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1962

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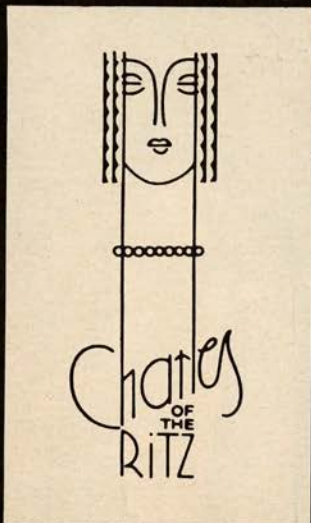
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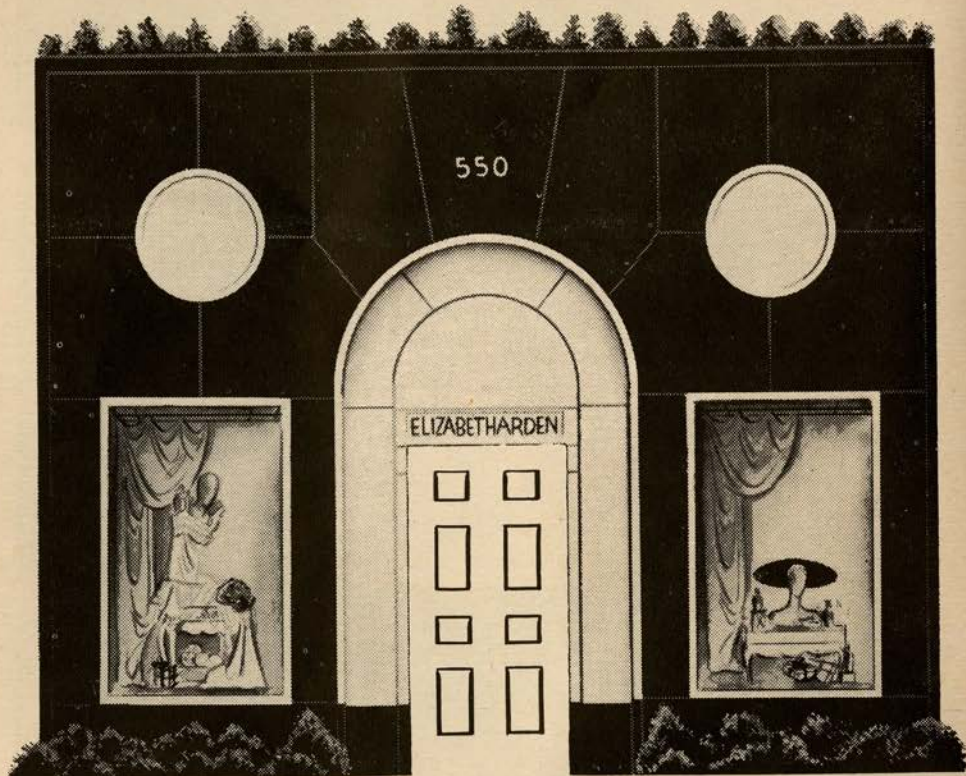
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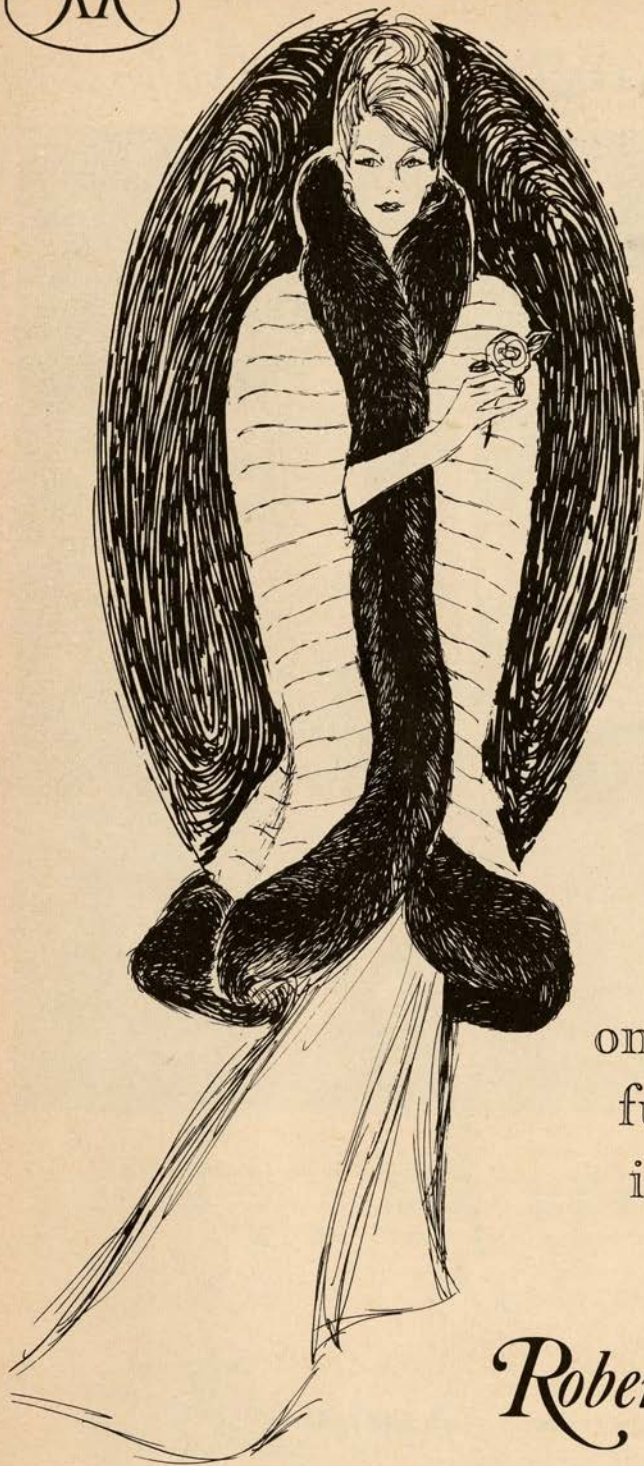
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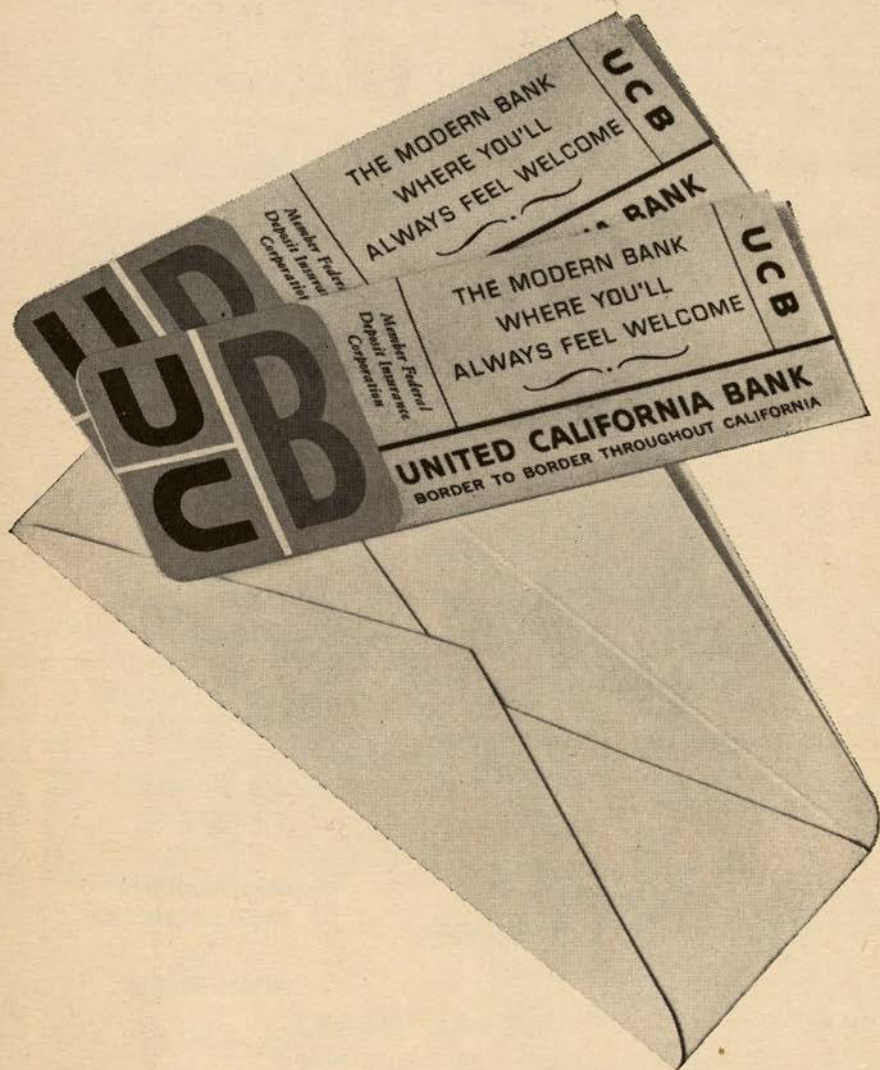
