

Il Barbiere di Siviglia
(The Barber of Seville)

1968

Saturday, September 14, 1968 8:00 PM

Sunday, September 29, 1968 2:00 PM

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Contents

Officers	}	15
Board of Directors		
Administrative Staff		
Artists		17
Company		19
Chorus	}	21
Ballet		
Boys' Chorus		
Orchestra		23
Casts/Stories		25
Special Events	}	35
Western Opera Theater		
Season's Repertoire		37
Guarantor Members		40
Regular Series	}	45
Box Holders		
Opera Guild	}	47
Student Matinees		
San Francisco Opera	}	51
ACTION		
War Memorial Trustees		53

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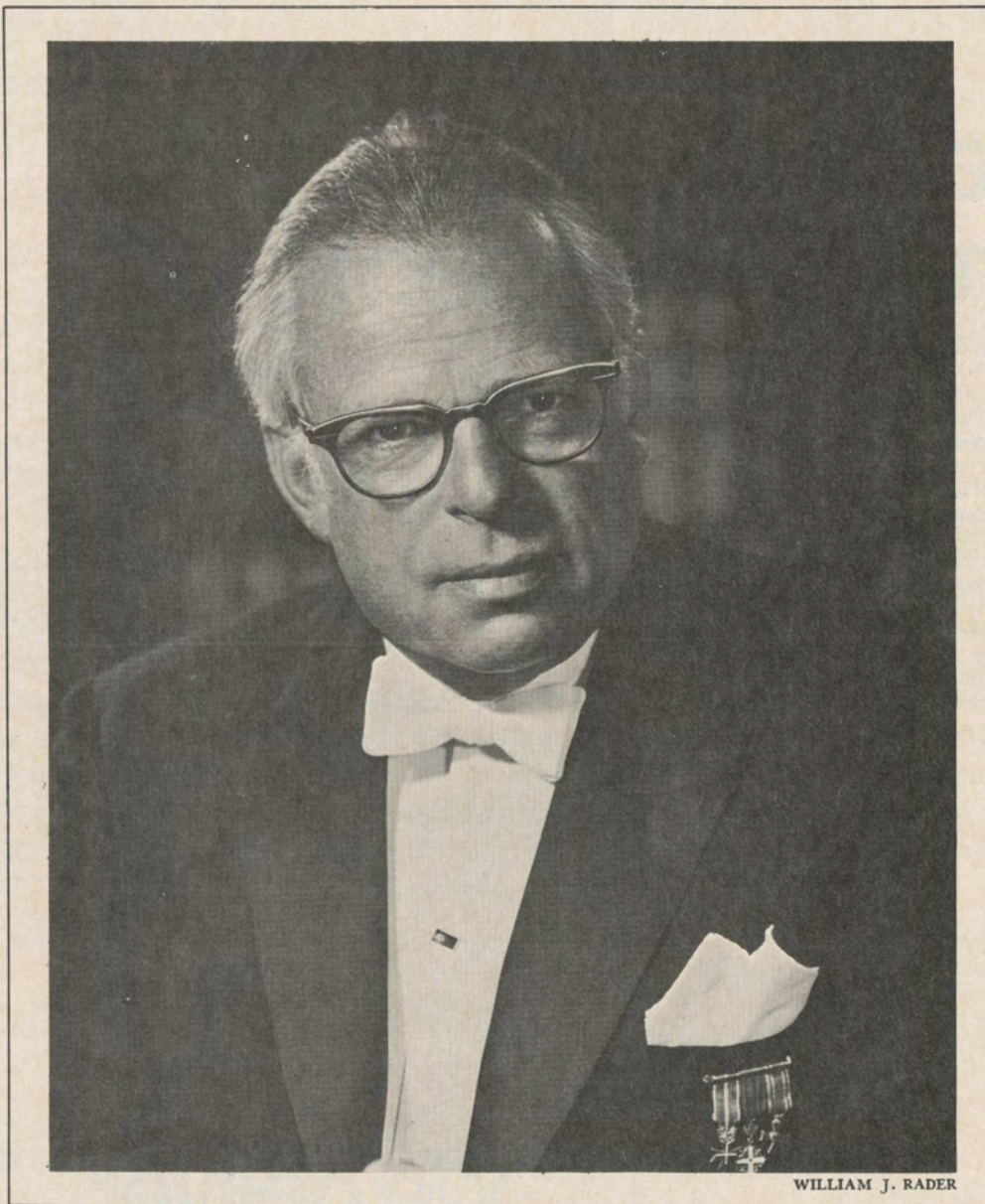
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 **Margarita Lilova
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 Charlene Mehl
 *Sheila Nadler
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Leontyne Price
 *Margherita Rinaldi
 Amy Shuard
 **Anja Silja
 Enriqueta Tarres
 Carol Todd
 Claudia White
 **Teresa Zylis-Gara
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 Charlene Mehl
 *Sean Barker
 *Herbert Beattie
 Ara Berberian
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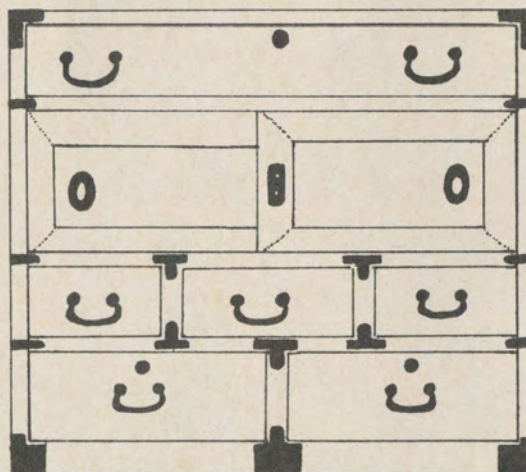
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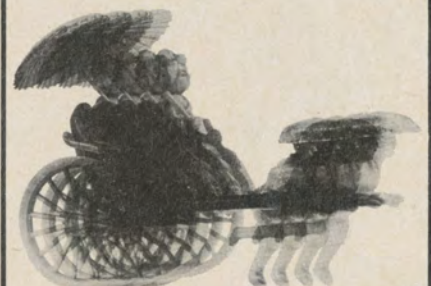
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Stage Directors : RENATE EBERMANN**, LOUIS ERLO, MATTHEW FARRUGGIO,
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DINO YANNOPOULOS

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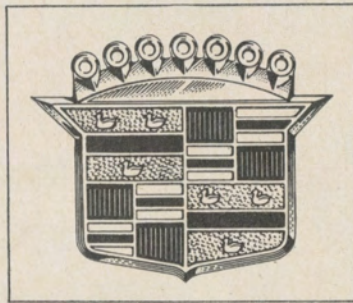
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 Doris Baltzo
 Josephine Barbano
 Mary Jane Bick
 Walda Bradley
 Sondra Brewster
 Norma Bruzzone
 Louise Corsale
 Peggy Covington
 Carol Denyer
 Beverly Finn
 Ingeborg France
 Karen Gavert
 Ann Graber
 Katherine Hancock
 Walda Hasselberg
 Louise Hill
 Linda Hollenbeck
 Phyllis Huie
 Vasiliki Husmas
 Ann Lagier
 Jeannine Liagre
 Carol MacLaren
 Elinor Michel
 Ann Moore
 Pepi Nenova
 Luana Noble
 Neysa Null
 Sheila Nuova
 Pauline Pappas
 Jeanne Pfandl
 Carol Pritchett
 Cecilia Sanders
 Dolores San Miguel
 Sally Sherrill
 Dawn Shoup
 Lola Lazzari Simi
 Anne Stetson
 Marcella Strong
 Giovanna Szymkun
 Sharon Talbot
 Janice Thompson
 Sally Winnington
 Arlene Woodburn
 Garifalia Zeissig

Mario J. Alioto
 Winther Andersen
 Richard Blakemore
 *William Booth
 Jan Budzinski
 Joseph Ciampi
 Angelo Colbasso
 Robert Eggert
 *James Edward Eitze
 Stan Gentry
 John L. Glenister
 *Colin Harvey
 Alva Henderson
 John Hudnall
 Jonathan Huie
 Rudy Jungberg
 Conrad Knipfel
 Eugene Lawrence
 Edward Lovasich
 Kenneth MacLaren
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William McGuire
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 Victor Metlenko
 Thomas Miller
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 Al Rodwell
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 Karl Saarni
 Allen Schmidling
 John Segale
 James C. Stith
 Richard Styles
 Francis Szymkun
 James Tarantino
 David Tarr
 Randolph Tingle
 William Tredway
 Wilhelm Heinrich von Naumann
 Jesse Washington
 *Ernest Wright

