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1948

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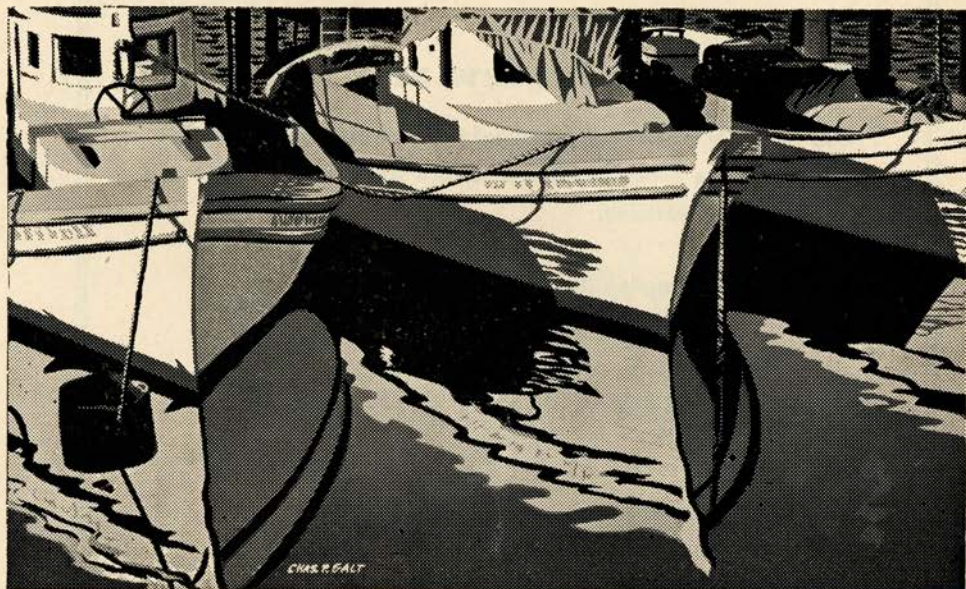
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TO THE MUSIC LOVERS
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For many years San Francisco has been justly proud of its musical achievements; particularly that contribution made by the people, themselves, in supporting with public funds the annual concert series of our internationally-famed San Francisco Symphony Orchestra.

In 1949, The Art Commission, which presents these concerts, hopes to further enhance the richness of San Francisco's musical history.

Traditionally, the Art Commission concerts have been presented during the regular Fall and Winter symphony season at the Civic Auditorium.

Next year an entirely new policy will prevail.

First, the concerts, a series of five, will be performed in San Francisco's beautiful War Memorial Opera House where, truly, the music of our great Symphony Orchestra rightfully belongs.

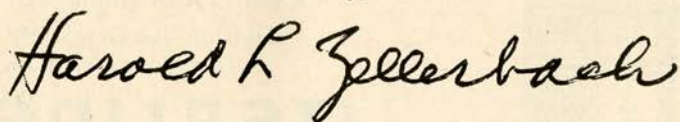
Second, they will be offered during the month of May in what will be known as "The San Francisco Spring Music Festival."

The 1949 series will be under the baton of Dimitri Mitropoulos, distinguished conductor, and will present famed artists and soloists at each performance.

We contemplate this music festival will be held annually and hope it is destined to become an outstanding contribution to our city's cultural endeavors.

And, as a result, San Francisco, already looming brightly among the music-conscious communities of the world, should go on to new and loftier heights.

Sincerely,

A handwritten signature in black ink, reading "Harold R. Zellerbach". The signature is written in a cursive, flowing style with a large initial "H".

