SHAW
PRINCE YELETSKY.....	THOMAS STEWART
TCHEKALINSKY } officers.....	GLADE PETERSON
SOURIN }	JOSHUA HECHT
LISA, the Countess' granddaughter.....	DOROTHY KIRSTEN
THE COUNTESS.....	REGINA RESNIK
PAULINE } Lisa's friends.....	JANIS MARTIN
MASCHA }	CAROL TODD
MASTER OF CEREMONIES.....	RICHARD RIFFEL
MAIDS.....	PEPI NENOVA, JEANINE LIAGRE, GAIL LEONARD, DOLORES SAN MIGUEL
TCHAPLITSKY } officers.....	HOWARD FRIED
NARUMOFF }	DANIEL McCAUGHNA

Officers, servants, guests, gamblers

Solo dancers: JOCELYN VOLLMAR, ROBERT GLADSTEIN
Corps de Ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Early nineteenth century; St. Petersburg, Russia

Act I: Scene 1: A garden at night
Scene 2: Lisa's room

Act II: Scene 1: A large reception room
Scene 2: The Countess' bedroom

Act III: Scene 1: Hermann's quarters in the barracks
Scene 2: By the river
Scene 3: The gambling house

Next Regular Subscription Performance, Friday, October 4, at 8:30
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THE STORY OF "THE QUEEN OF SPADES"

"The Queen of Spades" (Pique Dame) was first produced at St. Petersburg December 19, 1890, three years before the composer's death, and for the first time in this country in 1910. Tchaikovsky was greatly interested in Pushkin's compelling story of the Queen of Spades and composed the opera with tremendous enthusiasm. The libretto was written by the composer's brother, Modeste Ilyitch Tchaikovsky. The somber prelude, suggesting a "fate" motive, reflects the atmosphere of the title, deriving from the superstition among card-readers and fortune-tellers that the Queen of Spades bodes ill, signifying evil intent by some one towards the subject of the fortune.

ACT I — SCENE 1 — St. Petersburg. Hermann, a poor young officer whose fascination with the gambling table is remarked among his friends, admits to Tomsy that he is in love with a beautiful woman whom he has never met; that she is proud and highborn and he does not dare approach her. Prince Yeletsky appears and is congratulated on his coming marriage to Lisa, granddaughter of the Countess. The two women pass by, startled at seeing the mysterious stranger whom they have noticed lingering by their house. As Lisa and the Prince walk away arm-in-arm, Hermann mutters that unseen disaster will soon blast the Prince's happiness like a bolt of lightning.

Tomsy tells the story of the Countess who had been a famous beauty at the court of Louis XVI at Versailles and, infatuated with gambling, had lost her fortune. Taking advantage of her desperate circumstances, the Count St. Germain, thought by some to be the devil in disguise, had offered her in exchange for one rendez-vous the secret of three winning cards. She later passed the secret to her husband and to a young lover. The ghost of St. Germain appeared before the Countess to warn her that she would die when approached a third time by "one burning with passion" who would force her to tell her secret.

Tomsy and his friends leave, and Hermann, alone in the gathering storm, gives way to anger and jealousy. Shouting to the elements, he repeats the devil's warning and swears he will have Lisa.

SCENE 2 — Lisa's room. It is late at night. The melancholy Lisa does not respond to the efforts of her friend, Pauline, to cheer her. Mascha, Lisa's companion, bustles in to scold the girls and to order them to bed. Alone, Lisa confides to the night her love for the mysterious stranger. She is startled by Hermann who comes through the window. He implores her to let him speak and passionately declares his love. Hearing a knock at the door, Lisa quickly hides Hermann as the Countess enters. She reprimands Lisa for not being asleep and sweeps from the room. Hermann renews his entreaties for Lisa's love and refuses to leave her. Overcome by her emotions, she falls into his embrace.

ACT II — SCENE 1 — At an engagement reception for Lisa and Prince Yeletsky, Hermann receives a note from Lisa asking him to meet her. From their hiding place, Hermann's friends taunt him with his obsession for the secret of the three cards. Fearing that he has heard the ghostly voice of fate, Hermann leaps to his feet in terror and distractedly rushes away. Lisa and the Prince pass by as he expresses his concern for her strange uneasiness and promises to protect her. As the guests again mingle, Lisa meets Hermann and gives him the key to a secret door which leads through the Countess's apartment to her room. Exulting over the fact that he will at last learn the secret of the three cards, he hurries away.

