

Samson et Dalila

1963

Thursday, September 26, 1963 8:30 PM

Friday, October 11, 1963 8:30 PM

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WAR MEMORIAL OPERA HOUSE

SAN FRANCISCO

Opera  
1963

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Maria Callas



Elisabeth Schwarzkopf



Victoria de los Angeles



Birgit Nilsson



Joan Sutherland



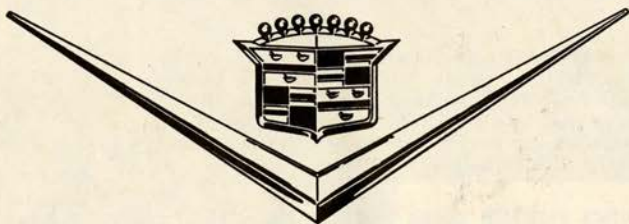
Regine Crespin

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

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

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





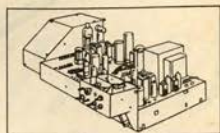
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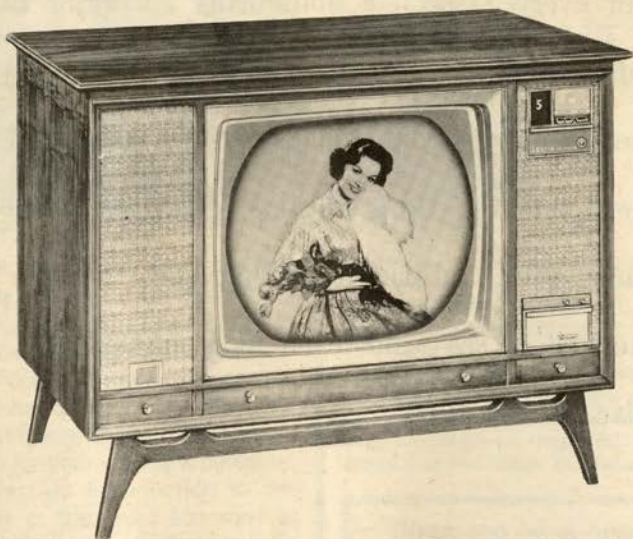
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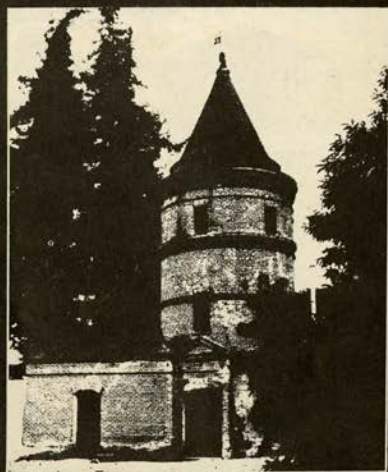
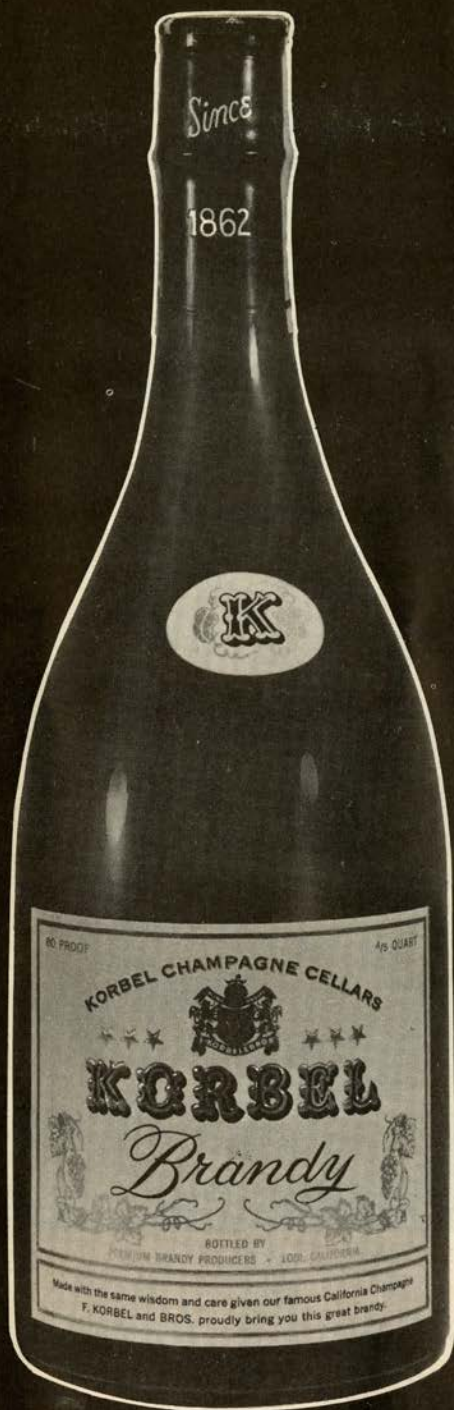
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SOUTHERN CALIFORNIA SEASON  
*November 1 - November 24, 1963*

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

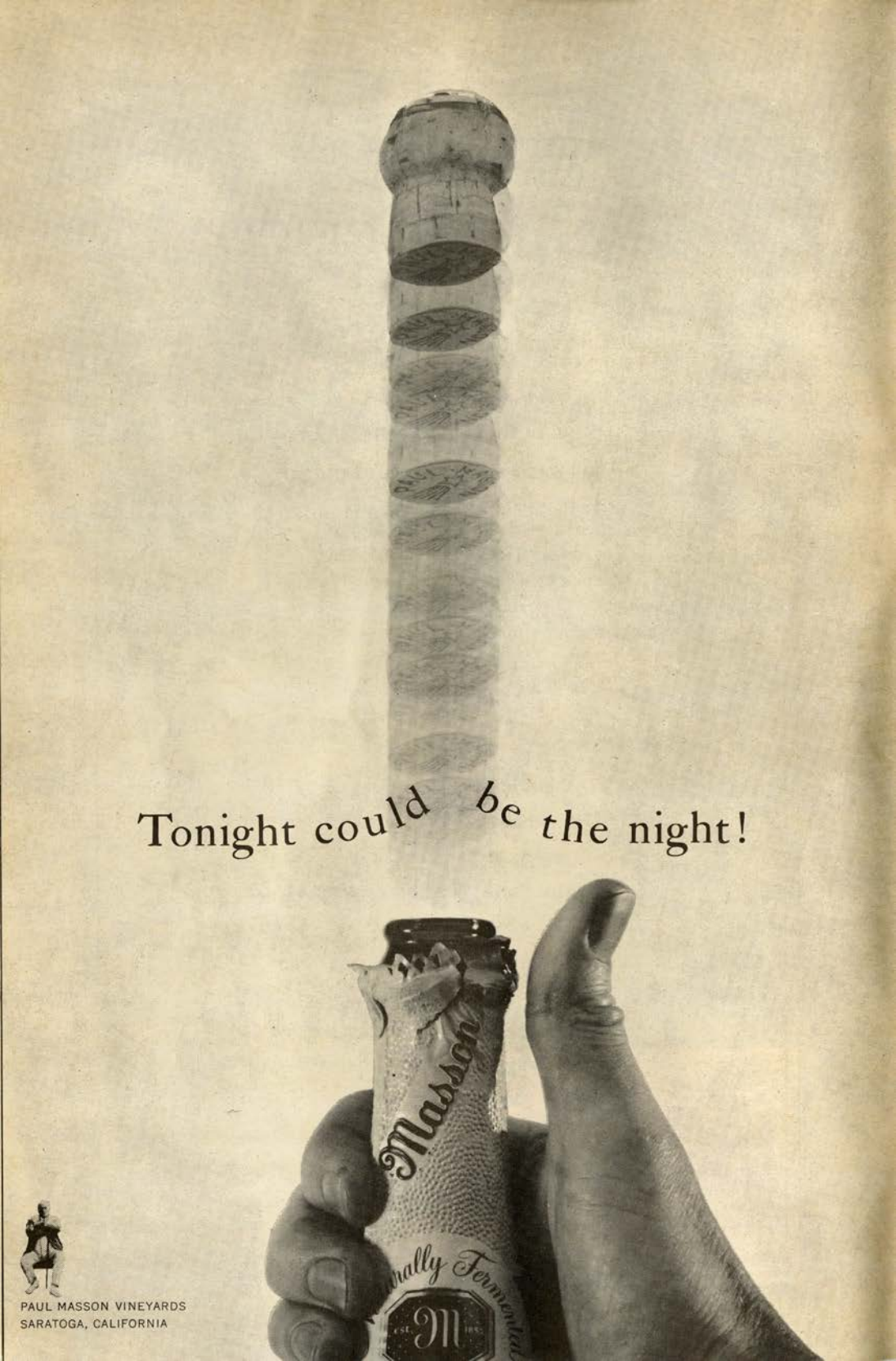
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

