

Carmen

1964

Monday, September 14, 1964 8:00 PM

Thursday, October 1, 1964 8:00 PM

Friday, October 9, 1964 8:00 PM

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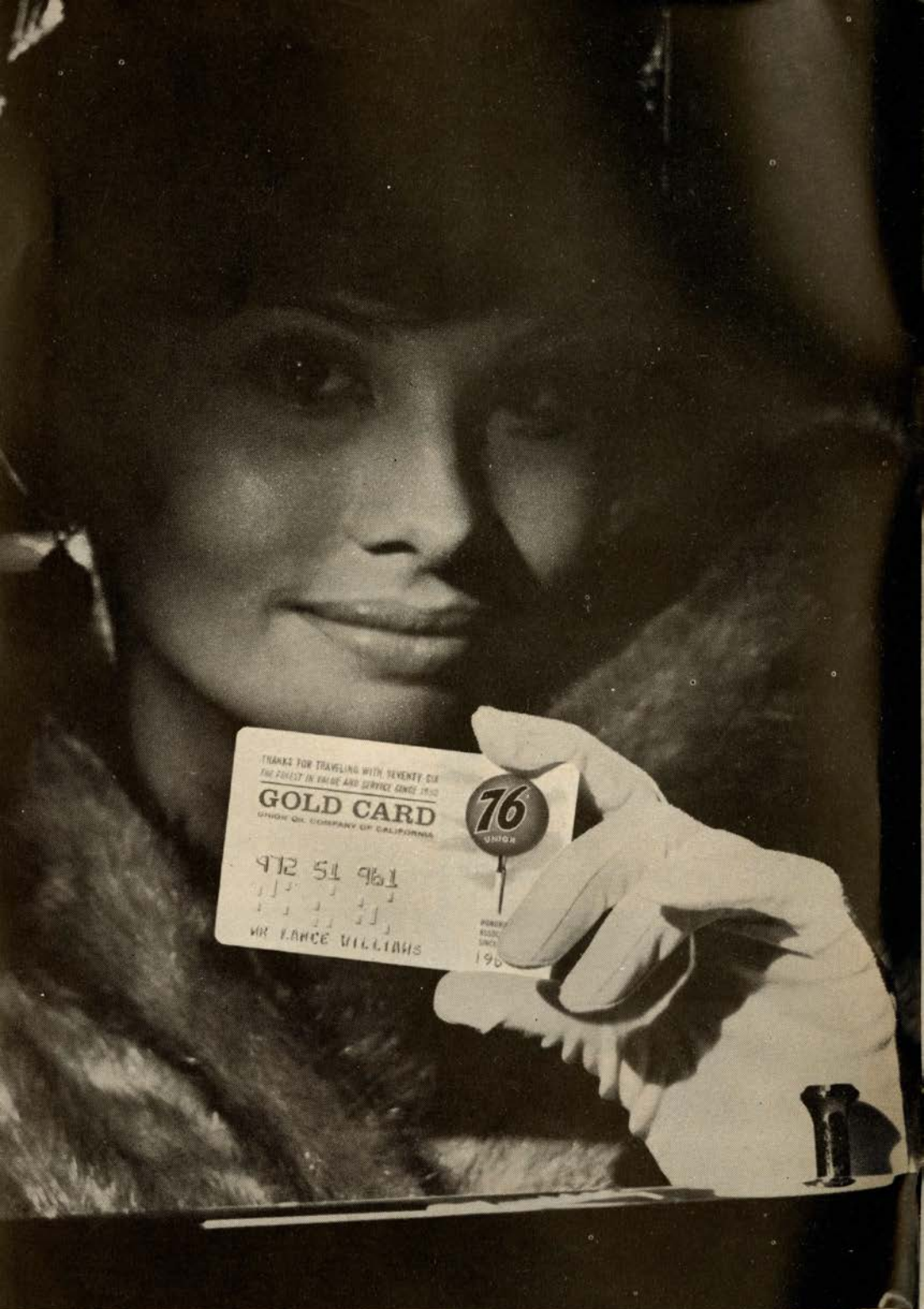
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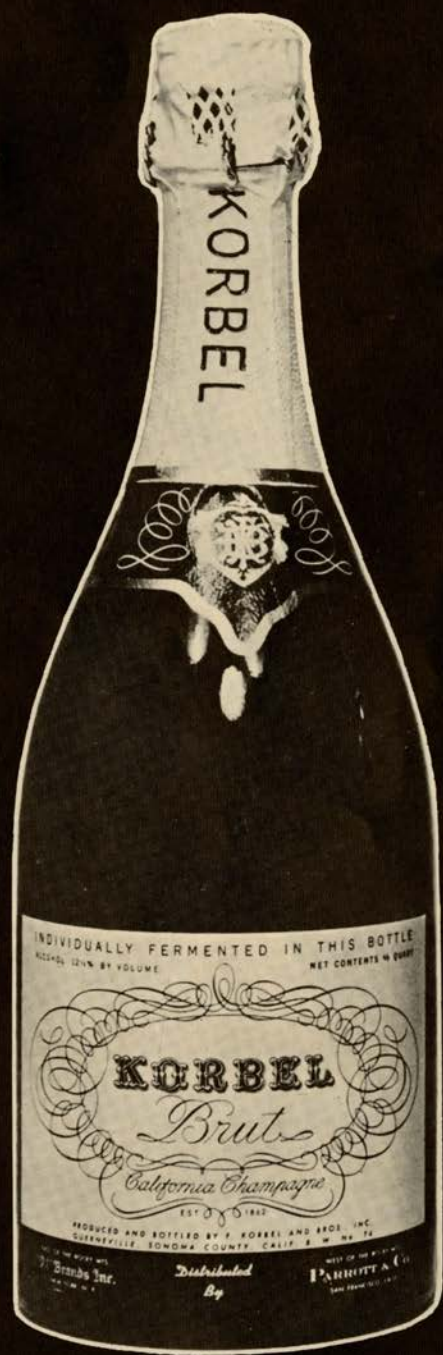


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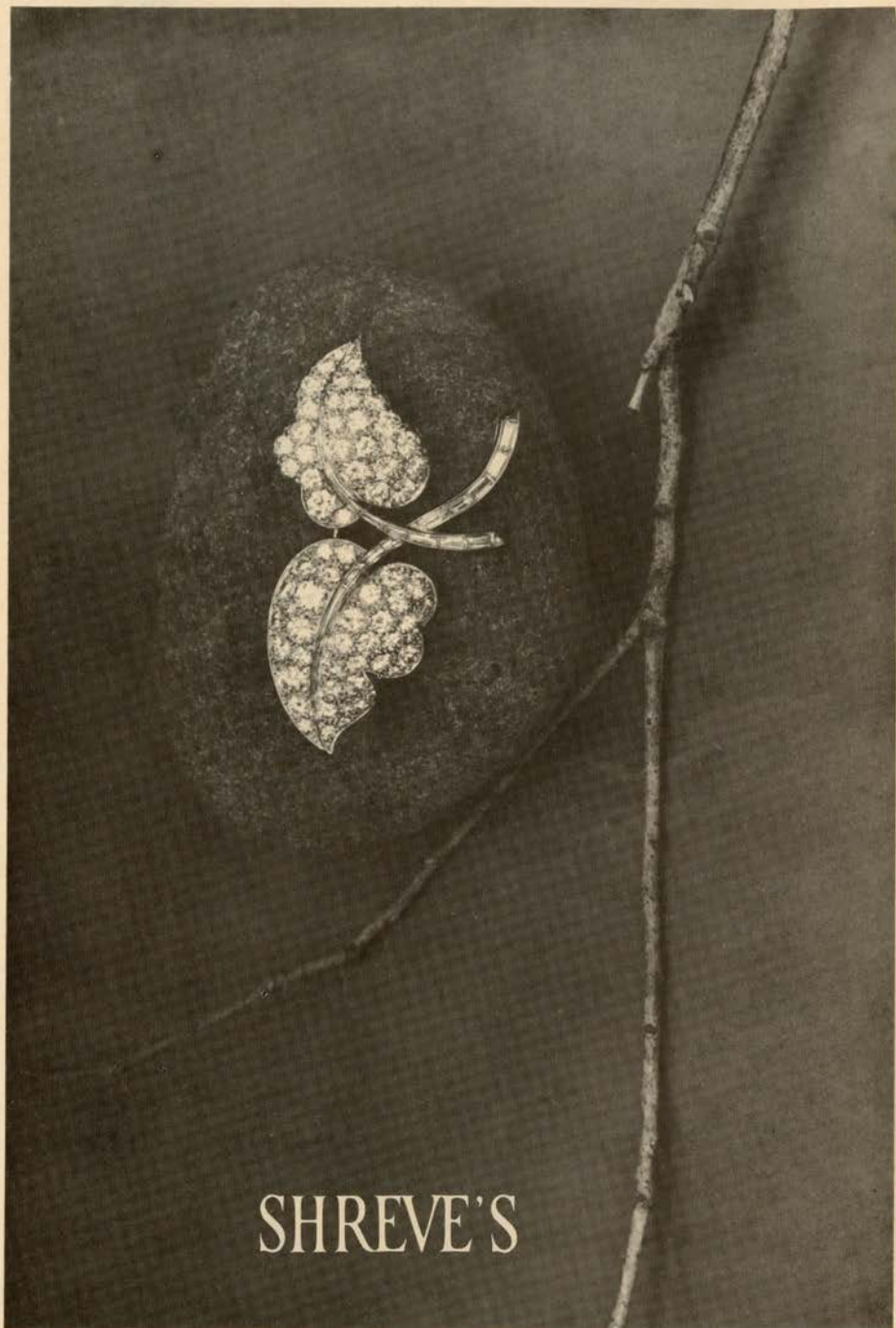
Contents

	PAGE
OFFICERS, BOARD OF DIRECTORS,	
ADMINISTRATION	13
BOARD OF GOVERNORS	15
CONDUCTORS AND MUSICAL STAFF, ARTISTS, SOLO DANCERS	17
PRODUCTION STAFF, TECHNICAL DEPARTMENT	19
CHORUS, BALLET, BOYS' CHORUS	21
ORCHESTRA	23
REPERTOIRE	25
CASTS AND STORIES	37
BOX HOLDERS, REGULAR SUBSCRIPTION SERIES .	55
GUARANTORS	61
FOR THE WAR MEMORIAL OPERA HOUSE	79
SAN FRANCISCO OPERA GUILD	81
CALENDAR OF EVENTS	85
MATINEES FOR YOUNG PEOPLE	87



