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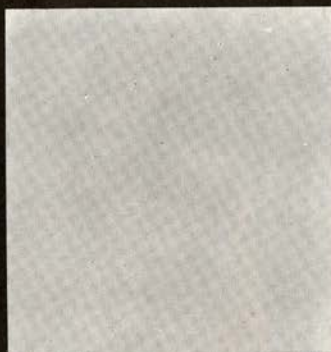
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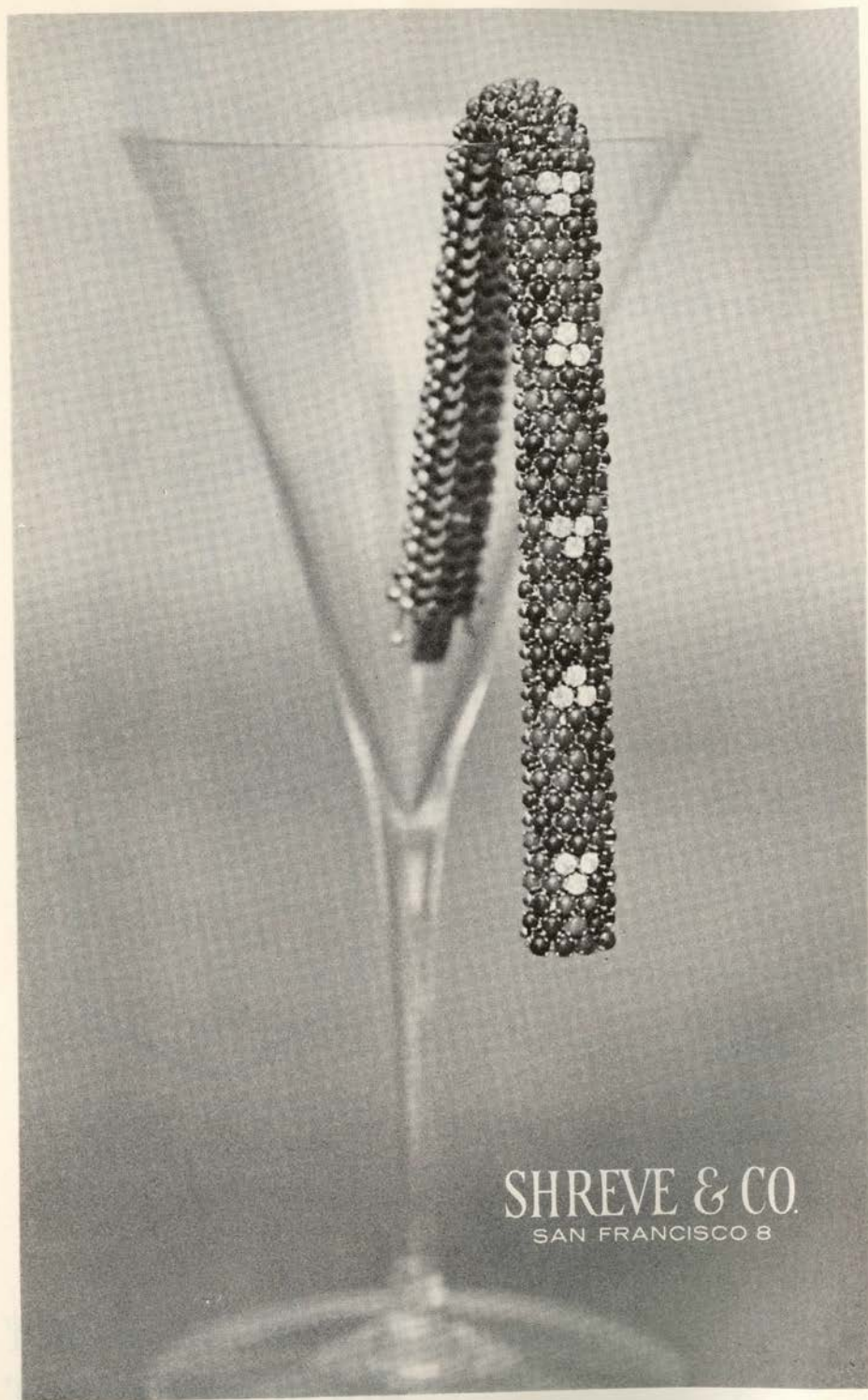
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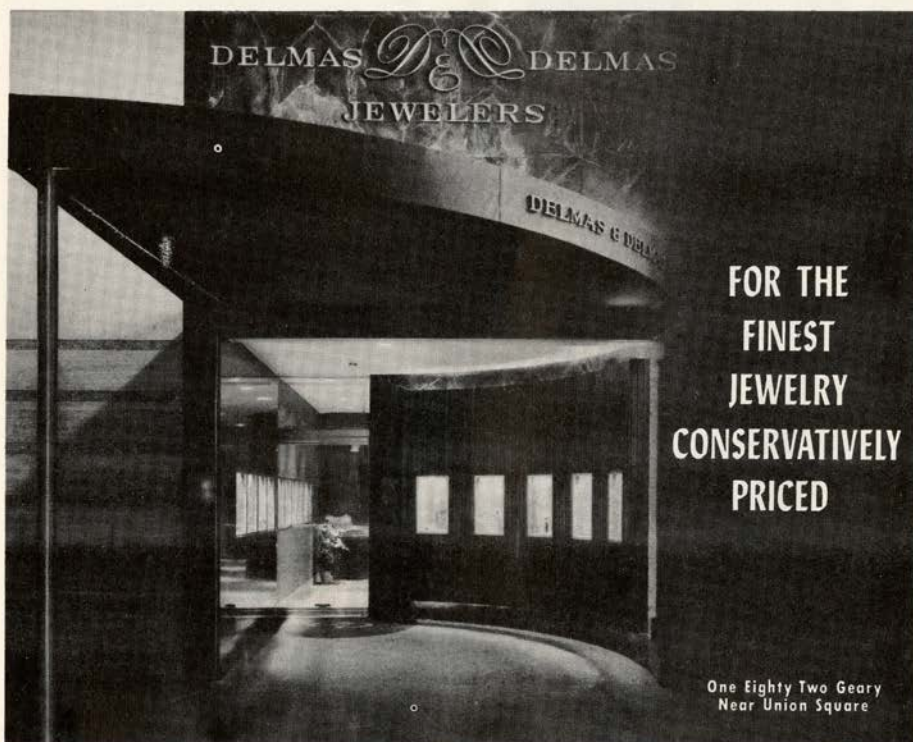
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 LORENGAR, MARTIN; McCracken, Gobbi, Peterson, Menci, McCaughna,
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Conductor: MOLINARI-PRADELLI *Stage Director:* YANNOPOULOS
- Saturday Evening, September 12, at 7:15** **PARSIFAL (Wagner)**
 DALIS, 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)**
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Conductor: LEITNER *Production:* HAGER
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- Friday Evening, September 18, at 7:15** **PARSIFAL (Wagner)**
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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)**
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Conductor: PRETRE *Production:* HAGER
Designers: SKALICKI/COLANGELO
- Tuesday Evening, September 22, at 8:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,
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 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT
- Thursday Evening, September 24, at 8:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,
 GORDON, WHITE, ROSENFELD; EDELMANN, LUDGIN, MONTAL, FRIED,
 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT
- 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
Designers: PONNELLE/COLANGELO
- Sunday Afternoon, September 27, at 2:00** **DER ROSENKAVALIER (Strauss)**
 SCHWARZKOPF, SEEFRIED, GRIST, MARTIN, CURATILO, TODD, HALL,
 GORDON, WHITE, ROSENFELD; EDELMANN, LUDGIN, MONTAL, FRIED,
 MANTON, RIFFEL, MENCI, GLOVER, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER *Production:* HAGER
Designers: BAUER-ECSY/COLANGELO *Costume Designer:* KNIEPERT

