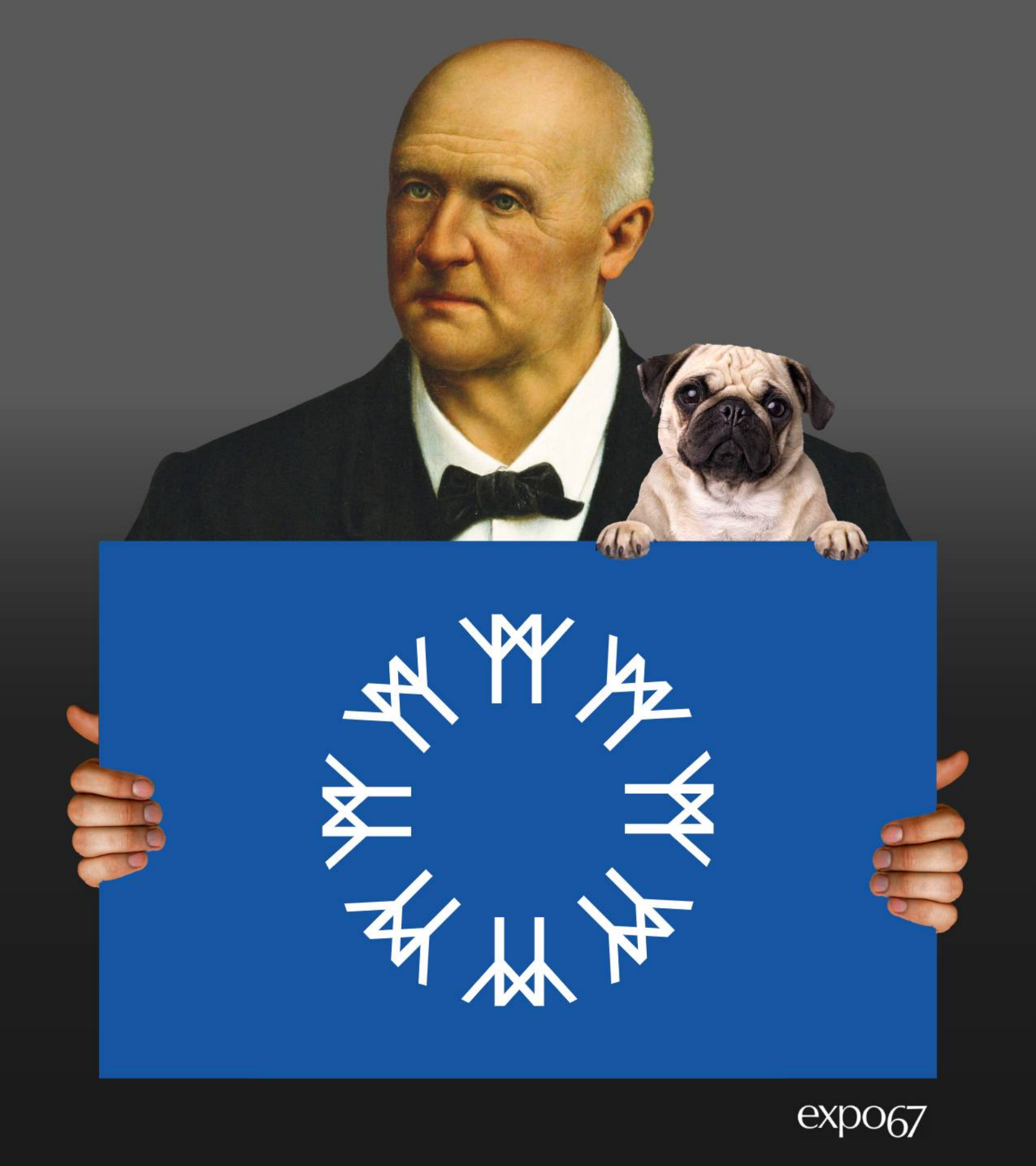
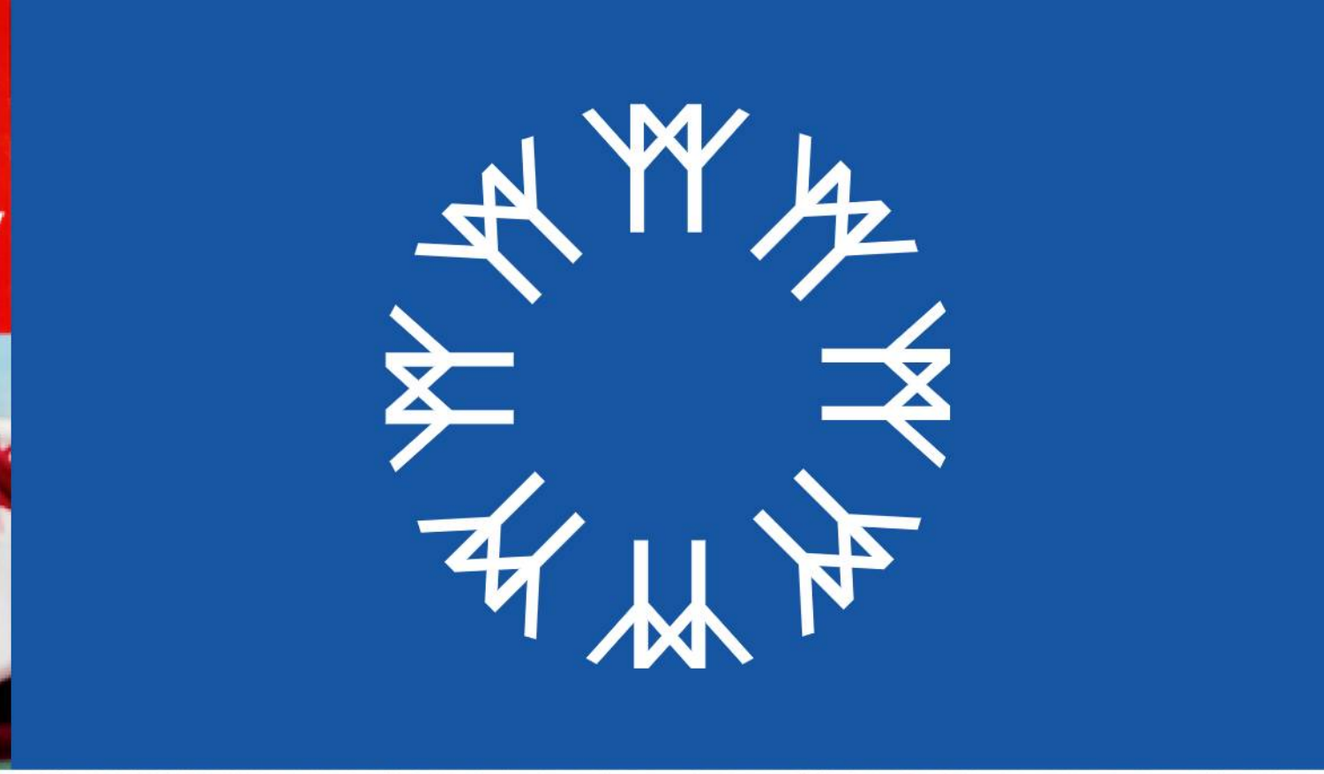
