

Ernani

1968

Friday, September 13, 1968 8:30 PM

Sunday, September 22, 1968 2:00 PM

Saturday, September 28, 1968 8:00 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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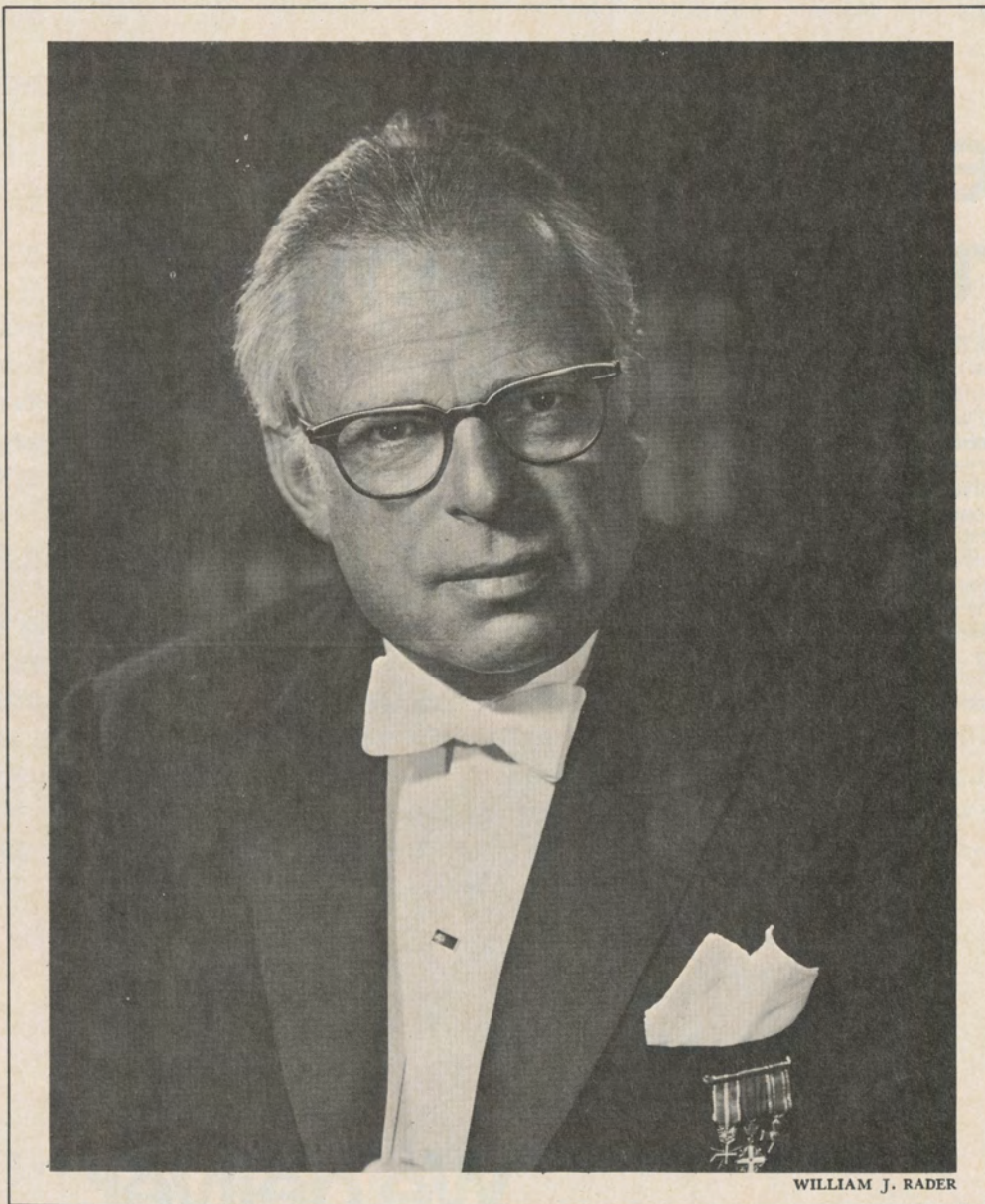
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 Dorothy Kirsten
 *Nadezda Kniplova
 Evelyn Lear
 **Margarita Lilova
 Sheila Marks
 Jane Marsh
 *Shigemi Matsumoto
 Charlene Mehl
 *Sheila Nadler
 Donna Petersen
 *Jeanette Pilou

Leontyne Price
 *Margherita Rinaldi
 Amy Shuard
 **Anja Silja
 Enriqueta Tarres
 Carol Todd
 Claudia White
 **Teresa Zylis-Gara
Solo dancer:
 Charlene Mehl
 *Sean Barker
 *Herbert Beattie
 Ara Berberian
 *Pietro Bottazzo
 *Victor Conrad Braun
 *Renato Capecchi
 *Guy Chauvet
 Renato Cioni

*Richard J. Clark
 Alan Crofoot
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 *Archie Drake
 Geraint Evans
 *Ezio Flagello
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 Howard Fried
 *Nicolai Gedda
 *James Gettys
 Peter Glossop
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 Clifford Grant
 Colin Harvey
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 *William Holley
 Robert Hofsalvy
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 *Timothy Nolen
 Ticho Parly
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 Nicola Rossi-Lemeni
 Rico Serbo
 Cesare Siepi
 **Ludovic Spiess
 David TenBrook
 Jess Thomas
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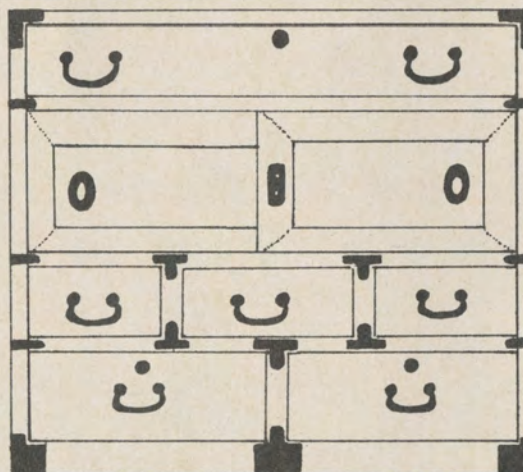
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** American debut

