

Don Giovanni

1938

Monday, October 10, 1938 8:00 PM
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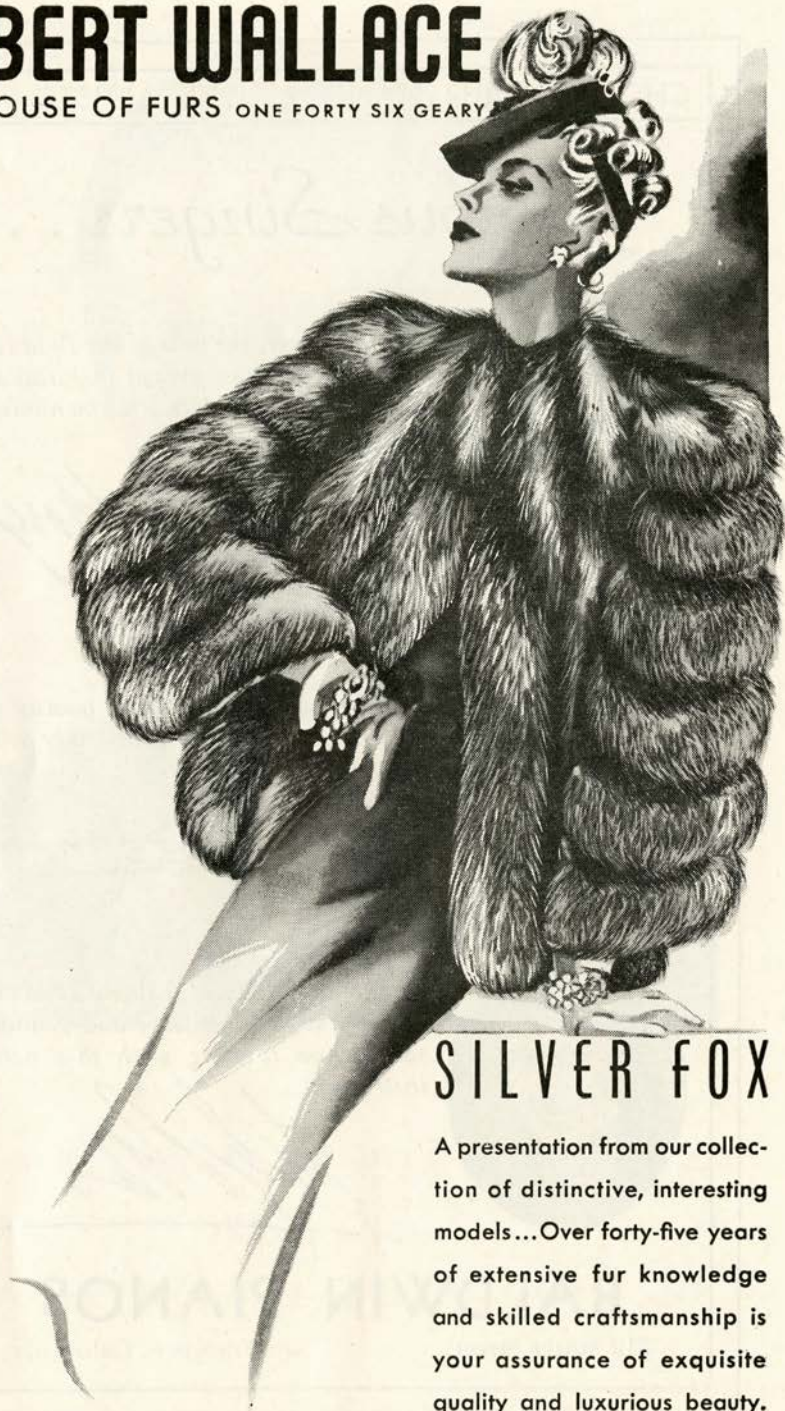


