

La Sonnambula

1963

Saturday, September 14, 1963 8:30 PM
Tuesday, September 17, 1963 8:30 PM

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SAN FRANCISCO

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1963

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90	Chapter LXXXIX
91	Chapter LXXXX
92	Chapter LXXXXI
93	Chapter LXXXXII
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95	Chapter LXXXXIV
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Maria Callas



Elisabeth Schwarzkopf



Victoria de los Angeles



Birgit Nilsson



Joan Sutherland



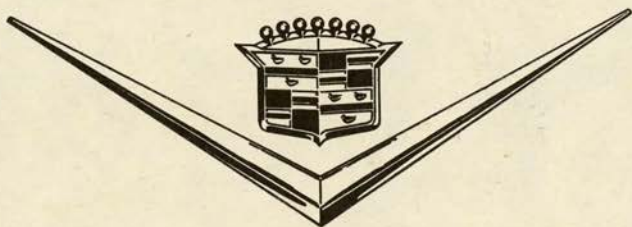
Regine Crespin



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.

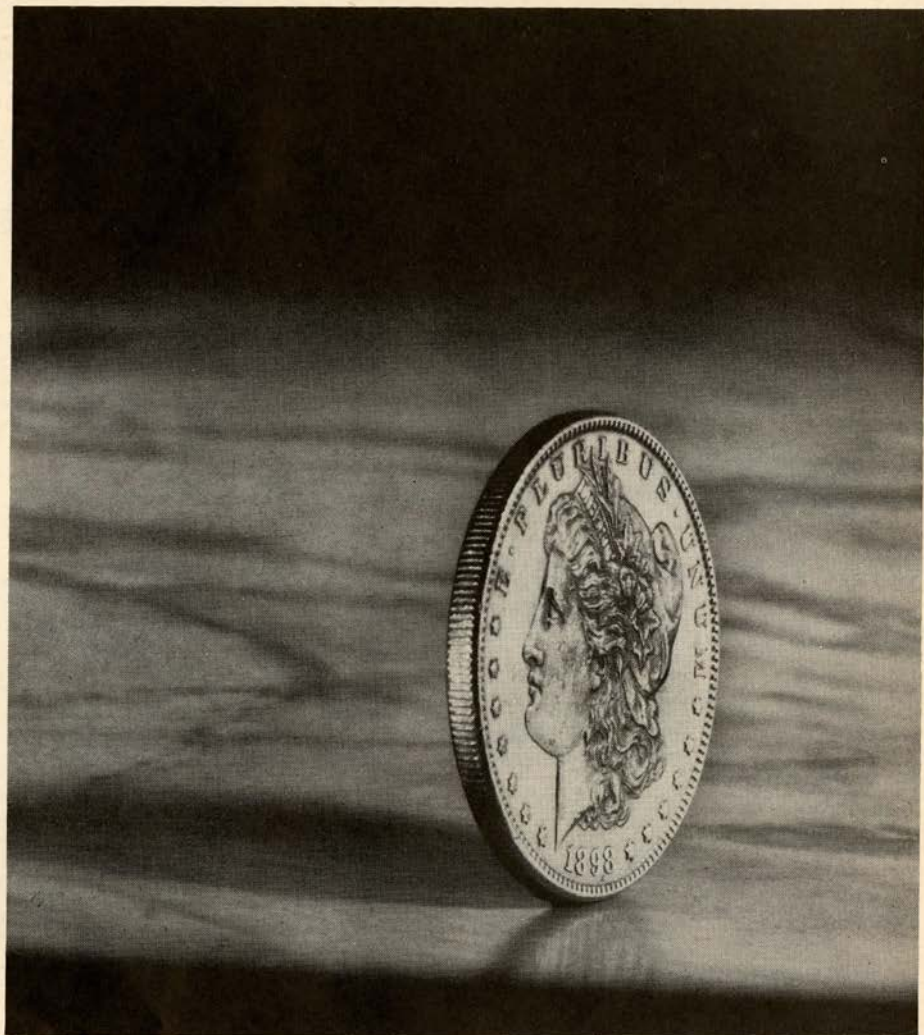
In addition to this new release, Angel album (S) 36135, you may want to hear Schwarzkopf sing in **Der Rosenkavaller** (S) 3563 D/L, or with Sutherland in **Don Giovanni** (S) 3605 D/L. And, in Angel album 3508 B/L, Callas sings in Puccini's **Tosca**. Victoria de los Angeles is **Madame Butterfly** 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.

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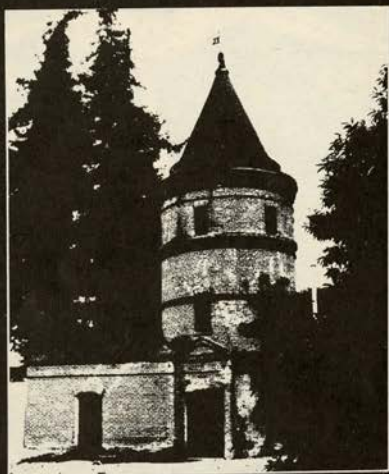
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November 1 - November 24, 1963

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

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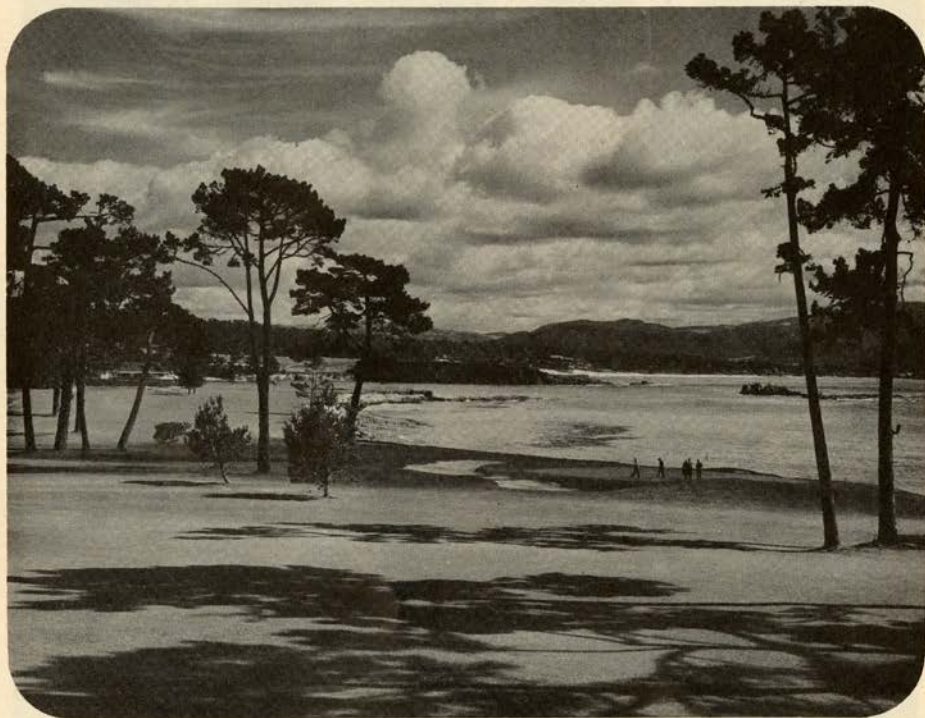
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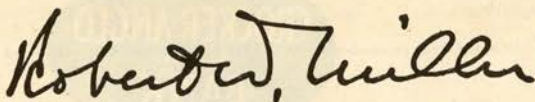
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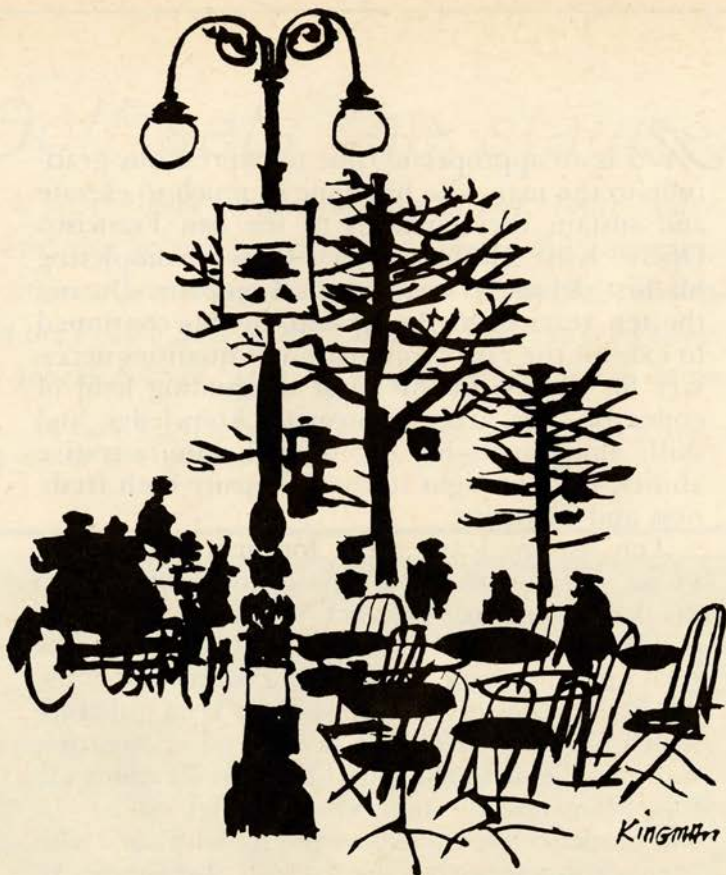
This is an appropriate time to express our gratitude to the man who has done so much to elevate and sustain the standards of the San Francisco Opera. Kurt Herbert Adler is now completing his first decade as head of the Company. During the ten years of his leadership, he has continued to exhibit the rare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

