

La Gioconda

1967

Friday, September 22, 1967 8:00 PM
Wednesday, September 27, 1967 8:00 PM
Sunday, October 1, 1967 2:00 PM

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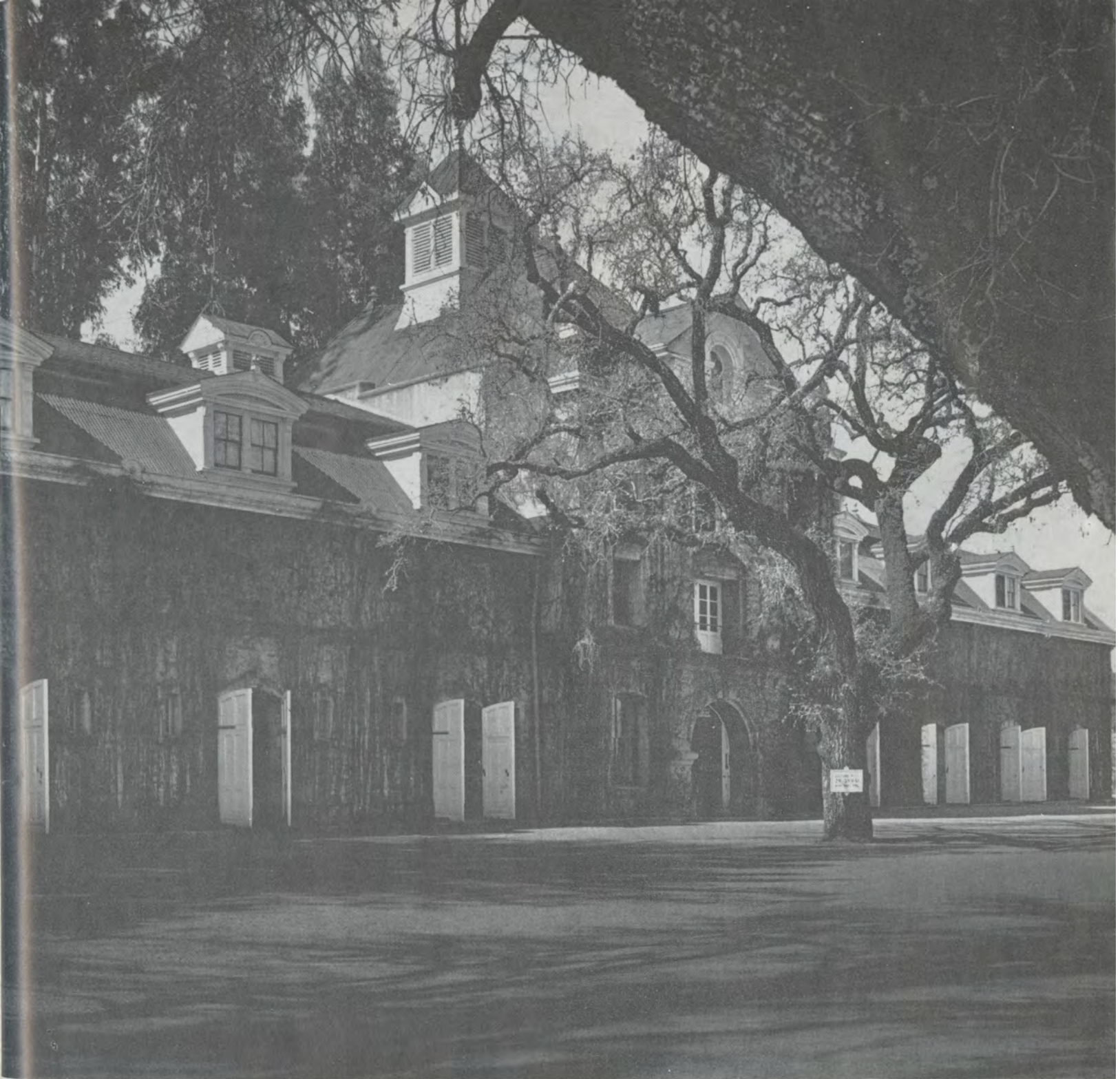
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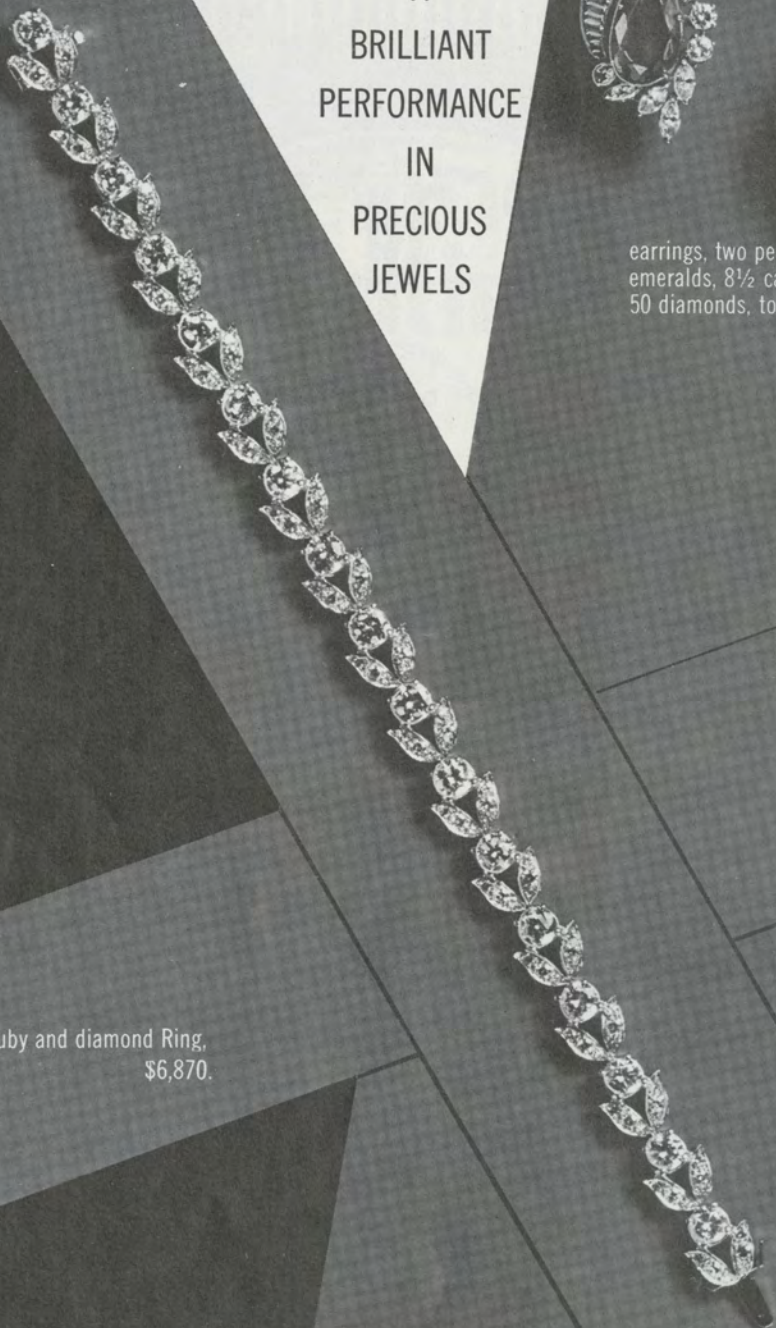
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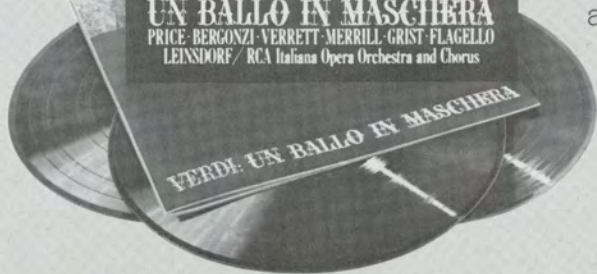
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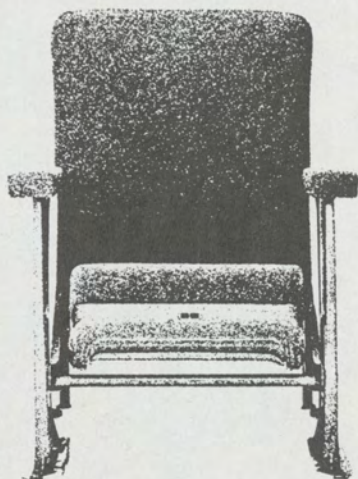
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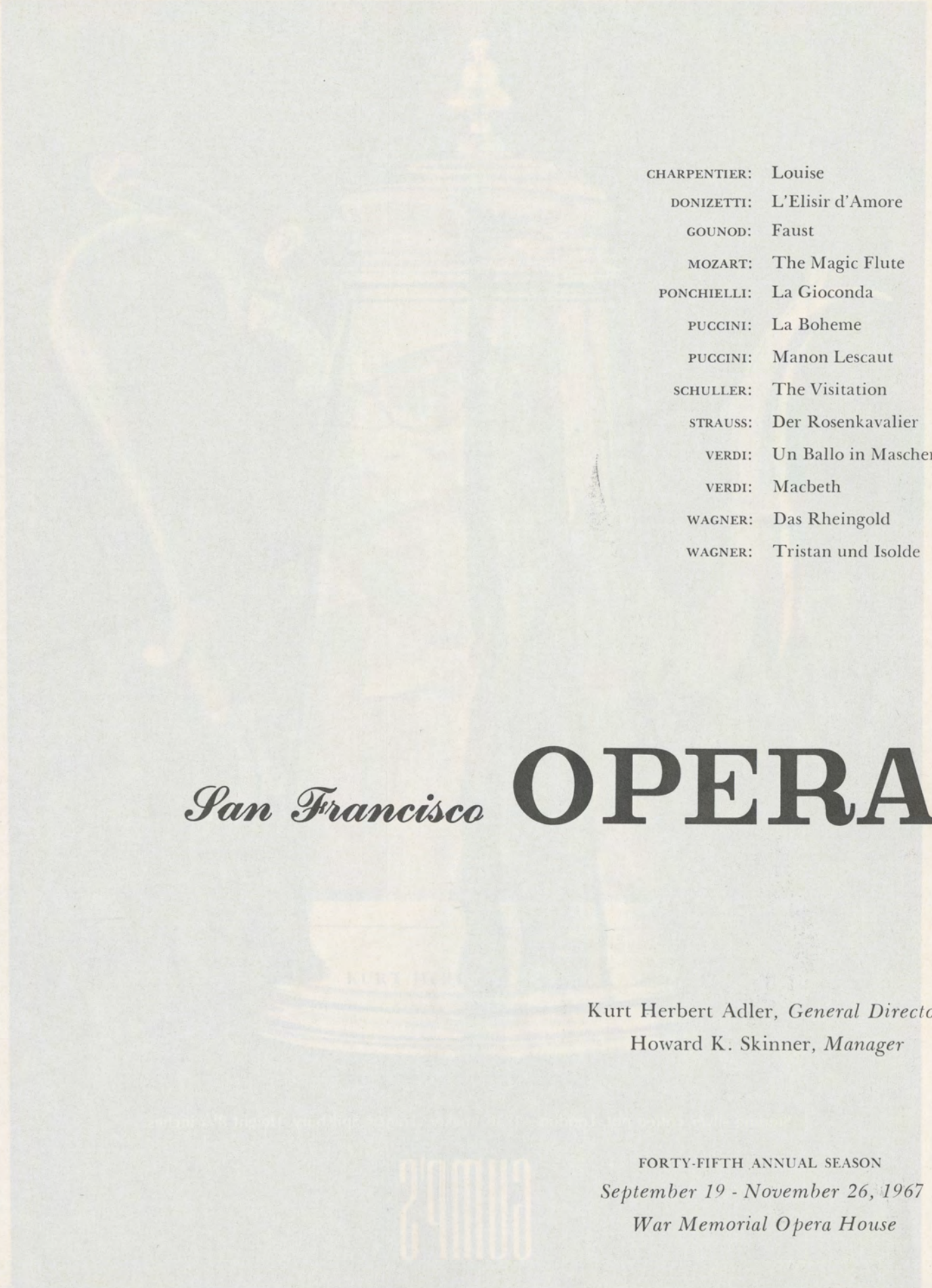
Contents

