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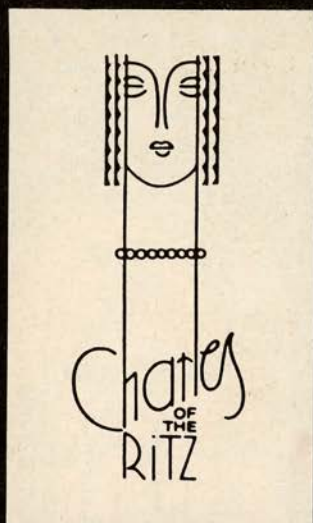


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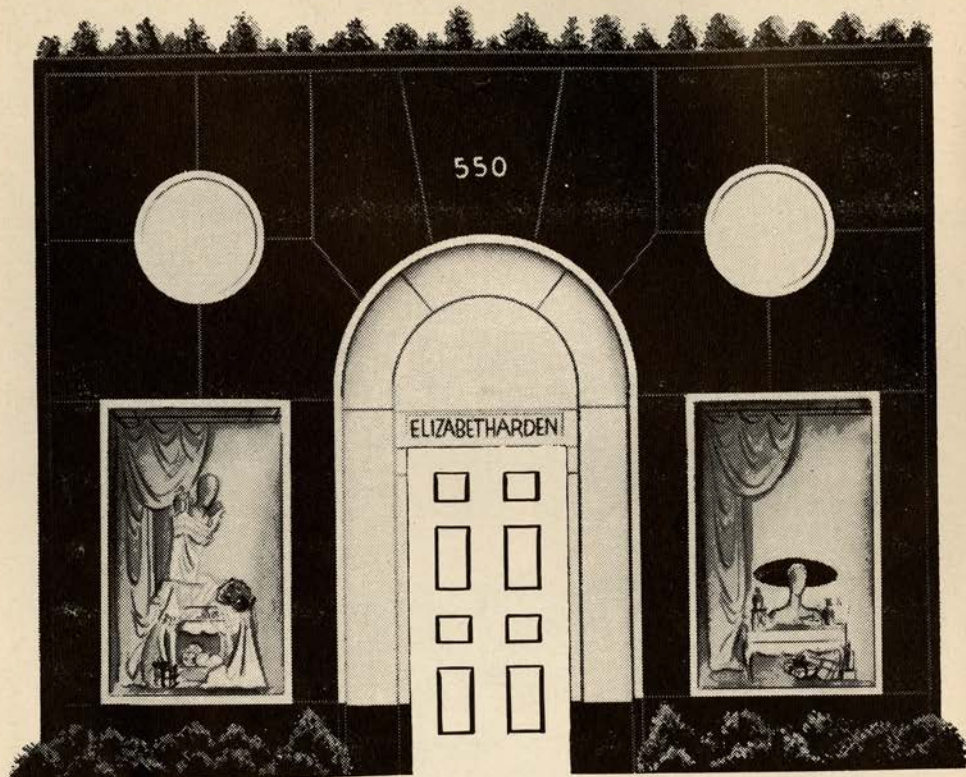
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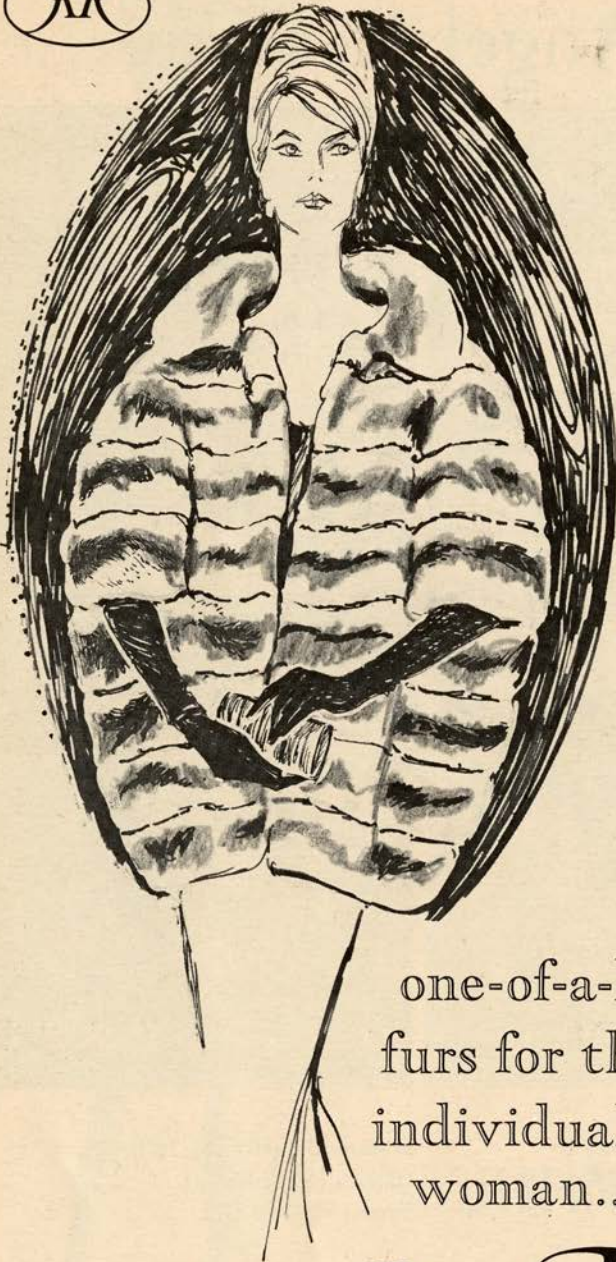
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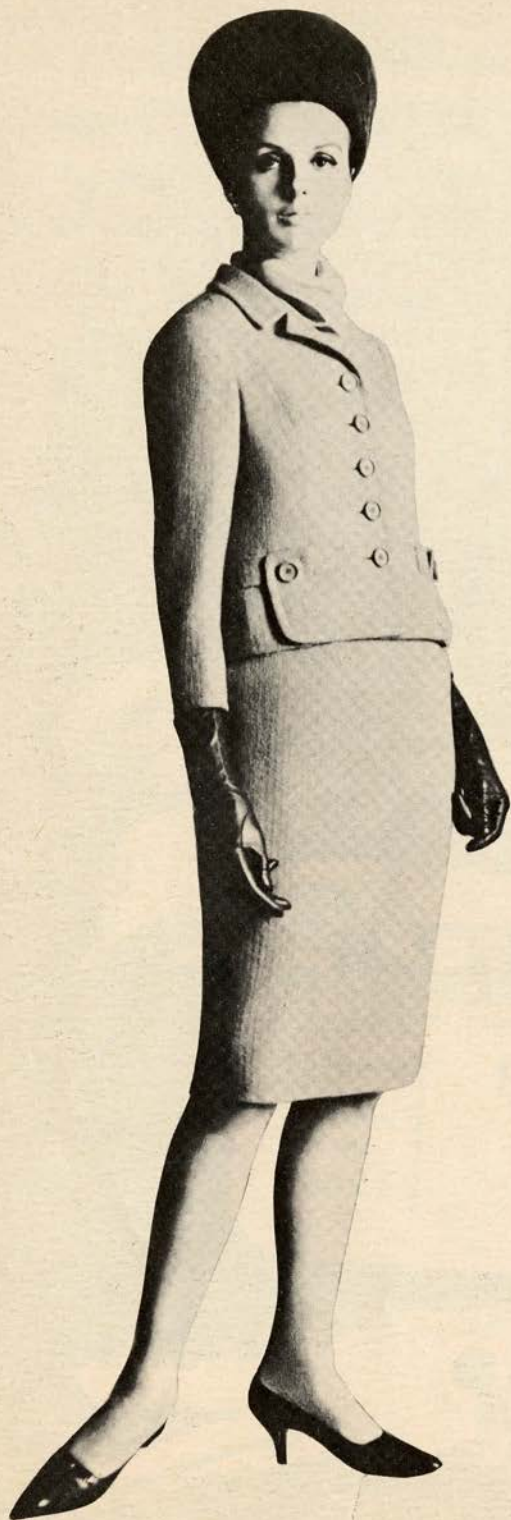