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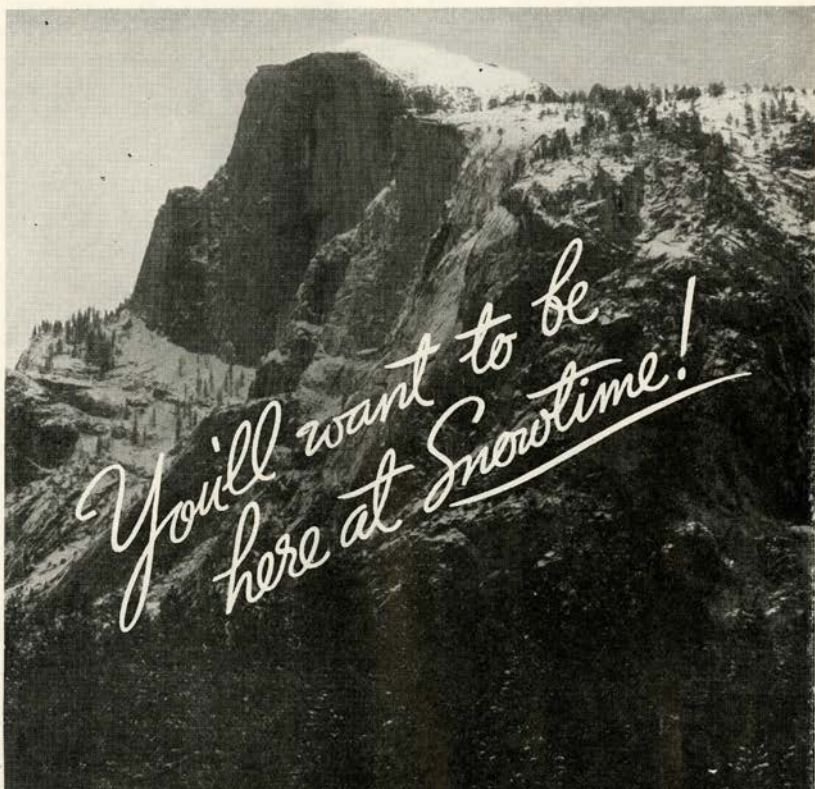
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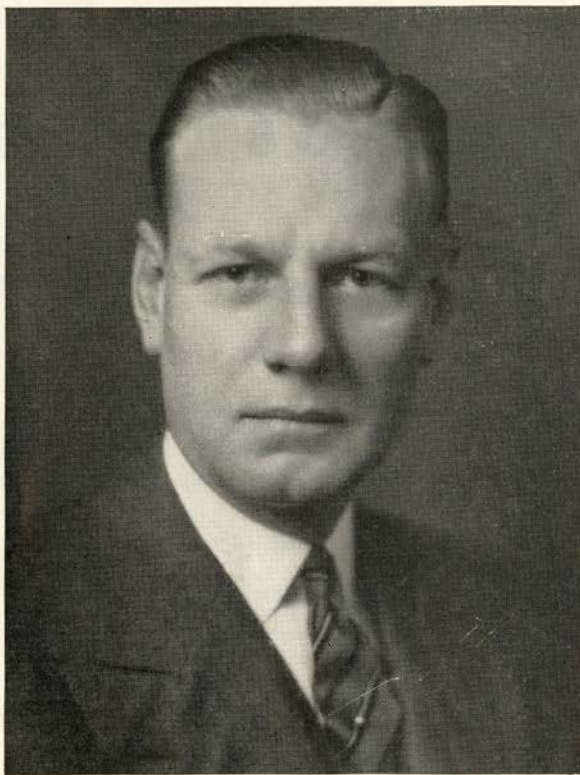
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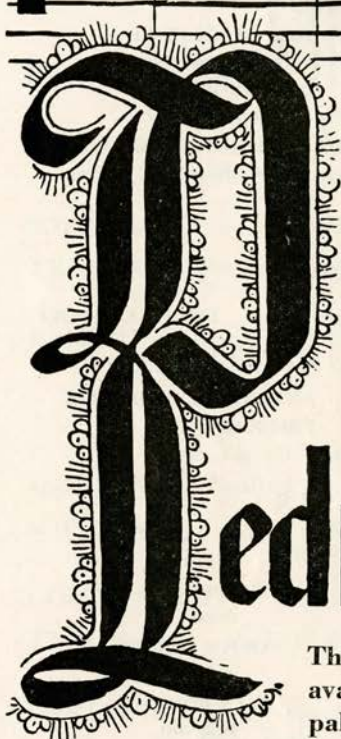
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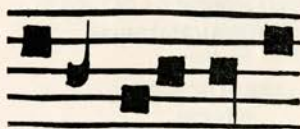
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Saturday Evening, Jan. 14 } NO GUEST ARTIST
- Friday Afternoon, Jan. 20 }
Saturday Evening, Jan. 21 } LUBOSCHUTZ & NEMENOFF,
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- Friday Afternoon, Feb. 3 }
Saturday Evening, Feb. 4 } STRAVINSKY, *Guest Conductor*
- Friday Afternoon, Feb. 24 }
Saturday Evening, Feb. 25 } PAUL HINDEMITH, *Conductor, Violist*
- Friday Afternoon, Mar. 3 }
Saturday Evening, Mar. 4 } NO GUEST ARTIST
- Friday Afternoon, Mar. 10 }
Saturday Evening, Mar. 11 } ALEX BRAILOWSKY, *Pianist*
- Friday Afternoon, Mar. 17 }
Saturday Evening, Mar. 18 } ROLAND HAYES, *Tenor*
- Friday Afternoon, Mar. 24 }
Saturday Evening, Mar. 25 } ROBERT CASADESUS, *Pianist*
- Friday Afternoon, Mar. 31 }
Saturday Evening, Apr. 1 } NATHAN MILSTEIN, *Violinist*
- Friday Afternoon, Apr. 14 }
Saturday Evening, Apr. 15 } TITO SCHIPA, *Tenor*
- Friday Afternoon, Apr. 28 }
Saturday Evening, Apr. 29 } E. ROBT. SCHMITZ, *Piano*
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REGULAR SERIES

