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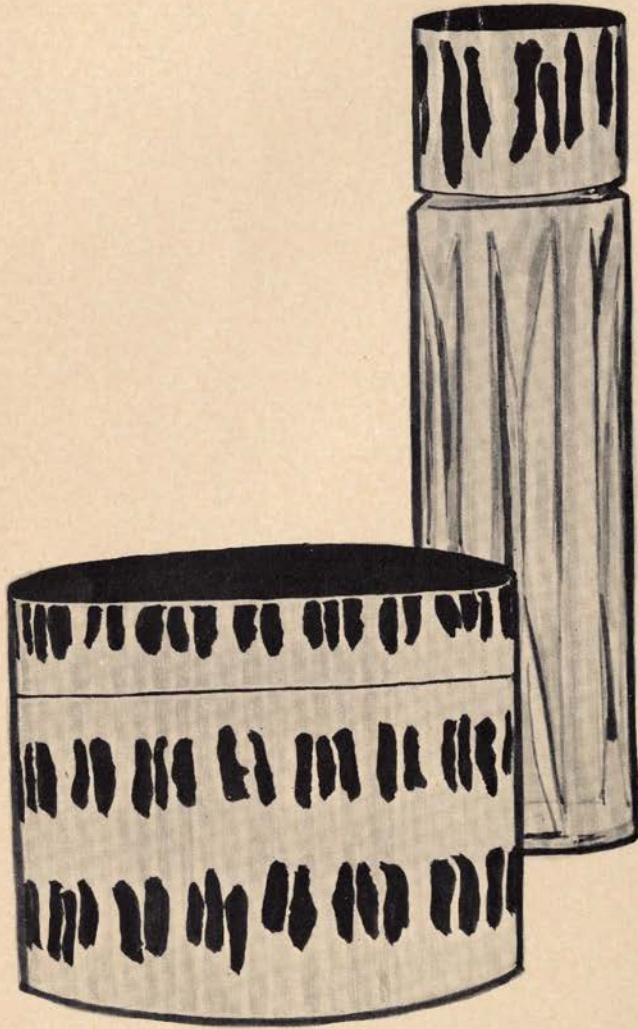
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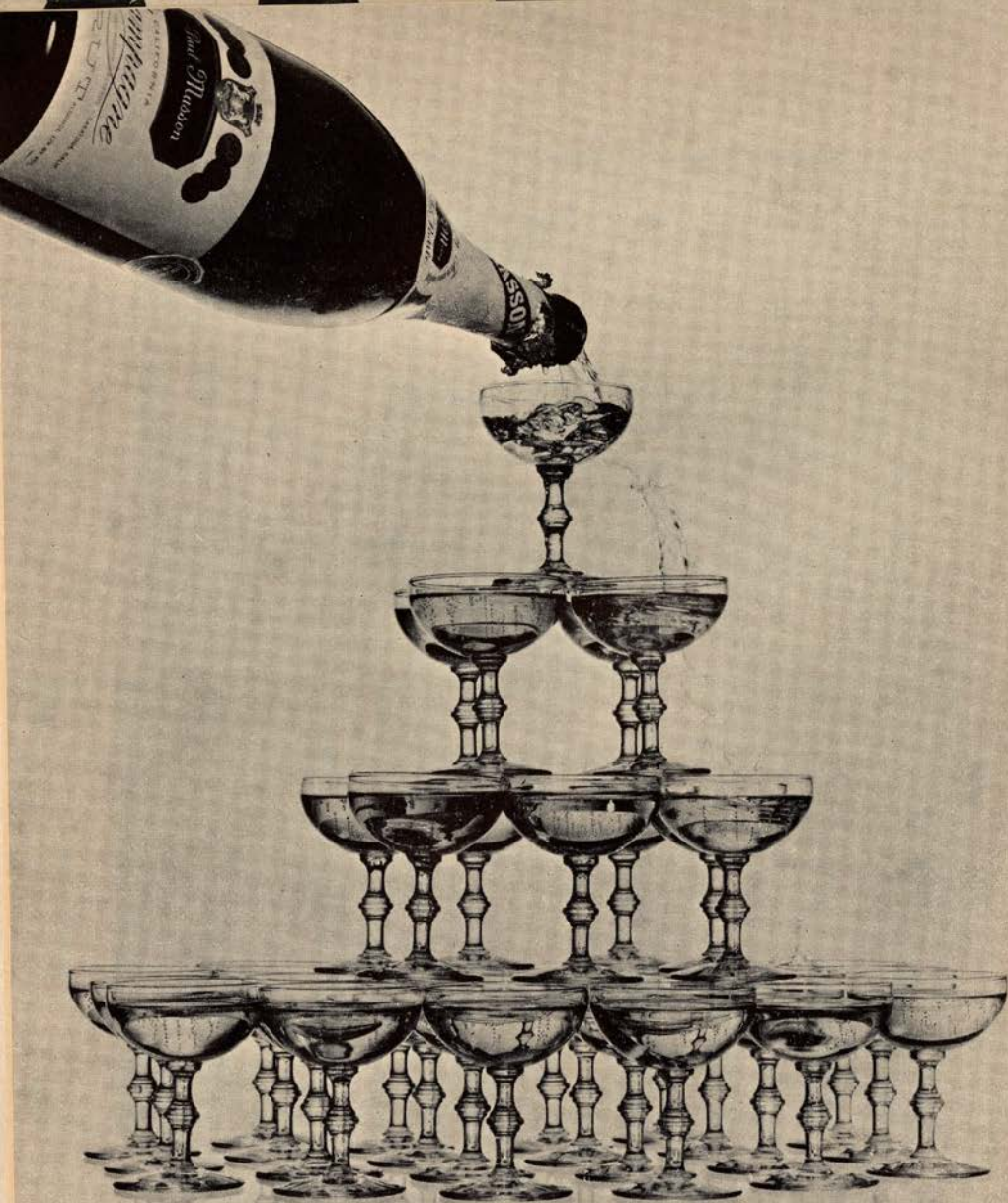
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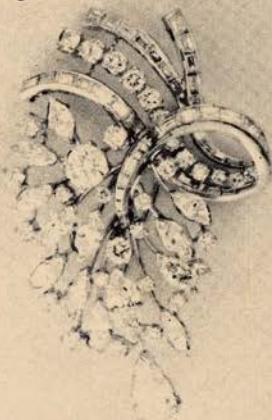