SCENE 2 — In the Countess's room, Hermann conceals himself when he hears the Countess entering with servants. He remains hidden until she has at last dismissed the servants and fallen asleep. As he stands before her, she wakes with a start and stares at him in terror. He implores her to reveal the secret. She remains silent and, goaded to fury, he commands her at pistol point. When she does not speak, he gradually realizes with horror that she is dead. Lisa suddenly comes through the secret door as Hermann cries out that the secret of the three cards is lost forever. Lisa brands him a scoundrel and orders him to leave.

ACT III — SCENE 1 — Hermann's quarters in the barracks. Hermann reads a letter from Lisa in which she writes that she is certain he did not intentionally kill the Countess, begging forgiveness and asking that he meet her by the river at midnight. The hapless Hermann bemoans his misery and tries to sleep. In a half-dream he sees again the funeral of the Countess. Suddenly the ghost of the Countess appears and tells Hermann the secret. Three! Seven! Ace! Hermann dances around the room shouting the secret combination.

SCENE 2 — Lisa anxiously waits for Hermann on the river embankment. At last he appears and tells her about the visit by the ghost of the Countess. He raves that nothing matters now—he knows the secret of the three cards and destiny will have its way. Lisa tries to calm him but, completely out of his mind, Hermann no longer recognizes her. Roughly pushing her aside, he runs away like a madman. Crazed by anguish, Lisa hurls herself into the river.

SCENE 3 — The gambling house. Hermann is winning steadily with the aid of the secret. The other gamblers withdraw from the game, leaving only Prince Yeletsky who dares to challenge the winner. Hermann stakes all he has won on one card, and turns the Queen of Spades instead of an ace. The ghost of the Countess, young and beautiful as she once had been, appears to remind Hermann of his date with Destiny. Mad with fear and rage, he takes his own life.

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Thursday Evening, October 3, 1963, at 8:30
(Final curtain approximately 11:15)

Tosca

(IN ITALIAN)

Opera in three acts by GIACOMO PUCCINI

Text by Luigi Illica and Giuseppe Giacosa, after Victorian Sardou's drama

Conductor: GEORGES PRÉTRE

Stage Director: PAUL HAGER

CESARE ANGELOTTI, a political prisoner..... JOSHUA HECHT
A SACRISTAN.....ELFEGO ESPARZA
MARIO CAVARADOSSI, a painter..... SANDOR KONYA
FLORIA TOSCA, a celebrated singer..... LEONTYNE PRICE
BARON SCARPIA, chief of police..... JOHN SHAW
SPOLETTA..... HOWARD FRIED
SCIARRONE..... RUSSELL CHRISTOPHER
VOICE OF A SHEPHERD..... PATRICK HETHCOAT
JAILER..... DANIEL McCAUGHNA

San Francisco Opera Boys' Choristers
Madi Bacon, Director

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

PLACE AND TIME: Rome, 1800

Act I: Interior of the Church of Sant'Andrea della Valle

Act II: A room in Scarpia's apartments in the Farnese palace

Act III: A terrace of the Sant'Angelo castle, outside the prison

Next Thursday Evening Subscription Performance, October 10, at 8:00
"Die Walküre" (Wagner) in German

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THE STORY OF "TOSCA"

ACT I—Angelotti, an escaped political prisoner takes refuge at the church of Sant' Andrea, hiding in a side chapel when he hears the Sacristan approach. Soon after Mario Cavaradossi also enters to continue work on his painting and when the Sacristan leaves Angelotti reveals himself to Mario, asking his aid. The two conspirators are interrupted by the beautiful singer, Tosca, who jealously accuses Mario of a secret alliance and insists that he has been meeting with a new love. Mario soothes her fears and she leaves promising to meet him that evening. He then offers to take Angelotti to a hiding place and the two depart as Scarpia and the police enter searching for the escaped prisoner. Scarpia quickly perceives that Cavaradossi has assisted the refugee, and contemplates a devious plan of revenge. When Tosca re-enters, Scarpia who has secretly resolved to win her himself, slyly insinuates that Mario has departed with his new love, and enraged the weeping Tosca departs.