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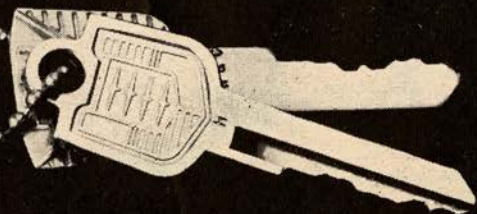
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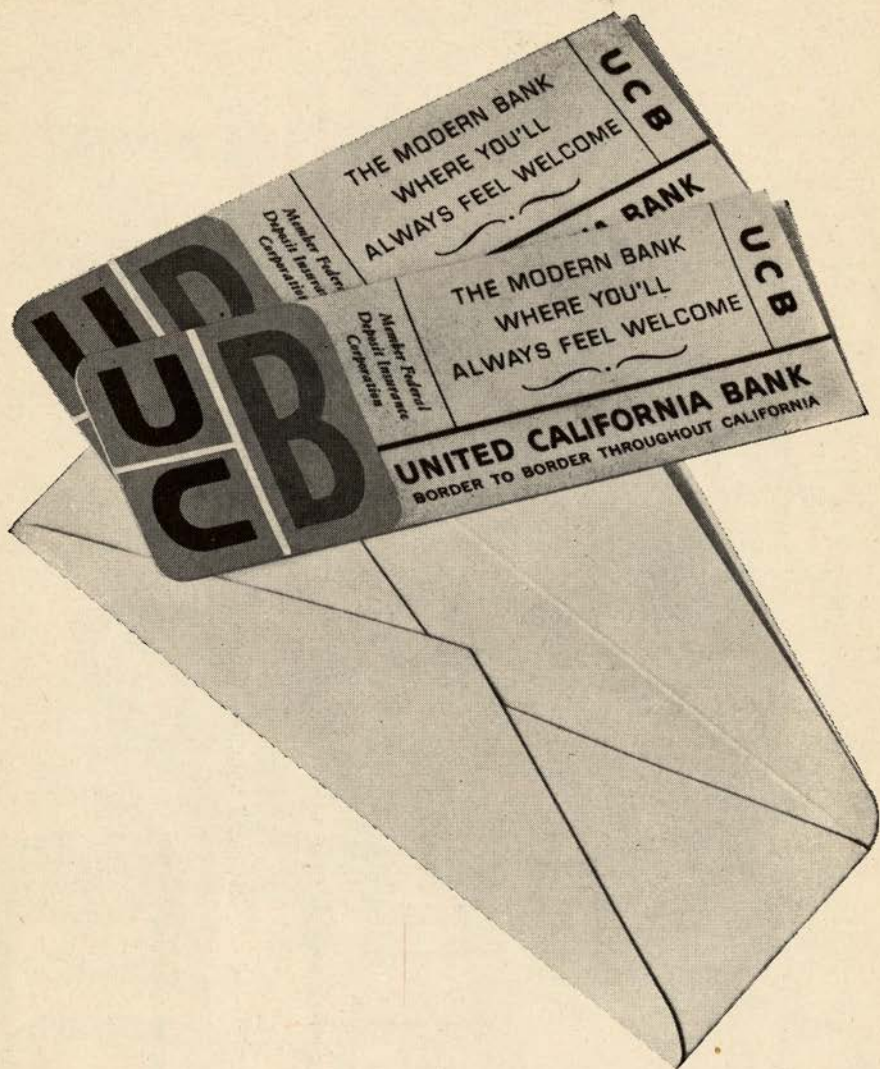
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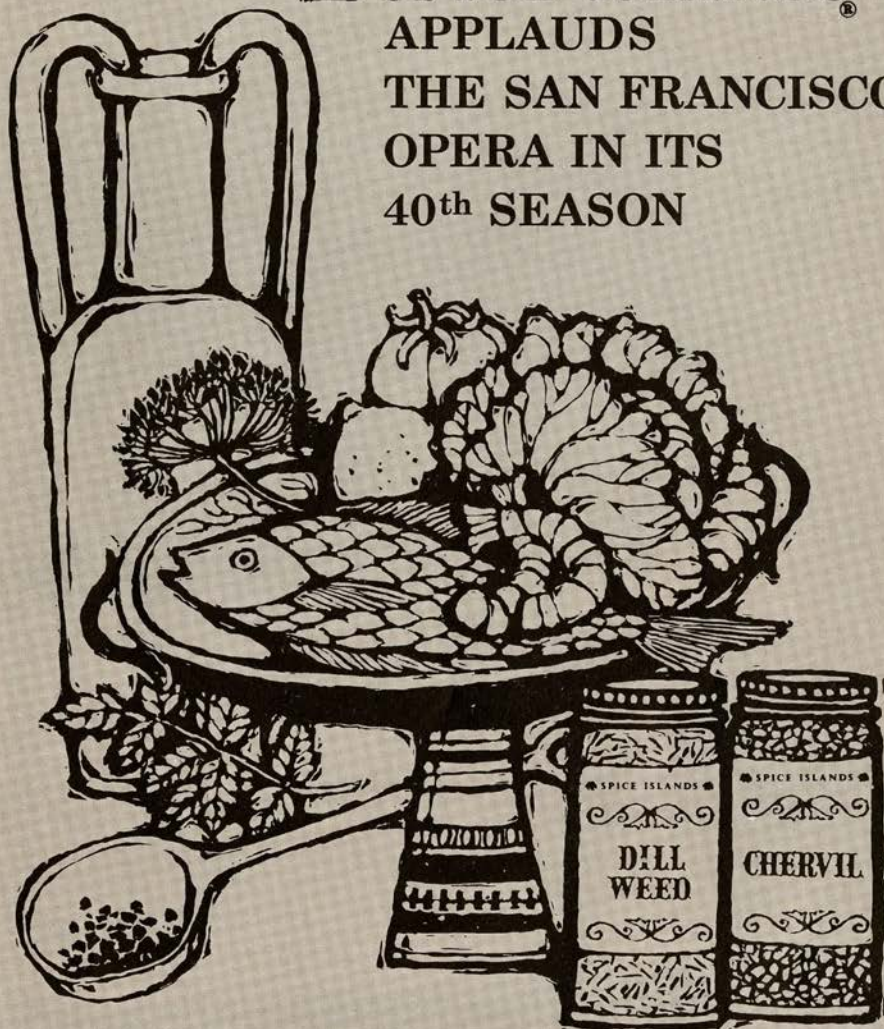