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noun



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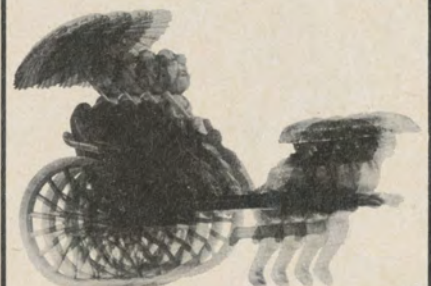
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Musical Supervisor : OTTO GUTH

Assistant for Artists : PHILIP EISENBERG

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ALBERTO LEONE, TERRY LUSK*, STEFAN MINDE*, CHARLES PERLEE

Boys' Chorus Director : MADI BACON

Stage Directors : RENATE EBERMANN**, LOUIS ERLO, MATTHEW FARRUGGIO,
GHITA HAGER, PAUL HAGER, LOTFI MANSOURI, ADOLF ROTT*,
DINO YANNOPOULOS

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Assistant Stage Manager : JACQUES KARPO*

Choreographers : ALAN JOHNSON*, NANCY JOHNSON

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CHARLES MULLEN, LILLI ROGERS, REX ROGERS, LESLIE SHERMAN

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Master Electrician : GEORGE PANTAGES

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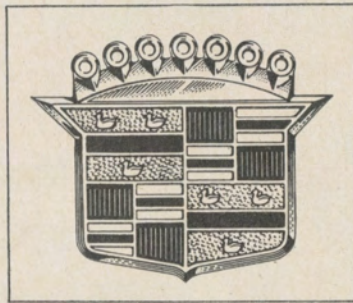
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Chorus

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 Kathy Anderson
 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
 Thomas McEachern

William McGuire
 Henry Metlenko
 Victor Metlenko
 Thomas Miller
 Eugene Naham
 Charles Pascoe
 Edgar Pepka
 Al Rodwell
 Robert Romanovsky
 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

Boys Chorus

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
 Stephen Kalm
 Mark Karwoski

Richard Kehres
 Brian Knapp
 Charles Lacey
 Kipp Leyser
 Patrick Martinez
 Stuart Misfeldt
 Anthony Negro
 Christopher Nowak
 Eric Olson
 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

Auxiliary Ballet

Lesley Frisbie
 Holly Henson
 Daisy McVay
 Becky Mueller

Betty Ann Papine
 Jacqueline Pavlich
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 Elicia Rabin
 Carmela Sanders

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Mafalda Guaraldi
John Wittenberg
Lennard Petersen
Ernest Michaelian
Harry Moulin
Cicely Edmunds

2ND VIOLIN

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

VIOLA

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finnes
Hubert Sorenson
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
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Carl Modell
Donald Prell
Michael Burr

FLUTE

Walter Subke
Principal
Lloyd Gowen
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PICCOLO

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OBOE

James Matheson
Principal
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 with Ghiaurov, Corena,
 Benelli, Ausensi - Varviso
 OSA-1381

CESARE
 SIEPI
 Mozart:
 DON GIOVANNI
 with Danco, Della Casa,
 Gueden, Corena,
 Dermota - Krips
 OSA-1401



RENATO
 CIONI
 Donizetti:
 LUCIA DI LAMMERMOOR
 with Sutherland,
 Merrill, Siepi - Pritchard
 OSA-1327



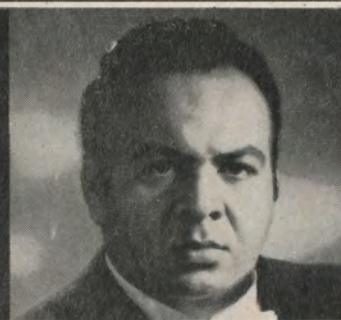
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 with Nilsson,
 Hoffman, Stolze,
 Wächter - Solti
 OSA-1218

Puccini:
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 BUTTERFLY
 with Tebaldi,
 Bergonzi, Cossotto,
 Sordello - Serafin
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MARIE
 COLLIER
 Strauss: ELEKTRA
 with Nilsson, Resnik,
 Krause, Stolze - Solti
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ERNANI: EXCITEMENT AND YOUTH

by Speight Jenkins, Jr.



First London performance of Ernani in 1845.

Passion. Vitality. Vigor. In operatic parlance these words apply immediately to Giuseppe Verdi; with equal accuracy they conjure up his fifth opera, *Ernani*. Written when the composer was thirty-one, *Ernani* comes over emphatically as a work of youth. It has moments of discursive and rather pedestrian recitative, some concerted pieces which fulfill only a formula recipe and an attention to the slow-fast pattern of arias not found in the composer's late works. But, it brims over with melody, with moments of grandeur including one ensemble not to be equalled until *Aida* and offers incredible opportunities for virtuoso singers.

No opera company puts on *Ernani* without stars; an ensemble opera it isn't. Though in 1844, at its premiere, its style fitted in with most singers' training, today few artists have the technique or even the grandeur to surmount the hurdles of *Ernani*. The opera calls for four major singers who can sing dramatically and yet comfortably handle complex coloratura passages. These four, curiously enough, are not two men and two women as in most operas. Instead, it is one woman to three men, and Elvira, the heroine in question, stands as the one woman in opera to have three men ready to kill each other over her. Of course, like most other heroines, she is constant to the tenor hero, but she has a baritone and a bass charging after her in perpetual hot pursuit.

