

Pelléas et Mélisande

1938

Wednesday, October 19, 1938 8:00 PM

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*Pelleas Et Melisande
Don Giovanni*

SAN FRANCISCO

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SIXTEENTH ANNUAL SEASON

OCTOBER 7, NOVEMBER 3, 1938

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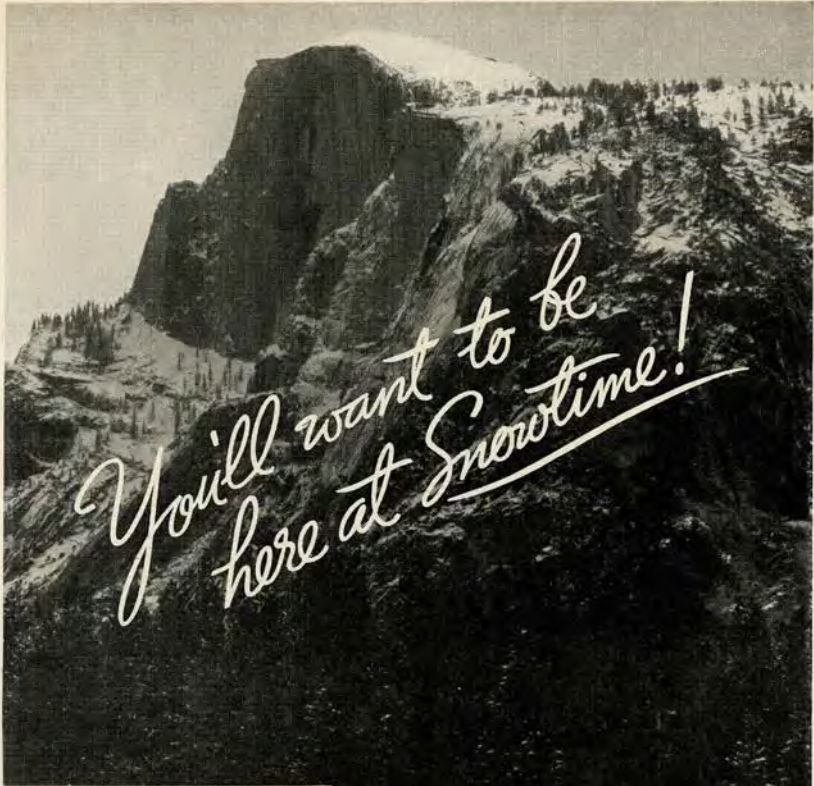


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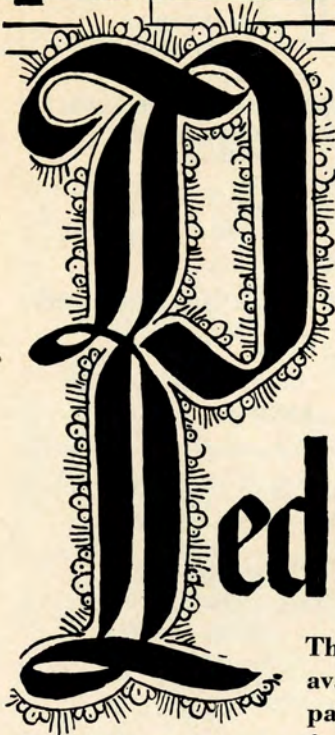
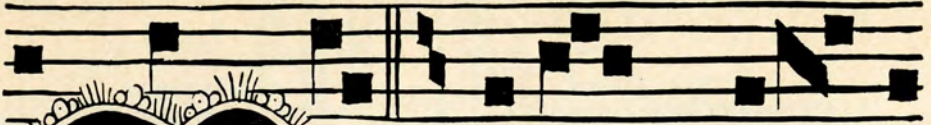
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| LOUIS D'ANGELO <i>bass</i> | GALLIANO MASINI <i>tenor</i> | CARLO TAGLIABUE <i>baritone</i> |
| DORIS DOE <i>contralto</i> | NICHOLAS MASSUE <i>tenor</i> | KERSTIN THORBORG <i>contralto</i> |
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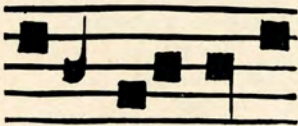
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| | ZELDA NERINA | PEGGY BATES | WANA WENNERHOLM |
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| HEIFETZ, <i>Violinist</i> | Monday Eve., Jan. 9 |
| JOSEF HOFMANN, <i>Pianist</i> | Tuesday Eve., Feb. 14 |
| MARIAN ANDERSON, <i>Contralto</i> | Tuesday Eve., Feb. 21 |
| RICHARD TAUBER, <i>Tenor</i> | Thursday Eve., Mar. 2 |