Officers	}	13
Board of Directors		
Board of Governors		
Administrative Staff		
Artists		15
Company		17
Chorus	}	19
Ballet		
Boys' Chorus		
Orchestra		21
Casts/Stories		23
Special Events		33
Season's Repertoire		39
Guarantor Members		42
Regular Series	}	47
Box Holders		
Trustees		49
Opera Guild	}	50
Student Matinees		
San Francisco Opera	}	51
ACTION		
List of Advertisers		52

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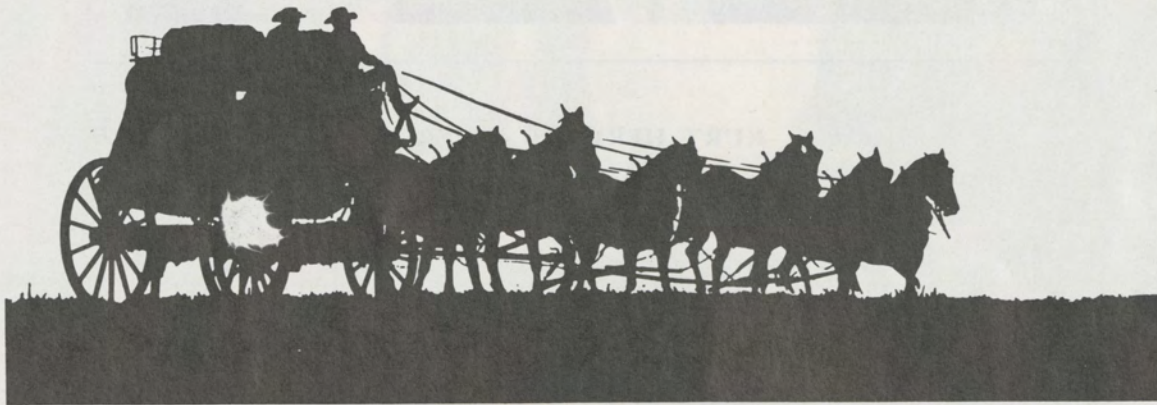
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*Sandra Balestracci

*San Francisco Opera debut

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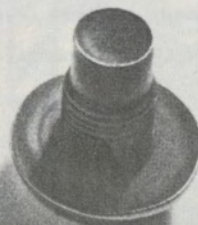
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*Walda Bradley	*William Booth	William McGuire
*Norma Bruzzone	Jan Budzinski	Kenneth MacLaren
Beverley Cole	Joseph Ciampi	Henry Metlenko
*Louise Corsale	Angelo Colbasso	Thomas Miller
Peggy Covington	Harry M. De Lange	Al Rodwell
Carol Denyer	Robert Eggert	Robert Romanovsky
Giovanna Szymkun	C. Blalock Flowers	John Segale
Ingeborg France	Stan Gentry	Allen Schmidling
*Ann Graber	John L. Glenister	Delbert Silva
Katherine Hancock	Constantine P. Gundunas	*Richard Styles
Rosella G. Homan	*Colin Harvey	Francis Szymkun
Phyllis Huie	Alva Henderson	Randolph Tingle
Anne Lagier	*Jonathan Huie	*James Tarantino
Elizabeth Letsky	Rudy Jungberg	*William Tredway
*Jeannine Liagre	Conrad Knipfel	Wilhelm Heinrich von Naumann
*Ann Moore	*Eugene Lawrence	Willett Wiggins
Pepi Nenova	August Lourenzo	Ernest Wright
Sheila Newcombe	Eric Lysell	
Luana Noble		
Neysa Null		
Pauline Pappas		
Jeanne Pfandl		
Ramona Pico		
Bonnie Jo Robbins		
*Dolores San Miguel		