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Brooke Aird
 Steven A. Anderson
 Edward Bosley
 Scott Brookie
 Robert Calvert
 Mark Englund
 Linus Eukel
 Greg Formes
 David Fu
 Michael Gabriel
 Chris Gelini
 Peter Grey
 Clifford Hirsch
 Paul Hunt
 Leonard Kalm
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Richard Kehres
 Brian Knapp
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 Patrick Martinez
 Stuart Misfeldt
 Anthony Negro
 Christopher Nowak
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 Jeremy Renton
 Steven Rubardt
 Ted Schoenfeld
 Robert Stone
 Martin White
 Alan Yamamoto

Ballet

Maile J. Ackerman
 Lyla Donaldson
 Mela Fleming
 Karen Hornschuch
 Julie Kuehn
 Judanna Lynn
 Leila Parello
 Monica Prendergast
 Allyson C. Segeler

Allen Barker
 Lemuel Borden
 Henry Kersh
 Charles Perrier
 James Piersall
 Michael Rubino
 Edward Rumberger
 John Sullivan
 Zack Thompson

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2ND VIOLIN

Felix Khuner
Principal
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Zelik Kaufman
Herbert Holtman
Rose Kovats
Loi Anne Eyring
Frederick Koegel
Gail Denny
Reina Schivo

VIOLA

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Lucien Mitchell
Asbjorn Finnes
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David Smiley
Harry Rumpfer

CELLO

Detlev Anders
Principal
Rolf Storseth
Mary Claudio
Catherine Mezirka
Tadeusz Kadzielawa
Helen Stross

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Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

FLUTE

Walter Subke
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PICCOLO

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OBOE

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 Gueden, Corena,
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 Strauss: ELEKTRA
 with Nilsson, Resnik,
 Krause, Stolze - Solti
 OSA-1269

THE TRIALS OF THE GUARDIAN, COMIC AND TRAGIC

by Speight Jenkins, Jr.

In opera or in life no person has any harder time than the guardian. Considered almost by definition a cad, guardians always seem to be after either their ward's money or person and often times both. The dictionary defines his position in law as "one who has the custody of the person of an infant, or other person incapable of managing his own affairs." But whatever the law says, guardians of "infants," particularly attractive female infants with large dowrys, have been characterized on the stage as uniformly less than virtuous.

In all of opera, Dr. Bartolo in *Il Barbiere di Siviglia* stands as the most famous guardian. Certainly his ward, Rosina, has money, good looks, youth and quite a bit of musical ability — even when she's not lucky enough to be Teresa Berganza — and he treats her shamelessly. Bartolo's actions take up so much of the plot that the opera could have been named after him. In fact, with Rosina's cleverness and Almaviva's ardor (and money), Bartolo could have been outwitted without the tricks of his barber, Figaro. Yet Figaro's machinations set the tone of the piece and raise it above the level of the standard triangle, with the guardian embarrassed at the final curtain.

Our subject is guardians, though, and Dr. Bartolo, the ur-guardian, prototype of the species, is thwarted in the *Barbiere* and has to end up laughing. Actually he comes off far better than most. At the very end of the opera, Count Almaviva tells him that he has no need of Rosina's dowry and that the old man can keep it. This is one not too well known reason for Bartolo's joy when the curtain falls. But he is outwitted, and this opera stands as one of the few popular comic operas with this fact situation.

A perusal of the present-day repertory of comic operas involving guardians reveals only Mozart's *Abduction from the Seraglio*, written about thirty-five years earlier than the *Barbiere*. It involves the frustration of a Pasha, who is hardly a legal guardian, but is one who desires to make the heroine (a girl under his control) his wife. Of course, Rossini wrote his *Barbiere* to virtually the same libretto as Paisiello's 1790 opera of the same name, performed only last spring in America by the Teatro Musicale Piccolo di Roma. There also might be suggested *Don Pasquale*, which deals with an old man and a young girl, but it has nothing to do with guardianship: the tenor there is Pasquale's heir. The plain truth is that comic operas on this theme have not held the stage in our time.

Guardians, however, do not appear only in comedies. Surprisingly enough, they appear operatically in a good many popular tragedies and do so almost invariably with disastrous results. To begin with, there is *Lucia di Lammermoor*, written less than twenty years after the *Barbiere*. Poor Lucy! Actually her name was Janet Dalrymple, and in the true account of her sad life by Walter Scott, her mother was responsible for her undoing. But Donizetti, realizing the impropriety — at least in Italy — of casting a mother as such a villainess, made Lucia's brother, Enrico, her legal guardian and let him do the dirty work.

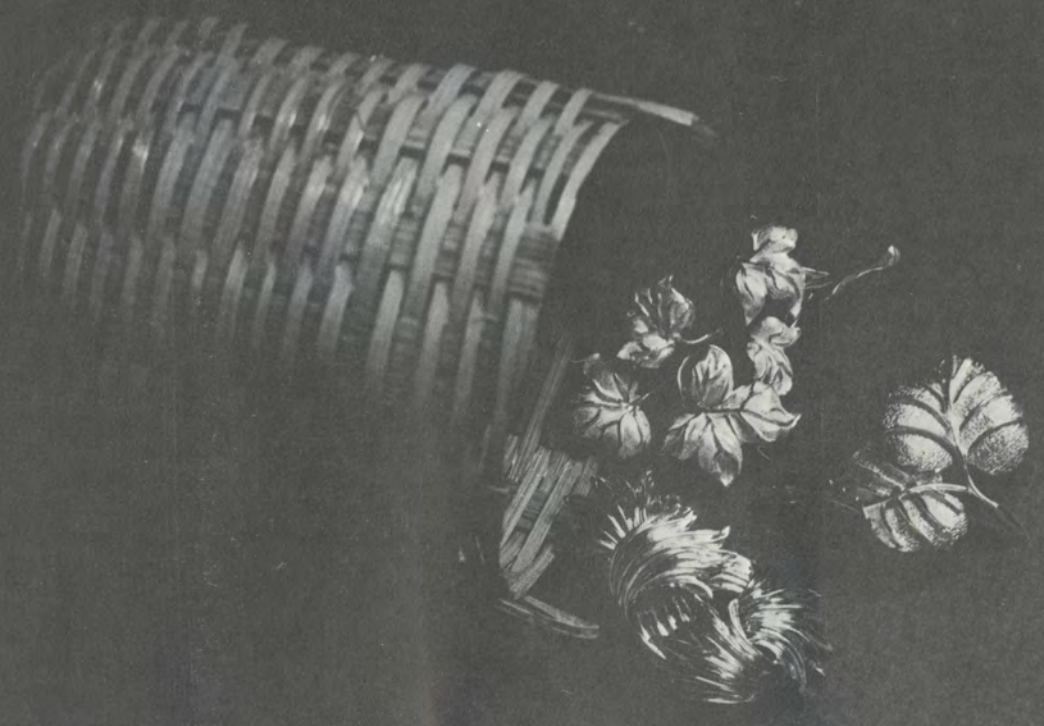


Rossini

Donizetti did some more adjusting as well. In the original story, when Janet is forced to marry David Dunbar instead of her beloved Lord Rutherford, she retires to the bedroom with her groom. The guests hear wild shrieks and eventually prevail upon the keeper of the key to open the door. They find Dunbar lying at the threshold bleeding profusely and see no sign of Janet. Upon looking, they discover her hiding in a large, unlighted fireplace, totally insane. They carry her out and she says, "Tak' up your bonny bridegroom." She died a month later, yet from those five words Donizetti wrought the most famous mad scene in opera. Even in it, though, Enrico interrupts, still desperately trying to control his sister and make her the way he wants her. At the end, he is left to suffer. Most guardians are.