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

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



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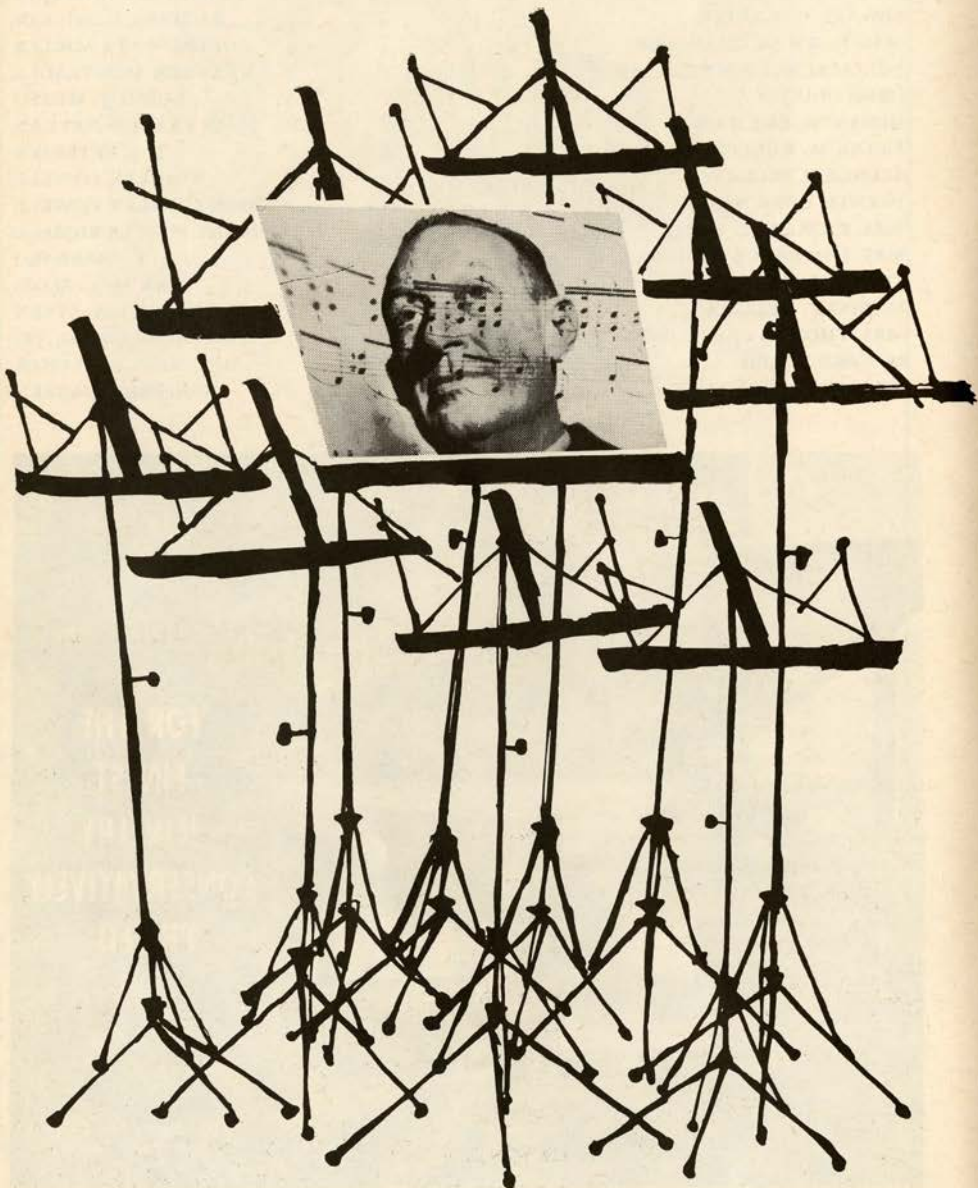
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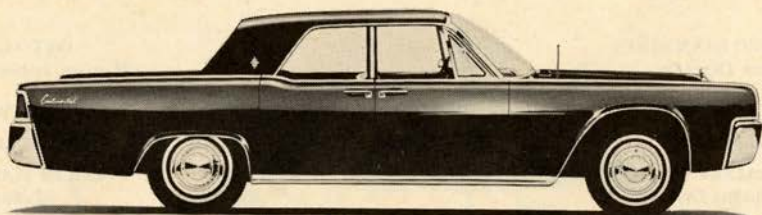
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LEW CHRISTENSEN
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*San Francisco Opera debut

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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
James Eitze

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

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

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

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

Arthur Wilson, *Accompanist*

SAN FRANCISCO OPERA BALLET

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

Dennis Allen
*David Anderson
Rex Bickmore

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

Lee Fuller
*Robert Gladstein
Marvin Hanson
William Johnson

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

Henry Kersh
Lloyd Labit
Gerard Leavitt

Daniel Eller, *Accompanist*

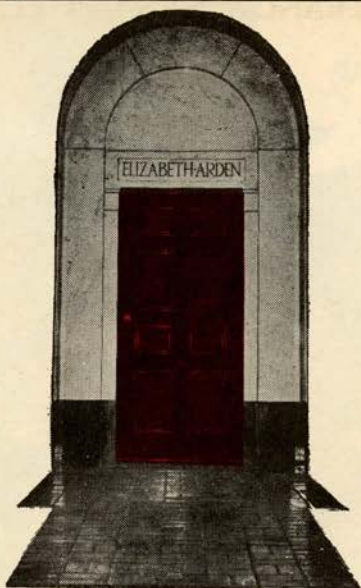
SAN FRANCISCO OPERA BOYS' CHORUS

Randy Anger
Hugh Ashley
Michael Burd
Alec Constabaris
Robert Denebcim
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

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Philip Robb
Paul Schubart
James Steele
David Thompson
David Van Leeuwen
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Concert Master
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

FLUTE

Paul Renzi
Principal
Merrill Jordan
Lloyd Gowen

PICCOLO

Lloyd Gowen

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Principal
Raymond Duste
Jean Le Roux

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath
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Jeremy Merrill
James Callahan
Robert Tefft
William Vansandt

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Alternate Principal
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GREETINGS

It is with great pleasure that I extend warm greetings to all patrons of the San Francisco Opera on this opening night of the 1963 San Francisco Opera Season.

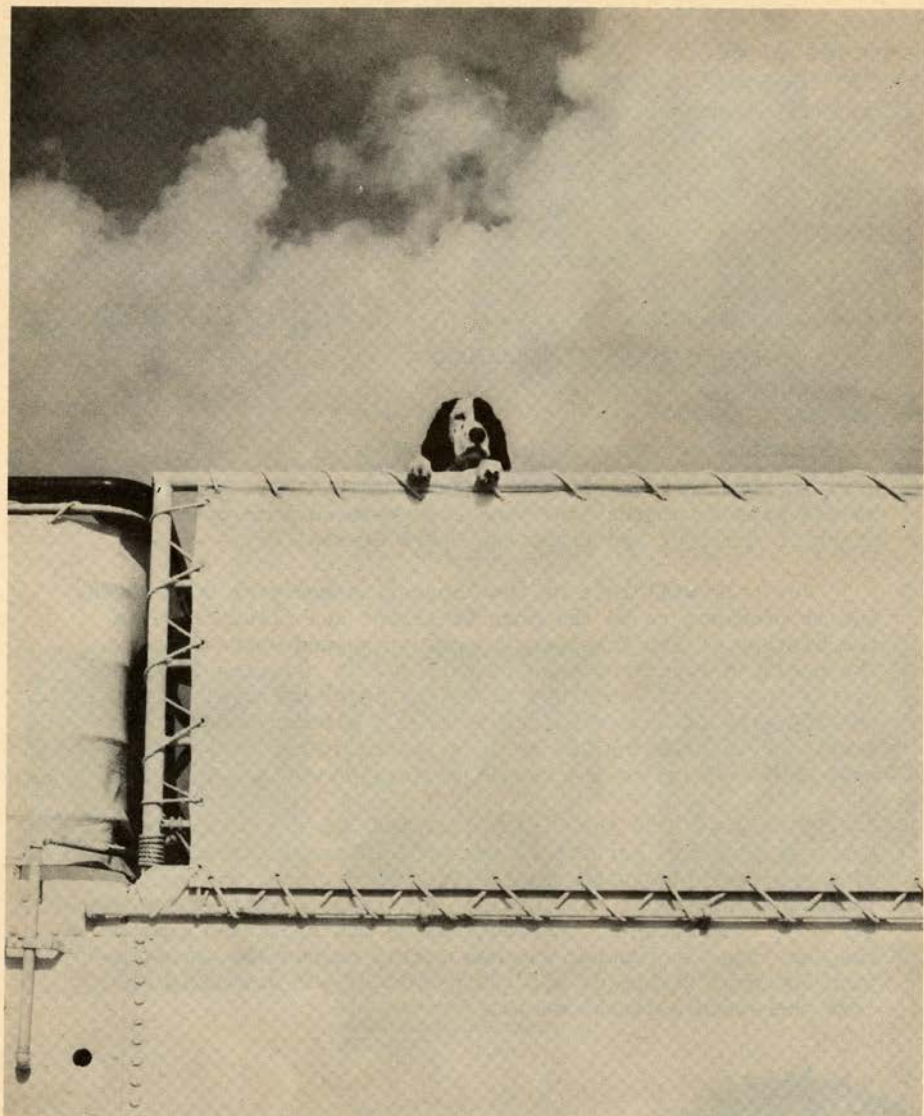
Not only will this be the longest season ever undertaken, but it promises to be the most brilliant and illustrious in the history of San Francisco's world-renowned Opera Company. The public's eager response to this year's offering is indeed gratifying to all concerned with this major cultural attraction, and the City of San Francisco is highly pleased and proud to be a partner in bringing the world's finest voices and most outstanding Opera to the people of this community.