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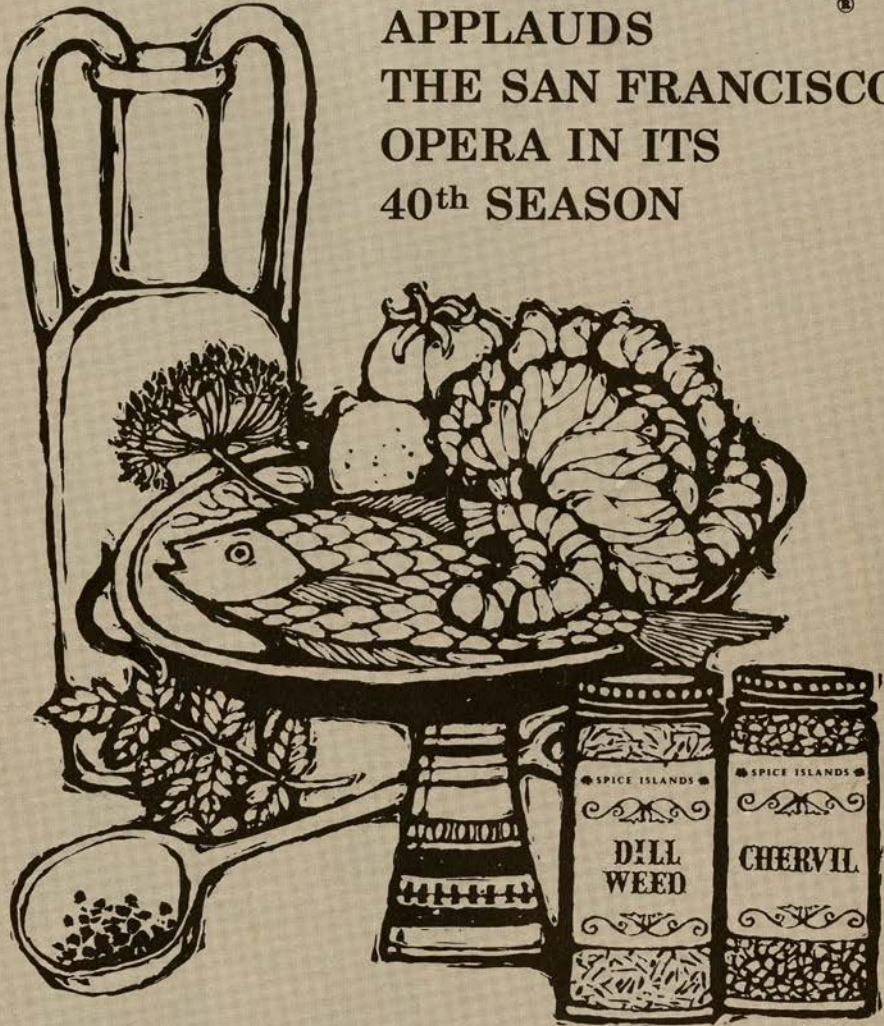
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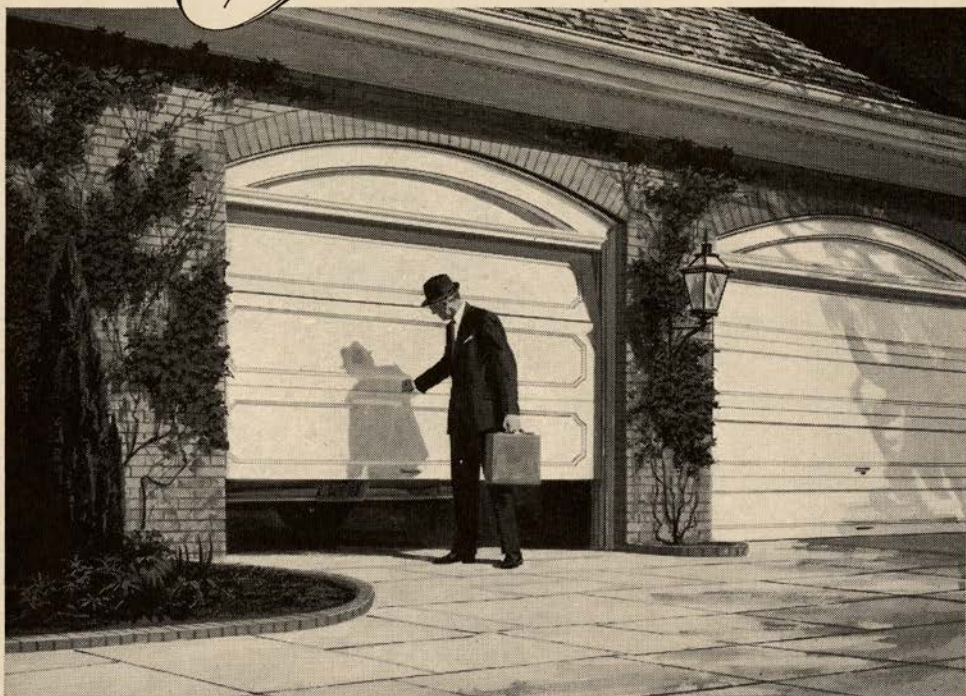
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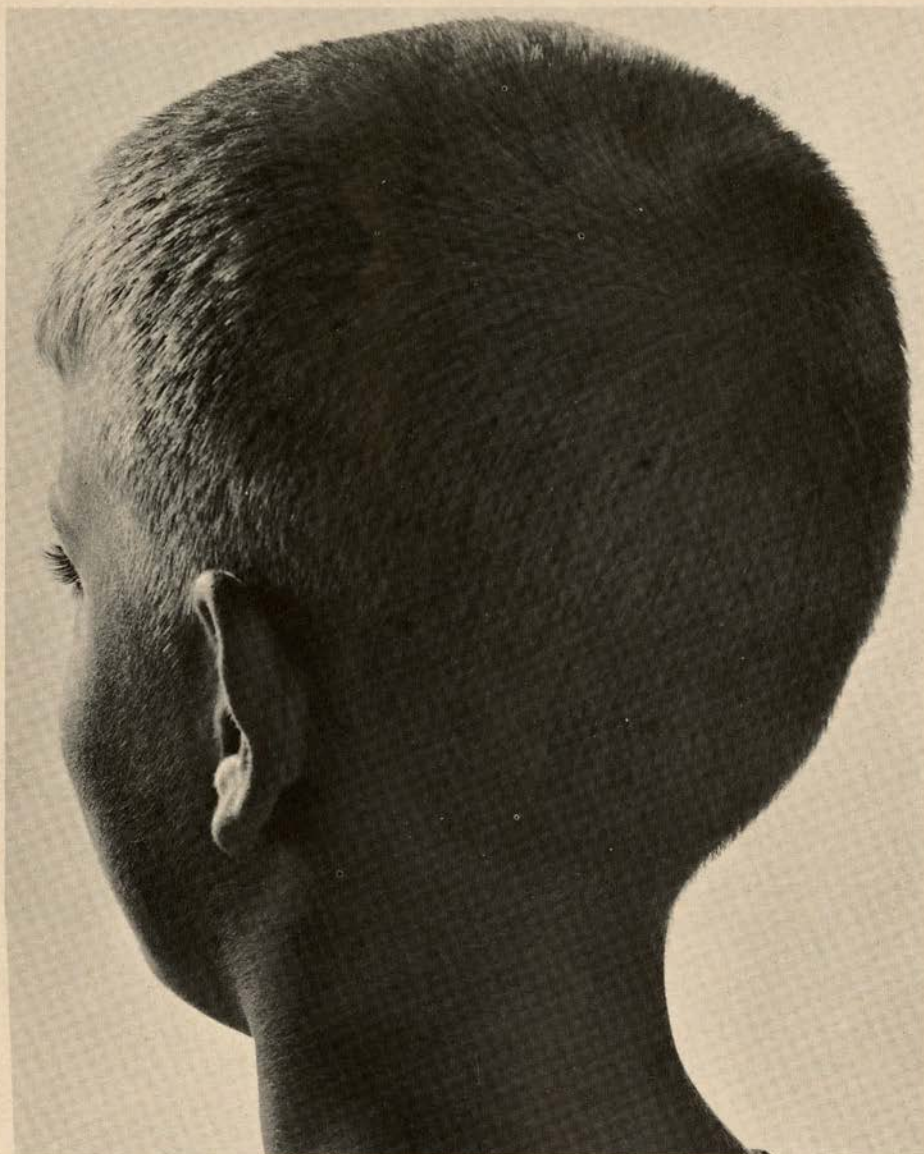
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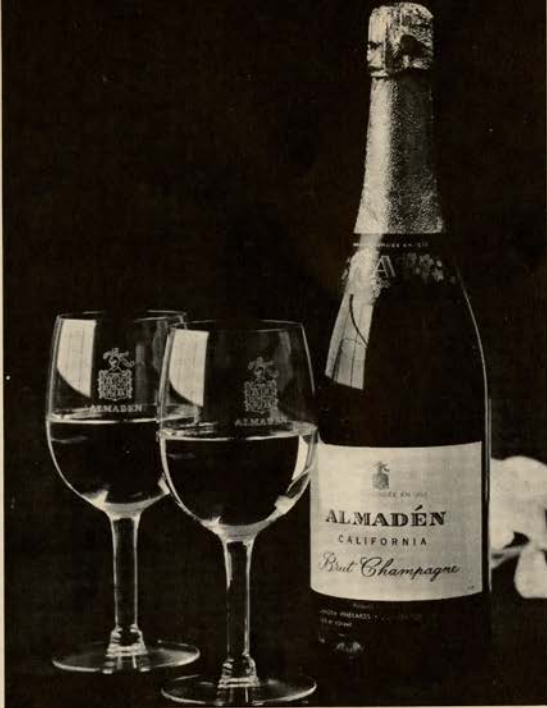
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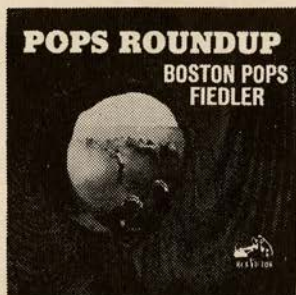


