

Don Carlo

1958

Tuesday, September 16, 1958 8:30 PM

Saturday, September 20, 1958 8:00 PM

Sunday, October 19, 1958 2:00 PM

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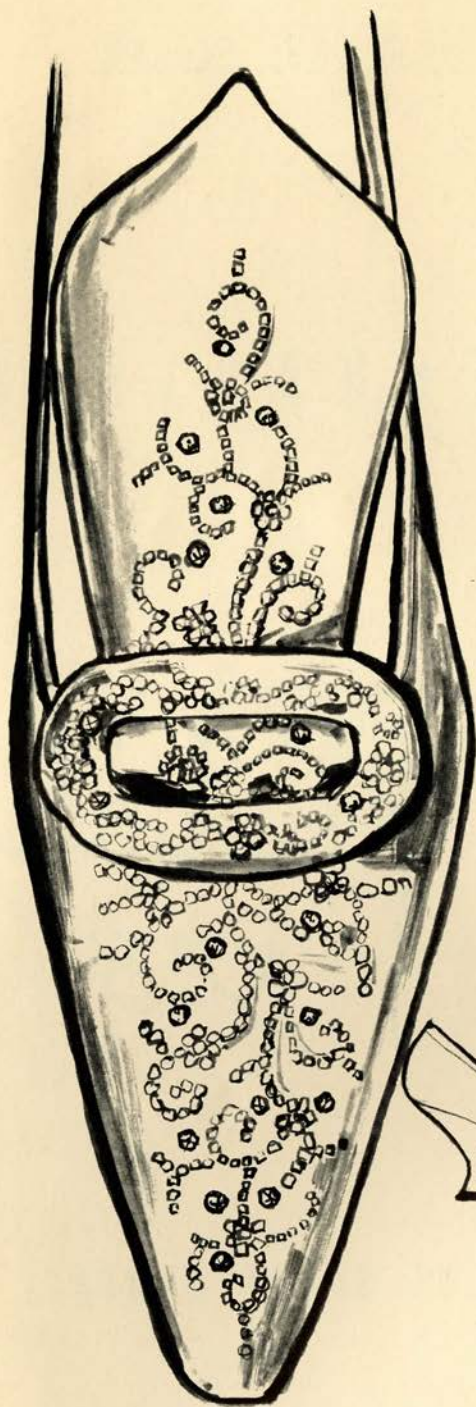
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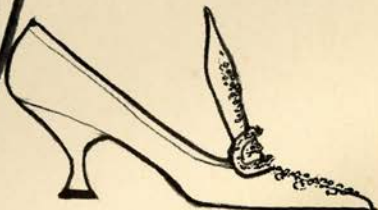
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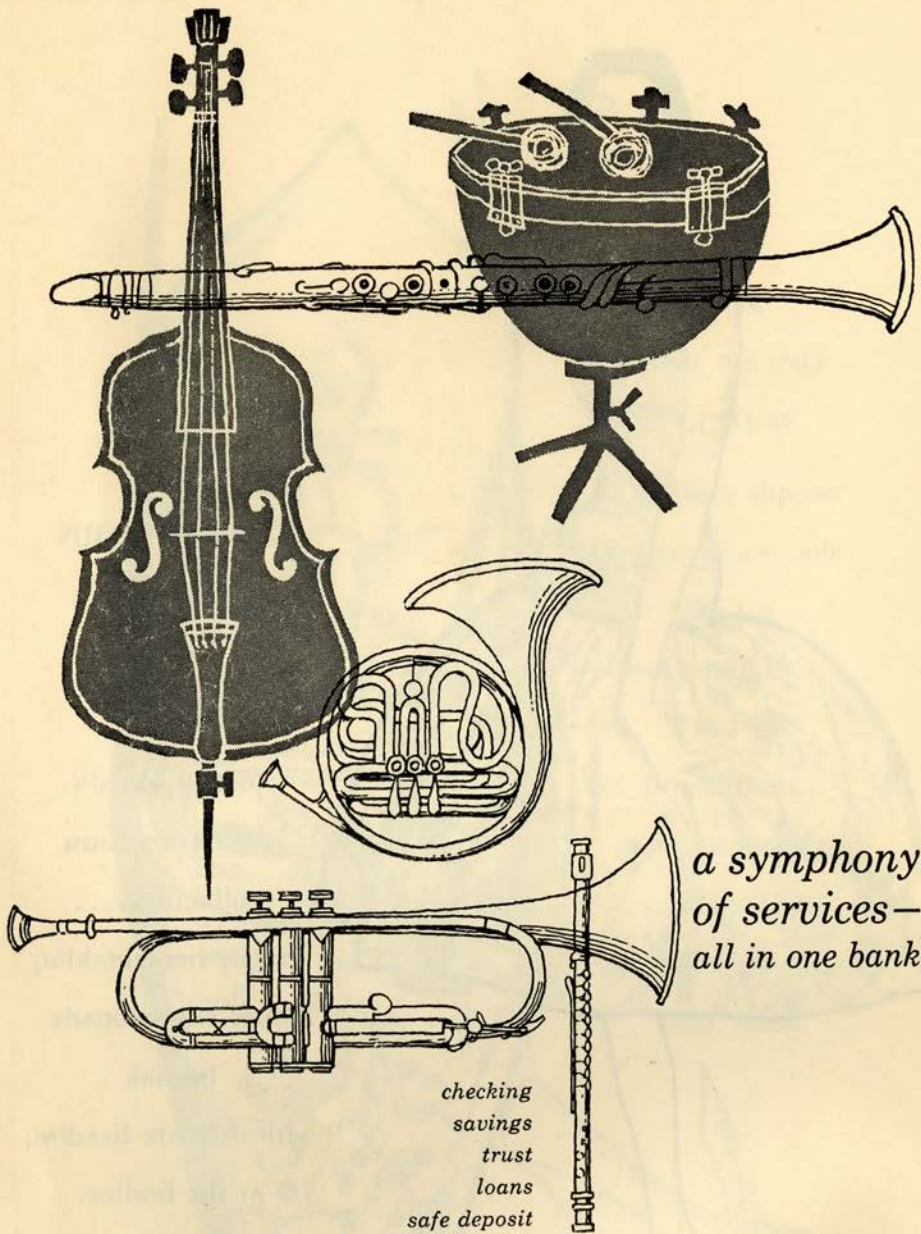