I congratulate the Director of the San Francisco Opera Company, Mr. Kurt Herbert Adler, on this twentieth anniversary of his association with the San Francisco Opera, and on this tenth anniversary of his invaluable service as Director. He has made immeasurable contributions to the continued success of the San Francisco Opera, and has richly earned the appreciation and best wishes of all the people of our community who love the world's finest music.



George Christopher
George Christopher
Mayor

September 3, 1963



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DEBUTS OF THE WEEK



RICHARD BONYNGÉ

Mr. Bonyngé makes his San Francisco Opera debut conducting three performances of "La Sonnambula", a chore for which he won great acclaim from the critics through his recent full-length recording of this work for London records.

The young Australian's natural inclination for conducting was for a time over-shadowed by the revelation of his pianistic gifts. Indeed, he carried on a career as a "wunderkind", appearing in recitals and with orchestra in his native land before traveling to England to continue his studies. One of Bonyngé's piano teachers in Australia was a former accompanist of the great Nellie Melba and through this association the young man developed an interest in the operatic music of the nineteenth century and the florid style of singing.

For a time Bonyngé subordinated his own career to that of his wife, Joan Sutherland, whom he coached to her present success. He then made his official conducting debut in January of 1962 with the Santa Cecilia orchestra in Rome. He conducted in the United States for the first time in July of that year, when he was invited for two concerts at the Hollywood Bowl, and has since made American appearances in Chicago, New York, Boston, and San Francisco. In between he found time to conduct a series of "Faust" performances in Vancouver, B.C., and a full-length recording of "Alcina" for London records.

RICHARD CROSS

A native of Faribault, Minnesota, Richard Cross received all his vocal training in the United States and has built a major career here. After attending Cornell college, he auditioned for the then-touring NBC Opera company and was immediately engaged for a series of small roles. A few months later Gian-Carlo Menotti signed him for the male lead in "Maria Golovin", which Cross sang at the world premiere at the Brussels world's fair, in the Broadway production, on television, on the RCA Victor recording, and later with the New York City Opera.

His career was interrupted at this point by military service at Fort Meade, Maryland, where, due to the proximity of the Baltimore Civic Opera, Cross was given special permission to perform Mephistopheles in "Faust" and Colline in "La Bohème". His first post-army engagement was again with the NBC Opera, singing Pimen in a national telecast of "Boris Godunov".

In the last two years Cross' operatic repertoire has expanded to include leading roles in such operas as "Le Nozze di Figaro", "Aida", "The Tales of Hoffmann", "Carmen", and "Rigoletto" with companies in Washington, Baltimore, Vancouver, Philadelphia, and Montreal. He made his debut with the Philadelphia orchestra in both Philadelphia and New York as soloist in Bach's B minor mass and has recently recorded the work with this orchestra. This summer he sang the title role in "Don Giovanni" at the Central City festival and after singing Count Rodolfo in "La Sonnambula" in San Francisco he goes to Vancouver, B.C., to perform in "Norma".



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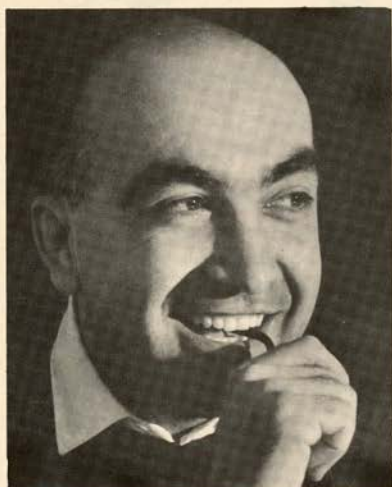
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LOTFI MANSOURI

Whether his duties as stage director for this week's "La Sonnambula" performances actually constitute his San Francisco Opera debut is a moot point for Lotfi Mansouri since he lists his first "professional" operatic engagement as a super for a Los Angeles performance of the Company's "Otello". Mansouri was a student at the time at the University of California. After graduation he served as stage director for the UCLA opera workshop and other southern California groups.

The Iranian-born stage director is now a citizen of the United States who for the past three years has been resident director at the Zurich Stadttheater. And to further complicate his international status, Mansouri has been a guest director at the San Carlo Opera in Naples, the Teatro Carlo Felice in Genoa, Perugia, and Dortmund, and has also worked in Venice and Salzburg. In addition to his operatic chores, he staged the first European production of the musical "Carnival", has done television work in the past, and next year will direct twenty-four episodes of an American television comedy to be filmed in Europe.

In addition to "La Sonnambula", San Francisco Opera audiences will see evidence of Mansouri's work in "La Traviata" and revivals of "Dialogues of the Carmelites", "Die Walküre", "Samson et Dalila", and "Mefistofele".

JOHN SHAW

The Amonasro of the opening night "Aida" is currently a leading baritone of the Covent Garden Opera in London, where he made his debut in January of 1958 as "Rigoletto" opposite the Gilda of Joan Sutherland. Since then Shaw has sung many roles there including "Macbeth", Scarpia in "Tosca", Rodrigo in "Don Carlo", and Renato in "Un Ballo in Maschera".

Shaw was born in Newcastle, New South Wales, Australia, studied singing in Melbourne, and performed with the National Theatre Opera of Victoria, the Italian Grand Opera in Australia, and the Elizabethan Theatre Trust Opera company before leaving for Europe. He made his debut at the Vienna Staatsoper in 1961 as Tonio in "I Pagliacci" and has also appeared at both the Holland and Edinburgh festivals.

In San Francisco Shaw will also be heard in the Company's first production of "The Queen of Spades", the revival of "Dialogues of the Carmelites", and "Tosca".





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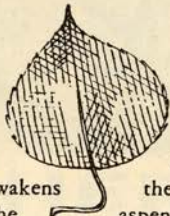
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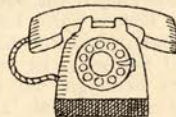
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Danish pastries are coming, fragrant
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GIUSEPPE VERDI — 1813-1901

The opening-night performance of "Aida" pays tribute to the operatic colossus, Giuseppe Verdi, whose musical genius was recognized in his own time, and whose stature has continued to tower in the world of opera since his passing in 1901. This "peasant from Le Roncole," a country-boy at heart throughout his life, began his prolific writing at an early age. In 1853, he recalled, "From my thirteenth to my eighteenth year I wrote an assortment of pieces: marches for brass band by the hundred, perhaps as many little sinfonie . . . five or six concertos and sets of variations for the pianoforte, many serenades, cantatas (arias, duets, very many trios) and various pieces of church music of which I remember only a Stabat Mater." These exercises were the beginning of his preparation for the phenomenal output of nineteen operas in sixteen years, beginning with "Oberto" in 1839, and including "Rigoletto" (1851) which established his international reputation, the popular "Il Trovatore" and "La Traviata," the latter composed in four weeks, "Simone Boccanegra" and "Un Ballo in Maschera," to mention only a few.

During the next ten years during which "La Forza del Destino" was given its premiere in the opera house of St. Petersburg (1862) and "Don Carlos" was produced for the Paris Exposition of 1867, Verdi devoted himself to studying the works of older Italian composers.