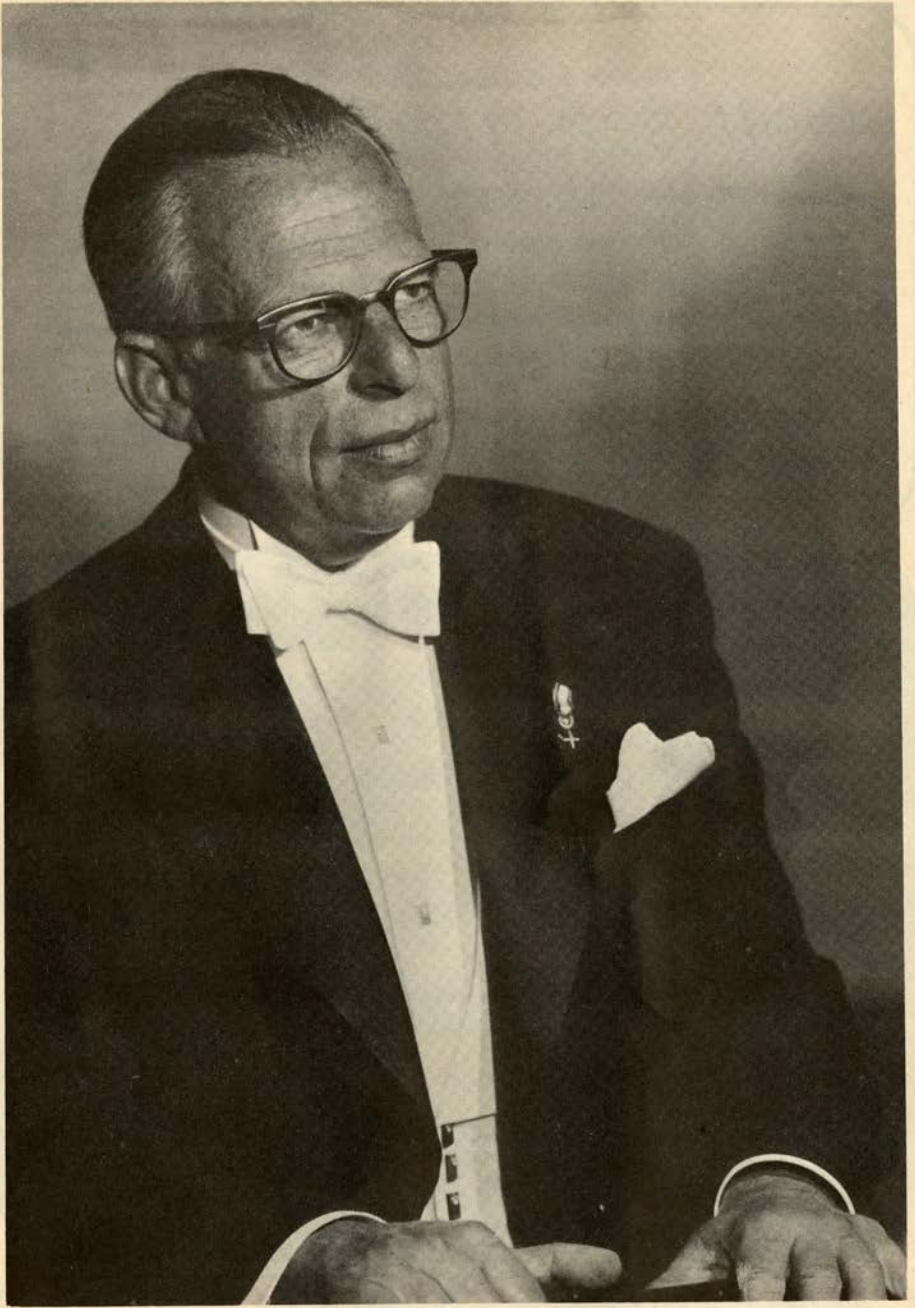
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A black and white advertisement for Masson wine. The central focus is a hand holding a bottle of wine. From the top of the bottle, a vertical column of bottle caps rises, appearing to float upwards. The caps are arranged in a straight line, creating a sense of height and continuity. The background is a plain, light-colored surface. The text 'Tonight could be the night!' is written in a serif font across the middle of the image. In the bottom left corner, there is a small logo of a person and the text 'PAUL MASSON VINEYARDS SARATOGA, CALIFORNIA'. The bottle label features the name 'Masson' in a large, stylized font, and below it, 'nally Ferment' and a logo with the letter 'M' inside a shield-like shape.

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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.