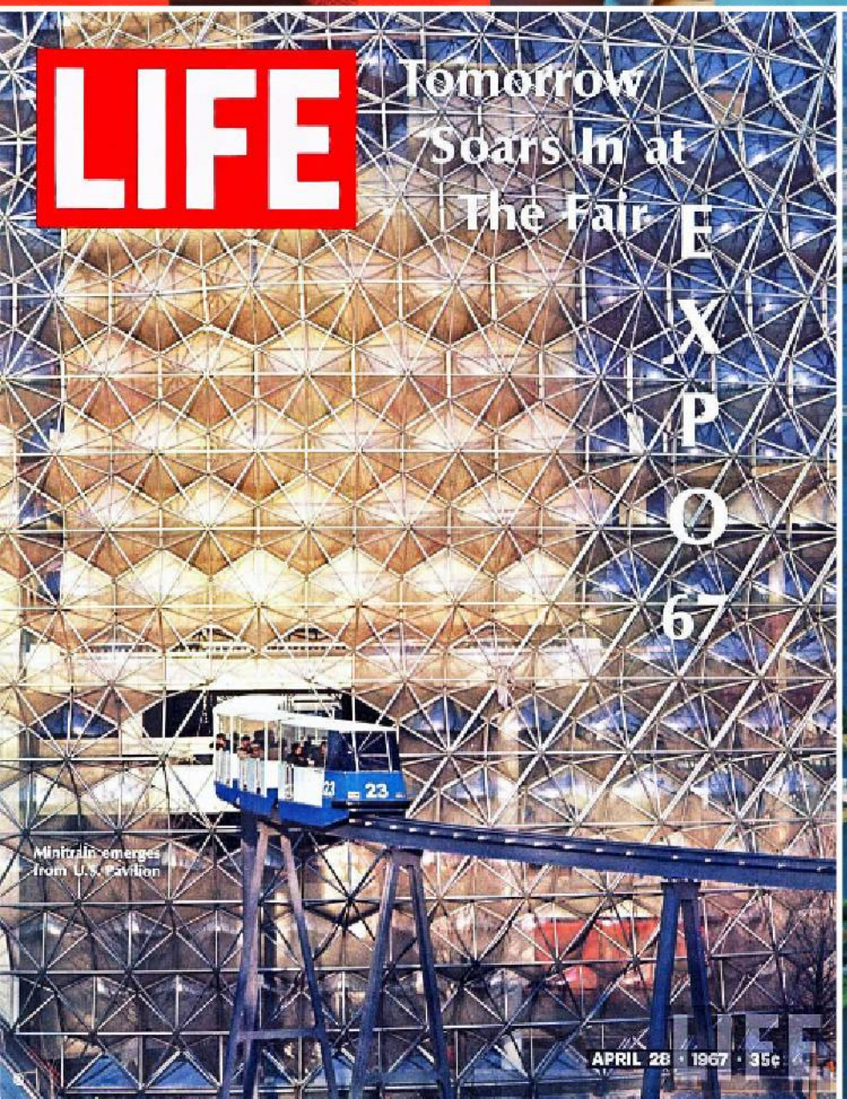