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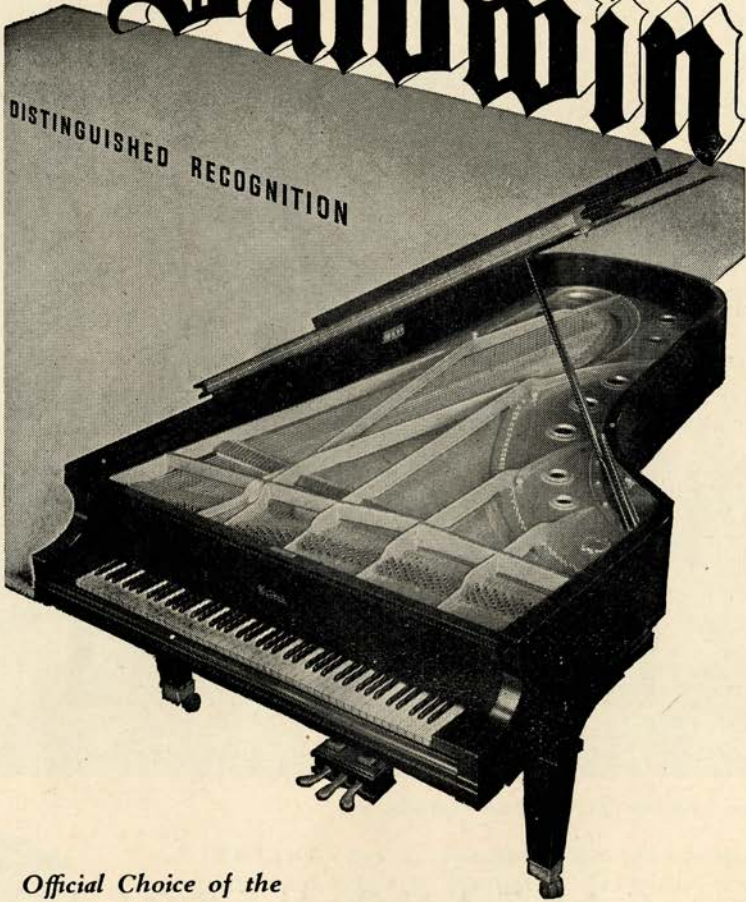
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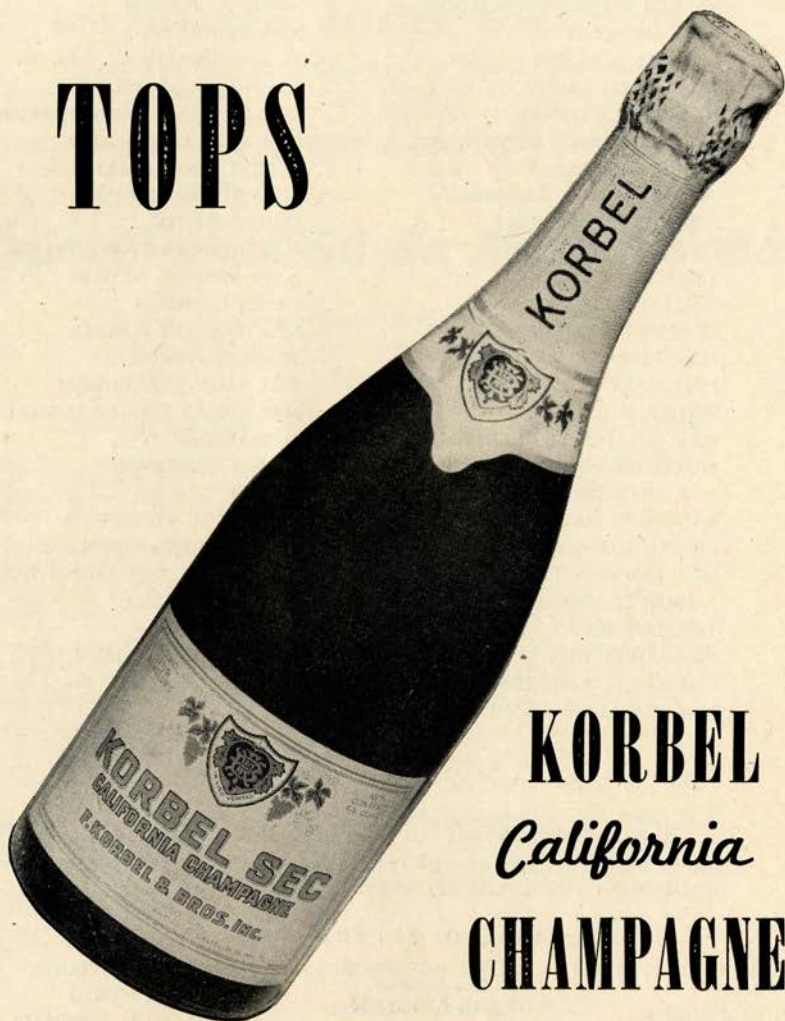
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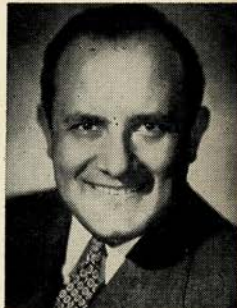
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 With Mmes. Stignani, Glaz, Turner; Messrs. Binci, Valentino
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- Followed by*
 I PAGLIACCI (*Leocavallo*)
 With Mme. Albanese; Messrs. Baum, Weede, Cehanovsky, Chabay, Benson, Curzi
 CIMARA, *Conductor*
- BORIS GODOUNOFF (*Moussorgsky*) *Friday Night*, October 1, at 8:00
 With Mmes. Heidt, Beal, Turner, Zubiri, Hartzell, Bruni, Carey; Messrs. Pinza, De Paolis,
 Kullman, Baccaloni, Cehanovsky, Alvary, Garris, Silva, Walti, Harvey, Martin, Ligeti,
 Olitzki, Ford, Chabay
 LEINSDORF, *Conductor*
- CARMEN (*Bizet*) *Tuesday Night*, October 5, at 8:00
 With Mmes. Heidt, Conner, Hartzell, Turner; Messrs. Kullman, Valdengo, De Paolis,
 Cehanovsky, Alvary, Uppman
 LEINSDORF, *Conductor*
- MADAMA BUTTERFLY (*Puccini*) *Friday Night*, October 8, at 8:00
 With Mmes. Kirsten, Glaz, Gray; Messrs. Pearce, Valdengo, De Paolis, Alvary, Olitzki,
 Cehanovsky, Harvey
 CIMARA, *Conductor*
- ELIXIR OF LOVE (*Donizetti*) *Monday Night*, October 11, at 8:00
 With Mmes. Sayao, Hartzell; Messrs. Tagliavini, Gobbi, Baccaloni
 BREISACH, *Conductor*
- SIEGFRIED (*Wagner*) *Thursday Night*, October 14, at 7:30
 With Mmes. Varnay, Beal, Hartzell; Messrs. Svanholm, Janssen, Garris, Olitzki, Ligeti
 LEINSDORF, *Conductor*