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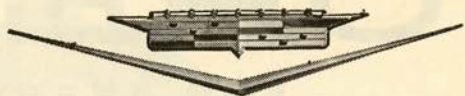
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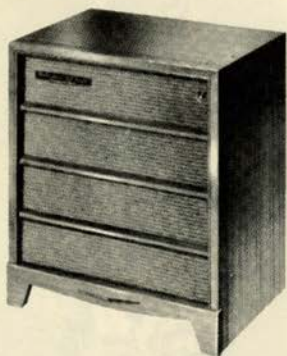
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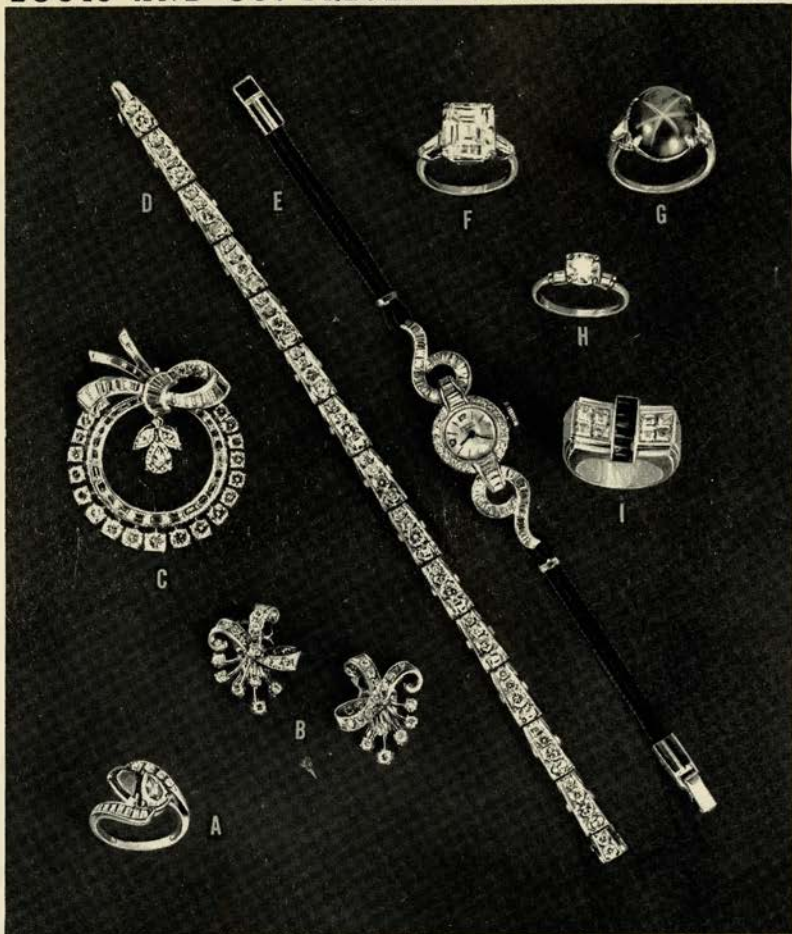
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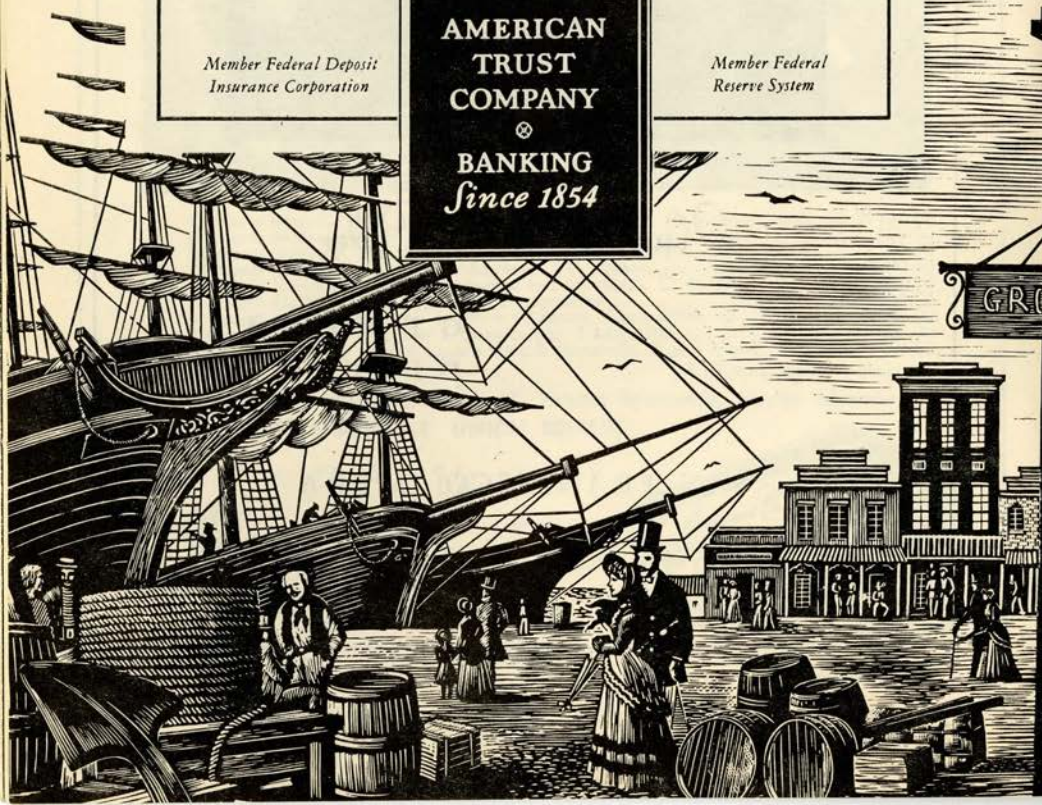
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HOWARD HENDERSON, JIM PENROD, *Assistants*