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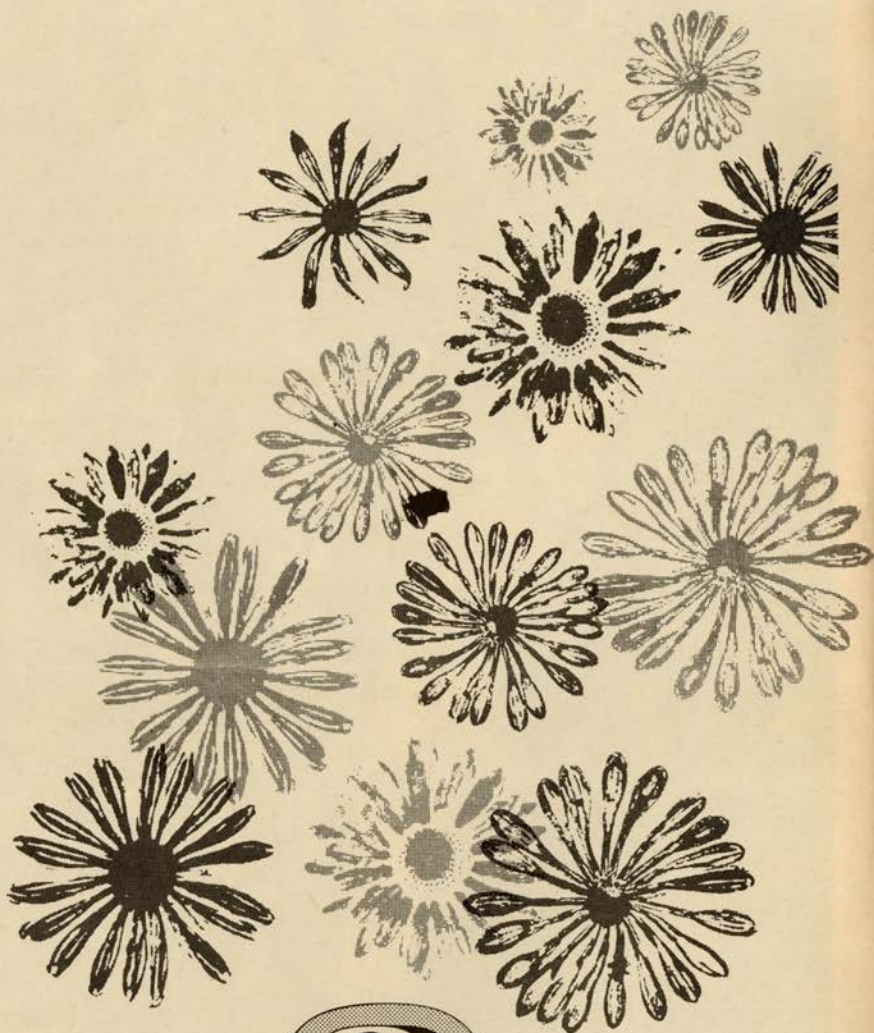
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Portrait: Proctor Jones—San Francisco

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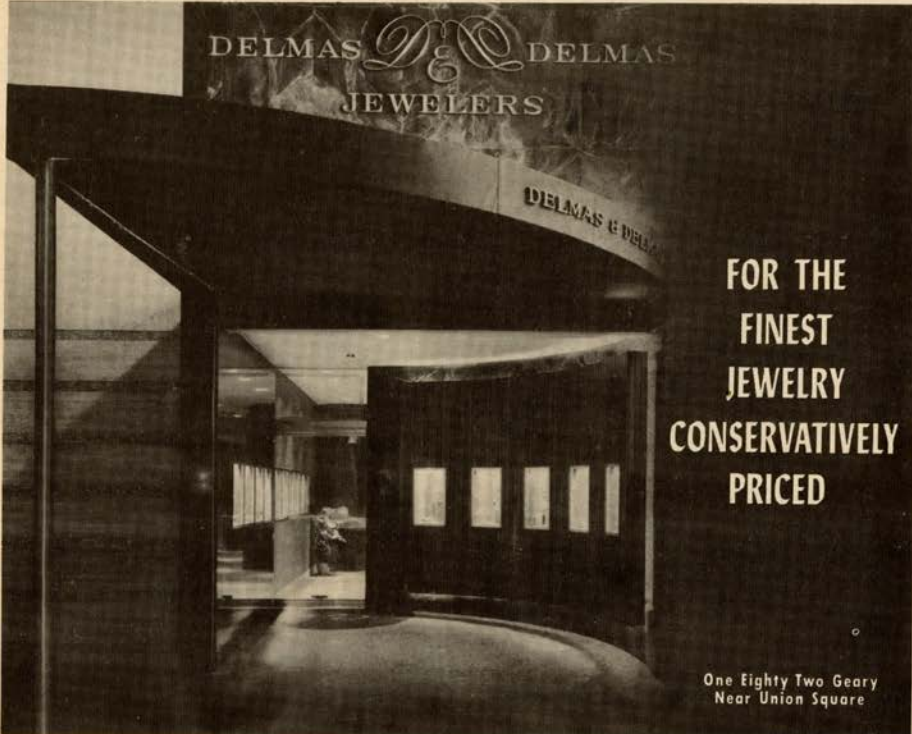
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*San Francisco Opera debut

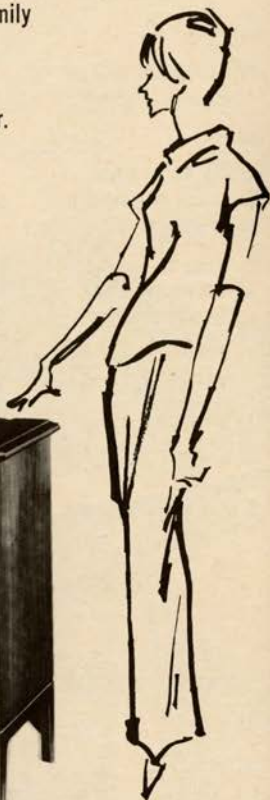
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Pepi Nenova
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Sally Sherrill
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Francis Szymkun
*James Wagner
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Alec Constabaris
Paul Davis
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Bobby Denebeim
Lionel Emde
Robert Fisher
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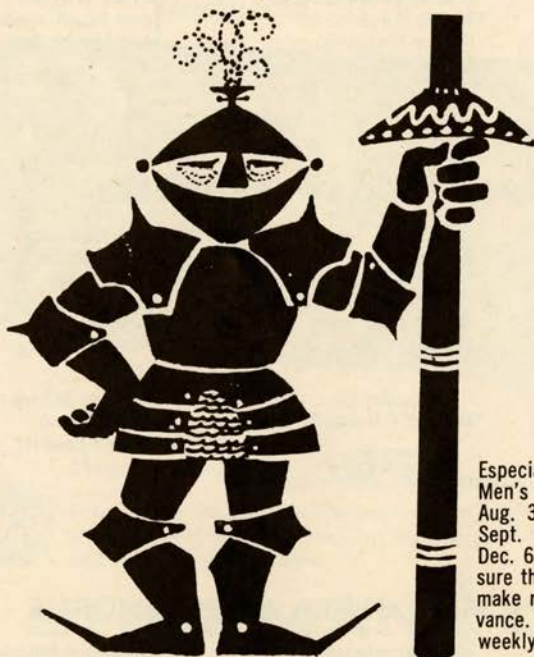
Ric Harnsberger
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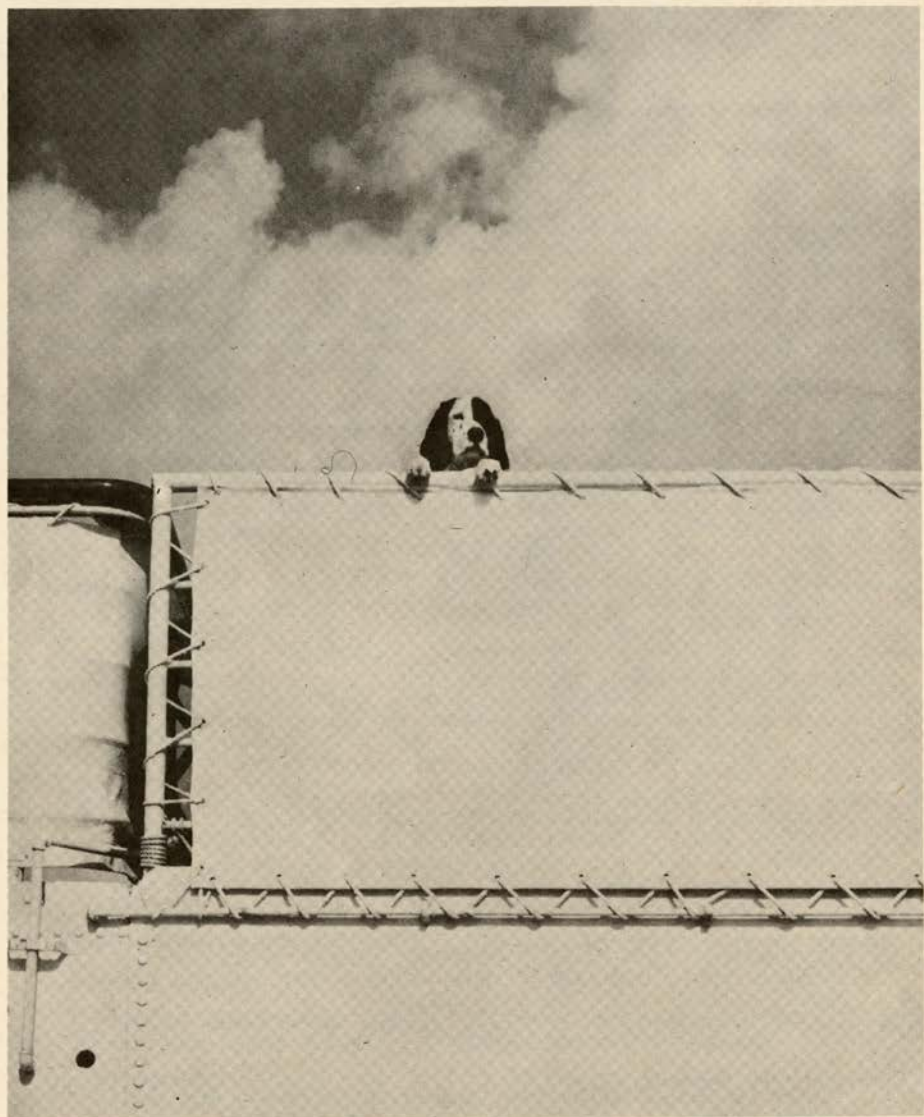
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- Friday Evening, September 11, at 8:00** **OTELLO (Verdi)**
 LORENGAR, MARTIN; McCRACKEN, GOBBI, PETERSON, MENCI, McCAUGHNA,
 RIFFEL, GIOSSO
Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 12, at 7:15** **PARSIFAL (Wagner)**
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER
Conductor: PRETRE *Production:* HAGER
Designers: SKALICKI/COLANGELO
- Monday Evening, September 14, at 8:00** **CARMEN (Bizet)**
 RESNIK, COSTA, TODD, MARTIN; MARTELL, HECHT, WEST, McCAUGHNA,
 MANTON, FRIED
Conductor: PRETRE *Production:* YANNOPOULOS
Choreographer: SOLOV *Designer:* BAY
- Thursday Evening, September 17, at 8:00** **LE NOZZE DI FIGARO (Mozart)**
 LORENGAR, GRIST, VENORA, WIEN, CURATILO, HALL, WHITE; EVANS,
 WAECHTER, FRIED, FOLDI, MENCI, MANTON
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO
- Friday Evening, September 18, at 7:15** **PARSIFAL (Wagner)**
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER
Conductor: PRETRE *Production:* HAGER
Designers: SKALICKI/COLANGELO
- Saturday Evening, September 19, at 8:00** **OTELLO (Verdi)**
 LORENGAR, MARTIN; McCRACKEN, GOBBI, PETERSON, MENCI, McCAUGHNA,
 RIFFEL, GIOSSO
Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Sunday Afternoon, September 20, at 1:30** **PARSIFAL (Wagner)**
 DALIS, VENORA, TODD, CURATILO, GORDON, MARTIN, WIEN; KONYA,
 WAECHTER, TOZZI, HECHT, WEST, RIFFEL, FRIED, MENCI, GLOVER
Conductor: PRETRE *Production:* HAGER
Designers: SKALICKI/COLANGELO
- Tuesday Evening, September 22, at 8:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, HAGEMAN, TODD, CURATILO,
 GORDON, WHITE; EDELMANN, LUDGIN, MONTAL, FRIED, MANTON, RIFFEL,
 MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIPEPT
- Thursday Evening, September 24, at 8:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, HAGEMAN, TODD, CURATILO,
 GORDON, WHITE; EDELMANN, LUDGIN, MONTAL, FRIED, MANTON, RIFFEL,
 MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIPEPT
- Friday Evening, September 25, at 8:00** **OTELLO (Verdi)**
 LORENGAR, MARTIN; McCRACKEN, GOBBI, PETERSON, MENCI, McCAUGHNA,
 RIFFEL, GIOSSO
Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 26, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**
 LEE, KUCHTA, DALIS, VENORA, TODD, WIEN, WHITE, CURATILO, HALL,
 PETERSEN; MARTELL, WAECHTER, HECHT, MONTAL, FOLDI, MENCI,
 MANTON, RIFFEL, McCAUGHNA, WEST
Conductor: LUDWIG *Production:* HAGER
Designer: PONNELLE/COLANGELO
- Sunday Afternoon, September 27, at 2:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, HAGEMAN, TODD, CURATILO,
 GORDON, WHITE; EDELMANN, LUDGIN, MONTAL, FRIED, MANTON, RIFFEL,
 MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIPEPT
- Tuesday Evening, September 29, at 8:00** **IL TROVATORE (Verdi)**
 LEE, RESNIK, WHITE; McCRACKEN, WOLANSKY, HECHT, RIFFEL, GIOSSO,
 GLOVER
Conductor: MOLINARI-PRADELLI *Stage Director:* MANSOURI