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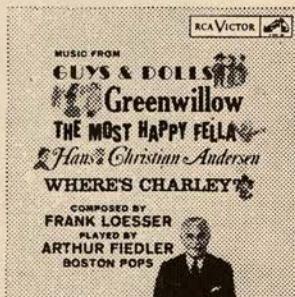
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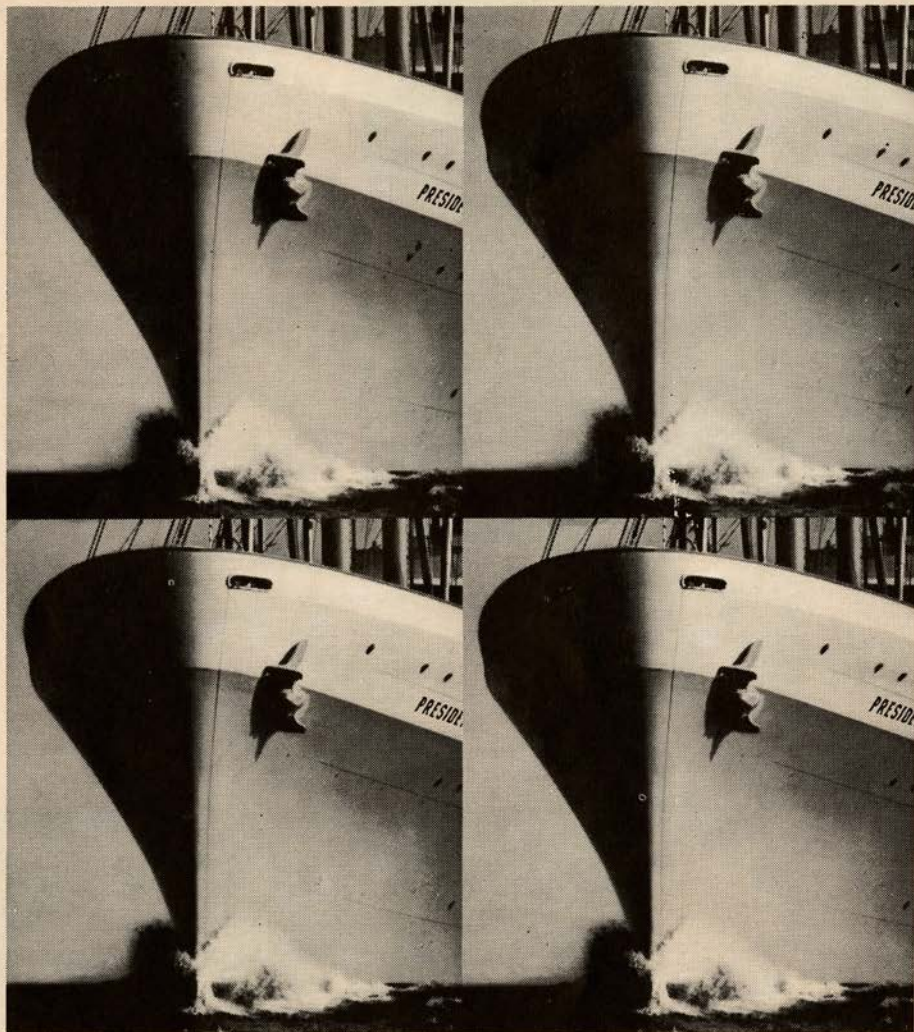
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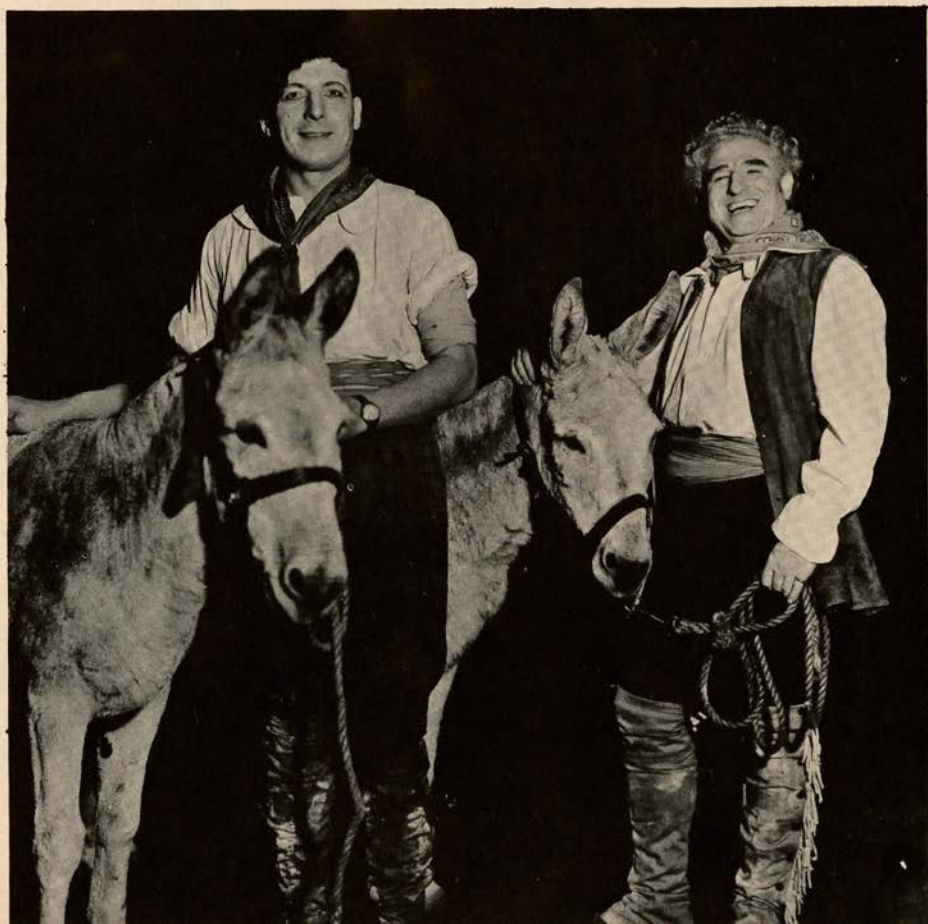


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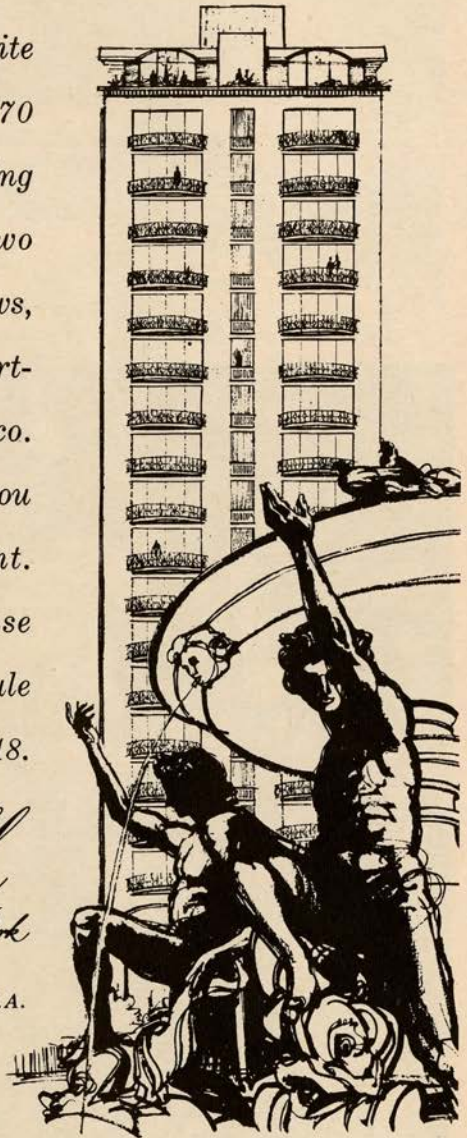