Perhaps this was a good reason for *Ernani*'s success in its first San Francisco hearing. Presented by the Pellegrini Opera Troupe in March of 1851, *Ernani* probably seemed quite reasonable to a city of 25,000 that was ninety percent male. With that ratio, no doubt Elvira's love life struck the miners as quite realistic.

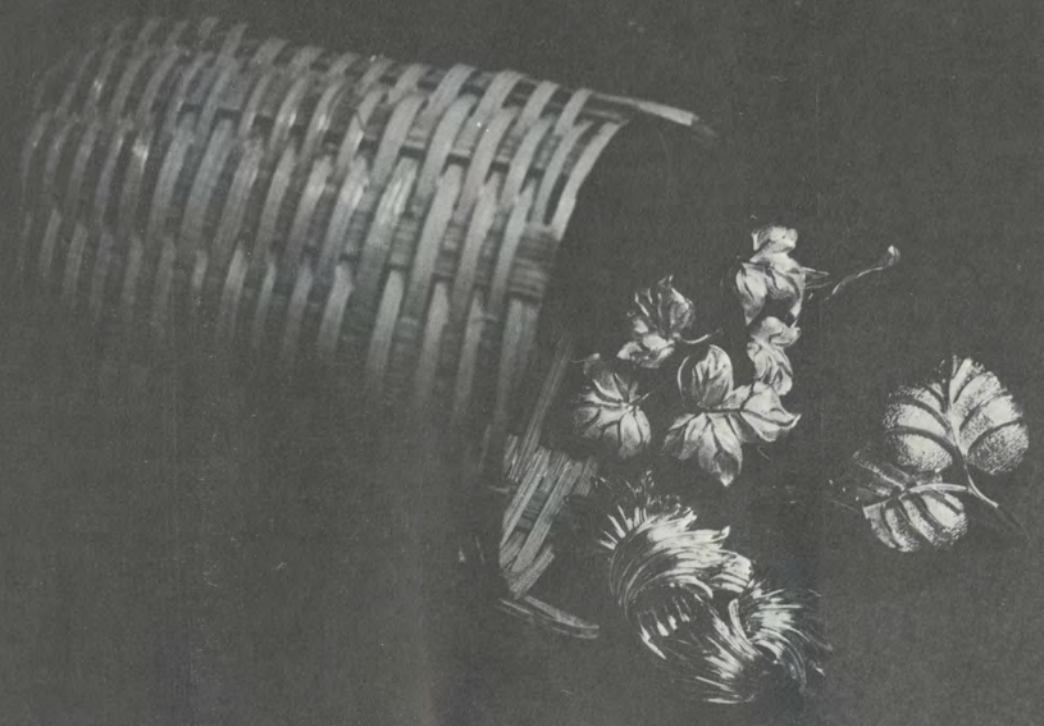
Percentages do not have to be relied on, though, to explain this opera's popularity. San Francisco at the time must have been itself incredibly "operatic": Fortunes were made and unmade in a night of card playing; yesterday's panhandler became today's millionaire. In the background of the gold rush, hard-hitting, bouncy music speaking youth and passion fulfilled the miners' need. And if the language was Italian, when has Verdi ever needed a translator?

For *Ernani*'s story comes over musically and not verbally. A reader of the libretto or the plot synopsis reads a confusing, involved, typically romantic tale that resists immediate comprehension. The music, on the other hand, lays out characters and story in bold and clear lines.

The prelude, short, cryptic and tuneful, is composed of two melodies from the opera. Its feeling is somber, more in the spirit of *Lucia di Lammermoor* than Verdi's own short introduction to *Rigoletto*. The opening scene conveys the bluff and rugged spirit of the bandits around *Ernani*. How must the California miners have warmed to the masculine sound of those outlaws! They are followed by the tenor's aria—first an eloquent cavatina full of longing for his beloved Elvira, then hatred for Silva, the old man who is trying to force her to marry him. The tense chorus that follows lays the groundwork for *Ernani*'s cabaletta, his fast moving, bubbly song of triumph: His men will fight to win his beloved. The triumphant concluding B-flat cannot be mistaken; damn the torpedoes, he will have Elvira.

Instantly, Verdi changes the mood. Quiet, convent-like music introduces the beautiful Elvira. Her introductory music could describe a sweet, loving Des-

continued on page twenty-nine



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Opening Night

Friday Evening, September 13, 1968 at 8:30

(Final curtain approximately 11:40)

First San Francisco Opera Presentation

ERNANI

(in Italian)

opera in prologue and four acts by GIUSEPPE VERDI
text by FRANCESCO MARIA PIAVE
after the play by VICTOR HUGO
conductor: GIUSEPPE PATANE
stage director: DINO YANNOPOULOS
settings: ERCOLE SORMANI, AFTER
DESIGNS BY NICOLA BENOIS*

Ernani RENATO CIONI
Elvira LEONTYNE PRICE
Don Carlo PETER GLOSSOP
Giovanna SHEILA NADLER*
Don Ruy Gomez de Silva EZIO FLAGELLO*
Don Riccardo ROBERT GLOVER
Iago RICHARD J. CLARK*

*San Francisco Opera debut

Outlaws, knights and ladies, ladies-in-waiting, duke-electors, imperial guards

Corps de ballet

chorus director: DIETRICH ERBELDING*

choreographer: NANCY JOHNSON

costumes: Metropolitan Opera Association,
New York. Miss Price's costumes
designed by Jose Varone*, executed
by Grace Costumes, Inc.

time and place: 1519; Spain and Germany

prologue In the mountains of Aragon

Act I: THE BANDIT
Elvira's room in the castle of Silva

Act II: THE GUEST
The castle of Silva

Act III: CLEMENCY
The tomb of Charlemagne at Aix-la-Chapelle

Act IV: THE MASK
Ernani's palace near Saragossa

MAJOR INTERMISSION AFTER ACT II

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The Story of "ERNANI"

PROLOGUE: In the mountains near Silva's castle, Ernani is camped with his band of outlaws. He loves Elvira and knowing that Silva plans to marry her, decides to abduct her.