Boys Chorus

Cecilia Sanders	*Brooke Aird	Kipp Leyser
Cynthia Schoel	Steven Anderson	*Erik Lindstedt
Sally Sherrill	*Thomas Bales	*Patrick Martinez
Lola Lazzari Simi	Edward Bosley	Kian McCarthy
*Marcelle Mignot Strong	Scott Brookie	Kevin Murray
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	Timothy Erickson	Eric Olson
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 *Diana Marks
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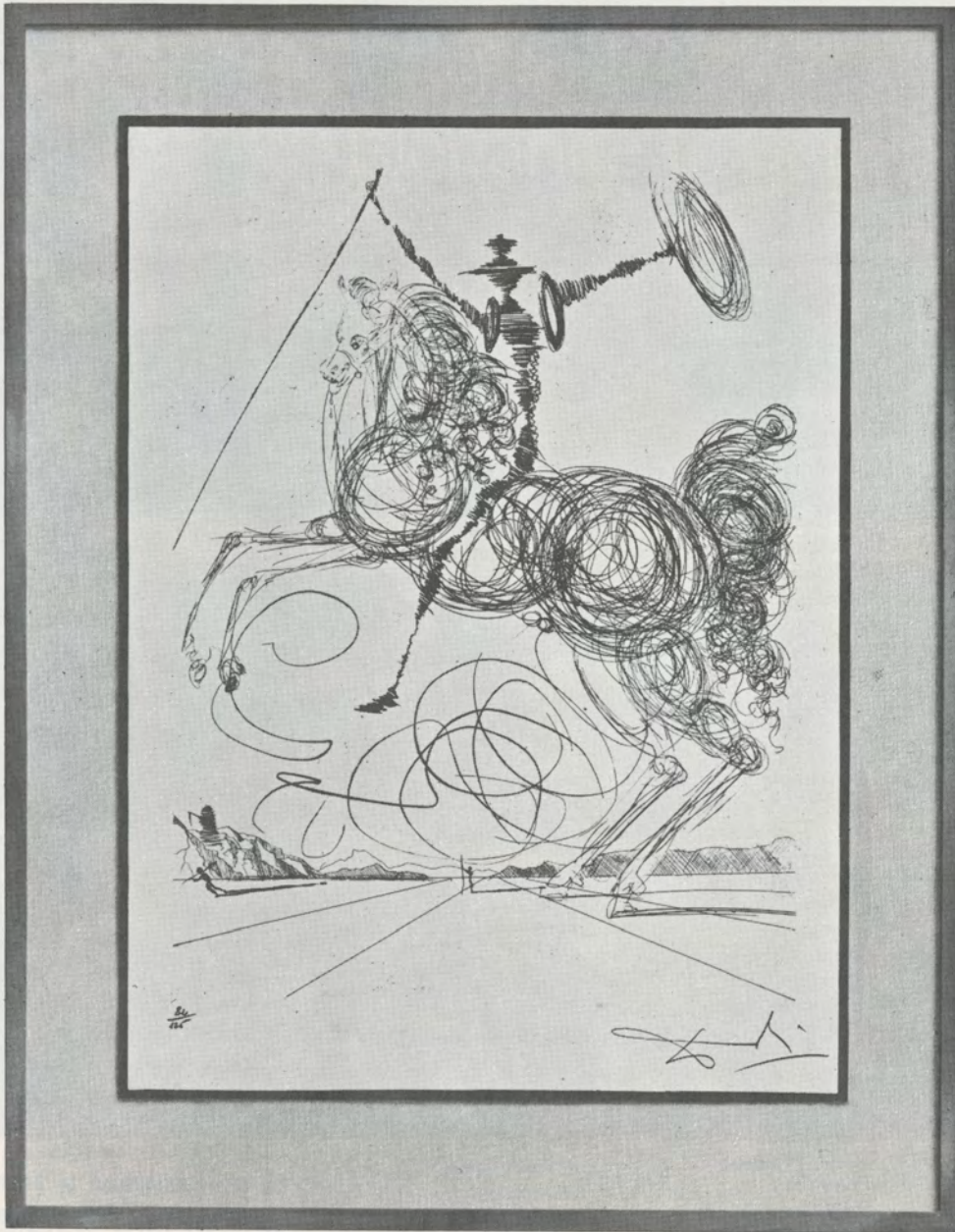
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Marian McArdell
Ezequiel Amador
Harry Moulin
Cicely Edmunds
Lennard Petersen
Ernest Michaelian

2ND VIOLIN

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Acting Principal
Erica Sharp
Zelik Kaufman
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Rose Kovats
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Harry Rumppler
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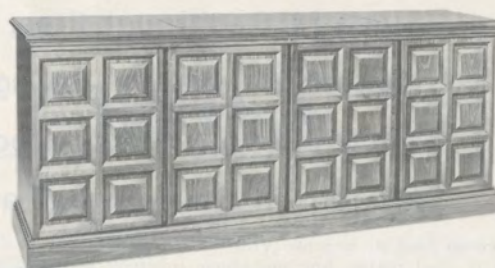
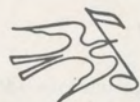
Alma Haug

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by William Weaver

"To present, in an action springing entirely from the heart, two serious and sad figures, woman in society and woman outside society; in other words, in two living types, all women . . ."

This is how Victor Hugo explained his aims in the preface to his play *Angelo, Tyran de Padoue*, adding: "To make a drama . . . princely and domestic: princely because drama must be grand; domestic, because drama must be true. To mingle in this work . . . the human element with the eternal element, the historical with the social . . . an adventure so simple and real, so living, so palpitating . . . that for the eyes of the crowd it could conceal its idea as flesh conceals bone . . ."

In 1835, Hugo wanted to write a work of art, in other words. Some forty years later, setting an adaptation of the play to music, Amilcare Ponchielli was, characteristically, less ambitious: he wanted a hit. As he wrote to his publisher, Ricordi, he aimed at an opera "capable of being performed, and then of making the rounds." Perhaps his librettist, Arrigo Boito (disguised behind the anagram-pseudonym Tobia Gorrio) aimed higher, but in his version of the play, he threw out a number of the features that the French poet had underlined in his preface. Even the two women were considerably changed: Hugo's Tisbe had been, indeed, "outside society" because she was a great courtesan, but she was a commanding figure, intimately concerned in politics, a far cry from Boito's Gioconda. The latter is a simpler character; her poverty naturally puts her in a different category from Laura, but when it comes to chastity, the ladies are about equal. Other changes of Boito's (especially in Hugo's *Omodei*, transformed into Barnaba) tended to conventionalize the story; but at the same time they reduced it to operatic dimensions and added a great deal of attractive local color, thoroughly authentic since Boito spent much of his early life in Venice.

Ponchielli had good, understandable reasons for wanting a real, resounding success. He was forty-one years old; he had written his first opera (based on Manzoni's *I promessi sposi*) twenty years before; and had several times been on the threshold of fame, but each time the door had been shut in his face. *I promessi sposi*, performed in the composer's native Cremona with money raised by his admiring fellow-citizens, was not unexpectedly well received locally, but no outside impresario took it up, so Ponchielli went back to bandmastering to make his living. His second opera was virtually a flop. In a competition for the position of Professor of Counterpoint and Fugue at the Milan Conservatory (from which he had been graduated in 1854), Ponchielli received the highest grade in the examination, but for reasons of local policy, the job went to his runner-up, the promising young conductor Franco Faccio.

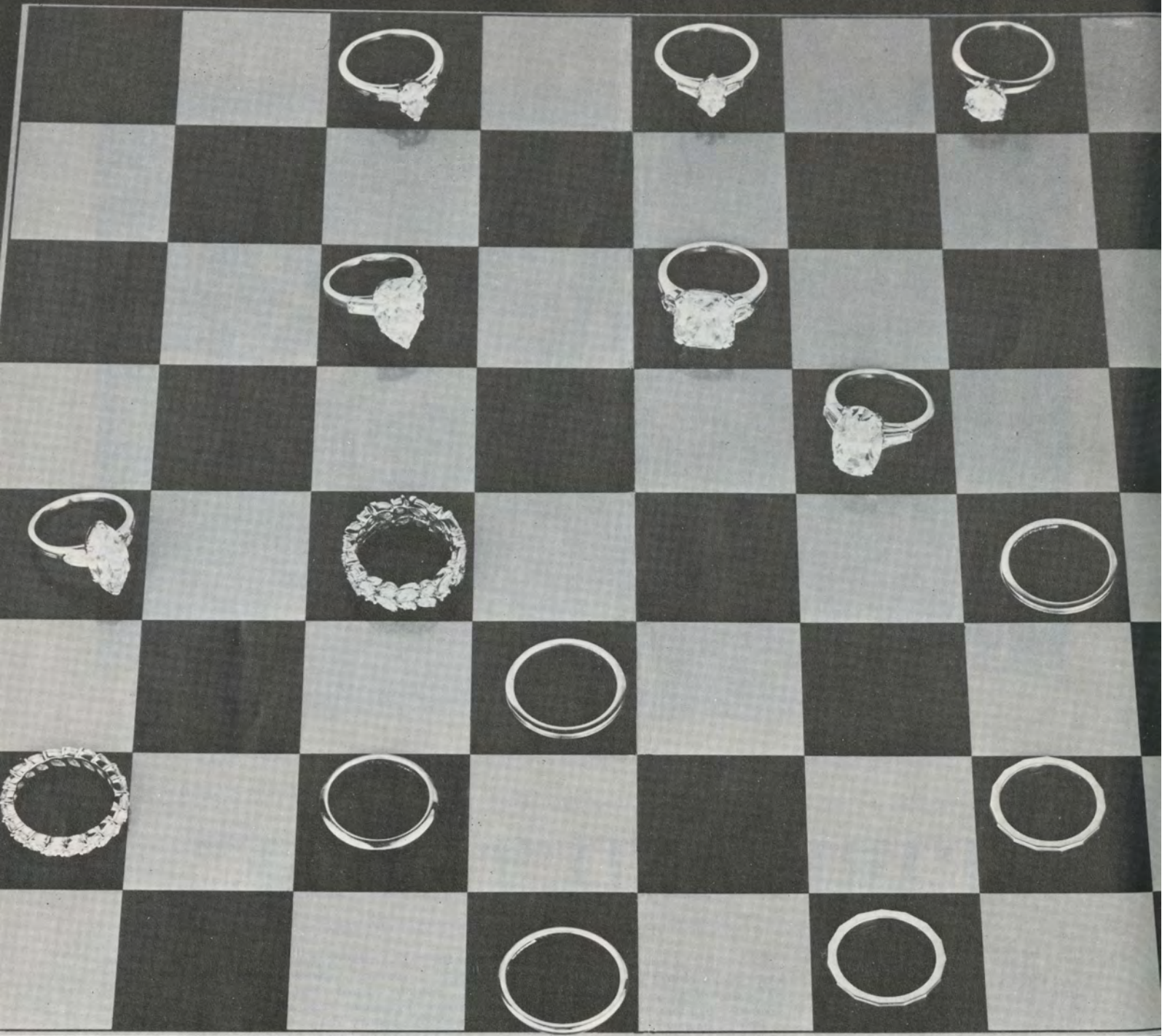
A revised version of *I promessi sposi* was given in Milan — not at La Scala, but at the Teatro Dal Verme — on De-

(Continued on page 31)

La Gioconda: where melody counts



The Bocca del Leone — the Lion's mouth — in the wall of the Doge's palace into which anonymous accusations were thrown by Venetian citizens, as in the first act of *La Gioconda*.