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*Latecomers will not be seated while the performance is in progress.
PLEASE DO NOT APPLAUD UNTIL THE MUSIC HAS STOPPED
Your cooperation will be greatly appreciated.*

TUESDAY EVENING, SEPTEMBER 18 at 8:00
(FINAL CURTAIN APPROXIMATELY 11:30)

New Production

Don Carlo
(In Italian)

Opera in four acts by Giuseppe Verdi

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

Adaptation by Antonio Ghislanzoni

Conductor:
FRANCESCO MOLINARI-PRADELLI

Production:
DINO YANNOPOULOS

Designed by ANDREAS NOMIKOS

A friar (Charles V).....	*JOHN MACURDY	
Don Carlo, infante of Spain.....	SANDOR KONYA	
Rodrigo, Marquis di Posa.....	*THOMAS STEWART	
Princess Eboli.....	} ladies-in-waiting {IRENE DALIS
Countess Fuentes.....		to the queen {	.....GWEN CURATILO
Elisabeth of Valois, Philip's second wife.....	*CONSUELO RUBIO	
Philip II, king of Spain.....	GIORGIO TOZZI	
Countess Aremborg, lady-in-waiting to the queen.....	SUZANNE STALLEY	
Count di Lerma, the royal herald.....	RICHARD RIFFEL	
A celestial voice.....	*CAROL TODD	
Flemish ambassadors.....	DONALD DRAIN, RUSSELL CHRISTOPHER, JOSHUA HECHT, WINTHER ANDERSEN, COLIN HARVEY, EUGENE LAWRENCE	
The grand inquisitor.....	MICHAEL LANGDON	

*San Francisco Opera Debut

*Monks, royal guards, grandees of Spain, ladies-in-waiting,
condemned heretics, pages*

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Second half of the sixteenth century; Madrid and environs

Act I: Scene 1: The monastery of St. Yuste
Scene 2: The queen's garden

Act II: Scene 1: A deserted corner of the palace garden
Scene 2: Before the cathedral

Act III: The study of Philip II in the Escorial

Act IV: Scene 1: A royal prison
Scene 2: The monastery of St. Yuste

THERE WILL BE INTERMISSIONS OF APPROXIMATELY TWENTY MINUTES EACH
AFTER ACTS I AND II

Next Regular Subscription Performance
Friday, September 21, "Wozzeck" (Berg)
CURTAIN 8:30 P.M.

TICKETS FOR REMAINING PERFORMANCES AT
OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.
KEARNY AND SUTTER STS., EXBROOK 7-0717.

THE STORY OF "DON CARLO"

ACT I, SCENE 1—Charles V, Emperor of the Holy Roman Empire, has abdicated and now enters the Orders at San Yuste, divesting himself of the symbols of worldly power. His grandson, Don Carlo, son of the reigning monarch, Philip II of Spain, loves Elisabeth of Valois, who was once betrothed to him but who was forced to marry Philip for purely political reasons. Only to Rodrigo, Marquis di Posa, does Carlo reveal his guilt-ridden love. Carlo and Rodrigo wish to render justice and liberty to the people of Flanders, and so swear allegiance to this cause.

ACT I, SCENE 2—In order to forget Elisabeth, Carlo intends to leave Madrid and the court. His father, suspicious of his son, charges Rodrigo to watch over the queen and become his secret councillor. Rodrigo accepts, believing that close to the king he might advance the cause of the Flemish people. The king, however, warns him of the grand inquisitor, even more powerful than the king, who would crush any rebellion against authority.

ACT II, SCENE 1—At midnight Eboli, in love with the infante, meets him in the royal park. Carlo had expected Elisabeth, as he had received a note which he believed to have been written by her. When Carlo unwittingly reveals his love for Elisabeth, Eboli swears eternal revenge. Only the appearance of Rodrigo saves Eboli from the murderous rage of Carlo. The two friends re-affirm their friendship and allegiance.

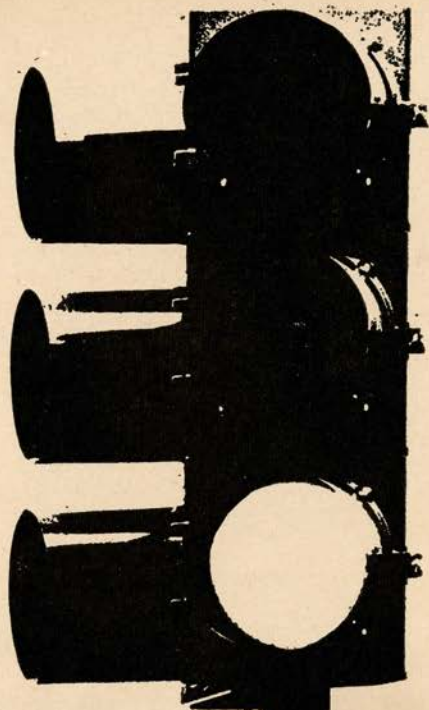
ACT II, SCENE 2—In a bold attempt to attain his political ambition to free Flanders, Don Carlo steps before his father as Philip and the court are about to witness the solemn rites of an Auto-da-fé. Carlo leads the ambassadors from Flanders, pleading their cause. As Philip orders them out of his way, Carlo in defiance of the king draws his sword—a capital offense. To Carlo's horror it is Rodrigo who disarms him. The Auto-da-fé proceeds.

ACT III—Philip must decide the fate of his son. Eboli, now the king's mistress, has betrayed the infante's passion for Elisabeth, and the law decrees that Carlo's rebellious action must be punished by death. Philip's fatherly instincts rebel against such action, but the grand inquisitor decides for him: everything must be sacrificed to authority. He also demands the life of Rodrigo who, with the infante, he knows to be a threat to the same authority. Philip bows to this decision. Confronting Elisabeth with his knowledge he accuses her of adultery. Eboli, coming to aid the queen, breaks down and confesses that she had been the one to furnish the king with false proof of Elisabeth's infidelity, and furthermore that she herself was guilty of adultery with the king. She is exiled. Discovering that Carlo is to die, she decides to make a desperate effort to save him.

ACT IV, SCENE 1—Rodrigo visits Carlo in his royal prison, coming to say farewell to the infante. A shot is heard and Rodrigo falls, mortally wounded. Dying, he urges Carlo to remain faithful to the cause of liberty. Philip enters the prison and gives Carlo his freedom. In the meantime an uprising of the people has begun, and the mob storms the prison demanding the liberation of the infante. Only the appearance of the grand inquisitor crushes the incipient revolt.

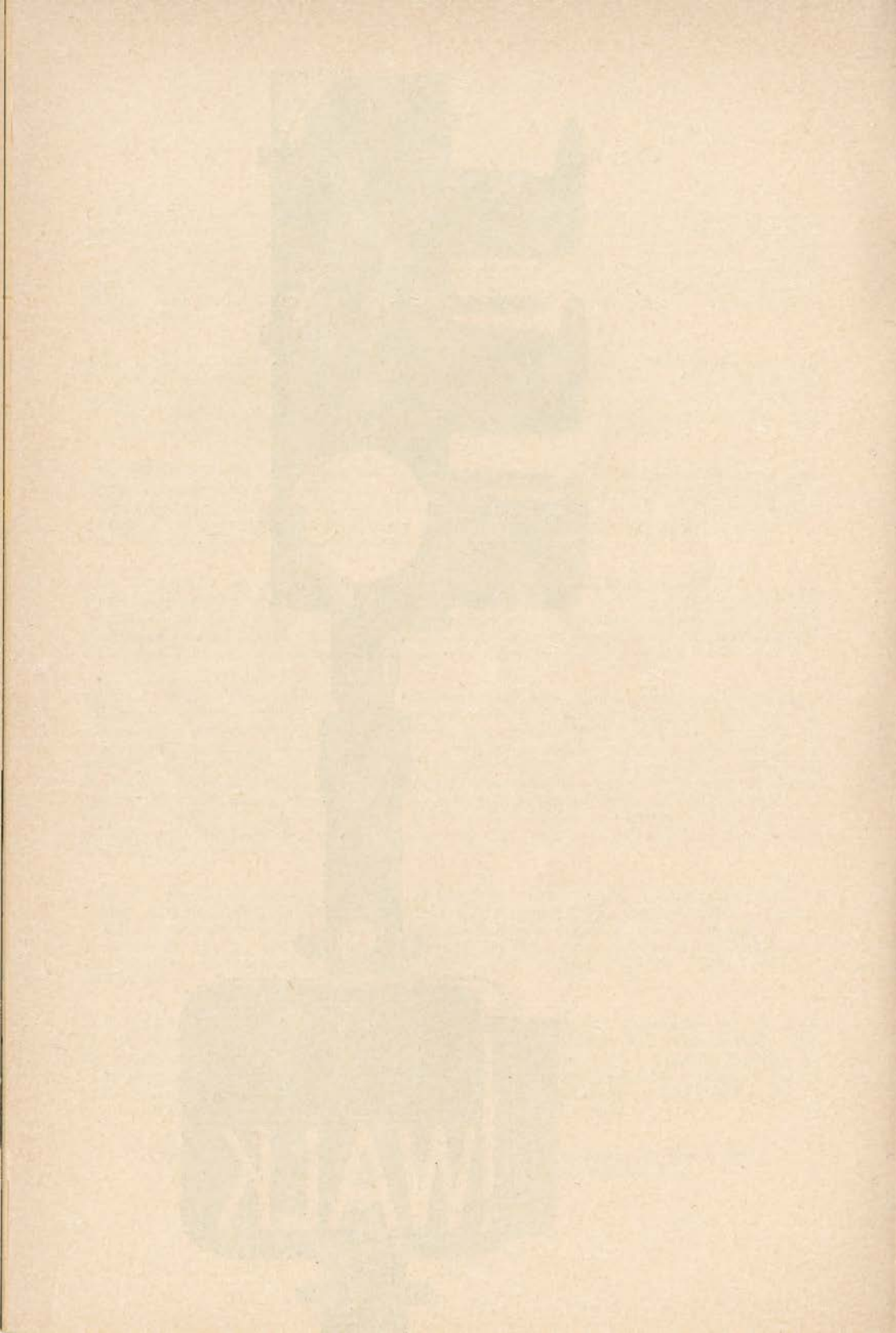
ACT IV, SCENE 2—At the monastery of San Yuste Elisabeth and Carlo meet for the last time. He has decided to join the Flemish people. At the moment of their final farewell Philip and the grand inquisitor surprise the pair, and the guards are ordered to arrest the infante. As Carlo defends himself, Charles V, who has donned the imperial vestments, appears followed by the monks. He has come to save his grandson. The wounded infante is carried off as Philip and the court are paralyzed by the sudden appearance of the Emperor.

