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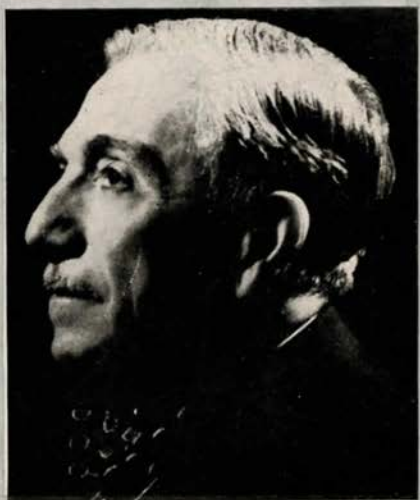
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25th
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pp

che la - bel - lez - za - in - fio - ra; e la - - - - fug - ge - vol, fug -

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ge - vol o - - - - ra s'in - ne - brii - a - vo - lut - - - - ra

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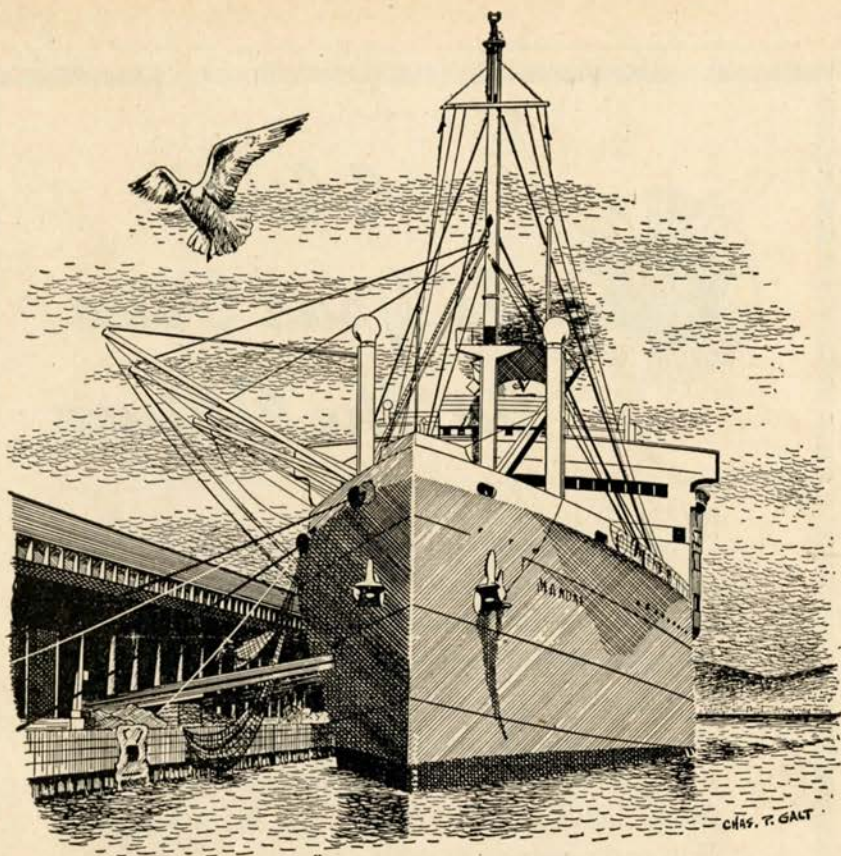
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Founded by a small group who had faith in the music appreciation of San Franciscans, the record of the company has more than justified the soundness of that belief. At the season's close, the company will have given 548 performances of 74 operas.

No other city, with the single exception of New York, can cite such an unbroken record in grand opera. And yet, the San Francisco Opera Company no longer belongs to this city alone, but to the entire Pacific Coast. Annually, a number of these cities look forward to being host to the company. All of this, we feel, is a tribute not alone to the artistry and good management of the company, but to the people of San Francisco whose support has made this accomplishment possible.