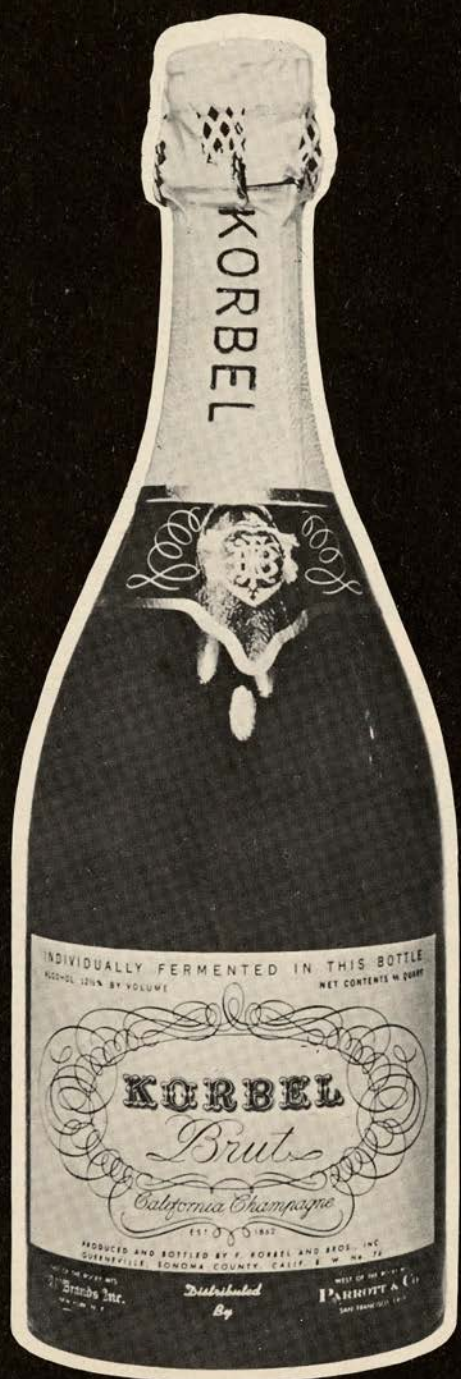
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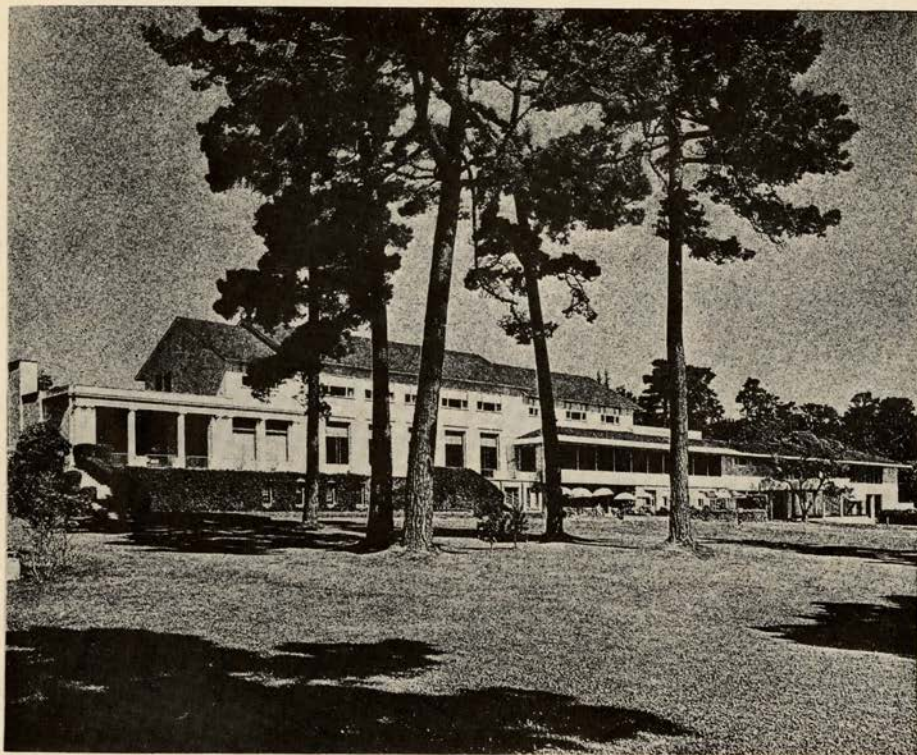
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DEBUT OF THE WEEK



VICTORIA DE LOS ANGELES

The Spanish soprano was born in Barcelona, the daughter of a campus caretaker at the university, and as a child she learned to play the guitar and often sang to her own accompaniment for sheer pleasure. Upon finishing her schooling, Miss De Los Angeles made her operatic debut as the Countess in "Le Nozze di Figaro" when she was twenty years old, at the Barcelona Liceo.

In 1947 she won first prize over 120 contestants at the International Singing Contest held in Geneva. Her La Scala debut came in 1950, during which year she also sang at Covent Garden, Edinburgh, Paris, and made her American debut in a recital at Carnegie Hall.

Miss De Los Angeles joined the Metropolitan Opera in 1951 and has in the interval appeared in most of the prominent opera houses in Europe and has also made many recordings. In addition to her San Francisco Opera debut role of Desdemona in this week's "Otello," she will also be heard as Donna Anna in "Don Giovanni" on October 16 and 20 and as Mimi in a special non-subscription performance of "La Boheme" on October 22.

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TWO EXTRA PERFORMANCES

Monday, October 22, at 8:30 p.m.

LA BOHEME

De Los Angeles, Horne; Cioni, Tipton, Christopher,
Macurdy, Baccaloni, Fried, Harvey, Andersen

Conductor: Molinari-Pradelli

Staged by: Yannopoulos

Designer: Jenkins

Wednesday, October 24, at 8:00 p.m.

I PAGLIACCI

Lipp; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain

followed by

CAVALLERIA RUSTICANA

Simionato, Martin, Cole; Sullivan, Tipton

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Staged by: Capobianco

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As a new service this year, the San Francisco Opera Guild, in cooperation with the San Francisco Opera Association, has inaugurated a series of backstage tours for student editors of high school newspapers from the Bay Area. For the third and last of the 1962 tours, opera photographer Carolyn Mason Jones last week followed the young people and recorded some of their discoveries in the photos shown on these pages.



The youngsters are fascinated by Wigmaster Stan Dufford, who in turn paid them the compliment of noting that they asked more intelligent questions of him than adults usually did!



Bass Salvatore Baccaloni explains the very complicated rehearsal schedule which is posted on the call board just inside the stage door of the opera house. Rehearsals are often slated simultaneously on the stage, in the orchestra pit, in various practice rooms, in the gymnasium and auditorium of Nourse Hall, and in the Veterans' Auditorium.