expo67


TERRE DES HOMMES
MAN AND HIS WORLD
expo67
MONTRÉAL
CANADA


Rendez-vous à
MONTRÉAL
expo67
28 AVRIL–27 OCTOBRE




LIFE
Tomorrow
Soars In at
The Fair
EXPO
67
Minitrain emerges
from U.S. Pavilion
APRIL 28 · 1967 · 35¢

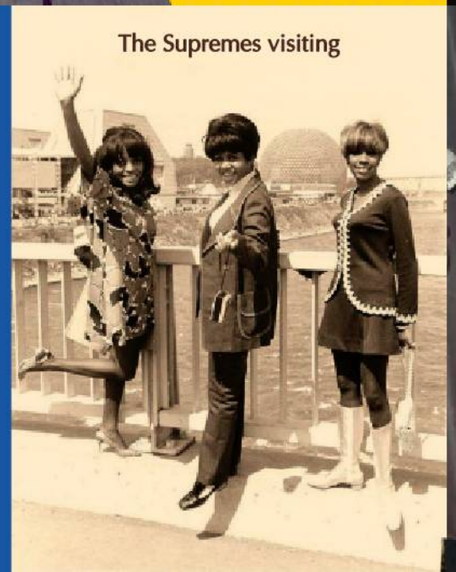






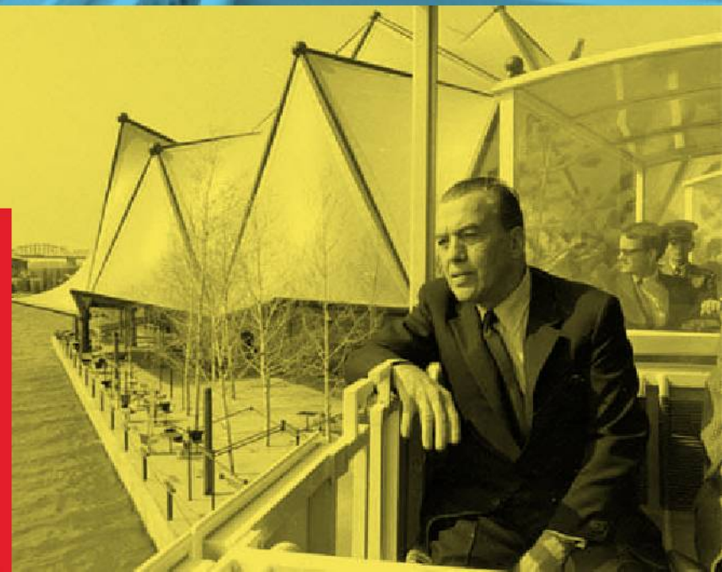
full shows airing live from the Expo Theatre on May 7 and 21, 1967













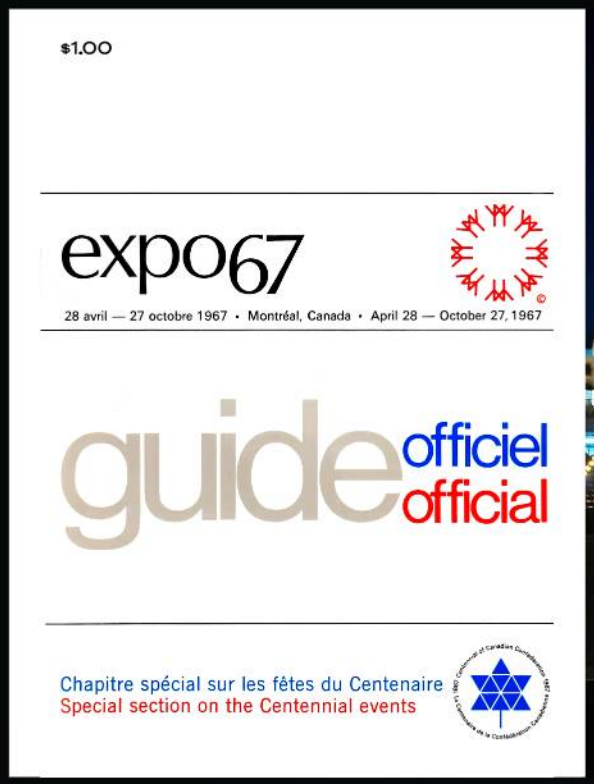
Mayor Jean Drapeau in conversation with Ed Sullivan and Petula Clark



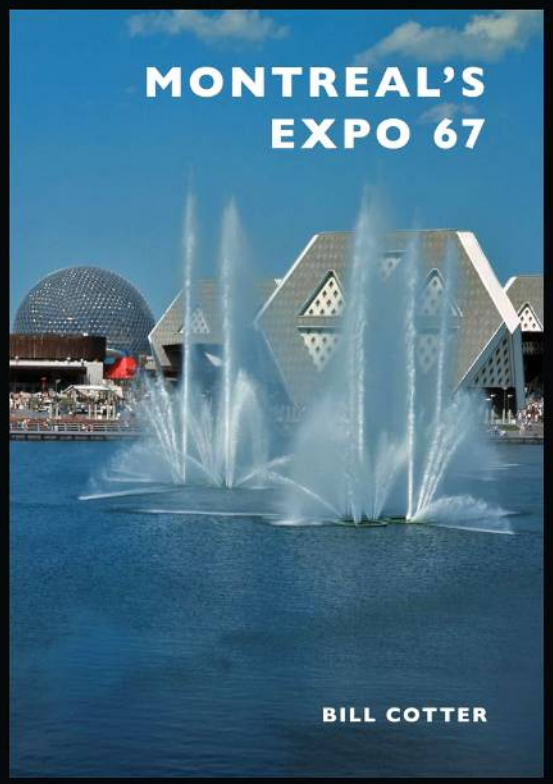
Petula Clark during a press conference at the French pavilion

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Montreal


$1.00
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28 avril — 27 octobre 1967 • Montréal, Canada • April 28 — October 27, 1967
guide officiel official
Chapitre spécial sur les fêtes du Centenaire
Special section on the Centennial events




