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1931

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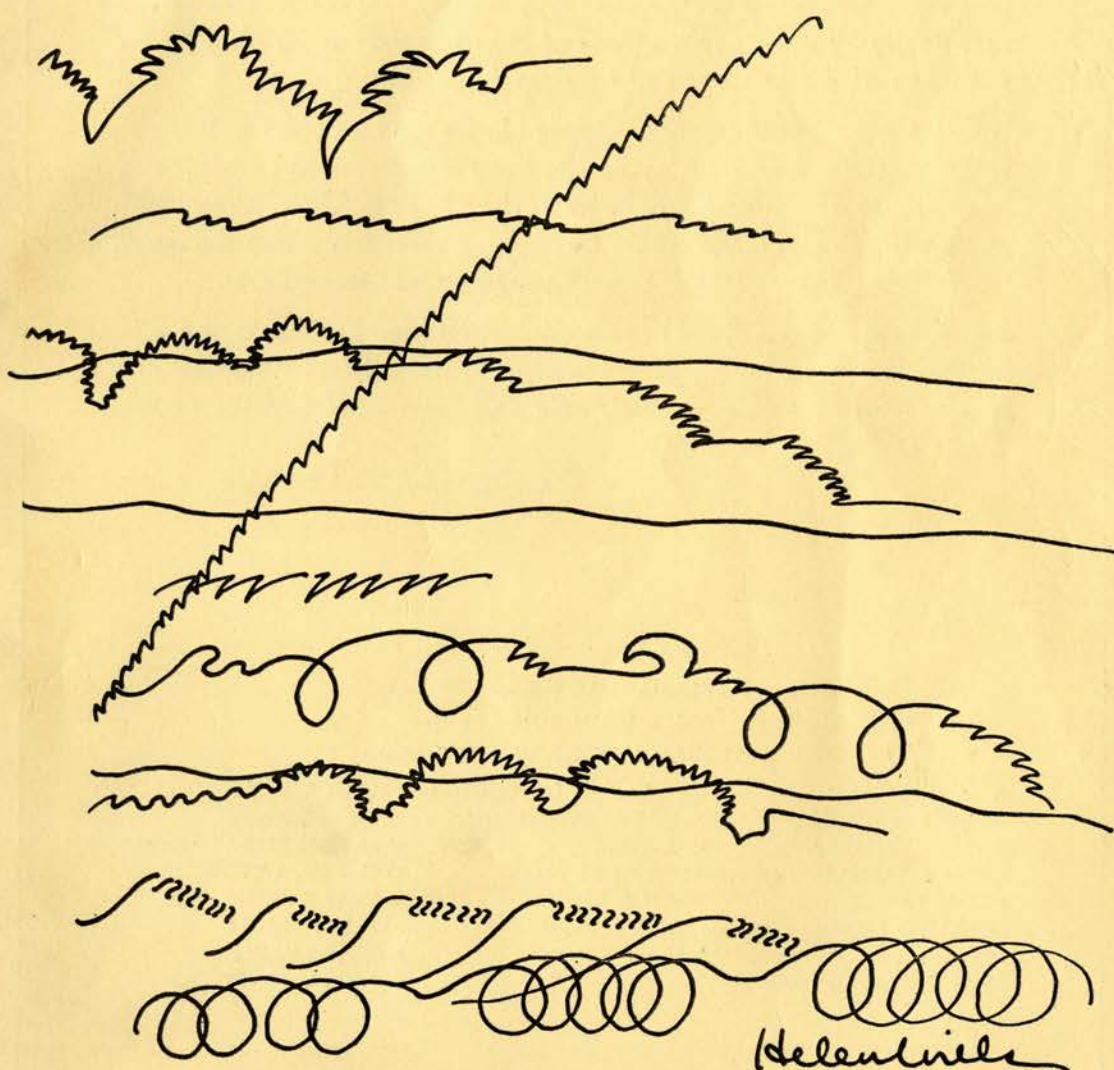
San Francisco Opera Archives

SAN FRANCISCO OPERA ASSOCIATION

NINTH
ANNUAL
SEASON

SEPT. 10
TO SEPT.
29. 1931

CIVIC AUDITORIUM



CITIZENS of San Francisco interested in music should enthusiastically and energetically work for the election of Angelo J. Rossi as Mayor of San Francisco. Throughout his official career . . . as Supervisor, Chairman of the Finance Committee, and Mayor . . . Mr. Rossi has given his wholehearted endorsement and support to the policy that the Municipality should assist in giving the people of San Francisco an opportunity to hear the San Francisco Symphony Orchestra, together with world-famous artists at prices within the reach of everybody—rich or poor, young or old.

Audiences of from eight to ten thousand people have attended the Municipal Symphony Concerts during the last ten years. This means that nearly 50,000 people attended in one season or 500,000 in the ten years of the existence of Municipal Concerts.

Next year the War Memorial Opera House will be finished. It is absolutely essential that a Mayor, who has proved himself sympathetic to the cause of music, should be at the head of the City Government at that time. The Civic Music League, now enlisting fifty thousand music loving voters, stands unanimously behind Mayor Rossi.