ACT II—Scarpia, having arrested Cavaradossi, is holding him prisoner in an attempt to make him disclose Angelotti's whereabouts. Tosca, summoned by Scarpia, enters, and finding Mario incarcerated determines to see him freed. In an attempt to obtain his release Tosca reveals Angelotti's hiding place, but Scarpia informs her that his price for Cavaradossi's freedom is herself. Horrified, but with no alternative, Tosca agrees and the triumphant Scarpia writes the order for Mario's supposedly mock execution and safe conduct. Meanwhile having noticed a sharp knife on the table, the distraught Tosca takes it, and when Scarpia approaches her she stabs him. Then, snatching the order from the dead man's hand and placing candles at either side of his body and a crucifix on his chest, she flees.

ACT III—Mario and the execution party approach the scaffold where he is to be executed within the hour. Left alone for his last few moments, he is lost in memories of Tosca when she enters to inform him of his freedom. Explaining the events of the past evening she tells him that after the mock execution they can flee the city. At that moment the firing squad arrives to perform Scarpia's final bit of treachery. Upon their departure, and when Mario fails to arise at her urgings, Tosca realizes that she has been the victim of a grim ruse. Grief-stricken she leaps from the parapet to her death, just as the police try to apprehend her for Scarpia's murder.

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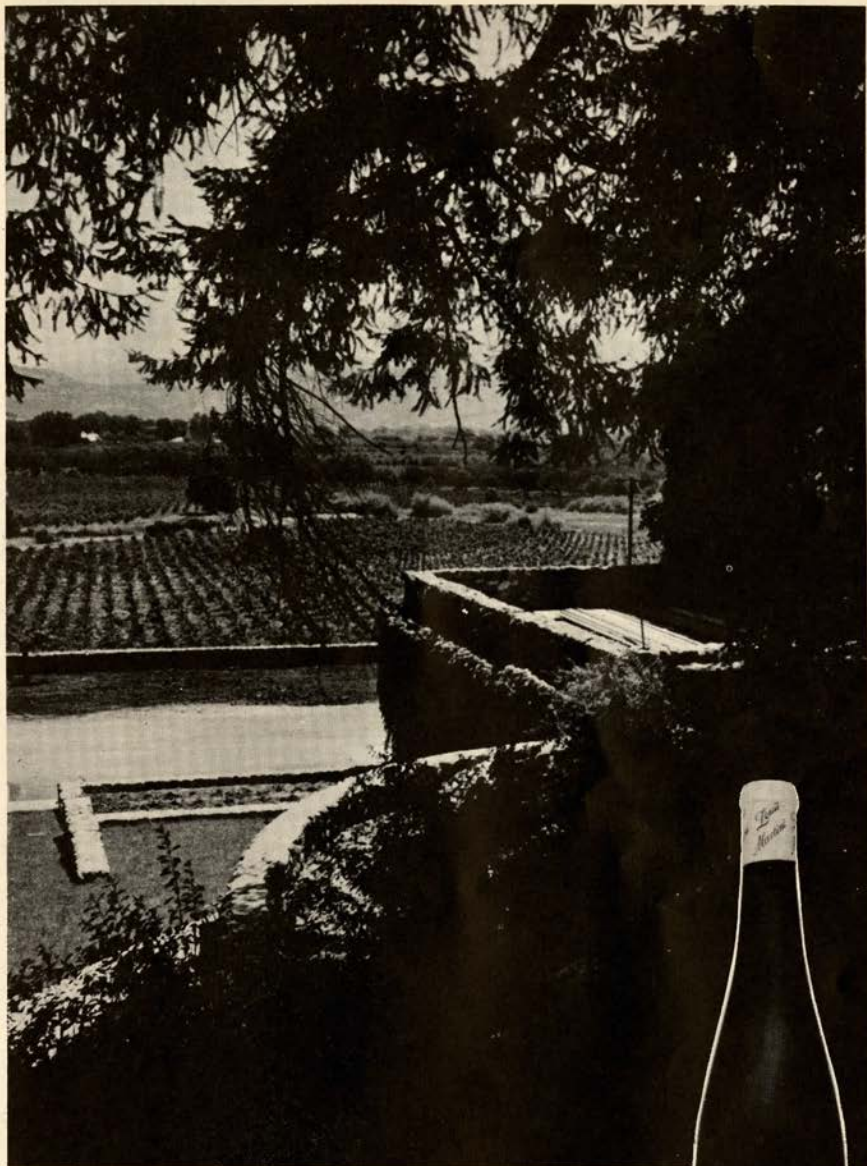
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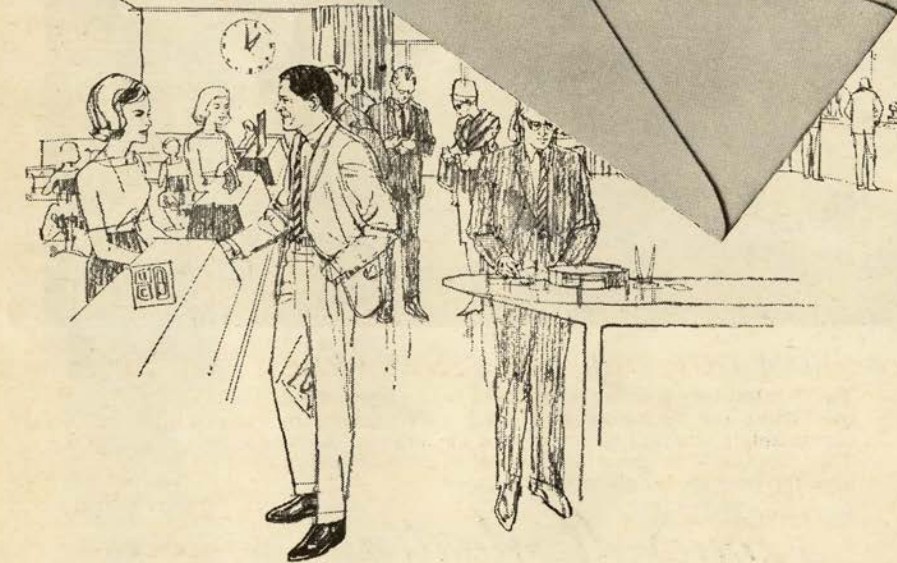
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SOME PRACTICAL ASPECTS OF THE CURRENT SEASON