MONTREAL'S
EXPO 67
BILL COTTER



austria pavilion

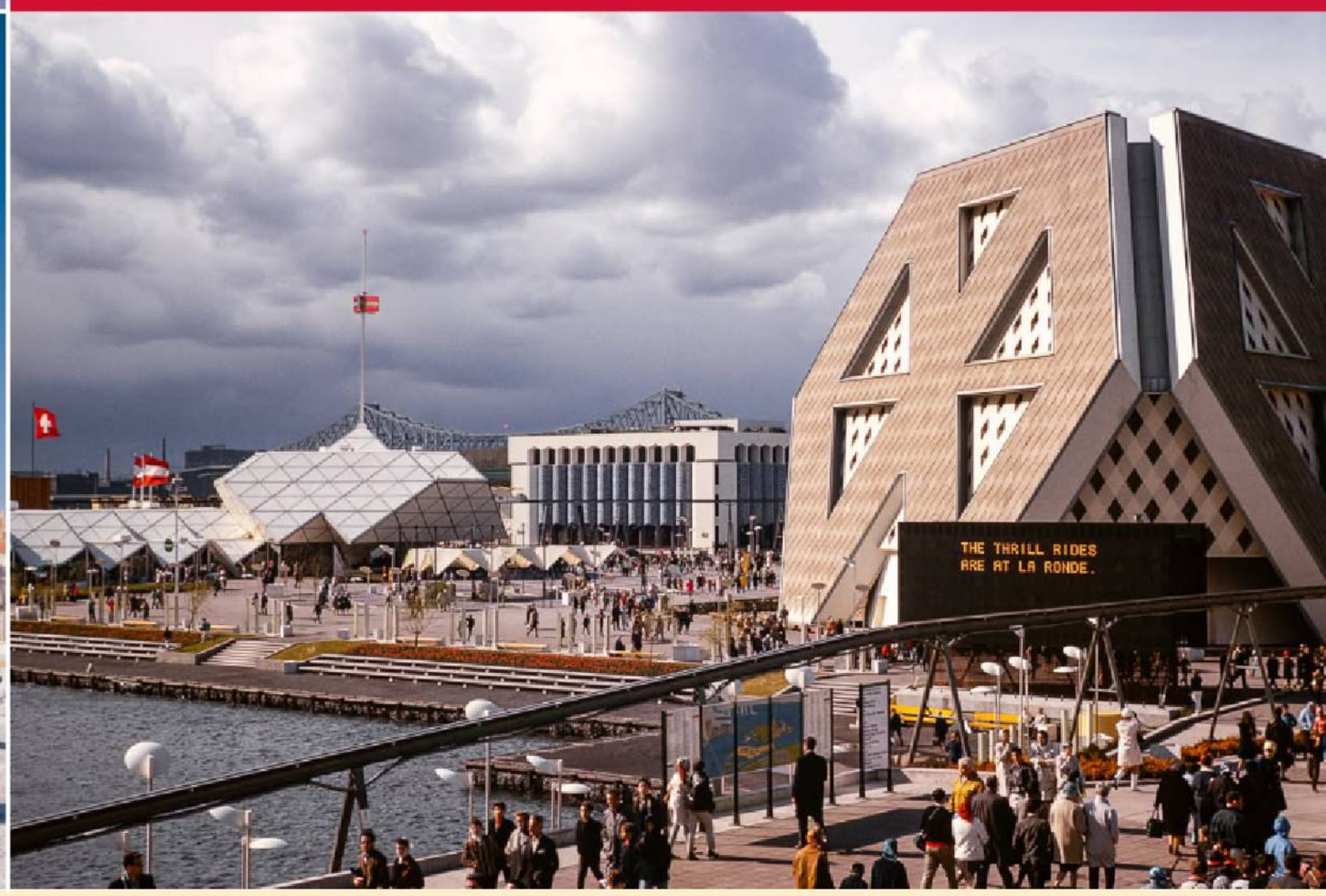
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In a central position on“ Île Sainte-Hélène ”- close to the metro station and near“ Swan Lake ”- the Austrian pavilion designed by architect Karl Schwanzer features an alpine“ tent ”roof with geometrical patterns and crystal shaped walls (aluminium frame and prefabricated wood panels) , which evoke the country’s mountainous region. It is topped by a 120 foot (37 meters) pylon, on which a reflector illuminates the national colours for miles around. The structure suggests mountains, precious stones, a romantic countryside, scientific precision and achievement in the arts - in short, the qualities that Austrians feel make their country uniquely Austrian.

Relating to“ Expo 67’s ”theme,“ the Man and his World ”, visitors enter an interactive exhibit at ground level, which shows what Austrians have accomplished in the fields of music, literature, science, research, industry and handicrafts. Multilingual guides provide information on all aspects of national life. A compelling section showcases advances in communication - bridging heritage and modernity.