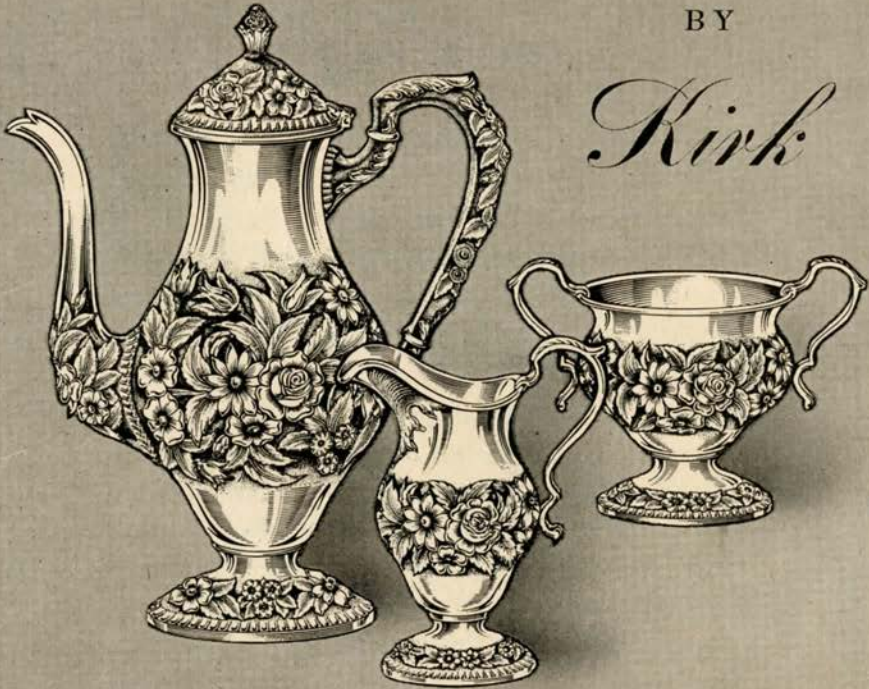
The San Francisco Opera Association is grateful for this support and the untiring efforts and ability of Gaetano Merola, General Director of the company since its inception.

Kenneth Monteagle

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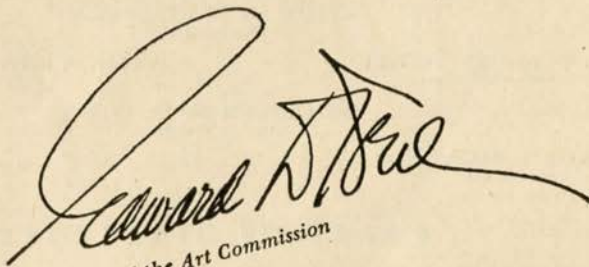
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TO GAETANO MEROLA AND THE MEMBERS OF THE SAN FRANCISCO OPERA ASSOCIATION

On this, the Twenty-fifth Anniversary of Opera in San Francisco, we desire to mark that epoch and to pause and hear, in memory, the hundred arias that have enchanted the music-loving people of San Francisco, and to appraise the renown and distinction which the Opera has brought to the City of San Francisco.

To you, and to the men and women who have made possible this great and graceful contribution to the life of our community, we present at this hour our tribute of praise and offer the warmth of our cordial regard.

Sincerely,



President of the Art Commission

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To Gaetano Merola...

The Musical Association of San Francisco happily participates in this 25th Anniversary celebration.

Through your patience, sagacity, and artistic aims the San Francisco Opera has become an institution of lasting value to the collective musical activity of the nation as well as to the audiences of the Pacific Coast.

Your great spirit, manifesting itself in behalf of music which shall have lasting importance to its public, is an asset we pay homage to—with the sincere wish that you will continue to guide us for many years to come.

May the future bring you the fulfillment of your fondest dreams.

Leonora Wood Armsby

Congratulations!