CAROL BROTHERTON	MARA LOWRANCE	WAYNE CLEMENS
JUDY CASSMORE	VIRGINIA LOWRANCE	JERRY HERNDON
JUDY CHAPMAN	PAMELA MARLOW	LARRY WARREN
CYNTHIA FISK	ROSEMARY PETRILLO	TONY WEBER
JANE IRWIN	JEAN RETLE	
MARIE JIMINEZ	CHRISTINE ROBINSON	

## SAN FRANCISCO OPERA BOYS' CHORUS

CHARLES ADAMS	*JONATHAN FROMER	LARRY MAISEL
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*ANTHONY CARILLI	*GARY KATTGE	*BERNARD POMEROY
*DAVID CHERNEY	*PHILIP KELSEY	*GENE STASHUK
BOBBY CONROY	GLEN KOERNER	KENNETH THOMPSON
*RICHARD DEHLINGER	PAUL LA FRANCHI	JAMES WARING
*GALEN DONG	ULYSSES LUCAS	*MARSTON WONG

\* Also appearing in solo roles.



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OPENING NIGHT  
FRIDAY EVENING, SEPTEMBER 12 at 8:30  
(FINAL CURTAIN APPROXIMATELY 11:10)

AMERICAN STAGE PREMIERE  
NEW PRODUCTION

# Medea

(In Italian)

Opera in three acts by Luigi Cherubini

Text by F. B. Hoffman, after the play by Euripides  
Property of Ricordi-Otos

**Conductor:** \*\*JEAN FOURNET      **Stage Director:** PAUL HAGER

Stage Setting by \*WALDEMAR JOHANSEN

Creon, King of Corinth..... \*\*GIUSEPPE MODESTI  
Glauce, his daughter..... SYLVIA STAHLMAN  
Jason..... RICHARD LEWIS  
Medea, his wife..... EILEEN FARRELL  
Neris, handmaiden to Medea..... CLARAMAE TURNER  
Captain of the Guard..... HAROLD ENNS  
First handmaiden..... \*JOAN MARIE MOYNAGH  
Second handmaiden..... \*MARGOT BLUM  
Two children..... BERNARD POMEROY, PHILIP KELSEY

\*\*American Opera debut  
\*San Francisco Opera debut

Corps de Ballet

**CHORUS DIRECTOR:**  
GIANNI LAZZARI

**CHOREOGRAPHER:**  
\*EUGENE LORING

*Costumes by Goldstein & Co.*

**TIME AND PLACE:** Legendary; Corinth

Act I: The Royal Palace of Creon

Act II: In front of the Temple of Hera

Act III: A temple near Creon's palace

MAJOR INTERMISSION AFTER ACT I

Floral decorations provided by courtesy of Podesta Baldocchi; Edward Goepner, President. It is requested that flowers not be removed.

**TICKETS FOR REMAINING PERFORMANCES AT  
OPERA-SYMPHONY BOX OFFICE, SHERMAN, CLAY & CO.**

*Next Regular Subscription Performance*  
**Tuesday, September 16, "Don Carlo" (Verdi)**  
**Curtain 8:00 p.m.**

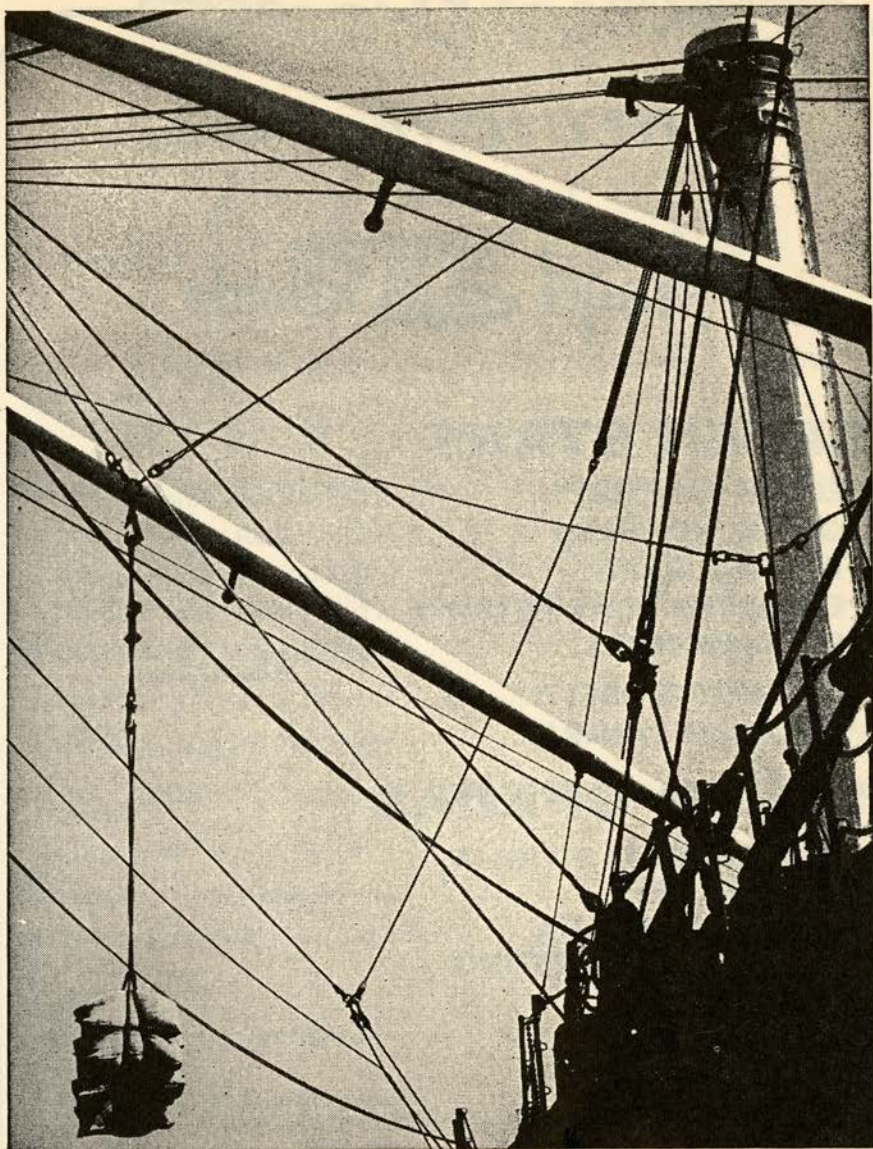
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## The Story of "Medea"

ACT I—Medea has helped Jason steal the Golden Fleece and, in doing so, has killed her own brother and alienated herself from her native land. She has married Jason, borne him two sons, and is still in love with him. But Jason has wearied of Medea and has asked King Creon for the hand of his daughter, Glauce. As the opera opens Glauce and her handmaidens are celebrating the forthcoming marriage. Creon enters, with Jason, and promises protection for the two sons of Medea, whom the Corinthians want to kill along with Medea, whom they regard as a sorceress. Guards announce the presence of a strange, veiled woman, who turns out to be Medea, herself. She upbraids Jason and Glauce and is sentenced to exile by Creon. Left alone with Jason, Medea appeals to his past love for her and his loyalty to their children, but to no avail.

ACT II—Medea is agitated by the thought of having her children taken away from her. Neris, her handmaiden, warns her that the people of Corinth seek Medea's blood. Creon enters and tells Medea she must leave, but she begs for one more day in which to say goodbye to her sons. Reluctantly, Creon agrees. As Jason leaves the children with her, he betrays a fondness for them, and Medea realizes she may get revenge on him through them. She also plots against Glauce, by preparing a poisoned diadem and mantle as a gift for her.

ACT III—Medea's two sons return from having taken her gift to Glauce. Her innate love for them stops Medea just in time, as she attempts to kill them. Screams are heard from the temple as the diadem and mantle take effect on Glauce. Strengthened in her resolve, and despite the pleas of Neris, Medea now takes the children into the temple. Neris summons Jason to help, but as he approaches Medea emerges from the temple, the deed done. Jason pleads for the bodies of the children so he may give them decent burial, but Medea tells him he will never see them again.