But, although Mayor Rossi has always been a friend of music, the support of the music loving voters would not be justified if he had not also proved himself an honest, able and loyal administrator of the City's affairs.

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THE SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA
GENERAL DIRECTOR

NINTH ANNUAL SEASON
TWELVE PERFORMANCES



CIVIC AUDITORIUM

September 10 to September 29, 1931



JOSE ITURBI



SIGRID ONEGIN



LAWRENCE
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OPERA



GAETANO MEROLA

Opera lovers hold the name of Gaetano Merola in grateful regard, for it is mainly due to his vision, organizing powers, and untiring labors that San Francisco has been restored to her traditional place with the opera producing cities of the world. As General Director of the San Francisco Opera Company, since its inception in 1923, Mr. Merola has guided the artistic affairs of the company with the hand of genius, realizing successfully the city's long cherished dream of producing locally maintained grand opera of metropolitan standards. Himself, a prominent figure in opera, he has brought to San Francisco the world's greatest singers in performances which have delighted almost a half-million people and have spread the fame of our music loving city all over the world wherever music is heard.

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GAETANO MEROLA

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WILFRID DAVIS

Business Manager



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Yvonne Gall
Maria Mueller
Faina Petrova
Elisabeth Rethberg
Luisa Silva
Maxine Castleton
Zaruhi Elmassian
Dublois Ferguson
Charlotte Linne
Delphine Murphy
Helene Strause

Tenors

Mario Chamlee
Giovanni Martinelli
Gottthelf Pistor
Ludovico Oliviero
Tudor Williams
Mareck Windheim
Dudley Clarke
Robert Edmunds
Edward Fadem
Russell Horton
Alex. Julian
John Radic
Georges Simondet

Baritones and Bassos

Louis D'Angelo
Giuseppe Danise
Andreas de Segurola
Arnold Gabor
Millo Picco
Ezio Pinza
Eugenio Sandrini
Friedrich Schorr
Evaristo Alibertini
George Miller
Robert Sellon

Conductors

Hans Blechschmidt
Pietro Cimini
Antonio Dell'Orefice
Gaetano Merola
Wilfred Pelletier
Karl Riedel

Ballet

Director - - Ernest Belcher
Premiere Danseuse - Danila
Solo Dancers - Sada Hindman,
Lucille Iverson, Serrita Lorraine,
Gertrude Knowlton

Stage

Armando Agnini, Stage and
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cke, Scenic Artist; Louis J.
Goldstein, Costumes; Alexander
Agnini, Costumes Assistant;
Robert Murray, Assistant to Mr.
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Music

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Program Notes

Notes on the operas appearing
in this program were written by
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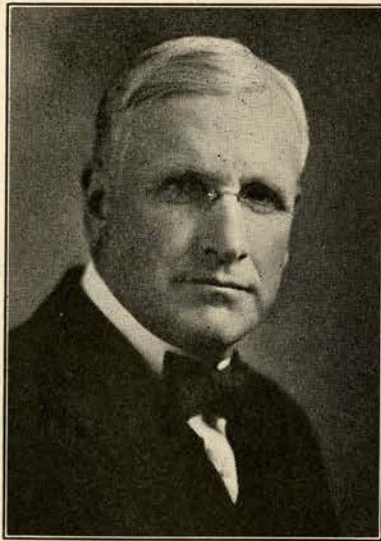
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---- 1931 ----

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THE COVER

The drawing by Helen Wills for the front cover is an artist's earnest experiment in translating into line drawing the equivalent of a response to music. In this instance the First Ballet from Marouf by Rabaud was used. The artistic success must be left to the critical judgment of the musician, the artist, and the interested audience.

SAN FRANCISCO AND LOS ANGELES OPERA ASSOCIATIONS' CHORUS



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 MAYEBELLE CLARK
 ZOIA DIMITRIEFF
 ZARUHI ELMASSIAN
 LELIA GAMBÌ
 HAZEL HUFF
 THYRZA JONES
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 EVA SAMET
 MAY SEWALL
 MAUDELINE SMITH
 NELLIE YOUNGBLOOD

Mezzos

CALLIE BARROS
 JANE BRACKETT
 ROSA DAVI
 DUBLOIS FERGUSON
 FANNETTA GIONAS
 MARY KOSTIN
 TATYANA POPOVA
 HELENE STRAUSE
 RHEBA TERRY
 MARGARET TOZER

Contraltos

SOPHIE BARROS
 ESTHER BRADY
 MELLEEN JOHNS
 AILEEN LANGE
 DELPHINE MURPHY
 MARGUERITE SIGORD
 RUTH TREWEEK
 ELFRIEDA WROBEL

First Tenors

VICTOR BERNARDI
 IRVING BERNSTEIN
 FRANK CASSINA
 DUDLEY CLARK
 AMERICO DEL GRANDI
 ROBERT EDMUNDS
 EDWARD FADEM
 ALEX. JULIAN
 THEODOR KOSTIN
 JOHN RADIC
 GEORGES SIMONDET
 DAN STEGER
 NOE VILLA