Despite his undisputed popularity, Verdi resented the growing influence of his great contemporary, Wagner, whom he never met. Of a comparison of their works, he said with some bitterness, "Why still write operas? So that I might be told I know less of dramatic art than that man Wagner, or worse yet, that I imitated him." He was soon to be persuaded, however, by a request from the Khedive of Egypt for a festival opera to celebrate the opening of the Suez canal. The substantial offer and a dramatic sketch of an Egyptian opera, rich in magnificent scenes by the famous Egyptologist, Mariette Bey, lured Verdi back to his beloved theatre. From the rough draft of the story, Camille du Locle, a former director of the Opera Comique, visiting Verdi, wrote a libretto in French prose, with the composer enthusiastically watching its progress and suggesting the double scene in the finale. The French prose was translated into Italian verse by the librettist, Antonio Ghislanzoni. From the outset, Verdi took command in the construction of the libretto of "Aida," projecting ideas for several of the most effective scenes and many of the most striking passages of the dialogue.

The elaborate costumes and scenery, designed in the period of the Pharaohs, were made in France. Before they could be shipped to Cairo, the Franco-Prussian war broke out, and the premiere of "Aida" was delayed one year, a year in which the composer had time to refine and revise his work. The finale of the second act has been described as one of the grandest conceptions of modern operatic art, with its magnificent spectacle, diversity of characterization and strength of dramatic action. Performed on Christmas Eve of 1871 before a distinguished audience from all countries gathered to witness the historic event of the opening of the Suez Canal, a Verdi premiere was played in the presence of representatives of the international press for the first time. On that evening, the Italian operatic art of the nineteenth century scored its supreme international triumph. Verdi, who disliked sea voyages, was conspicuous by his absence. A few weeks later, "Aida" was enthusiastically received at La Scala under the direction of Verdi himself who was recalled thirty-two times and presented with an ivory baton and diamond star with the name of Aida in rubies and his own in other precious stones. An ecstatic audience, brought to its feet, waving scarves and throwing flowers, demonstrated their genuine love and gratitude by endless salvos of applause and shouts of approval. Verdi was deeply moved — he felt that it would be difficult, if not impossible, to write a successful opera after "Aida".

(continued on next page)



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 drama!"*

Naples Gazzette

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 lighful, dramati-
 cally brilliant!"*

S. F. Examiner



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Fifteen years passed. Famous, but far from the theater, Verdi lived in the midst of his beloved fields. Nobody seriously thought that the septuagenarian would ever write another work. His last public appearance had been at St. Mark's in Venice, when he conducted his requiem in 1874, dedicated to the memory of Manzoni on the anniversary of his death. Commenting on Verdi's silence, and expressing the anxiety of his friends, his publisher, Ricordi, said, "How sad to see a man, whom nobody would take to be even sixty, who never has as much as a headache, who has the appetite of a youth, and who for three or four hours every day tends his fields under a burning sun — to have such a man refuse to write even a single note!"

His wife, Giuseppina, has described him in a letter, "Verdi is in the garden all the time he is not sleeping or eating. He has already made the necessary arrangements for the little island in the pond to take another shape. Today the plants arrive from Bordino and if by mischance the moon shines tonight we shall have, until God knows when, to put as many of them as possible in their places, seeing that tomorrow is a holiday, when it'll be impossible to get any work done. Verdi speaks with great respect of your father's botanical and agrarian talents. Both of them will probably end up as gardeners, for the greater glory of the art of music, and so be it!"

Little did they know that in the winter of his life, Verdi would yet surpass his own masterpieces. With the inspiration of the famous Arrigo Boito, who abandoned his own composition to collaborate with the venerable composer, Verdi produced "Otello" in 1887, considered by many to be the pinnacle of his achievement. This brilliant team of collaborators went on to create one of the greatest comic operas of the repertoire, "Falstaff," produced in 1893. Decades before, Rossini had said of the young Verdi, "He is a musician with a serious character—he'll never be able to write a gay opera . . ." It seemed that Rossini had been right, until Verdi at 80 proved him wrong. Age had produced a mellow, serene Verdi who was to respond to Boito's libretto with a masterpiece of sparkling humor and wit. At the first performance February 9, 1893, at La Scala, the audience went wild with enthusiasm and joy. In a letter to the French critic, Camille Bellaigue, Boito wrote, "What you cannot imagine is the immense intellectual joy this Latin lyric comedy produces on the stage. It's a real outpouring of grace, of strength and gaiety. Come to hear this masterpiece; come to spend two hours in the gardens of the Decameron . . . If you come soon, perhaps Verdi will still be here. You will hear a performance that still retains all the freshness and charm of things newly born."

The incomparable octagenarian was still to produce his last works in the beautiful "Te Deum" to which he was particularly attached, the "Stabat Mater," the "Ave Maria" and "Laudi alla Vergine Maria".

Verdi's death, which occurred on January 21st, 1901, is described by Boito in a letter to Bellaigue: ". . . Verdi is dead; he has carried away with him an enormous measure of light and vital warmth. We had all basked in the sunshine of that Olympian old age. He died magnificently, like a fighter, formidable and mute . . . His resistance was heroic . . ." And later, he said, "The voluntary servitude I consecrated to that just, most noble and truly great man is the act of my life that gives me most satisfaction . . . That man was a prodigious artist! A genius! . . ."

Verdi's funeral was an overwhelming demonstration of a nation's love and gratitude. Somebody started singing, and the melody, slowly and solemnly, was taken up by one after another until it swelled into a thousand-voiced choral: *Va, pensiero, sull' ali dorate . . .* from "Nabucco". It was the melody their maestro had written half a century before, as heartfelt and simple, as honest and straightforward, as everything he had done and written in his life.

“If, to please the people,
we offer what we ourselves
disapprove, how can we
afterwards defend our work?”

George Washington

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To honor the presence of Their Majesties, the King and Queen of Afghanistan, the national anthem of Afghanistan will be played, followed by the United States national anthem, prior to the prelude of "Aida."

Opening Night

Friday Evening, September 13, 1963 at 8:00
(Final curtain approximately 11:35)

In observance of the 150th anniversary of the birth of Giuseppe Verdi

Aida

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI

Text by Antonio Ghislanzoni

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: PAUL HAGER

RAMFIS, high priest of Isis.....	GIORGIO TOZZI
RHADAMES, captain of the Egyptian guard.....	SANDOR KONYA
AMNERIS, daughter of the King of Egypt.....	REGINA RESNIK
AIDA, an Ethiopian slave.....	LEONTYNE PRICE
THE KING OF EGYPT.....	JOSHUA HECHT
A MESSENGER.....	RICHARD RIFFEL
A PRIESTESS.....	CAROL TODD
AMONASRO, King of Ethiopia and Aida's father.....	**JOHN SHAW

**American debut

*Priests, priestesses, ministers, captains, soldiers, officials,
Ethiopian slaves and prisoners, Egyptians*

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

Corps de ballet

Chorus Director: VINCENZO GIANNINI Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: In Pharaoh's time: Memphis and Thebes

Act I:	Scene 1: King's palace at Memphis
	Scene 2: Temple of Isis
Act II:	Scene 1: Hall in Amneris' apartment
	Scene 2: Gate of Thebes
Act III:	Shores of the Nile near the temple of Isis
Act IV:	Scene 1: Outside the judgment hall
	Scene 2: Temple of Vulcan

*Floral decorations provided by courtesy of Stein Flowers. It is requested
that decorations not be removed.*

Next Regular Subscription performance, Tuesday Evening, September 17, at 8:30
"La Sonnambula" (Bellini) in Italian

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THE STORY OF "AIDA"

ACT I — The Egyptian king, learning of the approaching Ethiopian invasion to be led by King Amonasro, selects Rhadames to command the defending Egyptian forces. This choice pleases Princess Amneris, for victory would make Rhadames, whom she loves, a desirable mate for her. However, she correctly perceives that her Ethiopian slave girl, Aida (unknown to the Egyptians, Amonasro's daughter) is her rival for Rhadames' affections. Knowing that her father and lover will have to oppose each other on the battlefield, Aida is apprehensive as the warrior is escorted to the temple to receive his command.

SCENE 2— In the recesses of the temple of Vulcan, Rhadames receives the sacred sword and is dedicated to the protection of Egypt.

ACT II — Amneris joins her slave girls in singing the praises of the victorious Rhadames, and as Aida approaches, she deftly gains from her the confession of her love for him. Then admitting her own love for the warrior, Amneris commands that Aida shall witness Rhadames' obedience to herself on his triumphant return.

SCENE 2 — Rhadames is royally welcomed upon his return with the conquered Ethiopians. Among the captives is the disguised Amonasro, soon recognized by Aida. Signalling her not to betray his rank, he acknowledges her as his daughter and tells how the king, wounded, had died at his feet. Rhadames, as his reward for victory, requests the freedom of the Ethiopians. His wish is granted, but Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

ACT III — Amneris goes to the temple on the eve of her marriage to Rhadames. Aida following, is met by Amonasro who forces her to aid him in a plot against the Egyptians. He conceals himself, and when Rhadames appears, Aida begs her lover to flee with her. In planning their flight, Rhadames unwittingly discloses his army's movements, and is overheard by Amonasro. Amneris, concealed among the palms, has also overheard and, enraged, rushes out to denounce Rhadames. Amonasro and Aida escape as the warrior surrenders himself as a traitor.

