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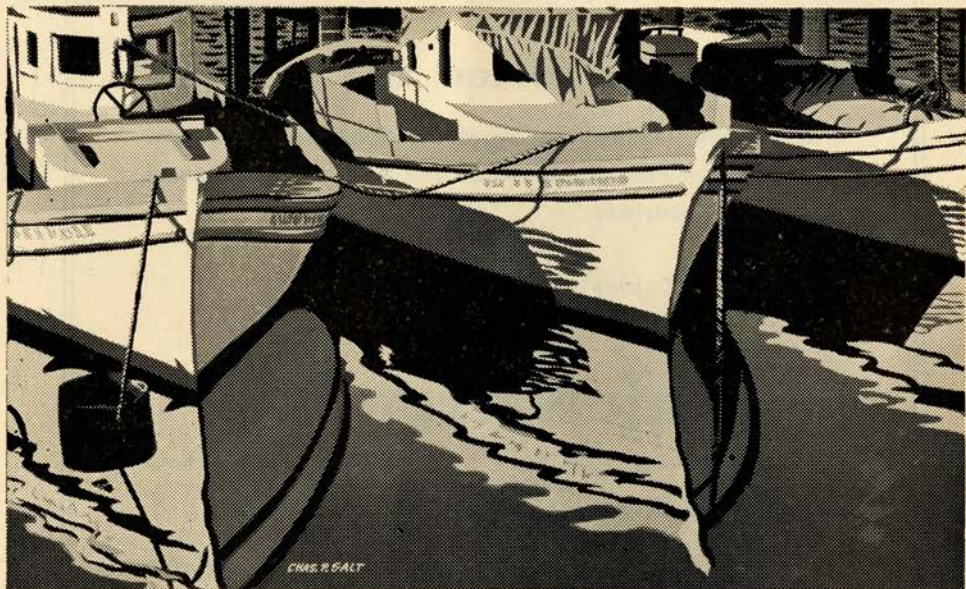
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In 1949, The Art Commission, which presents these concerts, hopes to further enhance the richness of San Francisco's musical history.

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.