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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 attraction; 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 of 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

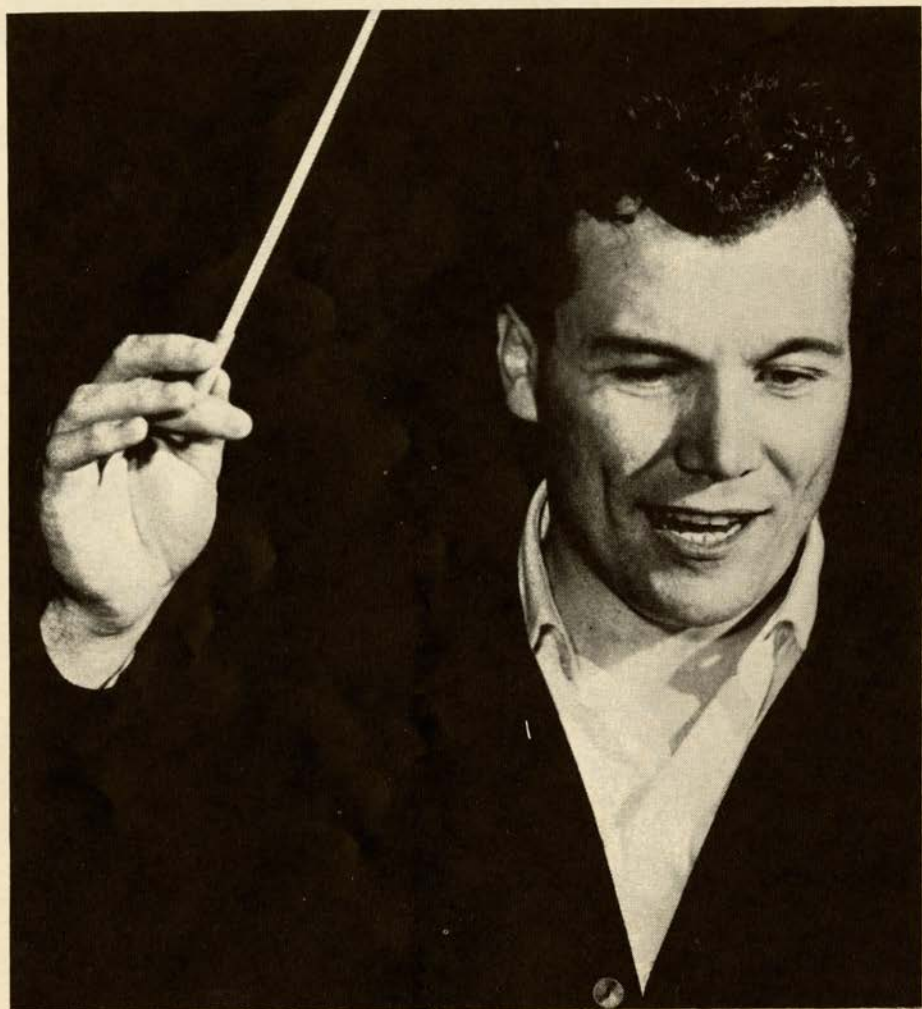
WHEREAS, This forty-second season, which runs from September 11 to November 5, 1964, continues this great tradition:

NOW, THEREFORE, I, John F. Shelley, Mayor of the City and County of San Francisco, do hereby proclaim September 11 to November 5, 1964 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 nineteenth day of August, nineteen hundred and sixty-four.



John F. Shelley
JOHN F. SHELLEY
Mayor



GEORGES PRÊTRE

Carmen Available in early 1965

Samson et Dalila (S) 3639 C/L

Opera d'Aran (S) 3637 C/L

Iphigénie en Tauride Highlights (S) 35632

The Voice of Wagner (Régine Crespin) (S) 35832

Maria Callas Sings Great Arias from French Opera (S) 35882

Maria Callas in Paris (S) 36147

Russian Orchestral Masterpieces (S) 35951

Poulenc Organ Concerto (Marcel Duruffé) (S) 35953

Contemporary Ballets from France (S) 35932

Melodies de France (Victoria de los Angeles) (S) 36105

Nicolai Gedda Sings Great Tenor Arias from French Opera (S) 36106

Hérodiade Highlights (S) 36145



DEBUTS OF THE WEEK



LEONA GORDON

A former chorus member of the San Francisco Opera, Miss Gordon's activities recently have included a Micaela in "Carmen" at the Hollywood Bowl and Mimi in "La Boheme" with the Los Angeles Opera company. She has been soloist a number of times with the symphony orchestras of San Francisco, Sacramento, and San Diego.



JOYCE HALL

Miss Hall first came to the attention of the San Francisco Opera through the Company's annual Auditions. She has a master of music degree from the Eastman school of music in Rochester, New York, and has performed with the San Francisco and Los Angeles Civic Light Opera.

FERDINAND LEITNER

Raised in Prague and his native Berlin, Maestro Leitner's musical abilities manifested themselves so early that he was able to begin his career at the age of seventeen as a chorus director. Four years later it assumed international proportions when he served as accompanist for a number of prominent singers and instrumentalists.

At the end of the second world war Leitner joined the Hamburg opera as conductor and only one year later was appointed director of the Munich opera. In 1947 he accepted the position of musical director of the Stuttgart municipal theaters and has led the Stuttgart Opera ensemble to its present eminence.

One of the highlights of his career came when Stravinsky chose him to conduct the world premiere of "The Rake's Progress" at the Venice Biennale in 1951. The list of Leitner's guest engagements is numerous and includes Bayreuth, Vienna, Buenos Aires, London, Russia, Stockholm, Salzburg, Rome, Naples, and Paris. He is also noted for his symphonic conducting.



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PILAR LORENGAR

The soprano from Zaragoza, Spain, makes her American operatic debut as the opening night Desdemona in "Otello." She has previously sung a New York concert in 1955. Later in the current San Francisco season she will be heard as the Countess in "Le Nozze di Figaro," Micaela in "Carmen," and Liu in "Turandot."

Miss Lorengar's voice was first noticed in the school choir of her convent and she was later trained in Madrid, where she made her professional debut little more than a decade ago. It was shortly thereafter that her presence became felt on the international scene. She made her debut at Covent Garden as Violetta in "La Traviata," followed by initial appearances with the Berlin Opera and at the Glyndebourne festival. In 1958 the late Sir Thomas Beecham introduced Lorengar to Teatro Colon audiences in Buenos Aires as Pamina in "The Magic Flute."

In 1961 she sang for the first time at the Salzburg festival and in 1963 opened the festival, again as Pamina. At present Miss Lorengar is a member of the Berlin Staatsoper.

PIETRO MENCI

Now a resident of San Francisco, Menci is on the faculty of the San Francisco Conservatory of Music. His vocal training was in Rome and his professional debut took place in Bari, Italy. Engagements followed in England, Austria, Germany, Spain, and South America, leading to his opening-night Lodovico in this week's "Otello."





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ZACHARY SOLOV

American choreographer Zachary Solov's work is seen for the first time with the San Francisco Opera in Monday night's "Carmen." He will also design dances for "The Bartered Bride" and "La Traviata" this fall.

Opera is not a new field for Solov since he first worked at the Metropolitan Opera in 1951, at which time he was awarded the first annual Capezio dance award. Indeed, he will go to the Metropolitan again this fall during a break in his San Francisco activities to choreograph a new production of "Samson et Dalila" with Georges Pretre conducting.

Solov started out as a dancer, making his initial appearance at the age of fourteen with the company of Catherine Littlefield, his first teacher. He later worked under George Balanchine on a number of occasions and has appeared on Broadway and on television. This summer he choreographed the "Merry Widow" production at the new State theater in New York's Lincoln center.