ACT I—Elvira longs for the day when Ernani will rescue her from Silva. Don Carlo gains entrance to her apartments and when he tries to make love to her she rejects him and even threatens to take her life. Ernani bursts in and the two rivals confront each other, but they are interrupted by the entrance of Silva who is enraged at the presence of the two strangers in his fiancée's chambers. He challenges both men but is stopped when it is revealed that Don Carlo is the king of Spain. The King tells Silva that he has come to seek his help in becoming elected Holy Roman Emperor. He saves Ernani from Silva's wrath by sending him away, saying that he is a member of his retinue.

ACT II—The king has sent a troop of soldiers to destroy the band of outlaws and only Ernani has escaped. Elvira, believing that Ernani has been killed, has consented to marry Silva. Disguised as a pilgrim, Ernani is granted hospitality in Silva's castle. When Elvira appears in bridal attire, the enraged Ernani throws off his disguise and, preferring to die, asks to be turned over to the pursuing king. Bound by the laws of hospitality, Silva refuses his request and leaves to arrange the defense of the castle. Elvira tells Ernani that she believed he had been killed and had intended to kill herself on the marriage altar. Silva surprises the lovers. Nevertheless, he stands by his pledge and when the king arrives refuses to yield Ernani to him. Unable to find the outlaw in the castle, the irate monarch departs with Elvira as a hostage. Silva is about to kill Ernani when the outlaw informs him that the king is their rival. He begs Silva to allow him to live until they avenge themselves on the king and rescue Elvira. He gives Silva a horn and swears to kill himself whenever Silva sounds it.

ACT III—By the tomb of Charlemagne, Carlo awaits the decision of the electors who are about to choose the new leader of the Holy Roman Empire. Knowing of a conspiracy against his life, he makes plans to thwart it. He enters the tomb and orders his squire to have a cannon fired if he is elected. The conspirators, led by Silva and Ernani, gather and solemnly cast lots for the honor of killing the king. The lot falls to Ernani who refuses Silva's offer to exchange it for the horn and the pledge it represents. The cannon shot and the sudden appearance of Don Carlo from the tomb terrify the conspirators. As Carlo, now Emperor Charles V, receives the insignia of office, the conspirators are disarmed and the noblemen among them condemned to death. The outlaw Ernani joins the nobles revealing that he is Don Juan of Aragon, the son of a powerful duke slain by the king's father. Elvira pleads for Ernani's life and the new emperor, resolving to emulate his great ancestor Charlemagne, pardons the conspirators, restores Ernani's title and unites him in marriage to Elvira.

ACT IV—Following the wedding celebration at Ernani's castle, the happy couple are interrupted by the sound of a horn. Silva appears and demands that the bridegroom fulfill his pledge. Elvira pleads with both men but Ernani, tragically bound by the code of honor, stabs himself.

ERNANI: EXCITEMENT AND YOUTH

continued from page twenty-five

demon-like character. Then she opens her mouth, and even her first recitative — conventional enough in form — describes a passionate woman. The cavatina, "Ernani, involami," which follows, is not only the opera's most familiar music but takes the measure of the soprano. She must sing the first section expressing her love for the bandit Ernani (one wit has said that the aria should be translated "Ernani, Violate me!") stressing the long line, the pure Verdian legato. Then she must let go with a dramatic, urgent cabaletta that shows the depth of her passion for the outlaw and her hatred for her old suitor, Silva.

One musical measure deserves note. In the ninth bar of the cabaletta, after she has sung her first series of racing scales up to a high-C, comes a phrase which foretells Leonora in *Trovatore* and looks back to much of Donizetti. Following a trill on an F, Elvira sings a quick configuration—much like a turn—and rises to a B-flat. Verdi marked the approach to the note *piano* and placed the value of the B-flat at an eighth note. The structure and placement makes it one of those carefree measures in which the true dramatic soprano revels: she throws the note off with clarity and abandon. The audience is set up for the high note, but the speed and brilliance that she uses to attack it invariably takes them by surprise. The B-flat can be light or heavy, but nothing better expresses her determination to wait for Ernani.

With the soprano and tenor introduced (and the bass villain, Silva, discussed), the baritone, Carlo, enters. In only a few measures he calls to mind Di Luna in *Trovatore*. This feeling is exaggerated by Elvira's comments. Her fast, breathy measures show her dislike for Carlo (who happens to be King of Spain), but she comes into her true dramatic focus with her haughty rejection of his suit. Her broad line used with him there points out musically the equality of blood felt between nobles in sixteenth-century Spain. What if Carlo was King, he was no better than she! Their duet is interrupted by Ernani. Like a golden trumpet, he enters on a C Major chord: here is the classic good guy. The stage is set for a fast if predictable trio which is just as enjoyable and as tuneful as the one that ends the first act of *Trovatore*.