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

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

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

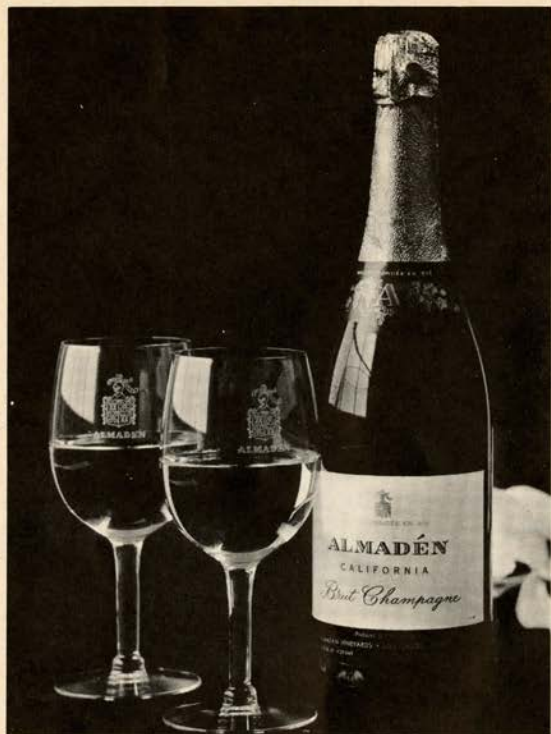
In 1947, our total expenses were \$728,842, with gross operating income at \$649,616. In 1962, expenses had reached \$1,672,525 against a gross operating income of \$1,345,920.

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

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

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

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Helping to offset the annual San Francisco Opera deficit is the responsibility of everyone who values fine opera.