- ANDREA CHENIER (*Giordano*) Friday Night, October 7, at 8:00
With Gigli, Rethberg, Doe, Kroph, Bonelli, Howell, Oliviero, Cehanovsky, D'Angelo, Gabor,
Cordon. MEROLA, Conductor.
- DON GIOVANNI (*Mozart*) Monday Night, October 10, at 8:00
With Pinza, Rethberg, Borgioli, Baccaloni, Jessner, Favero, D'Angelo, Cordon.
REINER, Conductor.
- MARTHA (*Von Flotow*) Wednesday Night, October 12, at 8:15
With Favero, Doe, Gigli, Baccaloni, Cordon, D'Angelo, Votipka, Balfour, Lawlor, Gambi,
Palumbo. PAPI, Conductor.
- DIE MEISTERSINGER (*Wagner*) Friday Night, October 14, at 7:45
With Schorr, Jessner, Thorborg, Kullman, Laufkoetter, Gauld, Clemens, D'Angelo, Gabor,
Huehn, George, Cehanovsky, Hauge, Cordon, Howell. REINER, Conductor.
- CAVALLERIA RUSTICANA (*Mascagni*) Monday Night, October 17, at 8:00
With Stignani, Ziliani, Tagliabue, Doe, Votipka. MEROLA, Conductor.
followed by
- DON PASQUALE (*Donizetti*) PAPI, Conductor.
With Baccaloni, Favero, Borgioli, Bonelli, Oliviero.
- PELEAS ET MELISANDE (*Debussy*) Wednesday Night, October 19, at 8:00
With Cathelat, Micheau, Gauld, Doe, Jamison, D'Angelo. LEINSDORF, Conductor.
- LUCIA DI LAMMERMOOR (*Donizetti*) Friday Night, October 21, at 8:15
With Pons, Masini, Tagliabue, Votipka, Cordon, Oliviero, George. PAPI, Conductor.
- ELEKTRA (*Richard Strauss*) Monday Night, October 24, at 9:00
With Pauly, Jessner, Thorborg, Laufkoetter, Huehn, Cordon, Markham, Herz, Ponitz, Doe,
Kroph, Avakian, Votipka, Michelini, Clemens, Youngs REINER, Conductor.
- LA FORZA DEL DESTINO (*Verdi*) Friday Night, October 28, at 8:00
With Rethberg, Gigli, Bonelli, Doe, Votipka, Pinza, Baccaloni, D'Angelo, Howell, Oliviero.
PAPI, Conductor.
- LA BOHEME (*Puccini*) Monday Night, October 31, at 8:15
With Favero, Jamison, Masini, Tagliabue, Cehanovsky, Pinza, D'Angelo, Oliviero, Walti.
PAPI, Conductor.
- LE COQ D'OR (*Rimsky-Korsakov*) Thursday Night, November 3, at 8:30
With Pons, Pinza, Doe, Votipka, Cordon, Massue. PAPI, Conductor.

POPULAR SERIES

- ANDREA CHENIER (*Giordano*) Saturday Night, October 15, at 8:00
With Gigli, Rethberg, Doe, Kroph, Bonelli, Howell, Oliviero, Cehanovsky, D'Angelo, Gabor,
Cordon. MEROLA, Conductor.
- CAVALLERIA RUSTICANA (*Mascagni*) Saturday Night, October 22, at 8:00
With Stignani, Masini, Tagliabue, Doe, Votipka. MEROLA, Conductor.
followed by
- DON PASQUALE (*Donizetti*) PAPI, Conductor.
With Baccaloni, Favero, Borgioli, Bonelli, Oliviero.
- LUCIA DI LAMMERMOOR (*Donizetti*) Saturday Night, October 29, at 8:15
With Pons, Masini, Tagliabue, Votipka, Cordon, Oliviero, George. PAPI, Conductor.

EXTRA PERFORMANCES

- DON GIOVANNI (*Mozart*) Thursday Night, October 20, at 8:00
With Pinza, Rethberg, Borgioli, Baccaloni, Jessner, Favero, D'Angelo, Cordon.
REINER, Conductor.
- BARBER OF SEVILLE (*Rossini*) Sunday Afternoon, October 23, at 2:15
With Borgioli, Tagliabue, Micheau, Baccaloni, Cordon, Gruninger, Oliviero.
MEROLA, Conductor.
- DIE MEISTERSINGER (*Wagner*) Wednesday Night, October 26, at 7:45
With Schorr, Jessner, Thorborg, Kullman, Laufkoetter, Gauld, Clemens, D'Angelo, Gabor,
Huehn, George, Cehanovsky, Hauge, Cordon, Howell. REINER, Conductor.
- ELEKTRA (*Richard Strauss*) Sunday Afternoon, October 30, at 3:00
With Pauly, Jessner, Thorborg, Laufkoetter, Huehn, Cordon, Markham, Herz, Ponitz, Doe,
Kroph, Avakian, Votipka, Michelini, Clemens, Youngs. REINER, Conductor.
- LA FORZA DEL DESTINO (*Verdi*) Tuesday Night, November 1, at 8:00
With Rethberg, Gigli, Tagliabue, Doe, Votipka, Pinza, Baccaloni, D'Angelo, Howell, Oliviero.
PAPI, Conductor.