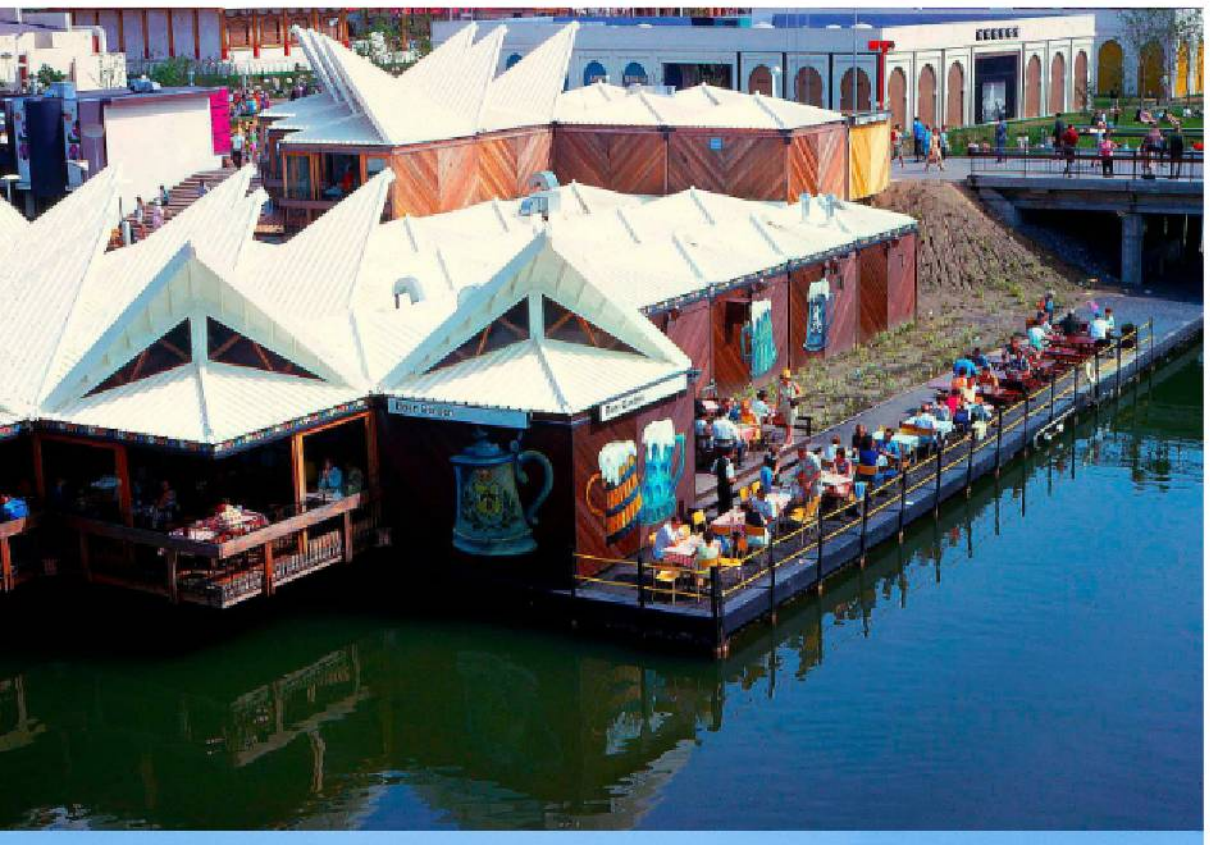
Visitors then proceed to the upper level by escalator. The impressive audio-visual “ Austrovision ”- a mechanized theatre using ultra modern technology - offers visitors, in a very lively fashion, a poetic, realistic and humorous view of the Austria of yesterday, and today. The“ Austrovision ”is based on the book entitled “ Imago Austriæ ” by Otto Schulmeister, Christoph Allmayer-Beck and Erich Lessing. It is the most important source of information about Austria. The artistic director is Otto Schenk, a well known actor and director.

Also on the ground floor, the world famous“ Wienerwald ”restaurant, which can accommodate over one hundred guests, is another popular attraction. Authentic Viennese dishes (German pork sausage with “ sauerkraut ”; roast pork with“ sauerkraut ”and dumplings) , accompanied by wine and local or imported beer are served to the music of Anton Karas - author of the celebrated theme song for the 1949 film noir“ The third man ”- by lovely waitresses, proudly wearing traditional and colourful costumes - an atmosphere that has made the term“ Gemuetlichkeit ” an international word for perfect hospitality.