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



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I AM MOST PLEASED TO GREET THE SAN FRANCISCO OPERA AS IT ENTERS ITS FORTIETH ANNIVERSARY YEAR. THIS OPERA COMPANY HAS BROUGHT GREAT DISTINCTION TO SAN FRANCISCO AND HAS CONTRIBUTED SIGNIFICANTLY TO AMERICAN CULTURAL ACHIEVEMENT. WITH ALL BEST WISHES FOR YOUR OPENING NIGHT AND FOR THE SEASON WHICH FOLLOWS.

JOHN F. KENNEDY

EDMUND G. BROWN
GOVERNOR

State of California
GOVERNOR'S OFFICE
SACRAMENTO



The fortieth opera season of the City of San Francisco opening September 14, 1962, deserves the support and patronage of the entire state.

This opera company has won international renown, and presents performances in Los Angeles, San Diego, Sacramento and Berkeley. It is more than a San Francisco Opera. It is opera for all of the West.

Since La Boheme was first presented in San Francisco in 1923, almost a hundred different operas have been performed in San Francisco and the opera has provided the stage for many new singers who have developed into renowned artists.

Californians everywhere join me in wishing a successful season at San Francisco's War Memorial Opera House in September and October, 1962.

A handwritten signature in cursive script, reading "Edmund G. Brown".

EDMUND G. BROWN, Governor



Proclamation

- WHEREAS, The San Francisco Opera has become a universal symbol of the refinement, creativity and culture of San Francisco; and
- WHEREAS, The San Francisco Opera has generated a vast amount of national and international publicity, reflecting most favorably upon San Francisco and thereby helping to make our city one of the world's foremost tourist attractions; and
- WHEREAS, The San Francisco Opera serves as an Ambassador of Good Will by bringing its great performances to other cities of the West; and
- WHEREAS, The San Francisco Opera acts as a dynamic force in the local economy by stimulating sales and clothing, accessories, flowers, food, etc.; and
- WHEREAS, The San Francisco Opera has enriched the community through opera education programs and by auditioning and training talented young singers; and
- WHEREAS, This fortieth season, which runs from September 14 to October 25, 1962, continues this great tradition:

NOW, THEREFORE, I, George Christopher, Mayor of the City and County of San Francisco, do hereby proclaim September 14 to October 25, 1962 as "FALL OPERA SEASON" in San Francisco and urge all San Franciscans to take cognizance thereof and to participate to the fullest extent possible.

IN WITNESS WHEREOF I have hereunto set my hand and caused the seal of the City and County of San Francisco to be affixed this seventh day of September, nineteen hundred and sixty-two.



George Christopher
George Christopher
Mayor



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Mendessolle

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THURSDAY EVENING, SEPTEMBER 20 at 8:00
(FINAL CURTAIN APPROXIMATELY 11:35)

Carmen
(In French)

Opera in four acts by Georges Bizet

Text by Henri Meilhac and Ludovic Halevy

Conductor: *JANOS FERENCNIK Production: DINO YANNOPOULOS

Designed by HOWARD BAY

Morales, a sergeant of dragoons.....			RUSSELL CHRISTOPHER
Micaela			*WILMA LIPP
Don Jose, a sergeant of dragoons.....			MARIO DEL MONACO
Zuniga, captain of dragoons.....			JOSHUA HECHT
Carmen.....			**SONA CERVENA
Frasquita.....	} smugglers {		.....CAROL TODD
Mercedes.....			.....JANIS MARTIN
Escamillo, a torero.....			THOMAS STEWART
El Dancairo.....	} smugglers {		.....HOWARD FRIED
El Remendado.....			.....RAYMOND MANTON

*San Francisco Opera Debut
**American Debut

Cigarette girls, dragoons, smugglers, laborers, dandies, etc.

Solo dancers: Sally Bailey, Robert Gladstein

Corps de ballet

San Francisco Opera Boys' Chorus

Madi Bacon, Director

Chorus director: VINCENZO GIANNINI *Choreographer:* LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: About 1820; Sevilla, Spain

Act I: On the outskirts of Sevilla

Act II: A tavern near Sevilla

Act III: The smugglers' stronghold in the mountains

Act IV: Outside the bull-ring

MAJOR INTERMISSION AFTER ACT II

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

**TICKETS FOR REMAINING PERFORMANCES AT
OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.
KEARNY AND SUTTER STS., EXBROOK 7-0717.**

THE STORY OF "CARMEN"

ACT I: Micaela has come from her village, looking for Don Jose. Another sergeant, Morales, tells her that Jose will arrive with the relief guard and she decides to return later. Surrounded by street arabs, Jose and the guard march in. A bell rings and the cigarette girls — mostly gypsies — stream out of the factory for a short rest. Carmen is the last and all the men are immediately drawn to her. She, however, singles out Jose and sings a habanera to him. Piqued by his indifference, she tosses a flower into his face and runs off into the factory with the other girls. Micaela returns and tells Jose that his mother has forgiven his joining the army, which he did to avoid punishment for a killing he committed in a fit of anger. In his joy, Jose vows to marry Micaela. Suddenly the cigarette girls rush out of the factory. Carmen has wounded another girl. When questioned by Zuniga, she mocks him and refuses to answer. She is placed under arrest in charge of Don Jose. While they are alone Carmen persuades Jose to let her escape.

ACT II: Carmen, Frasquita, and Mercedes entertain the customers in a tavern, amongst them Zuniga. Escamillo, a victorious matador, arrives with his retinue. Everyone toasts him while he describes his latest victory. He notices Carmen but, after expecting that she will succumb to his charms, he is gently put off, he leaves, followed by everyone else. Dancairo and Remendado emerge — the tavern camouflaging the operations of a smugglers' band. The two have plans for new expeditions, with which Frasquita and Mercedes agree. Carmen, waiting for Jose, wishes to stay. She is urged to try to make him join the band. Just released from jail, Jose enters and once more succumbs to Carmen's fascinations. Zuniga returns and finds Jose. Both men draw weapons but Zuniga is disarmed by the smugglers. In disgrace, Jose joins their band.

ACT III: The smugglers bring their contraband to their mountain fortress. The gypsy girls read their fortunes in the cards — Carmen's destiny is an early death. The band leaves, with Jose remaining behind as a guard. Micaela arrives at the fortress in a last attempt to win Jose away from the smugglers. Escamillo has also penetrated the stronghold. Upon finding that Escamillo is his rival for Carmen's love, Jose challenges him. Escamillo is saved only by the return of Carmen. Micaela is discovered and pleads with Jose. Jose, after nearly killing Carmen in a fit of jealousy, leaves with Micaela.

ACT IV: The cuadrillas arrive at the bull ring. Escamillo, who escorts Carmen, is acclaimed by the crowd as he enters the arena. Carmen has been warned that Jose is waiting for her. She waits for him as she wants to settle matters between them. Jose pleads with her to return to him, but the fanfare from the arena reminds her of Escamillo. She tries to pass Jose to enter the ring. In his rage Jose kills Carmen and collapses over her body.