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

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

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

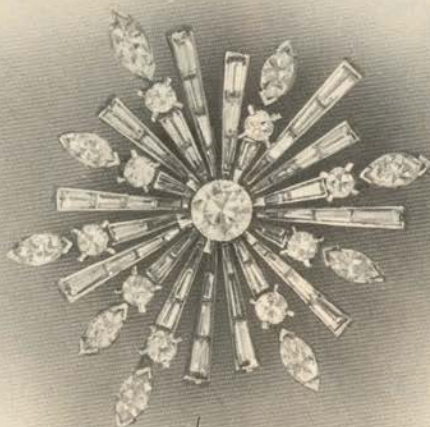
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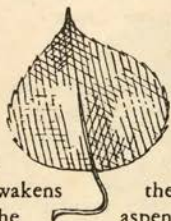
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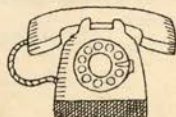
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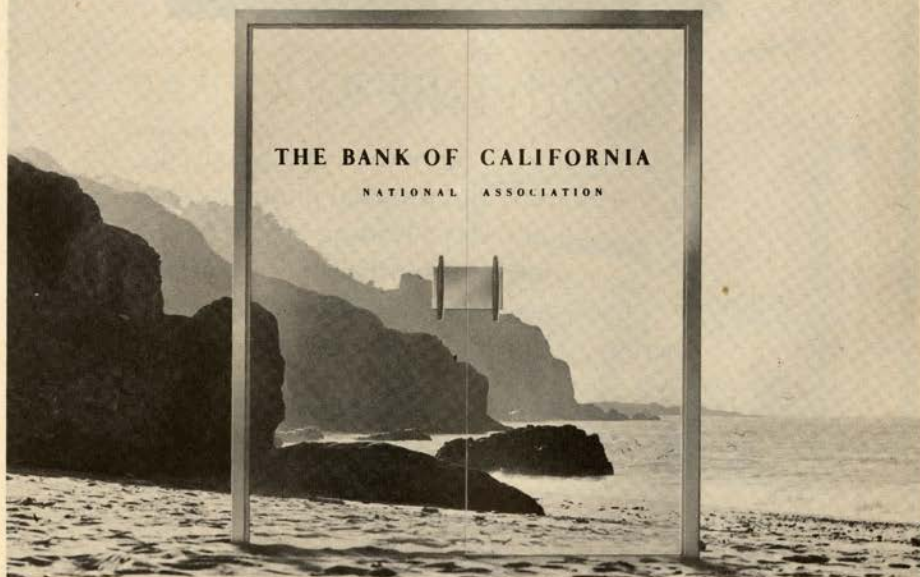
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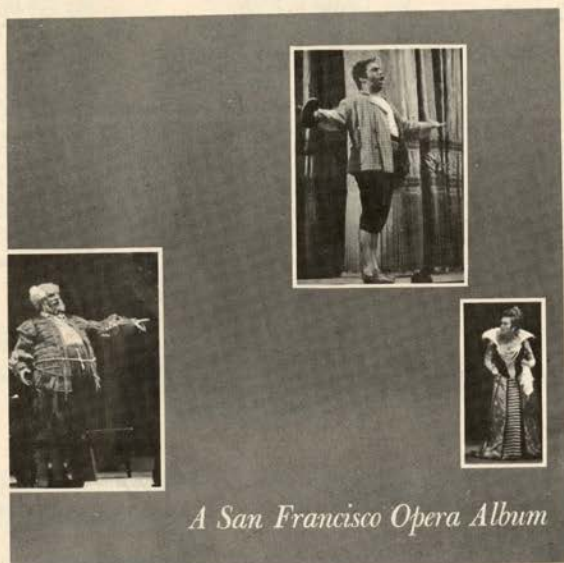
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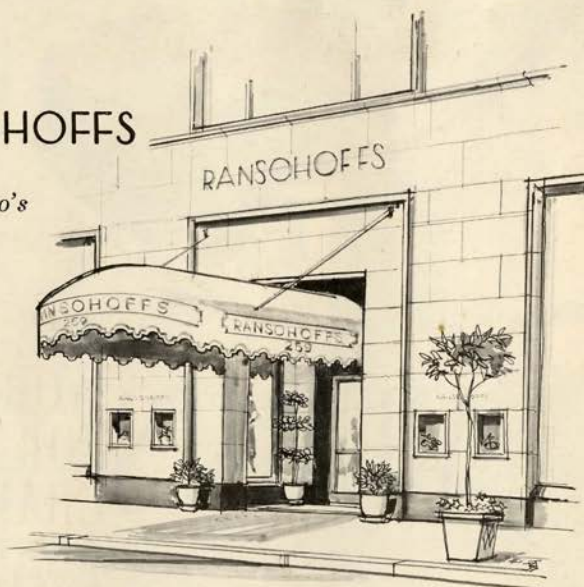