San Francisco owes an immense debt of gratitude to the San Francisco Opera Association, and to General Director Gaetano Merola. May I add my personal congratulations to the City's thanks on the occasion of the Association's 25th Anniversary.

Elmer E. Robinson

Judge of the Superior Court

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Burgin, Richard
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D'Autili, Glauco
Echaniz, Jose
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Repertoire

Wednesday Eve. Nov. 19

BALLET IMPERIAL
*MADRONOS
PAS DE DEUX
GAITE PARISIENNE

Thursday Eve. Nov. 20

SWAN LAKE
*CIRQUE DE DEUX
BLUE BIRD
SCHEHERAZADE

Friday Eve. Nov. 21

CONCERTO BAROCCO
*LOLA MONTEZ
PAS DE DEUX CLASSIQUE
LE BEAU DANUBE

Saturday Mat. Nov. 22

LES SYLPHIDES
BLUE BIRD
THE NUTCRACKER

Saturday Eve. Nov. 22

SWAN LAKE
THE NUTCRACKER
SCHEHERAZADE

* First time in San Francisco.

Sunday Mat. Nov. 23

RAYMONDA (3 Acts)
BLUE BIRD
RODEO

Sunday Eve. Nov. 23

AMERICAN CHOREOGRAPHER'S
EVENING
FRANKIE AND JOHNNY
LOLA MONTEZ
CIRQUE DE DEUX
RODEO

Monday Eve. Nov. 24

RAYMONDA (3 Acts)
CIRQUE DE DEUX
MADRONOS

Tuesday Eve. Nov. 25

THE NUTCRACKER
MADRONOS
GAITE PARISIENNE

Wednesday Eve. Nov. 26

DANSES CONCERTANTES
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LE BEAU DANUBE

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R E P E R T O I R E

REGULAR SERIES

- LA TRAVIATA (*Verdi*) *Tuesday Night*, September 16, at 8:00
 With Albanese, Votipka, Lawlor, Peerce, Warren, Cehanovsky, De Paolis, Olitzki, Ligeti,
 Lorenzini MEROLA, *Conductor*
- DON GIOVANNI (*Mozart*) *Friday Night*, September 19, at 8:00
 With Roman, Quartararo, Albanese, Pinza, Baccaloni, Kullman, Alvary, Ligeti
 BREISACH, *Conductor*
- MADAMA BUTTERFLY (*Puccini*) *Monday Night*, September 22, at 8:00
 With Albanese, Glaz, Votipka, Peerce, Valentino, De Paolis, Cehanovsky, Lazzari, Olitzki,
 Harvey CIMARA, *Conductor*
- GOTTERDAMMERUNG (*Wagner*) *Friday Night*, September 26, at 7:30
 With Traubel, Resnik, Harshaw, Glaz, Turner, Votipka, Hartzell, Popper, Svanholm,
 Czapliski, Alvary, Olitzki, Guenter, Benson, Daneluz STEINBERG, *Conductor*
- LA GIOCONDA (*Ponchielli*) *Tuesday Night*, September 30, at 8:00
 With Roman, Thebom, Harshaw, Baum, Warren, Moscona, Chabay, Ligeti, Benson, Nelson,
 Alibertini, Tallone MARZOLLO, *Conductor*
- LOUISE (*Charpentier*) *Friday Night*, October 3, at 8:00
 With Kirsten, Turner, Pinza, Jobin, Hartzell, Popper, Gray, Votipka, Zubiri, Coryell,
 Lawlor, Heitman, Phillips, Campbell, Harper, Hessling, Baldwin, Browne, Spry, Bish,
 Nathanson, De Paolis, Lazzari, Ligeti, Cehanovsky, Olitzki, Chabay, Nesbitt, Martin, Davis,
 McVey, Lawrence, Schmidling, Harvey, Lorenzini, Daneluz
 BREISACH, *Conductor*
- OTELLO (*Verdi*) *Tuesday Night*, October 7, at 8:00
 With Albanese, Votipka, Svanholm, Tibbett, De Paolis, Lazzari, Chabay, Cehanovsky,
 Nelson STEINBERG, *Conductor*
- PELLEAS ET MELISANDE (*Debussy*) *Friday Night*, October 10, at 8:00
 With Sayao, Harshaw, Zubiri, Singher, Tibbett, Alvary, Ligeti
 PELLETIER, *Conductor*
- L'AMORE DEI TRE RE (*Montemezzi*) *Tuesday Night*, October 14, at 8:00
 With Kirsten, Turner, Lawlor, Turnbull, Baldwin, Pinza, Kullman, Weede, De Paolis,
 Nesbitt MONTEMEZZI, *Conductor*
- LUCIA DI LAMMERMOOR (*Donizetti*) *Friday Night*, October 17, at 8:00
 With Pons, Votipka, Peerce, Valentino, Lazzari, Chabay, Tallone
 CIMARA, *Conductor*