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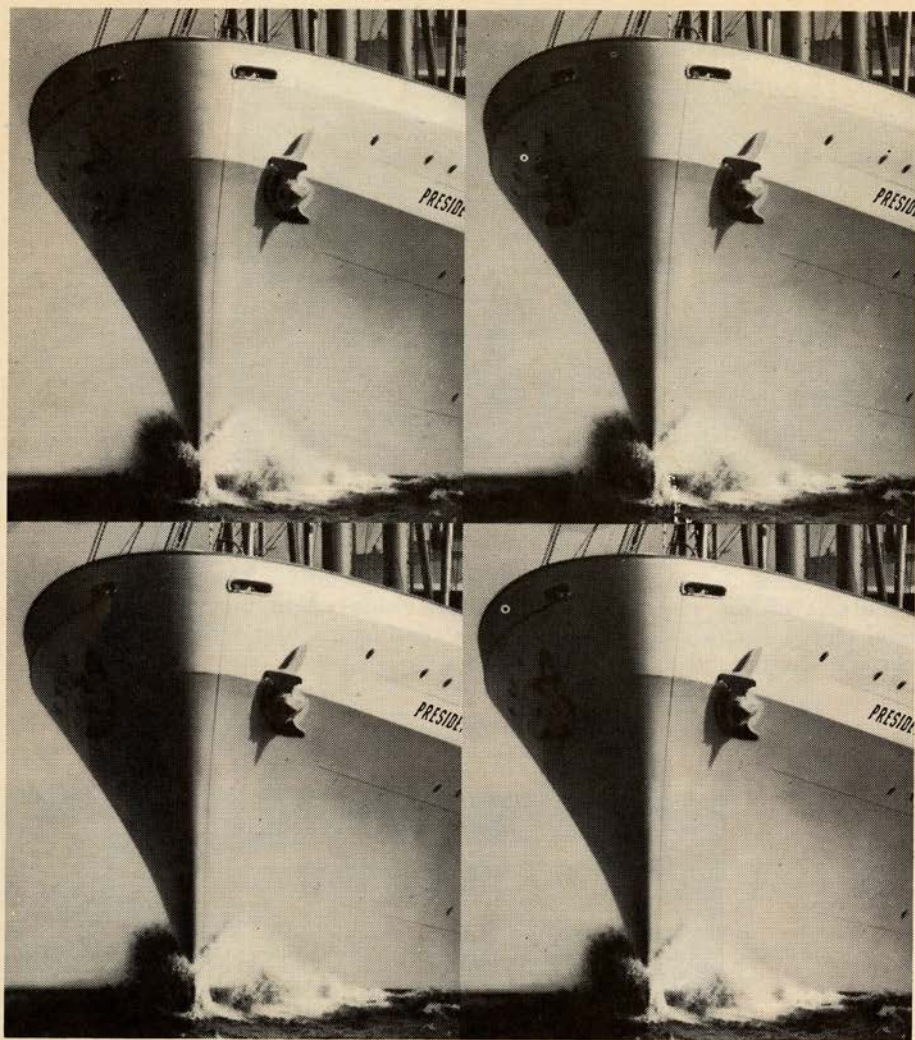
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A stop for an indoctrination session from the tour guide. The place is directly on the side of the stage itself and the television set in the background is a special closed circuit used to transmit the conductor's beat from the pit to the backstage chorus and assistant conductors.



Possible high spot of the tour was an actual appearance "on-stage," even though the house was empty. Silence prevailed as the students ruminated on the great singers who had faced audiences here.



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Carpenter Pierre Cayard, involved in scenic construction, explains how an artist's conception of a design must be transferred to actual wood, canvas, plaster of paris, styrofoam, or any of a number of other materials.



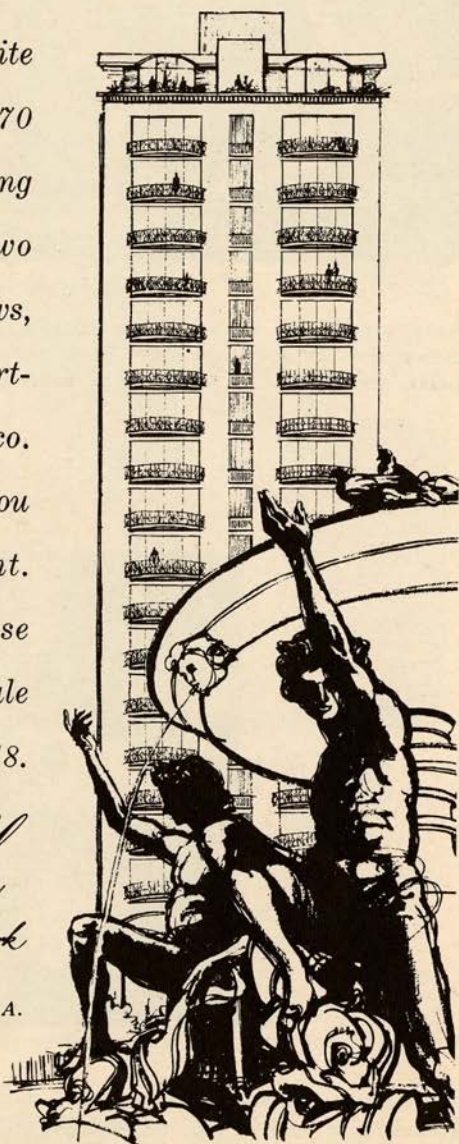
A mass interview is conducted in a dressing room. The subject is Janis Martin (black coat next to the mirror) who, although still in her early twenties, is in her third season with the San Francisco Opera. She offered words of advice and told how she got started on her own career.

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Your cooperation will be greatly appreciated.

SATURDAY EVENING, OCTOBER 6 at 8:30
(FINAL CURTAIN APPROXIMATELY 11:45)

Il Trovatore

(In Italian)

Opera in four acts by Giuseppe Verdi

Text by Salvatore Cammerano, after the play by Antonio Garcia Gutierrez

Conductor:

FRANCESCO MOLINARI-PRADELLI

Staged by:

DINO YANNOPOULOS

Ferrando, a captain of the forces of the queen of Aragon.....JOSHUA HECHT
Inez, Leonora's attendant.....DOROTHY COLE
Leonora, lady-in-waiting to the queen.....ELINOR ROSS
Count di Luna, general of the queen's forces.....ETTORE BASTIANINI
Manrico, a captain of the rebellious forces.....JAMES McCracken
Azucena, a gypsy.....GIULIETTA SIMIONATO
An old gypsy.....DONALD DRAIN
A messenger.....JOHN GOMEZ
Ruiz, a soldier in Manrico's service.....RICHARD RIFFEL

Soldiers, nuns, gypsies

Chorus director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Middle of the fifteenth century; Aragon

Act I: (The Duel)

Scene 1: Aliaferia palace

Scene 2: Garden of the palace

Act II: (The Gypsy)

Scene 1: A gypsy hideout in Biscay

Scene 2: A convent near Aliaferia palace

Act III: (The Gypsy's Son)

Scene 1: Count di Luna's camp

Scene 2: A room in the fortress of Castellor

Act IV: (Torment)

Scene 1: A tower: Aliaferia palace

Scene 2: The prison: Aliaferia palace

MAJOR INTERMISSION AFTER ACT II

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

THE STORY OF "IL TROVATORE"

ACT I, SCENE 1—In the royal castle of Aragon the men of the Count di Luna, the queen's general against the rebellious forces of Urgel, are on the lookout for a mysterious troubador, who every night serenades Leonora, a lady-in-waiting to the queen. The count loves Leonora and has given orders to find and arrest this troubador. Ferrando, the captain of the guard, tells his men the story of a gypsy who was burned at the stake for abducting the count's younger brother. The child is supposed to have perished in the same fire.