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Revival

LA GIOCONDA

(in Italian)

opera in four acts by AMILCARE PONCHIELLI

text by ARRIGO BOITO

after the play "Angelo, Tyrant of Padua" by Victor Hugo

conductor: GIUSEPPE PATANE

stage director: LOTFI MANSOURI

designer: EUGENE B. DUNKEL

Barnaba CHESTER LUDGIN
La Gioconda LEYLA GENCER
La Cieca MAUREEN FORRESTER
Zuane ALLAN JAMES MONK
Isepo L. D. CLEMENTS
Enzo Grimaldo RENATO CIONI
Laura Adorno GRACE BUMBRY
Alvise Badoero ARA BERBERIAN
A monk CLIFFORD GRANT
A steersman RICHARD STYLES
Two singers JOHN BEAUCHAMP,
WILLIAM BOOTH
Two voices JONATHAN HUIE,
EUGENE LAWRENCE

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Corps de ballet

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and

DIANA MARKS, JOAN DeVERE

San Francisco Opera Boys' Chorus

MADI BACON, Director

chorus director: VINCENZO GIANNINI

choreographer: THOMAS ANDREW

costumers: GOLDSTEIN & CO.

time and place: Seventeenth century Venice

Act I: Courtyard of the ducal palace

Act II: A lagoon near Venice

Act III: Scene 1: A room in Alvise's palace
Scene 2: Great hall in the Ca d'Oro

Act IV: A ruined palace on the island of Giudecca

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The Story of "LA GIOCONDA"

ACT I:—A crowd fills the grand courtyard of the Palace of the Doges, on its way to the regatta. Barnaba, a spy of the Council of Ten—tribunal of the Inquisition—sees Gioconda leading La Cieca, her blind mother, to church. He declares his love, but Gioconda repulses him as she is in love with Enzo Grimaldo, a Genoese nobleman and sea captain, banished from Venice on pain of death. Barnaba then determines to put La Cieca in his power in order to possess Gioconda, with whom he has become infatuated.

Meanwhile, the winner of the regatta is carried in by the crowd. Barnaba singles out the loser, Zuane, and convinces him that his defeat was caused by an evil spell cast by La Cieca. The crowd is about to kill the old woman for witchcraft, when Enzo, disguised as a Dalmatian sailor, appears to save her. However, Alvise, head of the Council of Ten, suddenly arrives with Laura, his wife, who has been deeply in love with Enzo before his exile. Through her intercession, Alvise spares La Cieca. In gratitude the old woman gives Laura a rosary for good luck. His plot foiled, Barnaba nevertheless has noticed the exchange of looks between Laura and Enzo and, grasping the situation, he plans to use it for his own ends. Left alone with Enzo, he promises to bring Laura aboard his brigantine that very night. He then dictates a letter to the public scribe, telling of Laura's elopement. He throws the note into the Lion's Mouth, an opening in the Ducal wall where Venetians were encouraged to insert anonymous denunciations. Gioconda, who has overheard him dictating the letter, is overcome by the news of Enzo's love for Laura. The act closes with her lamentations blending with the hymns of vespers sung by the crowd before St. Mark's Basilica.

ACT II:—Enzo's ship, the *Hecate*, lies at anchor on an island in the lagoon of Fusina. Barnaba appears with Isepo, the scribe, both disguised as fishermen. Barnaba then begins to set in motion his plan to trap Laura in her flight: he dispatches Isepo to summon Alvise's galleys and he, himself, takes Laura on board Enzo's ship. The reunited lovers plan to set sail that evening. While Enzo goes below deck, Laura prays, but is interrupted by Gioconda who has been hiding, waiting for vengeance. Gioconda rushes at her, threatening to kill her. When she sees that Laura has her mother's rosary, she remembers her debt of gratitude. Calling two of her boatmen, she sends Laura safely away before Barnaba arrives with the Venetian galleys. The *Hecate* is attacked and Enzo, refusing to surrender to the pursuing Alvise, sets his ship afire and escapes.

ACT III:—Alvise has resolved to kill his faithless wife; and when she comes to him at his summons, he directs her to drink a vial of poison that he has prepared. He leaves her with the deadly draught. But Gioconda rushes in with a powerful sleeping potion which she makes Laura drink as she pours Alvise's poison into an empty vial. Alvise returns and seeing Laura apparently dead, believes that his revenge is complete.

The scene changes to a sumptuous party given by Alvise which is opened by the Dance of the Hours. In the midst of the gaiety, Barnaba drags in La Cieca whom he claims he found intent on witchcraft. She answers that she was only praying for the dead. Enzo learns from Barnaba that it is Laura who has died; he rushes forward, throws off his mask and denounces Alvise. Knowing that this means Enzo's death, Gioconda makes a pact to surrender to Barnaba if he will free Enzo. The act is brought to a grisly close by Alvise, who draws aside the curtain leading to the death chamber, revealing to his horrified guests the supposed corpse of his guilty wife reclining on a bier. In the ensuing confusion, Enzo is dragged away by guards and Barnaba seizes La Cieca as hostage.

ACT IV:—The still sleeping Laura is brought in by two street singers. Gioconda, awaiting her rival, is first tempted to kill Laura, but then repents and turns her thoughts to suicide. But she is interrupted by Enzo. The heartbroken Enzo also wants to destroy himself, but Gioconda stops him by revealing that she has spirited away Laura's body. She refuses to say where it is, and Enzo is about to kill her, when Laura wakes from her sleep and tells Enzo it was the ballad singer who saved her. The two lovers fall on their knees in gratitude and then escape in a skiff provided by Gioconda. Now alone, she prays to the Virgin for deliverance from Barnaba, who in the meanwhile has overheard her prayer. He confronts her as she is about to escape. Realizing that she is hopelessly trapped, she pretends to agree to keep her pact. As Barnaba rushes forward to embrace her, she stabs herself in the heart. As a final revenge, Barnaba shouts that he has killed her mother. But Gioconda hears nothing, for she is dead.

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LA GIOCONDA: WHERE MELODY COUNTS

(Continued from page 23)

ember 5, 1872; and while the success was not overwhelming, it represented a step forward. It led Ricordi to commission a new opera from Ponchielli and to procure as librettist the eminent Antonio Ghislanzoni, who had just worked with Verdi on *Aida*. When Ponchielli's new opera, *I Lituani*, reached La Scala in 1874, it was well-received. From its respectable outcome to *La Gioconda* was the next important step. And for this work, the composer's librettist was Boito, then a leader of the avant-garde, a mettlesome critic, a highly-regarded poet, and composer of the clamorously unsuccessful *Mefistofele* (at the same time he prepared the *Gioconda* libretto, Boito was revising his own opera; the second version, given about six months before *Gioconda*, was a triumphant vindication).

Ponchielli set to work on *La Gioconda* in January, 1875, not without misgivings. Some months later, writing to a friend, he described them: "I am busy with this *Gioconda*, but I assure you that more than a hundred times a day I am tempted to drop it. There are many reasons; the first of them is that I have no faith in the libretto. It is too difficult and, perhaps, not suited to my style of composition. Since I am by nature incapable of being satisfied, I am doubly so in this case, because of the frequent, too high-flown conceits, the verse, and the involved expression in which I cannot find the ideas I want. It is inconceivable, but I write more easily when the verse is more commonplace. There are moments when I don't seem to be able to piece together an idea, when I have no more imagination. And it's a fact, therefore, that at present I should prefer another libretto or another poet who would not write for himself, but for me. I would have progressed much faster. Here in the part of *Gioconda*, all is rage, suicide, jealousy, poison, and the hell that these exaggerations have introduced in recent times, whereby the singer is held to *the word and the note*, with the straining of throats that must declaim or croak continually. We are off the track, dear friend. Verdi, who says *Let us go back to the old way* should set us an example; as things are, who can say where it will all end? One last complaint: the public wants smooth, clear things, melody, sim-

plicity; and we do all we can to shroud ourselves in confusion and complexities. Boito is forcing me in that direction. But I hope I'll have sufficient common sense to be on guard against the abyss. . . ."

It took Ponchielli fourteen months to write his opera, a period of continued self-torment, as he said in another, later letter: ". . . in a maze of uncertainties, of yesses and nos, of pieces written and then torn up, of second-thoughts, pauses, fears, terrors so great they have affected my physical condition, my morale, brought ill-humor into the house, made my wife weep . . . and also the maid!"

Uncertainty, for that matter, was a basic ingredient of Ponchielli's artistic constitution. Son of a shopkeeper and sometime musician, he had grown up in grinding poverty, had studied thanks to a scholarship, and for years had eked out a living in the humblest of musical jobs. Though his ambition from childhood was to write opera, according to one biographer he was seldom able to afford a ticket to the operahouse. But his very simplicity was his salvation. Boito, whose culture was vast, liked to display his learning, in archaic words and involved poetic forms (the libretto of *La Gioconda* is a translator's nightmare!); Ponchielli fortunately did not try to follow him, musically, along this path. It was, in fact, a treacherous one, as Boito himself was to discover later, seeking an adequate musical expression for his elaborate *Nerone* libretto, struggling for decades without arriving at a solution.