Second Tenors

JOHN COURTNEY
 JACK FINER
 J. GANOPOLI
 RUSSELL HORTON
 NIKOLAS KEMARSKY
 ANGELO ROSS
 RODERICK ROSS

Baritones

J. BORRIS
 THOMAS CLARK
 GIOVANNI GERMANETTI
 EUGENE GRAHAM
 PAUL GUENTER
 GEORGE MILLER
 THOMAS SHELDON
 LIONEL SOMERS
 VALERY VON RAABEN
 GENE WEBER

Basses

EVARISTO ALIBERTINI
 THEODORE BERGEN
 FRANK CASSINA
 A. CARRILLO
 A. CHIARPOTTI
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 ROBERT SELLON

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Under the personal supervision of Gaetano Merola, and with Antonio Dell'Orefice as Chorus Master, the San Francisco Opera Association conducts its own Chorus School. From those members who have completed one full term the entire personnel of the company's chorus is selected. Minor roles are awarded to chorus members on the competitive basis. Application for admission to the Opera Chorus School may be sent to the offices of the Association at 153 Kearny Street.

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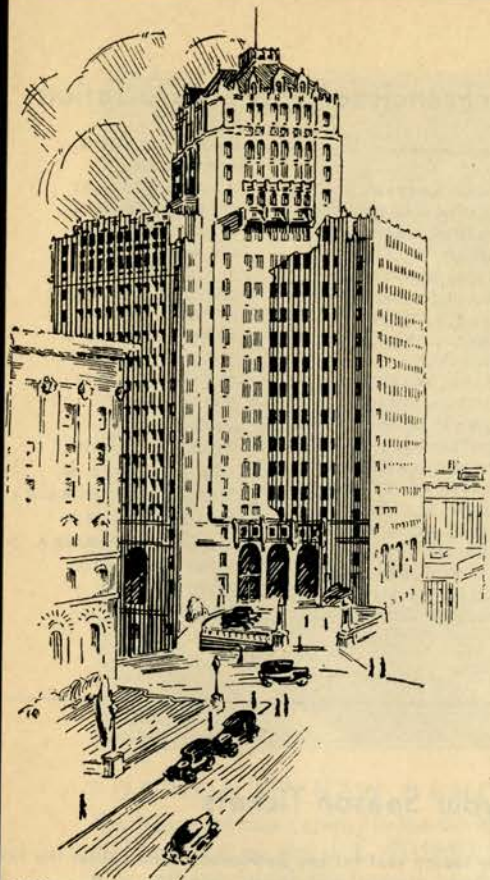
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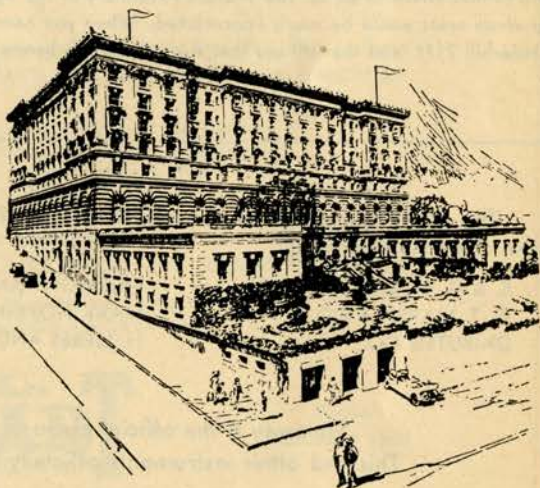
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 BERTHEAU, C. J.
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CLARK, EDW. H., Jr., *Chairman*

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If it should happen that you are prevented from using your season seat for any performance, do not let the ticket go to waste. There are many deserving music students who would appreciate the opportunity to attend the opera but who cannot afford to do so. The Women's Auxiliary of the San Francisco Opera Association has a list of such students by whom seats would be much appreciated. When you cannot use your tickets telephone to Mrs. William Smith, Jr., Underhill 2171, and she will see that it gets into the hands of an appreciative guest.