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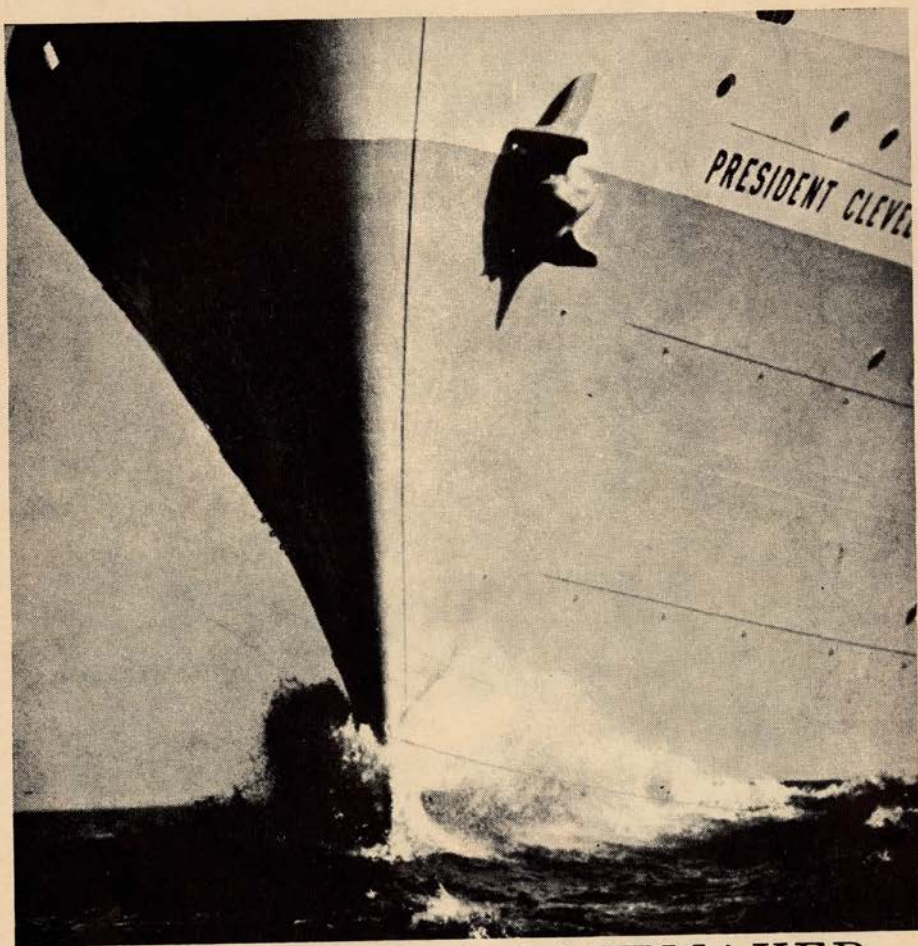
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ROBERT ANDERSON

A native of Nebraska, bass-baritone Robert Anderson returns to America following triumphs on the European operatic stage. His early training was received at the University of Nebraska and the University of California in Los Angeles. Following further studies with the American Theater Wing in New York, Anderson performed three seasons with the New York City Opera and one year on Broadway.

Now the master of 27 roles, Anderson is currently in his second year with the Augsburg Opera, following successful appearances with the company in Heidelberg. In addition to his debut role here in "Die Frau ohne Schatten", he will sing Teleramund in "Lohengrin" and appear in "La Fanciulla del West" and "Simon Boccanegra".



DONALD DRAIN

This young baritone is the regional winner of the San Francisco Opera Debut Auditions from Portland, Oregon. He has appeared there in major roles with the Portland Civic Opera and has sung concerts and oratorio all over the northwest. Drain was a 1959 district winner of the Metropolitan Opera Auditions.