ACT IV — Amneris sends for Rhadames offering to save him in return for his love. Enraged when he refuses, she invokes the wrath of the gods on him as he is led away to be sentenced. Hearing the trial as it is conducted behind the scenes, the now remorseful Amneris wildly curses the Priests as they condemn Rhadames to death.

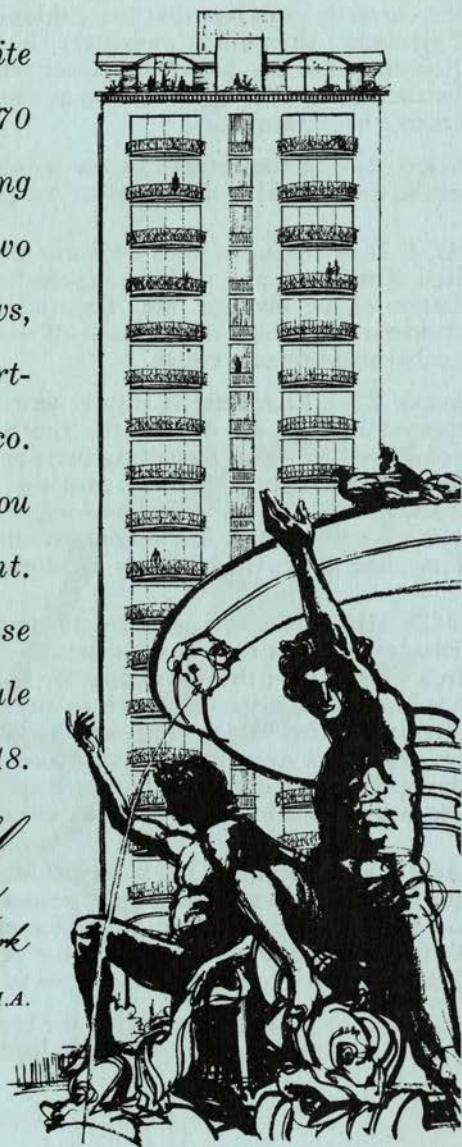
SCENE 2 — Rhadames entering the tomb, discovers Aida who has concealed herself so that they may both die together.

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Saturday Evening, September 14, 1963, at 8:30
(Final curtain approximately 11:35)

La Sonnambula

(IN ITALIAN)

Opera in three acts by VINCENZO BELLINI

Text by Felicia Romani

Conductor: •RICHARD BONYNGE

Stage Director: •LOTFI MANSOURI

Designer: ELEMÉR NAGY

TERESA, *Amina's foster mother and owner of the mill*.....DOROTHY COLE
LISA, *hostess of the village inn*.....JOLANDA MENEGUZZER
ALESSIO, *a young villager*.....JOSHUA HECHT
AMINA, *a village maiden*.....JOAN SUTHERLAND
NOTARY.....RAYMOND MANTON
ELVINO, *a young farmer betrothed to Amina*.....RENATO CIONI
COUNT RODOLFO, *lord of the manor*.....*RICHARD CROSS
*San Francisco Opera debut

Villagers and peasants

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

PLACE AND TIME: A village in the mountains of Switzerland
in the nineteenth century

Act I: The village square

Act II: Scene 1: The Count's bedroom at the inn
Scene 2: A mountain meadow

Act III: Same as Act I

Next Saturday evening subscription performance, September 21, at 8:00
"Aida" (Verdi) in Italian

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THE STORY OF "LA SONNAMBULA"

ACT I — SCENE 1 — Lisa, hostess of the inn, is listening with jealousy to the voices of the peasants on their way to the village to celebrate the marriage of Amina and Elvino. Alessio ardently greets Lisa but she turns away for she still loves Elvino. The notary arrives and after the marriage contract is signed, Elvino invites everyone to his wedding on the following day. A few minutes later a stranger strides through the crowd. He is actually Count Rodolfo, son of the late lord of the manor, returning after many years. Amina, who is subject to fits of sleepwalking, has been mistaken for a ghost by the peasants and they warn Rodolfo that the village is haunted. He has decided to spend the night at the inn and scoffs at their superstitions. As the Count expresses his wishes for Amina's happiness, Elvino becomes momentarily jealous.

ACT II — SCENE 1 — Lisa enters the Count's room, and a playful scene of flirtation ensues, during which Amina appears, walking in her sleep. Lisa seeks shelter, dropping her scarf in her haste. Hearing the sounds of the approaching villagers who have learned the identity of the Count and have come to the inn to pay their respects, Rodolfo leaves the apartment and Amina reclines upon the bed. Elvino, who has been summoned by the malicious Lisa, arrives on the scene. Believing Amina unfaithful, he declares he will never marry her. Suddenly awakened by the noise, the innocent Amina hears Elvino's bitter words and sorrowfully throws herself into Teresa's arms.

SCENE 2 — The next morning, the villagers make their way to the Count's castle to ask him to intercede on Amina's behalf. They rest briefly and discuss the manner in which they will approach the Count. Amina and Teresa, also on their way to see the Count, meet Elvino by chance. He reproaches Amina and tears the ring from her finger. The villagers, having succeeded in persuading the Count to intercede for Amina, rush in shouting the good news. Elvino, unconvinced, angrily departs.

ACT III — Elvino has announced his intentions to marry Lisa, and the villagers are on their way to the church for the wedding ceremony. The Count arrives and tries to convince Elvino of Amina's innocence, explaining that she had entered his room in her sleep and that she is a sonnambulist. Elvino is still uncertain until Teresa arrives on the scene in time to produce Lisa's scarf, found in the Count's bedroom. Suddenly Amina is seen stepping from the window of the mill in her sleep. She descends to the ground and Elvino, at Rodolfo's suggestion, places the ring on her finger and kneels before her as she is awakened. All suspicion has been dispelled and there is a general rejoicing in the village.



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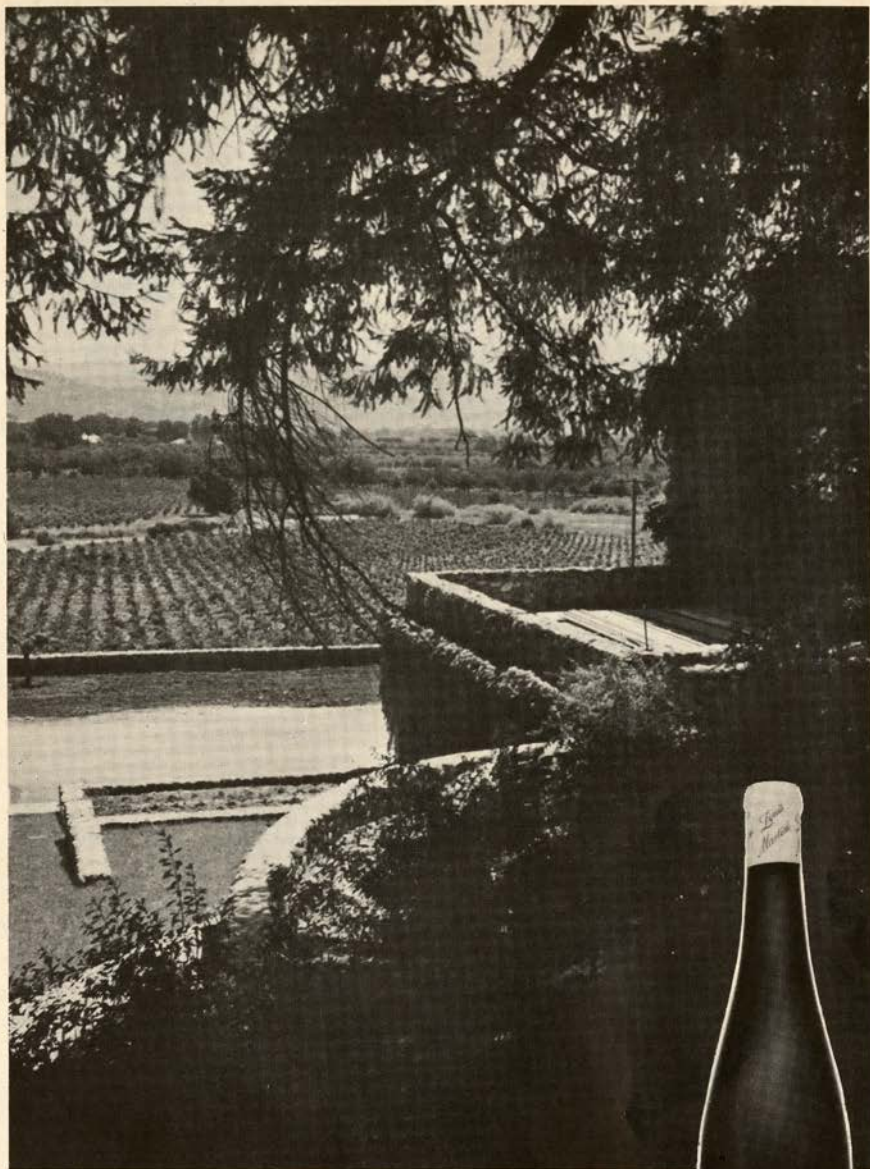


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SOME PRACTICAL ASPECTS OF THE CURRENT SEASON

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.