POPULAR SERIES

- ROMEO AND JULIET (*Gounod*) *Thursday Night*, September 18, at 8:00
 With Sayao, Glaz, Turner, Jobin, Singher, Moscona, De Paolis, Ligeti, Cehanovsky, Harvey,
 Tallone PELLETIER, *Conductor*
- AIDA (*Verdi*) *Thursday Night*, September 25, at 8:00
 With Roman, Thebom, Votipka, Baum, Warren, Moscona, Alvary, Chabay
 BREISACH, *Conductor*
- TRISTAN UND ISOLDE (*Wagner*) *Thursday Night*, October 2, at 7:30
 With Traubel, Thebom, Svanholm, Czapliski, Alvary, Ligeti, Olitzki, Chabay
 STEINBERG, *Conductor*
- GOTTERDAMMERUNG (*Wagner*) *Thursday Night*, October 9, at 7:30
 With same cast as Regular Series performance
- LA GIOCONDA (*Ponchielli*) *Thursday Night*, October 16, at 8:00
 With same cast as Regular Series performance

EXTRA PERFORMANCES

- FAUST (*Gounod*) *Sunday Matinee*, September 21, at 2:00
 With Claudia Pinza, Glaz, Turner, Jobin, Ezio Pinza, Valdengo, Cehanovsky
 PELLETIER, *Conductor*
- LA BOHEME (*Puccini*) *Sunday Matinee*, September 28, at 2:00
 With Sayao, Hartzell, Hessling, Peerce, Valentino, Moscona, Baccaloni, Cehanovsky,
 Lorenzini, Vannucci, Tallone MEROLA, *Conductor*
- MARRIAGE OF FIGARO (*Mozart*) *Sunday Matinee*, October 5, at 2:00
 With Quartararo, Sayao, Thebom, Glaz, Zubiri, Phillips, Gray, Pinza, Baccaloni, Singher,
 De Paolis, Ligeti, Chabay STEINBERG, *Conductor*
- RIGOLETTO (*Verdi*) *Sunday Matinee*, October 12, at 2:00
 With Pons, Glaz, Votipka, Heitman, Lawlor, Tibbett, Peerce, Alvary, Cehanovsky, Chabay,
 Harvey, Ligeti CIMARA, *Conductor*
- LOUISE (*Charpentier*) *Sunday Matinee*, October 19, at 2:00
 With same cast as Regular Performance