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ANDREW FOLDI

A former music critic turned singer, Andrew Foldi has just completed his fourth season as a leading bass with the Santa Fe Opera and last year saw his sixth consecutive engagement with the Chicago Lyric.

Born in Hungary, Foldi was already an accomplished pianist when he arrived in America at the age of 13. After receiving a master of arts degree from the University of Chicago he was appointed music critic of the Chicago Times and it was only when that paper's merger with the Sun left him jobless that Foldi began to study singing.

His professional debut occurred three years later as Osmin in "The Abduction from the Seraglio". Foldi has also translated various operas and arias and has contributed articles on different aspects of opera to a number of publications.



JEAN MADEIRA

Considered the foremost "Carmen" of the day, contralto Jean Madeira sings the role with the San Francisco Opera this year in Berkeley, Sacramento, and Los Angeles in addition to the bay city. She has also sung the part at the Metropolitan, the Hollywood Bowl, the Vienna Staatsoper, the Teatro Colon, and last year opened the Chicago Lyric season in a new production of the work.

But Miss Madeira is not a "one-role" woman. She has sung Wagner at Bayreuth. She appeared as Herodias in "Salome" at the Brussels world fair. Naples acclaimed her last year as Delilah, and at the Metropolitan she is known for her Azucena and her Amneris.

Hailing from Illinois, the contralto is married to Francis Madeira, conductor of the Rhode Island Philharmonic. She appears frequently on radio and television and is a favorite on the concert stage, where she is accompanied by her husband.



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JANIS MARTIN

One of the youngest singers ever to be on the roster of the Company, Miss Martin first won attention through the San Francisco Opera Debut Auditions, which she entered from the Sacramento region. She has participated in the Merola Memorial Fund Training Program and has appeared in operas at the University of California, Sacramento State College, and the San Francisco Conservatory of Music.

Miss Martin was a soloist this spring with the Oakland Symphony.



FRANCES McCANN

San Franciscans will remember soprano McCann in the title role of "Kiss Me, Kate" and other musical comedies. She has appeared on Broadway in such shows as "Rosalinda", "The Vagabond King" and "The Chocolate Soldier", was an MGM starlet, and only this summer completed a new motion picture.

But opera is Miss McCann's main interest now and she has only recently returned from giving over seventy performances in Germany in the leading roles of such operas as "Aida" and "The Magic Flute". She will be heard here in "Die Frau ohne Schatten" and "Der Rosenkavalier", as well as this week's "Carmen".



TICHO PARLY

As a boy Parly was a soloist in the Penguin children's theater group in his native Copenhagen, Denmark. His musical studies began in Paris, but were interrupted when he came to America in 1953 and spent two years in the service.

Parly then went to New Orleans for further coaching and sang with the opera company there. He also won the international competition sponsored by the Experimental Opera Theater of America. This past year he has been singing in the Stadttheater of Aachen, Germany, as first tenor.

Hamburg and Frankfurt have also heard the Parly voice this past season, in guest engagements, and he has gone further afield to Norway and to Holland. Parly's San Francisco debut is as the Emperor in "Die Frau ohne Schatten", in addition to which he will be heard in "Wozzeck" and "Gianni Schicchi."



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NED ROMERO

A former soloist with the Roger Wagner Chorale, baritone Romero sang with the New Orleans opera in his native Louisiana, studied in New York, and has appeared on Broadway. He now makes his home in Los Angeles where he has appeared in opera and as soloist with the Los Angeles Philharmonic.



GILBERT RUSSELL

Prior to his debut with the New York City Opera, Russell was active on the Broadway stage, including a leading role in "Song of Norway." He has also appeared in movies, including "The Great Caruso," and on many television programs. He has recently sung under Bruno Walter in a performance of the Mozart requiem.



JAMES STANDARD

Last year's winner of the Young Artist Auditions award of the National Federation of Music Clubs, James Standard has studied under Ina Souez and Lotte Lehmann, among others. He took part in the West Coast premiere of "The Ballad of Baby Doe" and has appeared as soloist with orchestras in Spokane, Fresno, Sacramento, and at the Ojai festival.



VIRGINIA STARR

An alternate winner in the 1960 San Francisco Opera Debut Auditions, Miss Starr has appeared with both the Central City and Denver Grand Opera companies. She has a master of music degree from the University of Illinois and has sung with the Juilliard opera theater.



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THE CASE FOR MICAELA

By Dino Yannopoulos

"Bizet's music seems to me perfect. It comes forward, gracefully, stylishly. It doesn't sweat . . . Everything divine runs with light feet. The music is wicked, refined, fatalistic. Have more painful, more tragic accents ever been heard on the stage before? Its gaiety is African . . . fate hangs over it . . .". Thus spoke Nietzsche. In his wake countless experts followed, writing, analysing, and dissecting "Carmen" the opera and Carmen the person.

Merimee told his story in the first-person singular, joining his various meetings with Don Jose ingeniously together, culminating with a "confession" of Jose before he is to be executed.