Buffet Service in Lower Foyer. Use Elevators During Intermissions. Bell rings 3 minutes before curtain

BEFORE AND AFTER THE OPERA



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Friday Night, October 7, at 8:00 ☆

ANDREA CHENIER

- An opera in four acts.
- Music by Umberto Giordano.
- Text (in Italian) by Luigi Illica

The Cast

Andrea Chenier, a poet of the French

Revolution BENIAMINO GIGLI

Madeleine, daughter of the Countess

de Coigny ELISABETH RETHBERG

Countess de Coigny DORIS DOE

Bersi, Madeleine's maid LINA KROPH

Gerard, footman at the Chateau, later

a Revolutionist RICHARD BONELLI

Major-domo at the Chateau MAX LORENZINI

Fleville, a novelist pensioner of the King JOHN HOWELL

The Abbe LUDOVICO OLIVIERO

A Spy for the Revolutionists LUDOVICO OLIVIERO

Roucher, Chenier's friend GEORGE CEHANOVSKY

Madelon, a blind woman DORIS DOE

Mathieu, a revolutionist LOUIS D'ANGELO

Fouquier-Tinville, public prosecutor ARNOLD GABOR

Dumas, President of the Revolutionary

Tribunal NORMAN CORDON

Schmidt, jailer at St. Lazare ARNOLD GABOR

Roger Albert, a boy ZELDA NERINA

Beggars, Fishwives, Sanculots, Gendarmes, Servants, etc.

Incidental Dances by Corps de Ballet

Stage Director

ARMANDO AGNINI

Conductor

GAETANO MEROLA

Chorus Master

WILLIAM TYROLER

Time and Place

The French Revolution; Paris.

ACT I: Ballroom of Chateau de Coigny.

ACT II: Café Hottot in Paris.

ACT III: Revolutionary Tribunal and
Prison of St. Lazare.

ACT IV: Same as Act III—At Dawn.

☆ POPULAR PERFORMANCE OF "ANDREA CHENIER," SATURDAY, OCT. 15

Bell rings three minutes before curtain rises • Encores not permitted

Seats for All Performances at Kohler & Chase and Opera House Box Office

THE STORY OF "ANDREA CHENIER"

ACT I: The footman, Gerard, is arranging the ballroom for a reception. Under the flunkey's livery beats the heart of a freeman, and at the sight of his father, stooped by sixty years of service, he bursts forth in bitter denunciation of the aristocrats. Madeleine, daughter of the Countess, comes in with her maid Bersi. Gerard's bitterness leaves him and he is conscious only of her gentle loveliness and the joy her presence gives him. The guests arrive: a dignitary of the Church, lords and ladies, and Andrea Chenier. The latter is out of place in the frivolity of the ballroom and stands unresponsive to the general chatter. Only when Madeleine, in a spirit of coquetry, goads him to reply does he launch into impassioned improvisation—an appeal for the poor. The guests are shocked, Madeleine alone being stirred by the rebuke. A crowd of ragged beggars appear and appeal for aid but are ejected. Gerard is hustled out with them and Chenier follows.

ACT II: Five years have elapsed. From denouncing the tyranny of the aristocrats, Chenier has turned to attack the excesses of the revolution and Robespierre's spies are watching him. One sits at table with Bersi. In vain Chenier's friend Roucher begs him to escape from France. But Chenier insists on keeping an appointment with an unknown woman with whom he has long corresponded. Roucher suggests that the unknown may be a detested aristocrat. The revolutionary leaders pass by, among them Robespierre and Gerard. While Bersi talks with Roucher, Gerard takes his spy aside and gives him a description of Madeleine whom he still hopelessly loves and seeks. The unknown arrives in disguise but identifies herself to Chenier as Madeleine by quoting the words of the poem he had improvised the night of her ball. A spy observes them. He sends word to Gerard who bursts in on them. Fighting with Chenier, Gerard is wounded, but begs Chenier to save Madeleine and the two flee.

ACT III: Mathieu and Gerard are exhorting the crowd for money for France. A spy informs Gerard that Chenier has been found, but without Madeleine, and persuades Gerard to write a denouncement of Chenier. Madeleine comes and Gerard informs her that her lover has been seized. He tells her also that she has been his one desire and to save Chenier she offers herself as the price of his life. Gerard is touched by her devotion. He would even save Chenier but it is too late. Chenier is brought to trial. Gerard confesses his jealous treachery against Chenier, but without avail. Chenier is condemned to die.

ACT IV: Chenier is writing his last poem. As he reads his verses to Boucher, Madeleine and Gerard enter the courtyard. Madeleine, so that she may share death with Chenier, bribes a jailer to let her take the place of a condemned woman. In the last few minutes the lovers have of life they give thanks for their love and the fate which brought them to each other's arms. The guards summon the prisoners and the two go forth to death, united.