*Robert W. Miller*

President, San Francisco Opera Association





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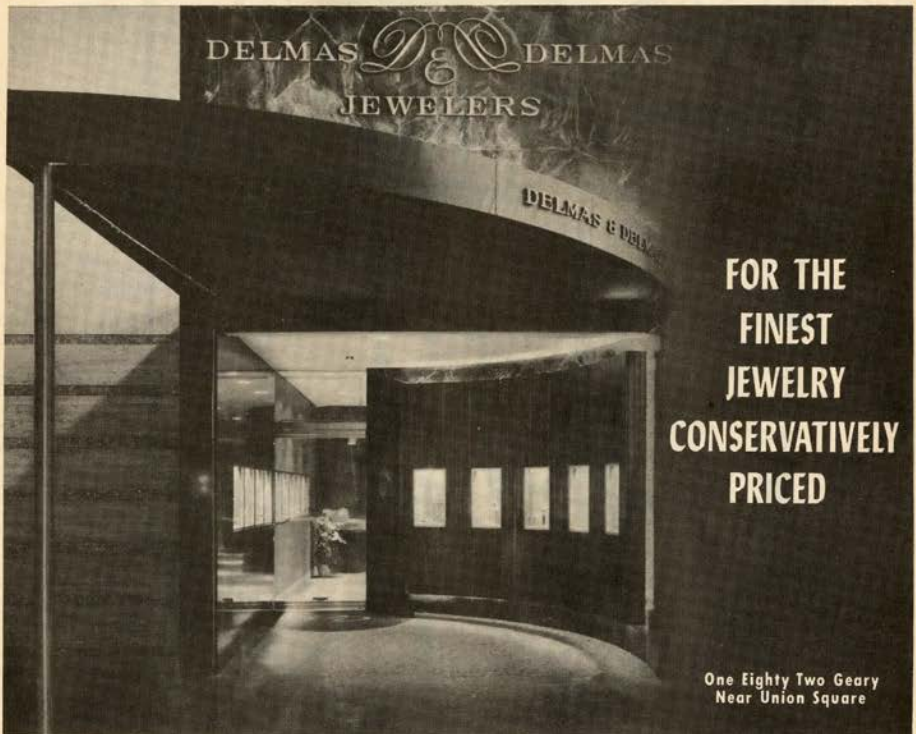
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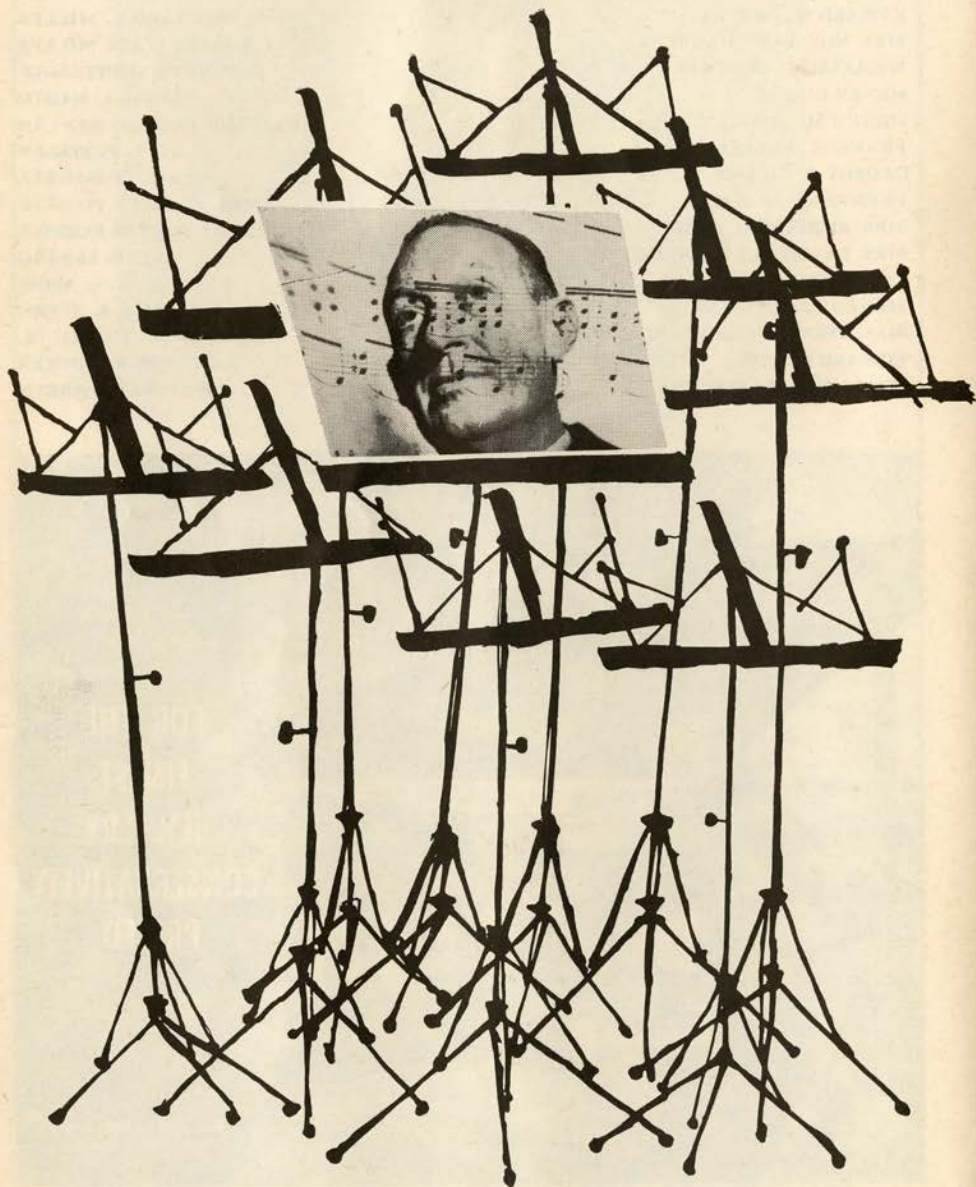
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*Wherever there is Music*

*There is Alexander Fried*

**San Francisco Examiner**



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*Manager*

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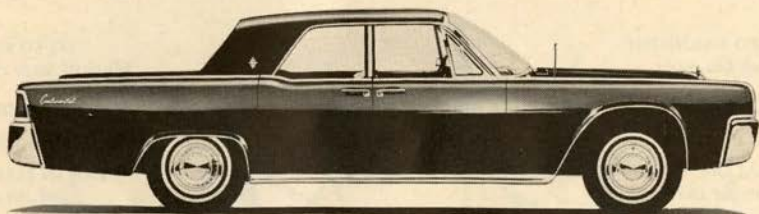
CYNTHIA GREGORY	VIRGINIA JOHNSON	JOCELYN VOLLMAR
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\*San Francisco Opera debut

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\*\*American debut





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PIERRE CAYARD  
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EARL MCGUIRE  
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GEORGE PANTAGES  
*Master Electrician*

IVAN VAN PERRE  
*Master of Properties*

### *For War Memorial Opera House*

ROY CRAIG  
*Master Carpenter*

EDWARD J. ZETTEL  
*Master Electrician*


GLEN CHADWICK  
*Master of Properties*

\*San Francisco Opera debut

Roster subject to revision

\*\*American debut





"You've been  
eating onions!"

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

## SAN FRANCISCO OPERA CHORUS

Claudine Allen	Vasiliki Husmas	*Dolores San Miguel
Walda Bradley	*Gail Leonard	Muriel Renzi
Gloria Cazneau	*Jeanine Liagre	Eileen Scott
*Peggy Covington	*Margaret Magoon	Trudy Sheer
Carol Denyer	Dolores Manring	*Marcella Mignault Strong
Giovanna Di Tano	*Ann Moore	Verna Weaver
*Eloise Farrell	*Pepi Nenova	*Margaret Wehle
Ingeborg France	Neysa Null	Sally Winnington
Bianca Guadagnini	*Louise Oldt	Arlene Woodburn
Betty Hemmingsen	Jean Ostrander	Anne Zoch
Mario Alioto	Willis Frost	Felipe Paredes
*Winther Andersen	Raymond Hammons	Charles Pascoe
George Argyres	*Colin Harvey	Edgar Pepka
Anthony Asaro	Ronald Hubin	Al Rodwell
Earl Bankey	Rudy Jungberg	Robert Romanovsky
William Bond	*Eugene Lawrence	Allen Schmidling
Robert Bruce	Paul Le Bon	John Segale
Jan Budzinski	*Eric Lysell	Delbert Silva
Donald Burbank	Sebastian Martorano	Richard Styles
Willis Burroughs	Hugo Mayer	Francis Szymkun
Joseph Ciampi	Henry Metlenko	*James Wagner
Angelo Colbasso	Victor Montano	Max Wilkinson
Harry de Lange	Theodore Myers	William Williams
James Eitze		*Karl Woellhaf

Arthur Wilson, *Accompanist*

## SAN FRANCISCO OPERA BALLET

Barbara Begany	Geralyn Donald	Belinda Oliver
Susan Cederwall	Uta Enders	Christie Sharp
Maryann de Lichtenberg	*Cynthia Gregory	Ada Shepard
Joan de Vere	Marolyn Gyorfi	Eloise Tjomsland
Joanna Di Giovanna	Kristine Heinemann	*Jocelyn Vollmar
Zola Dishong	*Virginia Johnson	Anne Worthington
	Lynda Meyer	
Dennis Allen	Lee Fuller	Henry Kersh
*David Anderson	*Robert Gladstein	Lloyd Labit
Rex Bickmore	Marvin Hanson	Gerard Leavitt
	William Johnson	

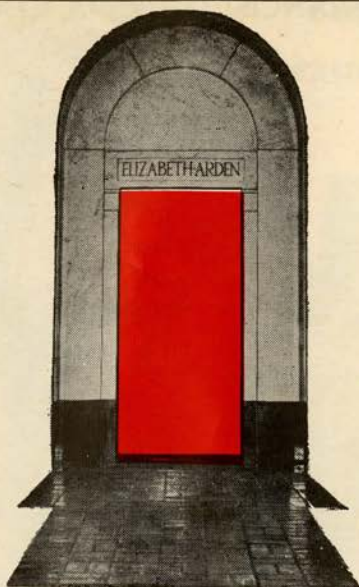
Daniel Eller, *Accompanist*

## SAN FRANCISCO OPERA BOYS' CHORUS

Randy Anger	*Patrick Hethcoat	Paul Robb
Hugh Ashley	Christopher Holsman	Philip Robb
Michael Burd	Robert Hymes	Paul Schubart
Alec Constabaris	Thomas Kohout	James Steele
Robert Denebeim	Theodore Krings	David Thompson
Paul di Francesco	Gerald Martin	David Van Leeuwen
Robert Fisher	Douglas McHenry	Bradford Waddell
John Hannum	Thomas Miller	Norman Wong
	Brian Quirk	