EBERHARD WAECHTER

One of the most acclaimed baritones of the present day makes his San Francisco Opera debut as Amfortas in the new "Parsifal" on the second night of the season. Later appearances will include Barak in "Die Frau ohne Schatten," Count Almaviva in "Le Nozze di Figaro," and the elder Germont in "La Traviata."

Waechter is a native of Vienna and comes from a musical family, one of his forebears having been for a time general director of the Stuttgart Opera. When financial reverses interrupted his musical studies, Waechter worked for a time as a cook, accountant, and in a bank. He made his operatic debut at the Volksoper in Vienna in 1953 as Silvio in "I Pagliacci" and two years later became a permanent member of the Staatsoper. He still makes his home in Vienna and accepts only a fraction of all the guest engagements offered him each year.

His outside appearances have taken him to La Scala, Covent Garden, Rome, Paris, Munich, Berlin, Bayreuth, Chicago, and Salzburg. Waechter's versatility is phenomenal and in addition to the complete range of his operatic portrayals he has starred in musical comedy and operetta.





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JOHN WEST

After two Spring Opera seasons, John West makes his debut with the San Francisco Opera. Other credits in the burgeoning career of the bass from Pennsylvania include the Santa Fe, Central City, Shreveport, and Chautauqua operas. As a soloist in oratorios and other works he has sung with the orchestras of Philadelphia, Buffalo, Cincinnati, and Rochester.



CLAUDIA WHITE

Miss White was awarded the first annual Florence Bruce award as the second-place winner in the 1964 San Francisco Opera Auditions last June. Since then she has participated in the Merola Opera Program with appearances at Stern Grove and the Paul Masson Vineyards. At present she is six hours away from a master's degree in music from San Francisco State college.

ERIKA WIEN

Miss Wien was born and educated in Vienna. Concurrently with her musical studies, she took up chemistry and is the holder of a degree in engineering. Winning the Geneva International Music contest, however, turned her to a career in music, begun as an apprentice at the Vienna Staatsoper.

The young mezzo-soprano then went to Bremen and since 1959 has been a member of the Deutsche Oper am Rhein in Duesseldorf. Guest appearances have taken her to many major European theaters in such roles as Amneris, Ortrud, Octavian, Ulrica, and Brangaene. Miss Wien took part in both the German and French premieres of Shostakovich's "Katerina Ismailova."



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Monday Evening, September 14, 1964, 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: GEORGES PRÉTRE

Production: DINO YANNOPOULOS

Designer: HOWARD BAY

MORALES, a corporal.....	DANIEL McCAUGHNA
MICAELA	MARY COSTA
DON JOSE, a corporal.....	RICHARD MARTELL
ZUNIGA, a captain.....	JOHN WEST
CARMEN	REGINA RESNIK
FRASQUITA } gypsies.....	{ CAROL TODD
MERCEDES }	{ JANIS MARTIN
ESCAMILLO, a bullfighter.....	JOSHUA HECHT
EL DANCAIRO } smugglers.....	{ HOWARD FRIED
EL REMENDADO }	{ RAYMOND MANTON

*San Francisco Opera Debut

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

Corps de Ballet

San Francisco Opera Boys' Chorus
Madi Bacon, Director

Chorus Director: VINCENZO GIANNINI

Choreographer: *ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: About 1825; Seville, Spain

Act I: A square in Seville

Act II: Lillas Pastias tavern

Act III: The smugglers' stronghold in the mountains

Act IV: Outside the bull-ring

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

*Next Regular Subscription performance, Friday Evening, September 18, at 7:15
"Parsifal" (Wagner) in German*

No one will be seated while the performance is in progress

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THE STORY OF "CARMEN"

ACT I

Micaela has come from her village, looking for Don Jose. Another corporal, Morales, tells her that Jose will arrive with the relief guard and she decides to return later. Surrounded by street arabs, Jose and the guards 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.

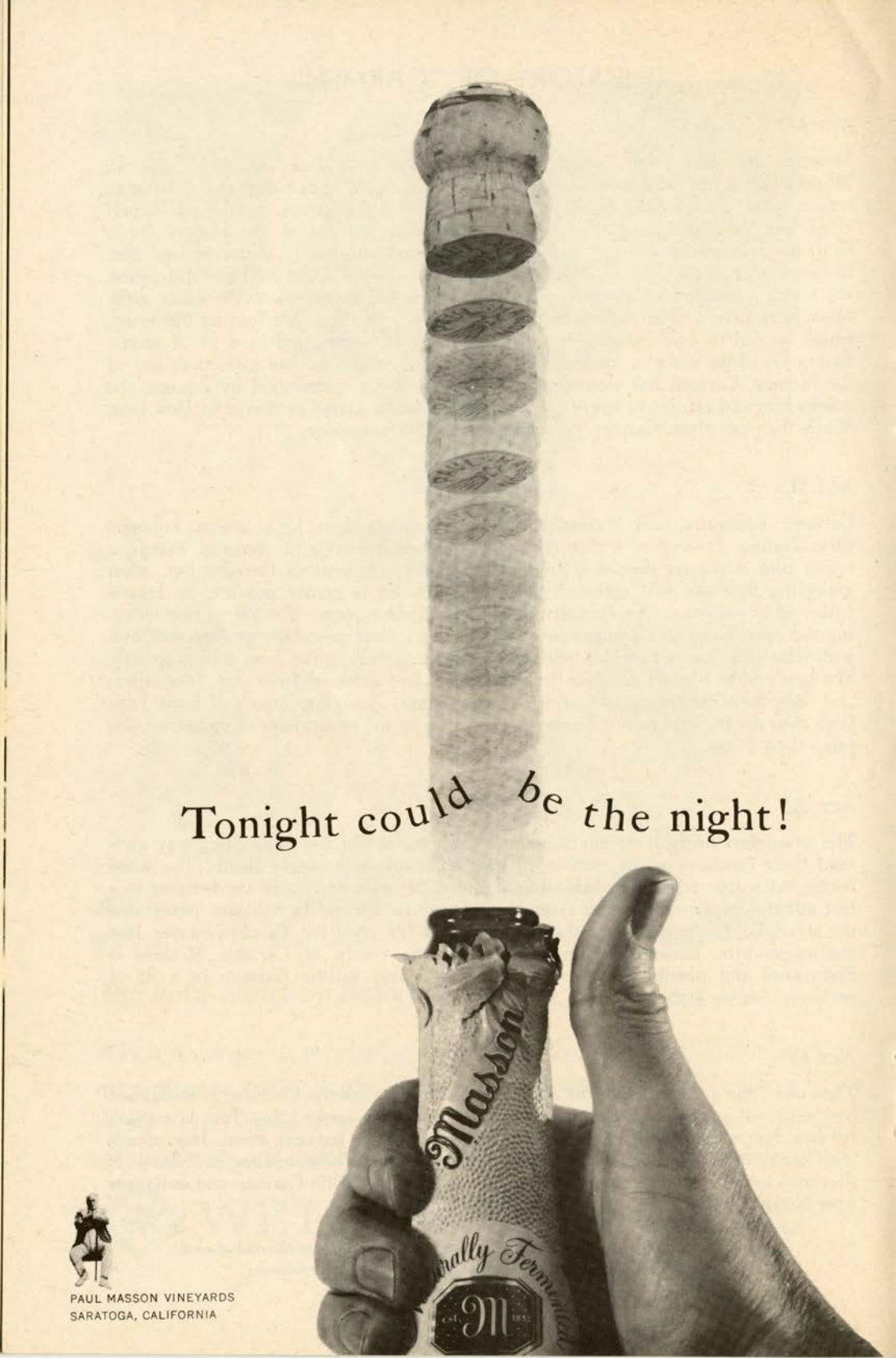
ACT III

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 foyers six minutes before the end of each intermission. A buzzer will signal the end of the intermission.



Tonight could be the night!



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"... a gift for the gods."—VINCENT SHEEAN

Leontyne Price in a new interpretation of Carmen

with Franco Corelli, Robert Merrill, Mirella Freni. Herbert von Karajan conducting the Vienna Philharmonic Orchestra.

This extraordinary new recording represents a rare collaboration between one of the world's greatest sopranos

and one of its foremost operatic conductors—a collaboration in the finest and fullest sense, lighted by strokes of pure genius, and one which *Show Magazine* describes as "a miraculous union." The *New York Times* calls this new album a "beautiful realization of the Bizet opera . . . makes the thrice-familiar score sound fresh all over again." This, indeed, is not the *traditional* Carmen but a more *musical* interpretation in which the production is stripped of its theatrics and vulgarity.

Leontyne Price is heard here for the first time in a celebrated mezzo role with which she has not previously been associated. She is joined by an outstanding cast in a production staged especially—and only—for this recording. Of the female stars, the *New York Herald Tribune* says, "Miss Price makes a strong, passionate and convincing Carmen. Miss Freni is the Micaëla of our dreams." Vincent Sheean writes: "Corelli's superb tenor is at home in Don José's music, which supplied his first great success at the Scala . . .". Robert Merrill, as Escamillo, appears in the famous role he has performed throughout the operatic world.

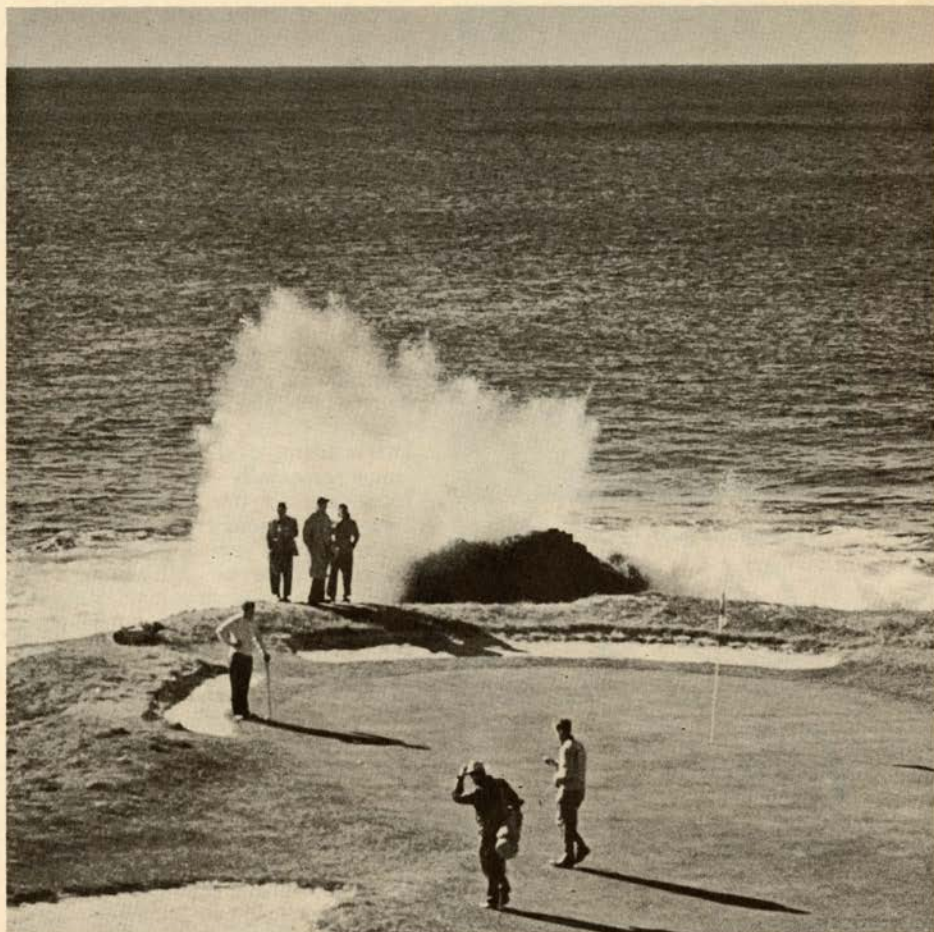
In this splendid performance, the orchestra under von Karajan realizes musical subtleties rarely if ever heard before and, in fact, becomes an integral part of the dramatic action on-stage.