(continued on page 50)



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COMPOSER TELLS ABOUT "KATERINA ISMAILOVA"

By Dmitri Shostakovich

(Reprinted by permission of "The Friends of Covent Garden")

The opera *Lady Macbeth of the Mtsensk District* was begun at the end of 1930 and finished in December 1932. Why did I choose this particular subject for the opera? Because so far in the development of Soviet opera very little has been taken from our classical Russian literary heritage. And because Leskov's story is full of dramatic and social content. Perhaps there is not in the whole of Russian literature another work portraying the position of a Russian woman in the pre-revolutionary times more vividly.

I have treated *Lady Macbeth* on a different plan from Leskov. As one can see from the title, Leskov approaches the subject very ironically; the title indicates a tiny district where the heroes are small people, with far meaner and pettier interests and passions than the heroes of Shakespeare. I made some changes. If one remembers Leskov's story, Katerina Lvovna Ismailova commits three murders before she is sent into hard labour. (She kills her father-in-law, her husband, and her little nephew.) As my problem was to acquit Katerina Lvovna so that the spectator would be left with the impression of her as a sympathetic character, I omitted the murder of the nephew, which she committed for mercenary motives (so that she could receive the inheritance that would be left after the murder of her husband). I tried to treat Katerina as a character who would earn the sympathy of the listeners. To call forth this sympathy was not so simple: Katerina commits several acts that are not compatible with ethics and morality. Here is the basic point of difference from Leskov.

Leskov paints Katerina as a cruel woman who is driven crazy by idleness and commits the murder of people who are innocent, according to Leskov. But I should like to explain these events in this way: Katerina is a clever woman, talented and interesting; owing to the hard and gloomy conditions of her life and to the cruel and greedy milieu of merchants that surrounds her, her existence becomes pitiful and uninteresting. She does not love her husband, she has no gaiety nor recreation of any kind. But there suddenly appears Sergei, whom Katerina's husband, Zinovy Borisovich, has engaged as clerk. This is what happens: she falls in love with Sergei, who is a negative and unworthy character, and in her love for him she finds happiness and a purpose

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DEBUT OF THE WEEK



MARIE COLLIER

The American premiere of Shostakovich's "Katerina Ismailova" will also be the occasion of the American debut of its title protagonist, the soprano from Australia who created the role in the Covent Garden production of this work last December. Miss Collier will also sing two Opera Guild student matinee performances this season of Marenka in "The Bartered Bride."

Australia was the scene of the Collier operatic debut in 1952, when she sang Santuzza in "Cavalleria Rusticana." In 1954 she went to Milan where she studied until the autumn of 1956 at which time she was offered a contract with Covent Garden. With that house she has performed such operas as "Wozzeck," "Madama Butterfly," "Pique Dame," and "Tosca". Earlier this year she starred in a new production of Janacek's "The Makropulos Case".

Guest engagements have taken Miss Collier to the Teatro Colon in Buenos Aires in Britten's "A Midsummer Night's Dream" and back to Australia this spring in Walton's "Troilus and Cressida".

in life. In order to make Sergei her own, she commits several crimes. When Boris Timofeyevich, her father-in-law, catches Sergei after a rendezvous with Katerina and gives orders to have him flogged, a desire for revenge awakens in her. She poisons her father-in-law for the torture inflicted on her lover. When, later, Sergei confesses to her that he does not want to be her secret lover, that he dreams of becoming her husband, Katerina answers that it will be done. And so when her husband returns from a long trip, she and Sergei strangle him so as to remove every obstacle to their plans. It would take a lengthy explanation for me to describe how I justify these acts—this is better accomplished by the musical material, which I consider plays the leading and decisive part in an operatic work.

Katerina, in her love for Sergei, sacrifices herself completely. Besides Sergei, nothing exists for her. When, after the discovery of her crimes, she is sent into hard labour with Sergei and is convinced that he has left her for the prisoner Sonyetka, Katerina goes through terrible physical suffering and finally drowns Sonyetka in the river. Then she drowns herself because life without Sergei's love has lost its interest for her.

Tonight could be the night!



PAUL MASSON VINEYARDS
SARATOGA, CALIFORNIA

I have tried to make the musical language of the opera very simple and expressive. I cannot agree with the theory, at one time very popular with us, that modern opera should not have any sustained vocal line, and that the vocal parts are nothing more than conversation in which the intonation should be marked. Opera, first of all, is a vocal composition; the singers should discharge their prime duty to sing, not to talk or declaim or intone. Thus, all my vocal parts are built on a broad cantilena, taking into account all the possibilities for the human voice—that richest of instruments.

The music progresses always on a symphonic plan and in this respect the opera is not a repetition of the old operas which are built on separate numbers. The music flows without a break, being checked only at the end of an act; it is not built of small bits, but is developed on a grand symphonic pattern. This, of course, should be considered during the production of the opera, because every act except the fourth has several scenes, and those scenes are not designated mechanically by pauses, but by musical entr'actes, which allow time for the change of scenery. These musical entr'actes, which come between the second and the third, the fourth and the fifth, the sixth and the seventh, and the seventh and the eighth scenes, are nothing but a continuation and development of the musical thought, and play a very important part in the exposition of what happens on the stage.

A few words about the chief characters and their musical characterisation: the chief character in the opera is Katerina Lvovna Ismailova (dramatic soprano). Her musical language—her musical image—stems completely from my idea that she must appear sympathetic. She has a great deal of soft, warm lyricism, sincere and infinite grief, and much joy in her happy moments. All of her music has as its purpose the justification of her crimes. Speaking in the language of Dobrolyubov, one might say that she is “the ray of light in a dark kingdom.” There is no other hero or positive character in the opera. All of the others, Boris Timofeyevich, Zinovy Borisovich, Sergei the clerk—all are the products of the dark and hopeless life of the time.