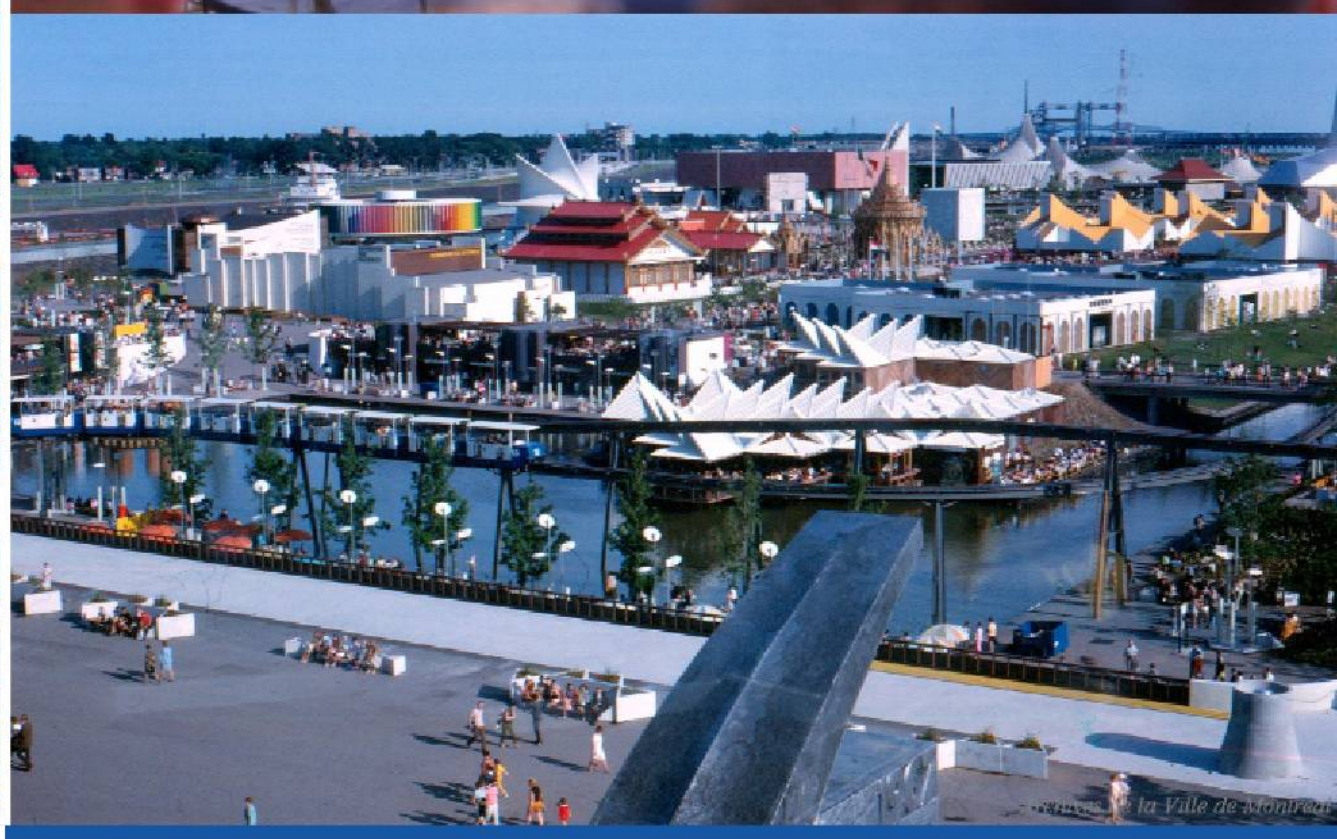












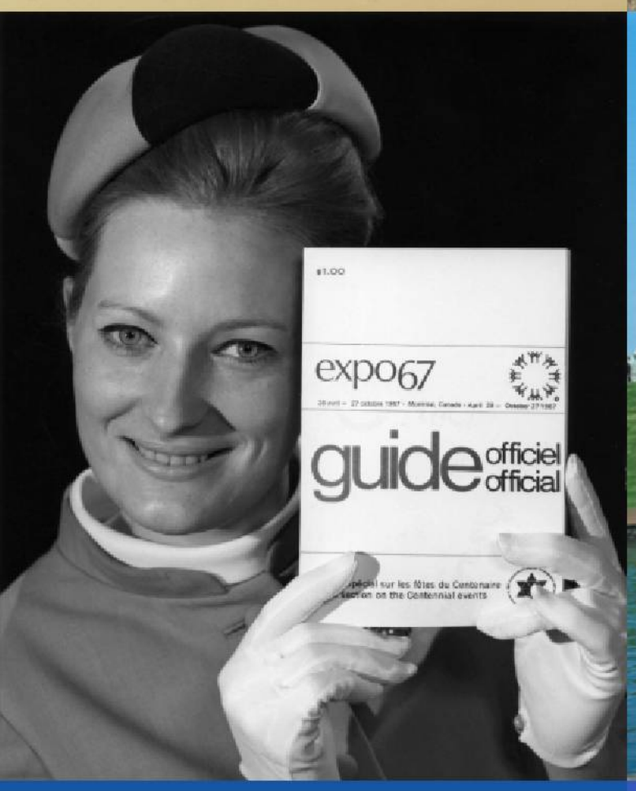
Beergarden expo67

Île Notre-Dame











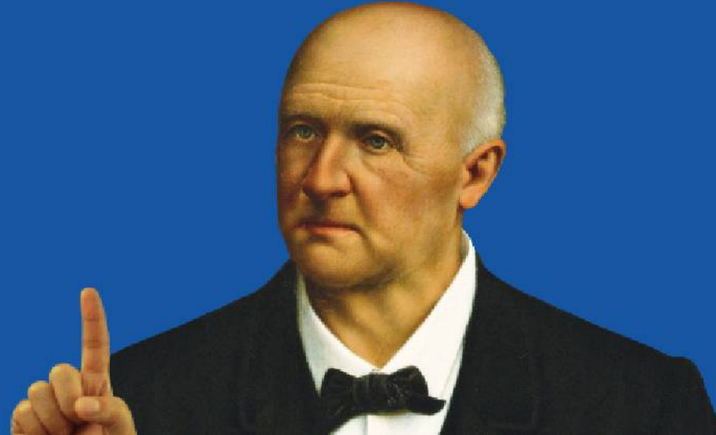


In 1892, I loved to visit the International Exhibition for Music and Theatre at the Prater despite my persisting foot ailment. There were so many great pavilions ! I enjoyed the company of professor Adolf Sandberger, Wilhelm Zinne, Dr. Richard Paltauf and Dr. Carl Rabl to name just a few. I invited Dr. Anton baron von Eiselsberg and other members of the Riedhof circle to attend my improvisations on the " Kaiser-Lied " and " Gaudeamus igitur " on different instruments, which were on display inside the Rotunda. I had the pleasure to meet again and flirt with the Hungarian waitress " Fräulein " Aurelia Stolzar, who served at a terrace on the exhibition grounds. I invited " Herr " Zinne, the injured prima ballerina " Fräulein " Huszárek and other female dancers from the Hamburg " Stadttheater " ballet company to rejoice at the " Schweizerhaus ". Not to mention the pretty women at the beer gardens and restaurants. (Bruckner)