ADDED PERFORMANCES

- ROMEO AND JULIET (*Gounod*) *Wednesday Night*, September 24, at 8:00
 With same cast as Popular Series performance
- LA TRAVIATA (*Verdi*) *Saturday Matinee*, October 4, at 2:00
 With same cast as Regular Series performance except Kullman will be Alfredo Germont
 and ADLER, *Conductor*
- FAUST (*Gounod*) *Monday Night*, October 6, at 8:00
 With same cast as Extra performance except Weede will be Valentine
- DON GIOVANNI (*Mozart*) *Wednesday Night*, October 8, at 8:00
 With same cast as Regular Series performance except Resnik will be Donna Elvira and
 Conner, Zerlina
- TRISTAN UND ISOLDE (*Wagner*) *Monday Night*, October 13, at 7:30
 With same cast as Popular Series performance
- LA BOHEME (*Puccini*) *Wednesday Night*, October 15, at 8:00
 With same cast as Extra performance except Lazzari will be Colline
- MADAMA BUTTERFLY (*Puccini*) *Saturday Night*, October 18, at 8:00
 With same cast as Regular Series performance except Kullman will be Pinkerton and
 Alvary The Bonze

OPERAS FOR YOUNG PEOPLE

Presented by the San Francisco Opera Guild

- LA TRAVIATA (*Verdi*) *Friday Matinees*, October 10 and 17, at 1:00
 With Conner, Votipka, Lawlor, Kullman, Tibbett, De Paolis, Cehanovsky, Ligeti, Olitzki,
 Lorenzini MEROLA, *Conductor*, October 10 ADLER, *Conductor*, October 17



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MONDAY NIGHT, OCTOBER 6, at 8:00

FAUST

Opera in a prologue and four acts. Music by Charles Gounod.

Text by Barbier and Carré, after Goethe's tragedy.

THE CAST

Faust, a learned philosopher.....	RAOUL JOBIN
Mephistopheles.....	EZIO PINZA
Marguerite	CLAUDIA PINZA
Valentine, her brother.....	ROBERT WEEDE
Siebel, a young soldier in love with Marguerite.....	HERTA GLAZ
Martha, chaperon of Marguerite.....	CLARAMAE TURNER
Wagner.....	GEORGE CEHANOVSKY

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TIME AND PLACE: Germany during the Sixteenth Century

Prologue: Faust's Study

Act I: A Public Square — The Kermesse

Act II: Marguerite's Garden

Act III: Scene 1: In the Cathedral

Scene 2: The Soldier's Chorus

Scene 3: Marguerite's Garden several
months later

Act IV: The Prison

TICKETS FOR EXTRA PERFORMANCES
AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Faust"

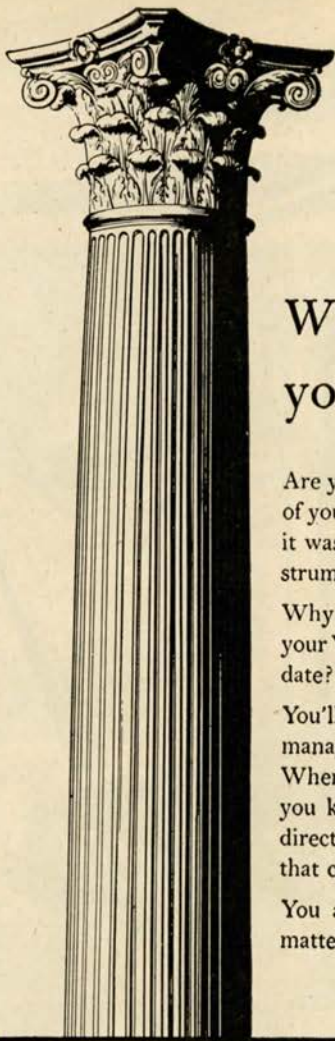
PROLOGUE—Faust, an aged philosopher, having passed his lonesome life in study, longs for his lost youth and is planning suicide when attracted by the joyousness of the young people about him. Mephistopheles, the devil incarnate, appears in answer to a summons uttered in desperation. With the beautiful Marguerite as a lure he does not find it difficult to bargain with the old philosopher for his soul, and a magic potion brings him youth.