Sergei, the clerk: he represents, so to speak, the evil genius appearing in Katerina's life when it was sad and dark. He is a petty scoundrel whose object in life is to achieve wealth and “to satiate himself with the sweetness of a woman's body,” as he says. He meets the beautiful Katerina and would like to “taste” her; it is flattering to him that the



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Costume sketches for Katerina and the Old Convict.

gentlewoman pays attention to him. On account of him, she kills her father-in-law and her husband—all for him. And when Katerina, from being a wealthy woman, becomes a hard labourer, he, without a thought, leaves her and finds a more interesting subject for himself in the prisoner Sonyetka. Sergei is a clerk who has picked up here and there a little "culture," who reads little books, and who speaks in a refined and affected manner—all, of course, with a lackey's point of view.

The music strips Sergei, so to speak, naked. It was my problem as a composer to lay bare the inner workings of every character. The lyrics of Sergei are insincere and theatrical; his sufferings are all pretence. He is no Don Juan in the sense of the famous legend—no conqueror of women's hearts. Not only is he not a Don Juan, but he is a cruel and hideous criminal who, cleverly using his handsome exterior, bewitches Katerina. Only the accidental exposing of the crime prevents him from becoming a rich merchant—and he goes to hard labour. But even there he shows himself still petty and vulgar.

Boris Timofeyevich, the father-in-law of Katerina, is a strong and husky old man—a typical master kulak, who would not stop at anything to achieve his ends—bad-tempered and mean. He never speaks to Katerina without shouting at her.



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His son, Zinovy Borisovich, Katerina's husband, is a moron born of a healthy father. It must be pointed out that Boris Timofeyevich is a strong and healthy man—even probably a clever one, who enjoys authority and power in his own milieu; Zinovy Borisovich, on the contrary, is a pitiful man and more like the frog who tried to blow himself up to the size of a bull. According to the musical characterization, one can see that Zinovy tries to bully and show his power, but he cannot outdo his father; and it often happens that he begins to talk very swaggeringly and tries to prove that he is the boss in his own house—but the music exposes him and allows us to see the petty moron.

These two men who are so close to Katerina must be exposed in every way. This is done by musical means. For instance, when Zinovy returns from his long journey and finds Katerina with Sergei, one gets the impression that he will deal severely with them. Therefore his entrance is preceded by fanfares—which give the idea that something terrible will happen; but the horror comes from another quarter. Katerina gets into an argument with Zinovy and he increasingly loses his head; when he tries to show his power as a husband, he meets his end. Katerina, with the help of Sergei, kills him.

The secondary characters also play an important role in the opera. For instance, the priest, Sonyetka, the old hard-labour criminal, and the ragged peasant. This last is a typical Russian drunkard with no moral principles, who is sometimes on the side of Katerina and sometimes against her.

The problem of the actors is complicated and difficult. A fine voice without the power of creating a character on the stage will mean nothing. This power is necessary to “put over” the opera to the listeners. The chorus is also very important; it should not be merely static, as it so often is in other operas, but should play an active role. All of its members should sing and act well and move about the stage freely, participating in all the action.

In conclusion, a few words about the musical character of the opera: As I said before, the opera is written on a symphonic pattern from the first to the last note. In connection with this, the importance of the orchestra increases—it does not accompany but it plays perhaps an even more important part than the soloists and the chorus. The conductor of the opera should find, therefore, the golden mean, so as neither to subdue the orchestra nor to cover the singers.

Let's talk about taste

Nowadays it seems to be an unfortunate fact that fewer and fewer people have a basic understanding or appreciation of taste. This is particularly true of many young people. But for some reason an overwhelming number think they have, perhaps because they confuse their personal preferences with taste.

They say, "I like this" or "I don't like that", not realizing that this has nothing whatsoever to do with taste. It is only meaningful if their judgment is based on a knowledge of esthetics. Otherwise they are only expressing their own "personal preferences" nothing more.

Contrary to what many think, taste must be acquired; one is not born with it. It is the result of discipline in the realm of esthetics. It must be learned. And one can only learn it by diligent and continuing study, plus experience.

It is, of course, true that some individuals have a greater aptitude for esthetics, just as others have a greater aptitude for mathematics or physics. But almost anybody can acquire a good deal of taste, even without any special aptitude for it, if he or she is interested enough. This, many people will not bother to do. Instead they fall back on their pet personal preferences, apparently not realizing that some of them may actually be very bad.

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SAN FRANCISCO

Friday Evening, October 23, 1964, at 8:00
(Final curtain approximately 11:15)

American Premiere

Katerina Ismailova

(In English)

Opera in four acts by DMITRI SHOSTAKOVICH

Libretto based on N. Leskov's story "Lady Macbeth of the Mtsensk District"
English translation by Edward Downes

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Designers: WOLFRAM SKALICKI, THOMAS L. COLANGELO, JR.

KATERINA LVOVNA ISMAILOVA, wife of Zinovy Borisovich.....	**MARIE COLLIER
BORIS TIMOFEYEVICH ISMAILOV, a merchant.....	CHESTER LUDGIN
ZINOVY BORISOVICH ISMAILOV, his son.....	RICHARD MARTELL
MILLHAND	DANIEL McCAUGHNA
SERGEI } workpeople employed at the Ismailovs.....	{ JON VICKERS
AKSINYA }	{ CLAUDIA WHITE
COACHMAN	HUGO MAYER
VILLAGE DRUNK.....	RAYMOND MANTON
PORTER	JOHN WEST
STEWARD	DAVID GIOSSO
FIRST WORKMAN	RICHARD RIFFEL
SECOND WORKMAN	ROY GLOVER
PRIEST	ANDREW FOLDI
POLICE INSPECTOR	JOSHUA HECHT
OLD CONVICT	GIORGIO TOZZI
SENTRY	DANIEL McCAUGHNA
SONYETKA, a convict.....	ERIKA WIEN
FEMALE CONVICT.....	CAROL TODD
SERGEANT	WINTHER ANDERSEN

**American debut

Workpeople, wedding guests, policemen,
male and female convicts, soldiers

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Pre-revolutionary Russia

- Act I: Scene 1: The garden of the Ismailovs' house
Scene 2: The courtyard of the Ismailovs' house
Scene 3: The bedroom of Katerina Lvovna
- Act II: Scene 1: Night. The courtyard of the Ismailovs' house
Scene 2: Katerina Lvovna's bedroom
- Act III: Scene 1: The courtyard, near to the cellar entrance
Scene 2: The Ismailovs' courtyard
- Act IV: On the banks of a lake on the road to Siberia