\*Also appearing in solo roles





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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

### 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 Hibschie

### CONTRA BASSOON

Frank Hibschie

### 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

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### HARP

Anne Adams  
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## DEBUTS OF THE WEEK



### **ELFEGO ESPARZA**

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

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

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

### **RERI GRIST**

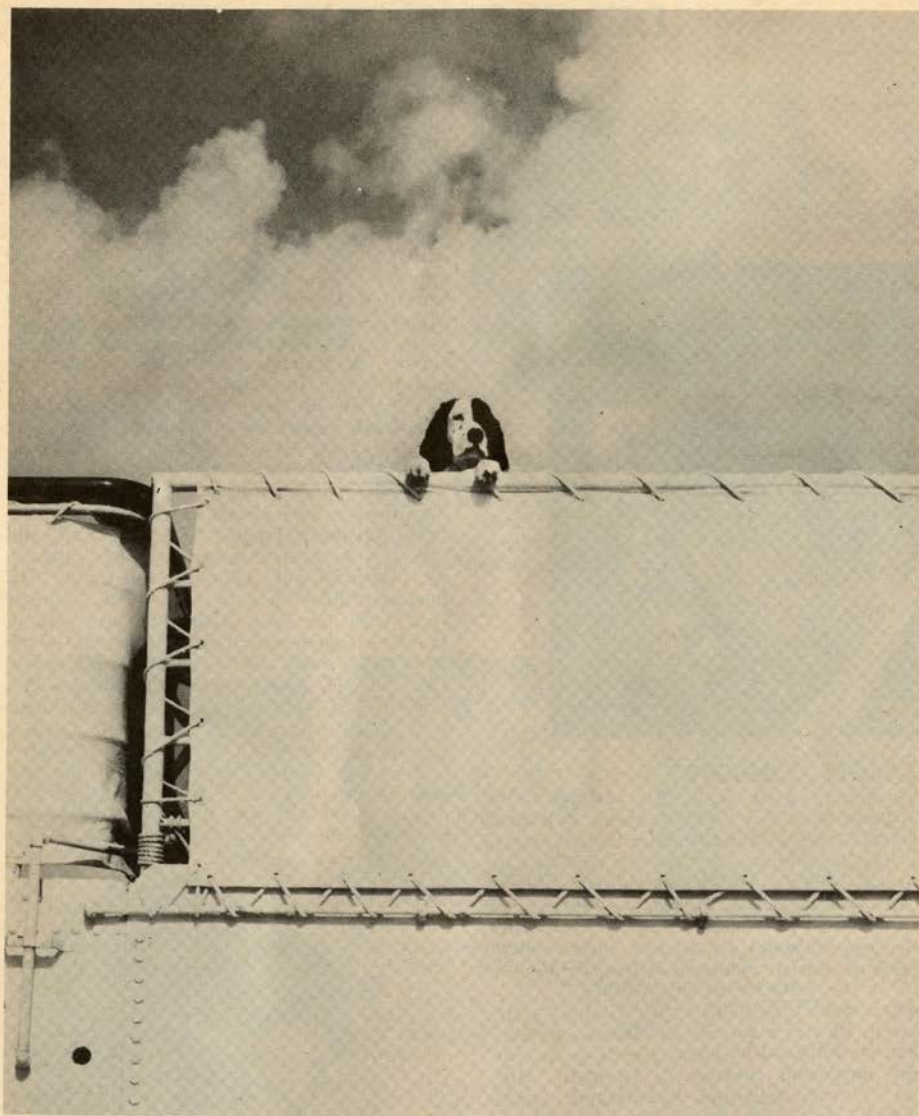
Should such a title as "operatic debutante of the year" exist, it would easily be awarded to this soprano in 1963, for her current bow with the San Francisco Opera follows initial appearances earlier this season with London's Covent Garden, in "Le Coq d'Or," and Milan's La Scala and Vienna's Staatsoper,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

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

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







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### **JULIEN HAAS**

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

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

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



### **DANIEL McCAUGHNA**

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



### **GEORGES PRÊTRE**

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

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

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

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



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### HERMANN PREY

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

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

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

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

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

Sunday Afternoon, October 6

#### IL BARBIERE DI SIVIGLIA

(Rossini)

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

Conductor: Ferencsik

Production: Rehnert

Designers: Siercke, Colangelo

Sunday Afternoon, October 27

#### THE QUEEN OF SPADES

(Tchaikovsky)

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

Conductor: Ludwig

Production: Hager

Designers: Skalicki, Colangelo

Choreographer: Christensen

**TICKETS AVAILABLE:** Opera-Symphony Box Office, Sherman Clay & Co., Kearny and Sutter St., EX 7-0717 and all Bay Area agencies.



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## "GÜNTHER RENNERT

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

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

## ALFRED SIERCKE

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

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

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







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### **PETER VAN DER BILT**

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

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

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

### **SANDRA WARFIELD**

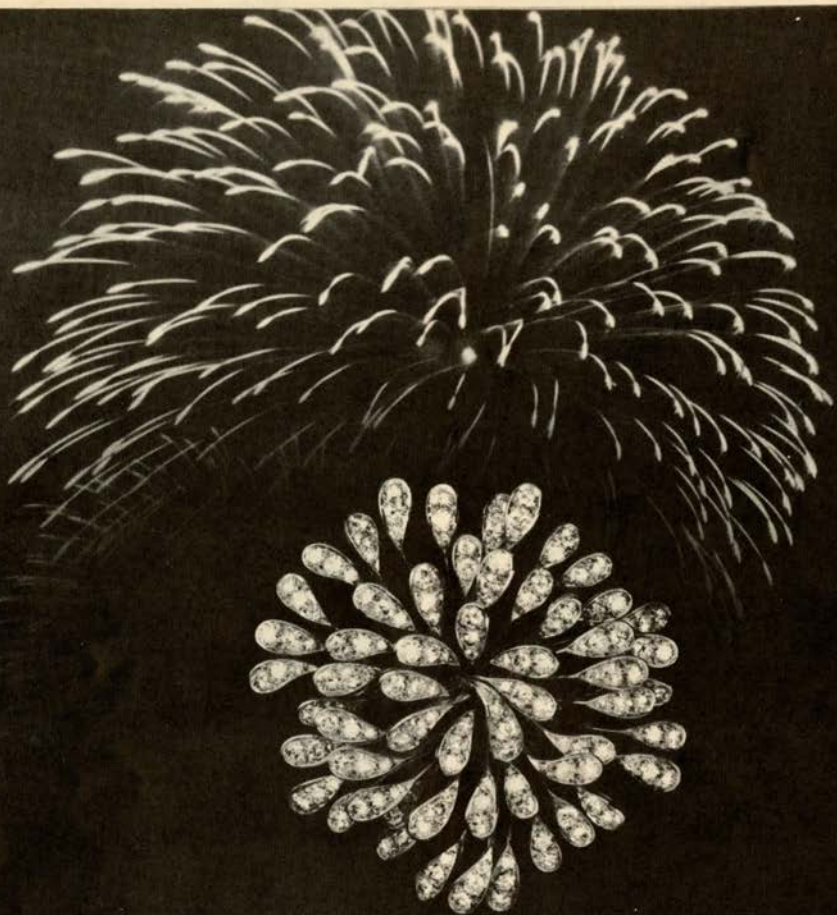
This gifted young mezzo-soprano returns to the United States from a number of European successes, one of the most recent of which was her performance in the Zurich Opera's revival of "Le Prophete" by Meyerbeer. Miss Warfield explains that in this opera "the mezzo sings for five acts and finishes with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

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

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







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Tuesday Evening, September 24, 1963, at 8:00  
(Final curtain approximately 11:30)

Revival  
*Mefistofele*

(IN ITALIAN)