Ponchielli may not have returned to the old way, in the sense Verdi meant, but he did remain faithful to his own instinct for clear melody. The usual definition of *La Gioconda* is "a singers' opera"; but what, after all, does this mean? What opera *isn't* "a singers' opera"? Perhaps it would be more accurate to call Ponchielli's work "an opera written for big voices"; it is, indeed, a piece in which the singers have to *sing*. There are other operas in which an artist with limited vocal equipment can succeed in defining a character and in winning an audience to that definition, giving finally an effective performance. Such an opera is not *La Gioconda*.

As Ponchielli hints in the long letter quoted above, he was at times virtually composing *against* the libretto, trying to express in straightforward terms what

Boito was determined to say in more elaborate fashion. But this observation, happily, applies more to the scenes in which the drama is carried forward than to the famous set arias. Here — perhaps at the composer's prodding — Boito tended to simplify his verses, to give the listener the key to the situation. As in the great arias of Verdi, the opening words are almost always explicit and indicative: "Voce di donna o d'angelo", "Cielo e mar", "Suicidio" . . .

No discussion of *La Gioconda* would be complete without some reference to the choruses, used throughout the opera to set the scene, to establish the atmosphere: the festive excitement of the opening regatta, the lively life of Enzo's ship at the beginning of Act II, the off-stage serenade in the tense scene between Laura and *Gioconda* in Act III, repeated — with telling efficacy — in the last act at the moment of *Gioconda's* sacrifice. Throughout his life, Ponchielli wrote sacred music, cantatas; he had a felicitous way with massed voices as he had with the soloist's.

At its La Scala premiere, on April 8, 1876, *La Gioconda* was the immense success Ponchielli had hoped for, both with the audience and with the critics. But despite the work's genuine triumph, Ponchielli himself was dissatisfied with it, and he made a number of cuts and revisions. The final version was heard at La Scala in 1880, repeating its success for sixteen performances; this is the version that was published, the one we know today.

After those early performances, the attitude of critics changed, and in the space of a few years, *La Gioconda* became the victim, the whipping-boy of the self-appointed defenders of good taste. But despite the critics, the opera has gone its way, imperturbably. The important thing is that it works. Yes, the plot is labyrinthine, absurd; the drama is not, as Hugo said, "simple and real," but it is somehow "living" and "palpitating", thanks to the music. Writing about the composer on the centenary of his birth, Ponchielli's former pupil, Pietro Mascagni, said: "His was a period when melody counted for something; it was the authority, the faith, and the joy of those who composed and of those who listened." Composers today have their own ideas on the subject, but with listeners — as *La Gioconda's* continued popularity shows — melody still counts.



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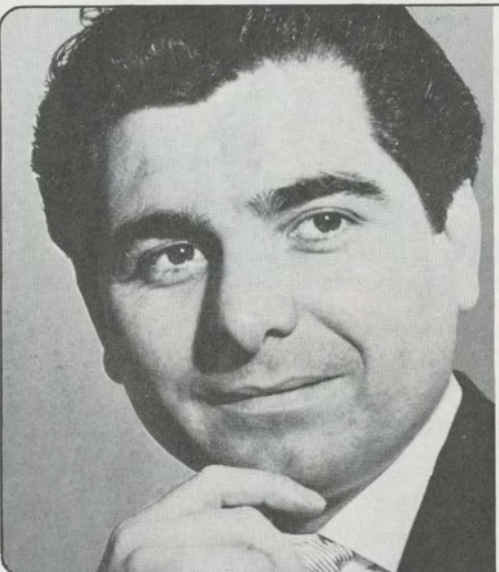
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Songs by Schubert, Schumann and Brahms,
with Leonard Hokanson, Piano
S 36454 *In preparation*



Angel

Debut Artists in "La Gioconda"

GIUSEPPE PATANE



Conductor Patane was born in Naples thirty-five years ago, the son and grandson of conductors (his father, Franco Patane, is currently on the roster of the New York City Opera). Giuseppe began his musical studies at the age of six and two years later helped out as a rehearsal pianist at the Teatro San Carlo when Pietro Mascagni conducted his "Cavalleria Rusticana". When he was sixteen years old Patane conducted "La Traviata" with Beniamino Gigli at Naples' Mercadante theater.

At present he is in charge of the Italian wing at Berlin's Deutsche Oper and works regularly at the Bavarian Staatsoper in Munich. He has conducted a number of years at the Rome Opera, as well as Naples, Switzerland, South Africa, and Egypt. Patane has a fantastic memory and usually works without a score in performances.

A versatile man, Patane also likes the French repertoire and Wagner and often works in the symphonic field. His only previous American engagement was this past summer in Chicago's Grant Park when he led a performance of "Un Ballo in Maschera" "with absolute assurance and a mounting sense of drama and excitement which had the audience cheering and shouting bravo by the end of the second act" according to the Chicago Tribune.

In addition to the season-opening "Gioconda" Patane will direct "Macbeth" and "L'Elisir d'Amore" in San Francisco this fall.

MAUREEN FORRESTER



Contralto Maureen Forrester makes one of her extremely rare operatic stage appearances as La Cieca.

"Voices of this order make one feel that the fabled golden era is not gone forever," said the New York Times recently and this is typical of the reviews this statuesque singer has received for her many concerts since her memorable Town Hall debut in 1956. She has sung a number of times in San Francisco with the symphony and in her career to date has performed under such maestri as von Karajan, Walter, Szell, Reiner, Stokowski, Beecham, and Bernstein.

"Contraltos," believes Miss Forrester, "are a rare breed." Operatic composers don't write many roles for them and so she has devoted most of her energies to concert work where "I can run through all the emotions and I don't have to share the audience with anybody!"

Last year the New York City Opera presented the singer as Cornelia in Handel's "Julius Caesar", a role she will repeat in the 1968 season at Buenos Aires' Teatro Colon.

In private life Miss Forrester is the wife of Eugene Kash and the mother of five young Kashes. She is the new chairman of the voice department at the Academy of Music in Philadelphia.



ALLAN JAMES MONK

A discovery of the 1966 San Francisco Opera Auditions and the Merola Opera Program, baritone Monk is from the Canadian province of Alberta. Last year he sang the title role in "The Marriage of Figaro" at the Paul Masson Vineyards. He later joined Western Opera Theater for its initial season, appearing as the other Figaro in "The Barber of Seville", Guglielmo in "Cosi fan Tutte", and Bob in "The Old Maid and the Thief".

This June Monk made his debut with Spring Opera of San Francisco. After taking part in eight other operas of the current fall season he will begin his second year with WOT, adding Marcello in "La Boheme" to his list of roles.

THOMAS ANDREW



A former solo dancer for five seasons with the Metropolitan Opera ballet, Andrew has recently made somewhat of a specialty of operatic choreography. While still dancing at the Metropolitan he also choreographed both "Martha" and "Un Ballo in Maschera" there to critical acclaim. He worked for three seasons for the Santa Fe Opera where he created the dances for Hindemith's "News of the Day" and Stravinsky's "Persephone" and "Renard", with both composers in attendance.

For the past several years Andrew has served as director of the ballet and chief choreographer for the New York City Opera, the Philadelphia Lyric Opera, and the Baltimore Opera.

In addition to his extensive labors in the operatic field, Andrew has also headed his own company and created successful ballets for other troupes including the Joffrey Ballet and the Harkness Ballet. He recently returned from Poland where he directed and choreographed "My Fair Lady" at the Komedial theater in Warsaw, a chore made possible through a specialist's grant from the U.S. state department.

SANDRA BALESTRACCI

A native New Yorker, Miss Balestracci appears for the first time in San Francisco as the Dance-of-the-Hours soloist in "La Gioconda". She is a pupil of Vera Nemtchinova, Harriet Hactor, M. Swoboda, and Thomas Andrew.

New York City Opera-goers have seen her in "Capriccio", "Die Fledermaus", and "The Merry Widow" and she has danced in the Philadelphia Lyric productions of "La Gioconda" and "La Figlia del Reggimento". Nationally she has been on the Ed Sullivan television program and she has performed often at the famed Radio City Music Hall.



JOHN BEAUCHAMP

This young bass has recently completed his first season with the Western Opera Theater as Don Basilio in "The Barber of Seville" and will appear with WOT again in 1967-68. He is a resident of Campbell, California, and has sung Bottom in Britten's "A Midsummer Night's Dream" at Foot-hills college in Los Altos and Sir Dinadan in the musical comedy "Camelot" at the Circle Star theater in San Carlos.

Also a composer, Beauchamp has written music for Aristophanes "Lysistrata" and "The Firebugs" of Max Frisch. The Stanford University symphony orchestra performed his Capriccio in 1964.