ACT I—Valentine, about to leave for the war, entrusts his sister, Marguerite, to Siebel who loves her. It is Kermess time and there is festive drinking. Faust and Mephistopheles mingle with the townspeople. Mephistopheles, scorning proffered wine, causes a nectar vintage to flow from the sign over the inn door. He proposes a toast to Marguerite. Valentine resents this with his sword, which Mephistopheles breaks in two. When Valentine holds the two pieces before him in the shape of a cross Mephistopheles shrinks away. In the midst of dancing which now begins, Marguerite appears. She is charmed by Faust, who had retained the wisdom of his years when he became invested with the form and charm of youth.

ACT II—Siebel leaves flowers at Marguerite's door. They wither before the curse of Mephistopheles (uttered in Act I) and cannot be revived. Later Faust comes with his now constant companion, Mephistopheles, and places a casket of jewels at her window. Together, they hide to watch Marguerite when she opens her door to the flowers and to the jewels. Marguerite revels in the ornaments. Her rapturous song brings the querulous Martha, her companion, to the scene. Mephistopheles draws Martha into an amusing flirtation while Faust approaches Marguerite, who is completely won by his ardent protestations of love. Bidding Faust farewell, Marguerite wafts him a kiss as she enters the house. The casement opens and the enraptured Marguerite pours out the happiness of her heart into the night. Faust rushes to the window and clasps her in his arms where she lies fainting.

ACT III—A year and a half have passed. Marguerite, abandoned in her shame and deserted by Faust, cannot find peace from the scorn of her townsmen even in church. But Siebel, true to Valentine's trust in him, remains faithful to her. Valentine returns from the fighting to find Faust haunting Marguerite's window and Mephistopheles serenading her with an insulting song. Engaging in sword play to avenge his sister, Valentine is killed by Faust and dies, cursing her.

ACT IV—Marguerite, half demented, is in prison awaiting execution for the murder of her child. She takes happiness in the visit of Faust, who, with Mephistopheles, has come to deliver her. In her joy at again being in his arms, her life passes out and Mephistopheles' curses avail nothing against the sword of the archangel who guides the soul of Marguerite to heaven as Faust is dragged to perdition by his infernal master to fulfill his compact.



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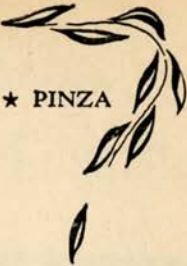
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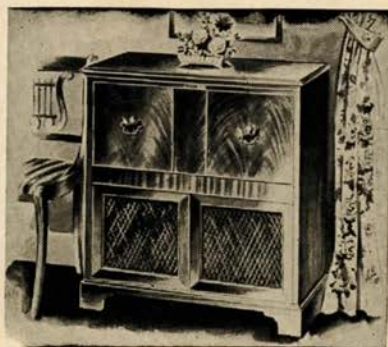


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TUESDAY NIGHT, OCTOBER 7, at 8:00

OTELLO

Lyric drama in four acts. Music by Giuseppe Verdi. Text by Arrigo Boito.

THE CAST

Otello, the Moor.....	SET SVANHOLM
Desdemona, his wife.....	LICIA ALBANESE
Iago, his ensign.....	LAWRENCE TIBBETT
Cassio, his lieutenant.....	ALESSIO DE PAOLIS
Emilia, wife of Iago.....	THELMA VOTIPKA
Roderigo, a Venetian gentleman.....	LESLIE CHABAY
Lodovico, an ambassador.....	VIRGILIO LAZZARI
Montanó, predecessor of Otello in government of Cyprus	GEORGE CEHANOVSKY
Herald.....	ROBIN NELSON

Soldiers, Sailors, Venetians, Cypriots, Children, an Innkeeper.



STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

WILLIAM STEINBERG

CHORUS DIRECTOR

KURT HERBERT ADLER



TIME AND PLACE: End of Fifteenth Century; a Seaport in Cyprus

Act I: Outside the Castle

Act II: A Hall on the Ground Floor of the Castle

Act III: The Great Hall of the Castle

Act IV: The Bedroom of Desdemona.