Opera in four acts by ARRIGO BOITO

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: LOTFI MANSOURI

MEFISTOFELE .....GIORGIO TOZZI  
FAUST.....SANDOR KONYA  
WAGNER, *his pupil*.....HOWARD FRIED  
MARGHERITA.....MARY COSTA  
MARTA.....DOROTHY COLE  
ELENA (Helen of Troy).....MARY COSTA  
PANTALIS.....JANIS MARTIN  
NEREUS.....RICHARD RIFFEL

*Cherubim, celestial choir, penitents, soldiers, huntsmen, students,  
townspeople, sorcerers, Greeks, nymphs and sirens*

Corps de ballet

Chorus Director: VINCENZO GIANNINI Choreographer: LEW CHRISTENSEN

San Francisco Opera Boys' Chorus  
Madi Bacon, *Director*

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Middle Ages and antiquity — Germany and ancient Greece

Prologue: In Heaven

Act I: Scene 1: Frankfort-on-the-Main, Easter Sunday  
Scene 2: Faust's study

Act II: Scene 1: Marta's garden  
Scene 2: The heights of the Brocken in the Harz  
mountains

Act III: A prison cell

Act IV: Ancient Greece

Epilogue: Faust's study

*Next Tuesday evening subscription performance, October 1, at 8:00  
"The Queen of Spades" (Tchaikovsky) in English*

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## THE STORY OF "MEFISTOFELE"

**PROLOGUE** — Following the angels' hymn of praise to the Supreme Ruler of the universe, Mefistofele appears to stand erect amidst the clouds to mock the Diety. In answer to the question from the mystic choir, "Knowest thou Faust?", he replies contemptuously and wagers that he will be able to entice Faust to evil, thus gaining a victory over the powers of good. The wager is accepted.

**ACT I — SCENE 1** — Easter Sunday crowds move in and out of the city gates. Among them appears a grey friar, an object of both reverence and dread to those near him. The aged Dr. Faust and his pupil Wagner descend from a height and enter upon the scene, shadowed by the friar, whose actions they discuss. Faust returns to his laboratory, followed by the friar who conceals himself in an alcove.

**SCENE 2** — Faust's meditations are interrupted by the shriek from the friar who rushes from his place of concealment. Faust makes the all-potent 'sign of Solomon' which compels Mefistofele to throw off his friar's disguise and to appear in his own person in the garb of a cavalier. In reply to Faust's questions, he admits that his only desire is the complete ruin of the world. He offers to make Faust the companion of his wanderings, upon certain conditions to which the latter agrees, saying, "If thou wilt bring me one hour of peace in which my soul may rest." The contract completed, Mefistofele spreads his cloak, and both disappear through the air.

**ACT II — SCENE 1** — Strolling in the garden, a rejuvenated Faust, now Henry, Margherita, Mefistofele and Marta chat and make love. The scene ends with a quartet of farewell in which Margherita exclaims her love for Faust.

**SCENE 2** — Mefistofele takes Faust to the heights of the Brocken where he witnesses the orgies of the Witches' Sabbath. The fiend is welcomed and saluted as their king. Faust, benumbed and stupefied gazes into the murky sky, and experiences there a vision of Margherita, pale, sad, and fettered in chains.

**ACT III** — The scene is a prison. Margherita, out of her mind with grief, is lying in chains and stirring restlessly. Faust begs Mefistofele to save her life, and Mefistofele opens the cell. Slowly recognizing her lover, Margherita pleads to be laid in death beside her babe, whom she drowned, and her mother whom she is accused of having poisoned. Faust entreats her to fly with him, but the voice of Mefistofele in the background recalls her to reality. She shrinks away from Faust, prays to Heaven for mercy, and dies. Voices of the celestial choir are singing softly, "She's saved!", as Faust and Mefistofele escape. The executioner and his escort appear in the background.

**ACT IV** — Faust is enthralled with the beauty of the Vale of Tempe, while Mefistofele finds that the orgies of the Brocken were more to his taste. It is the night of the classic Sabbath. A band of young maidens appears, singing and dancing. Mefistofele, annoyed and confused, retires. Elena enters with chorus, and absorbed by a terrible vision, recounts the story of Troy's destruction. Faust enters, clad in the costume of a knight of the fifteenth century, followed by Mefistofele, Nereus, Pantis and others. Kneeling before Elena, he addresses her as his ideal of beauty and purity. Thus pledging to each other love and devotion, they wander through the bowers and are lost to sight.

**EPILOGUE** — Faust, an old man with death fast approaching, mourns over his past life, with the holy volume open before him, Mefistofele spreads his cloak and urges Faust to fly with him through the air. Appealing to Heaven, Faust is strengthened by the sound of angelic voices, and resists. Foiled in his efforts, Mefistofele conjures up a vision of beautiful sirens. Faust goes to the sacred volume and cries, "Here at last I find salvation." Falling on his knees in prayer, he effectually overcomes the temptations of the evil one. He dies. Mefistofele has lost his wager, and holy influences have prevailed.

*A warning gong will be sounded in the foyers six minutes before the end of each intermission. A buzzer will signal the end of the intermission.*



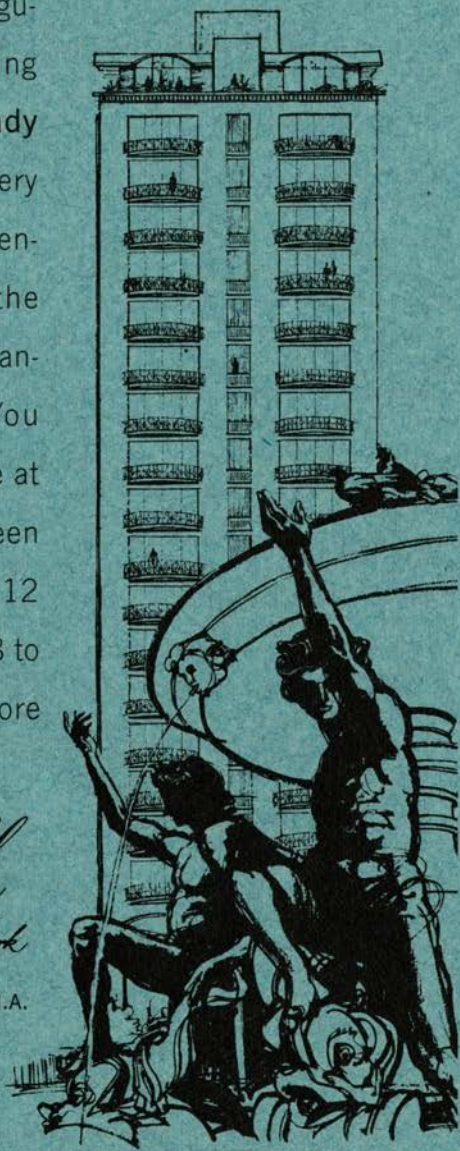
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Thursday Evening, September 26, 1963, at 8:30  
(Final curtain approximately 11:35)

Revival  
*Samson et Dalila*  
(IN FRENCH)

Opera in three acts by CAMILLE SAINT-SAENS

Text by Ferdinand Lemaire

Conductor: \*GEORGES PRÊTRE

Stage Director: LOTFI MANSOURI

SAMSON.....JAMES McCracken

ABIMELECH, *Satrap of Gaza*.....JOSHUA HECHT

FIRST PHILISTINE.....RICHARD RIFFEL

SECOND PHILISTINE.....RUSSELL CHRISTOPHER

THE HIGH PRIEST OF DAGON.....\*\*JULIEN HAAS

MESSENGER OF THE PHILISTINES.....RAYMOND MANTON

AN OLD HEBREW.....PETER VAN DER BILT

DALILA.....\*SANDRA WARFIELD

A BOY.....MICHAEL BURD

\*San Francisco Opera debut

\*\*American debut

*Hebrew and Philistines*

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

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: 1150 B.C.; Gaza in Palestine

Act I: Public Square in Gaza

Act II: Dalila's home in the valley of Sorek

Act III: Scene 1: Prison at Gaza

Scene 2: Interior of the temple of Dagon

Next Thursday Subscription Performance, October 3, at 8:30  
"Tosca" (Puccini) in Italian

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# 2000



## THE STORY OF "SAMSON ET DALILA"

ACT I — Chanting a prayer of sorrow and resignation, a group of Hebrew slaves kneel in the square below the Philistine temple of Dagon. Samson stands forth adjuring them to lift up their hearts in faith and their arms in strength, and God shall be found to them. Inspired, the Hebrews arise and rejoice. Abimelech appears and charges them to subjection. The Hebrews glorify God and the enraged Abimelech leaps out with drawn sword. Samson, striking down the Prince, leads the Hebrews in glorious revolt. The High Priest comes from the temple and discovering the slain prince, demands immediate retribution. But a messenger hurries in to tell of the Hebrews rampant in the city, and the already cowed Philistines retreat. The Hebrews reenter rejoicing and are joined by the women from the Temple of Dagon, led by Dalila who in tones of mellow innocence pleads with Samson for a renewal of the pleasures of love they once shared. Samson prays for strength to resist her seduction, conscious that behind it lies treachery.