Instead of the two men fighting (after the soprano's high C) as in *Trovatore*, suitor number three enters. It is the old man, Silva. But Verdi handles his entrance poorly. He makes neither orchestral excitement nor key change to alert the audience. And he stops the action illogically with a long aria for the bass. Silva, of course, is annoyed; in the room of his ward and fiancée he finds two men. Somehow, though, the type of King Marke address he gives does not fit. It is reminiscent of Germont's "Di Provenza" in *La Traviata* and is permissible for exactly the same reason—its beautiful, rich melody. The old man's cabaletta, more than his preceding cavatina, describes Silva's righteous indignation over the situation, and it ends with a surprising passage much in the vein of Rossini. This leads into the first ensemble, characterized by exciting dynamics. No one understands what the King (who reveals himself) was doing there or why he would try to shield Ernani, and the chorus and principals vary

rapidly between pianissimo and fortissimo to express their shock. The next theme, developed first by Elvira and Ernani, typifies the kind of open-ended melody out of which Verdi constructed his major ensembles. A little more recitative leads into the act's finale, a rather conventional affair.

The second act opens with a musical gallop, party music from an affair at which no one has a good time, and very soon Elvira, Ernani and Silva again confront each other. Their trio is led off in $\frac{3}{4}$ time by Ernani, and the music and situation remind the listener of the sextet in *Lucia*, composed only nine years before. The tenor sees his beloved (apparently agreeable) about to be wed to a rival. But the analogy cannot be continued; Elvira lets Ernani know quickly that she wants no one but him. Silva, instead of watching the two of them, rushes off to arm his castle against the approaching Carlo.

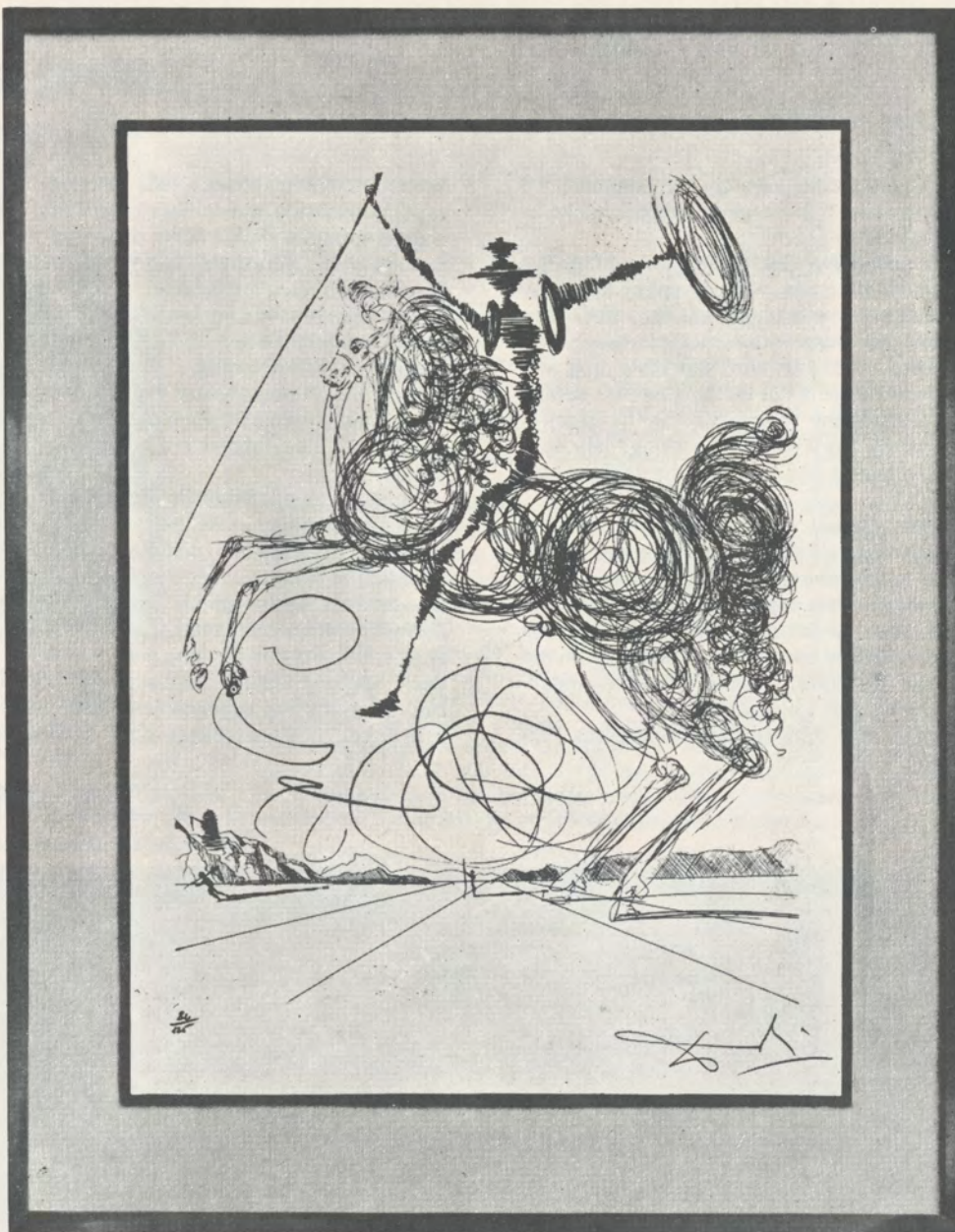
At this point Verdi gives the lovers an intimate, sweet, very romantic love duet. The exquisite feeling generated in only a few bars gives a key to some of the magical moments of the later operas. Silva enters menacingly; quick action now takes the place of meaningful music. Then Carlo comes in to demand Ernani whom he had chased to Silva's castle. Because of the laws of hospitality, Silva refuses and their duet (bass and baritone) calls to mind Verdi's double bass duet of Count Walter and Wurm in his later *Luisa Miller*.