This new album, which the *New York Times* hails as "a stunning achievement," is one that *must* be heard by everyone who enjoys great opera. 3-record Soria package, elaborate notes and libretto.



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IL TROVATORE
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The Nob Hill
on Huntington Park

Thursday Evening, September 17, 1964, at 8:00

(Final curtain approximately 11:40)

Le Nozze di Figaro

(In Italian)

Opera in four acts by WOLFGANG AMADEUS MOZART

Text by Lorenzo da Ponte. after the comedy by Beaumarchais

Conductor: **FERDINAND LEITNER

Production: PAUL HAGER

Designers: LENI BAUER-ECSY, THOMAS L. COLANGELO, JR.

FIGARO, Count Almaviva's valet.....	GERAINT EVANS
SUSANNA, Figaro's fiancée and Countess Almaviva's maid.....	RERI GRIST
DR. BARTOLO.....	ANDREW FOLDI
MARCELLINA, Bartolo's housekeeper.....	ERIKA WIEN
CHERUBINO, page to the Count.....	LEE VENORA
COUNT ALMAVIVA.....	EBERHARD WAECHTER
DON BASILIO, a music teacher.....	HOWARD FRIED
COUNTESS ALMAVIVA.....	PILAR LORENGAR
ANTONIO, a gardener.....	PIETRO MENCI
DON CURZIO, a judge.....	RAYMOND MANTON
BARBARINA, Antonio's daughter.....	GWEN CURATILO
TWO PEASANT GIRLS.....	{ *JOYCE HALL *CLAUDIA WHITE
	{ *San Francisco Opera Debut **American Debut

Peasants, bridesmaids, servants, judges

Corps de Ballet

Chorus Director: VINCENZO GIANNINI

Choreographer: ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Seventeenth century; near Seville

Act I: Unused room in the chateau of Count Almaviva

Act II: Apartment of the Countess

Act III: Throne room in the chateau

Act IV: Garden of the chateau

The production of "Le Nozze di Figaro" was aided by a contribution from the
San Francisco Opera Guild

Next Thursday evening subscription performance, September 24, at 8:00
"Der Rosenkavalier" (Strauss) in German

No one will be seated while the performance is in progress

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You are invited to visit the display home, open daily and weekends from 1 pm. to 5 pm. Or, if you prefer, call OV 1-7990 to arrange an appointment at a more convenient time.

DIRECTIONS: From Lincoln Way at the southern border of Golden Gate Park, turn toward Forest Hill on Ninth Avenue. Continue on Ninth Avenue into the Forest Hill area. Turn right on Mendosa from Ninth Avenue and follow Mendosa to the top.



KENNEY HOMES / FOREST HILL HEIGHTS

THE STORY OF "LE NOZZE DI FIGARO"

ACT I

Figaro and Susanna, in preparation for their forthcoming marriage, are preparing the room they will occupy. Susanna is afraid it is too close to Count Almaviva's chambers, since he has been casting desirous eyes upon her. Marcellina enters with Dr. Bartolo, to whom she complains that Figaro has previously agreed to marry her! As they depart, Cherubino comes to see Susanna. Just then the Count enters and Cherubino hides, but the Count himself is shortly forced to hide at the entrance of Don Basilio. Soon both are uncovered and the Count exiles Cherubino to the army.

ACT II

Countess Almaviva, Susanna and Figaro conspire in a plot to bring the erring Count back to his wife. The plot requires Cherubino to dress as a woman, but in the middle of the preparations the Count arrives. Cherubino hides in a closet and the Count goes off for tools to force the door. While he is gone Susanna enters the closet and Cherubino leaps from the window. All is well until the gardener complains that someone has smashed his flower pots under the window. Figaro takes the blame. Then Marcellina and her retinue enter and demand that Figaro carry out his promise to marry her.

ACT III

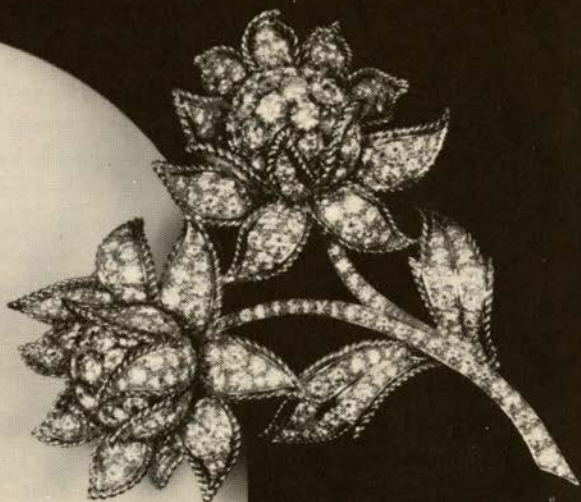
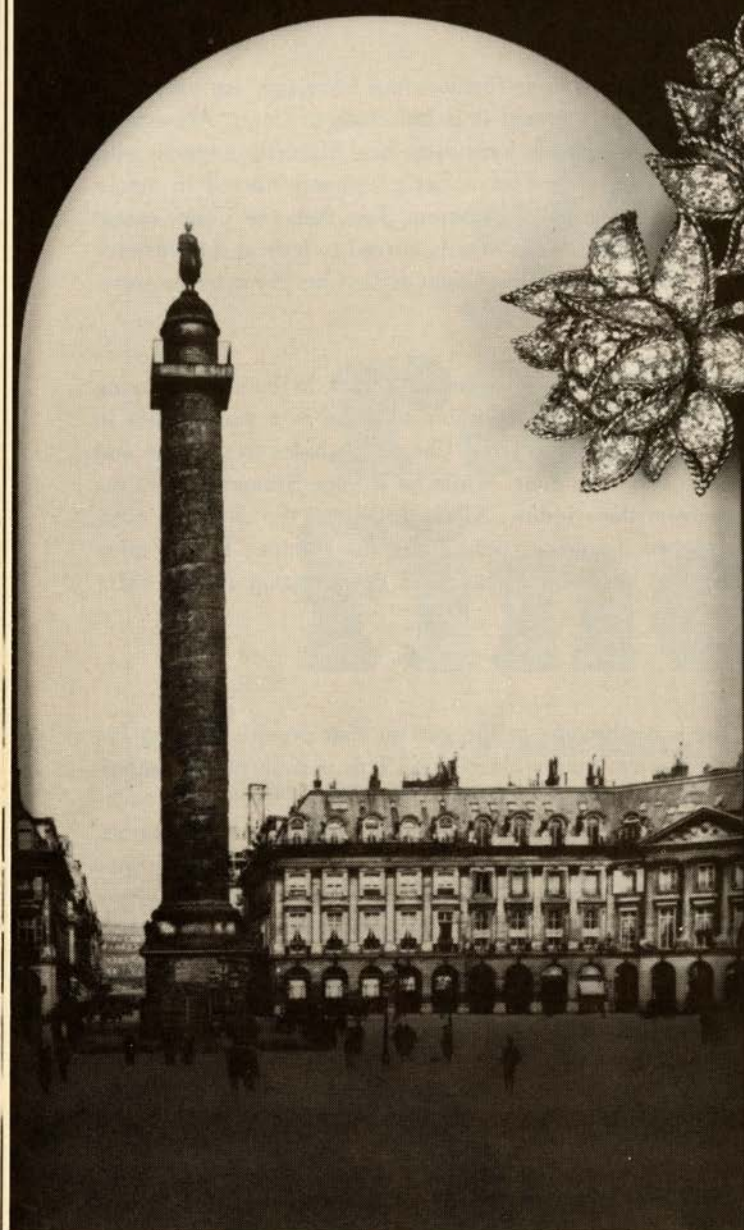
The Count asks Susanna for a rendezvous in the garden that evening, telling her that otherwise he will force Figaro to marry Marcellina. This is soon proved impossible, however, since due to a birth mark on his arm, Figaro turns out to be Marcellina and Dr. Bartolo's long-lost son! As the others celebrate the Countess, still mourning her own husband's indifference, dictates a note for Susanna to give him, arranging for the promised *tete-a-tete* that evening. The note is sealed with a pin, to be returned.

SCENE 2—The marriage of Susanna and Figaro is performed, and during the festivities Susanna slips the Count his note.

ACT IV

Barbarina, searching in the garden for the pin which the Count has given to her and she has lost, inadvertently tells Figaro of the plot which Susanna and the Countess have hatched—they will disguise themselves as each other! What follows is a comedy of errors. When Susanna (as the Countess) sings of her love for Figaro, he thinks she is referring to the Count. Cherubino enters and makes love to the Countess (thinking she is Susanna). He is sent away by the Count, who takes over himself. But when the Count sees Figaro making love to the supposed Countess (really Susanna) he loses his temper. Then the plot is exposed, and the couples happily reunited.