ACT II — Dalila is appealing to the power of love for allure which will drive Samson again into her arms and disclose to her the secret of his strength. The High Priest of Dagon comes to her offering unlimited wealth if she will secure this same secret. She scorns his bribes and confides her protestations have been only an effort to bring Samson to betray himself. Together they pray for his capitulation. Dalila is beginning to question her power over Samson when he appears in a torment of uncertainty. Loosing upon him gentle reproaches for desertion and love's every blandishment, she woos him with dispassionate passion. Samson vows his love, but still denies the secret she would have as proof of his complete devotion. Angry and tearful, Dalila rushes from him. Samson, remembering his God, hesitates; then, in passionate abandon, follows her within. Philistine soldiers surround the house, and, answering Dalila's triumphant call, overpower Samson.

ACT III — SCENE 1 — Samson in prison, blinded and chained, works at the mill, besieged with reproaches from the Hebrews. Deeply repentant, he beseeches that Jehovah pour His wrath upon his head alone and take again under His protection the children of Israel. Philistine soldiers come to take him away.

SCENE 2 — Philistines, princes, and vulgars have flocked to the Temple of Dagon. Licentiously singing and dancing, they hail Samson led into their midst by a child, as the savior of Israel; and ridicule his God and his own ruin. With magnificent humility Samson accepts their abuses. Dalila laughs at his weakness in the embrace of love and with the High Priest forces upon him a cup to offer in sacrifice to Dagon. Led forward, Samson, filled with repentance, wrath and a mighty faith, prays for a miracle of strength, and grasping the pillars of the temple, he crumbles them crushing the Philistines and himself, while his voice soars in praise of the glory of his God.

*A warning gong will be sounded in the foyers six minutes before the end of each intermission. A buzzer will signal the end of the intermission.*



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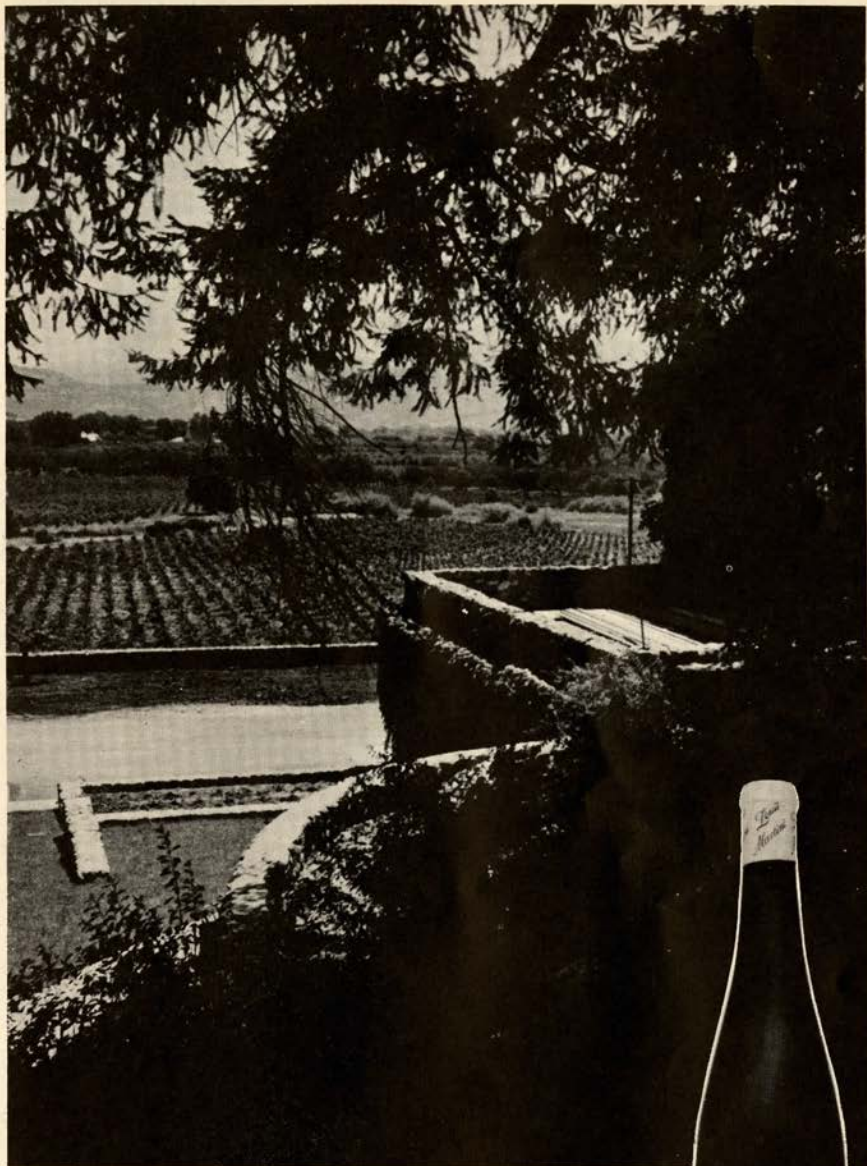
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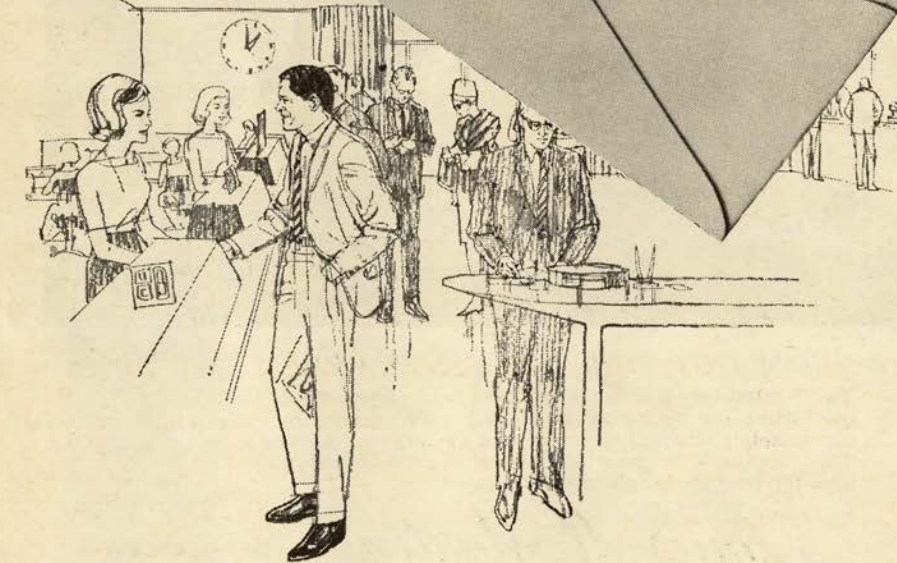
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## SOME PRACTICAL ASPECTS OF THE CURRENT SEASON

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.