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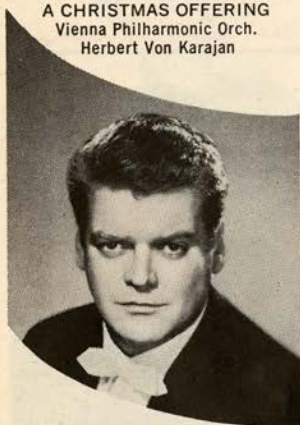
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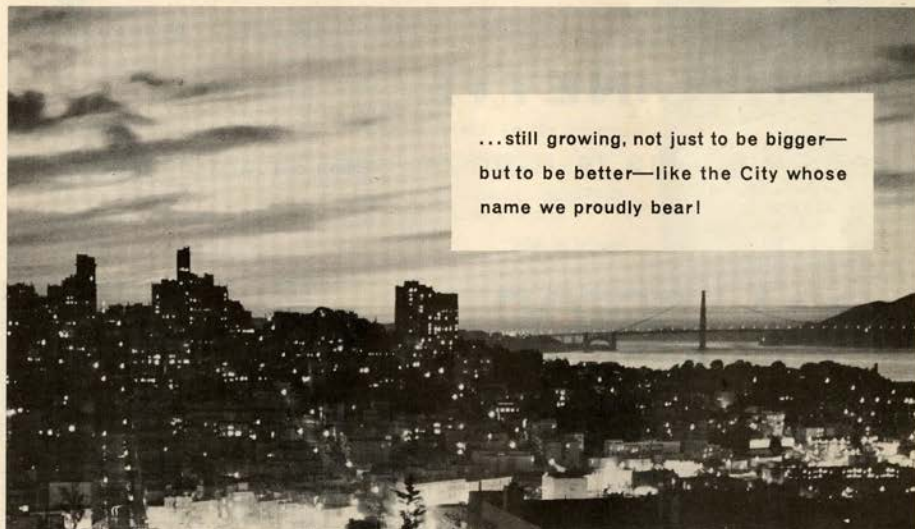
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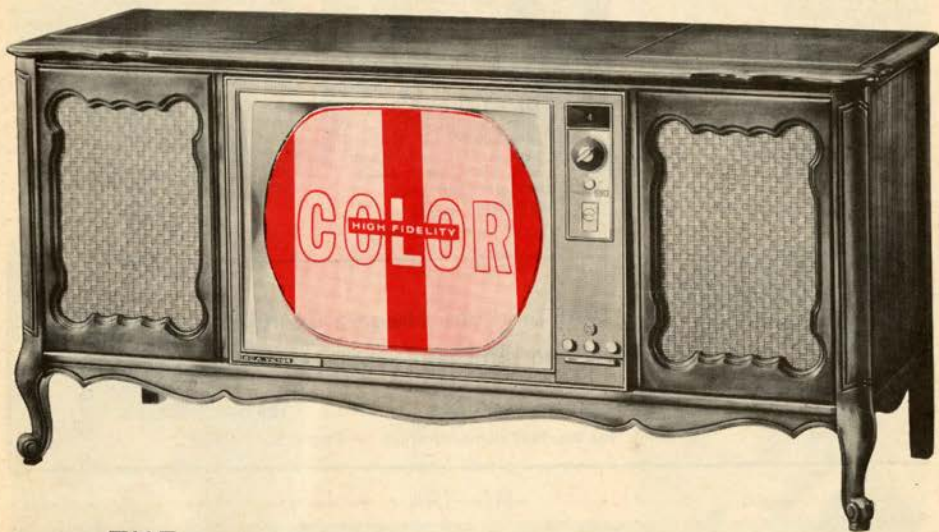
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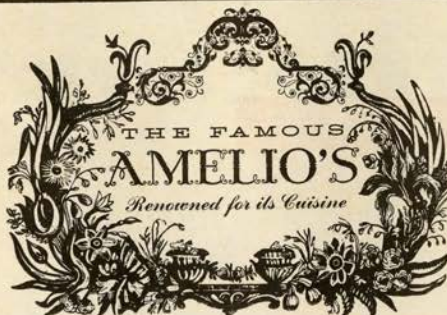
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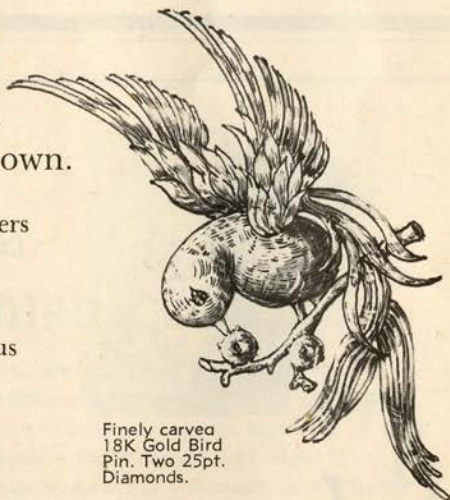
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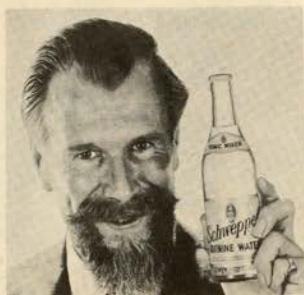
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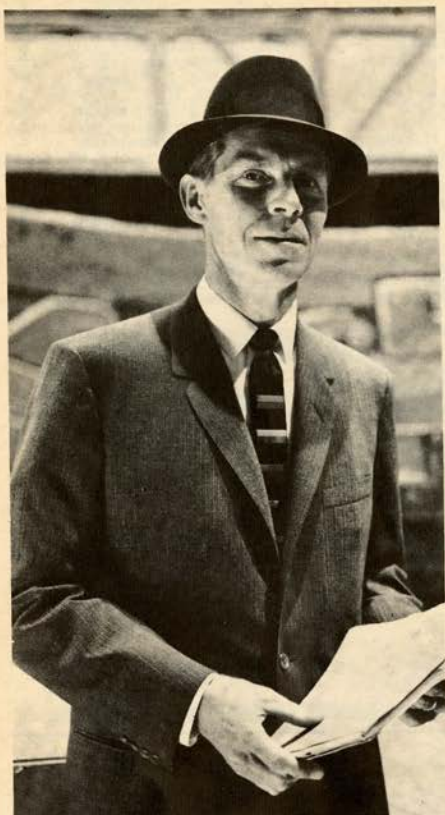