Nine years later another Italian opera treated a guardian with equal disdain. The composer is Verdi and the opera, *Ernani*, opened this year's season in San Francisco. Here we have the obverse of Dr. Bartolo in the dour Don Ruy Gomez Guy de Silva. The old Duke has Elvira as a ward; in fact she tells us in her first scene that she is a niece of the old man. Yet nothing dissuades him from desiring her. If Bartolo's precautions at protecting Rosina are superfluous, then Silva never even began. With no warning whatsoever, he comes into her room one night and finds not one but two strange men fighting over her. He is so stupefied when one turns out to be the King that he accepts the lamest excuse possible as to why the King is there. When later events move against him, nothing, absolutely nothing dissuades him from revenge. He foreordains Ernani's death and grimly chuckles as Elvira loses her bridegroom at the altar. Verdi doesn't tell us what happened to him (or to Elvira) afterwards, but Victor Hugo's original play, *Hernani*, spells it out. There, *Ernani* dies by drinking poison which Elvira shares with him; with both of them dead, Silva gleefully kills himself, so ending the most gloomy of all guardians.

continued on page twenty-nine



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Saturday Evening, September 14, 1968 at 8:00
(Final curtain approximately 11:00)

In the year of the Rossini centennial

IL BARBIERE DI SIVIGLIA

(in Italian)

opera in two acts by GIOACCHINO ROSSINI

text by CESARE STERBINI

after the play by BEAUMARCHAIS

conductor: ALDO FALDI*

stage director: GHITA HAGER

designers: ALFRED SIERCKE
THOMAS L. COLANGELO, JR.

Fiorello	ALLAN MONK
Count Almaviva	PIETRO BOTTAZZO*
Doctor Bartolo	RENATO CAPECCHI*
Figaro	INGVAR WIXELL
Rosina	TERESA BERGANZA*
Don Basilio	NICOLA ROSSI-LEMENI
Berta	SONA CERVENA
First officer	ROBERT GLOVER
Ambrosio	COLIN HARVEY
Notary	ERNEST WRIGHT
Second officer	STEPHEN JANZEN*

*San Francisco Opera debut

Musicians, soldiers

chorus director: DIETRICH ERBELDING

recitative accompaniment: PHILIP EISENBERG

costumers: GOLDSTEIN & CO.

place and time: Doctor Bartolo's house in Seville, 1840

The production of "Il Barbiere di Siviglia" was donated to the San Francisco Opera Association by the San Francisco Opera Guild in 1963.

Next Saturday Evening Series performance: September 21, at 8:00
LES TROYENS (in French) Berlioz

Next Saturday Evening Series A performance: September 28, at 8:00
ERNANI (in Italian) Verdi *Last time this season.*

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The Story of "IL BARBIERE DI SIVIGLIA"

ACT I—With his band of hired musicians, Count Almaviva comes at dawn to serenade Rosina outside the house of her guardian, Dr. Bartolo, who keeps her a virtual prisoner in the hope of marrying her himself. When Rosina does not appear, Almaviva dismisses the musicians but lingers near the house. The barber Figaro arrives and describes his busy life. The Count asks him to arrange a meeting with Rosina, adding that his identity must not be known, for he does not wish her to be influenced by his rank. Suddenly Rosina appears on her balcony, joined by Dr. Bartolo. The Count and Figaro hide, but Rosina manages to drop a note to the Count. After Bartolo leaves, Almaviva sings a second serenade telling Rosina that he is Lindoro, a poor student who can offer her nothing but love. The Count and Figaro continue their planning. Troops are coming to the city, and it is decided that Almaviva, disguised as a drunken officer, must arrange to be billeted with Bartolo.

Rosina, alone in the house, expresses her spirited nature. Bartolo returns and is soon visited by Don Basilio, the music teacher, who informs him that Count Almaviva has arrived in town and both suspect that he is the mysterious stranger who is trying to arouse Rosina's interest. Basilio suggests that they start a campaign of slander which will make Rosina reject the Count. Figaro overhears their plan and returns to warn Rosina of the doctor's intention to marry her, and leaves with a note from her to Lindoro. Dr. Bartolo suspects that Figaro may be carrying messages between his ward and her admirer, but is frustrated by Rosina in his attempts to learn the truth. Later the Count enters in disguise. The doctor suspiciously resists the order for the quartering of the soldier. During the confusion which the Count creates in the Bartolo household, he manages to slip a note to Rosina which Bartolo intercepts but which Rosina cleverly switches with the week's laundry list. Soon soldiers arrive to arrest the offender but immediately release him when the Count reveals his identity to an officer.

ACT II—The doctor, wondering if the drunken soldier may not be an emissary of Count Almaviva, is interrupted by a stranger, none other than the Count himself disguised as a music teacher. He explains that Basilio is ill and he has come instead to give Rosina her music lesson. Figaro arrives, and to assure the young couple a moment together, insists on shaving the doctor. Suddenly Basilio appears—in perfect health. He is soon convinced that he is really not well and is rushed out of the house. Figaro proceeds with the shaving of the doctor while the two lovers plan their escape. Bartolo overhears and, more suspicious than ever, chases both the Count and Figaro out.

As night falls, the Count (Lindoro), accompanied by Figaro, places a ladder against Rosina's balcony. Rosina, believing the slanderous tales about her suitor that Bartolo has told her, refuses to go with them. The Count reveals his identity and, reunited, they prepare to leave. Suddenly it is discovered that the ladder is gone. At the same moment Don Basilio and the Notary arrive prepared to marry Dr. Bartolo to his ward. Instead, Figaro and the Count persuade the notary to marry the Count and Rosina. Arriving too late to stop the wedding, Dr. Bartolo accepts his misfortune gracefully and all offer their congratulations to the Count and his new Countess.

THE TRIALS OF THE GUARDIAN, COMIC AND TRAGIC

continued from page twenty-five

The Germans never took to guardians in comedy, that being more a Latin situation, but they appear in surprising places in some very popular tragedies. Who has ever confused Dr. Bartolo with Friedrich, Graf von Telramund? Certainly not the baritone who sings Telramund, but still the two have a lot in common. Elsa lost her father as did Rosina, and both have lots of money, with Elsa a title to boot.

The old Duke of Brabant named Telramund as guardian of Elsa and her brother, Gottfried, but he failed to reckon with Ortrud, who became Telramund's wife. Perhaps the comparison of characters could be extended. Is Ortrud a female, Nordic Don Basilio? She doesn't sing a "Calunnia" aria, but what she doesn't know about slander can't be imagined. Before the mind-ventilating comparisons run wild — Lohengrin and Almaviva (both do reveal their names to their girl friends only in the last few minutes of the opera); King Henry and Figaro; the Herald and Berthe — look at what happens to Telramund. He tries every way possible to control his ward and to make her his wife, but when he fails, he tries his best to kill her. Of course, he is up against the Grail and a knight in shining armor and a magic sword, so unlike most guardians he doesn't just lose the gambit, he gets killed for his pains.

Another Wagnerian guardian who falls far short of his aims has a unique position: he is guardian to a boy. Now one would think that all he would be expected to do would be to raise the boy and let him go, but that would be to underestimate the degree of complexity in The Ring of the Nibelung. For the boy is the hero Siegfried, and his guardian is Alberich's brother, Mime. Here is a classic assumption of guardianship: a woman staggers to a cave and gives birth to a son. Before she dies, she asks the occupant to raise the boy, name him Siegfried and give him two broken pieces of a sword that belonged to his deceased father. Of course, Sieglinde has bad luck; how in the world could she have guessed that she delivered her child to a Nibelung?

Mime, however, does everything he should do by Siegfried. Except for a tendency to nag and to reiterate how much the boy owes him, the Nibelung teaches him forest lore and how to defend himself to a fare-thee-well. When it is time for Siegfried to go off by himself, Mime then shows his true wickedness. He sets the boy up for a fight with a dragon, hoping that each will slay the other. Waiting stealthily in the bushes, he carries with him a poisoned drink to give Siegfried if the boy kills the dragon. Mime, you see, wants Siegfried's "dowry" — the ring which he will win from the dragon Fafner. Instead of gaining the ring, Mime loses his head due to a surprising set of circumstances which allow Siegfried to know what he is thinking and to know that Mime offers him poison. Siegfried disposes of him calling the Nibelung a "loathsome babbler," a sobriquet quite appropriate to many interpreters of that particular guardian.