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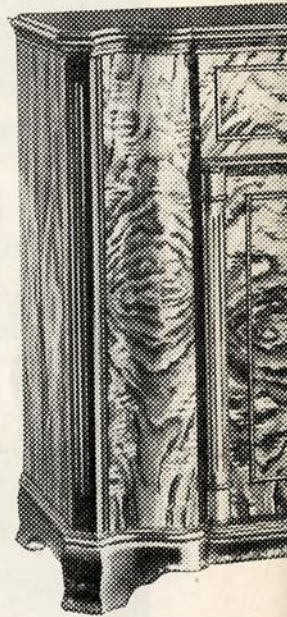
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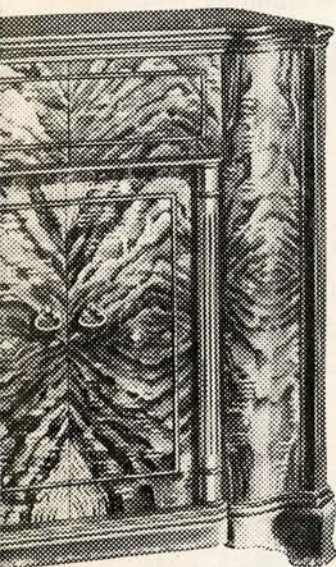
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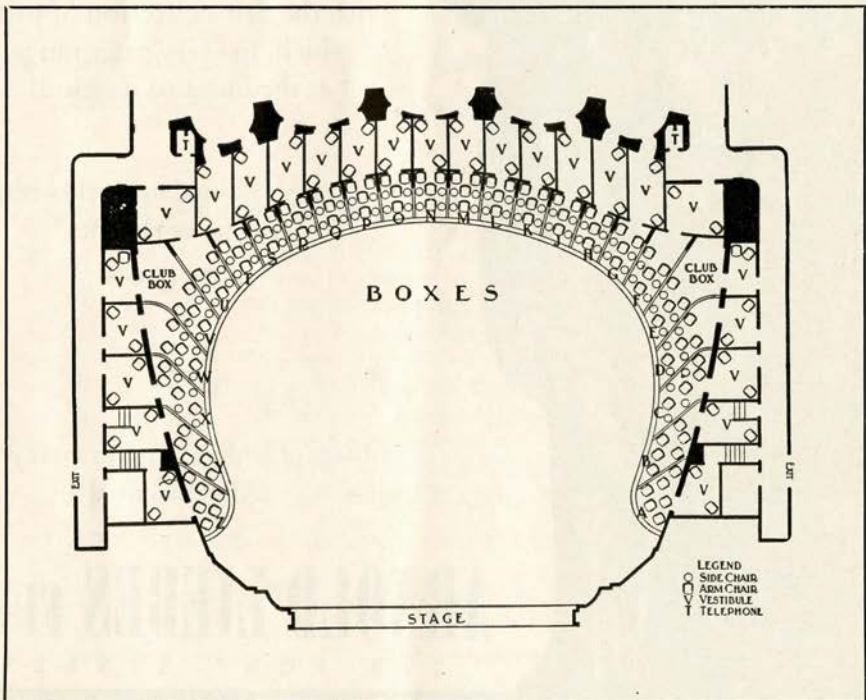
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DON GIOVANNI

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- . . . Opera in two acts with ten scenes.
- Music by Wolfgang Amadeus Mozart.
- Text (in Italian) by Lorenzo da Ponte

Cast

Don Giovanni, *a licentious young nobleman* EZIO PINZA
Don Pedro, *the Commandant* NORMAN CORDON
Donna Anna, *his daughter* ELISABETH RETHBERG
Don Ottavio, *her fiance* DINO BORGIOLO
Leporello, *servant of Don Giovanni* *SALVATORE BACCALONI
Donna Elvira, *jilted by Don Giovanni* *IRENE JESSNER
Masetto, *a peasant* LOUIS D'ANGELO
Zerlina, *his betrothed* †MAFALDA FAVERO

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Time and Place Seventh Century; Seville.

ACT I: Scene 1—Courtyard of Palace of the Commandant.
Scene 2—Street in Suburban Seville.
Scene 3—In Don Giovanni's Palace.
Scene 4—A Countryside.
Scene 5—Ballroom in Don Giovanni's Palace.
ACT II: Scene 1—Same as Scene 2, Act I.
Scene 2—A Dark Hallway.
Scene 3—A Cemetery.
Scene 4—Room in Donna Anna's Palace.
Scene 5—In Don Giovanni's Palace.

☆ EXTRA PERFORMANCE OF "DON GIOVANNI" THURSDAY, OCTOBER 20

Bell rings three minutes before curtain rises · Encores not permitted

Seats for All Performances at Kohler & Chase and Opera House Box Office

THE STORY OF "DON GIOVANNI"

ACT I: It is night. Leporello awaits his master, Don Giovanni, notorious enticer of women, outside the apartment of Donna Anna which he has surreptitiously entered. Believing the visitor to be her betrothed, Don Ottavio, Donna Anna did not at first repulse his advances. But discovering her mistake she cries for help. Don Giovanni now rushes into the courtyard, closely followed by Donna Anna. Her aged father, Don Pedro, the Commandant, coming in answer to her cries, is killed by Don Giovanni who, with Leporello, makes off in haste. Donna Anna, who has gone for help, returns with Don Ottavio. He joins her in a solemn oath to avenge the death of her father.