SCENE 2—On a terrace of the palace Leonora confesses to her companion, Inez, that she has met the mysterious troubador only once, yet has fallen in love with him. As soon as the two women retire into the palace the count appears but before he can follow Leonora the troubador's (Manrico) serenade is heard. Leonora rushes onto the terrace. When she betrays her love for Manrico, the Count di Luna challenges his rival to a duel.

ACT II, SCENE 1—Gypsies, amongst them Azucena, are encamped in some half-destroyed buildings. Staring into the flames of their fire she relives the hour of her mother's death at the stake, and reveals that in a frenzy she threw her own child into the flames instead of the kidnapped child. She calls for vengeance. Manrico, recovered from an almost fatal wound received during the continuing civil war, asks Azucena, if he really is her son. The old woman contradicts herself, and finally asks him why he has spared Di Luna's life when he once had him at his mercy. Manrico confesses that a mysterious force had stopped him. A messenger brings news of an impending skirmish, and Manrico leaves to lead his men into battle.

SCENE 2—Leonora, believing that Manrico has been killed in a battle, is about to take the veil when suddenly the count and his men attempt to abduct her. Unexpectedly Manrico and his insurgent soldiers emerge and repulse Di Luna. Overjoyed, Leonora escapes with Manrico.

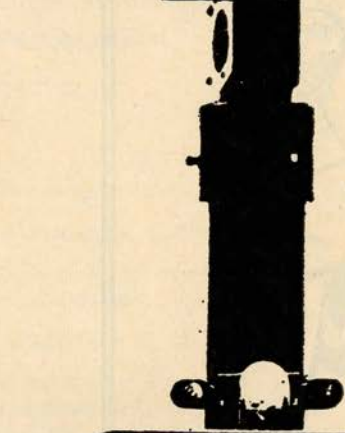
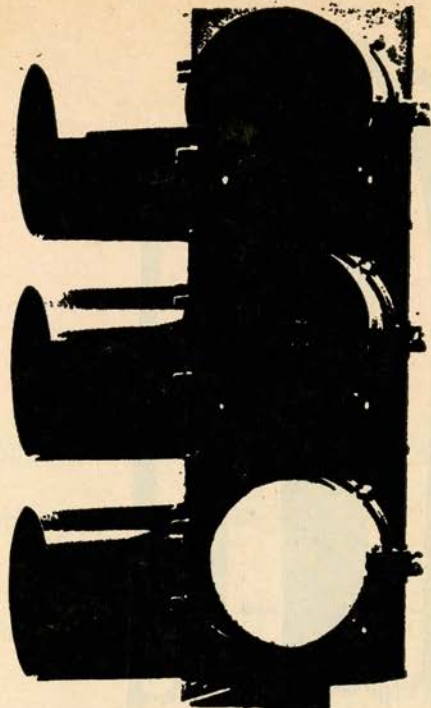
ACT III, SCENE 1—The Count di Luna and his army are besieging Castellor, into which Leonora and Manrico with his forces have retreated. The count's soldiers are ready to storm the castle when Azucena is discovered and dragged before the count. She is forced to admit that Manrico is her son. She is then tied to a stake, visible from the castle, in order to force Manrico's surrender.

SCENE 2—Inside the fortress Manrico and Leonora are about to be married when the news of Azucena's impending execution reaches them. Manrico rallies his forces for a last desperate sortie to save his mother.

ACT IV, SCENE 1—Manrico has been captured and awaits his doom. Leonora approaches the stronghold of the royal castle from which she hopes to rescue him. When the count discovers her she offers herself as price for her lover's freedom. The count accepts with joy, but does not see Leonora swallow a deadly poison.

SCENE 2—In their prison Azucena and Manrico recall the days of freedom in the mountains. Leonora enters and urges Manrico to flee. He has been granted his freedom. Manrico refuses to leave, suspecting the price Leonora had paid in exchange for his liberty. The poison begins to take effect and with her last breath she declares her innocence. The count enters the prison. As he sees Leonora dead, he orders Manrico's immediate execution. Azucena, seeing Manrico put to death, cries out triumphantly that her mother is finally avenged. It was his own brother that Di Luna had just executed.

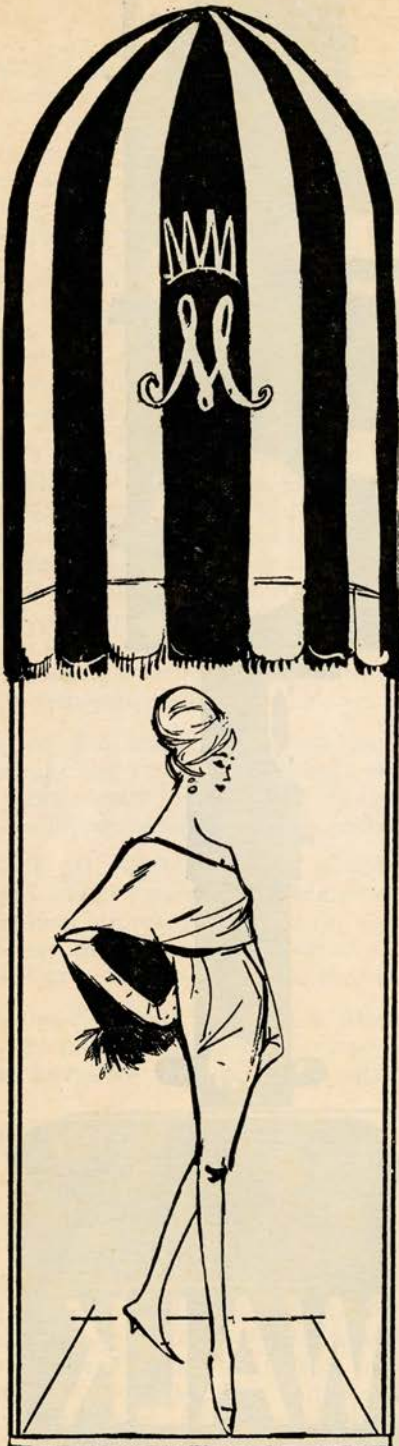
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TUESDAY EVENING, OCTOBER 9 at 8:00
(FINAL CURTAIN APPROXIMATELY 11:30)

Otello
(In Italian)

Opera in four acts by Giuseppe Verdi

Text by Arrigo Boito after the play by William Shakespeare

Conductor:

FRANCESCO MOLINARI-PRADELLI

Staged by:

TITO CAPOBIANCO

Montano, former governor of Cyprus.....RUSSELL CHRISTOPHER
Cassio, Otello's lieutenant.....GLADE PETERSON
Iago, Otello's ensign.....TITO GOBBI
Roderigo, a Venetian gentleman.....RICHARD RIFFEL
Otello, governor of Cyprus.....JAMES McCracken
Desdemona, his wife.....*VICTORIA DE LOS ANGELES
Emilia, Iago's wife and Desdemona's companion.....JANIS MARTIN
Lodovico, ambassador of Venice.....JOHN MACURDY
A herald.....DONALD DRAIN

*San Francisco Opera Debut

*People of Cyprus, soldiers and sailors, servants,
Venetian ladies and gentlemen*

Chorus Director: VINCENZO GIANNINI

San Francisco Opera Boys' Choristers
Madi Bacon, Director

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Late fifteenth century; a seaport in Cyprus
Act: I: An open square outside Otello's castle
Act II: A hall in the castle
Act III: The great hall of the castle
Act IV: Desdemona's bedchamber

MAJOR INTERMISSION AFTER ACT II

The San Francisco Opera Association gratefully acknowledges a gift of the orchestra material for "Otello" from Wilfred Allen Taylor

Next Regular Subscription Performance
Friday, October 12, "Der Rosenkavalier" (Strauss)
Curtain 8:00 p.m.