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SATURDAY EVENING, SEPTEMBER 13 at 8:30

(FINAL CURTAIN APPROXIMATELY 11:30)

# *Il Barbiere di Siviglia*

(In Italian)

Opera in three acts by Gioacchino Rossini

Text by Cesare Sterbini, after the comedy by Beaumarchais

**Conductor:** GLAUCO CURIEL    **Stage Director:** \*\*ENRICO FRIGERIO

Count Almaviva..... \*\*RICHARD MILLER  
Figaro, the Barber of Seville..... \*\*ROLANDO PANERAI  
Doctor Bartolo, a physician..... SALVATORE BACCALONI  
Rosina, his ward..... \*\*EUGENIA RATTI  
Don Basilio, a music master..... GIORGIO TOZZI  
Bertha, Dr. Bartolo's housekeeper..... KATHERINE HILGENBERG  
Fiorello, a servant of the Count..... \*JOHN GILLASPY  
Officer..... VIRGINIO ASSANDRI  
Ambrosio, a servant of Dr. Bartolo } ..... COLIN HARVEY  
Notary..... }

\*\* American Opera debut  
\* San Francisco Opera debut

*Serenaders, Police*

**CHORUS DIRECTOR:** GIANNI LAZZARI

*Costumes by Goldstein & Co.*

**TIME AND PLACE:** Seventeenth Century; Seville

Act I: A street in Seville, early morning

Act II: A room in Dr. Bartolo's house

Act III: The same

MAJOR INTERMISSION AFTER ACT I

**TICKETS FOR REMAINING PERFORMANCES AT  
OPERA-SYMPHONY BOX OFFICE, SHERMAN, CLAY & CO.**



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## The Story of "Il Barbiere di Siviglia"

ACT I—With his band of hired musicians, Count Almaviva comes at dawn to serenade Rosina outside the house of her guardian Dr. Bartolo, who keeps her a virtual prisoner in the hopes of marrying her himself. Almaviva dismisses the musicians when Rosina does not appear but lingers near her home. The barber Figaro arrives and describes his busy life. The Count asks him to arrange a meeting with Rosina adding that his identity must not be known for he does not wish her to be influenced by the glamour of his rank. Suddenly Rosina appears on her balcony and in spite of Dr. Bartolo's precautions, drops Almaviva a note. Almaviva sings a second serenade telling Rosina that he is Lindoro, a poor creature who can offer her nothing but love. Then the Count and Figaro continue their planning. Troops are coming to the city, and it is decided that Almaviva, disguised as a drunken soldier, must arrange to be billeted with Bartolo.

ACT II—Rosina, in high spirits after reading a note from Lindoro, runs from the room. Bartolo enters with Basilio, the music teacher, who informs the doctor that Count Almaviva has been haunting the neighborhood and both conclude that he is the mysterious serenader. Basilio suggests that they start some disgraceful rumor that will make Rosina reject the Count. When they leave Rosina returns with Figaro who warns her of the doctor's intention of marrying her and leaves with a note from her to Lindoro. Dr. Bartolo suspects that Figaro may be carrying notes between his ward and her admirer but is frustrated by Rosina in his attempts to gain the truth. Later the Count enters in his disguise. The old doctor suspiciously resists the order for the quartering of soldiers. He leaves to summon aid and Almaviva manages to slip a note to Rosina in his absence. Soon soldiers arrive to arrest the offender but immediately release him when the Count secretly reveals his identity to the officer.

ACT III—The doctor, wondering if the drunken soldier may not be an emissary of Count Almaviva, is interrupted by a stranger, none other than the Count himself, now disguised as a music teacher. He explains that Basilio is ill and that he has come in his place to give Rosina her music lesson. Figaro arrives and, to assure the young people of a moment together, insists on shaving the doctor who will not leave the room. His face is covered with lather when Basilio appears in perfect health. He is convinced by the disguised Count that he is really not well and departs. Bartolo's suspicions are once again aroused and he tells Rosina that Lindoro intends to sell her to Count Almaviva. As night falls, the Count, accompanied by Figaro, enters to elope with Rosina. Believing the slanderous tales about her suitor, she refuses to go with them. Then the Count reveals his identity and after a joyous moment they make ready to depart. They are prevented by the arrival of Don Basilio and the Notary, prepared to marry Dr. Bartolo and his ward. Instead, they are persuaded to marry Rosina to the Count. Dr. Bartolo, arriving too late to stop the wedding, decides to accept his misfortune gracefully and bestows his blessing on the pair.

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TUESDAY EVENING, SEPTEMBER 16 at 8:00  
(FINAL CURTAIN APPROXIMATELY 11:30)

FIRST SAN FRANCISCO OPERA PERFORMANCE

# Don Carlo

(In Italian)

Opera in four acts by Giuseppe Verdi

Text by Joseph Méry and Camille DuLocle, after the play by Schiller

**Conductor:** GEORGES SEBASTIAN      **Stage Director:** PAUL HAGER

Philip II, King of Spain.....GIORGIO TOZZI  
Don Carlo, Crown Prince.....\*PIERO MIRANDA FERRARO  
Rodrigo, Marquis of Posa.....FRANK GUARRERA  
Elisabeth of Valois, wife of Philip II.....LEYLA GENCER  
Princess Eboli.....\*IRENE DALIS  
The Countess of Mondecar.....JOAN MARIE MOYNAGH  
The Grand Inquisitor.....GIUSEPPE MODESTI  
A friar.....\*MARK ELYN  
Count Lerma.....VIRGINIO ASSANDRI  
The Royal Herald.....\*ROBERT THOMAS  
The Countess of AreMBERG.....\*MARJORIE BROUGHTON  
A celestial voice.....\*RUTH DANIEL

*\*San Francisco Opera debut*

*Flemish deputies, Inquisitors, ladies and gentlemen of the Court, pages, guards of Philip II, members of the Holy Office, magistrates, colonial deputies.*

**CHORUS DIRECTOR:** GIANNI LAZZARI

*Costumes by Goldstein & Co.*

Stage Setting by courtesy of the Lyric Opera of Chicago, designed by Robert Fletcher in 1957, is in exchange of the San Francisco Opera setting of "Turandot."

**TIME AND PLACE:**

Act I: Scene 1: Cloister of the Monastery of St. Just  
Scene 2: Cloister gardens of the Monastery  
Act II: Scene 1: The Queen's gardens in Madrid  
Scene 2: Square before the Cathedral  
Act III: In the King's palace in Madrid  
Act IV: Scene 1: The prison of Don Carlo  
Scene 2: Same as Act I, Scene 1

MAJOR INTERMISSION AFTER ACT II

TICKETS FOR REMAINING PERFORMANCES AT  
OPERA-SYMPHONY BOX OFFICE, SHERMAN, CLAY & CO.