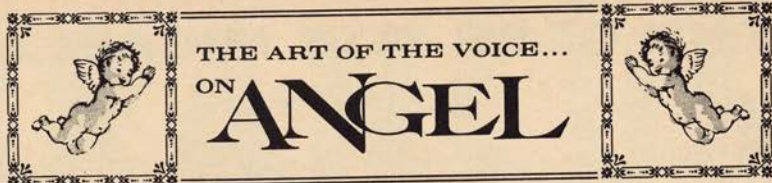
Many have felt that the opera's real tragic hero was Jose and not Carmen. His character is being changed, twisted, degraded, destroyed until we hardly recognize him in Act IV. Carmen's personality, on the other hand, doesn't change. Fatalistically she proceeds to her predestined doom with no tears, no regrets, and no self-pity. In spite of all this, the opera *is* Carmen because in some mysterious way she has become the "femme fatale."

Meilhac and Halevy had an enormously difficult task in transforming the loosely knit story into an operatic libretto. It is superfluous to state how successful they were.

There seems only one fly in the ointment: the figure of Micaela. There is not another character in the world of opera that is so slighted, so sneered at. She has been called everything from "pure corn" and "saccharine mush" to "completely superfluous," "holding up the flow of the drama" and the like. Strangely enough, though, Micaela continues to live extremely successfully and usually steals the show in both her first act duet and her third act aria. One very rarely hears about a bad Micaela, whereas it is doubtful if anyone ever saw a Carmen who was perfect, as one really never sees a perfect Hamlet (dismissing as memories of a romantic past accounts of how "once in a little town, when I was very young, I saw *the* Hamlet). The reason for this is that both Carmen and Hamlet have become symbols for every one of us — more than symbols — concrete images, even if only subconsciously.

When we see a Carmen or a Hamlet "in the flesh" before us on the stage they differ of course from the image we have created for ourselves and therefore, although we cannot give a concrete reason we do not agree with the interpretation.

(Please turn page)



*The San Francisco Opera Season
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LA TRAVIATA (Verdi)
(S)GCR-7221

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Tullio Serafin, Cond.

(S) indicates stereo availability

Latecomers will not be seated while the performance is in progress.
Your cooperation is requested in observing this rule.

SATURDAY EVENING, SEPTEMBER 17 at 7:30

(FINAL CURTAIN APPROXIMATELY 11:00)

Pacific Festival Gala Performance

Carmen
(In French)

Opera in four acts by Georges Bizet

Text by Henri Meilhac and Ludovic Halevy

Conductor:

FRANCESCO MOLINARI-PRADELLI

Stage Director:

DINO YANNOPOULOS

Settings and Costumes designed by HOWARD BAY

Carmen.....*JEAN MADEIRA
Don Jose, a sergeant.....JON VICKERS
MicaelaMARY COSTA
Escamillo, the toreador.....MARIO ZANASI
Zuniga, captain of dragoons.....LORENZO ALVARY
Frasquita..... } companions of Carmen }*FRANCES McCANN
Mercedes..... }KATHERINE HILGENBERG
El Remendado..... } smugglers }RAYMOND MANTON
El Dancairo..... }HOWARD FRIED
Morales, a sergeant.....NED ROMERO

*San Francisco Opera Debut

Cigarette girls, dragoons, smugglers

Solo dancers: Jocelyn Vollmar, Sally Bailey, Roderick Drew

Corps de ballet

San Francisco Opera Boys' Chorus

Madi Bacon, Director

Chorus Director:

VINCENZO GIANNINI

Choreographer:

LEW CHRISTENSEN

Musical Preparation: PHILIP EISENBERG, HANS GEORG SCHAEFER

Costumers: Goldstein & Co.

TIME AND PLACE: About 1820; Seville, Spain

Act I: The square in Seville

Act II: Lillas Pastia's tavern

Act III: The smugglers' retreat in the mountains

Act IV: Outside the bull-ring in Seville

MAJOR INTERMISSION AFTER ACT II

Floral decorations provided by courtesy of Podesta Baldocchi, Edward Goeppner, president. It is requested that flowers not be removed.

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The production of "Carmen" was given to the San Francisco Opera Association
by the San Francisco Opera Guild in 1959.

THE STORY OF "CARMEN"

ACT I—Coming on duty, Don José learns that in his absence Micaela, his fiancée, has paid him a visit. As he sits thinking of her, cigarette girls stream out from a nearby factory, among them the gypsy, Carmen. Attracted by Don José's indifference she sings directly to him and to his bewilderment throws him a rose. Later the gypsy is arrested for stabbing a rival factory girl and is placed in Don José's care. Exercising her charm on the young sergeant, she persuades him to allow her to escape and invites him to meet her later at the Tavern of Lillas Pastia.

ACT II—Don José, having served a prison term for aiding Carmen, is now at liberty. With a group of gypsy friends Carmen awaits him at a tavern. While there the great bull-fighter, Escamillo, enters and tries to win her favor. Smugglers persuade her companions to join them at their mountain retreat. Carmen, awaiting Don José, refuses to leave. Upon his arrival she tries to persuade him to flee with her to the mountains. Despite her charms Don José is about to return to duty when his officer appears, ordering him back to line. Resentfully José defies the captain and escapes to the smuggler's camp with Carmen.