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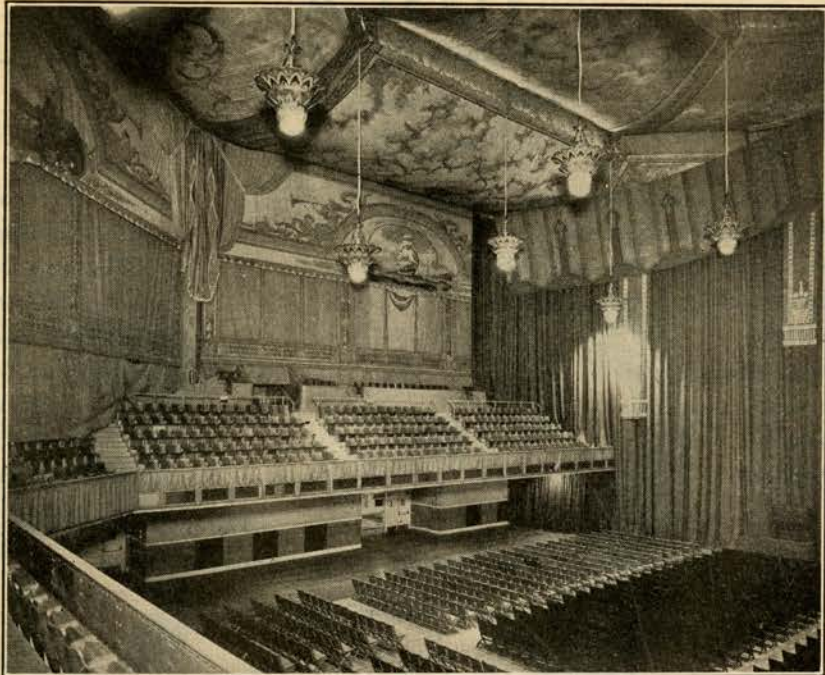
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Monday Evening, September 21, at 8:15 sharp



TOSCA

An Opera in Three Acts

Music by Giacomo Puccini

Words by Illica and Giacosa (in Italian)

| | |
|--|-------------------|
| Floria Tosca, a celebrated singer | Yvonne Gall |
| Mario Cavaradossi, a painter | Mario Chamlee |
| Baron Scarpia, Chief of Police, Rome | Giuseppe Danise |
| Cesare Angelotti, a Roman patriot | Louis D'Angelo |
| A Sacristan | Eugenio Sandrini |
| Spoletta, police agent | Ludovico Oliviero |
| Sciarrone, a policeman | Millo Picco |
| A Jailer | Millo Picco |
| A Shepherd | Eva Atkinson |

Conductor Pietro Cimini

Stage and Technical Director Armando Agnini

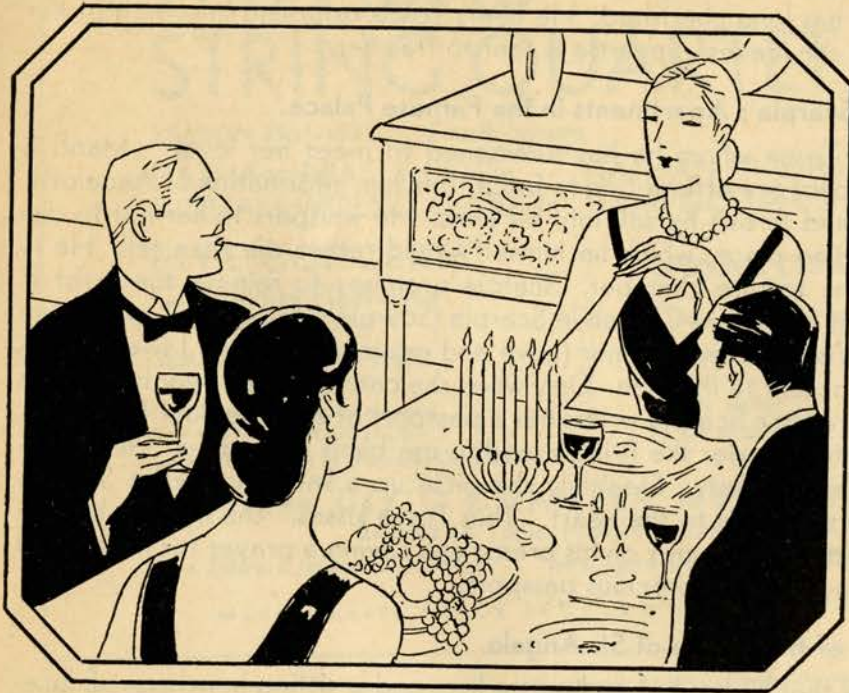
NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Act I—Interior of the Church of St. Andrea, Rome, June, 1800.

Angelotti, a Roman patriot, has escaped from the political prison of San Angelo and seeks refuge in the church, from whence he hopes to get through to the frontier. His friend Mario Cavaradossi comes to the church to work on a painting of the Magdalene, for whose countenance he has used the likeness of Angelotti's sister, the Countess Attavanti. As Mario paints he sings of his mistress, Tosca—*Recondita armonia* (Strange Harmony). Hearing Tosca approaching he hurries Angelotti off to the chapel, as he goes to meet her. She is suspicious of his abstraction, and accuses him of infidelity, professing to see her rival in the likeness of the portrait. Mario reassures her, but urges her to leave so that he may work, promising to meet her later.—*Non la sospiri la nostra Casetta* (Dost thou not long for our cottage secluded?). After Tosca has left, Mario summons Angelotti and instructs him to go to his villa and hide in an abandoned well. He himself will go very shortly to the country and will aid him to escape across the border. The fugitive has scarcely disappeared when a cannon shot discloses that his escape from the prison has been discovered. Choristers, acolytes, and penitents, headed by the Sacristan, rush into the church, and confusion reigns. A silence falls; Scarpia has come with Spoletta and his agents! The crowd melts away in terror, but the Sacristan is detained and questioned by the Chief. The church is searched. Scarpia discovers the painting of the Magdalene and recognizes in it the portrait of the fugitive's sister. Quickly he evolves a scheme



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TOSCA—Continued

to recapture his prisoner and to get Mario in his power so that he may take from him Tosca whom he has long cherished. He hears Tosca returning in search of her lover and hides until she leaves. Spoletta is sent to trail her.