*Next Regular Subscription Performance*  
Friday, September 19, "La Boheme" (Puccini)  
**Curtain 8:30 p.m.**

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## The Story of "Don Carlo"

ACT I—The aged King Charles V of Spain comes to the monastery of St. Just, and resolves to give up his secular life for a monk's habit. After he retires, Don Carlo, Crown Prince of Spain, enters, seeking consolation after learning that his fiancée, Elisabeth of Valois, has become the bride of his father, Philip II. King Philip and Queen Elisabeth enter the monastery and kneel briefly at the tomb of Don Carlo's grandfather, Charles V. Shortly after, the Queen walks sadly into the cloister garden alone and is approached by Rodrigo, Carlo's friend, who hands her a letter from Carlo asking to see her. She grants the request and Carlo is ushered in. He wishes to leave for the Netherlands to protect the Flemish from the tyranny of Spain, and he begs her to obtain the king's permission. Then he declares his love but he is repulsed by Elisabeth and departs. Philip re-enters and is angered to find his wife unattended. He suspects that Elisabeth and Carlo have betrayed him and he commands Rodrigo to watch them.

ACT II—At midnight Carlo awaits the Queen in her gardens following instructions in a letter he believes to have been written by her. The letter was really written by Eboli who thinks Carlo loves her. As Eboli enters Carlo passionately declares his love. When she removes her veil they both realize their mistake. Rodrigo comes upon them and tries to placate Eboli but she runs from the garden swearing to expose Carlo and Elisabeth. Rodrigo asks Don Carlo to give him any incriminating papers that he might have, should Eboli cause Carlo to be searched.

The scene changes to the square before the Cathedral where an immense crowd awaits the coronation of King Philip. The monarch emerges from the church and is greeted by six Flemish deputies led by Carlo. All except the friars plead for the king to have mercy on the rebellious subjects. In defiance of his father, Carlo swears to champion the Flemish cause but surrenders his sword to Rodrigo.

ACT III—In his library Philip consults with the Inquisitor who urges the death of both Carlo and Rodrigo. As the old man leaves Elisabeth enters. Philip breaks the lock of her jewel casket, which she believes to have been stolen, and reveals a portrait of Carlo. He accuses her of adultery and the Queen faints. Eboli and Rodrigo enter, the former confessing to Elisabeth's betrayal.

ACT IV—Rodrigo, swearing to free Spain from political oppression, departs to visit Carlo in prison and is fatally shot by a member of the Inquisition. The penitent Eboli tries to save Carlo but he refuses to leave with her. He is given his liberty by his father as the mob enters the cell to attack the monarch. Philip is protected by the Grand Inquisitor.

In the monastery cloister Elisabeth bids farewell to Carlo. They are again surprised by Philip and the Inquisitor, but Carlo is protected by Charles V who emerges from the tomb and draws him into the shadows.

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# SAN FRANCISCO OPERA

American Premiere  
New Production

Thursday, Sept. 18 at 8:30

## MEDEA

Farrell, Stahlman, Turner  
Lewis, Modesti, Enns

Thursday, Sept. 25 at 8:30

## RIGOLETTO

Gencer, Ward, Hilgenberg  
Weede, Raimondi, Alvary, Elyn

Thursday, Oct. 2 at 8:30

New Production

Puccini's Centenary Performance

## LA BOHEME

Della Casa, Ratti  
Bjoerling, Panerai, Tozzi

American Premieres  
New Productions

Thursday, Oct. 9 at 8:30

## THE WISE MAIDEN

Price, Winters, Alvary  
Manton, Quilico

*followed by*

## CARMINA BURANA

Malbin, Blum, Oldt, Ward  
Guarrera, Manton, Green, Thomas

Thursday, Oct. 16 at 8:30

Revival

## GIANNI SCHICCHI

Stahlman, Moynagh, Hilgenberg  
Taddei, Miller, Assandri, Alvary

*followed by*

## ELEKTRA

Goltz, Della Casa, Dalis  
Van Mill, Feiersinger, Fried

Thursday, Oct. 23 at 8:00

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Thursday, Oct. 13, 8:30 to 10:30

Thursday, Oct. 14, 8:30 to 10:30

MEDEA

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The Production

Thursday, Oct. 17, 8:30 to 10:30

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LA BOHEME

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Openings: Thursday, Oct. 12, 8:30 to 10:30

THE WISE MAIDEN

Friday, Oct. 13, 8:30 to 10:30

Saturday, Oct. 14, 8:30 to 10:30

Sunday, Oct. 15, 8:30 to 10:30

CARMINA BURANA

Monday, Oct. 16, 8:30 to 10:30

Tuesday, Oct. 17, 8:30 to 10:30

Wednesday, Oct. 18, 8:30 to 10:30

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# Repertoire

<b>Friday Night, September 12, at 8:30</b> Farrell, Stahlman, Turner, Blum, Lewis, Modesti, Enns FOURNET, Conductor	<b>MEDEA (Cherubini)</b> P. HAGER, Stage Director
<b>Saturday Night, September 13, at 8:30</b> Ratti, Hilgenberg, Panerai, Miller, Baccaloni, Tozzi, Gillaspay, Assandri, Harvey CURIEL, Conductor	<b>IL BARBIERE DI SIVIGLIA (Rossini)</b> FRIGERIO, Stage Director
<b>Tuesday Night, September 16, at 8:00</b> Gencer, Dalis, Moynagh, Ferraro, Guarrera, Tozzi, Modesti, Elyn, Assandri, Thomas SEBASTIAN, Conductor	<b>DON CARLO (Verdi)</b> P. HAGER, Stage Director
<b>Thursday Night, September 18, at 8:30</b> Farrell, Stahlman, Turner, Blum, Lewis, Modesti, Enns FOURNET, Conductor	<b>MEDEA (Cherubini)</b> P. HAGER, Stage Director
<b>Friday Night, September 19, at 8:30</b> Della Casa, Ratti, Raimondi, Panerai, Gillaspay, Alvary, Wentworth, Assandri, Thomas FOURNET, Conductor	<b>LA BOHEME (Puccini)</b> FRIGERIO, Stage Director
<b>Saturday Night, September 20, at 8:00</b> Gencer, Dalis, Moynagh, Bjoerling, Guarrera, Tozzi, Modesti, Elyn, Assandri, Thomas SEBASTIAN, Conductor	<b>DON CARLO (Verdi)</b> P. HAGER, Stage Director
<b>Thursday Night, September 25, at 8:30</b> Gencer, Ward, Hilgenberg, Blum, Weede, Raimondi, Alvary, Elyn, Assandri, Gillaspay, Enns FOURNET, Conductor	<b>RIGOLETTO (Verdi)</b> FRIGERIO, Stage Director
<b>Friday Night, September 26, at 8:30</b> Price, Turner, Blum, Bjoerling, Quilico, Elyn, Assandri SEBASTIAN, Conductor	<b>IL TROVATORE (Verdi)</b> FRIGERIO, Stage Director
<b>Saturday Night, September 27, at 8:30</b> Della Casa, Ratti, Raimondi, Panerai, Gillaspay, Alvary, Wentworth, Assandri, Thomas FOURNET, Conductor	<b>LA BOHEME (Puccini)</b> FRIGERIO, Stage Director
<b>Tuesday Night, September 30, at 8:30</b> Schwarzkopf, Moynagh, Ward, Hilgenberg, Tozzi, Lewis, Fried, Gillaspay, Wentworth, Hager, Harvey LUDWIG, Conductor	<b>THE BARTERED BRIDE (Smetana)</b> P. HAGER, Stage Director