So far all the guardians have not fulfilled the spirit of their legal function, but at least none has been

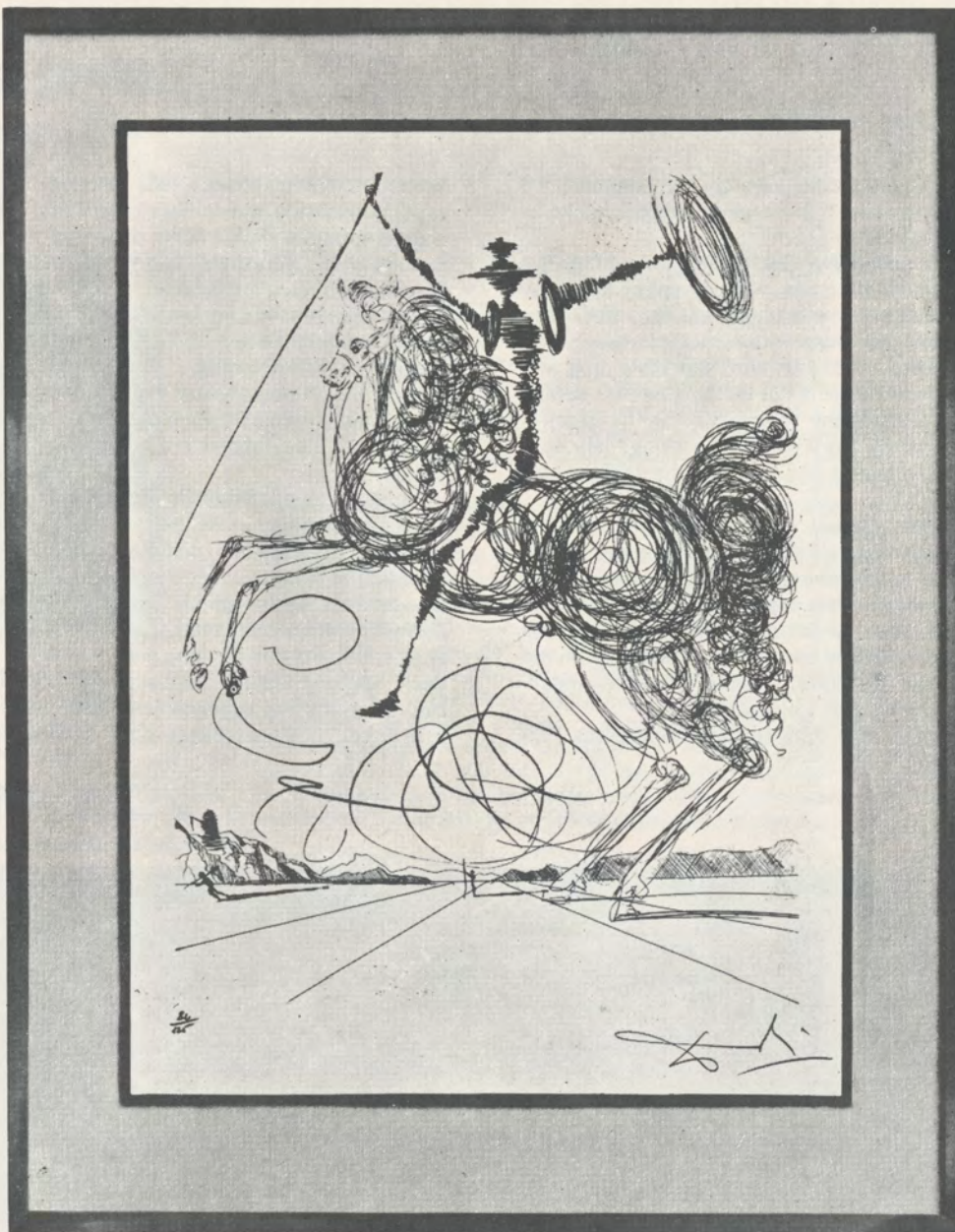
lascivious toward his ward. To find this, the curious must seek out one of the operas of Richard Strauss, an extraordinarily moral composer who loved to set depravity to music. The character in question (along with Lucia and Silva, discussed above) appears this season in San Francisco and is King Herod, Salome's step-father and guardian. Just as Herod devours the grapes in his hand, he lusts after Salome. His music and his words drip carnality. Though Herod's desires for a seventeen-year-old might not be too attractive under most conditions, his position as guardian of Salome makes him all the more obscene. For a while it looks as though Salome will have her way. With her Dance of the Seven Veils, she makes Herod positively come unglued, but then she oversteps her bounds. Herod goes along with her even to giving her the head of John the Baptist, but when she kisses it, disgust overcomes lust, and Herod becomes the first guardian to kill his ward. His "Man tote dieses Weib" comes not a moment too soon. Even out-foxed guardians have to call a halt somewhere.

So Bartolo's tragic cousins crop up all over the place. They don't seem to appear often in France; however, Il Barbiere di Siviglia started out as a Beaumarchais play, presented in Paris. Maybe the French only like the guardian relationship on the legitimate stage; only two guardians come to mind in French opera and both are rather casual. The first is the tragic Valentin in Faust; he is supposed to take care of his sister, but all he does is to leave her safety in the keeping of a teenager and go off to fight a war. The other is the bon vivant Lescaut in Manon. When Manon stops at the inn in Amiens, she comes under the technical protection of her cousin. But Lescaut, even though he is "guardian of the family's honor," runs off to play cards knowing that Guillot de Morfontaine, an old roue, has made advances to Manon. It's just as well; by leaving, he allows her to meet Des Grieux. Had he stayed, he might have sold her to Guillot. One wonders only what Manon's parents could ever have seen in Lescaut to inspire confidence; he is the classic fiduciary risk.

In all the maze of guardians of all the schools of opera, none of the legal ones seem to do much better than old Dr. Bartolo. Certainly none comes off as rich or as happy. But to point out that all of them are not necessarily evil, look at Hans Sachs in Die Meistersinger. A widower, not aged, in fact historically due to be married the next year, Sachs could be the classic guardian. Eva turns to him for guidance, and when things look impossible for her boyfriend, even offers herself to him. But Sachs maintains himself as the wise poet-philosopher and works out everything for her to marry her young knight, Walther. When she tells Sachs boldly that she would have taken him, he says,

"Twas time I found (you) the proper one
or else, into the trap I might have run."

Sound advice which would not have hurt Bartolo. But then without his weakness for Rosina, we would never have had Il Barbiere di Siviglia, and who in his right mind would want that?



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TERESA BERGANZA

"Teresa Berganza, I love you" wrote the music critic of the staid New York Times in 1965, explaining that "a love letter is really the only rational reaction to the kind of singing heard last night." And such have been the reactions of critics in Austria, Italy, Germany, France, England, Holland, Africa, Israel and America.

The young mezzo-soprano was born in Madrid and studied at the conservatory there, taking piano at first and only switching to voice because a second subject was mandatory. Voice soon became Miss Berganza's first interest and in 1954 she won the first prize of the conservatory and the distinguished

"Premio Grande de Lucrezia Arana".

Her professional debut followed in 1955. Then came an international debut at Aix-en-Provence (in "Cosi fan Tutte") in 1957, a La Scala debut (in "Le Comte Ory"), Glyndebourne (in "Le Nozze di Figaro") and America (in "Medea" and "L'Italiana in Algeri") in Dallas, all in 1958. Since then four coast-to-coast American concert tours have taken place, as have operatic appearances with the Metropolitan, Chicago Lyric and Miami operas.

Miss Berganza is married to the Spanish composer Felix Lavilla and they are the parents of young Teresita, Javier and Cecelia.

PIETRO BOTTAZZO

Between the time he was signed by Kurt Herbert Adler and his present appearances, tenor Bottazzo made his American debut with the Rome Opera in New York's Lincoln Center this June to highly complimentary reviews. He sang the leading role in Rossini's "Otello".

Bottazzo already had ties to this country because his wife is from Morgan Hill, California. She is also a singer although her career is currently in abeyance, and they met while she was studying in Rome.

Noted for his high range and coloratura facility, Bottazzo has already had a number of triumphs in a career that is only a few years old. Just before coming to San Francisco he sang in "Falstaff" at the Bregenz festival and earlier this year was heard in Venice, Trieste, Bologna, Genoa and Madrid.

In coming months he is scheduled to sing "La Clemenza di Tito" in Rome, "La Sonnambula" in Parma, "La Cenerentola" in Palermo and "Le Comte Ory" in Naples.

RENATO CAPECCHI

Capecchi to date has an operatic repertoire of 258 roles performed, including both the Bartolo and Figaro in "Il Barbiere di Siviglia", having sung the latter in this city with another company in 1960.

He was born in Egypt of an Italian father and a Greek-Turkish mother, speaks Italian and French quite fluently and has "notions" of Spanish, English and German. After an education in Milan and Lausanne, Switzerland, Capecchi made his stage debut in 1949 as Amonasro in "Aida" in Reggio Emilia. As well as operatic work, he has since done concerts and appeared with chamber groups and has made a specialty of Italian song recitals.