Act II—A Room in Scarpia's Apartments in the Farnese Palace.

Scarpia awaits Tosca whom he has summoned to meet her lover. Mario is brought in and the police are attempting to force from him information of Angelotti, when Tosca arrives and throws herself into his arms. He whispers to her not to disclose his friend's hiding place, which he himself would rather die than tell. He is dragged away to the torture chamber. Scarpia promises to release the artist if Tosca will become his mistress—*Cantabile Scarpia* (Scarpia's Air)—but Tosca's love for Mario is true—*Vissi d'arte e d'amor* (Love and music, these have I lived for)—and she refuses to consent to the plan. Only when she can no longer bear her lover's cries does she give in. Then Scarpia writes her a passport of safe conduct for Mario, and instructs Spoletta to order the firing squad to use blank cartridges. Her cause won, Tosca plans treacherously. Stealthily she picks up a knife, and when Scarpia approaches her she stabs him to the heart. "Thus Tosca kisses," she cries as he falls at her feet. Then, placing a crucifix on his breast and saying a prayer for his stained soul, she hurries away with the precious passport.

Act III—A Terrace of the Castle of St. Angelo.

Mario believes that he has but an hour to live, and is sitting in revery—*E lucevan le stelle* (The stars are shining). A jailer enters with Tosca. She whispers the good news to her lover, telling him also that Scarpia is dead—*O dolce mani* (Oh, gentle hands). Feeling secure in Tosca's promise of a mock execution the prisoner is led away, unfeared to face the firing squad. Alas, Scarpia was as treacherous as Tosca! Spoletta had well understood that Scarpia had not intended for him to use blank cartridges and the guns are loaded! Tosca waits with bated breath the signal to fire. Mario falls. She implores him to arise at once and flee. He is dead. Voices approach. Spoletta and his men have discovered Scarpia's body and have come for Tosca. With one loud cry she leaps upon the parapet and flings herself to the rocks below.

The opera *Tosca* is recorded complete on Victor Records, Album M-84.



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Wednesday Evening, September 23, at 8 sharp



TANNHAUSER

An Opera in Three Acts—Five Scenes

Words and Music by Richard Wagner (in German)

| | | |
|--|----------------------|--------------------|
| Elisabeth | | Elisabeth Rethberg |
| Hermann, Landgrave of Thuringia, Elisabeth's Uncle | | Ezio Pinza |
| Tannhauser | } Minstrel Knights } | Gotthelf Pistor |
| Wolfram | | Friedrich Schorr |
| Walther | | Marek Windheim |
| Biterolf | | Arnold Gabor |
| Heinrich | | Ludovico Oliviero |
| Reinmar | | Louis D'Angelo |
| Venus | | Maxine Castleton |
| A young Shepherd | | Myrtle McLaughlin |

Incidental Dance by Ernest Belcher Corps de Ballet

Conductor Hans Blechschmidt

Stage and Technical Director . . . Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Act I, Scene 1—Interior of the Mountain of Venus.

Dwelling with the immortals, under the spell of Venus, Tannhauser, the minstrel knight, wearies of the monotony of his sensuous life. Even while he sings praises to Venus his thoughts wander back to earth, and he implores the Goddess to let him return there—Dir tone Lob (All praise be Thine). Venus angrily threatens him, and Tannhauser cries in despair, "My salvation rests in Mary, Mother of God." The name of the Blessed Virgin breaks the unholy spell; Venus and her court disappear, and Tannhauser finds himself alone in a beautiful valley.

Act I, Scene 2—A Valley near the Castle of Wartburg.

A shepherd sings an ode to Spring; pilgrims chant as they pass on their way to Rome; and Tannhauser remorsefully sobs out his guilt in prayer. The Landgrave and his minstrel knights, hunting in the forest, are surprised to find Tannhauser, their long lost knight. He tells them his soul is oppressed by his sin and that he must forever in penance roam alone. Their entreaties that he join them avail nothing until Wolfram reminds him of Elisabeth—Als du in Kuhnem sange (When for the palm). Tannhauser, taking new hope that in the purity of Elisabeth's love he may be saved, consents to return to Wartburg with the knights.

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TANNHAUSER—Continued

Act II—The Hall of Song in Wartburg.

The knights, assembled for the great song contest, are greeted by Elisabeth in, *Dich theure Halle* (Hall of Song). Wolfram brings Tannhauser who tells Elisabeth that for her love alone he has returned. When he leaves her to join the other knights, her uncle comes to tell her that the singer whom she crowns as victor is to be her husband. Gorgeously arrayed, the contestants march, singing in chorus—*Einzug der Gaste* (Procession of the Guests). The Landgrave welcomes the knights and gives them the contest theme, "Love." All of the knights but Tannhauser sing to virtuous love, but he praises sensual passion and sings that he who knows not Venus, knows not love. The knights would crush him but Elisabeth pleads that he be permitted to seek Heaven's forgiveness, and he is sent off to get the pardon of the Pope.