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

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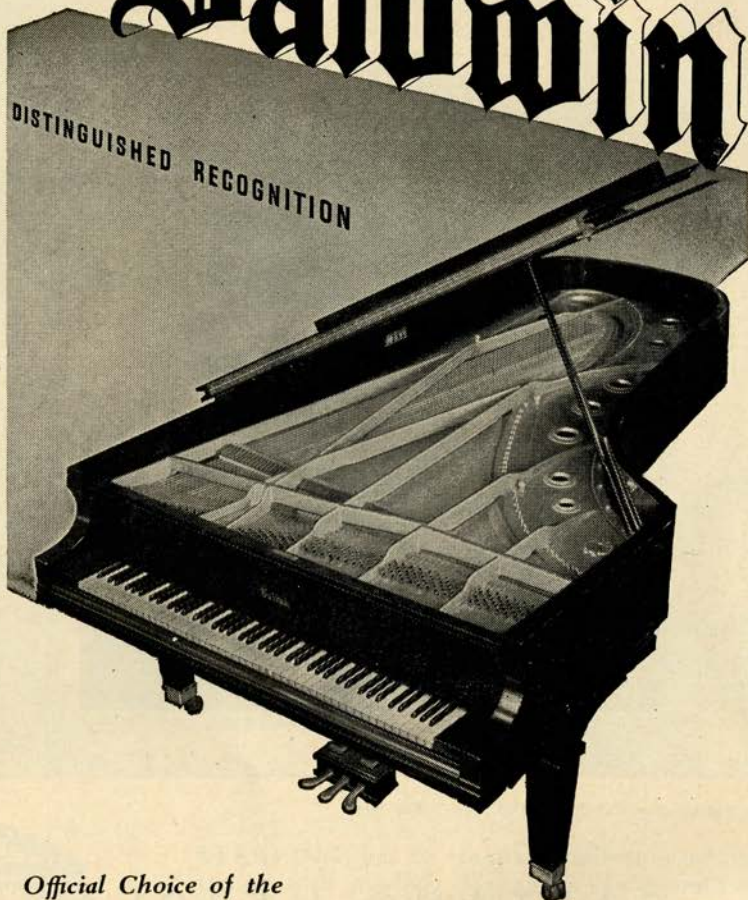
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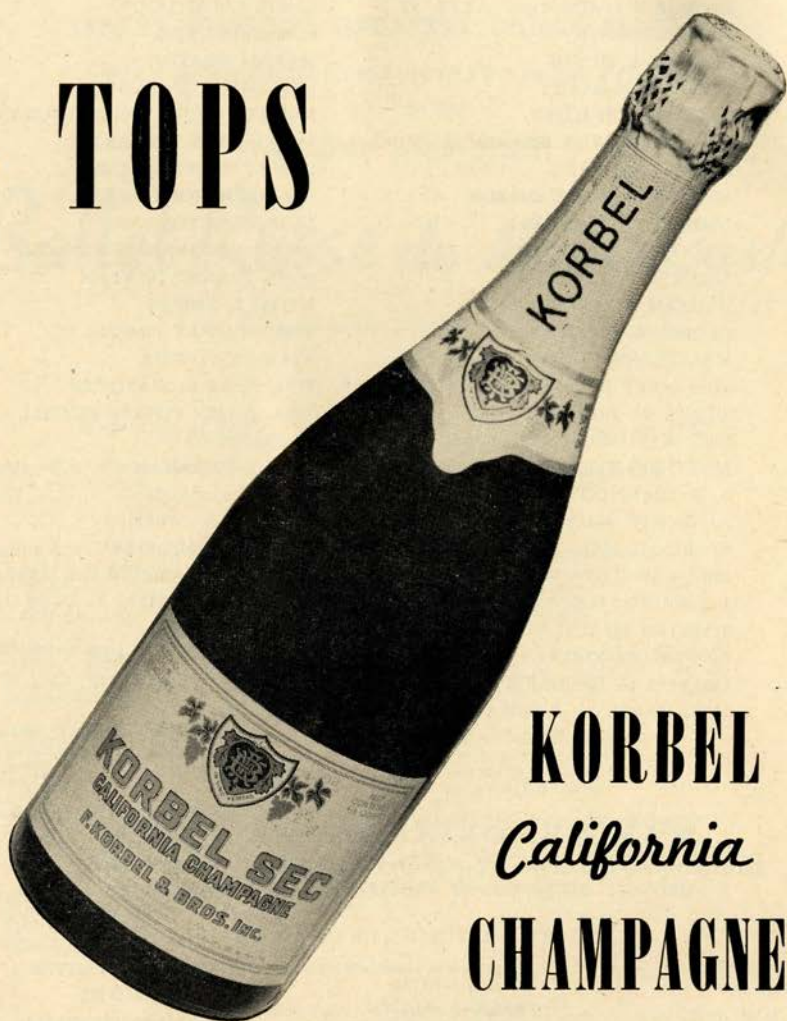
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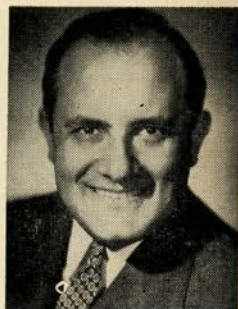
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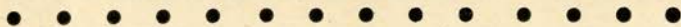


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 BREISACH, *Conductor*
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- Followed by*
 I PAGLIACCI (*Leonecavallo*)
 With Mme. Albanese; Messrs. Baum, Weede, Cehanovsky, Chabay, Benson, Curzi
 CIMARA, *Conductor*
- BORIS GODOUNOFF (*Moussorgsky*) *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.
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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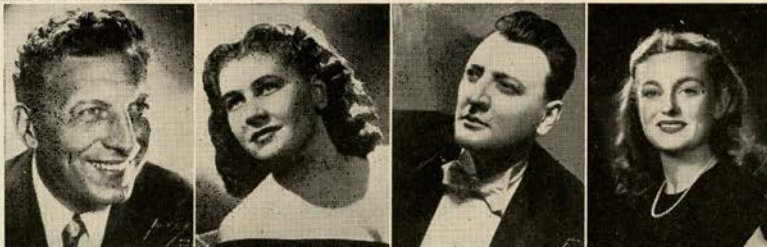