ACT III—Don José, unhappy in the life of a bandit and aware that Carmen is tiring of him, threatens to kill her if she abandons him. She answers, "Death comes as Fate decrees," and reading the cards predicts that she and her lover will die. Two visitors arrive: Escamillo to see Carmen, and Micaela with a message from Don José's dying mother. Jealous, Don José attempts to kill Escamillo but fails when Carmen protects the toreador. Micaela implores Don José to go to his mother and they leave together.

ACT IV—Carmen, now Escamillo's mistress, comes to the arena with him. There she learns that Don José is searching for her and she agrees to see him. He pleads with her to be kind to him but Carmen scornfully repulses him and, enraged, he stabs her.

*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.*

Repertoire

- Friday Night, September 16, at 8:30**
Kirsten, Zampieri, Gobbi, Baccaloni, Foldi, Fried, Romero, Standard, Waring
VARVISO, Conductor HAGER, Stage Director **TOSCA (Puccini)**
- Saturday Night, September 17, at 7:30**
Madeira, Costa, McCann, Hilgenberg, Vickers, Zanasi, Alvary, Romero, Manton, Fried
MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
CHRISTENSEN, Choreographer BAY, Designer **CARMEN (Bizet)**
- Tuesday Night, September 20, at 8:00**
Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
LUDWIG, Conductor HAGER, Stage Director
Production by PONNELLE-COLANGELO-WEST **DIE FRAU OHNE SCHATTEN (Strauss)**
- Thursday Night, September 22, at 8:30**
Amara, Zampieri, Zanasi, Baccaloni, Foldi, Fried, Romero, Standard, Waring
VARVISO, Conductor HAGER, Stage Director **TOSCA (Puccini)**
- Friday Night, September 23, at 8:30**
Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
Anderson, Romero, Standard, Harvey, Andersen, Drain, Caperello
MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
AGNINI, Designer **LA FANCIULLA DEL WEST (Puccini)**
- Saturday Night, September 24, at 8:00**
Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
LUDWIG, Conductor HAGER, Stage Director
Production by PONNELLE-COLANGELO-WEST **DIE FRAU OHNE SCHATTEN (Strauss)**
- Tuesday Night, September 27, at 8:00**
Amara, Martin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
LUDWIG, Conductor YANNOPOULOS, Stage Director **SIMON BOCCANEGRA (Verdi)**
- Thursday Night, September 29, at 8:00**
Schwarzkopf, (Octavian to be announced), Stahlman, Hilgenberg, McCann, Curatilo, Liagre,
Blum, Martin, Nelson, Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell,
Standard, Andersen, Drain, Booth, Caperello, Giosso
VARVISO, Conductor HAGER, Stage Director **DER ROSENKAVALIER (Strauss)**
- Friday Night, September 30, at 8:00**
Rysanek, Dalis, Martin, Vickers, Weede, Tozzi, Foldi, Russell
MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
CHRISTENSEN, Choreographer **AIDA (Verdi)**
- Saturday Night, October 1, at 8:30**
Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
Anderson, Romero, Standard, Harvey, Andersen, Drain, Caperello
MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
AGNINI, Designer **LA FANCIULLA DEL WEST (Puccini)**
- Tuesday Night, October 4, at 8:30**
Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
LUDWIG, Conductor HAGER, Stage Director
Production by BAUER-ECSY—MASON **WOZZECK (Berg)**
- Thursday Night, October 6, at 8:00**
Amara, Martin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
LUDWIG, Conductor YANNOPOULOS, Stage Director **SIMON BOCCANEGRA (Verdi)**
- Friday Night, October 7, at 8:00**
Schwarzkopf, (Octavian to be announced), Stahlman, Hilgenberg, McCann, Curatilo, Liagre,
Blum, Martin, Nelson, Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell,
Standard, Andersen, Drain, Booth, Caperello, Giosso
VARVISO, Conductor HAGER, Stage Director **DER ROSENKAVALIER (Strauss)**
- Saturday Night, October 8, at 8:30**
Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
LUDWIG, Conductor HAGER, Stage Director
Production by BAUER-ECSY—MASON **WOZZECK (Berg)**
- Tuesday Night, October 11, at 8:30**
Moffo, Stahlman, Hilgenberg, Monti, Tozzi, Foldi, Manton
MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
NAGY, Designer CHRISTENSEN, Choreographer **LA SONNAMBULA (Bellini)**
- followed by **VARIATIONS DE BALLET (Glazunoff)**
Vollmar, Bailey, Drew
de ROSA, Conductor BALANCHINE-CHRISTENSEN, Choreography
- Thursday Night, October 13, at 8:30**
Moffo, Stahlman, Hilgenberg, Monti, Tozzi, Foldi, Manton
MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
NAGY, Designer CHRISTENSEN, Choreographer **LA SONNAMBULA (Bellini)**
- followed by **VARIATIONS DE BALLET (Glazunoff)**
Vollmar, Bailey, Drew
de ROSA, Conductor BALANCHINE-CHRISTENSEN, Choreography