Now comes a bit of dramatic legerdemain. Elvira rushes in to offer herself for Ernani. Carlo, happy enough with this switch, bids her come with him in light, almost troubadourish music. After the inevitable ensemble and Carlo's abduction of Elvira, Ernani explains to Silva that the King really loves their beloved. To get Silva's support against Carlo, Ernani must talk fast. Solemn, evocative music—heard first in the prelude—acts as the leitmotif, if you will, of Ernani's persuasion. Silva agrees to join Ernani because, to this music, Ernani promises to give his life whenever Silva blows the horn that he gives the old man. A difficult chorus, filled with staccato, ends the act as all rush out after Carlo.

The third act—called by Francis Toye the best in the opera—presents a new Carlo. Gone is the lascivious troubadour of Acts One and Two; instead his great aria does not even mention Elvira. It dwells in majestic, noble lines on his hopes of greatness for himself if he is elected Holy Roman Emperor. Though more *cantabile*, the aria sounds a bit like the elder Foscarini or even Simon Boccanegra. The conspirators, headed by Silva and Ernani, meet. They draw lots, and Ernani's name is chosen to kill Carlo. All join in a unison chorus, which really expresses the spirit of Verdi's own beloved *Risorgimento*. "We are all a single family," they sing as the music wells up. "Iberia (read Italy) will be fertile in heroes; . . . she will be redeemed from servitude."

Patriotism appeased, Verdi hurriedly goes on to a surprise. On Elvira's passionate plea, Carlo becomes magnanimous. He wants to be like Charlemagne, and so pardons Elvira and Ernani and allows them to marry. The "O Sommo Carlo" ensemble, which follows, has

continued on page thirty-one



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ERNANI: EXCITEMENT AND YOUTH

continued from page twenty-nine

acing and majesty; its rich flow of sound calls to mind "Ma tu o Re, signore possente" in the Triumphant Scene of Aida.

In all the rejoicing at the end of Act Three, Silva's hate remained constant. The fourth act sees it blossom forth in a way conceivable only to a romanticist of the early nineteenth century. Festive music celebrates the coming nuptials of Ernani and Elvira. In the midst of their duet, a horn is heard. Silva blows three times and comes onstage to claim Ernani's life. An amusing bit of musical history is tied to Silva and Ernani's horn. The Austrian censors in Venice miraculously approved the libretto, ignoring even the conspirators' chorus of Act Three, but in rehearsal Count Mocenigo, the director of the Fenice Theater, objected to the horn. It was undignified, said the Count, and out of keeping with the house's traditions. Verdi remained firm, however, and the horn stayed.

The best music in the scene takes place when El-

vira, Ernani and Silva sing their last trio. Elvira pleads, Ernani calmly accepts and Silva remains implacable, but the music expertly blends three separate emotional states. At the end, Ernani stabs himself and dies. His death scene, although only fifteen bars long, has the same ethereal quality Verdi gave to Gilda in *Rigoletto* and to Riccardo in *Un Ballo in Maschera*.

Thus, the music makes *Ernani's* plot comprehensible. None of the characters really live in the same way Violetta or Amneris or even Lady Macbeth lives. But they get over their message in bluff, gutsy and very concrete terms. In San Francisco of 1851, such an approach seemed real because it was lived every day. In our own over-sophisticated age—where to be blasé sometimes appears to be the *sine qua non* of the opera lover—*Ernani* might seem to be out of place. But sincerity has a way of making art meaningful, and *Ernani's* red blood may be the way a 1968 audience can find out what passion is all about.

DEBUTS

EZIO FLAGELLO



Basso Flagello makes his San Francisco Opera debut on opening night in a role he has just recorded, Silva in Verdi's "Ernani". It is the latest in a long list of Verdian triumphs for the New York-born singer, who has either recorded or performed roles in "Don Carlo", "Falstaff", "Simon Boccanegra", "Luisa Miller", "La Forza del Destino", "Rigoletto", "Un Ballo in Maschera" and the Verdi requiem.

Still in his middle thirties, Flagello comes from an Italian family which includes a grandfather who studied with Giuseppe Verdi. As a child young Ezio studied both piano and violin. His vocal studies began, under Friedrich Schorr, only when his voice matured and

he made his debut with the Rome Opera as Doctor Dulcamara in "L'Elisir d'Amore".

After he won the Metropolitan Opera Auditions of the Air, Flagello made his debut at the Metropolitan in 1957 and has been there ever since. He has also sung opera in Philadelphia, Dallas, Houston and Miami and appeared with the orchestras of New York, Boston, Philadelphia, and Cleveland.

Next July Flagello will make his Buenos Aires debut at the Teatro Colon in "Il Barbiere di Siviglia" and "Medea". His most recent of many recordings is the role of Archibaldo in "L'Amore dei Tre Re".

RICHARD J. CLARK



Winning the \$1,000 Gropper Memorial Award for 1965 climaxed Clark's summer with the Merola Opera Program, which he entered under the sponsorship of the Opera Guild of Southern Arizona. Prior to that he had studied at the Academy of Vocal Arts in Philadelphia and seen service in the Marine corps.

For the past two years Clark has studied with Lilli Wexberg and Otto Guth in New York and attended the Juilliard school of music. He was also the recipient of a grant from the Martha Baird Rockefeller fund for music.

SHEILA NADLER



In addition to her role in the opening-night "Ernani", this New York native will appear in "Les Troyens", "Die Walkuere", "Il Trovatore", "Madama Butterfly", "Lucia di Lammermoor", "Salome" and "Turandot" during her debut season with the San Francisco Opera.

Miss Nadler has studied at the Mannes school of music, Hunter college, and the Manhattan opera theater, as well as at the

Aspen summer festival. She made her bow with the Chicago Lyric Opera as the mother superior in the Prokofiev "Angel of Fire" and sang the title role in a concert version of "Carmen" there in a student matinee.