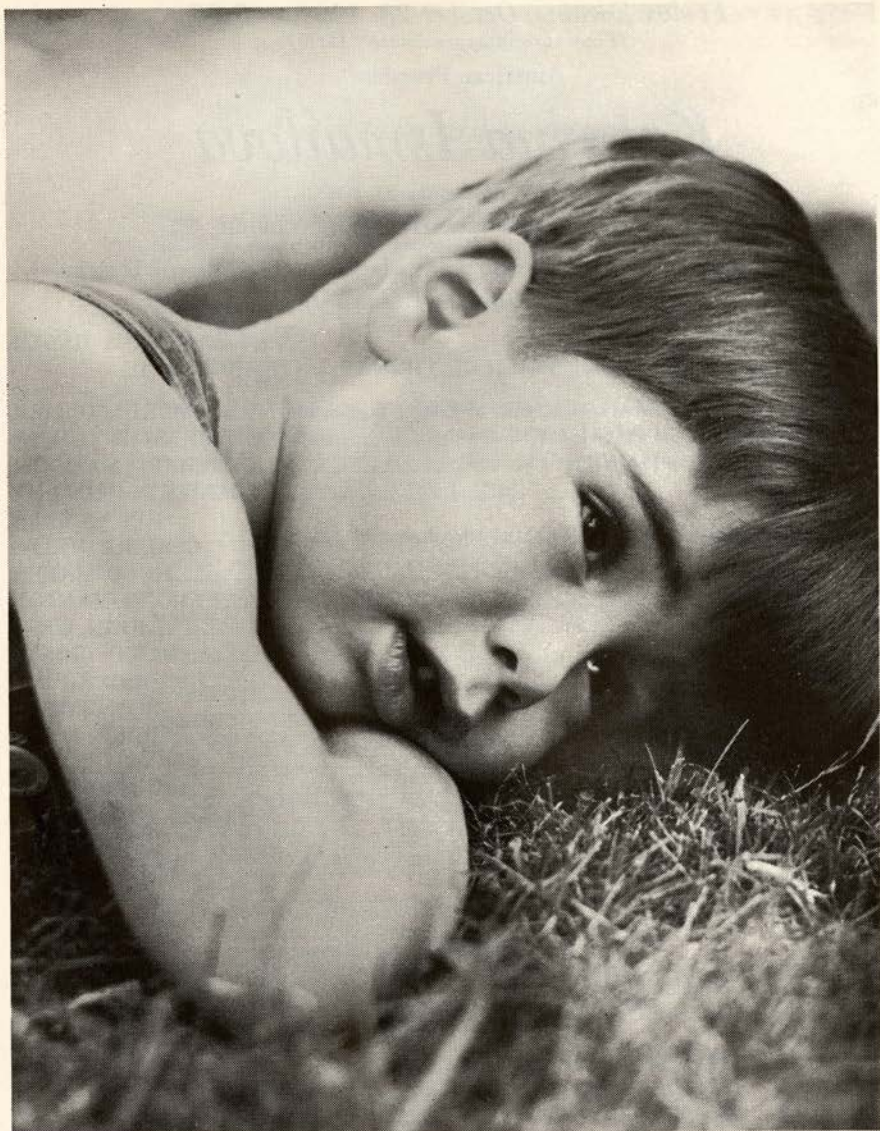
INTERMISSIONS ONLY AFTER ACTS 1 AND 3

Next Regular Subscription performance, Friday Evening, October 30, at 8:00
"Die Frau ohne Schatten" (Strauss) in German

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SYNOPSIS OF KATERINA ISMAILOVA

by Edward Downes

ACT 1, SCENE 1 *The garden of the Ismailovs' house*

Sitting in the garden is Katerina Lvovna Ismailova, a young woman about twenty-three years old, wife of Zinovy Borisovich Ismailov, the middle-aged son of the wealthy merchant Boris Timofeyevich Ismailov.

She is bored, unhappy and lonely. She has no children, no friends, and nothing to do. Her father-in-law, Boris Timofeyevich, a gluttonous lecherous old man of nearly eighty, enters and blames her for the fact that there is no heir to the family fortunes. A millhand from one of the family's distant properties arrives and tells of an accident which will require the presence of Zinovy Borisovich. Among the work-people who come to hear the news is a new hand, Sergei, who had been dismissed from his previous job because he had an affair with the master's wife.

Boris Timofeyevich humiliates Katerina Lvovna by making her swear an oath on the ikon that she will be faithful to her husband while he is away.

SCENE 2 *The courtyard of the Ismailovs' house*

Several of the workmen, including Sergei, are teasing one of the female servants, Aksinya. They are trying to push her into a barrel. Katerina Lvovna enters and makes them stop and upbraids Sergei for not treating women with more respect. Sergei is impressed and asks to shake her hand. He takes her hand and will not let go. Almost as a game they start to wrestle but it ceases to be a game when they find themselves in each other's arms. Boris Timofeyevich enters and Katerina Lvovna tells him that she fell over and Sergei was trying to help her up.

SCENE 3 *The bedroom of Katerina Lvovna*

Katerina Lvovna is preparing to go to bed. She laments the fact that she is kept in seclusion, that no one loves her and that she has no one to love. She goes to sleep but is awakened by a knock on her door. It is Sergei who has come to ask if she will lend him a book as he is so bored and cannot sleep. She sympathizes with his boredom and after a short discussion tells him to go. Sergei suggests that they should wrestle again and takes her in his arms—at first she resists but finally yields.

ACT 2, SCENE 1 *The courtyard of the Ismailovs' house*

The old man, Boris Timofeyevich, cannot sleep. He recalls the virile days of his youth, regrets that his son has not inherited his appreciation of women, and begins to rhapsodize over Katerina Lvovna's beauty. He notices a light in her bedroom and is about to go in himself when Sergei appears at the window, says goodbye to Katerina Lvovna, and climbs down the drainpipe. Boris Timofeyevich grabs him, immediately awakens the household and proceeds to give Sergei a whipping, having first called Katerina Lvovna to the window to watch. Driven by his laments she also descends the drainpipe but is held back by the servants until the old man has finished whipping Sergei—who is carried unconscious, and locked in the storeroom.

The old man then demands something to eat—his exertions have made him hungry. Katerina Lvovna gives him some mushrooms into which she has put rat poison. The poison acts quickly and as the old man lies dying she takes the keys of the storeroom to release Sergei. Some workmen enter the courtyard and the old man sends one of them to get the priest who arrives just in time to confess the dying man.

(continued on page 53)

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Saturday Evening, October 24, 1964, at 8:00
(Final curtain approximately 11:15)

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 Stage Director: LOTFI MANSOURI

FERRANDO, a captain of the forces of the queen of Aragon.....JOSHUA HECHT
INEZ, Leonora's attendant.....CLAUDIA WHITE
LEONORA, lady-in-waiting to the queen.....ELLA LEE
COUNT DI LUNA, general of the queen's forces.....RAYMOND WOLANSKY
MANRICO, a captain of the rebellious forces.....JAMES McCracken
AZUCENA, a gypsy.....SANDRA WARFIELD
AN OLD GYPSY.....DAVID GIOSSO
A MESSENGER.....ROY GLOVER
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 in Aliaferia palace

Scene 2: The prison in Aliaferia palace

Next Saturday Evening Subscription performance, October 31, at 8:00
"Katerina Ismailova" (Shostakovich) in English

No one will be seated while the performance is in progress

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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.

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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 the 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, among 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 beseiging 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.

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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The Nob Hill
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Sunday Afternoon, October 25, 1964 at 2:00
(Final curtain approximately 4:45)

Turandot

(In Italian)

Opera in three acts by GIACOMO PUCCINI
(Last duet and finale by Franco Alfano)

Text by Giuseppe Adami and Renato Simoni, based on Schiller's version of
a play of the same name by Count Carlo Gozzi

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: LOTFI MANSOURI

Designer: HARRY HORNER

A MANDARIN	JOHN WEST
LIU, a young slave girl.....	PILAR LORENGAR
THE UNKNOWN PRINCE (CALAF).....	FRANCO TAGLIAVINI
TIMUR, his father, an exiled Tartar king.....	GIORGIO TOZZI
VOICE OF THE PRINCE OF PERSIA.....	ROY GLOVER
PING, the grand chancellor.....	RAYMOND WOLANSKY
PANG, the general purveyor.....	RAYMOND MANTON
PONG, the chief cook.....	ANDRE MONTAL
TWO LADIES-IN-WAITING.....	{ CLAUDIA WHITE
	{ GWEN CURATILO
THE EMPEROR ALTOUM.....	HOWARD FRIED
PRINCESS TURANDOT, the Emperor's daughter.....	BIRGIT NILSSON

Priests, sages, dignitaries, guards, ladies-in-waiting, flag bearers, ghosts,
soldiers, the people of Peking

Corps de ballet

Chorus Director: VINCENZO GIANNINI

Choreography: ZACHARY SOLOV

Directed by RON POINDEXTER

San Francisco Opera Boys' Chorus
Madi Bacon, *Director*

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Legendary; Peking, China

Act I: Walls of the imperial city of Peking

Act II: Scene 1: A pavilion in the imperial palace
Scene 2: A square in front of the palace

Act III: Scene 1: The palace gardens near Turandot's apartments
Scene 2: Same as Act II, Scene 2

Because of copyright the story of the opera cannot be printed

Next Sunday Afternoon Subscription performance, November 1, at 2:00
"La Traviata" (Verdi) in Italian

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 today.

THE STORY OF "I PAGLIACCI"

Tonio, the clown, steps before the curtain to sing the "Prologue," announcing that the play about to be witnessed is a real story with real people.

ACT I—The strolling players are visiting the village on the Feast of the Assumption. They arrive in a donkey cart. Tonio limps forward to assist Nedda but Canio jealously shoves him aside. When Canio and Beppe join the villagers, Tonio again approaches Nedda and declares his love but this time Nedda repulses him and he leaves, shouting that he will have revenge. Silvio enters and Nedda promises to leave with him that night when the play is over. Tonio overhears their plans and hastens to inform Canio. Silvio escapes unrecognized and Canio confronts Nedda with a dagger demanding the name of her lover. Beppe intervenes, begging Canio to control himself as the people are already arriving to see the play.

ACT II—Nedda, dressed as Columbine, makes it clear to the audience that her husband will not be returning until late, and she is eagerly expecting her lover. When Tonio, costumed as Taddeo, arrives with a market basket, he makes love to Columbine but she ignores him and signals to Harlequin who is waiting outside. Harlequin, played by Beppe, enters and sends Taddeo off. As the couple express their pleasure in each other's company, Taddeo bursts in to warn them that Punchinello is approaching and Harlequin escapes through the window. As in real life, Canio, in the role of Punchinello, accuses Nedda of infidelity. She tries desperately to continue the play but Canio replies that she must either name her lover or die. The villagers voice their bewilderment at the strange scene and Beppe tries to rush toward the enraged couple but is restrained by Tonio. As Nedda attempts to flee into the audience, Canio stabs her. Silvio draws his dagger and rushes to the stage but Canio whirls and buries his knife in Silvio's heart. Then he drops the weapon and gasps the closing lines of the play: "The comedy is ended."

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.

Tuesday Evening, October 27, 1964, at 8:30
(Final curtain approximately 11:30)

I Pagliacci

(In Italian)

Opera in two acts by RUGGIERO LEONCAVALLO

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: LOTFI MANSOURI

CANIO (PUNCHINELLO), master of the troupe.....JAMES McCracken

NEDDA (COLUMBINE), his wife.....MARY COSTA

TONIO (TADDEO) the clown.....ROBERT WEEDE

BEPPE (HARLEQUIN)ANDRE MONTAL

SILVIO, a villager.....RAYMOND WOLANSKY

FIRST VILLAGER.....ROY GLOVER

SECOND VILLAGER.....DAVID GIOSSO

Peasants and villagers

Chorus Director: VINCENZO GIANNINI

San Francisco Opera Boys' Chorus

Madi Bacon, *Director*

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: About 1870; village of Montalto in Calabria

Act I: Afternoon

Act II: Evening

followed by

Carmina Burana

(In medieval Latin and German)

Cantiones Profanae in one act by CARL ORFF

Conductor: FRANCESCO MOLINARI-PRADELLI

Production: PAUL and GHITA HAGER

Designers: JEAN-PIERRE PONNELLE, THOMAS L. COLANGELO, JR.

AN OLD POET.....	RAYMOND WOLANSKY
THREE YOUNG COQUETTES.....	{ CAROL TODD CLAUDIA WHITE GWEN CURATILO
YOUNG COUPLE IN LOVE.....	{ CLAUDIA WHITE JOHN WEST
FIRST DRINKER.....	RAYMOND WOLANSKY
SECOND DRINKER.....	ANDRE MONTAL
A BURGUNDIAN LADY.....	RERI GRIST
PAGES OF THE LADY.....	{ MIKE DEMERS DAVID GILCHRIST TED KRINGS GERALD MARTIN DAVID VAN LEEUWEN BRAD WADDELL
A BURGUNDIAN TROUBADOR.....	RAYMOND WOLANSKY
FRIENDS OF THE TROUBADOR.....	{ ROY GLOVER HOWARD FRIED RICHARD RIFFEL DANIEL McCAUGHNA DAVID GIOSSO JOHN WEST

Solo dancers: Cynthia Gregory and Robert Gladstein
Corps de ballet

Chorus Director: VINCENZO GIANNINI

Costumers: GOLDSTEIN & CO.

Scene 1: Fortune rules the world

Scene 2: Springtime

Scene 3: A tavern

Scene 4: The Court of Love

Scene 5: Fortune rules the world forever

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.

"CARMINA BURANA"

"Carmina Burana," "Songs from Benediktbeuern" is the current name for a collection of around two hundred songs from the Middle Ages. The manuscript had been lying for centuries in the ancient monastery of Benediktbeuern in the Bavarian Alps, until it was discovered by the chief librarian of Munich, Christoph Freiherr von Aretin, in the year 1803 in the course of the disestablishment of Bavarian monasteries, and published by Johann Andreas Schmeller for the first time in extenso in 1847. It was Schmeller who gave the collection its felicitous title of "Carmina Burana."

What the unknown amateur and collector had compiled in his Codex at the end of the 13th century from various sources and models is a bright mixture of songs and poems, unequal in kind, form, language and content as well as poetic value. Next to artistically wrought structures, formal virtuoso pieces in the taste of those days, there are simple untutored rimes; next to learned metres which are written in scholarly clichés, phrases and motives and embroydered with various mythological additions we are surprised to find popular verses of unselfconscious freshness together with pieces of a strongly individual nature and forcefulness. Some verses are written in classical hexameters. But the predominant form is that of rime, which had been handed on by clerical poetry to secular verse. The language is chiefly medieval Latin which had been developed from the ancient language, a language which was still perfectly mastered at that time by the least cleric and scholar. But there was no lack of songs in middle high German, as well as some in foreign tongues. Latin and German, and Latin and French are gracefully combined in the same macaronic song.

The contents of the poems are as varied as the language and forms. Next to a group of moralizing and satirical poems we find laments on the wickedness of the world, the decay of morals, and abuses of the church and the evil power of money, juxtaposed with a fine garland of songs on spring, dance and love. In addition there is the poetry of the vagantes, the wandering scholars, songs which are devoted to the rough pleasures of drink, gambling and love-making. Finally there are two ecclesiastical plays. Seriousness and cheerfulness, good and bad humour, reason and emotion, the joys and the pains of love, springtime joys, disgust, satire, sorrow, high spirits, all the ups and downs of life are united in a manifold picture of life, a mirror of the times as well as a picture of unchanging humanity, which is genuine throughout and informed by a healthy optimism.

The present choral composition combines all these elements in a selection of the most attractive pieces, places them in a new order according to the composer's own idea of poetry and music. Invigorated with the contemporary idiom, the dead letter of those times rises into new life and is wedded to our life. It is the world of *venus generosa* encompassed in the realm of the great goddess of fortune and fate.

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

(continued from page 25)

Tuesday Evening, September 29, at 8:00

LEE, RESNIK, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso, Glover

Conductor: MOLINARI-PRADELLI

IL TROVATORE (Verdi)

Stage Director: MANSOURI

Thursday Evening, October 1, at 8:00

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

Conductor: LEITNER

CARMEN (Bizet)

Production: YANNOPOULOS

Choreographer: SOLOV

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)

GRIST, TODD, CURATILO, WHITE; 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

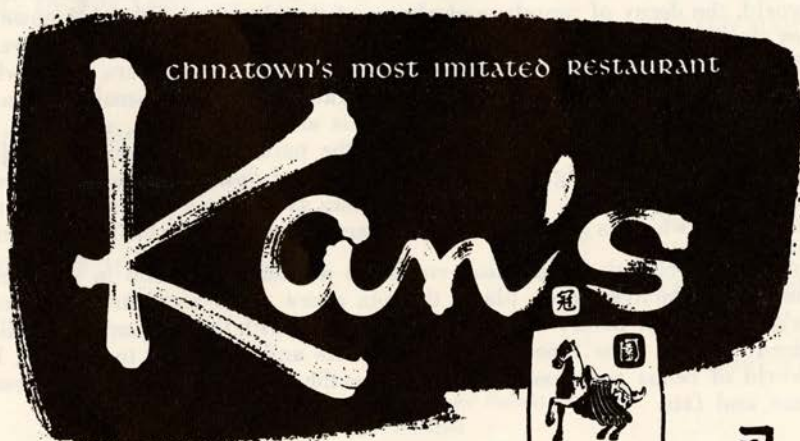
Conductor: MOLINARI-PRADELLI

NABUCCO (Verdi)

Production: HAGER

Designer: NOMI:OS

(continued on page 52)



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Thursday Evening, October 29, 1964, at 8:00
(Final curtain approximately 11:15)

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 Stage Director: LOTFI MANSOURI

FERRANDO, a captain of the forces of the queen of Aragon.....JOSHUA HECHT
INEZ, Leonora's attendant.....CLAUDIA WHITE
LEONORA, lady-in-waiting to the queen.....ELLA LEE
COUNT DI LUNA, general of the queen's forces.....RAYMOND WOLANSKY
MANRICO, a captain of the rebellious forces.....JAMES McCracken
AZUCENA, a gypsy.....SANDRA WARFIELD
AN OLD GYPSY.....DAVID GIOSSO
A MESSENGER.....ROY GLOVER
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 in Aliaferia palace

Scene 2: The prison in Aliaferia palace

Story of "Il Trovatore" on Page 43

Next Thursday Evening Subscription performance, November 5, at 8:30
"La Traviata" (Verdi) in Italian

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.

REPERTOIRE

(continued from page 50)

Thursday Evening, October 8, at 8:30 **THE BARTERED BRIDE** (Smetana)
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,
WEST, RESNICK, HARVEY
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV

Friday Evening, October 9, at 8:00 **CARMEN** (Bizet)
RESNIK, LORENGAR, TODD, MARTIN; VICKERS, HECHT, WEST, McCAUGHNA,
MANTON, FRIED
Conductor: LEITNER Production: YANNOPOULOS
Choreographer: SOLOV Designer: BAY

Saturday Evening, October 10, at 8:30 **GIANNI SCHICCHI** (Puccini)
VENORA, TODD, WIEN, MARTIN; GOBBI, PETERSON, FOLDI, FRIED, MENCI,
McCAUGHNA, WEST, GIOSSO, HARVEY, ANDERSEN
Conductor: LEITNER Stage Director: MANSOURI

followed by

CARMINA BURANA (Orff)
COSTA, TODD, CURATILO, WHITE; 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 **THE BARTERED BRIDE** (Smetana)
COSTA, VENORA, WHITE, WIEN; EVANS, PETERSON, FRIED, LUDGIN,
WEST, RESNICK, HARVEY
Conductor: LUDWIG Stage Director: MANSOURI
Choreographer: SOLOV

Tuesday Evening, October 13, at 8:30 **FIDELIO** (Beethoven)
NILSSON, VENORA; VICKERS, EVANS, FOLDI, PETERSON, LUDGIN, MONTAL,
GIOSSO
Conductor: LUDWIG Production: HAGER
Designers: SKALICKI/COLANGELO

Thursday Evening, October 15, at 8:30 **NABUCCO** (Verdi)
KUCHTA, MARTIN, TODD; GOBBI, TOZZI, TAGLIAVINI, MENCI, RIFFEL
Conductor: MOLINARI-PRADELLI Production: HAGER
Designer: NOMIKOS

(continued on page 57)

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KATERINA ISMAILOVA (Continued from page 39)

SCENE 2 *Katerina Lvovna's bedroom*

It is about a week later. Katerina Lvovna and Sergei are in bed. They have had seven wonderful nights together but Sergei knows that their love cannot go on because Katerina Lvovna's husband, Zinovy Borisovich, will return. Katerina Lvovna calms his fears and he goes to sleep. Katerina Lvovna imagines she sees the ghost of Boris Timofeyevich in the corner, accusing her. She awakens Sergei who, in turn, calms her fears. They both fall asleep but are awakened again by the sound of someone outside the bedroom door. It is Zinovy Borisovich. Katerina Lvovna delays opening the door to give Sergei time to hide. When her husband finally enters he is exceedingly suspicious and tells Katerina Lvovna that he has heard all sorts of scandalous rumours about her while he was away. He finds Sergei's belt on the bed and when Katerina Lvovna answers him back he starts to beat her with it. She calls out Sergei to help her and in the ensuing struggle Sergei kills Zinovy Borisovich. They carry the body down to the cellar to hide it.

ACT 3, SCENE 1 *The courtyard, near to the cellar entrance*

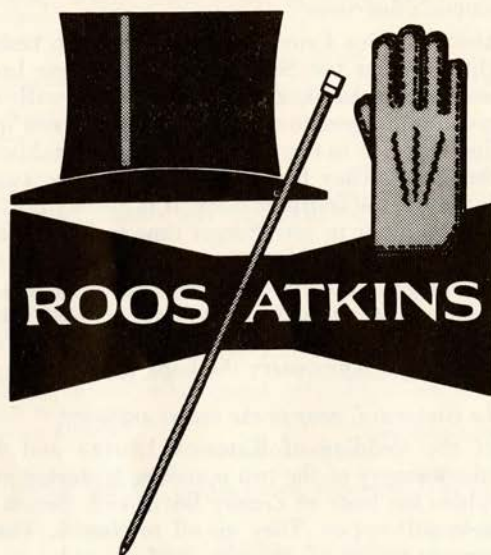
It is the morning of the wedding of Katerina Lvovna and Sergei. Katerina Lvovna, haunted by the memory of the two murders, is staring at the cellar door—behind which is hidden the body of Zinovy Borisovich. Sergei enters, tells her to be careful or people will notice. They go off to church. The Village Drunk enters. He sings a song in praise of drinking and, in order to console himself because Katerina Lvovna chose Sergei and not him as husband, he decides to break open the lock of the cellar and sample some of the expensive wines that are kept there. He discovers the body and rushes off to tell the police.

SCENE 2 *The Ismailovs' courtyard*

The wedding feast. The guests toast the bridal pair and, led by the Priest, the company becomes more and more intoxicated. Katerina Lvovna notices the lock has been broken on the cellar door and realizes that they have been discovered. She sends Sergei to get the ready money and prepares to escape when the guests have drunk themselves into a stupor. The sounds of the approaching police are heard and she realizes that all is lost. The police, led by the inspector, enter and arrest Katerina Lvovna and Sergei.

ACT 4, *On the banks of a lake on the road to Siberia*

Katerina Lvovna and Sergei, having been condemned to imprisonment in Siberia, are members of a convict train marching across the steppes. Sergei has deserted Katerina Lvovna and is paying attention to the young pretty Sonyetka, another convict. Katerina Lvovna bribes the guard who allows her to pass to the area where the male convicts are sleeping. She tells Sergei once more of her love for him but he repulses her and blames her for his position now. She retires in despair. Sergei now goes over to Sonyetka who tells him that he must prove his love for her by getting her some woollen stockings—she suggests he tries his 'rich merchant's wife'. Sergei now goes to Katerina Lvovna, begs her forgiveness and says that his legs have been so wounded by the fetters they wear that he can go no further and that this is probably the last time they will see each other. If only he had some woollen stockings it might relieve the pain. Katerina Lvovna joyfully gives him her own, whereupon Sergei immediately takes them over to Sonyetka who, now convinced of Sergei's worth, goes off into the bushes with him. Katerina Lvovna is horrified and is taunted by the other female convicts. Finally Sonyetka comes back and flaunts herself in front of Katerina Lvovna. As the guard wakens the convicts to resume their journey Katerina Lvovna pushes Sonyetka into the lake and then jumps in herself.



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REPERTOIRE

(continued from page 51)

Friday Evening, October 16, at 8:00

LEE, RESNIK, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso,
Glover

Conductor: MOLINARI-PRADELLI

Stage Director: MANSOURI

Saturday Evening, October 17, at 8:30

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

Conductor: LUDWIG

FIDELIO (Beethoven)

Production: HAGER

Designers: SKALICKI/COLANGELO

Tuesday Evening, October 20, at 8:30

NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,
MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

TURANDOT (Puccini)

Stage Director: MANSOURI

Designer: HORNER

Thursday Evening, October 22, at 8:30

NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,
MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

TURANDOT (Puccini)

Stage Director: MANSOURI

Designer: HORNER

Friday Evening, October 23, at 8:00

COLLIER, WIEN, WHITE, TODD; 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

LEE, WARFIELD, WHITE; McCracken, Wolansky, Hecht, Riffel, Giosso,
Glover

Conductor: MOLINARI-PRADELLI

IL TROVATORE (Verdi)

Stage Director: MANSOURI

(continued on page 59)



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REPERTOIRE

(continued from page 57)

Sunday Afternoon, October 25, at 2:00

NILSSON, LORENGAR, CURATILO, WHITE; TAGLIAVINI, TOZZI, WOLANSKY,
MANTON, MONTAL, FRIED, WEST, GLOVER

Conductor: MOLINARI-PRADELLI

Designer: HORNER

TURANDOT (Puccini)

Stage Director: MANSOURI

Tuesday Evening, October 27, at 8:30

COSTA; McCracken, WEDE, WOLANSKY, MONTAL, GLOVER, GIOSSO
Conductor: MOLINARI-PRADELLI

I PAGLIACCI (Leoncavallo)

Stage Director: MANSOURI

followed by

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

Conductor: MOLINARI-PRADELLI

Production: P. HAGER/G. HAGER
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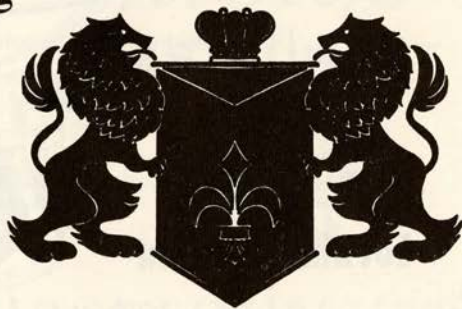