All the leading Italian houses hear Capecchi regularly including both the Scala and Piccola Scala in Milan, the teatro dell'Opera in Rome, the Fenice in Venice, the Massimo in Palermo and the San Carlo in Naples. It was at the latter house that he sang Guglielmo to the Dorabella of Teresa Berganza in a performance of "Cosi fan Tutte" that marked one of the last guest conducting engagements of San Francisco Director Kurt Herbert Adler.

Capecchi recently sang his first "Falstaff" (in Trieste) and in the future sings "Cosi" in Florence, a radio broadcast of "Il Turco in Italia" in Vienna, and "Il Signor Bruschino" at next year's Edinburgh festival.

ALDO FALDI

In addition to all five of the current "Barbiere" performances, Maestro Faldi will also conduct eleven performances of "Madama Butterfly" here this season. His only previous American appearances have been with the Cincinnati Opera where he has won great praise the last two summers for his leadership of "La Traviata" and "Rigoletto".

He was born in Florence, studied there at the conservatory, and served for a number of years as assistant conductor of the Maggio

Musicale Fiorentino. Faldi succeeded Carlo Zecchi as permanent conductor of the Palazzo Pitti orchestra, with which group he has appeared for three years throughout Italy and abroad. He has also conducted the orchestras of the Maggio Musicale and Milan, Trieste, Bologna, Catania and the Italian, Swiss, Yugoslav and Spanish radios.

For a number of years Maestro Faldi has been in charge of the operas presented at the Teatro della Pergola in Florence.

STEPHEN JANZEN

Baritone Janzen was the San Francisco regional winner of the 1968 San Francisco Opera Auditions and a participant in last summer's Merola Opera Program. He is a graduate of San Jose college and Union Theological seminary in New York.

Janzen has been a soloist with the United

States army chorus and the Carmel Bach festival. In 1966-67 he was a principal artist on the tour of the Metropolitan Opera National company.

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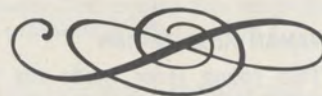
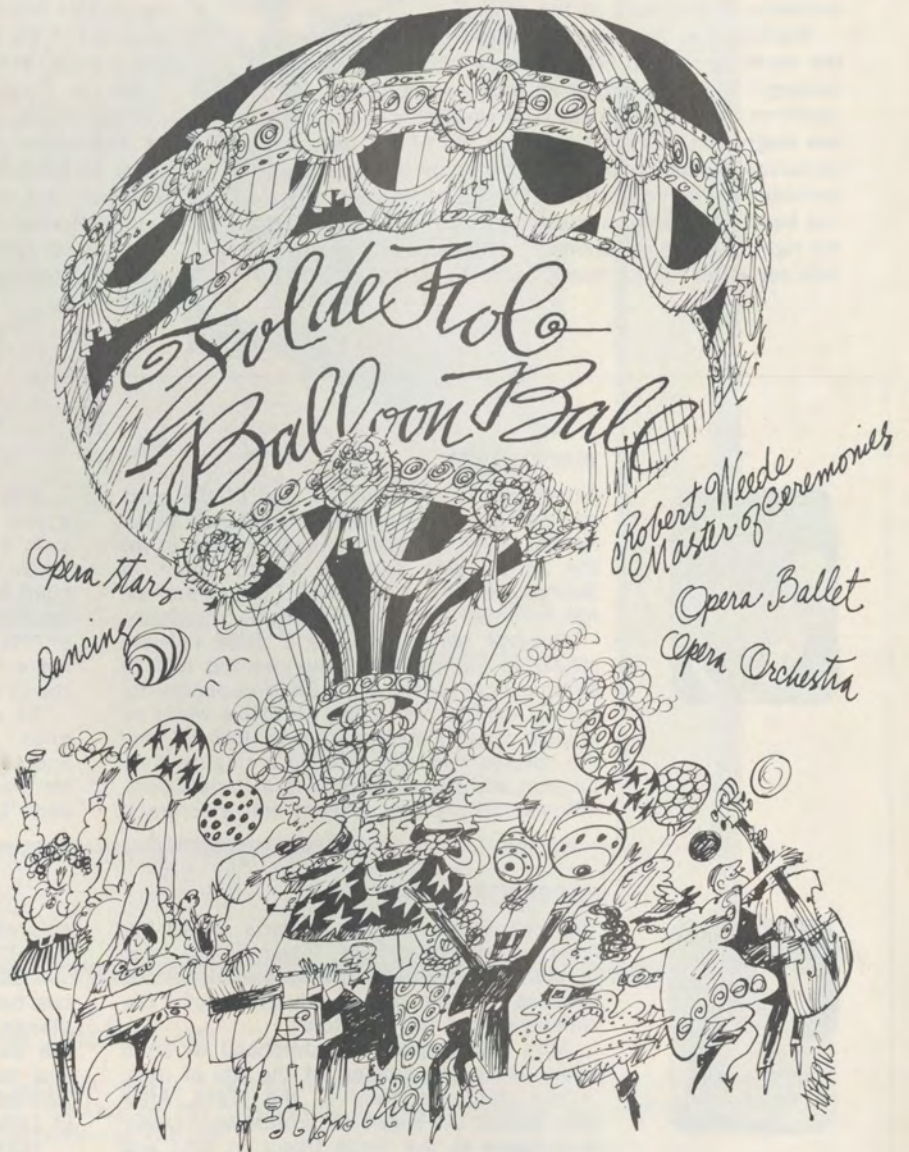
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This is the forty-sixth annual season of the San Francisco Opera and it is the year in which Kurt Herbert Adler celebrates his twenty-fifth anniversary with the Company. He has been General Director for the past fifteen years and before that was assistant to Gaetano Merola, his predecessor and founder of the San Francisco Opera. Maestro Adler's anniversary is being suitably observed in a number of events during the course of the season but I would here like to officially pay tribute, on behalf of the board of directors of the Company, to his many accomplishments.

The San Francisco Opera today is recognized among the highest ranking Companies in the world. Maestro Adler gives us a vital, alive repertoire, dramatically staged, well-conducted, and stimulatingly cast.

This fall, for the third consecutive year, we have broken all past season subscription records. We have made strong efforts to do so, and are deeply appreciative to Foote, Cone & Belding for their generous help in the areas of promotion and design and to the San Francisco Opera Guild for their assistance with the special San Francisco Opera issue of the nationally-circulated OPERA NEWS. We have also conducted a mass-mailing campaign to attract new subscribers which has been a factor in this increase. The ACTION chapters in Marin county, on the peninsula, and in the east bay, have greatly expanded the previews and bus service which they began last year.

Not only has the length of our home seasons more than doubled within the last few years, but Western Opera Theater has expanded from thirty-five performances in its initial season three years ago to a projected one hundred fifty performances during 1968-69. The San Francisco Opera itself is presently working out the details of our new partnership with Los Angeles for the joint presentation of opera in both cities, under which our first Los Angeles season is slated for March of 1969.

The current San Francisco season — our longest ever — is offered in the hope that it will prove artistically strong and satisfying. Only you can really make such seasons possible through a generous contribution to the 1968 Fund Drive.

Prentis Cobb Hale

PRENTIS COBB HALE

President, San Francisco Opera Association



Erteszek, Jan J. b. Krakow, Poland; Doctor of Laws, Univ. of Krakow, 1938; 1942 — President, Olga Company; President, Mountain Angus Company; Vice President, Goodwill Industries of Los Angeles; Director, Laymen's Movement; Director, Project Concern, Inc.; Member, Lingerie Industry Council; Honor medal—American Freedom Foundation, 1950; Co-author, "My Job & My Faith."

Erteszek, Olga. b. Krakow, Poland; Emilia Platter School for Girls; 1942—Vice President-Design, Olga Company; Member, Council of Fashion Designers of America; Member, The Fashion Group, Inc.; Lord & Taylor American Award.

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Opera Previews

Presented by The Junior League of San Francisco, Inc.

Thursday, September 26

DIE WALKUERE (Wagner)

Speaker: Speight Jenkins, Jr.

Friday, October 4

ERWARTUNG (Schoenberg) & CHRISTOPHER COLUMBUS (Milhaud)

Speaker: John Rockwell

Friday, November 1

SALOME (Strauss)

Speaker: S. Dale Harris

Wednesday, November 20

FRA DIAVOLO (Auber)

Speaker: John Gutman

Hotel Mark Hopkins

Peacock Court at 11:00 a.m.

Public invited free of charge

Presented by Opera ACTION

South Peninsula Chapter

Wednesday, September 25

DIE WALKUERE (Wagner)

Monday, October 7

ERWARTUNG (Schoenberg) CHRISTOPHER COLUMBUS (Milhaud)

Wednesday, October 16

WOZZECK (Berg)

FRA DIAVOLO (Auber)

Speaker: James H. Schwabacher, Jr.