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

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 play 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 the 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.

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.

Repertoire

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

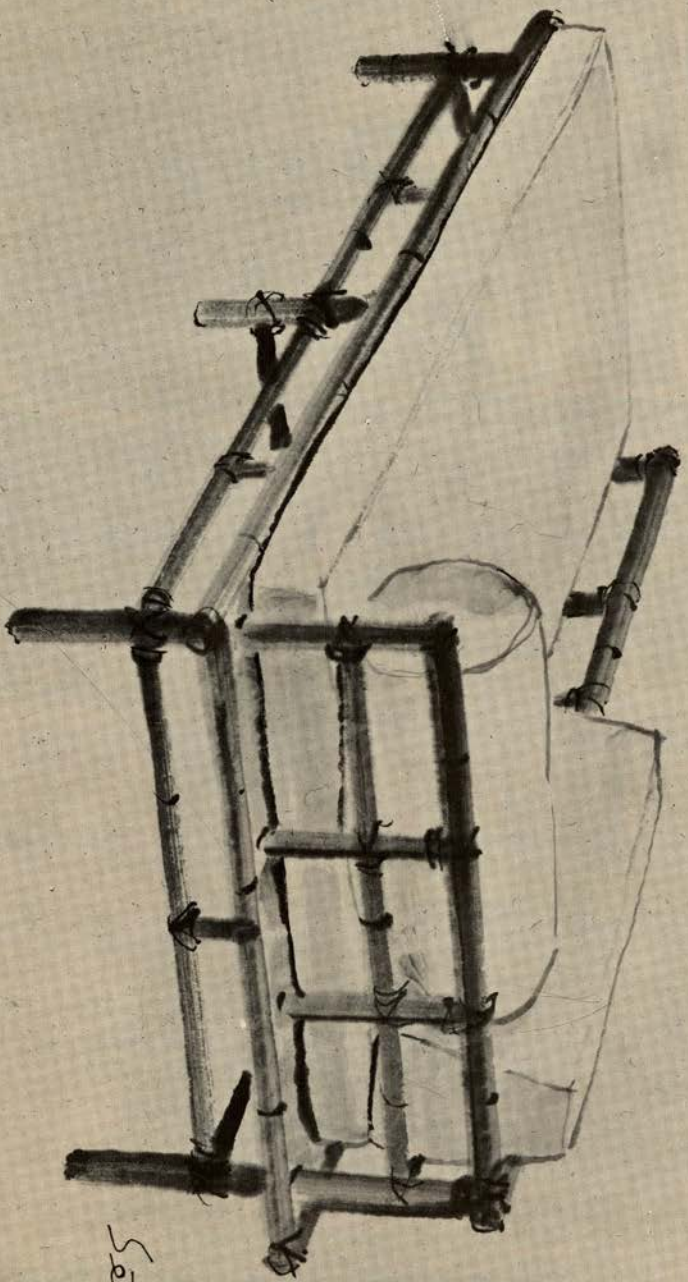
- Saturday Night, October 13, at 8:00**.....**I PAGLIACCI (Leoncavallo)**
 Horne; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS *Staged by: CAPOBIANCO*
- followed by
- CAVALLERIA RUSTICANA (Mascagni)**
Staged by: CAPOBIANCO
- Dalis, Martin, Cole; Cioni, Tipton
Conductor: DE FABRITIIS
- Tuesday Night, October 16, at 8:00**.....**DON GIOVANNI (Mozart)**
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG *Staged by: HAGER*
 (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Thursday Night, October 18, at 8:00**.....**OTELLO (Verdi)**
 Kabarwanska, Martin; McCracken, Gobbi, Petersen, Macurdy, Riffel, Christopher, Drain
Conductor: MOLINARI-PRADELLI *Staged by: CAPOBIANCO*
Choreographer: CHRISTENSEN
- Friday Night, October 19, at 8:00**.....**THE RAKE'S PROGRESS (Stravinsky)**
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG *Production: HAGER*
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- Saturday Night, October 20, at 8:00**.....**DON GIOVANNI (Mozart)**
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG *Staged by: HAGER*
 (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Monday Night, October 22, at 8:30**.....**LA BOHEME (Puccini)**
 De Los Angeles, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen,
 Kohout
Conductor: MOLINARI-PRADELLI *Staged by: YANNOPOULOS*
Designer: JENKINS
- Tuesday Night, October 23, at 8:30**.....**FALSTAFF (Verdi)**
 Lipp, Meneguzzer, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried
Conductor: FERENCSEK *Staged by: HAGER*
Designer: NAGY
- Wednesday Night, October 24, at 8:00**.....**I PAGLIACCI (Leoncavallo)**
 Lipp; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS *Staged by: CAPOBIANCO*
- followed by
- CAVALLERIA RUSTICANA (Mascagni)**
Staged by: CAPOBIANCO
- Simionato, Martin, Cole; Sullivan, Tipton
Conductor: DE FABRITIIS
- Thursday Night, October 25, at 8:00**.....**THE RAKE'S PROGRESS (Stravinsky)**
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG *Production: HAGER*
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- MATINEES FOR YOUNG PEOPLE**
 (Presented by the San Francisco Opera Guild)
- Thursday Afternoon, October 4, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Horne, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by: CAPOBIANCO*
Choreographer: CHRISTENSEN
- Thursday Afternoon, October 18, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Meneguzzer, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by: CAPOBIANCO*
Choreographer: CHRISTENSEN
- Monday Afternoon, October 22, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Meneguzzer, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey
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Choreographer: CHRISTENSEN
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 Horne, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by: CAPOBIANCO*
Choreographer: CHRISTENSEN


Dates, Casts, and Operas Subject to Change

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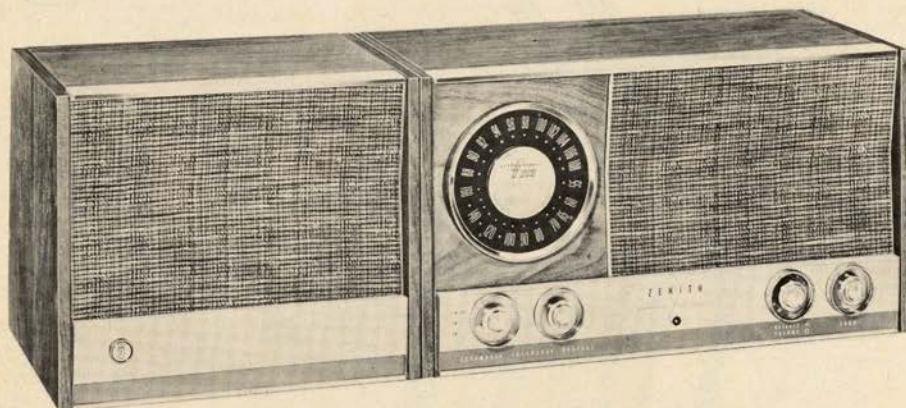
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In one of the chorus dressing rooms in the basement of the opera house, five of the girls are fascinated by some of the hundreds of costumes stored there for use during the season.