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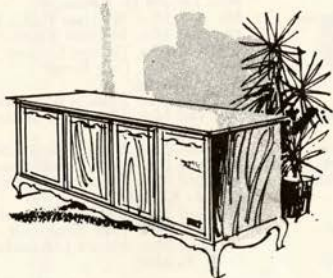
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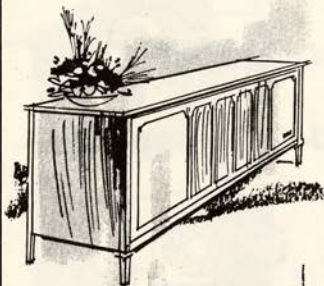
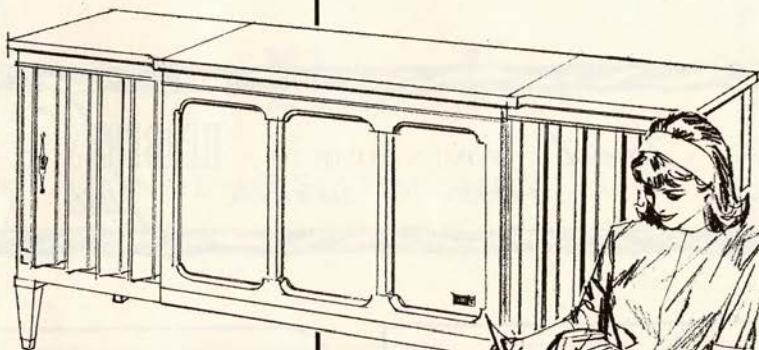
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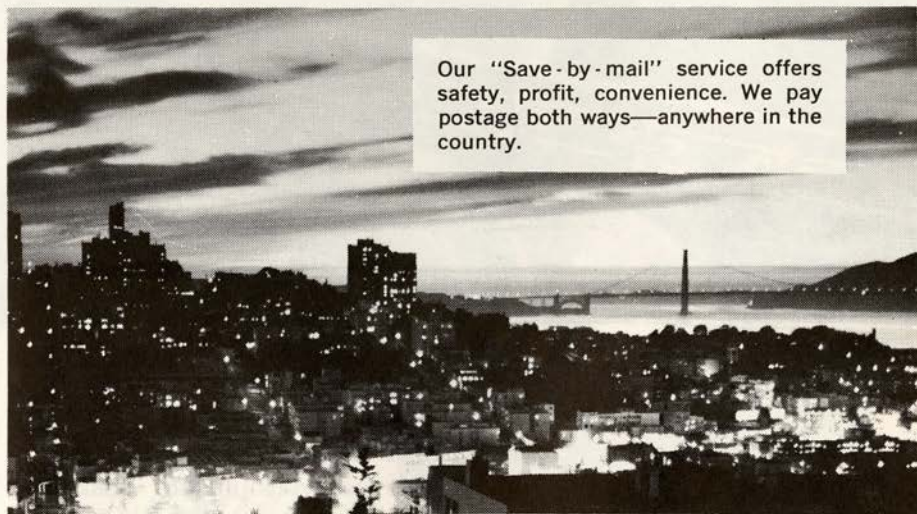
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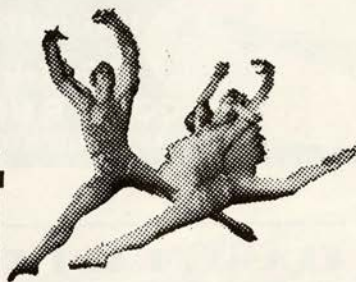
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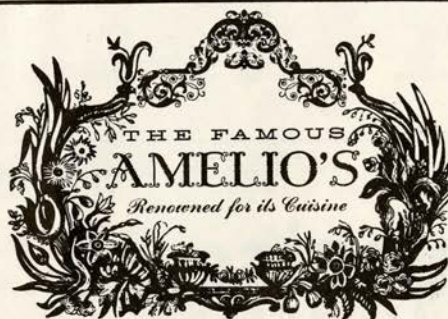


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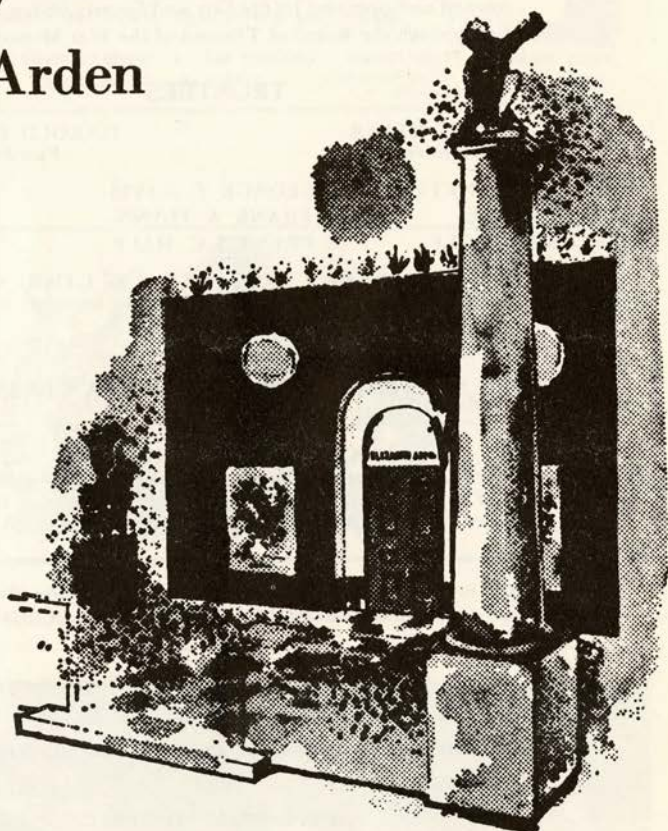
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REPERTOIRE

(continued from page 59)

Saturday Evening, October 31, at 8:00 KATERINA ISMAILOVA (Shostakovich)
COLLIER, WIEN, WHITE, TODD; VICKERS, MARTELL, LUDGIN, TOZZI,
MANTON, FRIED, FOLDI, HECHT, McCAUGHNA, RIFFEL, WEST, GLOVER,
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Sunday Afternoon, November 1, at 2:00 LA TRAVIATA (Verdi)
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McCAUGHNA, GLOVER, GIOSSO, 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, GLOVER, GIOSSO, 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,
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Conductor: BONYNGE

Stage Director: MANSOURI

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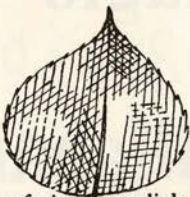
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Public invited free of charge to all Junior League Previews
- Friday, September 11, 11:45 p.m., War Memorial Opera House*
 THE OPERA BALL, sponsored by the San Francisco Opera Guild.
- Monday, September 21, 11:00 a.m., Peacock Court, Hotel Mark Hopkins*
 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.
Public invited free of charge.
- 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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