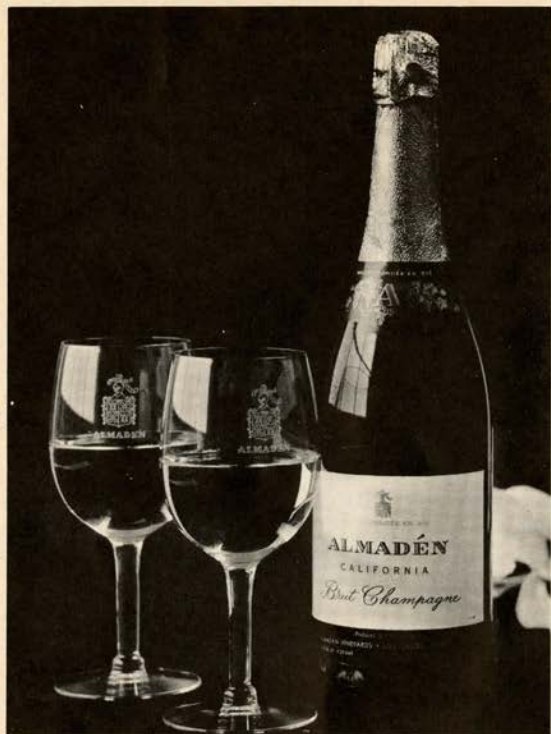
So, despite strict and relentless economies of operation, despite sell-outs for almost every performance, despite the fact that we are closer to being self-supporting than any other major opera organization (ticket proceeds cover from 80-85% of expenses), the San Francisco Opera this year must raise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

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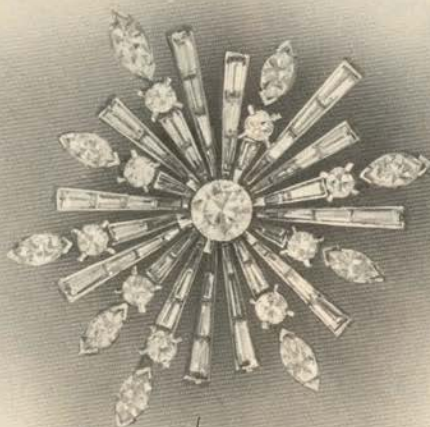
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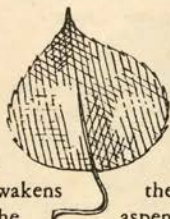
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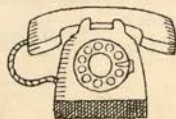
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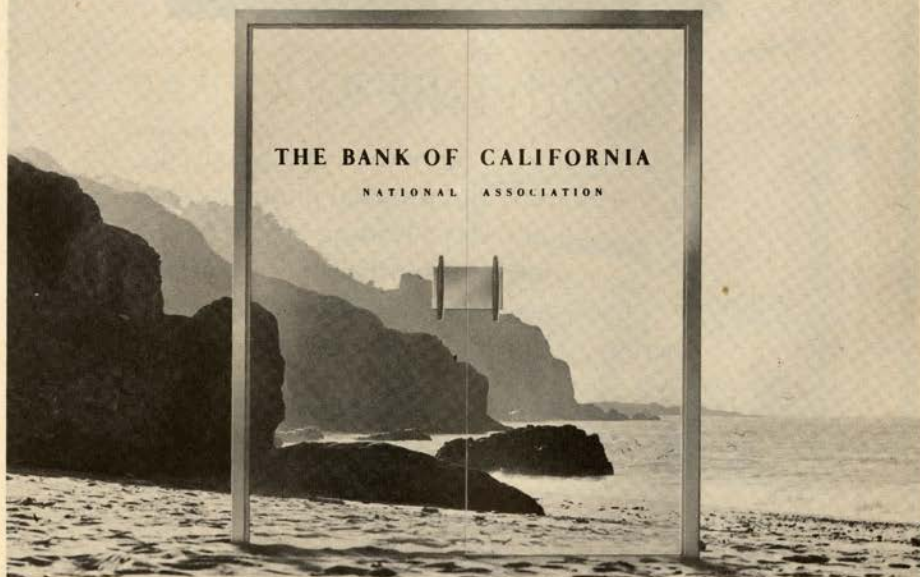
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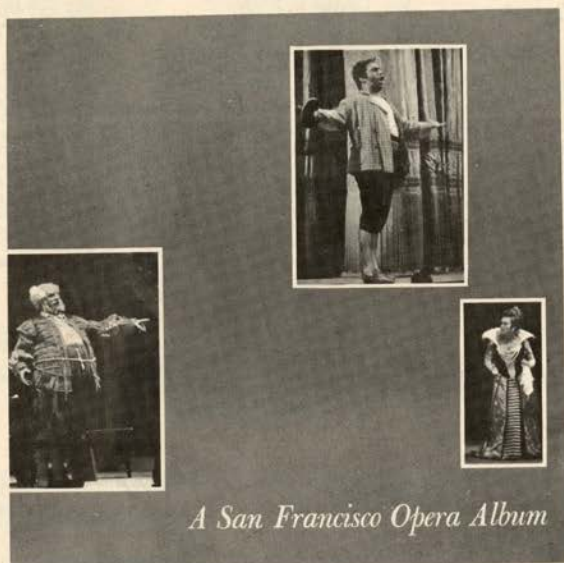
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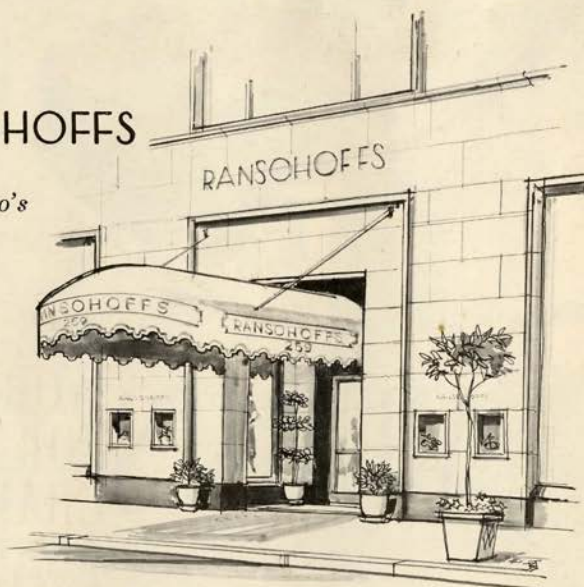
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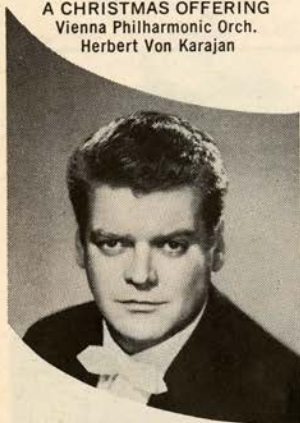
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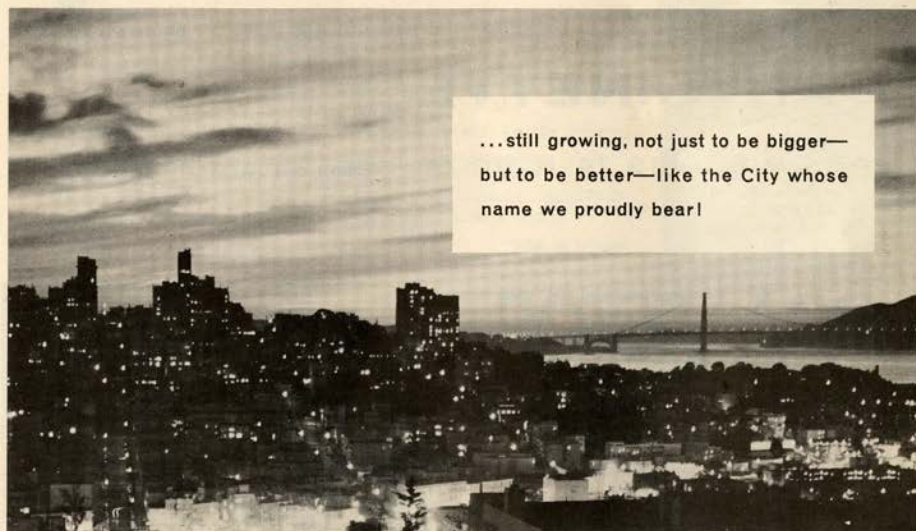
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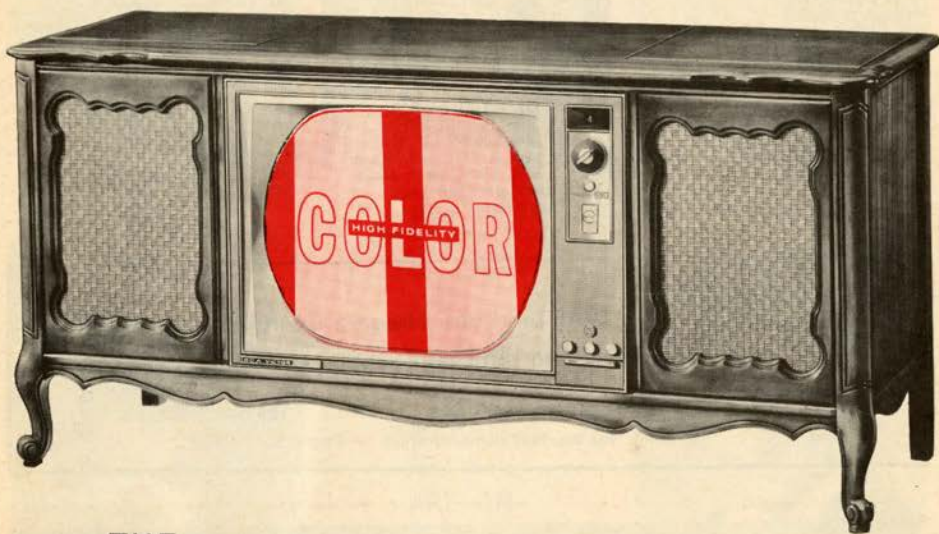