Castilleja School, Palo Alto at 10:30 a.m.

Presented by Opera ACTION

Marin County Chapter

Wednesday, September 11

IL BARBIERE DI SIVIGLIA (Rossini)

Speaker: Dr. Jan Popper

Wednesday, October 2

IL TROVATORE (Verdi)

Speaker: Robert Weede

Wednesday, November 6

TURANDOT (Puccini)

Speaker: S. Dale Harris

St. John's Episcopal Church, Ross at 8:15 p.m.

Information: Mrs. Carlo Fowler 461-0978

Presented by Opera ACTION

East Bay Chapter

Thursday, September 5

ERNANI (Verdi)

Speaker: Paul Hertelendy

St. Clements Episcopal Church Berkeley, at 8 p.m.

Friday, October 25

LUCIA DI LAMMERMOOR (Donizetti)

Speaker: Alexander Fried

1180 Ashmount Avenue, Oakland, at 8 p.m.

Wednesday, November 13

TURANDOT (Puccini)

Speaker: to be announced

170 Estates Drive Piedmont, at 8 p.m.

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Visit Arthur Court Designs at 10 Hotaling Place in the heart of Jackson Square, San Francisco (in one of the oldest remaining buildings of the Barbary Coast days.) Wander through the reconstructed whiskey cellar filled with unusual antiques, miner's lamps, ship's telescopes, sections of choir seats and wood panels from the dining room of Hearst Castle. In this interesting setting, discover Nature's Sculpture for yourself.



Repertoire | 1968 Season

Friday, evening, September 13, at 8:30 — opening night

ERNANI (Verdi)
Price, Nadler; Cioni, Glossop, Flagello, Glover, Clark
CONDUCTOR: Patane STAGE DIRECTOR: Yannopoulos
DESIGNER: Benois CHOREOGRAPHER: N. Johnson

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

IL BARBIERE DI SIVIGLIA (Rossini)
Berganza, Cervena; Wixell, Bottazzo, Capecchi, Rossi-Lemeni,
Monk, Glover, Janzen, Harvey
CONDUCTOR: Faldi STAGE DIRECTOR: G. Hager DESIGNERS: Siercke, Colangelo

Sunday afternoon, September 15, at 2:00 — first performance this season

LES TROYENS (Berlioz)
Crespin, Lilova, Anderson, Nadler; Chauvet, Berberian,
Khazadian, Serbo, Clark, Monk, Janzen
CONDUCTOR: Perisson PRODUCTION: Erlo CHOREOGRAPHER: N. Johnson
DESIGNERS: Skalicki, West

Tuesday evening, September 17, at 8:00

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Wednesday evening, September 18, at 8:00

ERNANI (Verdi)
Same cast as September 13

Friday evening, September 20, at 8:00

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Saturday evening, September 21, at 8:00

LES TROYENS (Berlioz)
Same cast as September 15

Sunday afternoon, September 22, at 2:00

ERNANI (Verdi)
Same cast as September 13

Tuesday evening, September 24, at 8:00

LES TROYENS (Berlioz)
Same cast as September 15

Wednesday evening, September 25, at 8:00

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Friday evening, September 27, at 7:30 — first performance this season

DIE WALKUERE (Wagner)
Crespin, Kniplova, Lilova, Matsumoto, Todd, White, Nadler,
Marks, Anderson, Petersen, Cervena; Thomas, Hofmann, Wildermann
CONDUCTOR: Ludwig PRODUCTION: P. Hager DESIGNERS: Skalicki, West

Saturday evening, September 28, at 8:00 — last performance this season

ERNANI (Verdi)
Same cast as September 13

Sunday afternoon, September 29, at 2:00 — last performance this season

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Monday evening, September 30, at 7:30

This performance will honor Lotte Lehmann
DIE WALKUERE (Wagner)
Same cast as September 27

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

MADAMA BUTTERFLY (Puccini)
Pilou, Anderson, Nadler; Di Virgilio, Wixell, Crofoot,
Grant, Fried, Janzen, Harvey
CONDUCTOR: Faldi PRODUCTION: Merrill
STAGE DIRECTOR: Fattuggio DESIGNERS: Businger, West

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Mexican Theme for Seventh Jackson Square Tour

A costumed Mariachi band, white elephant sale of decorator fabrics and free refreshments are among the enticements offered on the seventh annual Jackson Square Tour from 1-5 p.m., Sunday, October 6. More than 30 showrooms will be open to the public on Washington, Jackson and Pacific from Montgomery to Sansome, during the fund-raising project sponsored by the Northern California Chapter, National Home Fashions League and Jackson Square Association.

As a salute to the Olympic Games, a Mexican Fiesta theme has been selected for the 1968 tour. Showroom windows on the historic square will be decorated in red, white and green — Mexico's national colors — by members of the N.H.F.L.; and a giant pinata to be broken open at 5 p.m. will offer exciting prizes to lucky ticket holders.

Added attractions will be an informal modeling of colorful costumes at Yen Yen of Malaya (536 Pacific); open house for tour-goers at the Playboy Club (736 Montgomery) which will feature Margaritas as well as a Senor Playboy cocktail served in mugs, and sale of fabric briefcases created by N.H.F.L. members on Balance Street.

Tickets at \$3.00 for adults, \$1.50 for students and children under 12 can be reserved in advance through the Jackson Square Office, Telephone 781-8219; or purchased at ticket booths on the corner of Sansome and Jackson and Jackson and Montgomery the afternoon of the tour.

Mr. James Dillen, President of the Jackson Square Association, and Miss Joyce Gretenhart, Miss Marie S. O'Donnell and Miss Jo Crary of the National Home Fashions League, are co-chairmen of the event whose proceeds will benefit educational and civic improvement programs.

John McGuire and Arthur Court will both be open for the Tour. John McGuire was one of the pioneers in the development of the Square as a center for Trade showrooms.

Repertoire | 1968 Season

Saturday evening, October 5, at 8:00 — first performance this season

ERWARTUNG (Schoenberg)

Collier

CONDUCTOR: Schuller PRODUCTION: P. Hager DESIGNERS: Aeberli, West
followed by

ROYAL PALACE (Weill)

Todd, Matsumoto; Khanzadian, Crofoot, Berberian, Grant, Janzen

CONDUCTOR: Schuller STAGED AND CHOREOGRAPHED BY: A. Johnson

DESIGNERS: Skalicki, West

followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Todd; Tipton, Monk, Wildermann, Beattie, Drake, Khanzadian, Berberian,

Glover, Fried, Grant, Manton, Fleck, Barker, Crofoot, Clark, Janzen,

Matthes, TenBrook, Gettys

CONDUCTOR: Schuller PRODUCTION: Rott

DESIGNERS: Skalicki, West CHOREOGRAPHER: N. Johnson

Tuesday evening, October 8, at 8:00

ERWARTUNG (Schoenberg)

followed by

ROYAL PALACE (Weill)

followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Same casts as October 5

Wednesday evening, October 9, at 7:30

DIE WALKUERE (Wagner)

Same cast as September 27

Friday evening, October 11, at 8:00 — first performance this season

IL TROVATORE (Verdi)

Bakocevic, Lilova, Nadler; Hossfalvy, Braun, Berberian, Glover, Janzen

CONDUCTOR: Patane PRODUCTION: P. Hager DESIGNERS: Skalicki, West

Saturday evening, October 12, at 7:30 — last performance this season

DIE WALKUERE (Wagner)

Same cast as September 27

Sunday afternoon, October 13, at 2:00 — last performance this season

ERWARTUNG (Schoenberg)

followed by

ROYAL PALACE (Weill)

followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Same casts as October 5

Tuesday evening, October 15, at 8:00

IL TROVATORE (Verdi)

Same cast as October 11

Friday evening, October 18, at 8:00 — first performance this season

WOZZECK (Berg)

Lear, Anderson; Evans, Lewis, Parly, Beattie, Khanzadian, Fried, Drake, Monk

CONDUCTOR: Ludwig PRODUCTION: P. Hager DESIGNERS: Bauer-Ecsy, Colangelo

Saturday evening, October 19, at 8:00

MADAMA BUTTERFLY (Puccini)

Same cast as October 4

Sunday afternoon, October 20, at 2:00

IL TROVATORE (Verdi)