POPULAR SUBSCRIPTION PERFORMANCES

- LA TRAVIATA (*Verdi*) *Thursday Night*, September 16, at 8:00
 With Mmes. Albanese, Gray, Lawlor; Messrs. Pearce, Valdengo, De Paolis, Cehanovsky,
 Ligeti, Olitzki, Lorenzini
 CIMARA, *Conductor*
- LA BOHEME (*Puccini*) *Thursday Night*, September 23, at 8:00
 With Mmes. Sayao, Hartzell; Messrs. Pearce, Tajo, Valentino, Cehanovsky, Baccaloni,
 Lorenzini, Benson, Curzi
 MEROLA, *Conductor*
- IL TROVATORE (*Verdi*) *Thursday Night*, September 30, at 8:00
 With Mmes. Menkes, Elmo, Baldwin; Messrs. Baum, Warren, Moscona, Chabay, Benson
 MARZOLLO, *Conductor*
- FALSTAFF (*Verdi*) *Thursday Night*, October 7, at 8:00
 With same cast as Regular Series except Warenskjold will be Nanette and Elmo, Dame
 Quickly
 STEINBERG, *Conductor*
- OTELLO (*Verdi*) *Saturday Night*, October 16, at 8:00
 With Mmes. Albanese, Turner; Messrs. Svanholm, Warren, Ligeti, De Paolis, Chabay,
 Cehanovsky, Nelson
 STEINBERG, *Conductor*