As two young reporters take notes, Ivan Van Perre, master of properties, tells of the workings of his department. While he talks, Van Perre continues ironing one of the draperies used in "Der Rosenkavalier," the opera scheduled for that evening.

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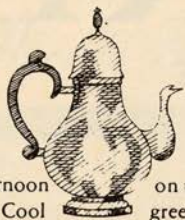
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In *The Chronicle*, HERB CAEN says:

“ . . . The S.F. Opera people have just published a picture book that sells for \$2 and is worth every penny of it. Has a nice behind-the-scenery feel to it, and makes you pleased and proud that we HAVE an opera company to crow about.”

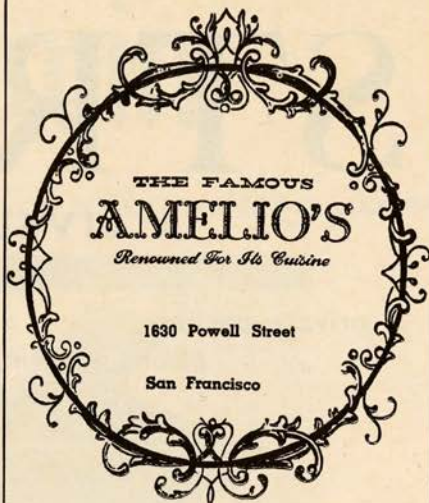
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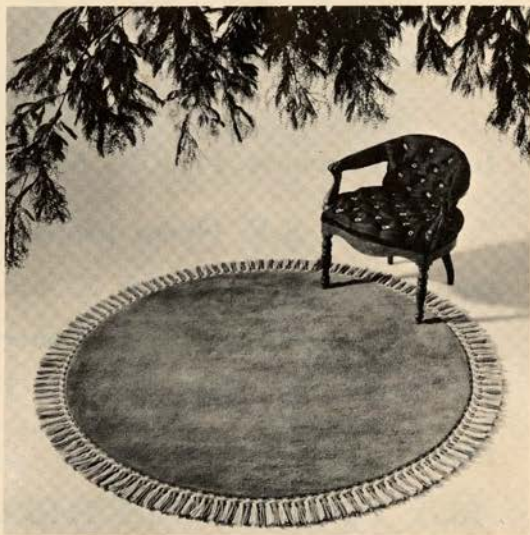
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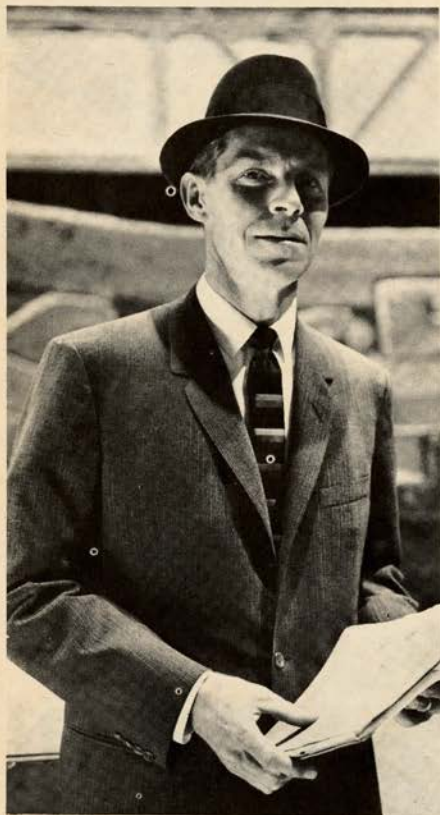
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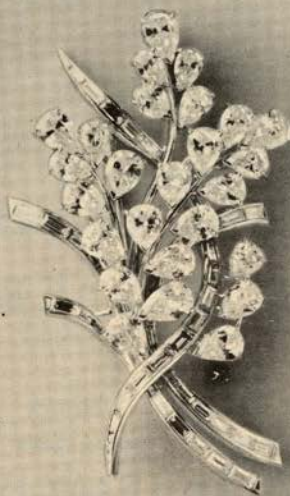
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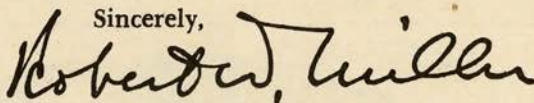
A MESSAGE OF VITAL IMPORTANCE TO THOSE WHO ENJOY FINE OPERA

Conducting the annual San Francisco Opera Fund Drive is like running a race in which we must always better our previous performance. Each year, to keep up with gradually rising costs of operation, the Association must raise more funds from more opera lovers, foundations and businesses. Our goal for 1962 is \$150,000.

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

Your contribution at this time is the most constructive and stimulating applause the company can hope to receive. Your contribution, which is tax deductible, will help to carry on the tradition of fine opera in San Francisco.

Sincerely,

A handwritten signature in dark ink, reading "Robert J. Miller". The signature is written in a cursive style with a large, prominent initial "R".