Same cast as October 11

Tuesday evening, October 22, at 8:00

WOZZECK (Berg)

Same cast as October 18

Wednesday evening, October 23, at 8:00

IL TROVATORE (Verdi)

Same cast as October 11

Friday evening, October 25, at 8:00 — first performance this season

LUCIA DI LAMMERMOOR (Donizetti)

Rinaldi, Nadler; Pavarotti, Braun, Grant, Khanzadian, Glover,

CONDUCTOR: Patane STAGE DIRECTOR: Yannopoulos

DESIGNERS: Bauer-Ecsy, Colangelo CHOREOGRAPHER: N. Johnson

Saturday evening, October 26, at 8:00 — last performance this season

WOZZECK (Berg)

Same cast as October 18

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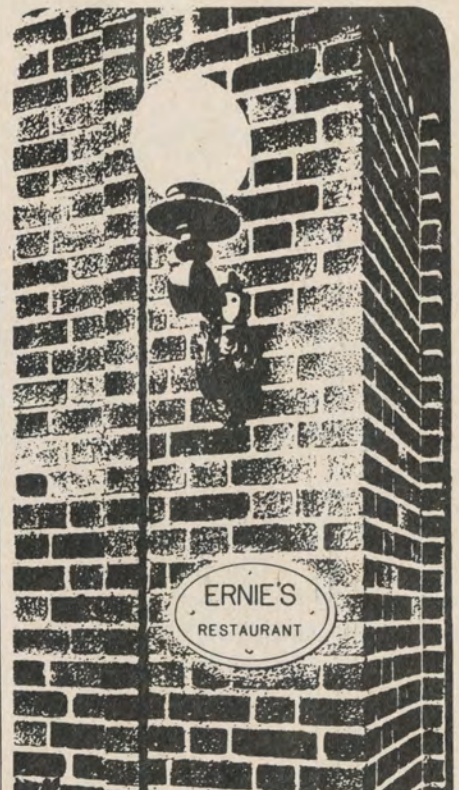
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Repertoire | 1968 Season

Sunday afternoon, October 27, at 2:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 4

Tuesday evening, October 29, at 8:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

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

SALOME (Strauss)
Silja, Cervena, Nadler, Matsumoto; Lewis, Mazura, Di Virgilio, Berberian,
Barker, Fried, Glover, Crofoot, Khanzadian, Drake, Grant, Fleck
CONDUCTOR: Stein PRODUCTION: W. Wagner
STAGE DIRECTOR: Ebermann DESIGNERS: W. Wagner, Darling

Saturday evening, November 2, at 8:00 — last performance this season

IL TROVATORE (Verdi)
Same cast as October 11

Sunday afternoon, November 3, at 2:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Tuesday evening, November 5, at 8:00

SALOME (Strauss)
Same cast as November 1

Wednesday evening, November 6, at 8:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

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

DON GIOVANNI (Mozart)
Tarres, Zylis-Gara, Pilou; Siepi, Holley, Trama, Mazura, Monk
CONDUCTOR: Stein PRODUCTION: P. Hager DESIGNER: Smith

SPECIAL SATURDAY MATINEE

Saturday afternoon, November 9, at 2:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 4, except for Dorothy Kirsten in the title role

Saturday evening, November 9, at 8:00 — last performance this season

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Sunday afternoon, November 10, at 2:00

SALOME (Strauss)
Same cast as November 1

Tuesday evening, November 12, at 8:00

DON GIOVANNI (Mozart)
Same cast as November 8

Friday evening, November 15, at 8:00 — first performance this season

TURANDOT (Puccini)
Shuard, Marsh, Matsumoto, Nadler; Spiess, Berberian, Wixell,
Manton, Crofoot, Fried, Grant
CONDUCTOR: Patane STAGE DIRECTOR: P. Hager DESIGNER: Hotner

Saturday evening, November 16, at 8:00 — last performance this season

SALOME (Strauss)
Same cast as November 1

Sunday afternoon, November 17, at 2:00

DON GIOVANNI (Mozart)
Same cast as November 8

Tuesday evening, November 19, at 8:00

TURANDOT (Puccini)
Same cast as November 15

Wednesday evening, November 20, at 8:00

DON GIOVANNI (Mozart)
Same cast as November 8

Friday evening, November 22, at 8:00 — first performance this season

FRA DIAVOLO (Auber)
Costa, Anderson; Gedda, Beattie, Khanzadian, Manton, Drake, Grant, Janzen
CONDUCTOR: Bernardi PRODUCTION: Mansouri
DESIGNER: Darling CHOREOGRAPHER: N. Johnson

Saturday evening, November 23, at 8:00 — last performance this season

DON GIOVANNI (Mozart)
Same cast as November 8

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Repertoire | 1968 Season

Sunday afternoon, November 24, at 2:00

TURANDOT (Puccini)
Same cast as November 15

Tuesday evening, November 26, at 8:00

FRA DIAVOLO (Auber)
Same cast as November 22

Wednesday evening, November 27, at 8:00

TURANDOT (Puccini)
Same cast as November 15

Friday evening, November 29, at 8:00 — last performance this season

MADAMA BUTTERFLY (Puccini)
Same cast as October 4

Saturday evening, November 30, at 8:00 — last performance this season

TURANDOT (Puccini)
Same cast as November 15

Sunday afternoon, December 1, at 2:00 — final performance of the season

FRA DIAVOLO (Auber)
Same cast as November 22

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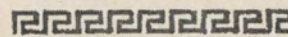
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Wednesday, September 25
ERNANI (Verdi)
Speaker: Dr. Jan Popper
Wednesday, October 2
ERNANI (Verdi)
Panel Discussion
Wednesday, October 23
WOZZECK (Berg)
Speaker: Prof. Joseph Kerman
Wednesday, October 30
WOZZECK (Berg)
Panel Discussion
Wednesday, November 13
DON GIOVANNI (Mozart)
Speaker: Dr. Jan Popper
Lecture Hall, 8 p.m.
55 Laguna, San Francisco

Presented by the San Jose Opera Guild
and ACTION Committee

Thursday, September 19
LES TROYENS (Berlioz)
Thursday, September 26
ERNANI (Verdi)
Thursday, October 3
ERWARTUNG (Schoenberg)
CHRISTOPHER COLUMBUS
(Milhaud)
Thursday, October 10
DIE WALKUERE (Wagner)
Thursday, October 17
WOZZECK (Berg)
Thursday, October 24
FRA DIAVOLO (Auber)
Speaker: S. Dale Harris
Old Town Little Theater
Los Gatos, 10 - 12 a.m.

Presented by the Jewish Community Center
Monday, September 16, 8 p.m.

ERWARTUNG (Schoenberg)
ROYAL PALACE (Weill)
CHRISTOPHER COLUMBUS
(Milhaud)
Speaker: William Baer
Wednesday, October 9, 8 p.m.
WOZZECK (Berg)
Speaker: James H. Schwabacher, Jr.

Presented by University of California
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Music Appreciation Course
including ten opera previews
Speaker: Wynn Westover
Wednesday afternoons, 1 - 3 p.m.
September 25 - November 27

Presented by the Senior Center

Friday, September 6
DIE WALKUERE (Wagner)
Friday, September 13
MADAMA BUTTERFLY (Puccini)
Friday, September 20
WOZZECK (Berg)
ERWARTUNG (Schoenberg)
Speaker: Wynn Westover
Aquatic Park at 11 a.m., San Francisco

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CIVIC AUDITORIUM

continued on page 46

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San Francisco Opera Touring Calendar

BERKELEY PERFORMANCE

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LES TROYENS (in French) Berlioz

Sunday, October 6, at 2:30 p.m.

THE HEARST GREEK THEATER

SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

MADAMA BUTTERFLY (in Italian) Puccini

Wednesday, October 16, 8:00 p.m.

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Thursday, October 10, 1968, at 9 p.m.

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Opera Guild Student Matinees

Wednesday, October 23, at 1:30 p.m.

Wednesday, October 30, at 1:30 p.m.

Wednesday, November 6, at 1:30 p.m.

Wednesday, November 13, at 1:30 p.m.

Tuesday, November 26, at 1:30 p.m.

MADAMA BUTTERFLY (in Italian) Puccini

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travel tidbits

Twelve new cruises for 1969 have been announced by American President Lines.

In addition to the traditional APL Orient and around-the-world cruises, the big luxury cruiseliners of the fleet, the SSs Presidents Roosevelt, Cleveland and Wilson, will ply South Pacific waters and visit Canada and Alaska and will offer a three-day mystery "Cruise to nowhere" in mid-summer.