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LA GIOCONDA (Ponchielli)
Speaker: Dr. Jan Popper

Thursday, September 28
LOUISE (Charpentier)
Speaker: James Schwabacher

Friday, October 13
HAROLD ROSENTHAL LECTURE

Tuesday, October 24
THE VISITATION (Schuller)
Speaker: Gunther Schuller

Thursday, November 16
DAS RHEINGOLD (Wagner)
Speaker: Dr. Walter Ducloux

Hotel Mark Hopkins
Peacock Court, at 11:00 a.m.
Public invited free of charge

Presented by the San Francisco
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Monday, September 18
THE MAGIC FLUTE (Mozart)

Monday, September 25
LOUISE (Charpentier)

Monday, October 2
MACBETH (Verdi)

Monday, October 23
THE VISITATION (Schuller)
Speaker: James Schwabacher

Florence Moore Auditorium,
Menlo School and College,
Menlo Park, 3:00 p.m.

Presented by the Jewish Community Center

Monday, October 2
MACBETH (Verdi)
Speaker: James Schwabacher

Monday, October 16
TRISTAN UND ISOLDE and
DAS RHEINGOLD (Wagner)
Speaker: John Rockwell

Monday, October 23
THE VISITATION (Schuller)
Speaker: Alexander Fried

Presented by the University of California,
Berkeley, in Hertz Hall

Wednesday, September 27
LA GIOCONDA (Ponchielli)
Speaker: Prof. Joseph Kerman

Wednesday, October 11
DER ROSENKAVALIER (Strauss)
Speaker: Prof. Jan Popper

Wednesday, November 1
TRISTAN UND ISOLDE (Wagner)
Speaker: Prof. Joseph Kerman

Wednesday, November 15
LA BOHEME (Puccini)
Speaker: Prof. Jan Popper

Prior to the opening of the season a number of previews were presented by the San Jose Opera Guild and ACTION Committee, the San Francisco Senior Center and the Marin ACTION Committee, with Professor S. Dale Harris and Wynn Westover as speakers.

Opera Ball and Fol-de-Rol

Presented by the San Francisco Opera Guild
Thursday, October 12, at 9 p.m.
Master of Ceremonies: Ray Bolger
CIVIC AUDITORIUM

(Continued on page 54)



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Royal reception in hushed statement of graciousness greets the new Autumn season in Ermine tail hostess dress from Benard Fine Furs. The mood is exciting, and like keys on console vibrating to touch of genius, the melodic pattern swings in rhythm of aesthetic motion.

Josef of Rome, widely acclaimed hair stylist learned his art in his father's salon in Rome. And he has since developed his own "hair in motion" style that is uniquely Josef's.

The family salon on Rome's chic Via Condotti has catered to style-conscious Italian women for two generations, and it also attracts a sizable American trade. The salon is located in quarters once occupied by the Emperor Napoleon. The noted Italian hair stylist, Aldo, is associated with Josef in the Rome salon.

Josef has just opened an elegant salon in San Francisco, where he is bringing Continental styles to Bay Area women and offering exquisite wigs, wiglets and falls crafted from human hair in his own workrooms in Italy.

Josef and San Francisco have adopted one another. He has been as taken with the Bay city's cosmopolitanism as it has been with his Continental charm. This courtship between the man and the city began when Josef came to San Francisco nearly five years ago.

Josef commutes to the fashion centers of Paris and Rome frequently to keep in touch with trends in continental hair fashions.



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*A message from
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CONTINUING A TRADITION OF VITALITY

Over the years, the San Francisco Opera Company has developed a reputation for the vitality of its repertoire. And the 1967 season is no exception. The program we have planned for these ten weeks ranges from such traditional favorites as "La Boheme" and "Faust" to the less frequently heard "Macbeth" and "Louise". It includes the first American production of a new opera, "The Visitation". And it launches, with "Das Rheingold", a four-year Wagner "ring" cycle.

This exciting program seems likely to make the 1967 season the most popular in our history. Its broad appeal is reflected in the increased number of subscribers the Company has enrolled — more than ever before. And advance single ticket sales promise the highest ratio of attendance in our experience.

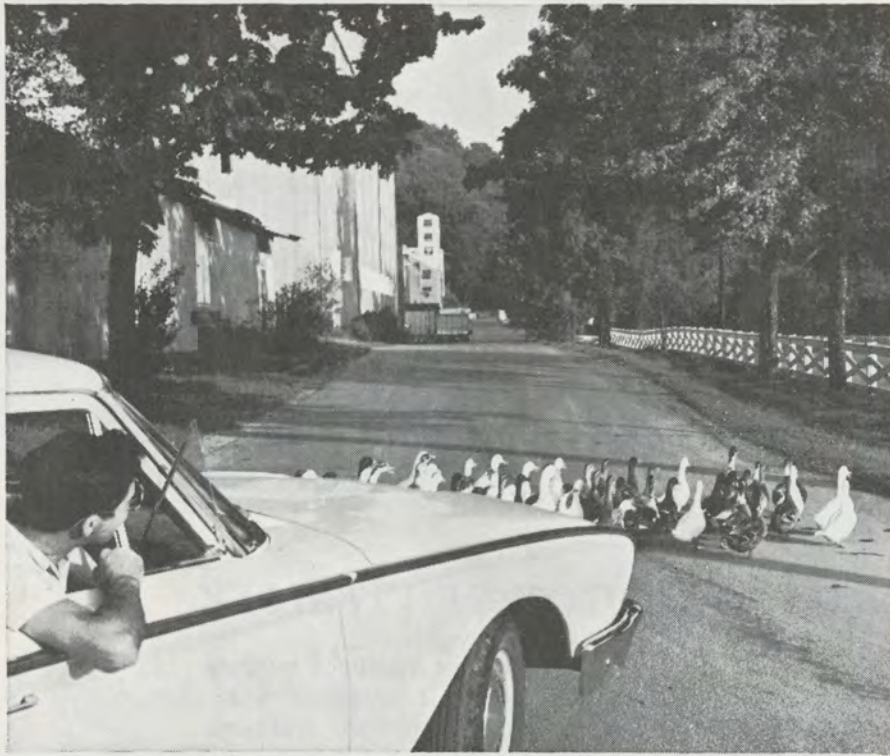
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the Los Angeles Music Center Opera Company, which will result in a full and equal partnership within the next few years, holds great promise for both cities. The resources thus combined will enable us to present ever higher quality performances while effecting economies that will help control production costs.

Grand opera is an art form. It cannot be automated. First-rate performances depend on first-rate artists, and on a host of other experienced professionals. These personal services, not surprisingly, become more expensive each year. Present income from the box office enables us to meet more than 70 per cent of our budget, a high figure in comparison with other companies. However, the balance, an ever-increasing deficit, can only be met through our annual Fund Drive, now in progress.

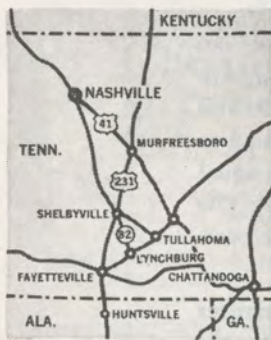
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera, we look forward to a new season well worthy of our status as a leading international company.

A handwritten signature in dark ink that reads "Prentis Cobb Hale". The signature is written in a cursive, slightly slanted style.

PRENTIS COBB HALE
President, San Francisco Opera Association



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can be sure he'll go into detail about our Charcoal Mellowing, the extra whiskey-making step we've been using for over a century. It takes around an hour or so to walk through the distillery, depending on how detailed Mr. Dusenberry gets. But we think you'll enjoy your visit. We'll certainly enjoy having you.



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Music and Arts

One of the most significant artistic events took place recently in San Francisco, with the gala inauguration of an original GRAPHIC ARTS department at the GILBERT GALLERIES, 590 Sutter Street.

A whole new floor has been dedicated to the graphic Arts of first echelon artists such as Picasso, Chagall, Dali, Miro, Braque and other notable names of the contemporary school.

With this important addition to the art scene San Francisco is justifying more and more the reputation as THE art center of the West.

We suggest you browse and get acquainted with this gallery, which is already considered one of the finest in the country, where you will also be able to admire paintings by American and Foreign contemporary artists as well as period paintings of the 19th and early 20th century.



"Le Pierrot" — original signed color lithograph by Marc Chagall

NEW BALDWIN GRAND

A new concert grand piano has been introduced by Baldwin known as the SD-10. It was first unveiled in San Francisco by Arthur Fiedler with the Pops Concerts and also played by Andre Watts in concert with the San Francisco Symphony last spring. Since that time it has been acclaimed by critics and musicians for its wonderful tone and power.

The SD-10 has a new "scale" in the traditional piano design sense which means that the layout of the strings and associated parts have been modified. Incorporated are such design refinements as new means of terminating the tuned portions of the strings, modifications of the cast plate and its mounting, difference in both construction and material in the combination of soundboard, bridge and ribs, and improved conditions of mechanical and environmental control during assembly.

This new instrument can be seen at the Baldwin store at 310 Sutter St. when it is not in use in the bay area's many concert halls.