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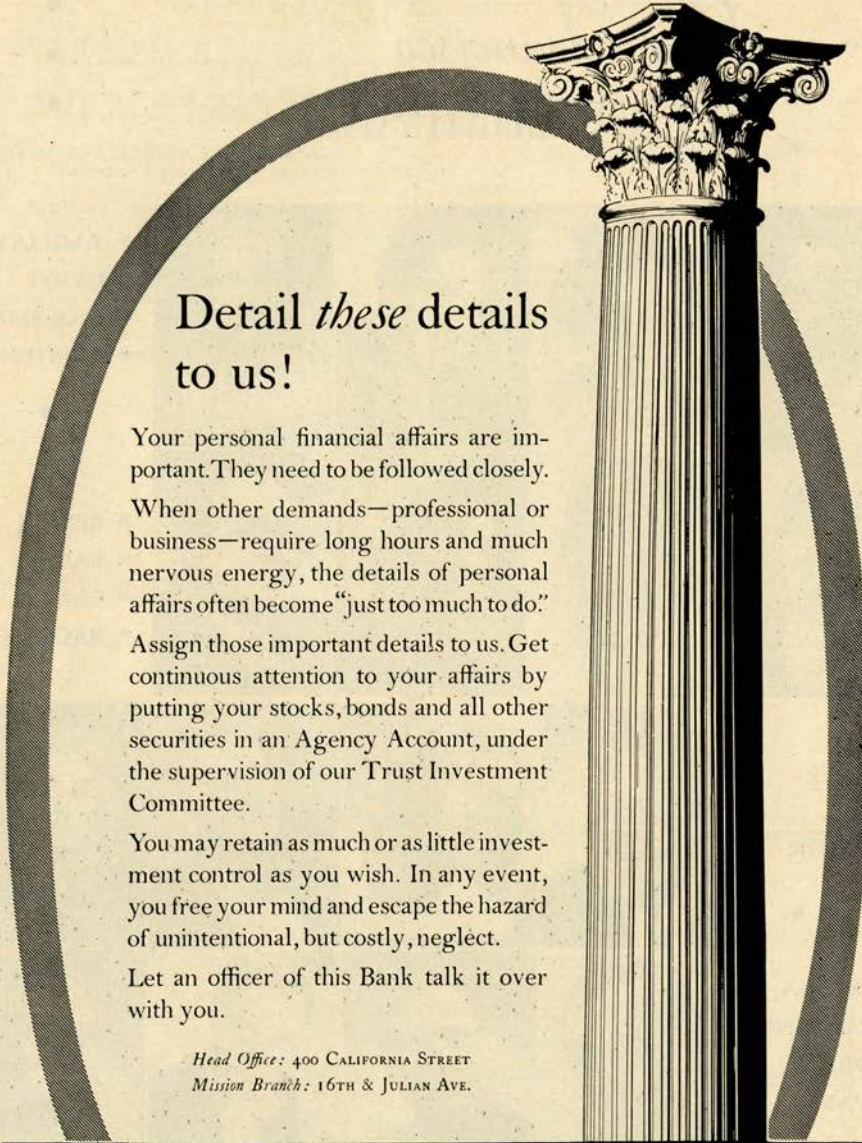


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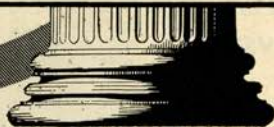
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WEDNESDAY NIGHT, SEPTEMBER 29, at 8:00

Don Giovanni

Opera in two acts with ten scenes. Music by Wolfgang Amadeus Mozart.

Text by Lorenzo da Ponte.

THE CAST

Don Giovanni, a licentious young nobleman.....	EZIO PINZA
Don Pedro, the Commandant.....	DESIRE LIGETI
Donna Anna, his daughter.....	REGINA RESNIK
Don Ottavio, her fiancé.....	MAX LICHTEGG
Leporello, servant of Don Giovanni.....	ITALO TAJO
Donna Elvira, jilted by Don Giovanni.....	CLAUDIA PINZA
Masetto, a peasant.....	LORENZO ALVARY
Zerlina, his betrothed.....	BIDU SAYAO

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STAGE DIRECTOR

WILLIAM WYMETAL

CONDUCTOR

PAUL BREISACH

CHORUS DIRECTOR

KURT HERBERT ADLER

ARMANDO AGNINI, Technical Director



TIME AND PLACE: Seventeenth Century; Seville

- Act I: Scene 1: Courtyard of Palace of the Commandant
Scene 2: Street in Suburban Seville
Scene 3: In Don Giovanni's Palace
Scene 4: Outside Don Giovanni's Palace
Scene 5: Ballroom in Don Giovanni's Palace
- Act II: Scene 1: Same as Scene 2, Act I
Scene 2: A Dark Hallway
Scene 3: A Cemetery
Scene 4: Room in Donna Anna's Palace
Scene 5: In Don Giovanni's Palace

TICKETS FOR ALL REMAINING PERFORMANCES ARE
AVAILABLE AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Don Giovanni"

ACT I—It is night. Leporello awaits his master, Don Giovanni, notorious enticer of women, outside the apartment of Donna Anna. Believing the visitor to be her betrothed, Don Ottavio, Donna Anna does not at first repulse his advances. But discovering her mistake she cries for help. Don Giovanni now rushes into the courtyard, closely followed by Donna Anna. Her aged father, Don Pedro, the Commandant, is killed by Don Giovanni who, with Leporello, makes off in haste. Donna Anna returns with Don Ottavio. He agrees to avenge the death of her father.

ACT II—Zerlina is now Donna Elvira's maid, and Don Giovanni again comes wooing. He exchanges hat and cloak with Leporello. When Donna Elvira comes to her window he pretends repentance. Moved by his appeal she comes into the plaza to meet him and is led away by the disguised Leporello. Don Giovanni sings beneath the window of Zerlina. Masetto, entering with villagers, comes on a hunt for him. Passing himself off as Leporello, he sends the villagers on a false scent, cudgels Masetto with his own weapons, and himself steals away. Masetto is found by Zerlina who assures him of her love.

SCENE 2: Leporello, still disguised as Don Giovanni, enters with Donna Elvira. In attempting to get away from her he encounters Donna Anna and Don Ottavio. Leporello and Donna Elvira conceal themselves in different places. As Don Ottavio endeavors to console Donna Anna, they run into Masetto and Zerlina. Masetto, thinking him to be Don Giovanni, drags Leporello to the front. In fear Leporello will disclose his real identity and declare himself to be the dupe of Don Giovanni. Now convinced that Don Giovanni murdered the Commandant, Don Ottavio vows vengeance.

SCENE 3: It is moonlight. Visible on the monument of the Commandant is the inscription: "I here await the vengeance decreed by heaven unto the wretch who slew me." Don Giovanni and Leporello unexpectedly come upon each other. Reciting their respective adventures, they re-exchange garments. The statue of the Commandant speaks. Leporello is terrified. Don Giovanni ascribes it to a practical joker. He commands Leporello to read the inscription. The trembling servant hesitantly approaches the statue. Again the statue speaks. But Don Giovanni defiantly invites the marble image of the man he has murdered to a banquet at the palace.

SCENE 4: Don Ottavio, tenderly leading Donna Anna, soothes her grief as she laments the loss of her father.

SCENE 5: Don Giovanni superintends preparations for the evening's banquet. Donna Elvira entreats him to mend his ways but he ridicules her. She rushes away. Leporello is sent to investigate but limps back in abject fear. Don Giovanni goes out to see for himself. Don Giovanni re-enters, backing before the statue of the Commandant. Terror strikes all hearts. Three times the marble figure commands Don Giovanni to repent. Three times Don Giovanni refuses. Hands of stone lay hold of him, flames envelop the surroundings and the licentious young nobleman is carried by demons to his eternal punishment.

(FINALE) "Such his end—who doeth ill to like account the wicked ever did come—ever will."

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THURSDAY NIGHT, SEPTEMBER 30, at 8:00

Il Trovatore

Opera in four acts. Music by Giuseppe Verdi.

Text by Salvatore Cammerano, after a Spanish drama of the same title.

THE CAST

Leonora, a noble lady of Aragon.....	SARA MENKES
Manrico, a young chieftain.....	KURT BAUM
Azucena, a wandering Biscayan gypsy.....	*CLOE ELMO
Count di Luna, a young noble of Aragon.....	LEONARD WARREN
Ferrando, a guard captain of Count di Luna.....	NICOLA MOSCONA
Inez, attendant of Leonora.....	EILEEN BALDWIN
Ruiz, a soldier in Manrico's service.....	LESLIE CHABAY
An Old Gypsy.....	NORMAN BENSON

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STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

DICK MARZOLLO

CHORUS DIRECTOR

KURT HERBERT ADLER



TIME AND PLACE: Middle of the Fifteenth Century; Biscay and Aragon

- Act I: Scene 1: Vestibule in Aliferia Palace
Scene 2: The Garden of the Palace
- Act II: Scene 1: Gypsy Camp in the Biscay Mountains
Scene 2: The Cloister of a Convent
- Act III: Scene 1: Encampment of Count di Luna's Soldiers
Scene 2: Room in Manrico's Castle
- Act IV: Scene 1: Outside the Tower, Aliferia Palace
Scene 2: Prison Cell of Manrico

TICKETS FOR ALL REMAINING PERFORMANCES ARE
AVAILABLE AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Il Trovatore"

ACT I—The retainers of Count di Luna, awaiting the arrival of their leader, are told by Ferrando the story of the Count's childhood. A younger brother was thought to have been bewitched by a gypsy woman, who was therefore burned at the stake. Her daughter, Azucena, determined to avenge her mother's death, steals the boy, of whose fate nothing was known, although the bones of a child were found in the embers around the stake where the witch woman had been burned. The soldiers disperse as the midnight chimes interrupt the weird story. The scene changes to the garden of the Palace, where Leonora walks with her maid and tells her of her interest in an unknown knight she has seen. Count di Luna, her lover, arrives to serenade the lovely Leonora, and the mysterious troubador (*Il Trovatore*) appears for the same purpose. Leonora comes out to greet the singer, whom she mistakes for the Count, and the two men meet, engaging in a duel. Manrico is victorious, but spares the Count's life.

ACT II—In a gypsy camp, Azucena is nursing Manrico, supposedly her son, back to health after being wounded in battle, and she tells him the story of avenging her mother's death, adding that in her frenzy she had thrown her own child in the flames instead of the one kidnaped. Manrico now suspects his identity, but Azucena avoids his questions. Meantime (Scene 2) Leonora having heard nothing of her troubadour lover, and, believing him dead, decides to take the veil. Count di Luna, bent on preventing this, conceals himself and soldiers among the trees, intending to kidnap Leonora as she passes; but just as he is about to do so, Manrico arrives with his followers, wards off the Count's men, and rescues Leonora.

ACT III—Azucena has been captured by Count di Luna's men, and her identity as the supposed mother of Manrico and the abductor of the brother years ago is established. She is sentenced to be burned at the stake. (Scene 2) Manrico and Leonora, reunited, are avowing their love, although momentarily expecting the Count's men to attack their castle. A messenger brings news of Azucena's capture, and Manrico, still believing her to be his mother, leaves to rescue her.

ACT IV—Manrico has been taken captive by the Count's men, and is imprisoned with Azucena. Leonora arrives, seeking to save her lover, and as a last desperate resort promises to marry the Count if he will but free Manrico. The Count overjoyed agrees, but does not hear Leonora, as she enters the tower, vowing, "Thou shalt possess but a lifeless bride."

(Scene 2) In the prison cell Manrico attempts to comfort Azucena as Leonora enters with news of Manrico's freedom; but he is desperate when he learns the bargain she has made. Leonora, however, had already taken poison and falls at his feet. The Count arrives, and, finding that Leonora has cheated him, orders Manrico to instant execution, and drags Azucena to the window that she may witness the death of her son. With gloating vengeance, she shrieks that he has killed his own brother!



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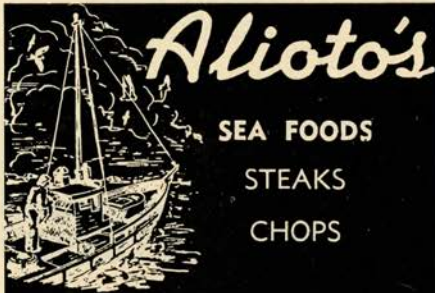
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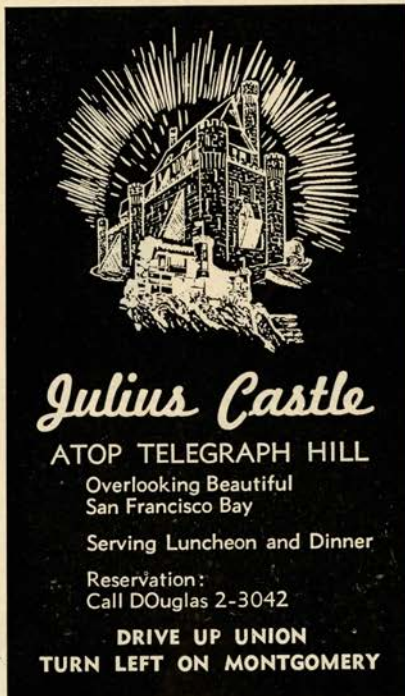
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