- Friday Night, October 14, at 8:30** **LA BOHEME (Puccini)**
 Tebaldi x, Costa, Konya, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
 VARVISO, Conductor YANNOPOULOS, Stage Director
 JENKINS, Designer
- Saturday Night, October 15, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler
 ADLER, Conductor HAGER, Stage Director
 JENKINS, Designer
- Tuesday Night, October 18, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarrera, Schoeffler
 ADLER, Conductor HAGER, Stage Director
 JENKINS, Designer
- Thursday Night, October 20, at 8:30** **LA TRAVIATA (Verdi)**
 Costa, Blum, Martin, Zampieri, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
 VARVISO, Conductor HAGER, Stage Director
 G. HAGER, Choreographer
- Friday Night, October 21, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 KERZ, Designer
- Saturday Night, October 22, at 8:30** **LA BOHEME (Puccini)**
 Tebaldi x, Costa, Pearce, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
 VARVISO, Conductor YANNOPOULOS, Stage Director
 JENKINS, Designer
- Tuesday Night, October 25, at 8:30** **LA TRAVIATA (Verdi)**
 Moffo, Blum, Martin, Pearce, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
 VARVISO, Conductor HAGER, Stage Director
 G. HAGER, Choreographer
- Thursday Night, October 27, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
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MATINEES FOR YOUNG PEOPLE
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- Tuesday Afternoon, October 18, at 2:00** **GIANNI SCHICCHI (Puccini)**
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 Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer
- Tuesday Afternoon, October 25, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer
- Wednesday Afternoon, October 26, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
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DATES—CASTS SUBJECT TO CHANGE

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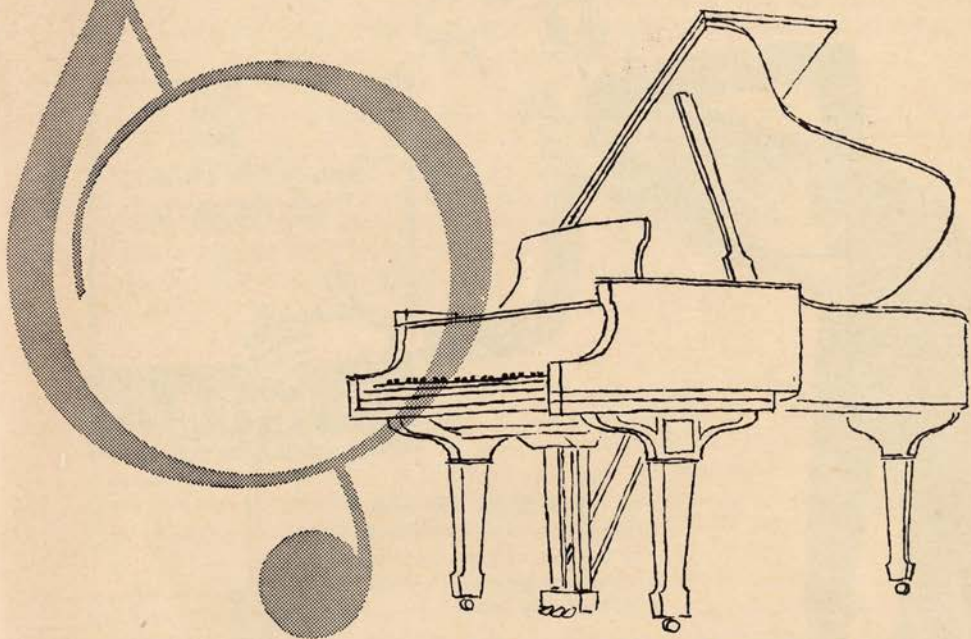
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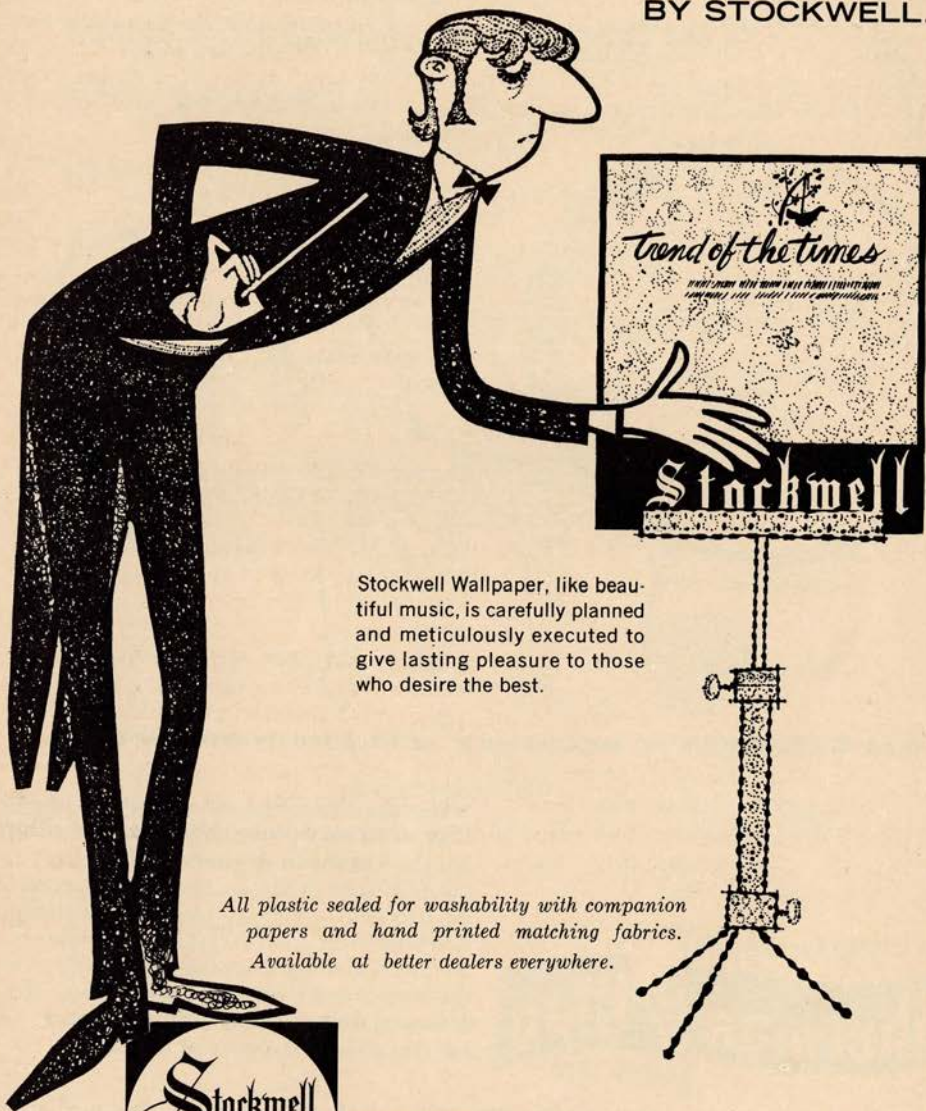
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With Micaela it is almost the opposite. She did not exist in the original Merimee story — therefore the scornful frowning of the “purists.” Generally it is supposed that the authors yielded to the popular taste of the times and had to put a “good” girl next to the “bad” girl. If that was so then of course Micaela would be a colorless and naive creature fading into the background. But if we examine her conduct a little bit more closely we can see that she is quite a girl. From the start, when a dozen dragoons close in on her and try to persuade her to enter their guardhouse, she holds them at bay and, without losing her sense of humor leaves them high and dry. She returns and meets Jose and her *true* mission in the opera is, or should be, revealed.