Repertoire | 1967 Season

Tuesday evening, September 19, at 8:00 — opening night

LA GIOCONDA (Ponchielli)
Gencer, Bumbry, Forrester; Cioni, Ludgin, Berberian, Grant, Clements, Monk, Beauchamp
CONDUCTOR: Patane STAGE DIRECTOR: Mansouri DESIGNER: Dunkel
CHOREOGRAPHER: Andrew

Wednesday evening, September 20, at 8:00 — first performance this season

THE MAGIC FLUTE (Mozart)
Marsh, Scovotti, Marks, Kirkpatrick, Petersen, Davis; Burrows, Evans,
O'Leary, Berberian, Glover, Clements, Monk, MacWherter, Grant,
Bales, Aird, Yamamoto
CONDUCTOR: Stein PRODUCTION: Hager DESIGNERS: Businger, West

Friday evening, September 22, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Saturday evening, September 23, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, September 26, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Wednesday evening, September 27, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Friday evening, September 29, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Saturday evening, September 30, at 8:00 — first performance this season

LOUISE (Charpentier)
Saunders, Cervena, Kova, Stevenson, Petersen, Kirkpatrick, Davis,
Marks, Tede, Gunn; Alexander, Rossi-Lemeni, Burrows, Berberian, Grant,
Manton, Glover, Clements, MacWherter, Monk, Beauchamp
CONDUCTOR: Perisson STAGE DIRECTOR: Erlo CHOREOGRAPHER: Andrew

Sunday afternoon, October 1, at 2:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Tuesday evening, October 3, at 8:00

LOUISE (Charpentier)
Same cast as September 30

Wednesday evening, October 4, at 8:00 — first performance this season

DER ROSENKAVALIER (Strauss)
Crespin, Anderson, Grist, Kova, Kirkpatrick, Marks, Davis, Petersen, Stevenson;
Greindl, Modenos, Hofsalvy, Fried, Manton, Davia, Glover,
Clements, MacWherter, Serbo, TenBrook, Beauchamp, Harvey, Monk
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Bauer-Ecsy, Colangelo

Friday evening, October 6, at 8:00 — first performance this season

MACBETH (Verdi)
Bumbry, Kirkpatrick; Ludgin, O'Leary, Barioni, Clements
CONDUCTOR: Patane STAGE DIRECTOR: Erlo DESIGNER: Kerz
CHOREOGRAPHER: Andrew

Saturday evening, October 7, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Sunday afternoon, October 8, at 2:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, October 10, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

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Travel Tidbits

Greece, the all too often by-passed country on the European tour programs, today has much to offer the visitor. Situated at the gateway of Europe and Asia Minor, its present day character is a blend of both East and West. Athens, its capital, reflects the culture of the past in its structures of simple straight line, unlike the ornate rather opulent counterparts of other European capitals.

The visitor will get the impression of everything being blue and white; even the newspapers use blue ink, giving a rather naive appearance. However, this country, the culture of which was the cornerstone of modern western civilization, is having a renaissance of its own. This coming summer the visitor will be able to attend performances of Greek Opera and Ballet, based on the Mythology.

Most people consider Italy as the home of Opera, and of course they have done much in this field. However, its birthplace was in fact Greece, and it was not until the early 14th century that the Italians founded their own school in Florence. Von Gluck, father of German Opera, also used Greek Mythology to base his *Orfeo ed Euridice* and his *Alceste*. The latter was a favorite of Arturo Toscanini.

It is interesting to note that contests in musical poetry were held as important as the competitions in physical aptitudes during the Games. Many of the performances to be seen during the early spring and summer are held in the open air on the temple sites, which give a ring of authenticity to the performances.

The visitor will find his Odyssey to Greece to be one of the most rewarding. The "Greeks have a word for it" and the word is "Welcome".

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Repertoire | 1967 Season

Wednesday evening, October 11, at 8:00

MACBETH (Verdi)
Same cast as October 6

Friday evening, October 13, at 8:00

LOUISE (Charpentier)
Same cast as September 30

Saturday evening, October 14, at 8:00 — first performance this season

MANON LESCAUT (Puccini)
Kirsten, Kova; Hlosfalvy, Bryn-Jones, Davia, Burrows, Clements,
Manton, Grant, Monk, Harvey
CONDUCTOR: Grossman STAGE DIRECTOR: Mansouri

Sunday afternoon, October 15, at 2:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Tuesday evening, October 17, at 8:00

MACBETH (Verdi)
Same cast as October 6

Wednesday evening, October 18, at 7:45 — first performance this season

TRISTAN UND ISOLDE (Wagner)
Dalis, Dunn; Thomas, Ludgin, Gröndl, MacWherter, Burrows, Glover, Grant
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Bauer-Ecys, West

Friday evening, October 20, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

Saturday evening, October 21, at 8:00 — first performance this season

L'ELISIR D'AMORE (Donizetti)
Grist, Kova; Kraus, Wixell, Bruscantini
CONDUCTOR: Patane PRODUCTION: Mansouri DESIGNER: Darling
CHOREOGRAPHER: Andrew

Tuesday evening, October 24, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

Wednesday evening, October 25, at 8:00

L'ELISIR D'AMORE (Donizetti)
Same cast as October 21

Friday evening, October 27, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Saturday evening, October 28, at 8:00

THE VISITATION (Schuller)
Weathers, Scovotti, Cervena, Kirkpatrick; Estes, Ulfung, Crofoot,
Ludgin, Wixell, Bryn-Jones, Holmes, Modenos, O'Leary, Monk, Wentt,
Berberian, Grant, Beauchamp, MacWherter, Klebe
CONDUCTOR: Schuller PRODUCTION: Hager DESIGNER: Bauer-Ecys, West

Sunday afternoon, October 29, at 2:00

L'ELISIR D'AMORE (Donizetti)
Same cast as October 21

Tuesday evening, October 31, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Wednesday evening, November 1, at 8:00 — first performance this season

FAUST (Gounod)
Saunders, Anderson, Cervena; Kraus, Ghiaurov, Wixell, Monk-
CONDUCTOR: Perisson PRODUCTION: Erlo DESIGNER: Skalicki, West
CHOREOGRAPHER: Andrew

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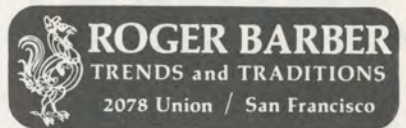
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Repertoire | 1967 Season

Friday evening, November 3, at 8:30

THE VISITATION (Schuller)
Same cast as October 28

Saturday evening, November 4, at 8:00

FAUST (Gounod)
Same cast as November 1

Sunday afternoon, November 5, at 2:00

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Tuesday evening, November 7, at 8:00

FAUST (Gounod)
Same cast as November 1

Wednesday evening, November 8, at 8:00

THE VISITATION (Schuller)
Same cast as October 28

Friday evening, November 10, at 8:00

FAUST (Gounod)
Same cast as November 1

Saturday evening, November 11, at 8:00 — first performance this season

LA BOHEME (Puccini)
Freni, Scovotti; Pavarotti, Wixell, Bryn-Jones, Estes, Davia, Crofoot, Clements,
Anderson, Harvey, Martinez
CONDUCTOR: Bernardi STAGE DIRECTOR: Farruggio DESIGNER: Jenkins

Sunday afternoon, November 12, at 2:00

FAUST (Gounod)
Same cast as November 1

Tuesday evening, November 14, at 8:30 — first performance this season

UN BALLO IN MASCHERA (Verdi)
Price, Grist, Dunn; Ulfung, MacNeil, Berberian, Davia, Monk, Clements, Beauchamp
CONDUCTOR: Bernardi STAGE DIRECTOR: Mansouri DESIGNER: Burlingame
CHOREOGRAPHER: Andrew

Wednesday evening, November 15, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Friday evening, November 17, at 8:30 — first performance this season

DAS RHEINGOLD (Wagner)
Saunders, Dalis, Dunn, Marks, Kova, Anderson; Ward, Thomas,
Modenos, Glover, MacWherter, Bryn-Jones, O'Leary, Greindl
CONDUCTOR: Ludwig PRODUCTION: Hager DESIGNER: Skalicki/West

Saturday evening, November 18, at 8:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

Sunday afternoon, November 19, at 2:00

LA BOHEME (Puccini)
Same cast as November 11

Tuesday evening, November 21, at 8:30

LA BOHEME (Puccini)
Same cast as November 11

Wednesday evening, November 22, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Thursday Evening, November 23, at 8:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

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The entire system, which has a suggested retail price of \$199.95, is particularly suitable for apartments and smaller homes where space is at a premium. However, it also can be used with great effectiveness in large rooms where a normal portable phonograph may not perform well.

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Patrons who find that they are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera by telephoning 861-4008 or returning their tickets to the Box Office. The proceeds will be used to benefit the San Francisco Opera and as such, the cost of tickets is tax deductible.