Act III—The Valley of the Wartburg.

PRELUDE—Reviewing the themes of the earlier music and introducing the "Curse" theme.

Elisabeth, watching for Tannhauser, kneels by a crucifix. Tannhauser is not among the returning pilgrims who pass in chorus (*The Pilgrims' Chorus*), and she sinks to her knees in anguished prayer—*Elisabeth's Beget* (*Elisabeth's Prayer*). Wolfram urges her to let him return with her to the castle but she declines and sets off alone. Left by himself, and with night falling, Wolfram sings to the evening star his thoughts of Elisabeth—*O du mein holder abendstern* (*Evening Star*).

Tannhauser appears. The Pope has refused him absolution, and he is returning to Venus. A vision of Venus appears to him, but Wolfram speaks of Elisabeth, and Venus, seeing Tannhauser's hesitation, disappears in defeat. A funeral procession approaches, Elisabeth has died. Tannhauser, broken with grief and exhaustion, falls dead beside her bier, just as a second group of pilgrims arrives carrying the papal staff which has brought forth green leaves—a miracle revealing that Tannhauser has been pardoned.

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Friday Evening, September 25, at 8:15 sharp



LA BOHEME

An Opera in Four Acts

Music by Giacomo Puccini
Words by Giacosa and Illica (in Italian)

| | |
|---|---------------------|
| Mimi, a seamstress | Maria Mueller |
| Musetta, a grisette | Audrey Farncroft |
| Rudolph, a poet | Mario Chamlee |
| Marcel, a painter | Andreas de Segurola |
| Schaunard, a musician | Millo Picco |
| Colline, a philosopher | Ezio Pinza |
| Benoit, landlord to the Bohemians | Ludovico Oliviero |
| Alcindoro a state councilor | Eugenio Sandrini |
| Parpignol | Ludovico Oliviero |
| A Sergeant | Evaristo Alibertini |
| A Guard | George Miller |

Conductor Antonio Dell'Orefice
Stage and Technical Director Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Act I—Garret of the Bohemians, Paris, about 1830.

Four Bohemians share their poverty in a sparsely furnished attic, which serves them as studio and home. At the opening of the opera Rudolph and Marcel are alone. There is no fire in the grate and the painter wants to burn the furniture, but the poet instead sets fire to his latest tragedy, act by act, for its scant warmth. Schounard enters, followed by Colline. The musician has made money and he brings wine, food, and firewood. In a moment the dismal little room is gay. The landlord disturbs their pleasure somewhat by coming with a demand for the rent; but they get rid of him by threatening to tell his wife of his amorous escapades. With what money Schounard has left, the Bohemians, except Rudolph, go off to celebrate. Alone, Rudolph turns to his writing, soon to be interrupted by a knock at the door. It is a pretty girl who occupies a room further up the staircase. She begs pardon; her candle has blown out; will monsieur give her a light? The gallant poet offers a seat into which she sinks on the verge of fainting. A sip of wine restores her and she lights her candle and bids the poet good evening. But she is gone only a moment. She has dropped her key. The pair seek for it; a draft blows out the candle and, groping in the dark, their lips meet. It is the beginning of the idyll around which the drama circles. Rudolph is a poet—she shall be his muse. After a charming love scene into which Puccini has poured some of his most beautiful music—Raccanto do Rodolpho (Rudolph's Narrative) and Mi chiamano Mimi (They call me Mimi)—the two set out to join the others at the Cafe Momus.

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with

Mueller, Farncroft, Chamlee, Pinza, de Segurola, Picco, Oliviero, Sandrini

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with

Rethberg, Silva, Martinelli, Danise, D'Angelo, Oliviero

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Tuesday Evening, September 29, at 8 sharp

CARMEN

with

Petrova, Farncroft, Atkinson, Elmassian, Martinelli, Pinza, D'Angelo, Gabor, Oliviero,
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Act II—Terrace of the Cafe Momus.

The group is a gay one—only Marcel is out of spirits, for on the other side of the street his fickle lady, the dainty Musetta, is dining with an elderly roue. Musetta sings a tuneful waltz song to win Marcel's friendly attention. Then she feigns a cramp in her foot and hurries off Alcindoro to get her a new shoe. As soon as he is out of the way the Bohemians carry the shoeless Musetta off in triumph, and when the elderly lover returns there is no one to welcome him—but the waiter with the bill.

Act III—A City Gate of Paris.

Mimi, ill and distressed, comes to the tavern to see Marcel who is now a sign painter. He urges her to stay and see Rudolph, but when her lover comes she hurries away. From behind a tree she hears Rudolph's plaint—Mimi e una civetta (Mimi is a heartless wretch). A cough reveals her presence. The meeting of the lovers is tender. However, they agree to part, regretfully, not angrily—Addio, senza rancore (Farewell, then, I wish you well). Meanwhile Marcel has caught Musetta flirting, and the two with their quarrel make of the duet a quartet—Addio, dolce svegliare (Farewell, sweet love).