Other appearances for the young mezzo include the Baltimore Civic Opera, the North Shore Opera, and the Fort Worth Opera.

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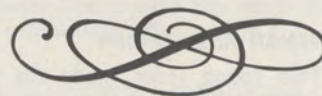
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This is the forty-sixth annual season of the San Francisco Opera and it is the year in which Kurt Herbert Adler celebrates his twenty-fifth anniversary with the Company. He has been General Director for the past fifteen years and before that was assistant 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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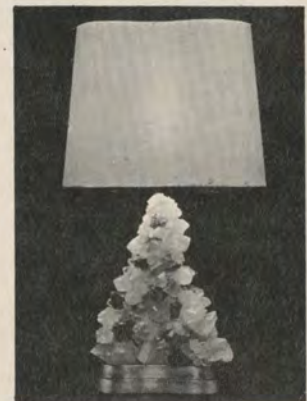


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Visit Arthur Court Designs at 10 Hotaling Place in the heart of Jackson Square, San Francisco (in one of the oldest remaining buildings of the Barbary Coast days.) Wander through the reconstructed whiskey cellar filled with unusual antiques, miner's 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.



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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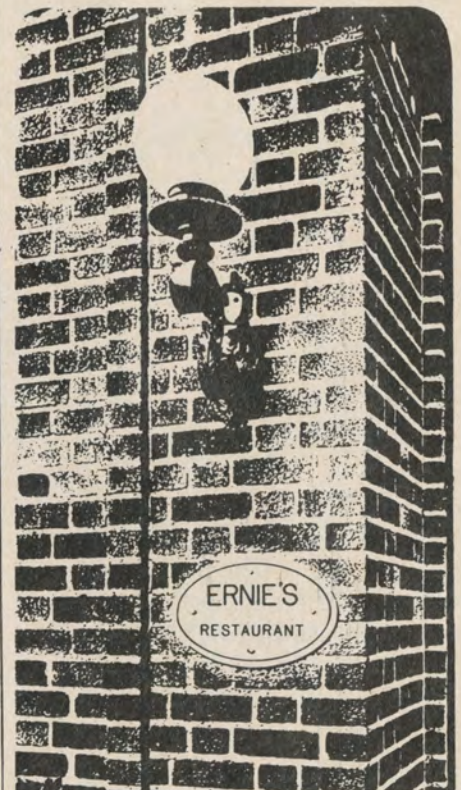
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Repertoire | 1968 Season

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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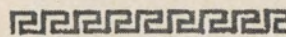
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IL BARBIERE DI SIVIGLIA (Rossini)
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Wednesday, September 25
ERNANI (Verdi)
Speaker: Dr. Jan Popper
Wednesday, October 2
ERNANI (Verdi)
Panel Discussion
Wednesday, October 23
WOZZECK (Berg)
Speaker: 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

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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.

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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
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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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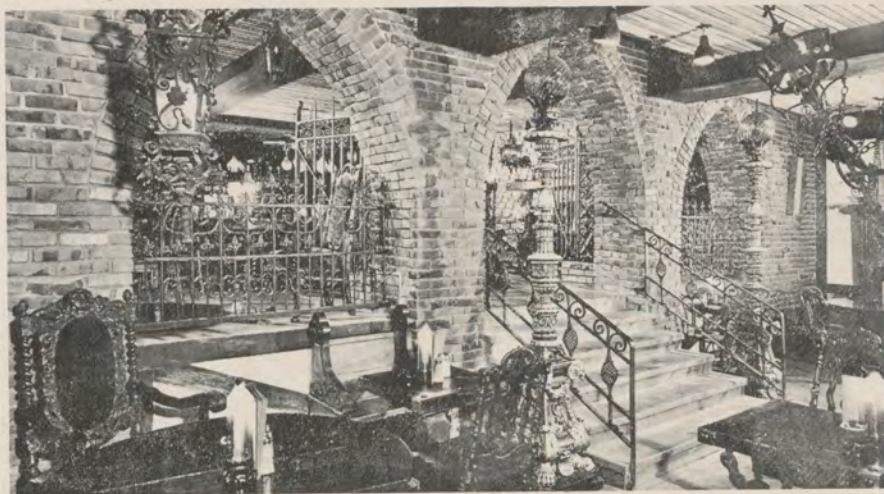
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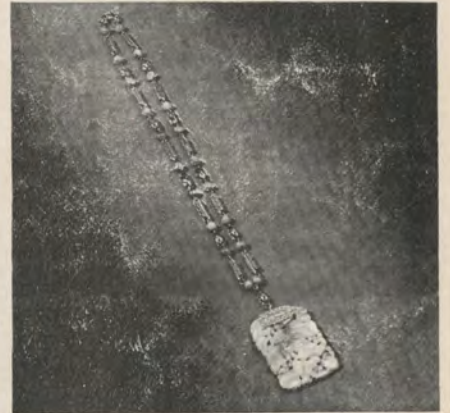
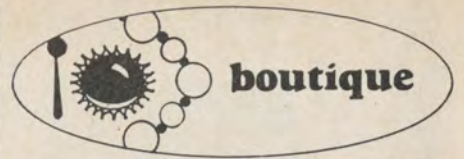