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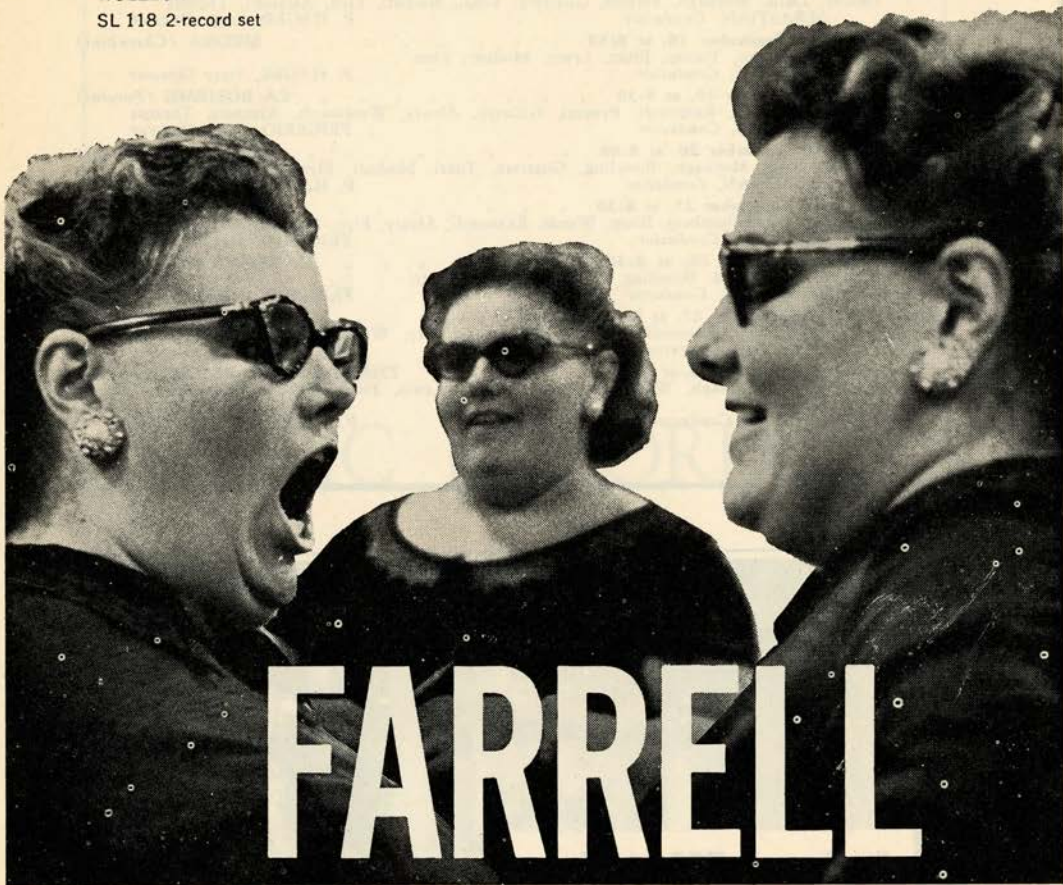
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# Repertoire

- Thursday Night, October 2, at 8:30**  
 Della Casa, Ratti, Bjoerling, Panerai, Gillaspay, Tozzi, Wentworth, Assandri, Thomas  
**LA BOHEME (Puccini)**  
**FOURNET, Conductor**  
**FRIGERIO, Stage Director**
- Friday Night, October 3, at 8:30**  
 Price, Winters, Alvary, Manton, Quilico, Thomas, Gillaspay, Wentworth, Green  
**THE WISE MAIDEN (Orff)**  
**LUDWIG, Conductor**  
**P. HAGER, Stage Director**
- followed by*
- Malbin, Blum, Oldt, Ward, Moynagh, Guarrera, Manton, Green, Thomas, Fried, Gillaspay, Elyn, Enns  
**LUDWIG, Conductor**  
**P. HAGER, Stage Director**
- Saturday Night, October 4, at 8:30**  
 Schwarzkopf, Moynagh, Ward, Hilgenberg, Tozzi, Lewis, Fried, Gillaspay, Wentworth, Hager, Harvey  
**THE BARTERED BRIDE (Smetana)**  
**LUDWIG, Conductor**  
**P. HAGER, Stage Director**
- Tuesday Night, October 7, at 8:00**  
 Rysanek, Ward, Hilgenberg, Ferraro, Weede, Modesti, Wentworth, Elyn, Assandri, Enns, Harvey  
**LA FORZA DEL DESTINO (Verdi)**  
**SEBASTIAN, Conductor**  
**FRIGERIO, Stage Director**
- Thursday Night, October 9, at 8:30**  
 Price, Winters, Alvary, Manton, Quilico, Thomas, Gillaspay, Wentworth, Green  
**THE WISE MAIDEN (Orff)**  
**LUDWIG, Conductor**  
**P. HAGER, Stage Director**
- followed by*
- Malbin, Blum, Oldt, Ward, Moynagh, Guarrera, Manton, Green, Thomas, Fried, Gillaspay, Elyn, Enns  
**LUDWIG, Conductor**  
**P. HAGER, Stage Director**
- Friday Night, October 10, at 8:30**  
 Stahlman, Moynagh, Ward, Hilgenberg, Taddei, Miller, Assandri, Alvary, Gillaspay, Wentworth, Elyn, Green, Enns, Harvey  
**GIANNI SCHICCHI (Puccini)**  
**CURIEL, Conductor**  
**FRIGERIO, Stage Director**

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# Repertoire

followed by

Goltz, Della Casa, Turner, Ward, Hilgenberg, Groves, Taylor, Blum, Oldt, Van Mill, Feiersinger,  
Fried, Elyn, Thomas, Enns  
LUDWIG, Conductor

Saturday Night, October 11, at 8:30

Price, Dalis, Blum, Ferraro, Quilico, Elyn, Assandri  
SEBASTIAN, Conductor

Tuesday Night, October 14, at 8:00

Rysanek, Hoffman, Stahlman, Feiersinger, Van Mill, Miller, Fried, Elyn, Enns  
LUDWIG, Conductor

Thursday Night, October 16, at 8:30

Stahlman, Moynagh, Ward, Hilgenberg, Taddei, Miller, Assandri, Alvary, Gillaspay, Wentworth,  
Elyn, Green, Enns, Harvey  
CURIEL, Conductor

ELEKTRA (Strauss)

P. HAGER, Stage Director

IL TROVATORE (Verdi)

FRIGERIO, Stage Director

TANNHAUSER (Wagner)