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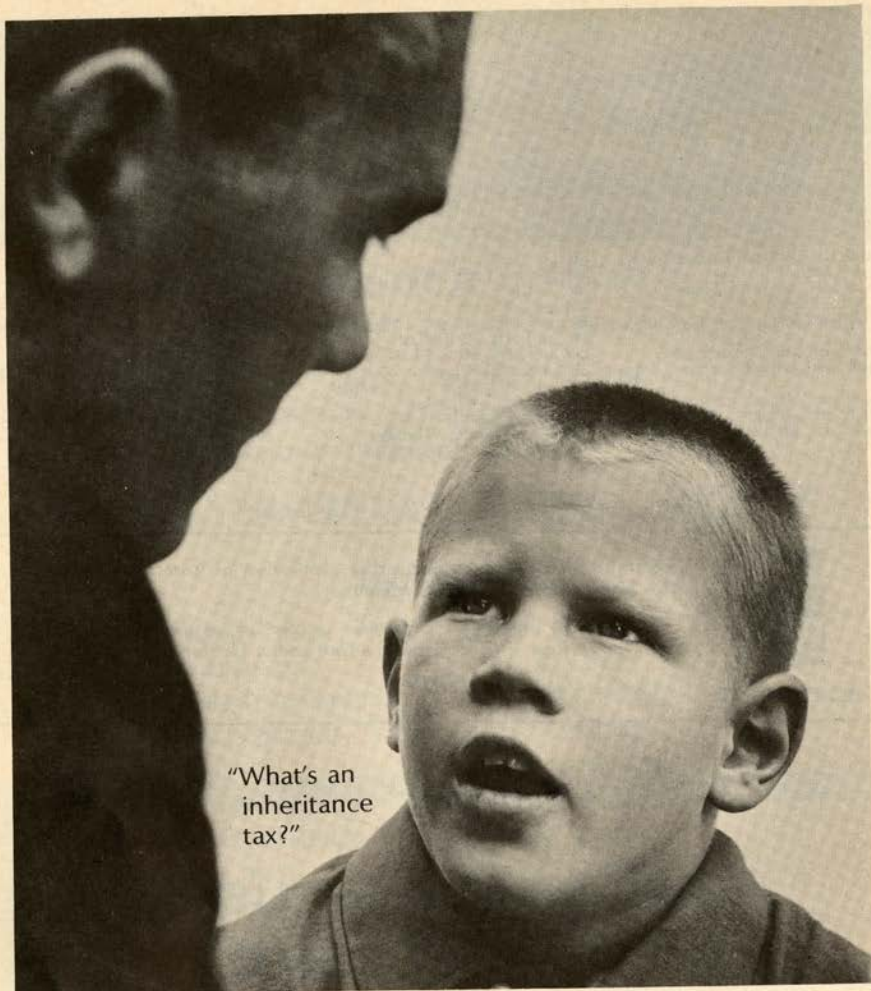
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Conductor: FERENCNIK