NON-SUBSCRIPTION PERFORMANCES

- DON GIOVANNI (*Mozart*) *Sunday Matinee*, September 19, at 2:00
 With Mmes. Sayao, Pinza, Resnik; Messrs. Pinza, Baccaloni, Lichtegg, Alvary, Ligeti
 BREISACH, *Conductor*
- BARBER OF SEVILLE (*Rossini*) *Wednesday Night*, September 22, at 8:00
 With Mmes. Conner, Turner; Messrs. Valdengo, Garris, Tajo, Baccaloni, De Paolis, Chabay
 BREISACH, *Conductor*
- RIGOLETTO (*Verdi*) *Sunday Matinee*, September 26, at 2:00
 With Mmes. Conner, Glaz, Baldwin, Heitman, Lawlor; Messrs. Pearce, Warren, Alvary,
 Ligeti, Chabay, Cehanovsky, Harvey
 ADLER, *Conductor*
- DON GIOVANNI (*Mozart*) *Wednesday Night*, September 29, at 8:00
 With same cast as Sunday performance except Tajo will be Leporello
 BREISACH, *Conductor*
- BARBER OF SEVILLE (*Rossini*) *Saturday Matinee*, October 2, at 2:00
 With same cast as first performance except Gobbi will be Figaro and Cehanovsky, Fiorella
 BREISACH, *Conductor*
- LA GIOCONDA (*Ponchielli*) *Sunday Matinee*, October 3, at 2:00
 With Mmes. Varnay, Stignani, Turner; Messrs. Baum, Valentino, Moscona, Ligeti, McVey,
 Benson, Curzi, Nelson, Alibertini, Attarian
 MARZOLLO, *Conductor*

Continued on Next Page

REPERTOIRE—Continued

- MANON (*Massenet*) *Monday Night, October 4, at 8:00*
 With same cast as Regular Series performance except Mascona will be Count Des Grieux.
 BREISACH, *Conductor*
- LA FORZA DEL DESTINO (*Verdi*) *Wednesday Night, October 6, at 8:00*
 With same cast as Regular Series performance except Weede will be Don Carlo
 MARZOLLO, *Conductor*
- DIE MEISTERSINGER VON NURNBERG (*Wagner*) *Sunday Matinee, October 10, at 1:30*
 With same cast as Regular Series performance
 STEINBERG, *Conductor*
- LA BOHEME (*Puccini*) *Tuesday Night, October 12, at 8:00*
 With Mmes. Albanese, Hartzell; Messrs. Bjoerling, Tajo, Valentino, Cehanovsky, Baccaloni,
 Lorenzini, Benson, Curzi MEROLA, *Conductor*
- LA TRAVIATA (*Verdi*) *Friday Night, October 15, at 8:00*
 With Mmes. Kirsten, Zubiri, Lawlor; Messrs. Tagliavini, Weede, Chabay, Cehanovsky,
 Ligeti, Olitzki, Lorenzini CIMARA, *Conductor*
- CARMEN (*Bizet*) *Sunday Matinee, October 17, at 2:00*
 With same cast as Regular Series performance except Jobin will be Don Jose and
 Warenskjold, Micaela LEINSDORF, *Conductor*

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- LA BOHEME (*Verdi*) *Friday, October 8 and 15, at 1:00*

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★ PINZA
★ TURNER
★ TAJO
★ BALDWIN