SCENE 2: On the approach of a carriage, Don Giovanni scents another amorous adventure. With Leporello he hides, lustfully awaiting its occupant. Dismayed to find her to be Donna Elvira, a former sweetheart whom he has discarded, he flees her upbraiding, leaving Leporello to explain. This the servant proceeds to do, reciting his master's thousand and one affairs with women. The nonplussed Donna Elvira swears she will have rich justice for her torn heart. The wedding party of Masetto and Zerlina enter. Don Giovanni comes upon them. Fascinated by the beauty of the bride, the libertine invites the entire company to his palace for refreshments. Threatening Masetto when he protests, Don Giovanni detains Zerlina as Leporello conducts the peasants to the palace. Don Giovanni's love-making to the bride is interrupted by the entrance of Donna Elvira, who has overheard. She denounces him and leads Zerlina away. Donna Anna and Don Ottavio arrive to seek the aid of Don Giovanni, of all persons, in finding the murderer of the Commandant, which the Don readily promises. The returning Donna Elvira, thinking she sees in Donna Anna another victim to the lust of Don Giovanni, exposes him. But he declares her to be demented and follows her away. As they depart, Donna Anna tells Don Ottavio that, by his voice, she thinks she recognizes in Don Giovanni the assassin under whose sword her father had fallen.

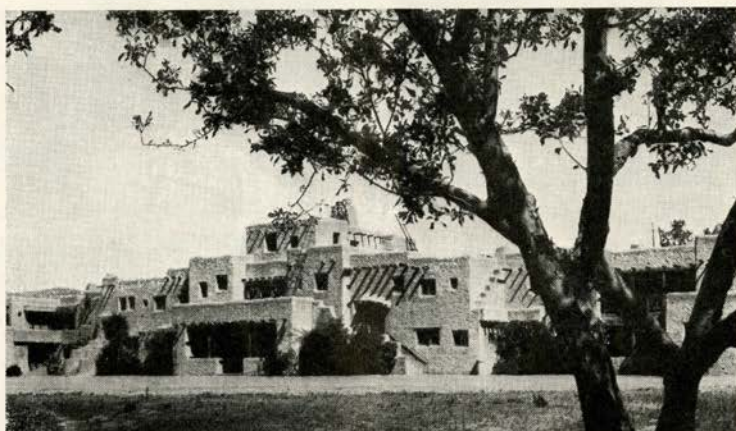
SCENE 3: Despite impending complications, Don Giovanni, returning with Leporello, sings merrily of wine and women.

SCENE 4: Masetto chides Zerlina for her flirtation with Don Giovanni. They hastily hide on the approach of the Don followed by a crowd of peasants gaily dressed for the ball. Perceiving Zerlina, Don Giovanni attempts to force her toward a pavillion. But, confronted by Masetto, he gallantly escorts her into the palace instead. Donna Elvira, Donna Anna and Don Ottavio, wearing masks and dominoes, enter. Leporello, from a balcony invites them to the ball.

SCENE 5: During the dance Don Giovanni leads Zerlina to the door of a side chamber and forces her to enter. Masetto, breaking loose from Leporello, spreads the alarm. At Zerlina's cry for help, Anna, Elvira and Ottavio rush to the rescue, breaking in the door. Don Giovanni, with drawn sword, escapes from the palace with Leporello.

(Continued on page 37)

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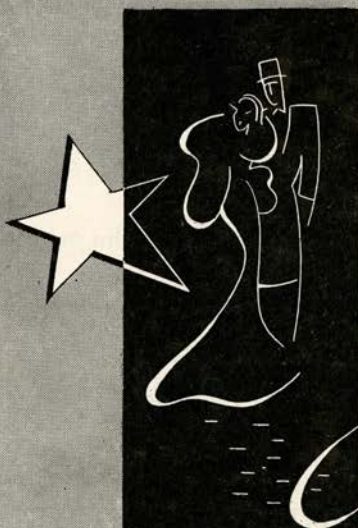
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THE STORY OF "DON GIOVANNI"

(Continued from page 30)

ACT II: Zerlina is now Donna Elvira's maid, and Don Giovanni again comes wooing. He exchanges hat and cloak with Leporello. When Donna Elvira comes to her window he pretends repentance. Moved by his appeal she comes into the plaza to meet him and is led away by the disguised Leporello. Now Don Giovanni sings beneath the window of Zerlina. His song is interrupted by Masetto, entering with villagers who have come on the hunt for him. Passing himself off as Leporello, he sends the villagers on a false scent, cudgels Masetto with his own weapons, and himself steals away. Masetto, bleeding, is found by Zerlina who assures him of her love and quietly leads him from the scene.

SCENE 2: Leporello, still disguised as Don Giovanni, enters with Donna Elvira. In attempting to get away from her, he takes the wrong door and to his confusion encounters the entering Donna Anna and Don Ottavio with their attendants. Leporello and Donna Elvira conceal themselves in different places. As Don Ottavio endeavors to console Donna Anna, they attempt to escape by the same door, but run into Masetto and Zerlina and a group of armed peasants. Masetto, thinking him to be Don Giovanni, drags Leporello to the front. In fear Leporello discloses his real identity and declares himself to be the dupe of Don Giovanni. All noisily claim the right to chastise Leporello but he makes off as they argue. Now convinced that Don Giovanni murdered the Commandant, Don Ottavio vows vengeance.