P. HAGER, Stage Director

GIANNI SCHICCHI (Puccini)

FRIGERIO, Stage Director

followed by

Goltz, Della Casa, Dalis, Ward, Hilgenberg, Groves, Taylor, Blum, Oldt, Van Mill, Feiersinger,  
Fried, Elyn, Thomas, Enns  
LUDWIG, Conductor

Friday Night, October 17, at 8:30

Gencer, Stahlman, Moynagh, Ward, Lewis, Quilico, Alvary, Fried, Gillaspay, Green, Thomas,  
Enns, Andersen  
FOURNET, Conductor

Saturday Night, October 18, at 8:00

Rysanek, Hoffman, Stahlman, Feiersinger, Van Mill, Miller, Fried, Elyn, Enns  
LUDWIG, Conductor

ELEKTRA (Strauss)

P. HAGER, Stage Director

MANON (Massenet)

FRIGERIO, Stage Director

TANNHAUSER (Wagner)

P. HAGER, Stage Director

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# Repertoire

**Monday Night, October 20, at 8:30** . . . . . **RIGOLETTO (Verdi)**  
 Gencer, Turner, Hilgenberg, Blum, Weede, Raimondi, Alvary, Elyn, Assandri, Gillaspay, Enns  
 FOURNET, Conductor . . . . . FRIGERIO, Stage Director

**Tuesday Night, October 21, at 8:00** . . . . . **LE NOZZE DI FIGARO (Mozart)**  
 Schwarzkopf, Ratti, Ward, Hilgenberg, Moynagh, Panerai, Modesti, Wentworth, Fried, Manton,  
 Green . . . . . P. HAGER, Stage Director  
 ADLER, Conductor

**Thursday Night, October 23, at 8:00** . . . . . **LE NOZZE DI FIGARO (Mozart)**  
 Schwarzkopf, Ratti, Ward, Hilgenberg, Moynagh, Panerai, Modesti, Wentworth, Fried, Manton,  
 Green . . . . . P. HAGER, Stage Director  
 ADLER, Conductor

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**Thursday Afternoon, October 2, at 2:00** . . . . . **LA BOHEME (Puccini)**  
 Moynagh, Stahlman, Raimondi, Quilico, Gillaspay, Alvary, Wentworth, Assandri, Thomas,  
 Fromer, Lorenzini, Harvey . . . . . FRIGERIO, Stage Director  
 FOURNET, Conductor

**Thursday Afternoon, October 16, at 2:00** . . . . . **LA BOHEME (Puccini)**  
 Malbin, Ratti, Ferraro, Guarreza, Gillaspay, Alvary, Wentworth, Green, Thomas, Fromer,  
 Lorenzini, Harvey . . . . . FRIGERIO, Stage Director  
 FOURNET, Conductor

**Wednesday Afternoon, October 22, at 2:00** . . . . . **LA BOHEME (Puccini)**  
 Della Casa, Stahlman, Raimondi, Quilico, Gillaspay, Elyn, Wentworth, Green, Thomas, Fromer,  
 Lorenzini, Harvey . . . . . FRIGERIO, Stage Director  
 FOURNET, Conductor

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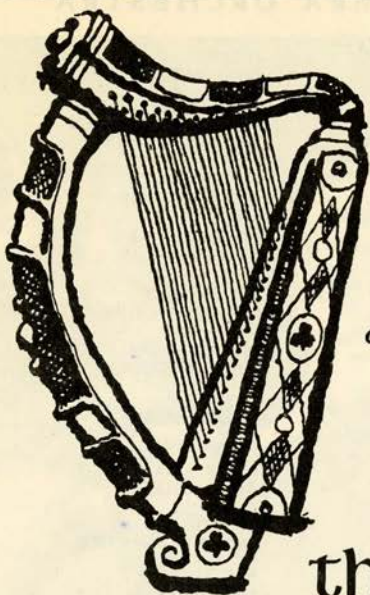
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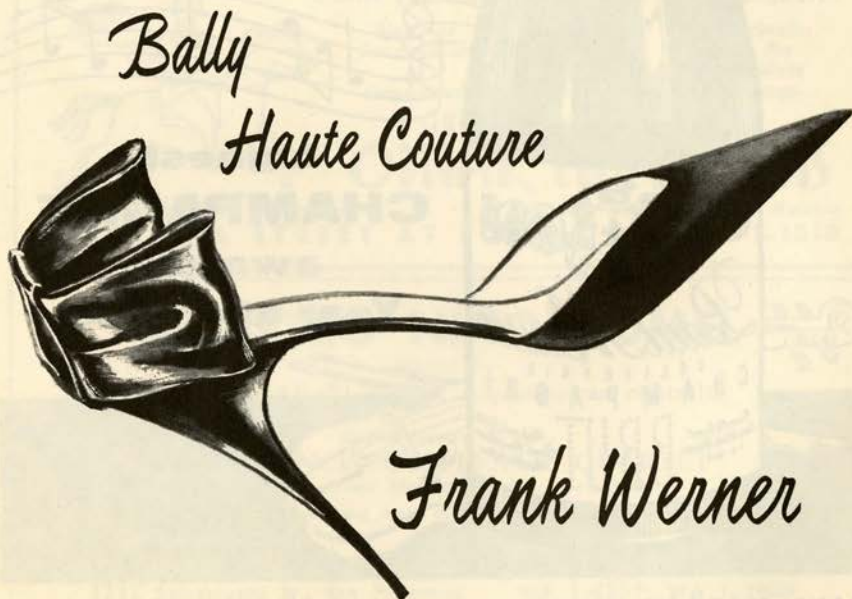
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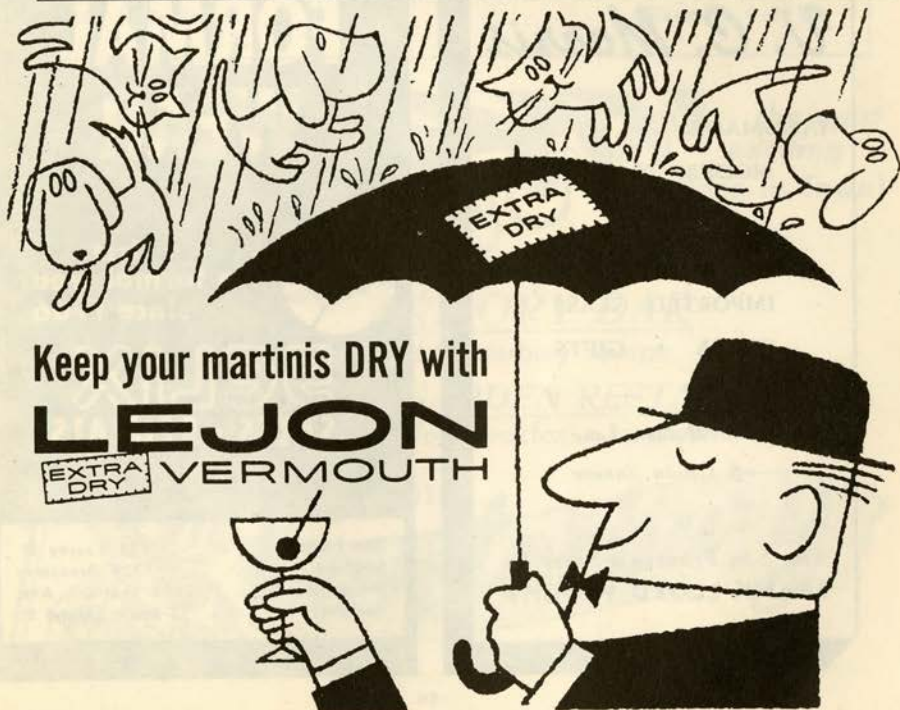
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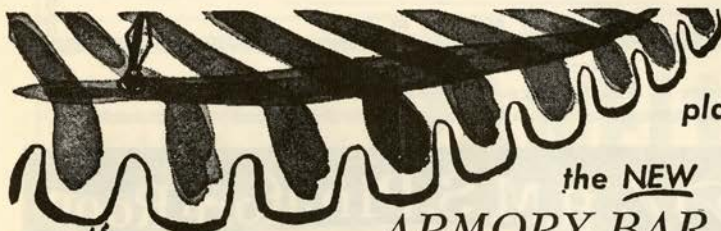
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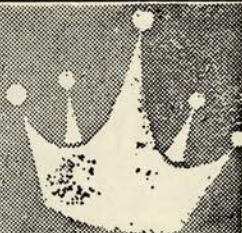
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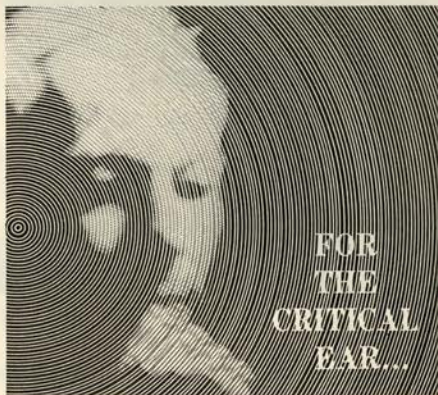
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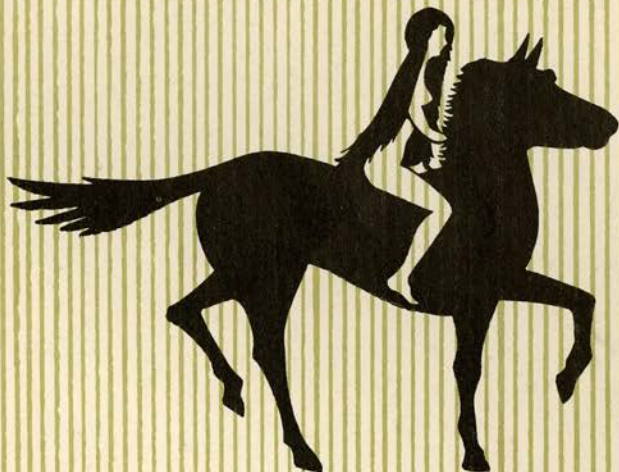
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Opera in four acts by Giuseppe Verdi