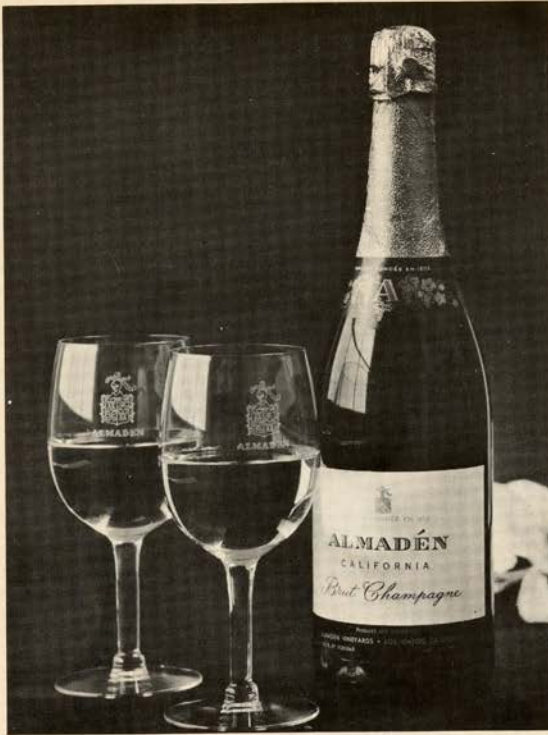
In 1947, our total expenses were \$728,842, with gross operating income at \$649,616. In 1962, expenses had reached \$1,672,525 against a gross operating income of \$1,345,920.

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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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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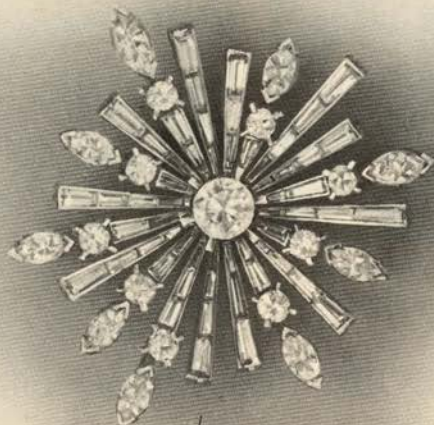
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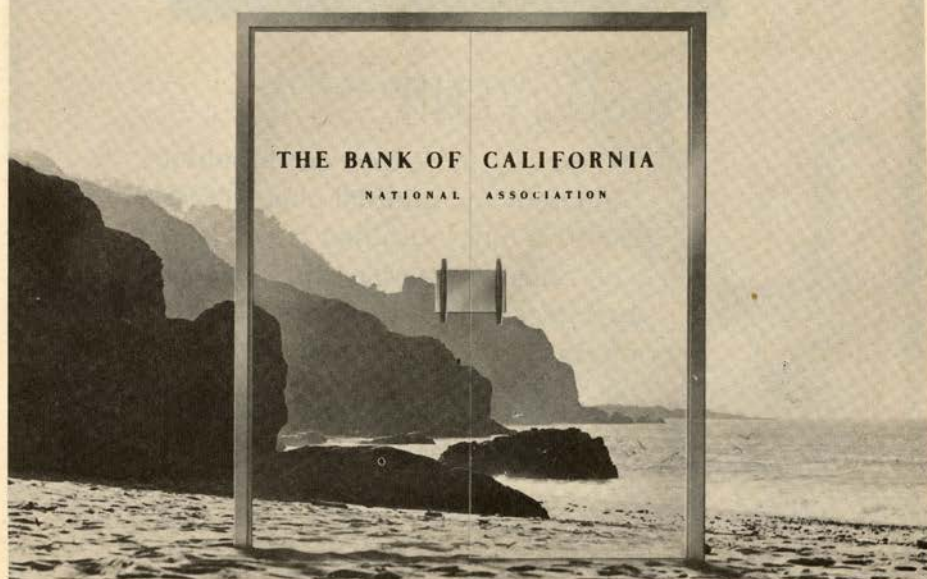
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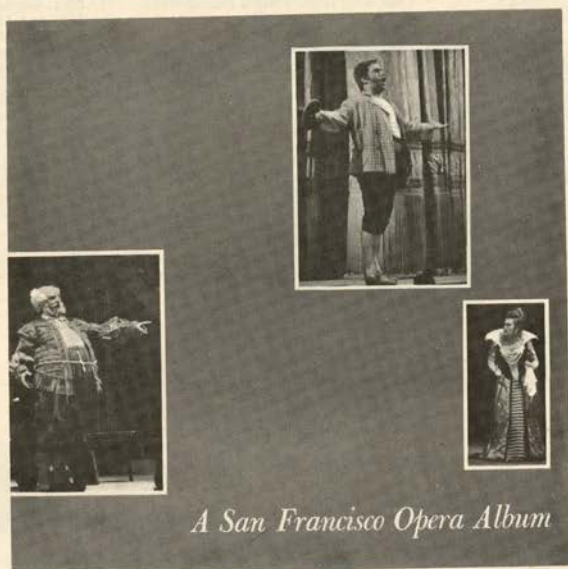
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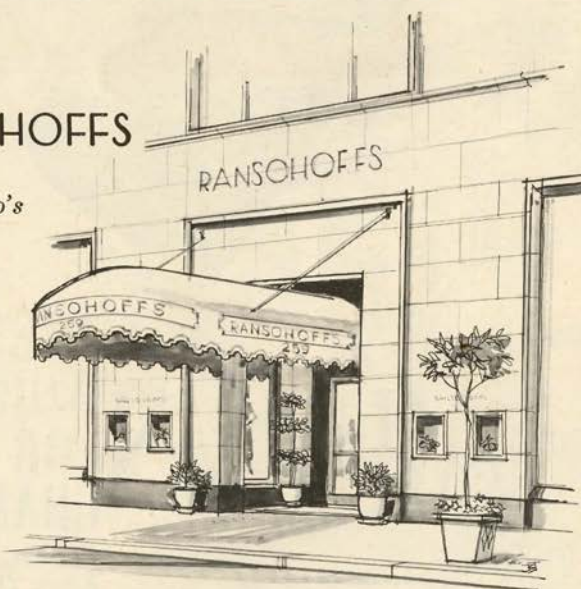
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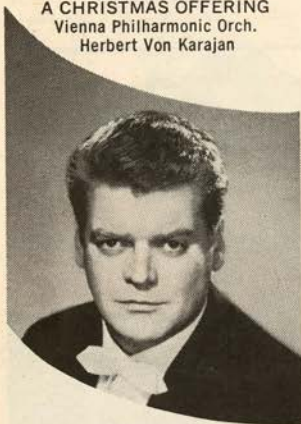
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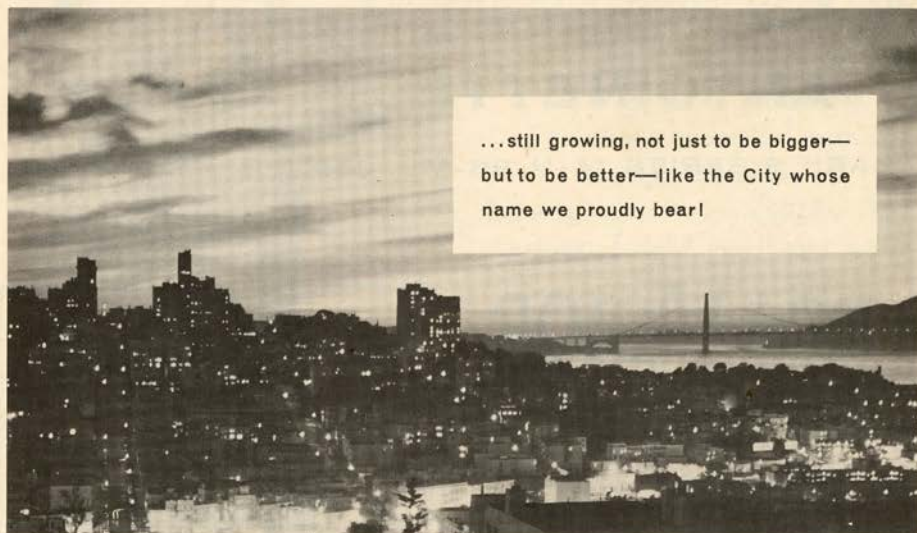
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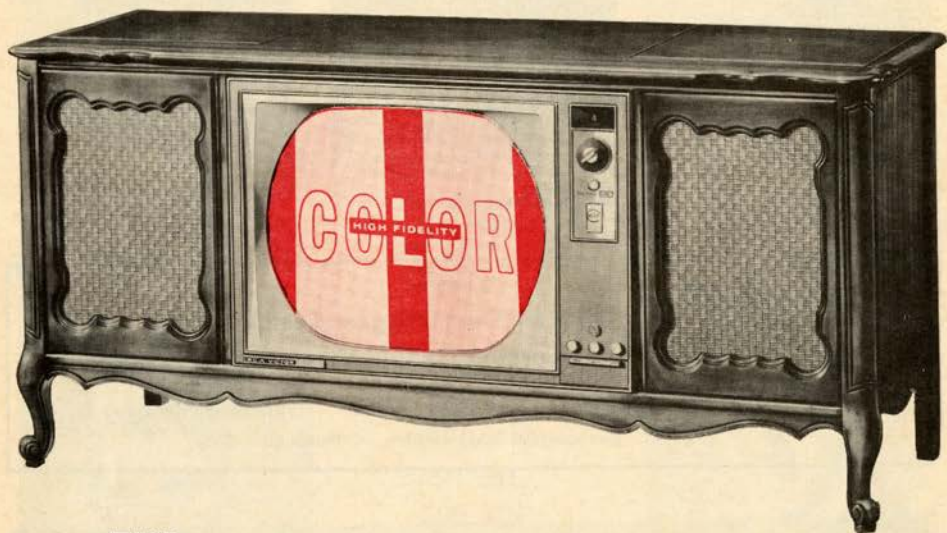
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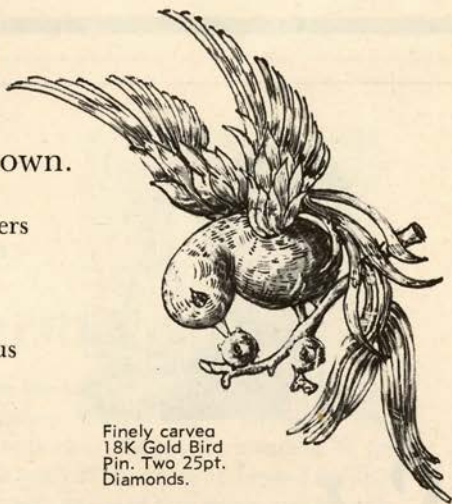
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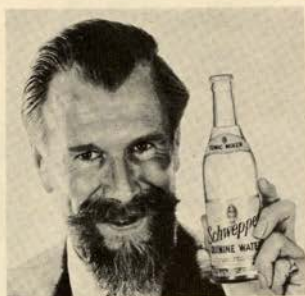
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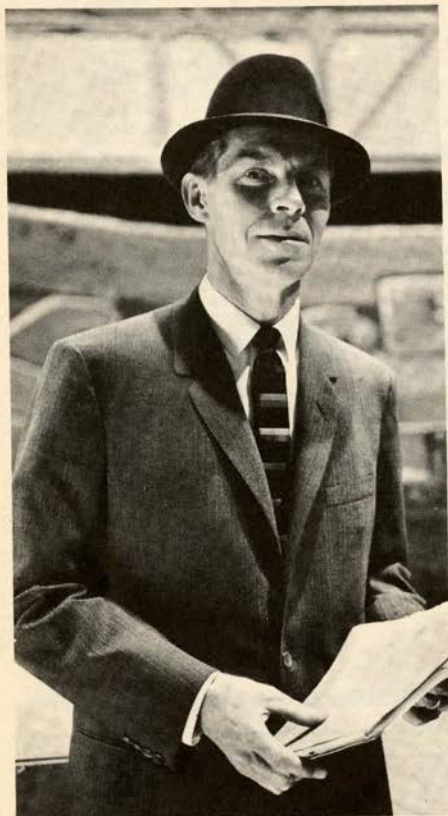