Act IV—Same Scene as Act I.

Once again the four Bohemians are gathered in the attic room, amusing themselves with music, dancing, and jokes. Marcel and Rudolph are regretting Musetta and Mimi—Ah Mimi, te piu (Mimi, False One). Musetta enters the room; Mimi is near, so ill that she cannot climb the stairs. Rudolph rushes out and carries her in to his bed. There is tender reconciliation between them. The doctor is sent for. Musetta gives up her ear-rings for medicine; Colline sells his treasured coat for food—Vecchia Zimarra (Farewell, old coat). The little figure on the bed feigns sleep so that all will leave her alone with Rudolph—Sono andati? (Have they gone?) Musetta anxiously returns and offers a tender prayer to the Madonna, but it is too late—Oh Dio, Mimi (Oh God, Mimi) cries Rudolph. Mimi is dead.

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Tuesday Evening, September 29, at 8 sharp

CARMEN

An Opera in Four Acts, Music by Georges Bizet



Words by Meilhac and Halevy,
after Prosper Merimee's Romance (in French)

| | | |
|-----------------------------|------------------------|---------------------|
| Carmen | | Faina Petrova |
| Micaela | | Audrey Farncroft |
| Don Jose | | Giovanni Martinelli |
| Escamillo, the Toreador | | Ezio Pinza |
| Zuniga, Captain of Dragoons | | Louis D'Angelo |
| Frasquita | } Companions of Carmen | Zaruhi Elmassian |
| Mercedes | | Eva Atkinson |
| Dancaino | } Smugglers | Millo Picco |
| Romendado | | Ludovico Oliviero |
| Morales, an officer | | Arnold Gabor |

Incidental Dance by Ernest Belcher Corps de Ballet

Conductor Wilfred Pelletier

Stage and Technical Director Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Prelude—vivid, intense, and spirited photographic pre-view of entire drama.

Act I—A Public Square in Seville, about 1820.

Micaela, a country maid to whom Don Jose, young brigadier is engaged, seeks her affianced with a message from his mother. He is not on duty, and embarrassed by the attentions of the soldiers, she leaves. The new guard marches in to military music—(Soldiers changing the Guard). Jose is told that Micaela has come to see him, and he sits thinking of her. Cigarette girls stream out from the factory near by, and with them their leader in love and adventure, Carmen the gypsy. Attracted by the indifference of handsome Don Jose, Carmen sings directly to him the enchanting Habanera (Love is like a wood-bird). Throwing him a flower, she leaves him, dazed and bewildered. A moment later a stabbing affray with a rival factory girl leads to the Gypsy's arrest and she is placed in the care of Jose himself. A few more smiles and softly spoken words from the fascinating Carmen and Jose is half persuaded to allow her to escape and to join her later on at the Tavern of Lillas Pastia. There is a sudden struggle, the soldier lets go his hold, and Carmen has left him no chance for choice; she has flown.

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CARMEN—Continued

Act II—The Interior of the Tavern of Lillas Pastia.

Carmen is in her element with a band of gypsies. They are singing a gay song—*Les tringles de sistres* (When of gay guitars the sound). Carmen remembers that the soldier who went to prison for her is now at liberty and shortly will join her. Morales, of Jose's guard, is in the group trying to win her favor, but she laughs at him. The famous bull-fighter Escamillo enters—*Cancion del Toreador* (Toreador Song)—and she devotes herself to him. Morales is enraged. Both men leave and the tavern is closed for the night. The innkeeper then admits two smugglers who tell their plans to the girls whom they invite to join them. Carmen, alone, will not go. She is waiting for Jose, whose arrival immediately after the others leave leads to an ardent love scene. But even Carmen's wild gypsy dance cannot hold him. He hears the trumpet sounding the retreat and tells Carmen he must return to his regiment. She is incensed—*Au quartier pour l'appel* (To your quarters!)—and tells him that she hates him. Desperately he pours out his love in, *Air de la fleur* (The flower song). Carmen hurries to paint attractively the life they might lead together in the mountains—*Las bas dans la montagne* (Away to yonder mountains). But despite Carmen's charms Jose is determined to return to duty. He is about to leave when his officer appears and with overbearing manner orders him back to line. Resentfully Jose defies and overpowers the Captain, and escapes to the smugglers' camp with Carmen.

Act III—A Wild and Rocky Pass in the Mountains, at Night.

Intermezzo—picturing the mountain life.

Jose is unhappy in the life of a bandit, and Carmen is tiring of her gloomy lover and dreams of the Toreador. Jose threatens to kill her if she abandons him. "Death comes as Fate decrees," is her answer. She lays out the cards—*Voyons que j'essaie* (Let me know my fate)—and no matter how she deals they predict that she and her lover will die. In this situation two visitors arrive: Escamillo, to see Carmen; and Micaela with a message from Jose's dying mother. The jealous Jose sees only Escamillo and shoots at him, missing fire. Escamillo goes at once but he leaves a challenge to Jose to meet him later. Micaela now comes to Jose to implore him to go to his mother—*Je dis que rien ne m'epouvante* (I am not fainthearted). Jose goes with her.