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



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REPERTOIRE

(continued from page 25)

Thursday Evening, October 1, at 8:00

RESNIK, LORENGAR, TODD, MARTIN; MARTELL, HECHT, WEST, McCAUGHNA,
MANTON, FRIED

Conductor: LEITNER
Choreographer: SOLOV

CARMEN (Bizet)

Production: YANNOPOULOS
Designer: BAY

Friday Evening, October 2, at 8:30

VENORA, TODD, WIEN, MARTIN; GOBBI, PETERSON, FOLDI, FRIED, MENCI,
McCAUGHNA, WEST, GIOSSO, HARVEY, ANDERSEN

Conductor: LEITNER

GIANNI SCHICCHI (Puccini)

Stage Director: MANSOURI

followed by

CARMINA BURANA (Orff)

COSTA, TODD, CURATILO, WHITE, LEONARD; WOLANSKY, MONTAL, WEST,
FRIED, GLOVER, RIFFEL, McCAUGHNA, GIOSSO

Conductor: LEITNER

Production: P. HAGER/G. HAGER

Designers: PONNELLE/COLANGELO

Saturday Evening, October 3, at 8:00

LORENGAR, GRIST, VENORA, WIEN, CURATILO, HALL, WHITE; EVANS,
WAECHTER, FRIED, FOLDI, MENCI, MANTON

Conductor: LEITNER

LE NOZZE DI FIGARO (Mozart)

Production: HAGER

Designers: BAUER-ECSY/COLANGELO

Tuesday Evening, October 6, at 8:30

KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCI, RIFFEL

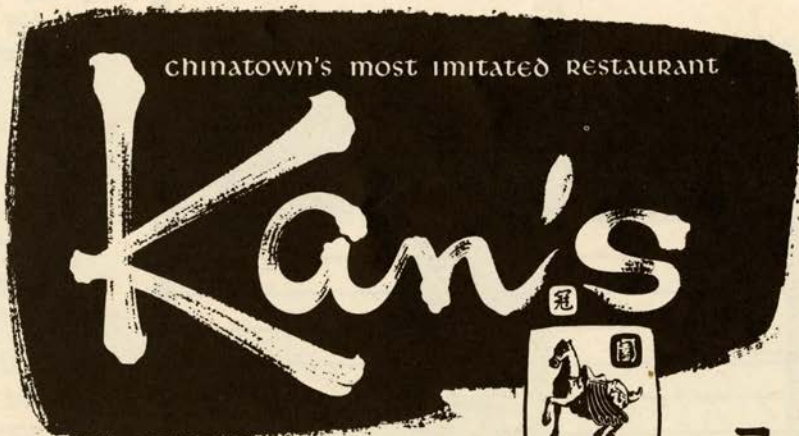
Conductor: MOLINARI-PRADELLI

NABUCCO (Verdi)

Production: HAGER

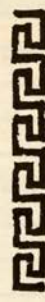
Designer: NOMIKOS

(continued on page 51)



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WEDNESDAY	1	FRIDAY	17	
THURSDAY	2	SATURDAY	18	
FRIDAY	3	SUNDAY	19	
SATURDAY	4	MONDAY	20	
SUNDAY	5	TUESDAY	21	First Day of Winter
MONDAY	6	WEDNESDAY	22	
TUESDAY	7	THURSDAY	23	
WEDNESDAY	8	FRIDAY	24	
THURSDAY	9	SATURDAY	25	Christmas
FRIDAY	10	SUNDAY	26	
SATURDAY	11	MONDAY	27	
SUNDAY	12	TUESDAY	28	
MONDAY	13	WEDNESDAY	29	
TUESDAY	14	THURSDAY	30	
WEDNESDAY	15	FRIDAY	31	

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REPERTOIRE

(continued from page 49)

Thursday Evening, October 8, at 8:30

COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN, WEST, HARVEY

Conductor: LUDWIG

THE BARTERED BRIDE (Smetana)

COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,

Stage Director: MANSOURI

Choreographer: SOLOV

Friday Evening, October 9, at 8:00

RESNIK, LORENGAR, TODD, MARTIN; VICKERS, HECHT, WEST, McCAUGHNA, MANTON, FRIED

Conductor: LEITNER

Choreographer: SOLOV

CARMEN (Bizet)

Production: YANNOPOULOS

Designer: BAY

Saturday Evening, October 10, at 8:30

VENORA, TODD, WIEN, MARTIN; GOBBI, PETERSON, FOLDI, FRIED, MENCI, McCAUGHNA, WEST, GIOSSO, HARVEY, ANDERSEN

Conductor: LEITNER

GIANNI SCHICCHI (Puccini)

Stage Director: MANSOURI

followed by

CARMINA BURANA (Orff)

COSTA, TODD, CURATILO, WHITE, LEONARD; WOLANSKY, MONTAL, WEST, FRIED, GLOVER, RIFFEL, McCAUGHNA, GIOSSO

Conductor: LEITNER

Production: P. HAGER/G. HAGER

Designers: PONNELLE/COLANGELO

Sunday Afternoon, October 11, at 2:00

COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN, WEST, HARVEY

Conductor: LUDWIG

Stage Director: MANSOURI

Choreographer: SOLOV

Tuesday Evening, October 13, at 8:30

NILSSON, VENORA; VICKERS, EVANS, FOLDI, PETERSON, LUDGIN, MONTAL, GIOSSO

Conductor: LUDWIG

FIDELIO (Beethoven)

Production: HAGER

Designers: SKALICKI/COLANGELO

Thursday Evening, October 15, at 8:30

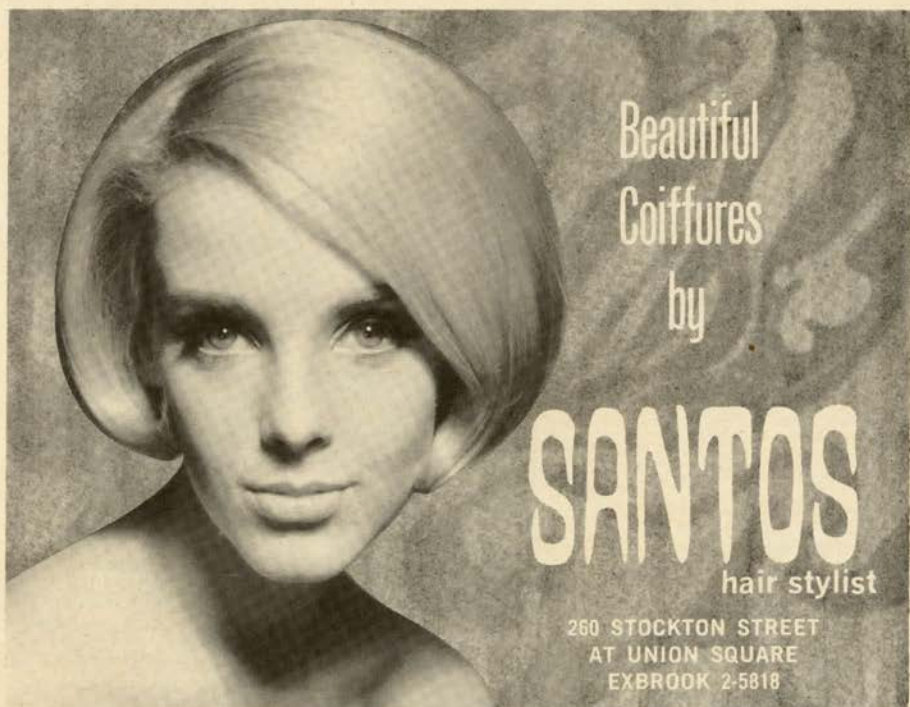
KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCI, RIFFEL

Conductor: MOLINARI-PRADELLI

Production: HAGER

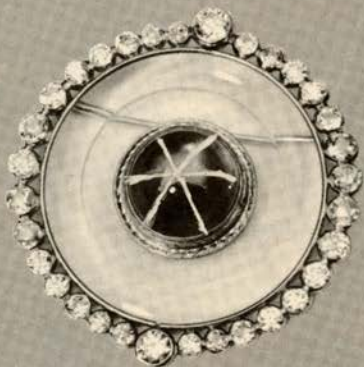
Designer: NOMIKOS

(continued on page 57)



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The 1964 fall season of the San Francisco Opera marks the 42nd year of its proud existence, and the increasing demand for fine opera in San Francisco is gratifying. Those years since 1923 have given our Opera a reputation for excellence which assures its status among the finest opera companies of the world. Although other major opera organizations have longer seasons, the San Francisco Opera continues to capture the imagination and devotion of those all over the world who know fine opera.

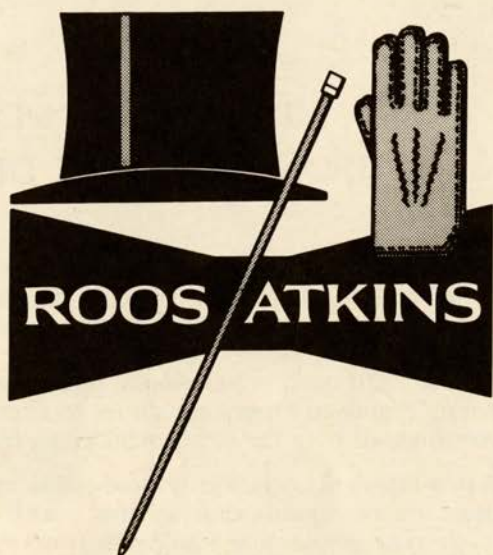
The San Francisco Opera Association is closer to being self-supporting than any other major opera organization in the world. The Association works vigorously each year conducting successful fund raising campaigns vital to its support. These contributions, together with its regular income from ticket sales and guarantors, enable the San Francisco Opera to present the consistently fine artistic achievements for which it is deservedly famous. However, despite steadily rising costs, so familiar to us in every facet of our existence today, a minimum of \$160,000, the goal of last year's successful drive, is required again this year. The need for the full amount is vital.

Every effort is made by the Association at all times to establish the lowest possible operating budget, consistent with its ability to present opera of the highest standards. However, the normal processes of attrition mean that new and additional support from individuals, businesses, foundations and local government must be constantly sought, as well as continued assistance from our past contributors. By broadening the base of financial responsibility, we can provide a firm foundation for our operations. If all those who value opera's contribution to our cultural life will invest in its future, the need will be met.

Nothing can more clearly emphasize the need for financial support to meet steadily rising costs than the recent publicity resulting from our difficulty in reaching an agreement with the orchestra, despite our having made substantial concessions. Nevertheless, the Association strongly feels its obligation to ask no more of contributors than is actually needed at any time. Much will depend upon the dedication with which each individual meets his own responsibility to the Opera. We are counting upon a response from loyal contributors which will endorse the Association's efforts in establishing the 1964 goal at the minimum necessary amount.

The personal involvement of each person who loves opera must continue to grow and expand, just as the San Francisco Opera is doing. One cannot exist without the other.