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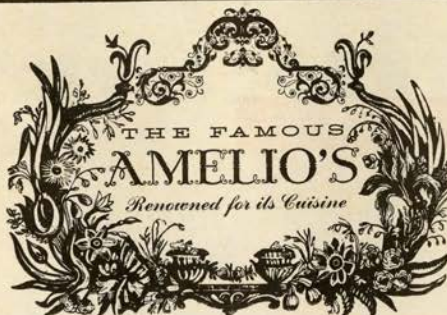
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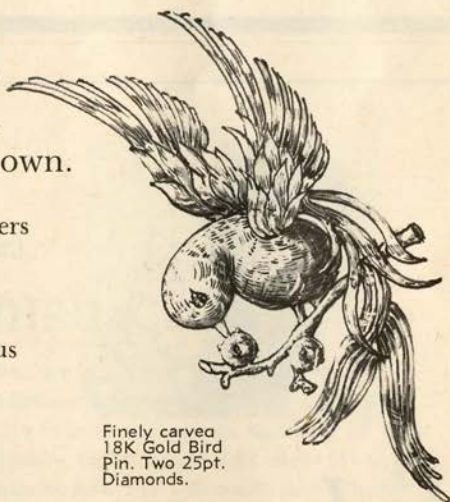
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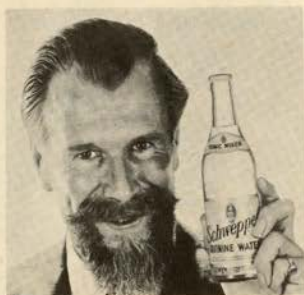
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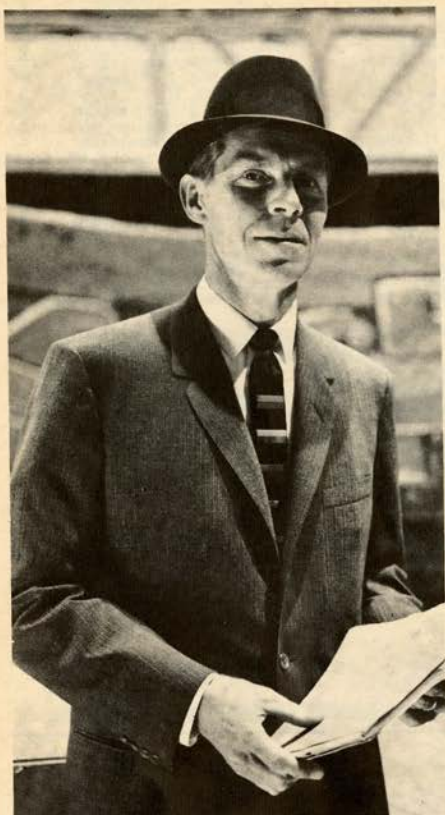
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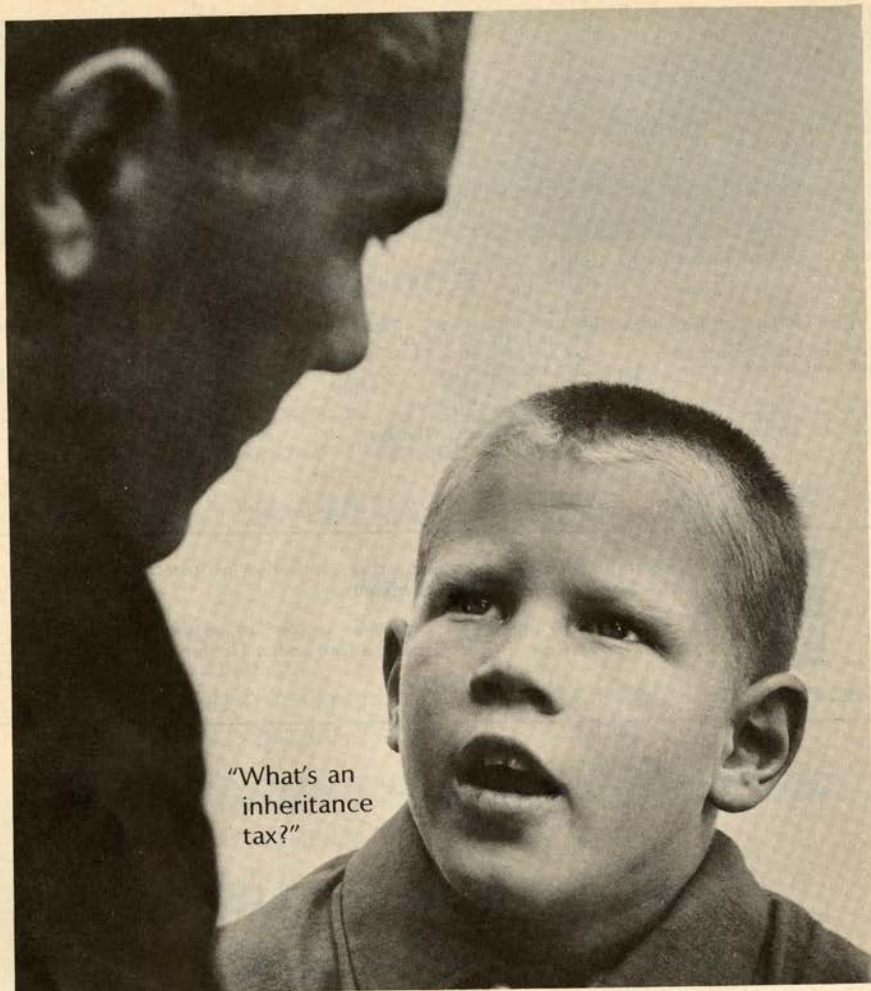
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**Tuesday Afternoon, October 15, at 1:30** ..... **FALSTAFF (Verdi)**

Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
Manton, van der Bilt, Harvey

Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

**Thursday Afternoon, October 24, at 1:30** ..... **FALSTAFF (Verdi)**

Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
Manton, van der Bilt, Harvey

Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

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

Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
Manton, van der Bilt, Harvey

Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

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

Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,  
Manton, van der Bilt, Harvey

Conductor: FERENCSEK


Stage Director: HAGER

Designer: NAGY

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

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

*(Program subject to change)*

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

## CALENDAR OF EVENTS

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



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SHREVE'S



# REPERTOIRE

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



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