Act IV—A Square in Seville before the Entrance to the Bull-ring.

Carmen has become Escamillo's adored mistress. Magnificently dressed she comes with him to the entrance of the bull-ring where the whole city has gathered to await the arrival of its hero. The toreador takes leave of Carmen with the impassioned song—*Si tu m'amas* (If you love me), promising to fight the better for her love. Then the clouds of tragedy, which Carmen had read in the cards, lower in truth. Don Jose comes to Carmen to plead with her to be kind to him. Escamillo's name sounds in the arena amid wild applause, and Carmen repulses Jose with biting scorn. Escamillo's name again rings out, and the cheated Jose stabs Carmen to the heart.

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 Powell, Stanley
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 Powell, Master S.
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 Prestetti, Mrs. M. P.
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 Ricou, Mme. Georges
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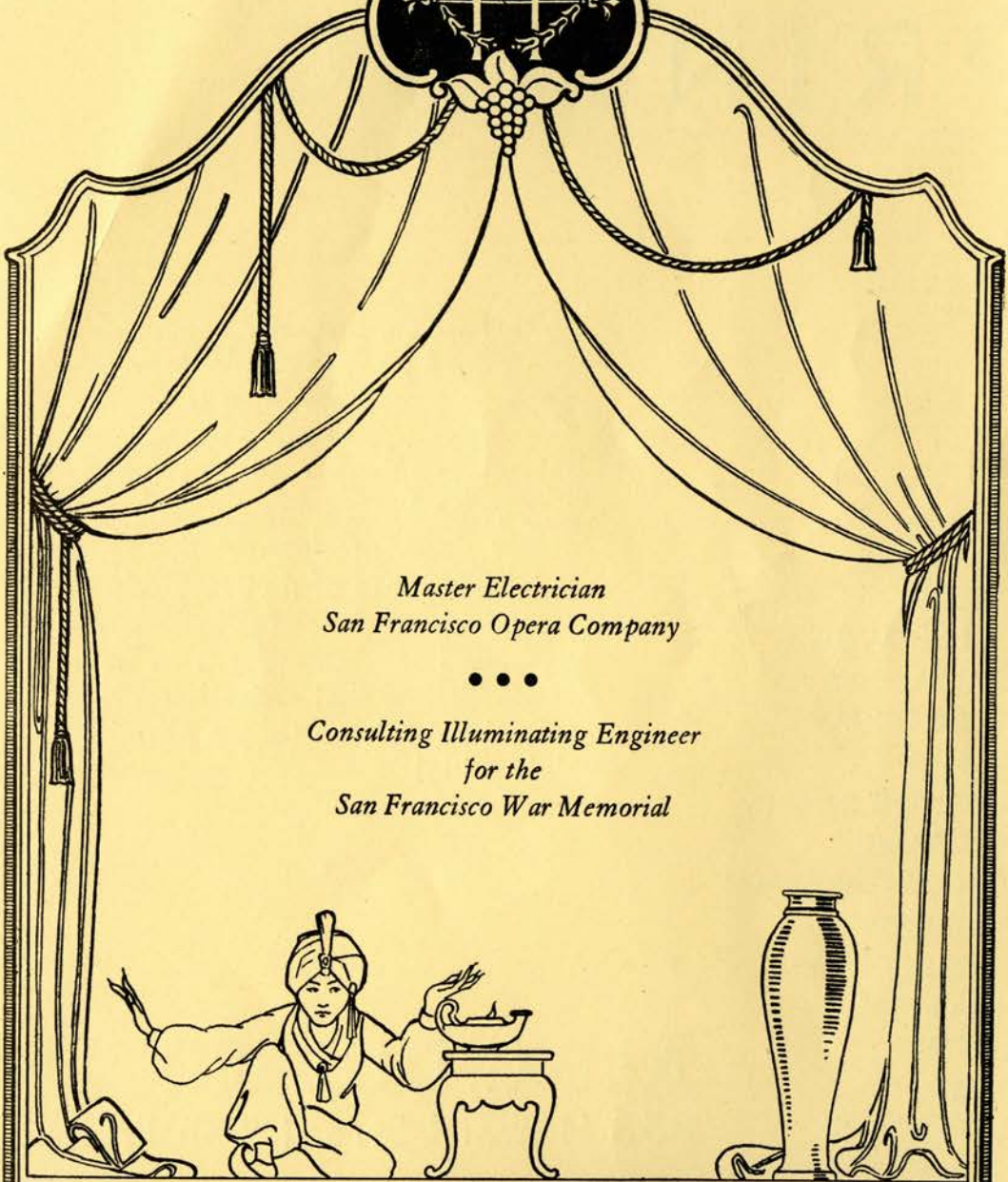
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