For Jose is not a Spaniard, but a *Basque*. So is his mother and so is Micaela. What are they doing near Seville in southern Spain? And why is Jose in the army? Jose was originally destined for the priesthood but one day during a game of paume (court tennis) he killed his opponent in a fit of temper. He fled the country (Navarra) and joined the Spanish army. His widowed mother followed him and settled near Seville with Micaela who came with her from Navarra. However Jose had not heard from his mother since his escape. Being deeply religious, his one wish in life was to obtain her pardon.

Micaela therefore is not “the love of his childhood” but the bearer of the news for which he has prayed ever since his escape; his mother has forgiven him. In this light Jose’s jubilant “a kiss from my mother” appears very differently. It is no longer the joy of a young man still tied to the apron-strings of mama, but becomes a prayer of thanks because his immortal soul has been saved. This feeling, combined with the dignity and seriousness of the Spaniard, transform this scene into one of the dramatic climaxes of the opera.

Micaela’s function is even more important; she represents the stern moral code of the Basques against the African sensuality of the gitanos. She symbolizes all that he was forced to leave behind. Therefore the national costume of the women of Navarra which she is wearing is stressed and mentioned several times.

As far as her naive sweetness is concerned, the third act should be proof enough to the contrary. She has the courage to go alone into the smugglers’ camp (they are actually something between highwaymen and guerrilleros) and to confront her rival. Her famous aria actually is not so much a plea for help as a statement of conviction — she is not only right in what she is doing but will be under divine protection.

After considering all these facts we can safely state that the creation of Micaela was a stroke of genius.

What happens to Micaela after she returns to her village with Jose and after he leaves once more to find Carmen? It would be interesting to know — but then how many lives in opera are left unresolved, returning again and again, forever guarding jealously the secret of their end. . . .

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A MESSAGE FROM OUR PRESIDENT



To Friends of the San Francisco Opera:

Did you realize that ticket sales for last season covered only 84% of our total expenses? A record income from guarantor assessments and contributions to the Opera Fund Drive failed to make up the difference.

As a result, a cumulative deficit of \$70,000 has been carried over from the past two seasons.

Current estimates show that, despite the strictest economies our standards will permit, production costs will continue to exceed substantially our regular income.

The 1960 Opera Fund Drive must therefore achieve an unprecedented goal of \$150,000 to meet the costs of the current season and avoid the dangers of a cumulative deficit.

Your contribution, whatever the amount, will help to assure your Opera's continued excellence by helping to fill a specific need. A donation of \$5 could pay for 30 seconds of precious orchestra rehearsal time; \$10 could cover the salaries of 5 supers for one performance; \$50 could finance about 12 minutes of a chorus rehearsal; \$100 could pay most of the make-up expenses for an entire production; \$1,000 could pay the rental for all orchestral music in an average production.