SCENE 3: It is moonlight. Visible on the monument of the Commandant is the inscription: "I here await the vengeance decreed by heaven unto the wretch who slew me." Don Giovanni and Leporello, arriving by different ways, unexpectedly come upon each other. Reciting their respective adventures, they re-exchange garments. The statue of the Commandant speaks. Mystified, they try to locate the sepulchral voice. Leporello is terrified. Don Giovanni ascribes it to a practical joker. He then commands Leporello to read the inscription. The trembling servant finds many excuses but hesitantly approaches the statue, bowing and scraping. Again the statue speaks. But Don Giovanni defiantly invites the marble image of the man he has murdered to a banquet at the palace.

SCENE 4: Don Ottavio, tenderly leading Donna Anna, soothes her grief as she laments the loss of her father.

SCENE 5: Don Giovanni superintends preparations for the evening's banquet. Donna Elvira entreats him to mend his ways but he ridicules her. She rushes away but immediately returns with a terrified shriek and escapes by another door. Leporello is sent to investigate but limps back in abject fear. Don Giovanni goes out to see for himself. The lights go out. Don Giovanni reenters, backing before the statue of the Commandant. Terror strikes all hearts. Three times the marble figure commands Don Giovanni to repent. Three times Don Giovanni refuses. Hands of stone lay hold of him, flames envelop the surroundings and the licentious young nobleman, his life of lust come to an end, is carried by demons to his eternal punishment.

[FINALE] "*Such his end—who doeth ill to like account the wicked ever did come—ever will.*"



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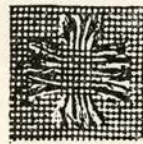
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THE AUDIENCE is seated, packing the Opera House to every available space; and, for good measure, the standees at the back of each floor run five deep.

The lights are dimmed. Maestro Gaetano Merola takes his place amidst a fanfare of well earned, well deserved applause. He bows, then turns, taps his baton for attention, and the orchestra, to a man, galvanizes into a perfect musical instrument. The curtain goes up and—what would happen to Beniamino Gigli, Elisabeth Rethberg, Lina Kroph, Richard Bonelli, or John Howell, and the others, if the story were enacted in true life in our wonderful state of California?

The opera is "Andrea Chenier." The second act brings forth a duel between Gigli and Bonelli. In California this would earn for them one year in prison, besides not being allowed to hold any office of profit; nor would they be allowed to enjoy the right of suffrage. This would also apply to the others who may have aided and assisted these two duelists. And, should Bonelli die within one year as a result of his wound, Gigli might draw incarceration for seven years.

If the opera were "Don Giovanni," in two acts and ten scenes, we would start immediately by putting to death Ezio Pinza, the Don Juan of the opera, for murdering Norman Cordon, the commandant who seeks to protect his daughter, sung by Elisabeth Rethberg. As a result of the story

told by Pinza's servant, sung by Salvatore Baccaioni, Dino Borgioli, Elisabeth Rethberg's fiancee, debonair Pinza would no

doubt get the limit under the contributing statutes, which carry a penalty up to life imprisonment.

And as for "Elektra," we would start out by using the newly adopted lethal gas chamber instead of hanging Kerstin Thorborg and Karl Laufkoetter, the contralto and tenor respectively, for having murdered the king. In addition, if such might be conceivable, Madam Thorborg might pay a fine of five hundred dollars and go to jail for one year for abandoning Julius Huehn, her operatic son.

For abusing her daughters, Rose Pauly and Irene Jessner, operatically speaking, Madam Thorborg would draw an additional number of six-month jail sentences. While in the end, Julius Huehn would suffer the penalty for murder, and Mary Helen Markham, Doris Doe, Lina Kroph, Alice Avakian, Thelma Votipka, and Alma Michelini, would take at least several six-month periods to think things over for the share they had in the proceedings.

Armando Agnini would receive duplicate awards of chastisement, as meted out to each member of the cast. It must be remembered that he is the master mind of stage management behind the scenes.

But, fortunately for all . . . the curtain falls . . . to rise again, and again, in respon to the tremendous applause . . . the play is ended!