TICKETS FOR EXTRA PERFORMANCES
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Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Otello"

ACT I—Citizens and soldiers are gathered to greet the ship of Otello returning victorious through a raging storm. Otello, brought ashore in a small boat, announces that the Turkish fleet has been destroyed and enters the castle to meet the awaiting Desdemona. Iago, determined to gain the power that is now Otello's, and Roderigo, who desires Desdemona, ply Cassio with wine. Brain-befuddled Cassio is adroitly led to quarrel with Montano, who is wounded, and the disturbance becomes a riot. Otello, emerging from the castle, quells the uproar and in punishment relieves Cassio of his command.

ACT II—Iago, in furtherance of his plan to overthrow Otello, urges Cassio to enlist the aid of Desdemona in the effort to gain back his post. Cassio goes in search of her. Iago bids Otello watch his wife, cunningly awakening his jealousy. The Moor seeks out Desdemona and questions her. She innocently pleads the cause of Cassio and Otello's jealous suspicions take definite form. Desdemona endeavors to wipe his perspiring brow with a handkerchief which was his first gift to her. In anger he tears it from her hand. Emilia picks up the handkerchief, but is forced to surrender it to Iago as Otello berates the bewildered and alarmed Desdemona. Following the scene with Desdemona, Iago adds to the flame of Otello's jealousy when he tells him that he has seen Desdemona's handkerchief in Cassio's possession. The Moor's rage leaps out of bounds. Iago offers to help him to vengeance and they take oath to punish the guilty.

ACT III—Otello takes no interest in the announced arrival of Lodovico, Venetian ambassador. He thinks only of his wife and her presumed perfidy. The puzzled Desdemona evades her husband when he seeks to borrow the lost handkerchief. Cassio enters seeking forgiveness. Iago bids Otello hide, and contrives, by half-audible conversation with Cassio, to permit the Moor to hear only that which will inflame his suspicions. Cassio, in innocence, produces the handkerchief saying he had found it in his rooms. Otello goes mad with jealous anger and at Iago's suggestion grimly plots to strangle Desdemona in the bed he believes she has dishonored. Lodovico arrives and proclaims that Otello has been called to higher honors in Venice. Otello announces his departure for the morrow, but unable to control his anger, publicly berates Desdemona. The populace hail Otello in his new honor, but are silenced by Iago.

ACT IV—As she retires the heartbroken Desdemona tells the wondering Emilia the despairing story of a lover lost in maidenhood. Otello enters and charges the now awakened Desdemona with an intrigue with Cassio. Refusing to accept her denial he grips strangling hands about her throat as the alarmed Emilia gains entrance. Emilia's screams summon the people. Otello denounces the woman he has killed, showing the handkerchief in proof. But Emilia explains its false evidence and the remorseful Otello brings his unhappy life to an end.

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(Ballet)