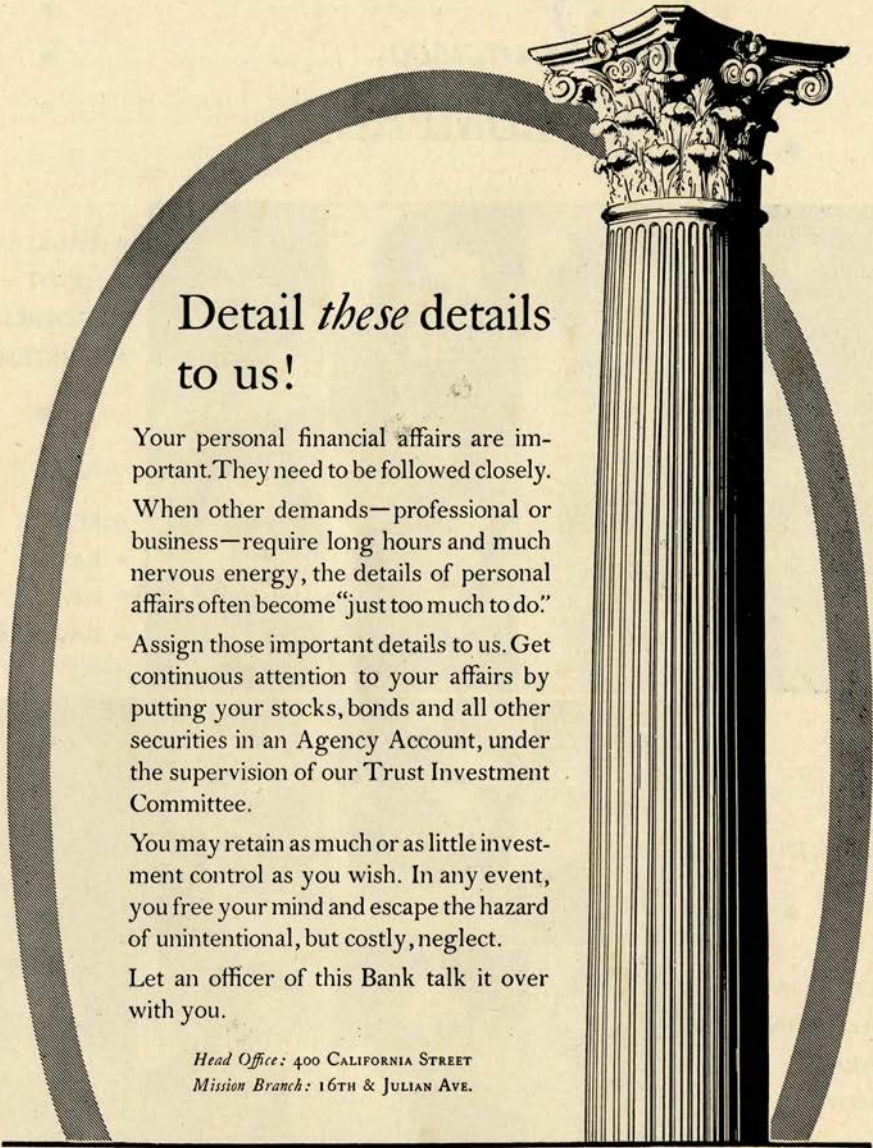


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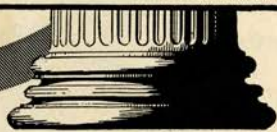
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FRIDAY NIGHT, OCTOBER 15, at 8:00

La Traviata

Opera in four acts. Music by Giuseppe Verdi.

Text by Piave, after Dumas' "La Dame aux Camelias."

THE CAST

Violetta Valery, a lady of the demi-monde.....DOROTHY KIRSTEN
Alfredo Germont, lover of Violetta.....FERRUCCIO TAGLIAVINI
Giorgio Germont, his father.....ROBERT WEEDE
Gaston, Viscount of Letorieres.....LESLIE CHABAY
Baron Douphol, a rival of Alfredo.....GEORGE CEHANOVSKY
Flora, friend of Violetta.....MARTINA ZUBIRI
Annina, maid of Violetta.....KATHLEEN LAWLOR
Dr. Granville.....DESIRE LIGETI
Marquis d'Obigny.....WALTER OLITZKI
Major-domo.....MAX LORENZINI

Ladies and Gentlemen, Friends of Violetta and Flora

Solo Dancers: Ruby Asquith, Peter Nelson

Corps de Ballet

Choreography by Willam Christensen



STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
PIETRO CIMARA

CHORUS DIRECTOR
KURT HERBERT ADLER



TIME AND PLACE: About 1840; Paris and Environs

Act I: Drawing-room in the House of Violetta

Act II: A Villa near Paris

Act III: Garden of Flora's Palace

Act IV: Violetta's Bed Chamber

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "La Traviata"

ACT I—A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

ACT II—Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III—Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming-table, challenges the Baron to a game and adds further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering her promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV—Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lover's arms.

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SATURDAY NIGHT, OCTOBER 16, 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.....	LEONARD WARREN
Cassio, his lieutenant.....	ALESSIO DE PAOLIS
Emilia, wife of Iago.....	CLARAMAE TURNER
Roderigo, a Venetian gentleman.....	LESLIE CHABAY
Lodovico, an ambassador.....	DESIRE LIGETI
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

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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

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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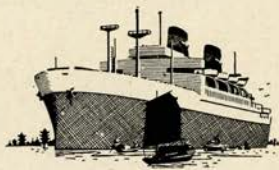


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<i>Ah-less'-see-oh Deh--Pah'-oh-leece</i>		
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