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

Repertoire

- Friday Night, September 14, at 8:30**.....**LA BOHEME (Puccini)**
 Kirsten, Costa; Cioni, Tipton, Christopher, Tozzi, Baccaloni, Fried, Harvey, Andersen, Kohout
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
Designer: JENKINS
- Saturday Night, September 15, at 8:30**.....**WOZZECK (Berg)**
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,
 Budzinski, Gomez
Conductor: LUDWIG *Production:* HAGER
Designers: BAUER-ECSY, MASON
- Tuesday Night, September 18, at 8:00**.....**DON CARLO (Verdi)**
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel
Conductor: MOLINARI-PRADELLI *Production:* YANNOPOULOS
Designer: NOMIKOS
- Thursday Night, September 20, at 8:00**.....**CARMEN (Bizet)**
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried
Conductor: FERENCSEK *Production:* YANNOPOULOS
Designer: BAY *Choreographer:* CHRISTENSEN
- Friday Night, September 21, at 8:30**.....**WOZZECK (Berg)**
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,
 Budzinski, Gomez
Conductor: LUDWIG *Production:* HAGER
Designers: BAUER-ECSY, MASON
- Saturday Night, September 22, at 8:00**.....**DON CARLO (Verdi)**
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel
Conductor: MOLINARI-PRADELLI *Production:* YANNOPOULOS
Designer: NOMIKOS
- Tuesday Night, September 25, at 8:00**.....**FAUST (Gounod)**
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain
Conductor: DE FABRITIIS *Production:* CAPOBIANCO
Designers: GALLAGHER, LONGARINI *Choreographer:* CHRISTENSEN
- Thursday Night, September 27, at 8:00**.....**DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf
Conductor: FERENCSEK *Staged by:* HAGER
- Friday Night, September 28, at 8:00**.....**FAUST (Gounod)**
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain
Conductor: DE FABRITIIS *Production:* CAPOBIANCO
Designers: GALLAGHER, LONGARINI *Choreographer:* CHRISTENSEN
- Saturday Night, September 29, at 8:30**.....**LA BOHEME (Puccini)**
 Kirsten, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen, Kohout
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
Designer: JENKINS
- Tuesday Night, October 2, at 8:30**.....**IL TROVATORE (Verdi)**
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
- Thursday Night, October 4, at 8:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Meneguzzer, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Friday Night, October 5, at 8:00**.....**CARMEN (Bizet)**
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried
Conductor: FERENCSEK *Production:* YANNOPOULOS
Designer: BAY *Choreographer:* CHRISTENSEN
- Saturday Night, October 6, at 8:30**.....**IL TROVATORE (Verdi)**
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
- Tuesday Night, October 9, at 8:00**.....**OTELLO (Verdi)**
 De Los Angeles, Martin; McCracken, Gobbi, Peterson, Macurdy, Riffel, Hecht, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Thursday Night, October 11, at 8:30**.....**FALSTAFF (Verdi)**
 Lipp, Meneguzzer, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried
Conductor: FERENCSEK *Staged by:* HAGER
Designer: NAGY
- Friday Night, October 12, at 8:00**.....**DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf
Conductor: FERENCSEK *Staged by:* HAGER

Saturday Night, October 13, at 8:00.....**I PAGLIACCI** (*Leoncavallo*)
Horne; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS Staged by: CAPOBIANCO

followed by

Dalis, Martin, Cole; Cioni, Tipton
Conductor: DE FABRITIIS
CAVALLERIA RUSTICANA (*Mascagni*)
Staged by: CAPOBIANCO

Tuesday Night, October 16, at 8:00.....**DON GIOVANNI** (*Mozart*)
De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG Staged by: HAGER
(Sets from the Dallas Civic Opera—ZEFFIRELLI)

Thursday Night, October 18, at 8:00.....**OTELLO** (*Verdi*)
Kabaiwanska, Martin; McCracken, Gobbi, Petersen, Macurdy, Riffel, Hecht, Drain
Conductor: MOLINARI-PRADELLI Staged by: CAPOBIANCO
Choreographer: CHRISTENSEN

Friday Night, October 19, at 8:00.....**THE RAKE'S PROGRESS** (*Stravinsky*)
Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG Production: HAGER
(Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)

Saturday Night, October 20, at 8:00.....**DON GIOVANNI** (*Mozart*)
De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG Staged by: HAGER
(Sets from the Dallas Civic Opera—ZEFFIRELLI)

Monday Night, October 22, at 8:30.....**LA BOHEME** (*Puccini*)
De Los Angeles, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen,
Kohout
Conductor: MOLINARI-PRADELLI Designer: JENKINS Staged by: YANNOPOULOS

Tuesday Night, October 23, at 8:30.....**FALSTAFF** (*Verdi*)
Lipp, Meneguzzer, Simonato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried
Conductor: FERENCSEK Staged by: HAGER
Designer: NAGY

Wednesday Night, October 24, at 8:00.....**I PAGLIACCI** (*Leoncavallo*)
Lipp; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS Staged by: CAPOBIANCO

followed by

Simonato, Martin, Cole; Sullivan, Tipton
Conductor: DE FABRITIIS
CAVALLERIA RUSTICANA (*Mascagni*)
Staged by: CAPOBIANCO

Thursday Night, October 25, at 8:00.....**THE RAKE'S PROGRESS** (*Stravinsky*)
Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG Production: HAGER
(Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)

MATINEES FOR YOUNG PEOPLE
(Presented by the San Francisco Opera Guild)

Thursday Afternoon, October 4, at 1:30.....**LA FIGLIA DEL REGGIMENTO** (*Donizetti*)
Horne, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS Staged by: CAPOBIANCO
Choreographer: CHRISTENSEN

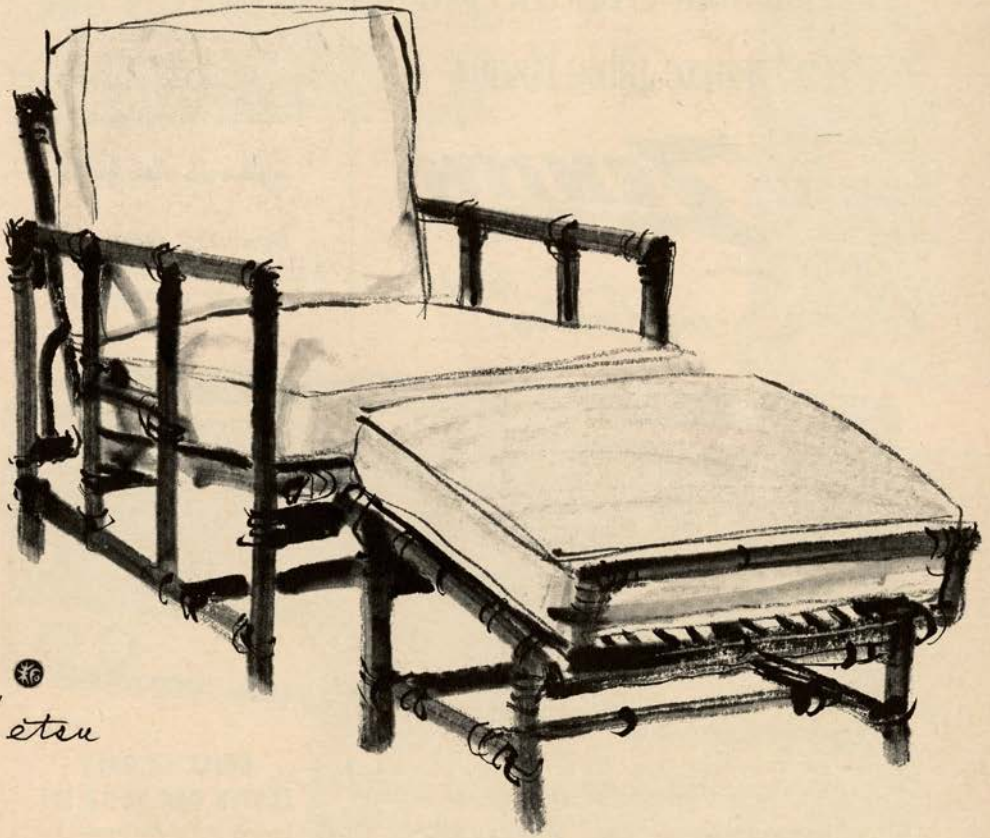
Thursday Afternoon, October 18, at 1:30.....**LA FIGLIA DEL REGGIMENTO** (*Donizetti*)
Meneguzzer, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS Staged by: CAPOBIANCO
Choreographer: CHRISTENSEN

Monday Afternoon, October 22, at 1:30.....**LA FIGLIA DEL REGGIMENTO** (*Donizetti*)
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Conductor: DE FABRITIIS Staged by: CAPOBIANCO
Choreographer: CHRISTENSEN

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Horne, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS Staged by: CAPOBIANCO
Choreographer: CHRISTENSEN

Dates, Casts, and Operas Subject to Change

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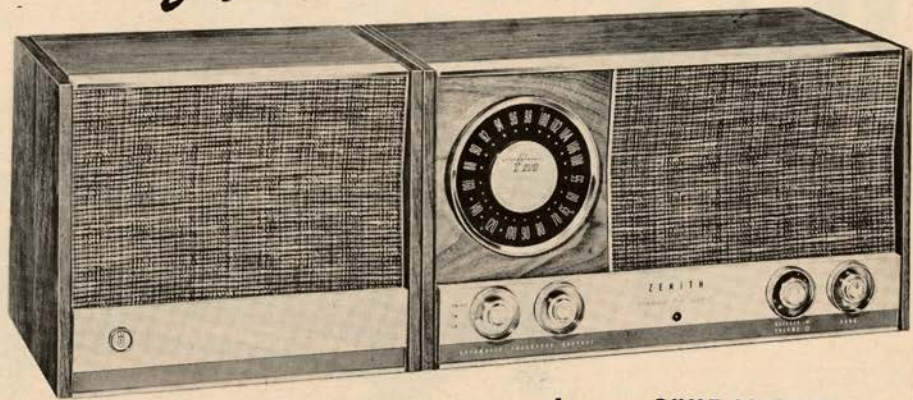
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Elisabeth Rethberg in "Tannhauser."