Stage Director: HAGER

Designer: NAGY

Tuesday Afternoon, October 29, at 1:30 **FALSTAFF (Verdi)**
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Conductor: FERENCNIK

Stage Director: HAGER

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Thursday Afternoon, October 31, at 1:30 **FALSTAFF (Verdi)**
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Conductor: FERENCNIK

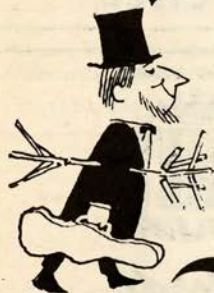
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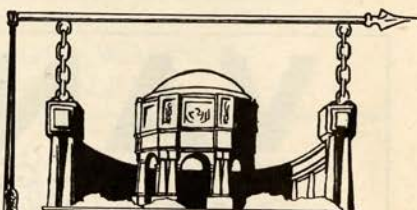
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CALENDAR OF EVENTS

- 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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REPERTOIRE

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

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

Dates, Casts, and Operas Subject to Change

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



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SEE YOUR NEAREST FORD DEALER

Saturday Evening, October 5, 1963, at 8:00
(Final curtain approximately 11:05)

First San Francisco Opera Presentation

The Queen of Spades

(IN ENGLISH)

Opera in three acts by PETER ILYITCH TCHAIKOVSKY

Text by Modeste Tchaikovsky, based on a story by Pushkin

Translation by Boris Goldovsky

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Designers: WOLFRAM SKALICKI, THOMAS L. COLANGELO, JR.

HERMANN, a young officer.....	JAMES McCRACKEN
TOMSKY, an officer.....	JOHN SHAW
PRINCE YELETSKY.....	THOMAS STEWART
TCHEKALINSKY } officers.....	GLADE PETERSON
SOURIN }	JOSHUA HECHT
LISA, the Countess' granddaughter.....	DOROTHY KIRSTEN
THE COUNTESS.....	REGINA RESNIK
PAULINE } Lisa's friends.....	JANIS MARTIN
MASCHA }	CAROL TODD
MASTER OF CEREMONIES.....	RICHARD RIFFEL
MAIDS.....	PEPI NENOVA, JEANINE LIAGRE, GAIL LEONARD, DOLORES SAN MIGUEL
TCHAPLITSKY } officers.....	HOWARD FRIED
NARUMOFF }	DANIEL McCAUGHNA

Officers, servants, guests, gamblers

Solo dancers: JOCELYN VOLLMAR, ROBERT GLADSTEIN
Corps de Ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Early nineteenth century; St. Petersburg, Russia

Act I: Scene 1: A garden at night
Scene 2: Lisa's room

Act II: Scene 1: A large reception room
Scene 2: The Countess' bedroom

Act III: Scene 1: Hermann's quarters in the barracks
Scene 2: By the river
Scene 3: The gambling house

Next Saturday Evening Subscription Performance, October 12, at 8:30
"Falstaff" (Verdi) in Italian

No one will be seated after the house lights are lowered

PLEASE DO NOT APPLAUD WHILE MUSIC IS IN PROGRESS

Sunday Afternoon, October 27, 1963, at 2:00
(Final curtain approximately 5:05)

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Conductor: LEOPOLD LUDWIG

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