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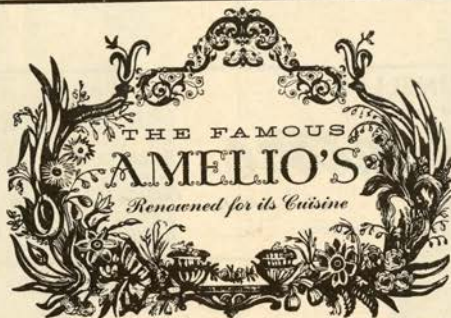
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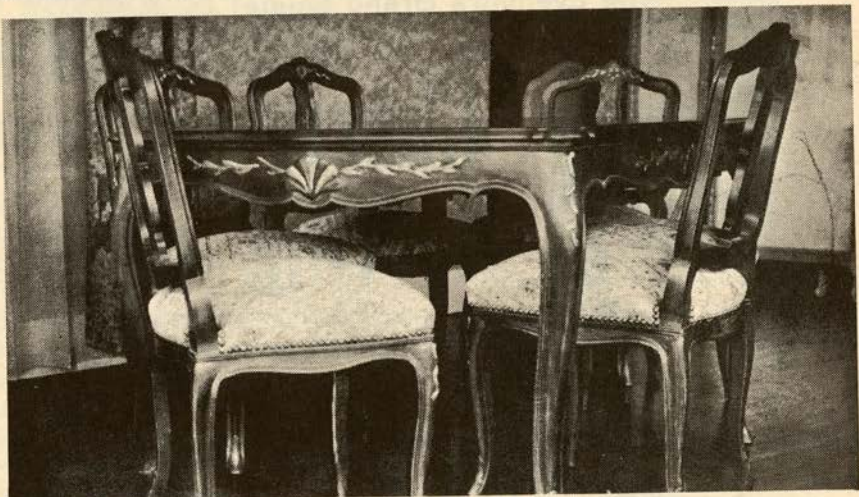
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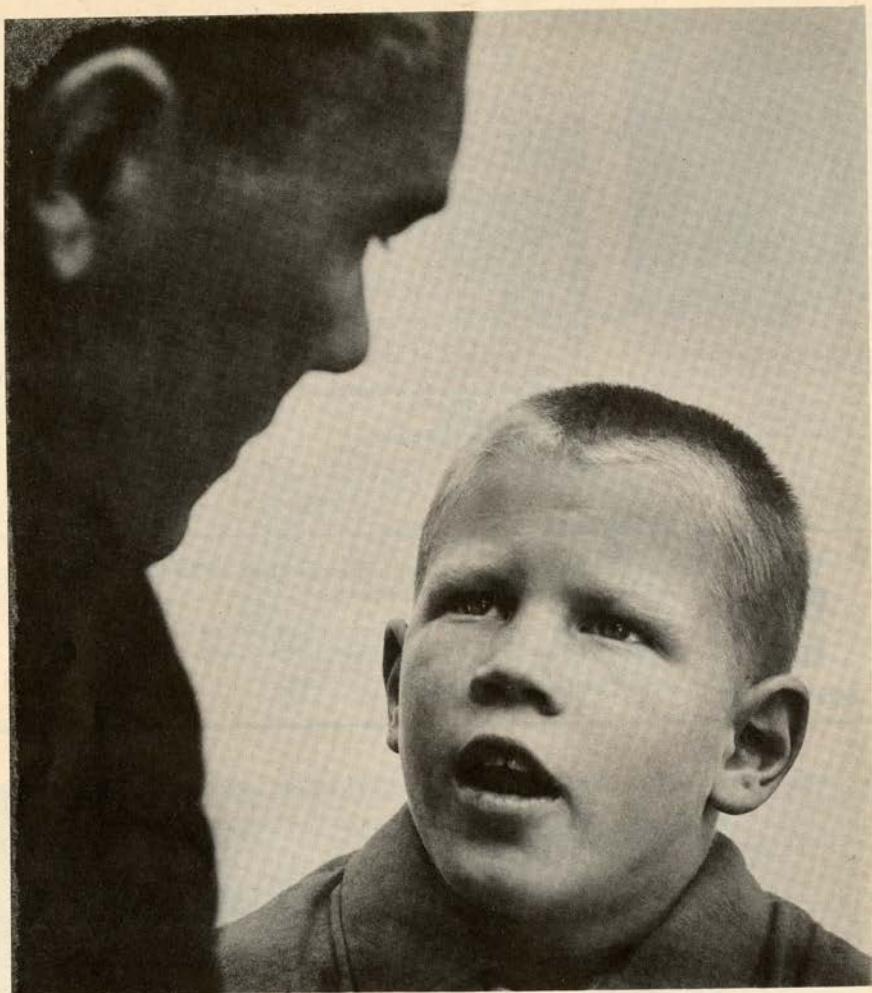
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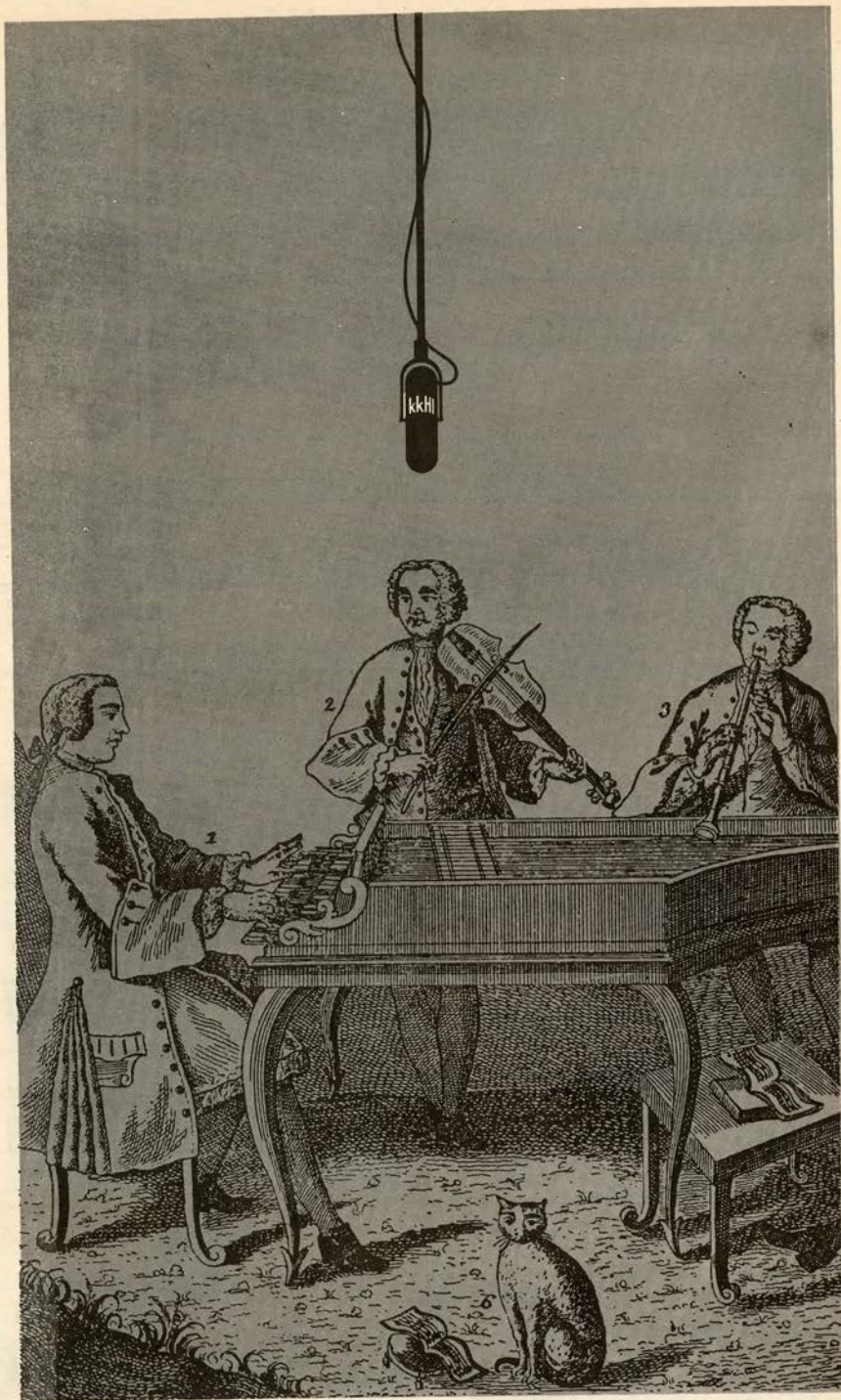
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11. New York Pro Musica 12. Marian Anderson 13. Roger Wagner Chorale 14. Budapest String Quartet .