Lauritz Melchior made his only American appearance as "Otello" here in 1934. Elisabeth Rethberg was the Desdemona.

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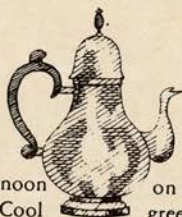
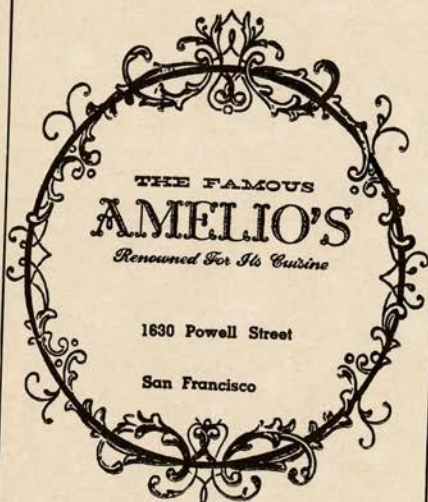
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Lucrezia Bori sings Violetta's aria at the end of the first act of "La Traviata."





Late afternoon on the East Terrace. Cool green lawns and slender pines dappled with lingering sunshine . . . Glacier Point rising sheer to the Valley's rim. Here, Nature slakes the spiritual thirst . . . and Mrs. Whitman pours tea at five.

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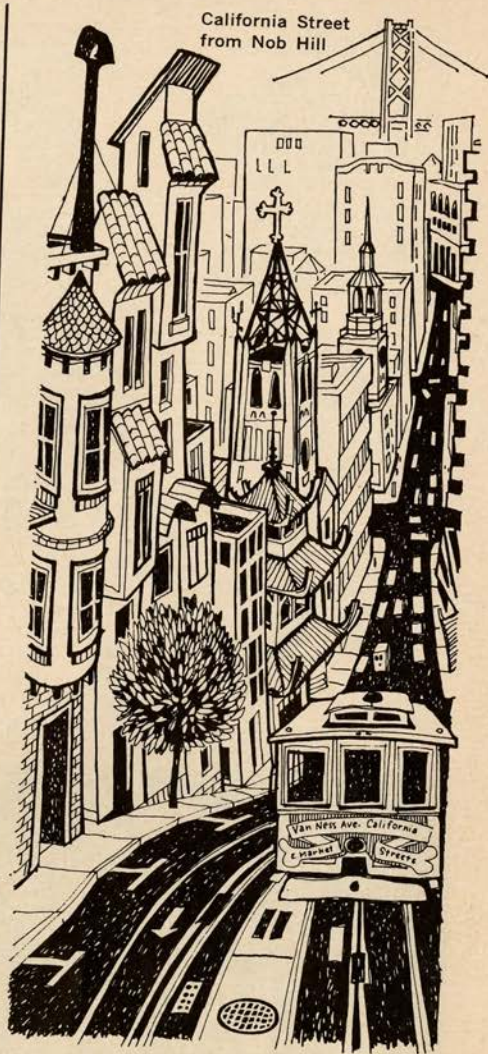


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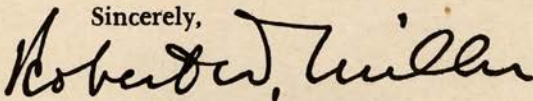
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Last year the Opera Association raised \$140,000, thanks to the continued generosity of past contributors as well as a gratifying increase in the number of donations over the previous year. To raise the *additional* \$10,000 needed in the current drive, the Association is again expanding and intensifying its solicitation.