President

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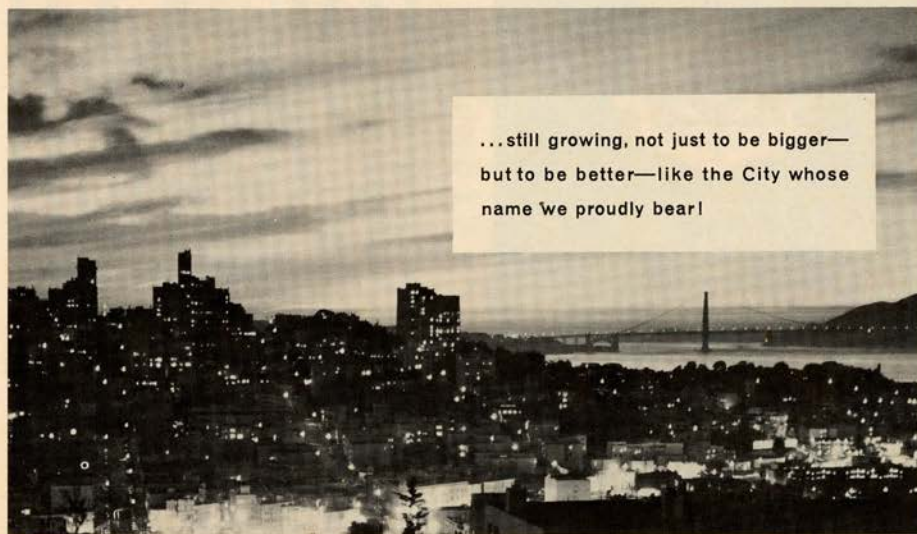
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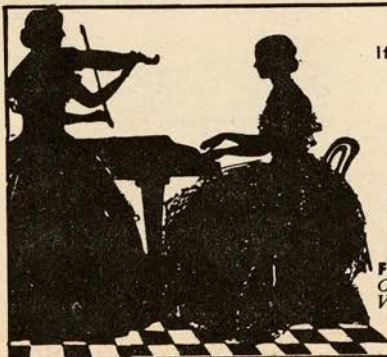
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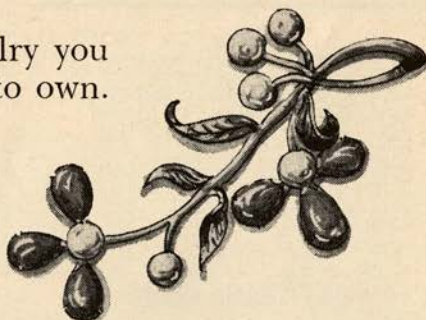
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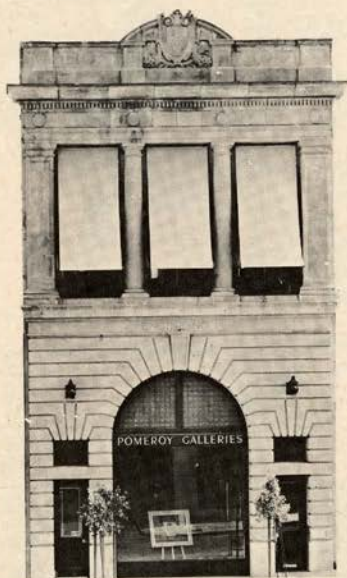
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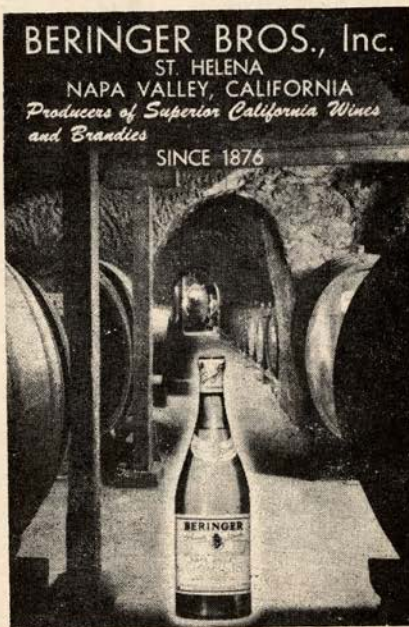
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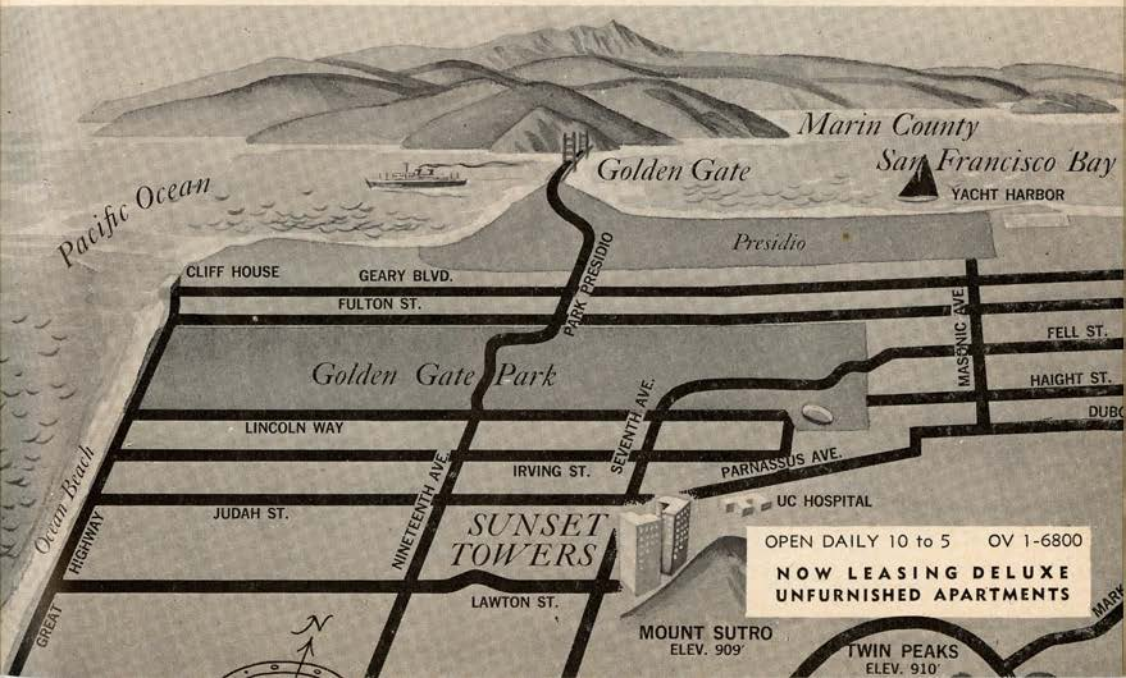
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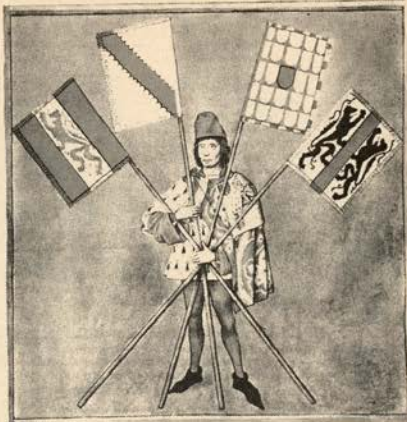
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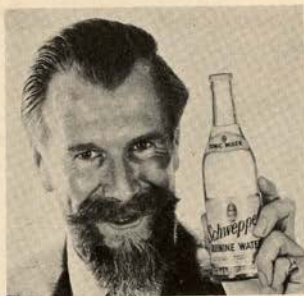
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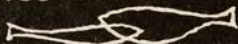
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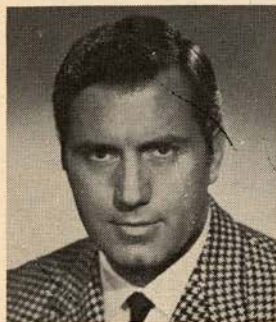
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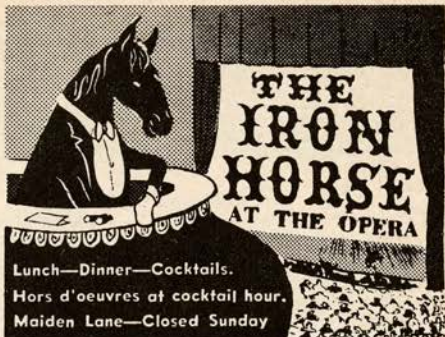
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Otello
(In Italian)

Opera in four acts by Giuseppe Verdi

Text by Arrigo Boito after the play by William Shakespeare

Conductor: FRANCESCO MOLINARI-PRADELLI
Staged by: TITO CAPOBIANCO

Montano, former governor of Cyprus.....	RUSSELL CHRISTOPHER
Cassio, Otello's lieutenant.....	GLADE PETERSON
Iago, Otello's ensign.....	TITO GOBBI
Roderigo, a Venetian gentleman.....	RICHARD RIFFEL
Otello, governor of Cyprus.....	JAMES McCracken
Desdemona, his wife.....	**RAINA KABAIWANSKA
Emilia, Iago's wife and Desdemona's companion.....	JANIS MARTIN
Lodovico, ambassador of Venice.....	JOHN MACURDY
A herald.....	DONALD DRAIN

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Venetian ladies and gentlemen*

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TIME AND PLACE: Late fifteenth century; a seaport in Cyprus
Act I: An open square outside Otello's castle
Act II: A hall in the castle
Act III: The great hall of the castle
Act IV: Desdemona's bedchamber

MAJOR INTERMISSION AFTER ACT II

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