I hope we can count on your friendship and financial support at this time of need.

Sincerely,

A handwritten signature in dark ink that reads "Robert Watt Miller". The signature is written in a cursive style with a large, prominent initial "R".

Robert Watt Miller
President

San Francisco Opera Association

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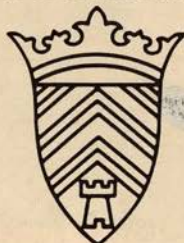
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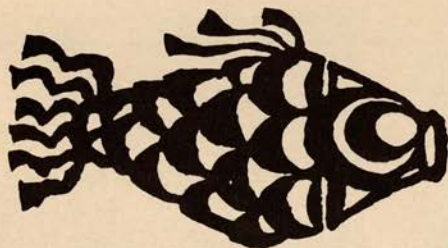
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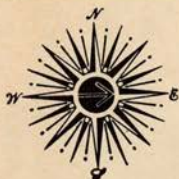


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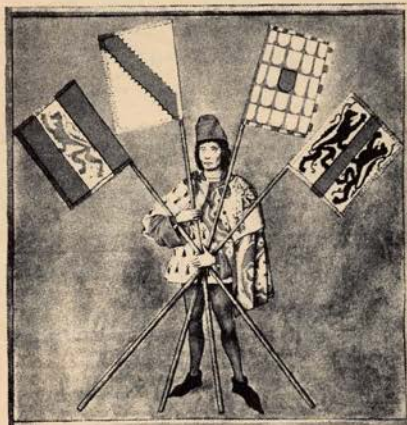
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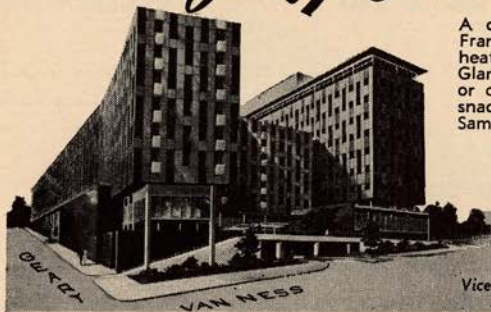
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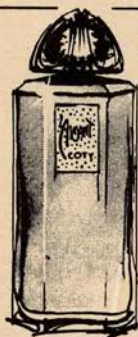


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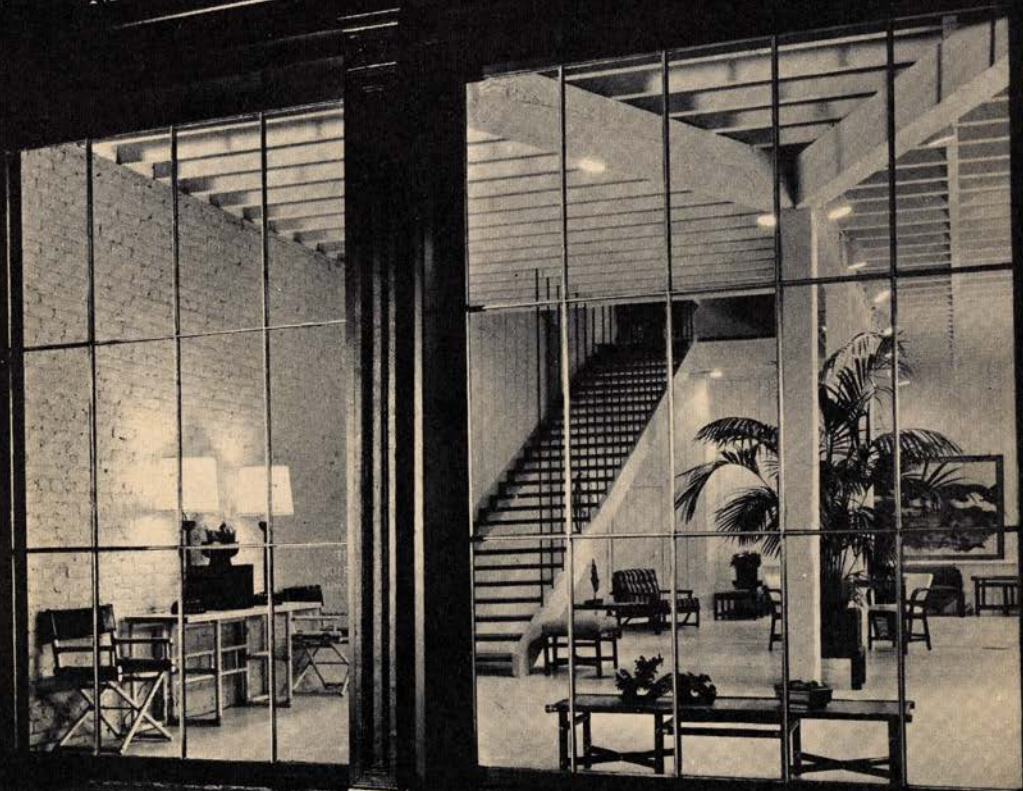
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