Text by Joseph Méry and Camille DuLocle, after the play by Schiller

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Philip II, King of Spain.....GIORGIO TOZZI  
Don Carlo, Crown Prince.....PIERO MIRANDA FERRARO  
Rodrigo, Marquis of Posa.....FRANK GUARRERA  
Elisabeth of Valois, wife of Philip II.....LEYLA GENCER  
Princess Eboli.....IRENE DALIS  
The Countess of Mondecar.....JOAN MARIE MOYNAGH  
The Grand Inquisitor.....GIUSEPPE MODESTI  
A friar.....MARK ELYN  
Count Lerma.....VIRGINIO ASSANDRI  
The Royal Herald.....ROBERT THOMAS  
The Countess of Aremberg.....MARJORIE BROUGHTON  
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**CHORUS DIRECTOR:** GIANNI LAZZARI

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**TIME AND PLACE:**

Act I: Scene 1: Cloister of the Monastery of St. Just  
Scene 2: Cloister gardens of the Monastery  
Act II: Scene 1: The Queen's gardens in Madrid  
Scene 2: Square before the Cathedral  
Act III: Scene 1: In the King's palace in Madrid  
Scene 2: The prison of Don Carlo  
Scene 3: Same as Act I, Scene 1

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SUNDAY AFTERNOON, OCTOBER 19 at 2:00

(FINAL CURTAIN APPROXIMATELY 5:30)

FIRST SAN FRANCISCO OPERA PERFORMANCE

# Don Carlo

(In Italian)

Opera in three acts by Giuseppe Verdi

Text by Joseph Méry and Camille DuLocle, after the play by Schiller

**Conductor:** GEORGES SEBASTIAN      **Stage Director:** PAUL HAGER

Philip II, King of Spain.....	ARNOLD VAN MILL
Don Carlo, Crown Prince.....	PIERO MIRANDA FERRARO
Rodrigo, Marquis of Posa.....	FRANK GUARRERA
Elisabeth of Valois, wife of Philip II.....	CHRISTEL GOLTZ
Princess Eboli.....	GRACE HOFFMAN
The Countess of Mondecar.....	JOAN MARIE MOYNAGH
The Grand Inquisitor.....	LORENZO ALVARY
A friar (Charles V).....	HAROLD ENNS
Count Lerma.....	VIRGINIO ASSANDRI
The Royal Herald.....	ROBERT THOMAS
The Countess of Aremborg.....	MARJORIE BROUGHTON
A celestial voice.....	RUTH DANIEL

*Flemish deputies, Inquisitors, ladies and gentlemen of the Court, pages, guards of Philip II, members of the Holy Office, magistrates, colonial deputies.*

**CHORUS DIRECTOR:** GIANNI LAZZARI

*Costumes by Goldstein & Co.*

Stage Setting by courtesy of the Lyric Opera of Chicago, designed by Robert Fletcher in 1957, is in exchange for the San Francisco Opera setting of "Turandot."

**TIME AND PLACE:**

Act I: Scene 1: Cloister of the Monastery of St. Just  
Scene 2: Cloister gardens of the Monastery

Act II: Scene 1: The Queen's gardens in Madrid  
Scene 2: Square before the Cathedral

Act III: Scene 1: In the King's palace in Madrid  
Scene 2: The prison of Don Carlo  
Scene 3: Same as Act I, Scene 1

MAJOR INTERMISSION AFTER ACT II

TICKETS FOR REMAINING PERFORMANCES AT  
OPERA-SYMPHONY BOX OFFICE, SHERMAN, CLAY & CO.