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(A) Orchestra, Boxes, Grand Tier. 18.00 , 32.00 . (B) 1st Balcony, Dress Circle, 15.00 , 27.00 .

(C) 1st Balcony, Balcony Circle, 15.00 , 22.00 . (D) 2nd Balcony, 11.00 , 18.00 .

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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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CALENDAR OF EVENTS

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



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*Teacher of Singing
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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, MCCAUGHNA
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: PRÊTRE *Stage Director:* MANSOURI
Choreographer: CHRISTENSEN
- Friday Evening, September 27, at 8:30** **TOSCA** (Puccini)
 PRICE; KONYA, SHAW, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCAUGHNA, HETHCOAT
Conductor: PRÊTRE *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, MCCAUGHNA
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: PRÊTRE *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, MCCAUGHNA
Conductor: FERENCSEK *Production:* RENNERT
Designers: SIERCKE, COLANGELO
- Tuesday Evening, October 8, at 8:00** **LA FORZA DEL DESTINO** (Verdi)
 PRICE, MARTIN, COLE; MCCrackEN, HAAS, KREPPPEL, ESPARZA, HECHT, FRIED,
 VAN DER BILT, MCCAUGHNA
Conductor: MOLINARI-PRADELLI *Production:* HAGER
Designers: BAUER-ECSY, 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, RIFFEL, 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: FERENCSEK *Stage Director:* HAGER
Designer: NAGY
- Sunday Afternoon, October 13, at 2:00** **TOSCA (Puccini)**
 PRICE; CIONI, HAAS, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCAUGHNA, HETHCOAT
Conductor: 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, RIFFEL, ESPARZA, CHRISTOPHER,
 VAN DER BILT, GLOVER, MCCAUGHNA, ANDERSEN
Conductor: MOLINARI-PRADELLI *Stage Director:* MANSOURI
Choreographer: CHRISTENSEN
- Friday Evening, October 18, at 8:00** **AIDA (Verdi)**
 PRICE, WARFIELD, TODD; MCCRACKEN, HAAS, KREPPLE, HECHT, RIFFEL
Conductor: MOLINARI-PRADELLI *Stage Director:* HAGER
Choreographer: CHRISTENSEN
- Saturday Evening, October 19, at 8:00** **COSI FAN TUTTE (Mozart)**
 SCHWARZKOPF, VANNI, GRIST; VALLETTI, PREY, WOLOVSKY
Conductor: FERENCSEK *Stage Director:* HAGER
Designer: JENKINS
- Tuesday Evening, October 22, at 8:00** **DIALOGUES OF THE CARMELITES**
 VENORA, ERICSDOTTER, GRIST, RESNIK, WARFIELD, TODD, COLE; PETERSON, SHAW, (Poulenc)
 NILSSON, FRIED, VAN DER BILT, CHRISTOPHER, ESPARZA, MCCAUGHNA, ANDERSEN
Conductor: LUDWIG *Stage Director:* MANSOURI
Production and Design: HARRY HORNER
- Thursday Evening, October 24, at 8:00** **LA FORZA DEL DESTINO (Verdi)**
 PRICE, MARTIN, COLE; MCCRACKEN, HAAS, 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,
 RIFFEL, 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, RIFFEL, MCCAUGHNA
Conductor: LUDWIG *Production:* HAGER
Designers: SKALICKI, COLANGELO *Choreographer:* CHRISTENSEN
- Tuesday Evening, October 29, at 8:00** **COSI FAN TUTTE (Mozart)**
 SCHWARZKOPF, VANNI, GRIST; VALLETTI, PREY, WOLOVSKY
Conductor: FERENCSEK *Stage Director:* HAGER
Designer: JENKINS
- Thursday Evening, October 31, at 8:30** **CAPRICCIO (Strauss)**
 SCHWARZKOPF, CERVENA, MENEGUZZER, GREGORY; VALLETTI, PREY, STEWART, WOLOVSKY,
 PETERSON, FRIED, VAN DER BILT, HECHT, CHRISTOPHER, NILSSON, MANTON,
 RIFFEL, GLOVER, MCCAUGHNA, HARVEY
Conductor: PRÊTRE *Production:* HAGER
Designers: BAUER-ECSY, COLANGELO

Dates, Casts, and Operas Subject to Change

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La Sonnambula

(IN ITALIAN)

Opera in three acts by VINCENZO BELLINI

Text by Felicia Romani

Conductor: RICHARD BONYNGE

Stage Director: LOTFI MANSOURI

Designer: ELEMER NAGY

TERESA, *Amina's foster mother and owner of the mill*.....DOROTHY COLE
LISA, *hostess of the village inn*.....JOLANDA MENEGUZZER
ALESSIO, *a young villager*.....JOSHUA HECHT
AMINA, *a village maiden*.....JOAN SUTHERLAND
NOTARY.....RAYMOND MANTON
ELVINO, *a young farmer betrothed to Amina*.....RENATO CIONI
COUNT RODOLFO, *lord of the manor*.....RICHARD CROSS

Villagers and peasants

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

PLACE AND TIME: A village in the mountains of Switzerland
in the nineteenth century

Act I: The village square

Act II: Scene 1: The Count's bedroom at the inn
Scene 2: A mountain meadow

Act III: Same as Act I

Next Regular Subscription performance, Friday Evening, September 20, at 8:30
"Il Barbiere di Siviglia (Rossini) in Italian

No one will be seated after the house lights are lowered

PLEASE DO NOT APPLAUD WHILE MUSIC IS IN PROGRESS