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REPERTOIRE

(continued from page 51)

- Friday Evening, October 16, at 8:00** **IL TROVATORE (Verdi)**
LEE, RESNIK, WHITE; McCRACKEN, WOLANSKY, HECHT, RIFFEL, GIOSSO,
GLOVER
Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
- Saturday Evening, October 17, at 8:30** **FIDELIO (Beethoven)**
NILSSON, VENORA; VICKERS, EVANS, FOLDI, PETERSON, LUDGIN, MONTAL,
GIOSSO
Conductor: LUDWIG Production: HAGER
Designers: SKALICKI/COLANGELO
- Tuesday Evening, October 20, at 8:30** **TURANDOT (Puccini)**
NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,
MANTON, MONTAL, FRIED, WEST, GLOVER
Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
Designer: HORNER
- Thursday Evening, October 22, at 8:30** **TURANDOT (Puccini)**
NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,
MANTON, MONTAL, FRIED, WEST, GLOVER
Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
Designer: HORNER
- Friday Evening, October 23, at 8:00** **KATERINA ISMAILOVA (Shostakovich)**
COLLIER, WIEN, WHITE, HAGEMAN; VICKERS, MARTELL, LUDGIN, TOZZI,
MANTON, FRIED, FOLDI, HECHT, McCAUGHNA, RIFFEL, WEST, GLOVER,
GIOSSO, HARVEY
Conductor: LUDWIG Production: HAGER
Designers: SKALICKI/COLANGELO
- Saturday Evening, October 24, at 8:00** **IL TROVATORE (Verdi)**
LEE, WARFIELD, WHITE; McCRACKEN, WOLANSKY, HECHT, RIFFEL, GIOSSO,
GLOVER
Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI

(continued on page 59)



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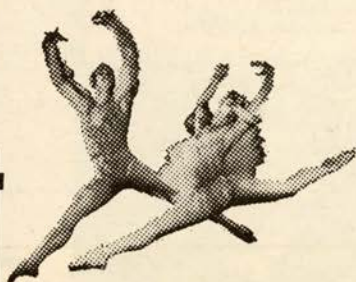
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REPERTOIRE

(continued from page 57)

Sunday Afternoon, October 25, at 2:00

TURANDOT (Puccini)
NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,
MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Designer: HORNER

Tuesday Evening, October 27, at 8:30

I PAGLIACCI (Leoncavallo)
COSTA; McCracken, Weede, Wolansky, Montal, Glover, Giosso

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

followed by

CARMINA BURANA (Orff)
GRIST, TODD, CURATILO, WHITE, LEONARD; WOLANSKY, MONTAL, WEST,
FRIED, GLOVER, RIFFEL, McCAUGHNA, GIOSSO

Conductor: MOLINARI-PRADELLI

Production: P. HAGER/G. HAGER

Designers: PONNELLE/COLANGELO

Thursday Evening, October 29, at 8:00

IL TROVATORE (Verdi)
LEE, WARFIELD, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso,
GLOVER

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Friday Evening, October 30, at 8:00

DIE FRAU OHNE SCHATTEN (Strauss)
LEE, KUCHTA, DALIS, VENORA, TODD, WIEN, WHITE, CURATILO, HALL,
PETERSEN; MARTELL, WAECHTER, HECHT, MONTAL, FOLDI, MENCI,
MANTON, RIFFEL, McCAUGHNA, WEST

Conductor: LUDWIG

Production: HAGER

Designers: PONNELLE/COLANGELO

(continued on page 83)

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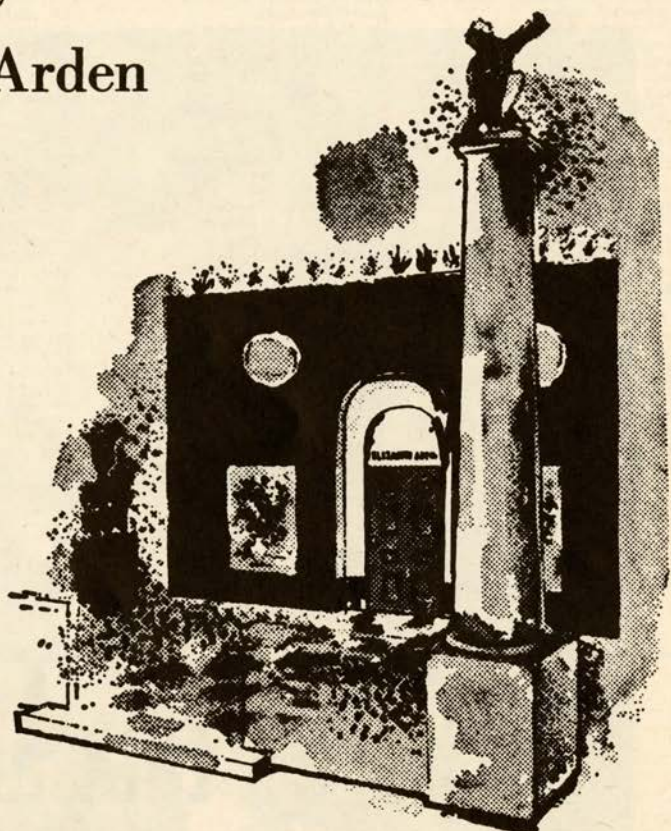
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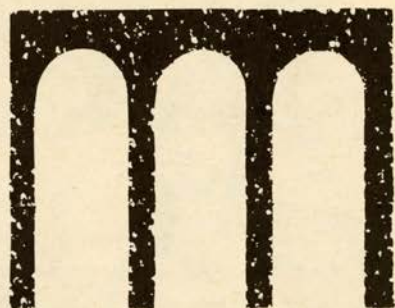
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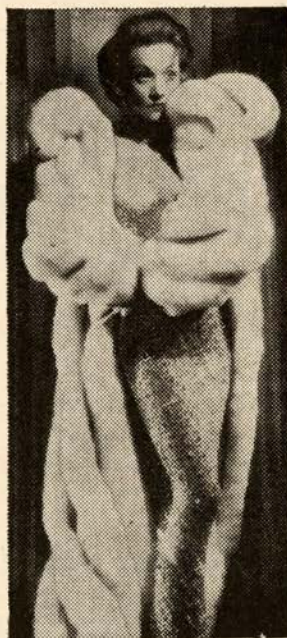
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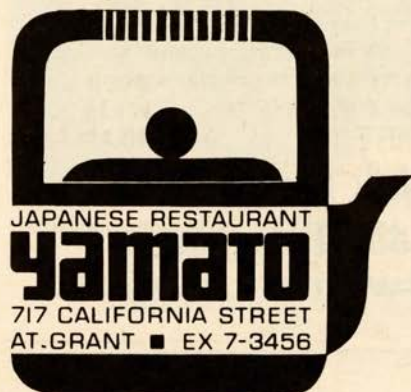
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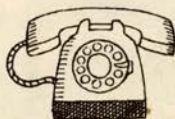
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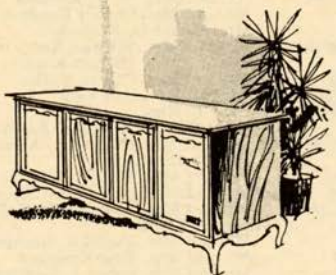
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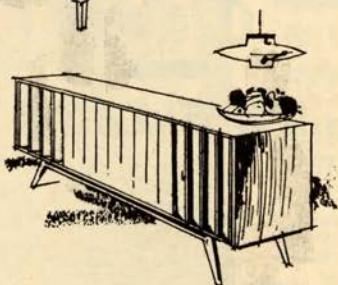
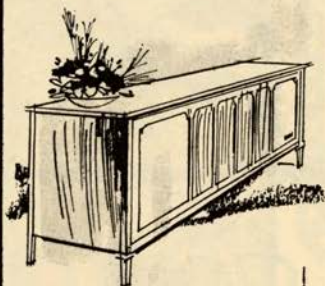
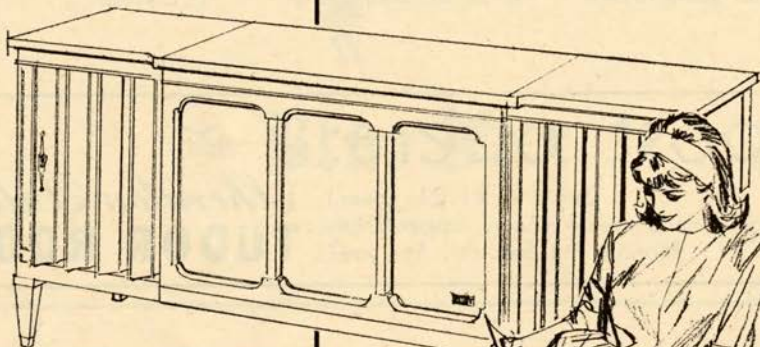
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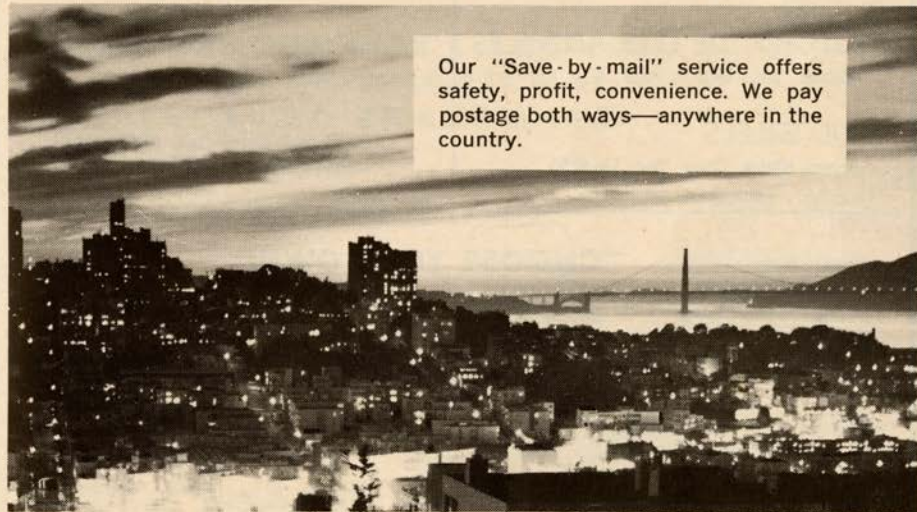
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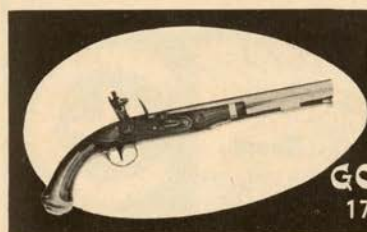
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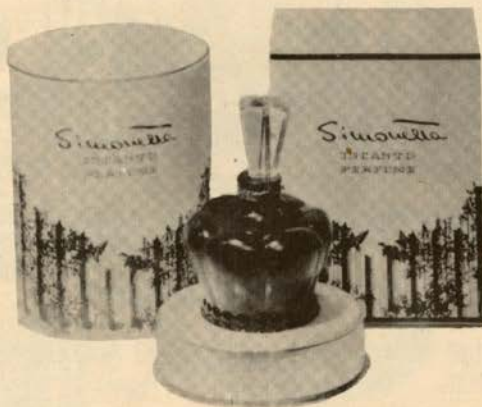
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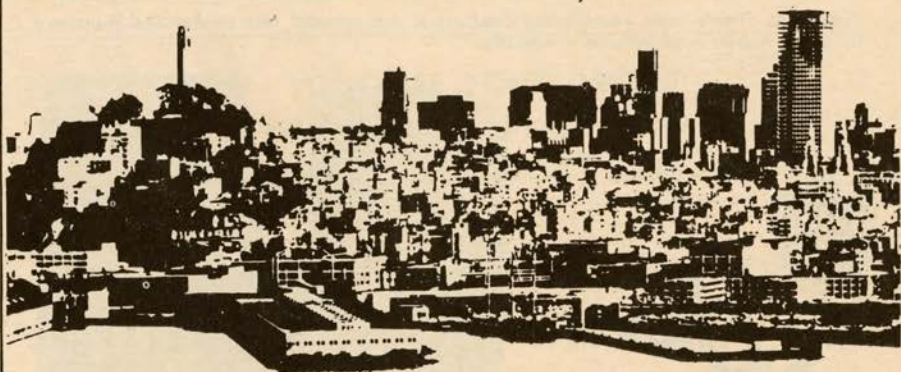
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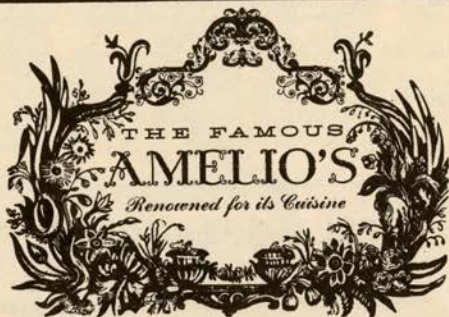