Members

- | | | |
|--------------------------------|------------------------------|----------------------------|
| Mrs. Douglas Alexander | Mrs. Ernest Hueter | Mrs. George A. Pope, Jr. |
| Lorraine Ames | Mrs. Richard Hyde | Mrs. M. C. Porter |
| E. Raymond Armsby | Mrs. Clarence Loran Johnston | Mrs. Clarence S. Postley |
| Mrs. Louis Benoist | Mrs. Sydney Joseph | Margery Powell |
| Mrs. Whitney Bentley | Joseph's | Stanley Powell, Jr. |
| Mrs. Nat Berger | Mrs. Walker Kamm | Cecily Ray |
| Marjorie Blyth | Mrs. Easton Kent | Virginia Ray |
| Mary Bowles | Dale King | Mrs. James W. Reid |
| Mrs. Philip E. Bowles, Jr. | Frances H. King | Mrs. Lloyd R. Reynolds |
| John N. Breeden | Mrs. Robert Kirkwood | Marjorie Reynolds |
| Mrs. Emil Brisacher | Mrs. Robert C. Kirkwood, Jr. | Sally Rodgers |
| Mrs. Edw. Rankin Brown | Mrs. Fentress Kuhn | Mrs. Wm. Lister Rogers |
| Hillyer Brown | Mrs. John B. Knox | Mrs. Leon Roos |
| Mrs. Frank Buck | Mrs. Philip Van H. Lansdale | Mrs. Bert C. Scott |
| Mrs. R. P. Bullard | Lewis Lapham | Nancy Scott |
| Mrs. Emerson Butterworth | Frances Marie Lilienthal | Eda Sherman |
| Mrs. Arthur B. Cahill | Mrs. Clarence Lindner | Mrs. Fred R. Sherman |
| Mrs. Carol G. Cambron | Edith Livermore | Barbara Shields |
| Mrs. Henry Cartan | Mrs. John Logan | Mrs. Herbert Shirek |
| Dr. Margaret Chung | Mrs. Samuel Lowe | Nancy Short |
| Mrs. Barnaby Conrad | Mrs. Edmunds Lyman | Mrs. Frank Shuman |
| Mrs. Marie Hicks Davidson | Genevieve Lyman | Mrs. Blanche Simon |
| Mrs. Edith De Lee | Mrs. Douglas McBryde | May Sinsheimer |
| Helen M. de Limur | Mrs. V. S. McClatchy | Mrs. Silas Sinton |
| Harry de Wit | Mrs. Harold R. McKinnon | Genevieve Six |
| Mrs. Russell M. Dickson | Graeme MacDonald | Betty Slade |
| Mrs. Frank J. Edoff | Suzanne MacDonald | Mrs. Frank Sloss |
| Mrs. Herbert Fleishhacker, Jr. | Mrs. Marshall P. Madison | Mrs. Richard Sloss |
| Mrs. James Flood, Jr. | Mrs. John Magee | Mrs. Melville Smith |
| Mrs. Peter Folger | Edward J. Maher | Nicol Smith |
| Mrs. Lawrence Ford | Walter Main | Dr. Wallace Smith |
| Mrs. Charles . Foster | Martha Marsden | Mrs. Harley Stevens |
| Mrs. W. P. Fuller III | J. Howard Marshall | Mrs. Butler Sturtevant |
| Mrs. John O. Gantner | Marie Merle | Mrs. Jerd Sullivan |
| Mrs. Frank Gerbode | Mrs. E. G. Meyer | Barbara Sutro |
| Mrs. Arthur Goodfellow | Katharine Meyer | Oscar Sutro |
| Mrs. J. D. Goodfellow | Mrs. John Millen | Jane Swinerton |
| Jane Goodfellow | Diantha C. Miller | Mrs. Augustus Taylor, Jr. |
| Mrs. Robert L. Goldman | George Montgomery | Lady Tennyson |
| Mrs. Joseph Grace | Mrs. Walton N. Moore | Mrs. George Thierbach |
| Mrs. Horace Gray | Mrs. Howard C. Naffziger | Mrs. Arthur Towne |
| Rhoda Haas | Mrs. Louis Newman | Nan Tucker |
| Mrs. Williamson Hale | Jane Frances Neylan | Ruth A. Turner |
| Mrs. Richard Ham | Mrs. Wm. Noble | Jane Volkmann |
| Maurice E. Harrison | Mrs. Jack Oakle | Mrs. William Volkmann, Jr. |
| Mrs. Richard Heimann | Mrs. A. Leslie Oliver | William Wallace |
| Mrs. Wellington S. Henderson | Mrs. Selby Oppenheimer | Mary E. Warren |
| Mrs. Wm. T. Hess, Jr. | Mrs. William Orrick | Mrs. C. M. Weatherwax |
| Mrs. Harry Hill | Mrs. Charles Page, Jr. | Mrs. Alanson Weeks |
| Mrs. Charles Howard, Jr. | Barbara Parrott | Jane Williams |
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- . . . Opera in two acts with ten scenes.
- Music by Wolfgang Amadeus Mozart.
- Text (in Italian) by Lorenzo da Ponte

The Cast

Don Giovanni, *a licentious young nobleman* . . . EZIO PINZA
Don Pedro, *the Commandant* NORMAN CORDON
Donna Anna, *his daughter* ELISABETH RETHBERG
Don Ottavio, *her fiance* DINO BORGIOLI
Leporello, *servant of Don Giovanni* . . . SALVATORE BACCALONI
Donna Elvira, *jilted by Don Giovanni* IRENE JESSNER
Masetto, *a peasant* LOUIS D'ANGELO
Zerlina, *his betrothed* MAFALDA FAVERO

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Stage Director

HERBERT GRAF

Conductor

FRITZ REINER

Chorus Master

WILLIAM TYROLER

•

Time and Place Seventeenth Century; Seville.

ACT I: Scene 1—Courtyard of Palace of the Commandant.
Scene 2—Street in Suburban Seville.
Scene 3—In Don Giovanni's Palace.
Scene 4—A Countryside.
Scene 5—Ballroom in Don Giovanni's Palace.
ACT II: Scene 1—Same as Scene 2, Act I.
Scene 2—A Dark Hallway.
Scene 3—A Cemetery.
Scene 4—Room in Donna Anna's Palace.
Scene 5—In Don Giovanni's Palace.

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Bell rings three minutes before curtain rises • Encores not permitted

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