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| YEHUDI MENUHIN, <i>Violinist</i> | Sunday Aft., Nov. 13 |
| 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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| ANGNA ENTERS | Sunday Aft., Jan. 29 |
| TRUDI SCHOOP COMIC BALLET | Sun. Aft. or Eve., Feb. 26 |
| COMEDIAN HARMONISTS " <i>European Sextet of Musical Mischief-Makers</i> " | Sunday Aft., Mar. 5 |
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MARIAN ANDERSON

BENIAMINO GIGLI

KATHRYN MEISLE

FRITZ KREISLER

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Saturday Evening, Jan. 7 }
- Friday Afternoon, Jan. 13 } NO GUEST ARTIST
Saturday Evening, Jan. 14 }
- Friday Afternoon, Jan. 20 } LUBOSCHUTZ & NEMENOFF,
Saturday Evening, Jan. 21 } *Duo Pianists*
- Friday Afternoon, Feb. 3 } STRAVINSKY, *Guest Conductor*
Saturday Evening, Feb. 4 }
- Friday Afternoon, Feb. 24 } PAUL HINDEMITH, *Conductor, Violist*
Saturday Evening, Feb. 25 }
- Friday Afternoon, Mar. 3 } NO GUEST ARTIST
Saturday Evening, Mar. 4 }
- Friday Afternoon, Mar. 10 } ALEX BRAILOWSKY, *Pianist*
Saturday Evening, Mar. 11 }
- Friday Afternoon, Mar. 17 } ROLAND HAYES, *Tenor*
Saturday Evening, Mar. 18 }
- Friday Afternoon, Mar. 24 } ROBERT CASADESUS, *Pianist*
Saturday Evening, Mar. 25 }
- Friday Afternoon, Mar. 31 } NATHAN MILSTEIN, *Violinist*
Saturday Evening, Apr. 1 }
- Friday Afternoon, Apr. 14 } TITO SCHIPA, *Tenor*
Saturday Evening, Apr. 15 }
- Friday Afternoon, Apr. 28 } E. ROBT. SCHMITZ, *Piano*
Saturday Evening, Apr. 29 } NAOUM BLINDER, *Violin*
HENRY WOEMPNER, *Flute*
- Friday Afternoon, May 5 } CLOSING PAIR
Saturday Evening, May 6 }



HENRY WOEMPNER



ROLAND HAYES



E. ROBT. SCHMITZ



NAOUM BLINDER



ROBERT CASADESUS



PAUL HINDEMITH



TITO SCHIPA

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Thurs. Eve., Nov. 10 · · · LE COQ D'OR, Fri. Eve., Nov. 11 · · · CAVALLERIA
RUSTICANA followed by LA BOHEME, Sat. Eve., Nov. 12.

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- 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.

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Wednesday Night, October 19, at 8:00

PELLEAS ET MELISANDE

- . . . Lyric drama in five acts and thirteen scenes. Music by Claude Debussy. Text (in French) by Maurice Maeterlinck.

The Cast

| | |
|--|-----------------------|
| Arkel, King of Allemonde | LOUIS D'ANGELO |
| Genevieve, his daughter-in-law | DORIS DOE |
| Golaud, her elder son | CARLTON GAULD |
| Pelleas, her younger son | †GEORGES CATHELAT |
| Melisande | †JANINE MICHEAU |
| Yniold, son of Golaud | *ANNE JAMISON |
| Le Medicin | ANDRE FERRIER |
| | *San Francisco Début. |
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Time and Place

Legendary

- ACT I: Scene 1—A Forest.
Scene 2—A Room in the Castle.
Scene 3—Terrace outside the Castle.
- ACT II: Scene 1—A Well in the Park.
Scene 2—Golaud's Chamber.
Scene 3—A Grotto.

No Intermission between Acts II and III

- ACT III: Scene 1—A Tower of the Castle.
Scene 2—Vaults of the Castle.
Scene 3—Terrace outside the Vaults.
Scene 4—Same as Scene 1.

No Intermission between Acts III and IV

- ACT IV: Scene 1—Same as Scene 2, Act II.
Scene 2—Same as Scene 1, Act I.
- ACT V: Melisande's Bedchamber.

NOTE: Scenery constructed in the studios of the San Francisco Opera Association after designs by JANE BERLANDINA and WILLIAM GASKIN.

Bell rings three minutes before curtain rises · Encores not permitted

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THE STORY OF "PELLEAS ET MELISANDE"

ACT I: Melisande, a mystic maiden with wonderful long yellow hair, sits weeping on the edge of a pond. She is discovered by Golaud, a mighty hunter. He calms her fright and asks her why she weeps. Melisande tells him she has been cruelly treated and has run away. She has lost her crown in the well but will not let Golaud recover it. Golaud is fascinated and takes her away with him. [SCENE 2] Genevieve reads a letter to the ailing Arkel. It is to Pelleas from Golaud telling that he has wed a strange maiden, Melisande, but even now, after six months, knows nothing of her. He asks that Pelleas intercede for him and if a light is placed in the tower of the castle overlooking the sea, he will know that his bride will be received. If there is no light he will sail on never to return. Arkel has desired for purposes of state that Golaud, who had lost his first wife, marry Ursula. But accepting the decree of fate, he consents to receive Melisande. Pelleas, a wild and passionate youth, enters and is told to place the light for his brother Golaud. [SCENE 3] As Genevieve shows Melisande about the grounds of the castle, Pelleas enters. They see a ship sailing out of the darkening sea. Melisande recognizes it as the one in which she had come. It grows darker. Genevieve goes in search of Yniold. Left alone, Pelleas tells Melisande that he plans to leave at morn to attend his sick friend, Marcellus.

ACT II: Pelleas recites the legend of the healing power of "The Blind Men's Well," of which the bottom has never been seen. Melisande looks into the well and wonders if something bright were shining below could it perhaps be seen. She leans over, Pelleas bidding her be careful. Melisande tosses into the air the ring Golaud had given her. It falls into the well as the noon hour is heard to strike. [SCENE 2] Golaud tells Melisande of the strange incidents attending his accident while hunting. Just as he had counted the last stroke of the twelve o'clock bell, he related, his horse, suddenly and without apparent cause, had bolted in fright. His injuries, however, are not serious. He begs Melisande not to weary herself when she attempts to administer to his wants. She bursts into tears and at his anxious inquiry, tells him she is not happy. Golaud asks if it is because of Pelleas whom, he has noticed, seldom speaks of her. It is not Pelleas, she answers, but the continued gloom of the castle. Consoling her, he takes her hand and sees that his marriage ring is not upon her finger. He asks where it is. Only that morning, she tells him, when on the shore gathering shells for Yniold the ring had slipped off and the tide had come in before she could find it. Golaud commands her to go in search for it at once despite the night, telling her that the ring has a potent value of which she does not know. Melisande is frightened and goes out weeping. [SCENE 3] Pelleas and Melisande arrive at the grotto but, having brought no light, decide to await the rising moon before entering. Pelleas describes the grotto, telling Melisande that she must explore it well. The moon lights the grotto entrance disclosing three sleeping paupers. Melisande, frightened, begs Pelleas to take her away.

(Continued on page 37)



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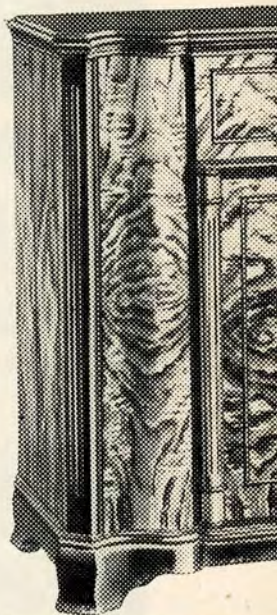
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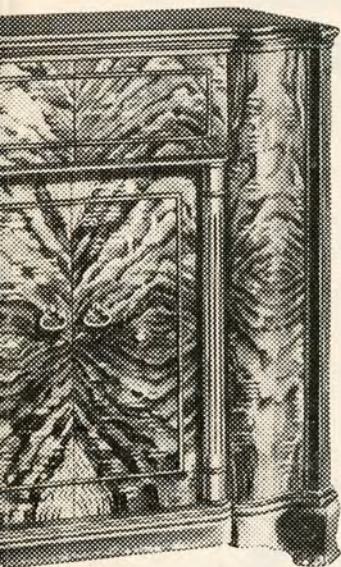
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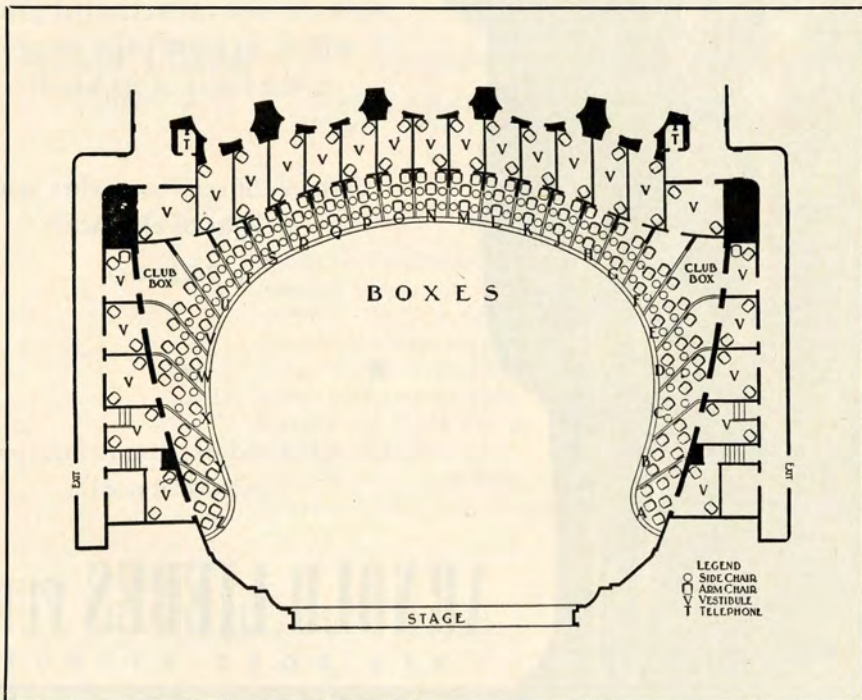
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- . . . Opera in two acts with ten scenes.
- Music by Wolfgang Amedeus Mozart.
Text (in Italian) by Lorenzo da Ponte

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 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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FRITZ REINER

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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.

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.

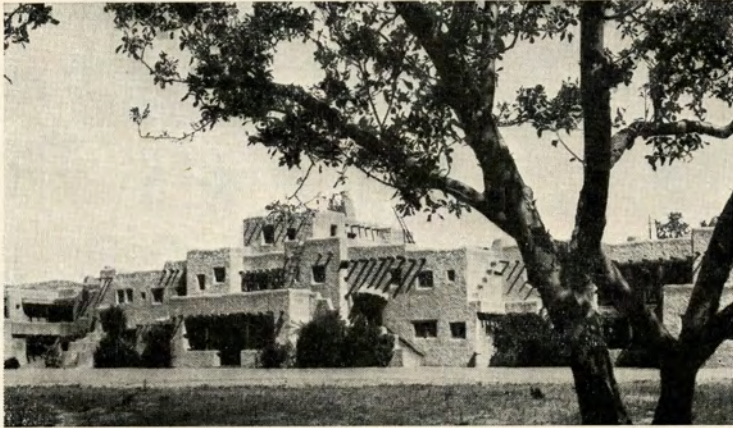
SCENE 3: Despite impending complications, Don Giovanni, returning with Leporello, sings merrily of wine and women.

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 46)

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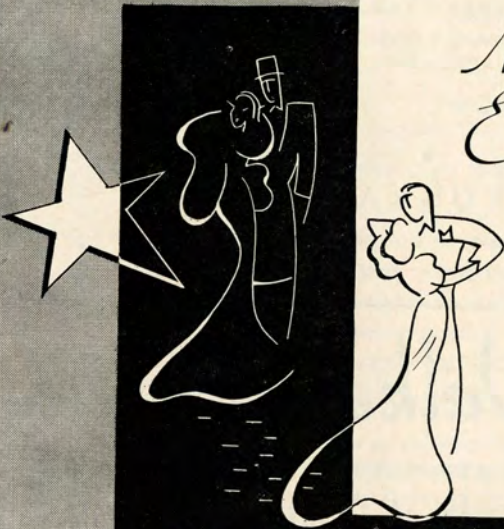
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THE STORY OF "PELLEAS ET MELISANDE"

(Continued from page 22)

ACT III: Melisande sings as she combs her hair by the window. Pelleas, passing beneath, asks her to bend down that he might behold her hair unbound. He is enchanted with her beauty and asks that she lean further out so that he may kiss her hand—but he can not yet reach it with his lips. Melisande leans further and her mass of golden hair streams down and envelops him. In ecstasy he folds her tresses about him. Golaud comes upon the scene and, laughing nervously, chides them for playing like children in the dark. [SCENE 2] Golaud leads Pelleas into the stagnant vaults of the castle where the air is putrid with death. "Do you see that chasm?" he asks. Pelleas, sickened by the stifling stench, demands that they go into the open air. [SCENE 3] Pelleas is relieved and thankfully compares the brightness of the scene to the dark dankness of the cavern. Golaud then tells him that he has observed that there might be something between him and Melisande and commands that he avoid her, but not too pointedly. [SCENE 4] Yniold, questioned by Golaud, tells him that Pelleas and Melisande are often together and once he had seen them kiss. A light is seen in Melisande's window. Golaud lifts Yniold up so that the boy can see within. He tells Golaud that Pelleas is with Melisande but that they do not speak or do anything except sadly look at each other. Golaud lifts him down and they depart.

ACT IV: Pelleas regretfully informs Melisande that Arkel has commanded him to undertake a voyage and that he intends to obey. They make a farewell appointment and separate. Melisande returns with Arkel. He has a premonition that Melisande has not long to live and tells her how much he has pitied her through the depressing months of his illness. He sees only innocence in her eyes but Golaud, entering furiously, believes her guilty. He upbraids her in a torrent of bitter words and, grasping her by the hair, pulls her back and forth roughly. Arkel interferes and Golaud, declaring that he will leave confirmation of his suspicions to chance, strides madly from the room. [SCENE 2] Pelleas and Melisande, who is late, meet at the well. They declare their mutual love but in their rapture overstay the time and the doors of the castle are heard closing. Golaud, who has been watching, rushes upon them. Sensing death at his hands, Pelleas and Melisande despairingly embrace. Golaud strikes down Pelleas as Melisande flees in terror.

ACT V: Melisande is now the mother of a child and her life hangs by a thread. Golaud, remorseful, now knows that Melisande was innocent and begs her forgiveness. Listlessly she grants it. The serving women enter and Melisande quietly passes away. Old King Arkel takes his great-grandchild in his arms declaring: "A life is ended, a life begins."



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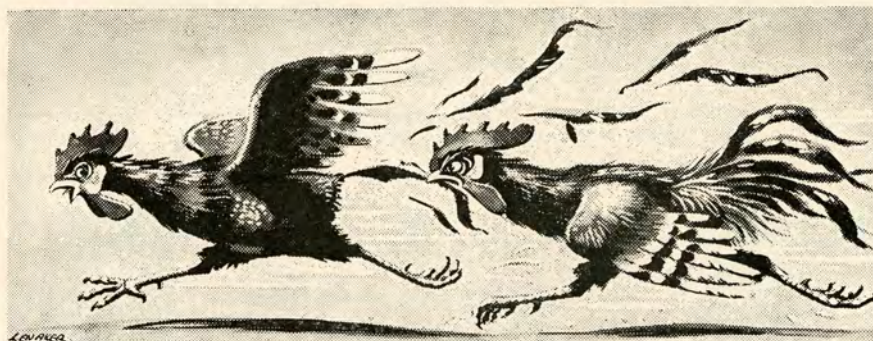
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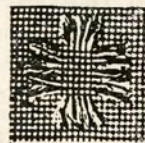
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THE STORY OF "DON GIOVANNI"

(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 Leporella 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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