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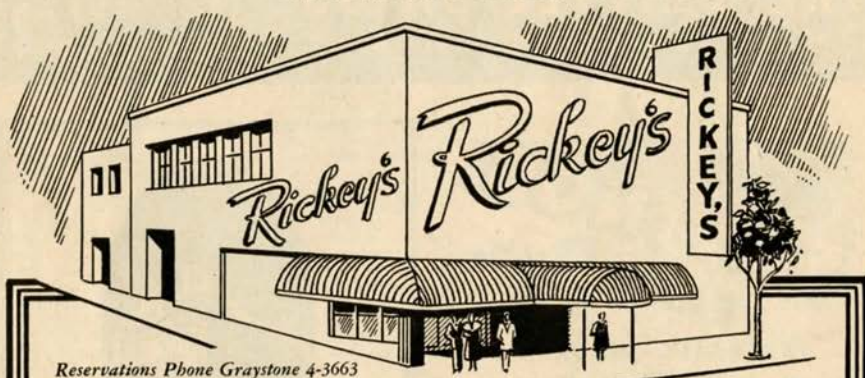
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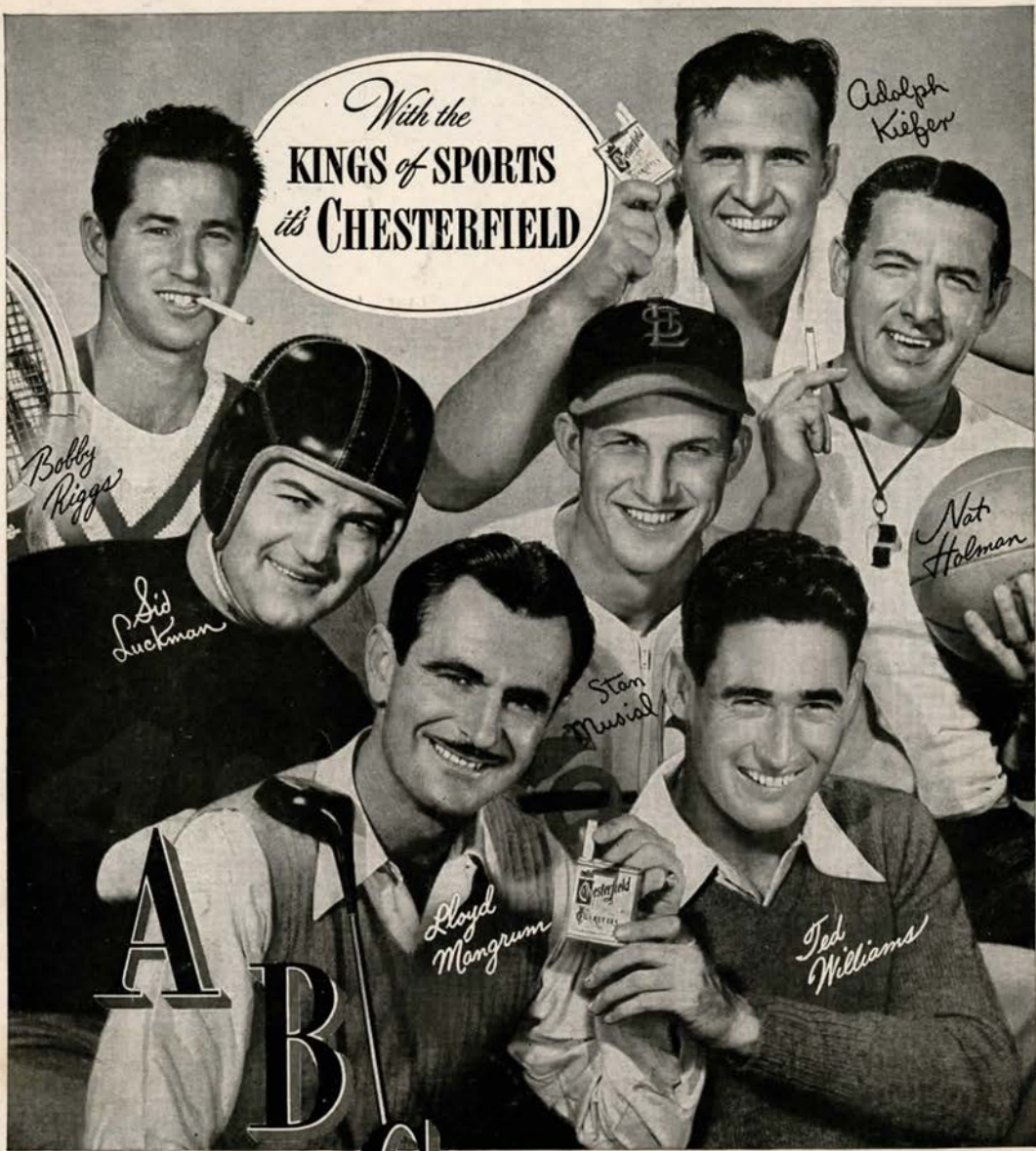
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