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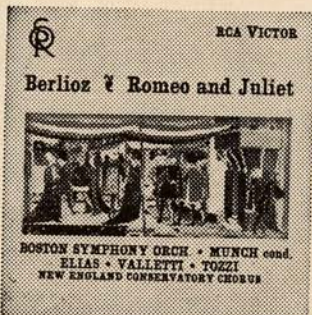
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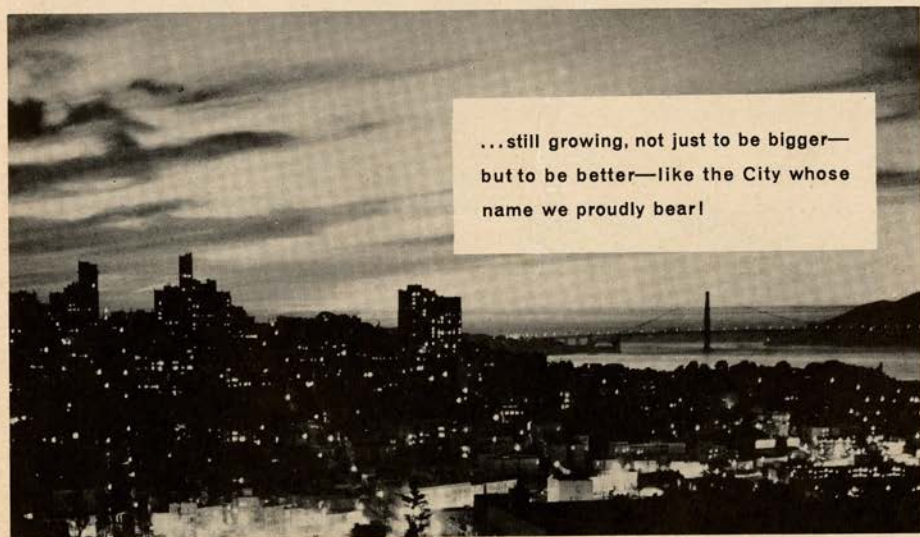
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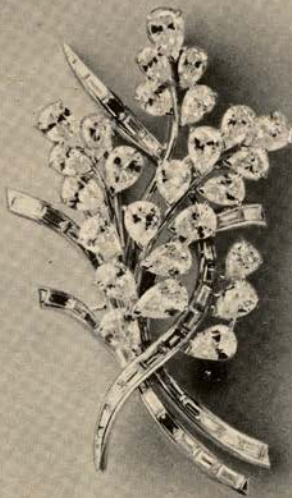
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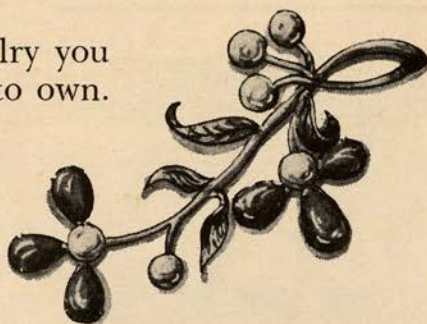
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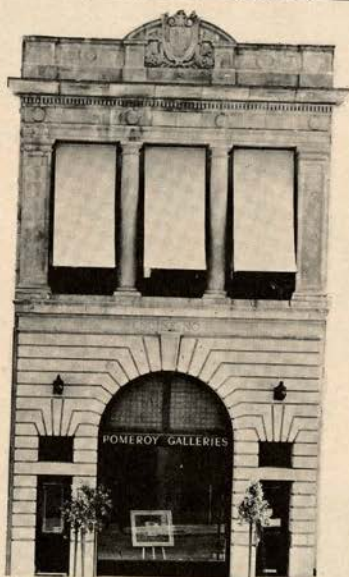
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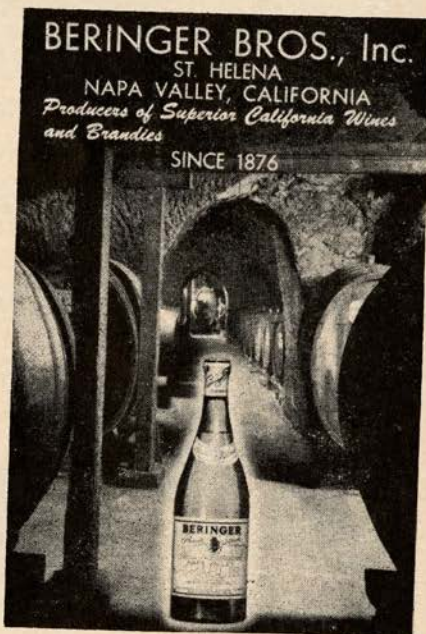
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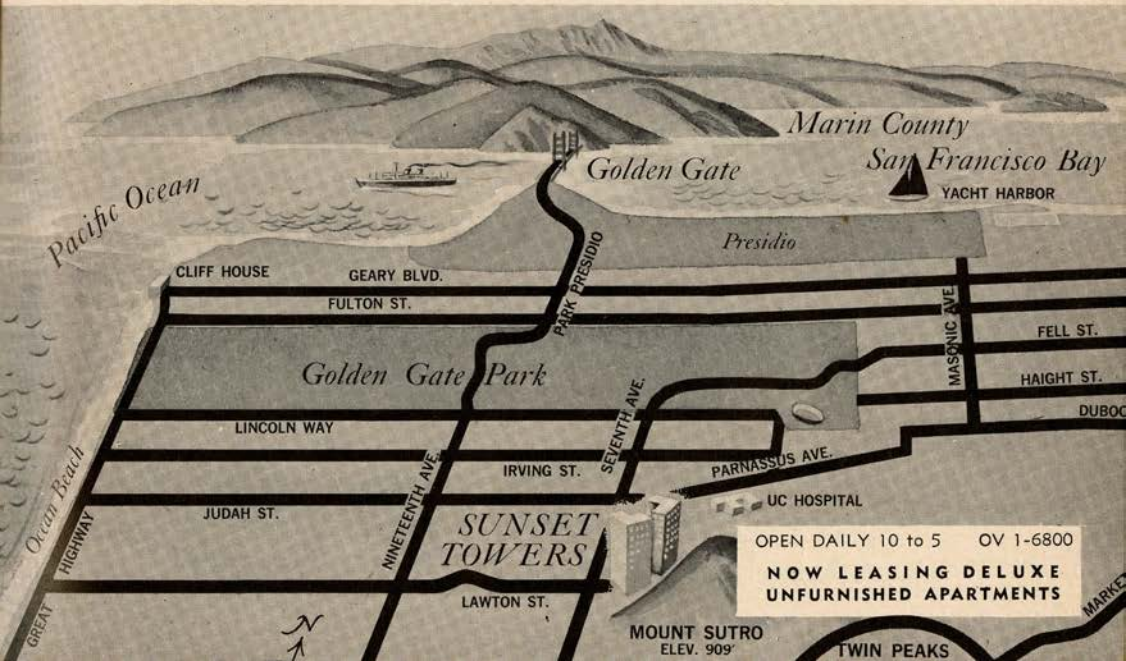
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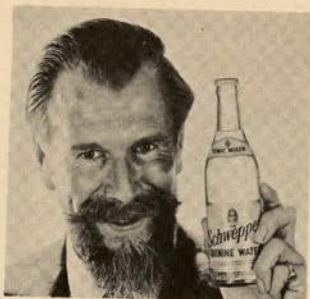
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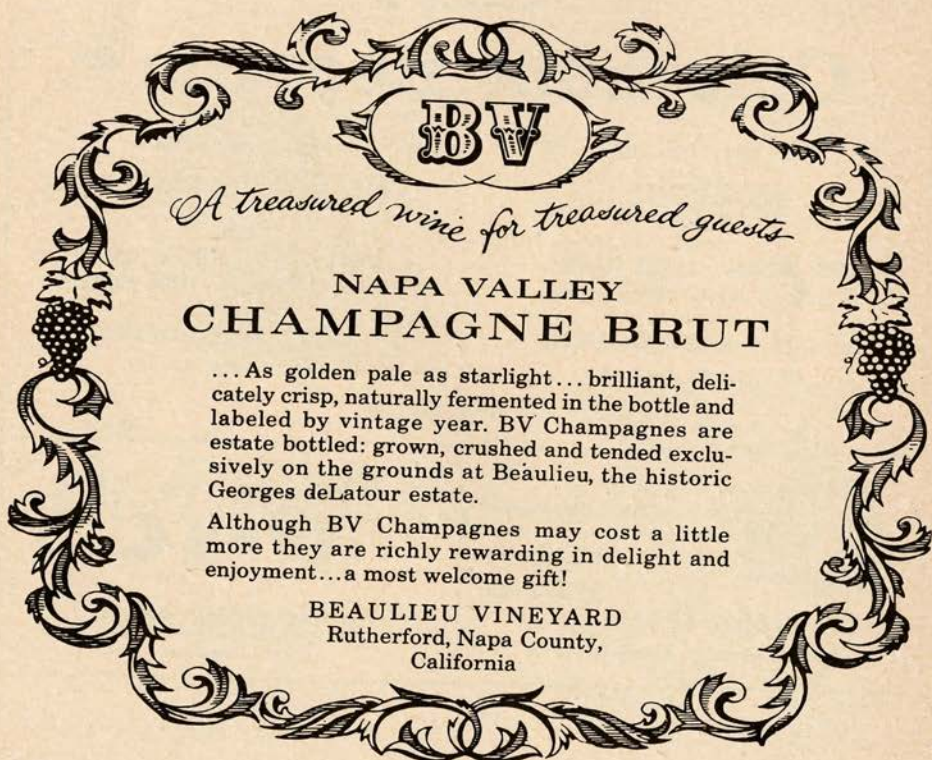
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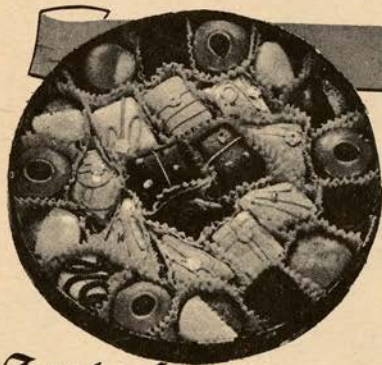


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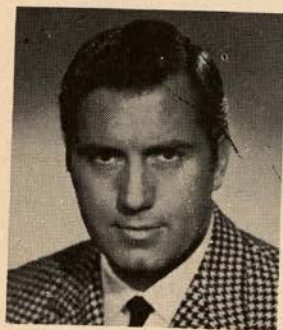
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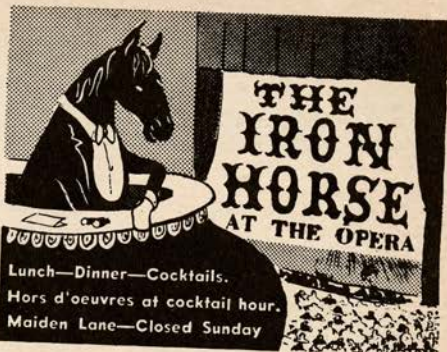
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Latecomers will not be seated while the performance is in progress.
PLEASE DO NOT APPLAUD UNTIL THE MUSIC HAS STOPPED
Your cooperation will be greatly appreciated.

SATURDAY EVENING, SEPTEMBER 22 at 8:00
(FINAL CURTAIN APPROXIMATELY 11:30)

New Production

Don Carlo
(In Italian)

Opera in four acts by Giuseppe Verdi

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

Adaptation by Antonio Ghislanzoni

Conductor:

FRANCESCO MOLINARI-PRADELLI

Production:

DINO YANNOPOULOS

Designed by ANDREAS NOMIKOS

A friar (Charles V)	.....	JOHN MACURDY
Don Carlo, infante of Spain	.....	SANDOR KONYA
Rodrigo, Marquis di Posa	.....	THOMAS STEWART
Princess Eboli	.....	} ladies-in-waiting { IRENE DALIS } to the queen { GWEN CURATILO
Countess Fuentes	.....
Elisabeth of Valois, Philip's second wife	.....	CONSUELO RUBIO
Philip II, king of Spain	.....	GIORGIO TOZZI
Countess AreMBERG, lady-in-waiting to the queen	.....	SUZANNE STALLEY
Count di Lerma, the royal herald	.....	RICHARD RIFFEL
A celestial voice	.....	CAROL TODD
Flemish ambassadors	.....	DONALD DRAIN, RUSSELL CHRISTOPHER, JOSHUA HECHT, WINTHER ANDERSEN, COLIN HARVEY, EUGENE LAWRENCE
The grand inquisitor	.....	MICHAEL LANGDON

*Monks, royal guards, grandees of Spain, ladies-in-waiting,
condemned heretics, pages*

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Second half of the sixteenth century; Madrid and environs

Act I: Scene 1: The monastery of St. Yuste
Scene 2: The queen's garden

Act II: Scene 1: A deserted corner of the palace garden
Scene 2: Before the cathedral

Act III: The study of Philip II in the Escorial

Act IV: Scene 1: A royal prison
Scene 2: The monastery of St. Yuste

THERE WILL BE INTERMISSIONS OF APPROXIMATELY TWENTY MINUTES EACH
AFTER ACTS I AND II

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