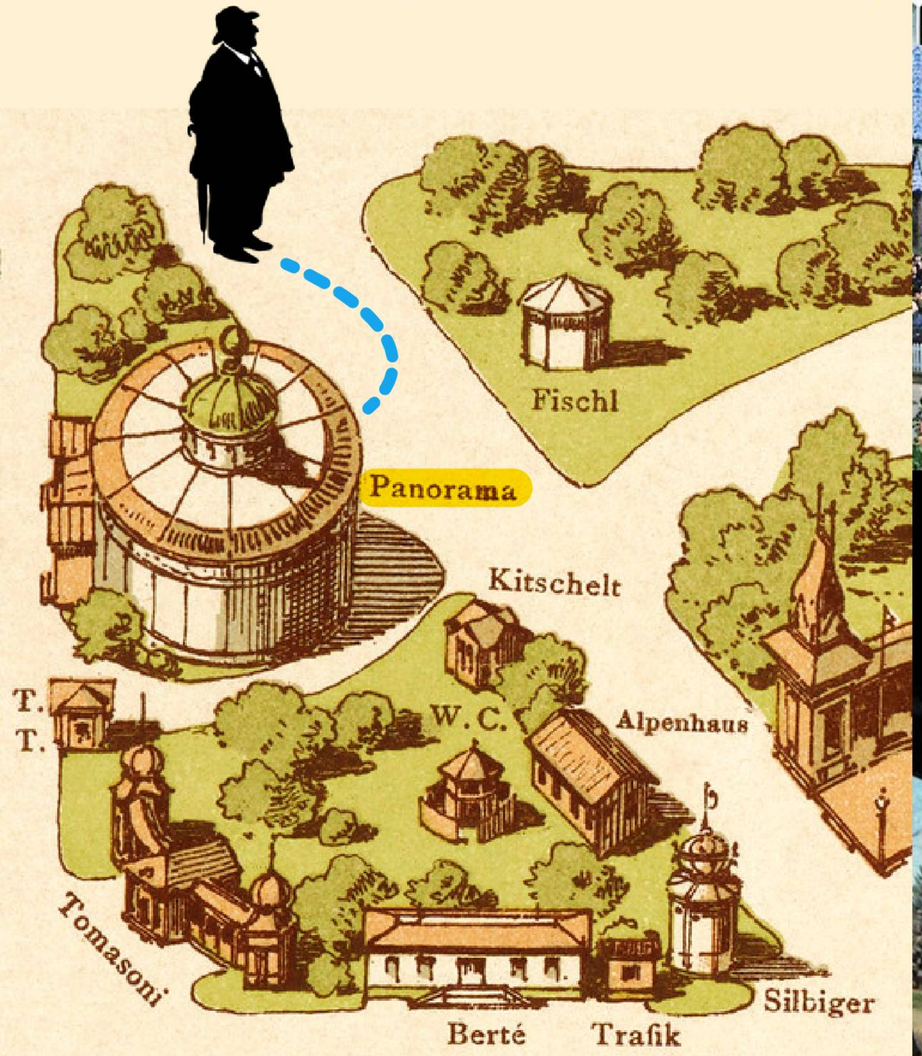


expo67

Can you give me copies of these photos ?



International Exhibition for Music and Theatre



the Panorama pavilion

Another notable attraction in the immediate vicinity of the Exhibition Theatre is the 360° panoramic re-creation of the **steamship ocean liner Lahn of the Nord-Deutschen Lloyd entering the harbour of New York city** : a marketing tool symbolizing the bridge between European culture and the « New World » . This exhibit combines the fascination with transatlantic travel and the immersive entertainment of panoramas (popular in the nineteenth century) designed to provide a « surround » experience for local visitors.



Circle-Vision 360°





The Bell Telephone pavilion at Expo '67 on Saint Helen's Island - beside the Iran pavilion and the metro station - was commissioned by the Canadian telephone companies and their services. Its feature attraction was Canada '67, a twenty-two minute documentary film directed by Robert Barclay for Walt Disney Studios. The movie was presented in Circle-Vision 360° to audiences of 1,200 to 1,500 visitors, who stood in a room surrounded by nine large movie screens. A nine-camera rig weighing 400 pounds, concealed in the space between screens, projected a completely circular image while twelve synchronized sound channels enveloped the audience in sound. The narrator was the French-Canadian actor Émile Genest (born in Quebec city) who, from 1961 to 1968, had significant roles in several Walt Disney films.



expo67

Always writing letters and telegrams to communicate, if professor Bruckner had to make a phone call from the main building of the University of Vienna, he would head to the rector's office or the chancellery. In December 1877, engineer Franz Nissl reconstructed a telephone in collaboration with two assistants from the Technical University, and presented the device to a panel of invited professors. Five years after Alexander Graham Bell patented his invention, the Austrian Ministry of Commerce granted the first telephone concession to the « Wiener Privat-Telephon-Gesellschaft » , who offered both connections to the central network and direct links between two specific locations - for instance, between an office and a factory. On December 1, 1881, the first telephone exchange in Vienna opens with 154 subscribers. On April 18, 1882, the first public telephone station is installed on the premises of the Vienna Stock Exchange - a call voucher cost 20 « kreuzers » . The first international telephone line connecting Berlin and Vienna was established in 1889 - a call cost 10 « marks » a minute. On January 1, 1890, all telephone networks owned by private companies were nationalized to become the « kaiserlich-königlich Post- und Telegraphenverwaltung » - with the exception of the Vienna network, which was not taken over by the state until 1895. Telephone cards of 1 « florin » were introduced in 1890 to facilitate trunk calls between Vienna and Budapest.

Three Cheers for the telephone !



L'Exposition universelle
de 1967—
Le Spectacle du Siècle

The 1967
World Exhibition—
Show of the Century



The young Zubin Mehta was named music director of the Montreal Symphony Orchestra in January 1961, and conducted his first subscription concert on October 3 at the auditorium " le Plateau " in the centre of Lafontaine park. Wilfrid Pelletier and maestro Mehta shared the podium at the inaugural concert of the large concert hall of " Place des Arts " on September 21, 1963. Pelletier had a deeply influential, thirty-three year career with the Metropolitan Opera in New York City. Arriving in 1917 on a recommendation from Pierre Monteux, he began as " répétiteur " and vocal coach. Over more than three decades, he worked his way up to become the principal conductor of the MET's french repertoire, a position he held until 1950.