Repertoire | 1967 Season

Friday evening, November 24, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Saturday evening, November 25, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Sunday afternoon, November 26, at 2:00

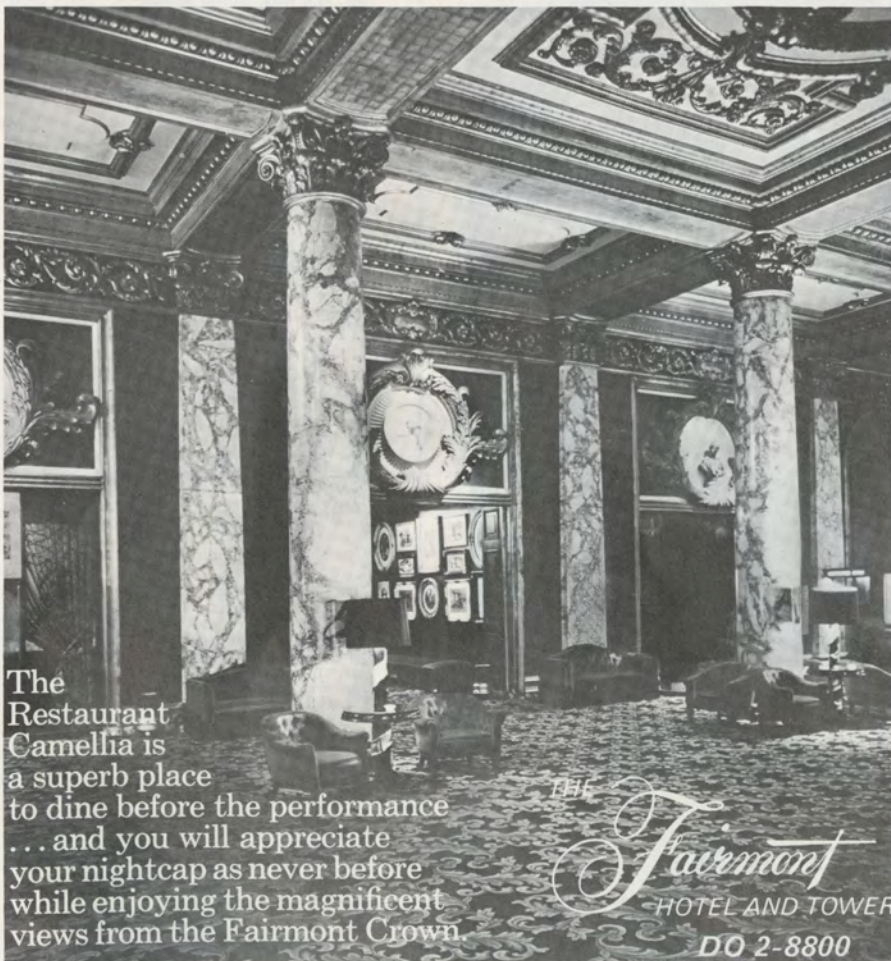
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Y
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 Dr. and Mrs. D. A. Youngdahl

Z
 Dr. Alejandro Zaffaroni
 Mr. and Mrs. Harold L. Zellerbach
 Mrs. J. D. Zellerbach
 Thomas C. Zimmerman
 Mr. and Mrs. John S. Zuckerman
 David Zussman

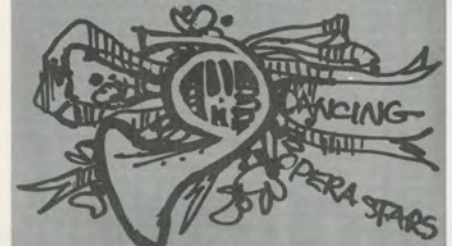
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Elizabeth Arden	35	KSFR	15
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Bocce Ball	54	London Records	34
Roger Barber	42	Lufthansa	26
Benard's Fine Furs	53	Paul Masson	27
British Industries	53	RCA Victor Records	6
Buena Vista	51	Roberts/Gaffney	5
Cadillac	18	San Francisco Symphony	20
Canadian Pacific Jets	16	Sea-Ranch	28-29
Chartered Bank of London	40	Sherman, Clay	21
Christian Bros.	35	Shreve & Co.	8
Crocker-Citizens	7	Tiffany & Co.	24
Cutty-sark	42	Tommy's Joynt	44
Jack Daniel Distillery	38	Union Oil Co.	30
Dewar's White Label	51	United Vintners	55
Ernie's	42	Paul de Vries	4
Fairmont Hotel	45	Wells Fargo Bank	12
Franciscan Restaurant	48	Wiebel Champagne Vineyards	53
Franklin Savings	22	Yellow Cab	44
Focus Gallery	47	Yen-Yen of Malaya	45
Ford Thunderbird	56		
Frederick's	46		
Andrew Geller	47		
Gilbert Galleries	47		
Golden Gateway	19		
Gump's	10		
I. W. Harper	44		
Herbert's Furs	35		
Highlands Inn	52		
Inglenook Vineyards	3		
Iron Horse	54		

Special Events

(Continued from page 35)

San Francisco Opera Touring Calendar

SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild
LA GIOCONDA (in Italian) Ponchielli
Sunday, September 24, 7:30 p.m.
MEMORIAL AUDITORIUM

BERKELEY PERFORMANCE

presented by the University of California
MACBETH (in Italian) Verdi
Sunday, October 22, 2:30 p.m.
THE HEARST GREEK THEATER

THE IRON HORSE
AT THE OPERA

Lunch - Dinner - Cocktails
Hors d'oeuvres at
Cocktail Hour

Closed
Sunday

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THE FIRST FOUR-DOOR THUNDERBIRD

Wednesday Evening, September 27, 1967, at 8:00

(Final curtain approximately 11:50)

Revival

LA GIOCONDA

(in Italian)

opera in four acts by AMILCARE PONCHIELLI

text by ARRIGO BOITO

after the play "Angelo, Tyrant of Padua" by Victor Hugo

conductor: GIUSEPPE PATANE

stage director: LOTFI MANSOURI

designer: EUGENE B. DUNKEL

Barnaba	CHESTER LUDGIN
La Gioconda	LEYLA GENCER
La Cieca	MAUREEN FORRESTER
Zuane	ALLAN JAMES MONK
Isepo	L. D. CLEMENTS
Enzo Grimaldo	RENATO CIONI
Laura Adorno	GRACE BUMBRY
Alvise Badoero	ARA BERBERIAN
A monk	CLIFFORD GRANT
A steersman	RICHARD STYLES
Two singers	JOHN BEAUCHAMP, WILLIAM BOOTH
Two voices	JONATHAN HUIE, EUGENE LAWRENCE

Senators, sailors, shipwrights, ladies and gentlemen, masquers, citizens

Corps de ballet

Solo dancers: SANDRA BALESTRACCI, DAVID COLL

and

DIANA MARKS, JOAN DeVERE

San Francisco Opera Boys' Chorus

MADI BACON, Director

chorus director: VINCENZO GIANNINI

choreographer: THOMAS ANDREW

costumers: GOLDSTEIN & CO.

time and place: Seventeenth century Venice

Act I: Courtyard of the ducal palace

Act II: A lagoon near Venice

Act III: Scene 1: A room in Alvise's palace
Scene 2: Great hall in the Ca d'Oro

Act IV: A ruined palace on the island of Giudecca

Next Wednesday Evening Series performance: October 4, at 8:00

DER ROSENKAVALIER (in German) Strauss

Next Wednesday Evening Series B performance: October 11, at 8:00

MACBETH (in Italian) Verdi

Latecomers will not be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Sunday Afternoon, October 1, 1967, at 2:00

(Final curtain approximately 5:50)

Revival

LA GIOCONDA

(in Italian)

opera in four acts by AMILCARE PONCHIELLI

text by ARRIGO BOITO

after the play "Angelo, Tyrant of Padua" by Victor Hugo

conductor: GIUSEPPE PATANE

stage director: LOTFI MANSOURI

designer: EUGENE B. DUNKEL

Barnaba CHESTER LUDGIN
La Gioconda LEYLA GENCER
La Cieca MAUREEN FORRESTER
Zuane ALLAN JAMES MONK
Isepo L. D. CLEMENTS
Enzo Grimaldo RENATO CIONI
Laura Adorno GRACE BUMBRY
Alvise Badoero ARA BERBERIAN
A monk CLIFFORD GRANT
A steersman RICHARD STYLES
Two singers JOHN BEAUCHAMP,
WILLIAM BOOTH
Two voices JONATHAN HUIE,
EUGENE LAWRENCE

Senators, sailors, shipwrights, ladies and gentlemen, masquers, citizens

Corps de ballet

Solo dancers: SANDRA BALESTRACCI, DAVID COLL

and

DIANA MARKS, JOAN DeVERE

San Francisco Opera Boys' Chorus

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chorus director: VINCENZO GIANNINI

choreographer: THOMAS ANDREW

costumers: GOLDSTEIN & CO.

time and place: Seventeenth century Venice

Act I: Courtyard of the ducal palace

Act II: A lagoon near Venice

Act III: Scene 1: A room in Alvise's palace
Scene 2: Great hall in the Ca d'Oro

Act IV: A ruined palace on the island of Giudecca

Next Sunday Afternoon Series performance: October 8, at 2:00

THE MAGIC FLUTE (in English) Mozart

Next Sunday Afternoon Series A performance: October 15, at 2:00

DER ROSENKAVALIER (in German) Strauss

Latecomers will not be seated while the performance is in progress

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE