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SIXTEENTH ANNUAL SEASON

OCTOBER 7, NOVEMBER 3, 1938

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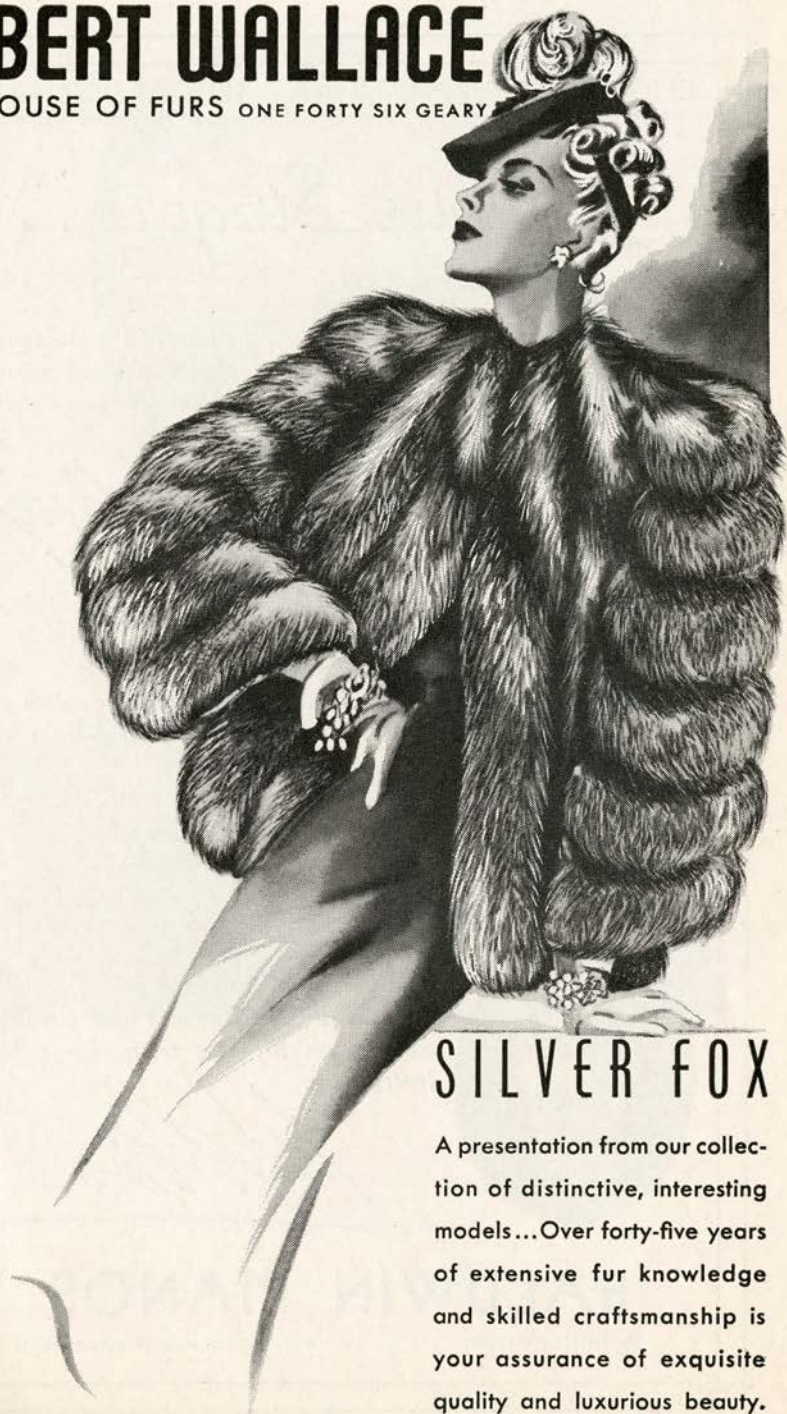


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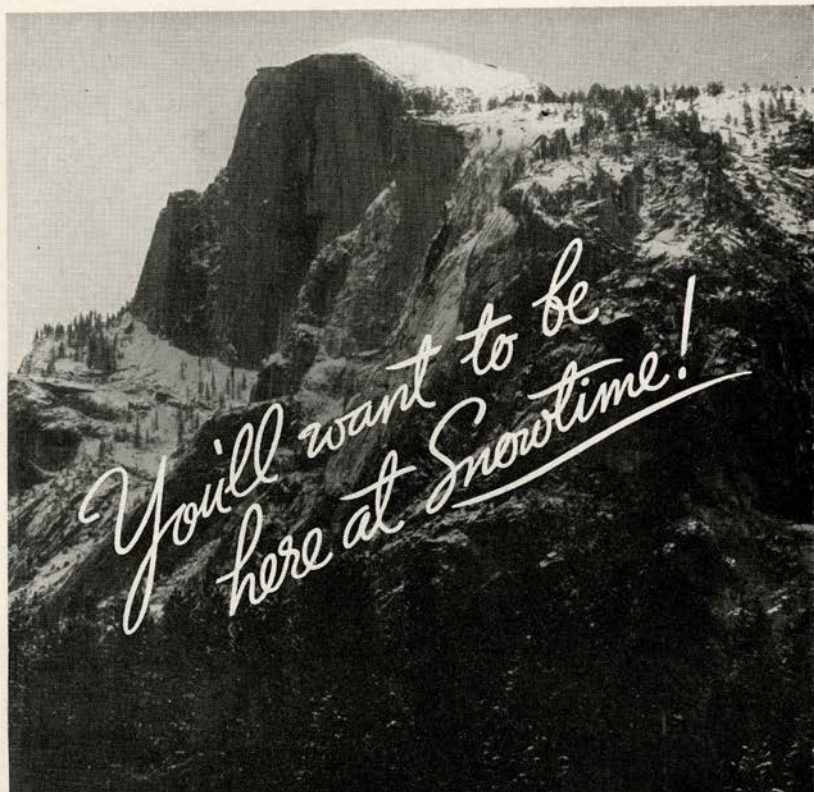
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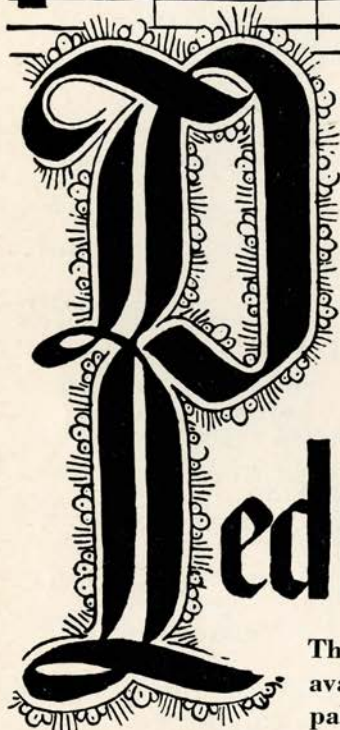
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JOSEF HOFMANN, <i>Pianist</i>	Tuesday Eve., Feb. 14
MARIAN ANDERSON, <i>Contralto</i>	Tuesday Eve., Feb. 21
RICHARD TAUBER, <i>Tenor</i>	Thursday Eve., Mar. 2

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RACHMANINOFF, <i>Pianist</i>	Sunday Aft., Nov. 20
JOSE ITURBI, <i>Pianist</i>	Sunday Aft., Jan. 8
MARIAN ANDERSON, <i>Contralto</i>	Sunday Aft., Feb. 26
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RICHARD CROOKS, <i>Tenor</i>	Tuesday Eve., Mar. 28
JAN KIEPURA, <i>Tenor</i>	Wednesday Eve., Apr. 19

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- Friday Afternoon, Jan. 6 }
Saturday Evening, Jan. 7 } JOSE ITURBI, *Pianist*
- Friday Afternoon, Jan. 13 }
Saturday Evening, Jan. 14 } NO GUEST ARTIST
- Friday Afternoon, Jan. 20 }
Saturday Evening, Jan. 21 } LUBOSCHUTZ & NEMENOFF,
Duo Pianists
- 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*
NAOUM BLINDER, *Violin*
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Saturday Evening, May 6 } CLOSING PAIR



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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

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Wednesday Night, October 12, at 8:15

MARTHA

- . . . Opera in four acts and six scenes.
• Music by Friedrich von Flotow. Text
(in Italian) by St. George and Friedrich.

The Cast

Lady Harriet, *maid of honor to Queen Anne* . . . MAFALDA FAVERO
Nancy, *her confidante* DORIS DOE
Plunkett, *a wealthy farmer* LOUIS D'ANGELO
Lionel, *his foster-brother, later Earl of Derby* . . . BENIAMINO GIGLI
Sir Tristan, *Lady Harriet's cousin* . . . SALVATORE BACCALONI
The Sheriff of Richmond NORMAN CORDON
First Maid CATHERINE ALLISON
Second Maid KATHLEEN LAWLOR
Third Maid SUE BELL BROWNE
Farmer *FRANK PALUMBO
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<i>Stage Director</i>	<i>Conductor</i>	<i>Chorus Master</i>
ARMANDO AGNINI	GENNARO PAPI	WILLIAM TYROLER

•

Time and Place About 1840; Rural England.

ACT I: Scene 1—Boudoir of Lady Harriet.
Scene 2—The Fair at Richmond.

ACT II: Room in Plunkett's Farmhouse.

ACT III: Hunting Park in Richmond Forest.

ACT IV: Scene 1—Same as Act 2.
Scene 2—Replica of Act I, Scene 2.

•

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 "MARTHA"

ACT I: Lady Harriet, weary of court pleasures, is envious of the joyous note in the voices of singing girls passing on their way to the servant's market at Richmond Fair. For diversion she determines to visit the fair and with difficulty persuades her friend, Nancy, and her stiff-minded cousin-admirer, Sir Tristan, to dress as peasants and accompany her. [SCENE 2] In their disguise they meet the rich farmer Plunkett and his foster-brother, Lionel. The latter is of unknown birth but possesses a ring by which he hopes some day to be recognized. After playful banter with the two young farmers, during which they take service under the names of Martha and Betsy, the girls find, to their consternation, that in accepting a shilling each from the men they have actually bound themselves for a year's service. They protest but the judges decide against them and they are driven away to Plunkett's farm.

ACT II: As "Martha" and "Betsy," the household inexperience of the girls is very evident. They try in vain to spin. The brothers admire them sufficiently to undertake their training. The susceptible Lionel falls deeply in love with Martha and when, at his request, she sings for him, he declares his love. Although she admires Lionel, Martha does not intend to carry the joke to this extent. Later in the evening, admonished by Tristan, who has followed them, she and Nancy escape into the night. Becoming aware of their flight, the brothers sound the alarm. The whole neighborhood starts in pursuit.

A39 III: Plunkett and a group of farmers are gathered at an inn adjoining a royal forest hunting preserve. A Queen's hunting party, among them Nancy, enters. Plunkett recognizes her but she and her companions drive him away. Lionel arrives soon followed by Lady Harriet. Seeing her, he first implores, then demands, that she return to his services. She disowns him and calls for help. He is about to be arrested but his grief moves Lady Harriet to intercede for him declaring that he is a madman and unworthy of serious notice. Lionel is driven frantic by her cruelty. Remembering the ring he gives it to Plunkett to take to the Queen who is passing by. Through it he is identified as the son of the Earl of Derby, and his title and possessions are restored to him.

ACT IV: Plunkett grieves over the plight of Lionel whose mind has become clouded. Lady Harriet, who now realizes her love for Lionel, enters with Nancy and asks that she be left alone to meet him. When Lionel comes she tells him of his new found position and declares her love and repentance at her treatment of him. Lionel refuses to accept his rank and spurns her in hatred as Nancy and Plunkett, following upon the scene, make their peace. [SCENE 2] To restore Lionel to his mental balance the scene at Richmond Fair has been reproduced on Lady Harriet's estate. Harriet, dressed as Martha, greets Lionel as he arrives with Plunkett. His mind is immediately cleared and all is well.



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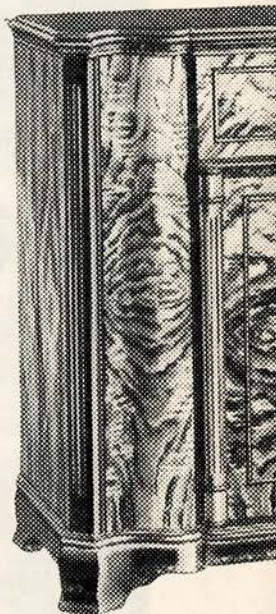
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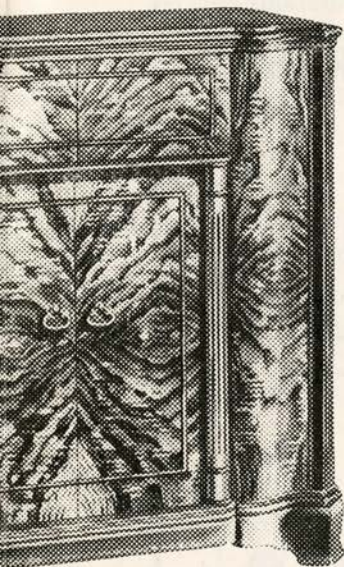
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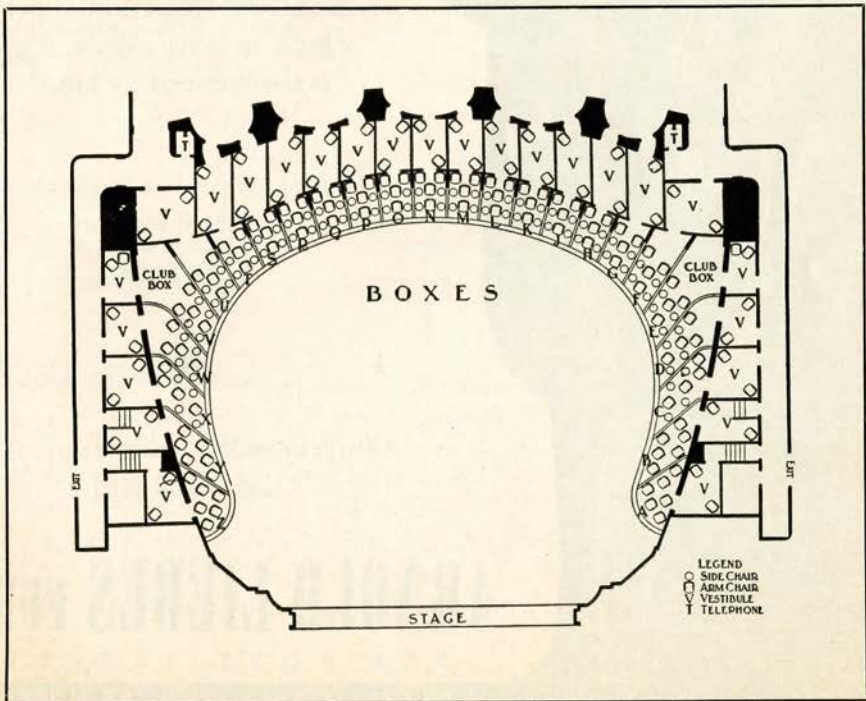
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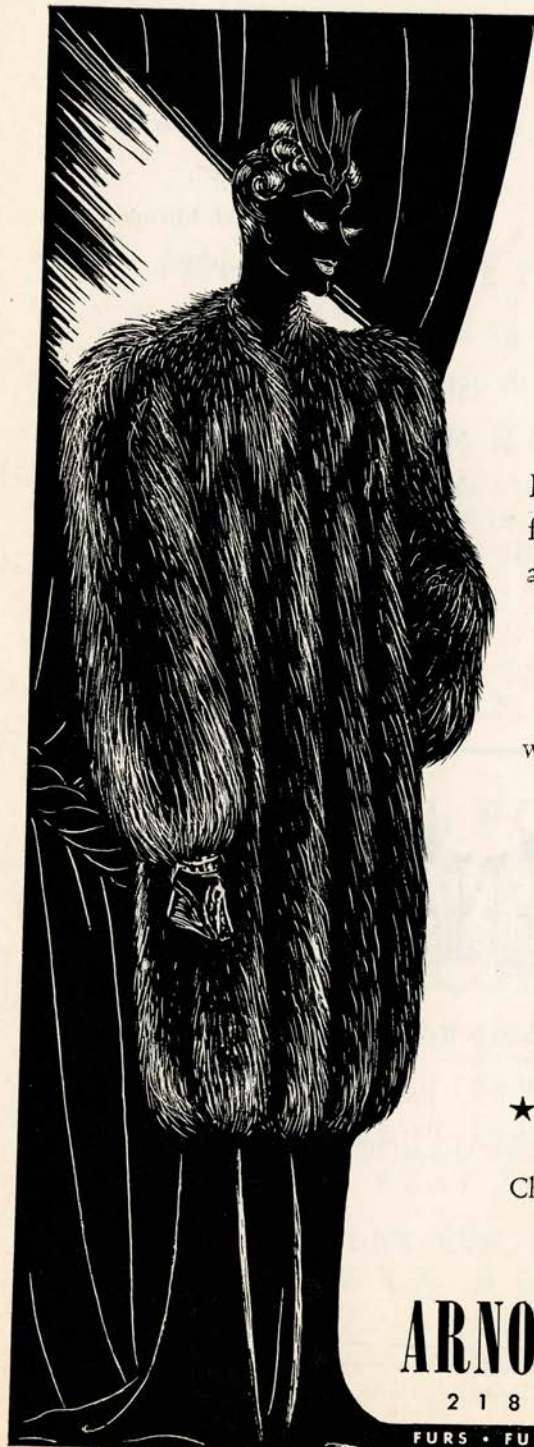
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. . . Opera in three acts.

- Music and text (in German)
by Richard Wagner.

Cast

Hans Sachs, <i>cobbler</i>	} <i>The Meistersingers</i>	. . . FRIEDRICH SCHORR
Pogner, <i>goldsmith</i> . . . . .		. . . *CARLTON GAULD
Vogelgesang, <i>furrier</i> . . . . .		. . . HANS CLEMENS
Nachtigal, <i>buckle-maker</i> . . . . .		. . . LOUIS D'ANGELO
Beckmesser, <i>town clerk</i> . . . . .		. . . ARNOLD GABOR
Kothner, <i>baker</i> . . . . .		. . . JULIUS HUEHN
Zorn, <i>pewterer</i> . . . . .		. . . LESLIE GEORGE
Eisslinger, <i>grocer</i> . . . . .		. . . LUDOVICO OLIVIERO
Moser, <i>tailor</i> . . . . .		. . . *CARL HAUGE
Ortel, <i>soap-boiler</i> . . . . .		. . . GEORGE CEHANOVSKY
Schwarz, <i>stocking-weaver</i> . . . . .		. . . NORMAN CORDON
Folz, <i>coppersmith</i> . . . . .		. . . JOHN HOWELL
Sir Walter von Stolzing, <i>Franconian Knight</i>	CHARLES KULLMAN	
David, <i>apprentice to Hans Sachs</i>	*KARL LAUFKOETTER	
Eva, <i>Pogner's daughter</i>	IRENE JESSNER	
Magdalena, <i>Eva's nurse</i>	*KERSTIN THORBORG	
Night Watchman	GEORGE CEHANOVSKY	

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Stage Director

HERBERT GRAF

Conductor

FRITZ REINER

Chorus Master

WILLIAM TYROLER

Time and Place

Middle of the Sixteenth Century; Nuremberg.

ACT I: Interior of St. Katherine's Church.

ACT II: Street in Nuremberg, Outside the Homes of Sachs and Pogner.

ACT III: Scene 1—Interior of Hans Sach's Workshop.

Scene 2—A Field on the Shores of the River Pegnitz.

☆EXTRA PERFORMANCE OF "DIE MEISTERSINGER" WEDNESDAY, OCT. 26

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 "DIE MEISTERSINGER"

ACT I: A young Franconian knight, Walter von Stolzing, falls in love and gains acquaintance with Eva, daughter of the wealthy Nuremberg goldsmith, Pogner, in St. Katherine's Church during worship. Eva, Magdalena, and Walter remain when the congregation departs. That she may speak alone with Walter, Eva sends her maid for her hymn-book which she had purposely left behind. Walter learns that Eva's father wishes her to marry the winner in the coming song contest and so that he may compete, David, who is Magdalena's sweetheart, instructs him in the rules. The Meistersingers assemble and Pogner formally promises Eva's hand in marriage to the contest winner. Walter is introduced. Beckmesser enters the marker's box and Kothner reads off the rules. Walter's song is repeatedly interrupted by Beckmesser's scratching as he chalks the singer's violations of the rules. The knight sings a second stanza. When it is concluded Beckmesser exhibits the board completely covered with chalk marks. Walter protests and Sachs, agreeing, urges him to finish his song in spite of the Masters.

ACT II: The apprentices, closing shop, tease David on his wooing of Magdalena until Sachs' coming sends the tormentors away. Pogner and Eva enter speaking of the morrow's festival. Magdalena signals Eva. She tells her of Walter's failure and advises her to seek counsel with Sachs. This Eva does and asks for particulars of the morning. She does not appreciate the fine satire in Sachs' severe strictures on Walter's singing and leaves him in anger. Steps are heard. Eva recognizes Walter and flies to his arms. They plan to elope. Eva fetches her things and returns ready for flight, when Sachs throws open his shutter flooding the street with light and throwing the lovers into confusion. Beckmesser steals in to serenade Eva who he thinks is in her room. Sachs starts hammering at his last. Beckmesser entreats him to cease and the latter agrees, provided that he shall "mark" each of Beckmesser's mistakes with a hammer stroke. The serenader resumes but the whacks come so thick and fast that the neighbors run into the street protesting.

ACT III: David visits a while with Sachs. After he leaves Walter comes to tell Sachs of a song which came to him in a dream during the night. He sings two stanzas, Sachs writing down the words and making friendly critical comments. Sachs and Walter leave and Beckmesser, peeping into the shop, finds the manuscript. He thrusts it into his pocket and hurries away. Eva enters as Walter appears on a balcony and greets her with his song. Magdalena and David also come in and Sachs gives Walter's song its musical baptism. [SCENE 2] The people make merry as the apprentices herald and marshal the guilds. Dancing is interrupted by the arrival of the masters. Beckmesser attempts to sing Walter's stolen poem, as Sachs had anticipated. He fails utterly and rushes away infuriated, proclaiming that Sachs is the author of the song they have derided. The cobbler-poet then introduces Walter as the author. The knight sings and easily wins over the people and the masters with his Prize Song.

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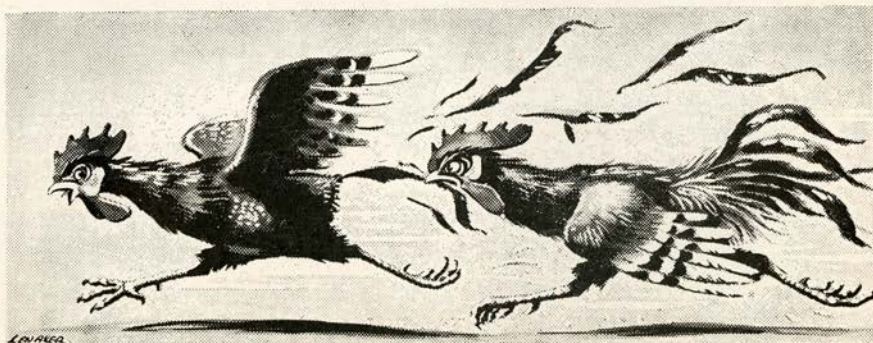
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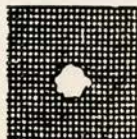
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The lights are dimmed. Maestro Gaetano Merola takes his place amidst a fanfare of well-earned, well-deserved applause. He bows, then turns, taps his baton for attention, and the orchestra, to a man, galvanizes into a perfect musical instrument. The 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 Baccaloni to Dino Borgioli, Elisabeth Rethberg's fiancée, 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 response to the tremendous applause . . . the play is ended!

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