An integral part of Expo 67's exceptional programming, the " Festival mondial de la musique " features opera, theatre, and ballet performances ; concerts and recitals ; popular and large scale shows ; and folk and sporting events. From April 28 to October 27, 1967, performers from over 25 countries appear at venues including the three halls at " Place des Arts ", St. Jacques Church on Sainte-Catherine street, the " Expo Theatre " and " Autostade " at " la Cité du Havre ", the " théâtre de la Poudrière " on Saint Helen's Island, the " Jardin des Étoiles " at " la Ronde " amusement park, and various national and thematic pavilions.

Zubin Mehta stepped down as music director of the Montreal Symphony Orchestra at the end of Expo '67.

The entire companies of " la Scala " in Milan, the Vienna State Opera, the Bolshoi Opera, the Hamburg State Opera and the Royal Swedish Opera, all making their North American debuts, each gave a number of fully staged performances.

The Swedish Opera was conducted by Silvio Varviso and Sixten Ehrling in productions of Giuseppe Verdi's " Un ballo in maschera ", Karl Birger Blomdahl's space opera " Aniara ", Igor Stravinsky's " The Rake's Progress " produced by Ingmar Bergman, and Richard Wagner's " Tristan und Isolde " featuring Birgit Nilsson and Ken Neate.

The Hamburg State Opera was conducted by Hans Schmidt-Isserstedt and Leopold Ludwig in productions of Paul Hindemith's " Mathis der Maler ", Alban Berg's " Lulu ", Leoš Janáček's " Jenůfa " and a concert version of Carl Maria von Weber's " Der Freischütz ".

The Vienna State Opera was conducted by Karl Böhm, Heinrich Hollreiser, Berislav Klobučar and Josef Krips in productions of Wolfgang Amadeus Mozart's " Don Giovanni " and " Le nozze di Figaro ", Richard Strauß's " Elektra " and " Der Rosenkavalier ", and Alban Berg's " Wozzeck ".

The Bolshoi Opera of Moscow performed in productions of Alexander Borodin's " Prince Igor ", Modest Mussorgsky's " Boris Godunov ", Pyotr Ilyich Tchaikovsky's " Pique Dame ", Sergei Prokofiev's " War and Peace ", and Nikolai Rimsky-Korsakov's " The Invisible City of Kitezh ".

The " Scala " of Milan performed in productions of Giuseppe Verdi's " Il trovatore " and " Nabucco ", Giacomo Puccini's " La bohème ", Vincenzo Bellini's " I Capuleti e i Montecchi " and Giuseppe Verdi's " Requiem " conducted by Herbert von Karajan.

The English Opera company was conducted by Benjamin Britten, Rudolph Schwarz, James Lockhart and Steuart Bedford in productions of Benjamin Britten's " Curlew River ", " The Burning Fiery Furnace " and " A Midsummer Night's Dream ", William Walton's " The Bear ", Georg Friedrich Händel's " Acis and Galatea ", and John Gay's " The Beggar's Opera " produced by Benjamin Britten.

The Canadian Opera company was conducted by Victor Feldbrill and Otto-Werner Müller in productions of Harry Somers' " Louis Riel " and Jacques Offenbach's " les Contes d'Hoffmann ".

A two opera season was also given by the Montreal Symphony Orchestra : Giuseppe Verdi's " Otello " conducted by Zubin Mehta featuring Jon Vickers, Teresa Stratas and Louis Quilico, and Charles Gounod's " Faust " conducted by Wilfrid Pelletier featuring Joseph Rouleau, Richard Verreau, Robert Savoie and Heather Thomson.

Orchestral concerts were given by the Vienna Philharmonic Orchestra under Karl Böhm, " l'Orchestre de la Suisse romande " under Ernest Ansermet and Paul Kletzki, the " Concertgebouw " Orchestra of Amsterdam under Bernard Haitink, " l'Orchestre de l'ORTF ", the Czech Philharmonic, the Buffalo Philharmonic Orchestra, the National Youth Orchestra, the Melbourne Symphony Orchestra under Willem van Otterloo featuring the soprano Marie Collier, the " Symphoniker Hamburg ", the New York Philharmonic, the Toronto Symphony, the Los Angeles Philharmonic, the San Francisco Symphony Orchestra, the Montreal Symphony Orchestra, " l'Orchestre international des Jeunesses musicales du Canada ", and the " Northern Sinfonia " of England.

Chamber orchestras and ensembles included the " Collegium Musicum " of Zürich under Paul Sacher, the Prague Soloists, the Berlin Philharmonic Octet, the Slovak Quartet, the Scarlatti Orchestra of Naples under Mario Rossi and Massimo Pradella, the " Solistes de Liège " from Belgium, the Bath Festival Orchestra under Yehudi Menuhin, the Danzi Quintet of the Netherlands and the Stern-Rose-Istomin Trio. Solo recitals were given by Henryk Szeryng, Christoph Eschenbach and Arturo Benedetti Michelangeli.

Choirs included the " Red Army " Chorus and the Piatnitsky Choir of the USSR, the Munich Bach Choir and Orchestra, the Copenhagen University Choir, the Lado Folkloric Ensemble of Yugoslavia, and the Swiss Folkloric Ensemble.



Saturday, 21 September 1963

Zubin Mehta and Wilfrid Pelletier at the inaugural concert of the " Place des Arts " in Montreal



Saturday, 21 September 1963

Zubin Mehta conducts the Montreal Symphony Orchestra in Mahler's Symphony No. 1

Archives de la Ville de Montréal



Zubin Mehta
at the
Hollywood Bowl
27 July 1961