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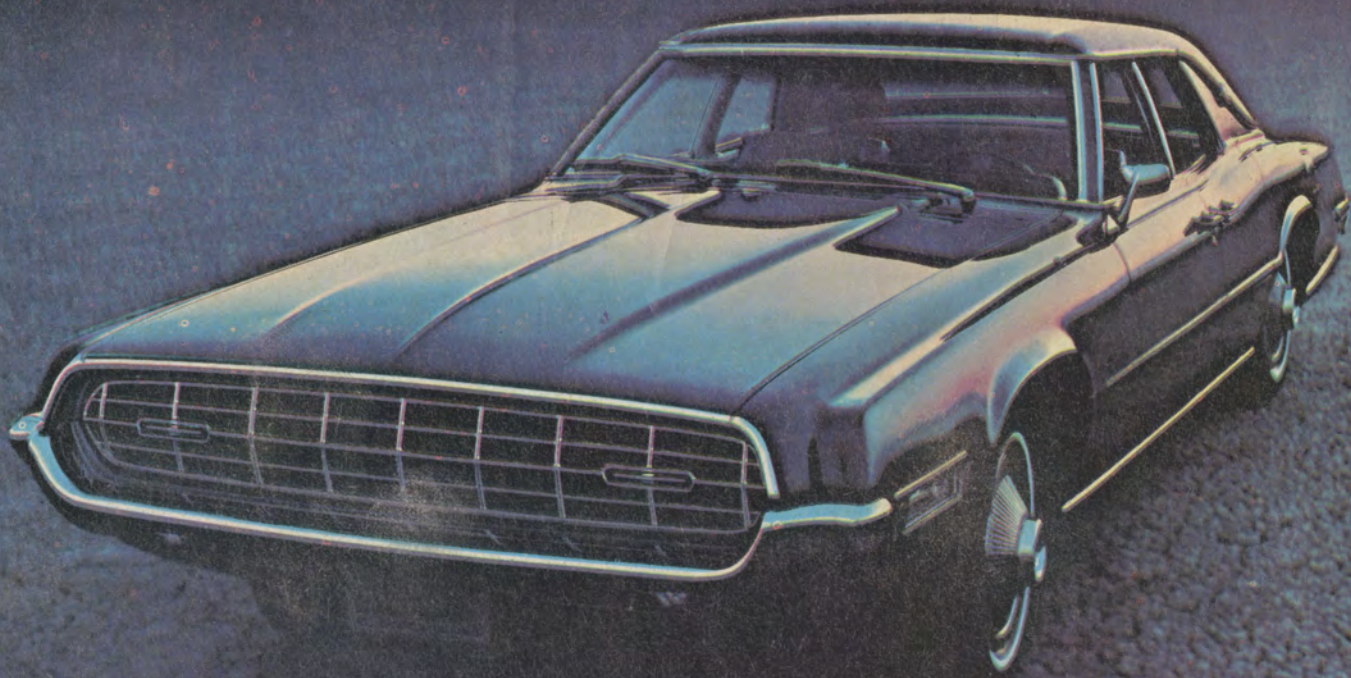
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Sunday Afternoon, September 22, 1968, at 2:00

(Final curtain approximately 5:00)

First San Francisco Opera Presentation

ERNANI

(in Italian)

opera in prologue and four acts by GIUSEPPE VERDI

text by FRANCESCO MARIA PIAVE

after the play by VICTOR HUGO

conductor: GIUSEPPE PATANE

stage director: DINO YANNOPOULOS

settings: ERCOLE SORMANI, AFTER
DESIGNS BY NICOLA BENOIS

Ernani RENATO CIONI
Elvira LEONTYNE PRICE
Don Carlo PETER GLOSSOP
Giovanna SHEILA NADLER
Don Ruy Gomez de Silva EZIO FLAGELLO
Don Riccardo ROBERT GLOVER
Iago RICHARD J. CLARK

Outlaws, knights and ladies, ladies-in-waiting, duke-electors, imperial guards

Corps de ballet

chorus director: DIETRICH ERBELDING

choreographer: NANCY JOHNSON

costumes: Metropolitan Opera Association,
New York. Miss Price's costumes
designed by Jose Varona, executed
by Grace Costumes, Inc.

time and place: 1519; Spain and Germany

prologue In the mountains of Aragon

Act I: THE BANDIT
Elvira's room in the castle of Silva

Act II: THE GUEST
The castle of Silva

Act III: CLEMENCY
The tomb of Charlemagne at Aix-la-Chapelle

Act IV: THE MASK
Ernani's palace near Saragossa

MAJOR INTERMISSION AFTER ACT II

Next Sunday Afternoon Series performance: September 29, at 2:00
IL BARBIERE DI SIVIGLIA (in Italian) Rossini *Last time this season*

Next Sunday Afternoon Series B performance: October 13, at 2:00
ERWARTUNG (in German) Schoenberg
ROYAL PALACE Weill
CHRISTOPHER COLUMBUS (in English) Milhaud

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

Saturday Evening, September 28, 1968, at 8:00

(Final curtain approximately 11:00)

First San Francisco Opera Presentation

ERNANI

(in Italian)

opera in prologue and four acts by GIUSEPPE VERDI
text by FRANCESCO MARIA PIAVE
after the play by VICTOR HUGO
conductor: GIUSEPPE PATANE
stage director: DINO YANNOPOULOS
settings: ERCOLE SORMANI, AFTER
DESIGNS BY NICOLA BENOIS

Ernani RENATO CIONI
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Outlaws, knights and ladies, ladies-in-waiting, duke-electors, imperial guards

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Act I: THE BANDIT
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The castle of Silva

Act III: CLEMENCY
The tomb of Charlemagne at Aix-la-Chapelle

Act IV: THE MASK
Ernani's palace near Saragossa

MAJOR INTERMISSION AFTER ACT II

Next Saturday Evening Series performance: October 5, at 8:00

ERWARTUNG (in German) Schoenberg

ROYAL PALACE Weill

CHRISTOPHER COLUMBUS (in English) Milhaud

Next Saturday Evening Series A performance: October 12, at 7:30

DIE WALKUERE (in German) Wagner *Last time this season*

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