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REPERTOIRE

(continued from page 59)

Saturday Evening, October 31, at 8:00 KATERINA ISMAILOVA (Shostakovich)
COLLIER, WIEN, WHITE, HAGEMAN; VICKERS, MARTELL, LUDGIN, TOZZI,
MANTON, FRIED, FOLDI, HECHT, McCAUGHNA, RIFFEL, WEST, GLOVER,
GIOSSE, HARVEY

Conductor: LUDWIG

Production: HAGER

Designers: SKALICKI/COLANGELO

Sunday Afternoon, November 1, at 2:00 LA TRAVIATA (Verdi)
SUTHERLAND, WIEN, TODD; ILOSFALVY, WAECHTER, HECHT, RIFFEL,
McCAUGHNA, MENCI, GLOVER, GIOSSE, ANDERSEN

Conductor: BONYNGE

Stage Director: MANSOURI

Choreographer: SOLOV

Tuesday Evening, November 3, at 8:30 LA TRAVIATA (Verdi)
SUTHERLAND, WIEN, TODD; ILOSFALVY, WAECHTER, HECHT, RIFFEL,
McCAUGHNA, MENCI, GLOVER, GIOSSE, ANDERSEN

Conductor: BONYNGE

Stage Director: MANSOURI

Choreographer: SOLOV

Thursday Evening, November 5, at 8:30 LA TRAVIATA (Verdi)
SUTHERLAND, WIEN, TODD; ILOSFALVY, WAECHTER, HECHT, RIFFEL,
McCAUGHNA, MENCI, GLOVER, GIOSSE, ANDERSEN

Conductor: BONYNGE

Stage Director: MANSOURI

Choreographer: SOLOV

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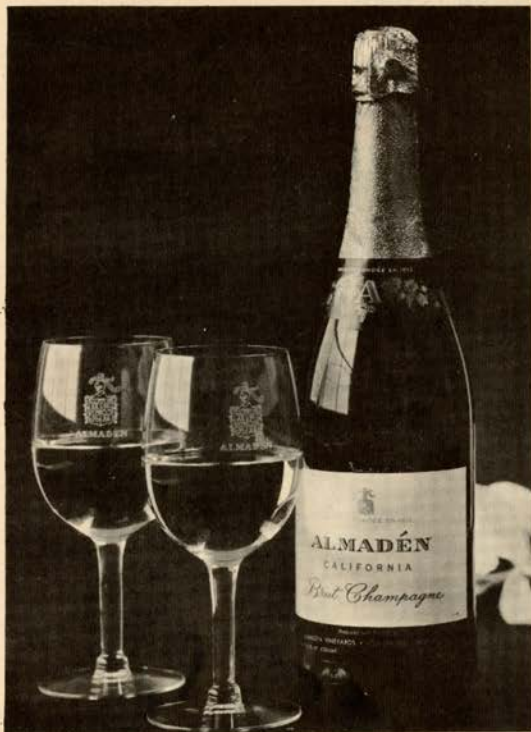
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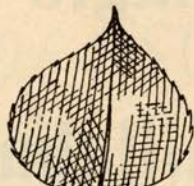
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Thursday, September 10, 11:00 a.m., Peacock Court, Hotel Mark Hopkins

JUNIOR LEAGUE OPERA PREVIEW, "Parsifal", Prof. David Lewin.

Public invited free of charge to all Junior League Previews

Friday, September 11, 11:45 p.m., War Memorial Opera House

THE OPERA BALL, sponsored by the San Francisco Opera Guild.

Monday, September 21, 11:00 a.m., Peacock Court, Hotel Mark Hopkins

JUNIOR LEAGUE OPERA PREVIEW, "The Strauss Centennial," Dr. Walter Ducloux.

Tuesday, September 22

RICHARD STRAUSS CENTENNIAL EXHIBIT, one hundred seventy photographs of operas, playbills, scenic and costume designs. On display for one month in the south foyer, Box level.

Public invited free of charge

Tuesday, October 6, 11:00 a.m., Peacock Court, Hotel Mark Hopkins

JUNIOR LEAGUE OPERA PREVIEW, "Nabucco," Alexander Fried.

Saturday, October 10

EXHIBIT of scenic designs, photographs, and detailed background material on Shostakovich's "Katerina Ismailova" opens in the music room of the San Francisco Public Library at Larkin and Fulton streets and will remain on display until the end of the season.

Monday, October 12, 11:00 a.m., Peacock Court, Hotel Mark Hopkins

JUNIOR LEAGUE OPERA PREVIEW, "Fidelio," Dr. Jan Popper.

Thursday, October 15

THE KIRSTEN FLAGSTAD MEMORIAL COLLECTION will be on display to the public at the California Historical Society for three weeks.

Public invited free of charge.

Sunday, October 18, 2:00 p.m.

HEARST GREEK THEATER, "Nabucco," presented by the University of California in Berkeley.

Monday, October 19, 11:00 a.m., Peacock Court, Hotel Mark Hopkins

JUNIOR LEAGUE OPERA PREVIEW, "Katerina Ismailova," James Schwabacher.

Monday, November 2, 8:00 p.m.

SACRAMENTO PERFORMANCE, "Otello," Memorial Auditorium.

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Monday Afternoon, October 26, at 1:30 **THE BARTERED BRIDE** (Smetana)
Collier, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, Harvey
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV

Thursday Afternoon, October 29, at 1:30 **THE BARTERED BRIDE** (Smetana)
Collier, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, Harvey
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV

Tuesday Afternoon, November 3, at 1:30 **THE BARTERED BRIDE** (Smetana)
Costa, Venora, White, Wien; Foldi, Montal, Fried, Ludgin, West, Harvey
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV

Wednesday Afternoon, November 4, at 1:30 **THE BARTERED BRIDE** (Smetana)
Costa, Venora, White, Wien; Foldi, Peterson, Fried, Ludgin, West, Harvey
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV

THE OPERA BALL

SPONSORED BY THE SAN FRANCISCO OPERA GUILD
War Memorial Opera House, Friday, September 11, 11:45 p.m.
(following performance of "Otello")

The 1964 Fall Opera Previews, to be presented by the Junior League of San Francisco, Inc., in cooperation with the San Francisco Opera Association, will be held in The Hotel Mark Hopkins, Peacock Court, 11:00 a.m.

Thursday, September 10: "PARSIFAL" by Wagner
Speaker: Professor David Lewin

Monday, September 21: "THE STRAUSS CENTENNIAL"
Speaker: Dr. Walter Ducloux

Tuesday, October 6: "NABUCCO" by Verdi
Speaker: Mr. Alexander Fried

Monday, October 12: "FIDELIO" by Beethoven
Speaker: Dr. Jan Popper

Monday, October 19: "KATERINA ISMAILOVA"
by Shostakovich
Speaker: Mr. James Schwabacher

No host luncheon will follow the Previews. Reservations may be made by calling the banquet department EX 2-3434. The Opera Previews are offered free of charge as a public service by The Junior League of San Francisco, Inc.

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Thursday Evening, October 1, 1964, 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: FERDINAND LEITNER

Production: DINO YANNOPOULOS

Designer: HOWARD BAY

MORALES, a corporal.....	DANIEL McCAUGHNA
MICAELA	PILAR LORENGAR
DON JOSE, a corporal.....	RICHARD MARTELL
ZUNIGA, a captain.....	JOHN WEST
CARMEN	REGINA RESNIK
FRASQUITA } gypsies.....	{ CAROL TODD
MERCEDES }	{ JANIS MARTIN
ESCAMILLO, a bullfighter.....	JOSHUA HECHT
EL DANCAIRO } smugglers.....	{ HOWARD FRIED
EL REMENDADO }	{ RAYMOND MANTON

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

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San Francisco Opera Boys' Chorus

Madi Bacon, Director

Chorus Director: VINCENZO GIANNINI

Choreographer: ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: About 1825; Seville, Spain

Act I: A square in Seville

Act II: Lillas Pastias tavern

Act III: The smugglers' stronghold in the mountains

Act IV: Outside the bull-ring

Next Thursday Evening Subscription performance, October 8, at 8:30
"The Bartered Bride" (Smetana) in English

No one will be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Friday Evening, October 9, 1964, 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: FERDINAND LEITNER

Production: DINO YANNOPOULOS

Designer: HOWARD BAY

MORALES, a corporal.....	DANIEL McCAUGHNA
MICAELA	PILAR LORENGAR
DON JOSE, a corporal.....	JON VICKERS
ZUNIGA, a captain.....	JOHN WEST
CARMEN	REGINA RESNIK
FRASQUITA } gypsies.....	{ CAROL TODD
MERCEDES }	{ JANIS MARTIN
ESCAMILLO, a bullfighter.....	JOSHUA HECHT
EL DANCAIRO } smugglers.....	{ HOWARD FRIED
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Cigarette girls, soldiers, smugglers, laborers, dandies, etc.

Corps de Ballet

San Francisco Opera Boys' Chorus
Madi Bacon, Director

Chorus Director: VINCENZO GIANNINI

Choreographer: ZACHARY SOLOV

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: About 1825; Seville, Spain

Act I: A square in Seville

Act II: Lillas Pastias tavern

Act III: The smugglers' stronghold in the mountains

Act IV: Outside the bull-ring

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

No one will be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Tickets for remaining performances of the 1964 season may be purchased in the box office in the outer lobby, which will remain open throughout the first intermission tonight.