The first of the new routes will be followed when the President Cleveland sails from San Francisco January 10 on a 63-day "Pacific Adventure" cruise, scheduled to visit Los Angeles, Honolulu, Papeete, Pago Pago, Suva, Auckland, Sydney, Port Moresby, Bali, Singapore, Hong Kong, Manila, Guam, Honolulu and San Francisco.

The President Cleveland goes out again on a variation of this itinerary March 17 on a "Bali Hi Cruise" of 49 days.

The Alaskan voyage, the "Midnight Sun" cruise, will be on the President Roosevelt sailing from Los Angeles June 9 for a 13-day adventure to San Francisco, Seattle, Vancouver, and thence through the spectacular inland passage to Ketchikan and Juneau. The return is via Victoria, British Columbia, for a day's visit before proceeding to Los Angeles and San Francisco.

There will be two "Canadian Caper" cruises sailing from San Francisco June 30 and August 24 on the President Roosevelt for eight days, calling at Seattle, Vancouver and Victoria.

The new around-the-world cruises scheduled for the President Roosevelt, are of 87 days and 92 days duration. The shorter voyage will be the east-bound voyage and will include Mexico and Panama in addition to ports in the Caribbean, Africa, India, and the Orient. It is called "The World of Adventure" cruise and sails October 17, 1969. The new west-bound circumnavigation is scheduled for January 18, 1970 and will include London and Orient, India, Africa, Caribbean and Mexican ports. The already-scheduled global cruise from San Francisco January 23 is booked to near capacity.

A gay "Acapulco Fiesta" cruise of 12 days on the President Wilson will sail December 23 from San Francisco for Los Angeles reaching Acapulco in time for the New Year festivities and returning to California January 4.

Travel agents have full information on the 1969 schedules or you may write or call American President Lines.

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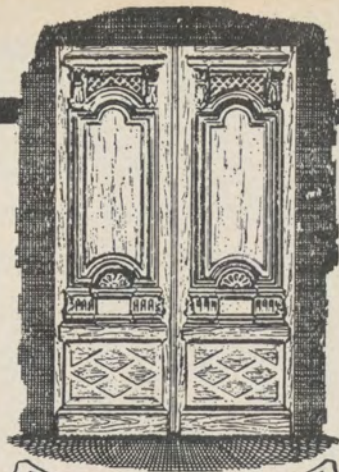
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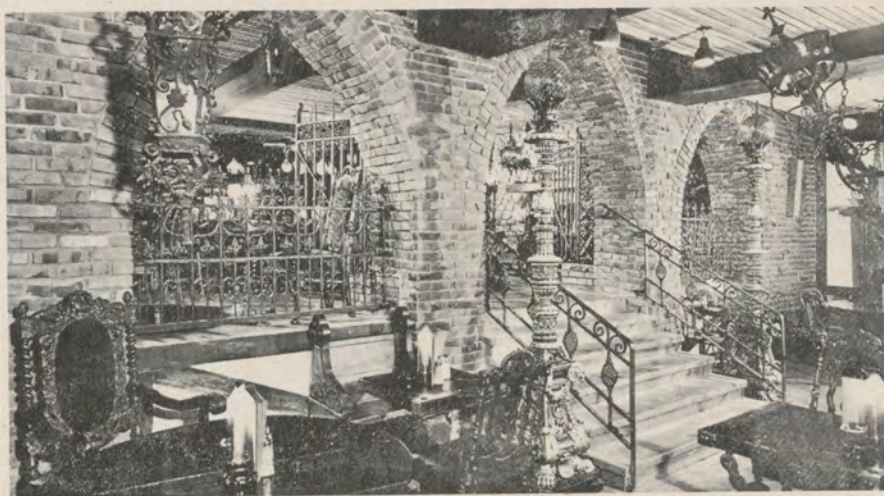
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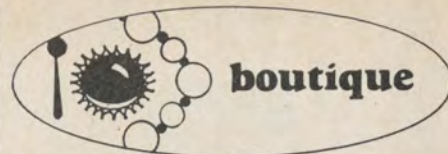


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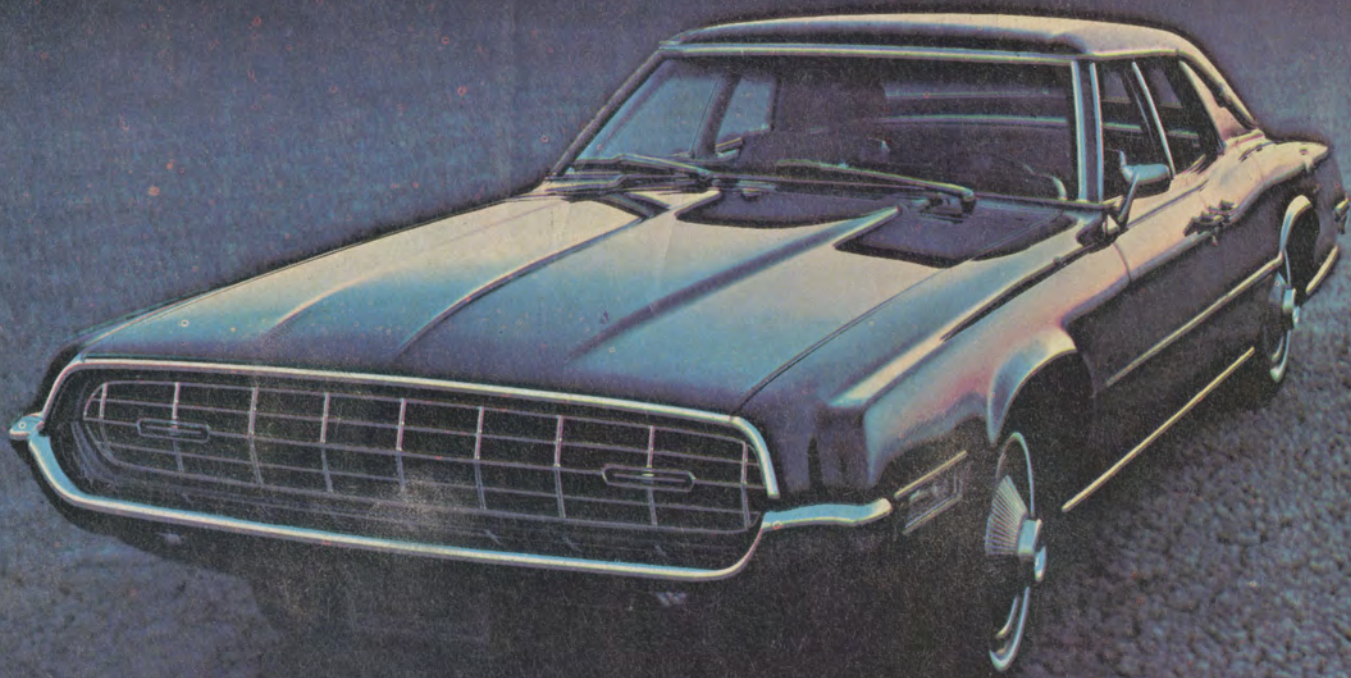
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Sunday Afternoon, September 29, 1968, at 2:00
(Final curtain approximately 5:00)

In the year of the Rossini centennial

IL BARBIERE DI SIVIGLIA

(in Italian)

opera in two acts by GIOACCHINO ROSSINI

text by CESARE STERBINI

after the play by BEAUMARCHAIS

conductor: ALDO FALDI

stage director: GHITA HAGER

designers: ALFRED SIERCKE
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Fiorello ALLAN MONK
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Berta SONA CERVENA
First officer ROBERT GLOVER
Ambrosio COLIN HARVEY
Notary ERNEST WRIGHT
Second officer STEPHEN JANZEN

Musicians, soldiers

chorus director: DIETRICH ERBELDING

recitative accompaniment: PHILIP EISENBERG

costumers: GOLDSTEIN & CO.

place and time: Doctor Bartolo's house in Seville, 1840

The production of "Il Barbiere di Siviglia" was donated to the San Francisco Opera Association by the San Francisco Opera Guild in 1963.

Next Sunday Afternoon Series performance: October 13, at 2:00

ERWARTUNG (in German) Schoenberg
ROYAL PALACE Weill

CHRISTOPHER COLUMBUS (in English) Milhaud *Last time this season*

Next Sunday Afternoon Series A performance: October 20, at 2:00

IL TROVATORE (in Italian) Verdi

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE
Latecomers will not be seated while the performance is in progress