

Manon

1939

Friday, October 13, 1939 8:00 PM

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SEVENTEENTH ANNUAL SEASON



San Francisco
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Association

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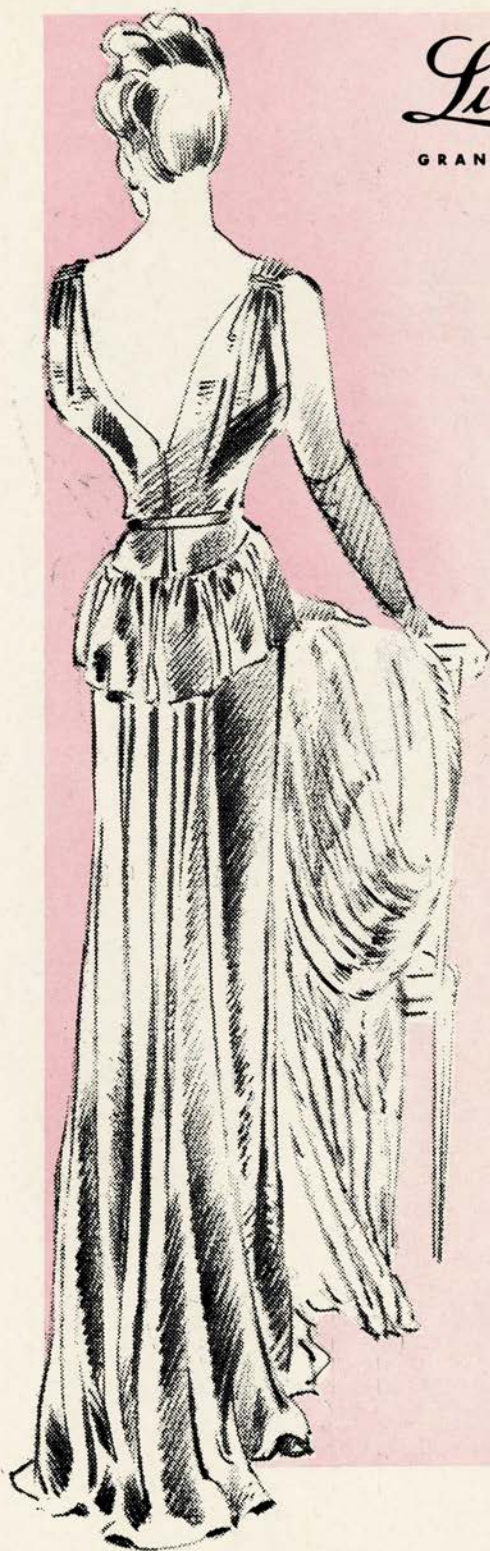
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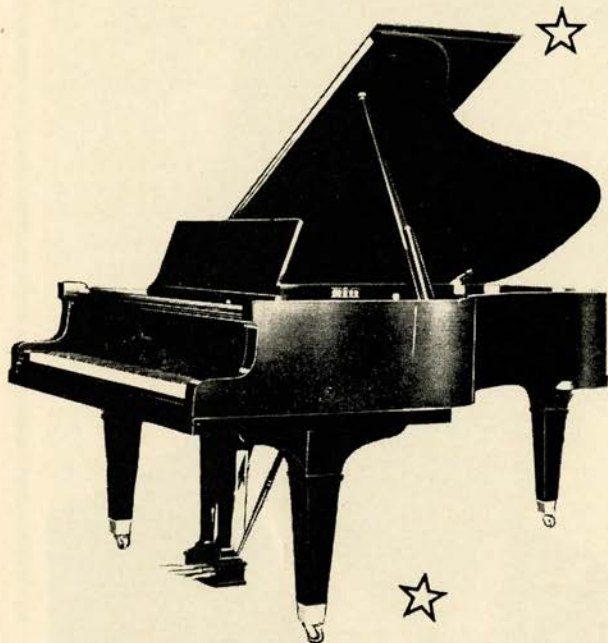
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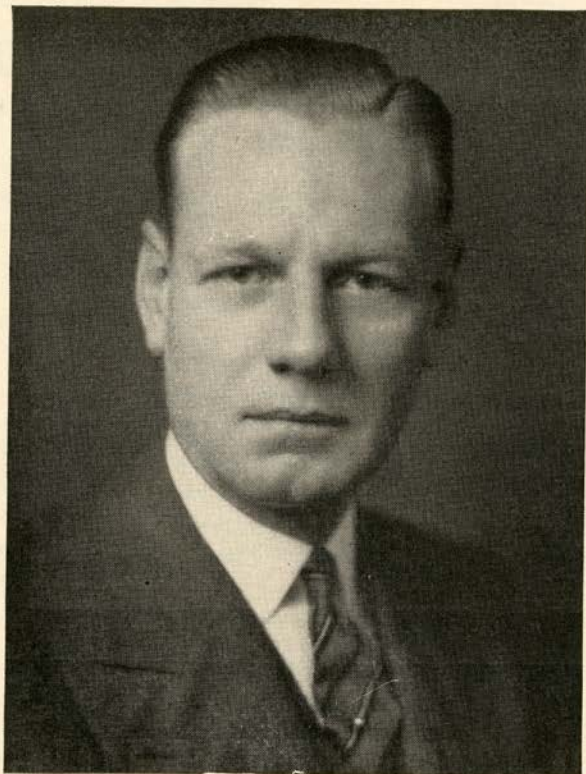
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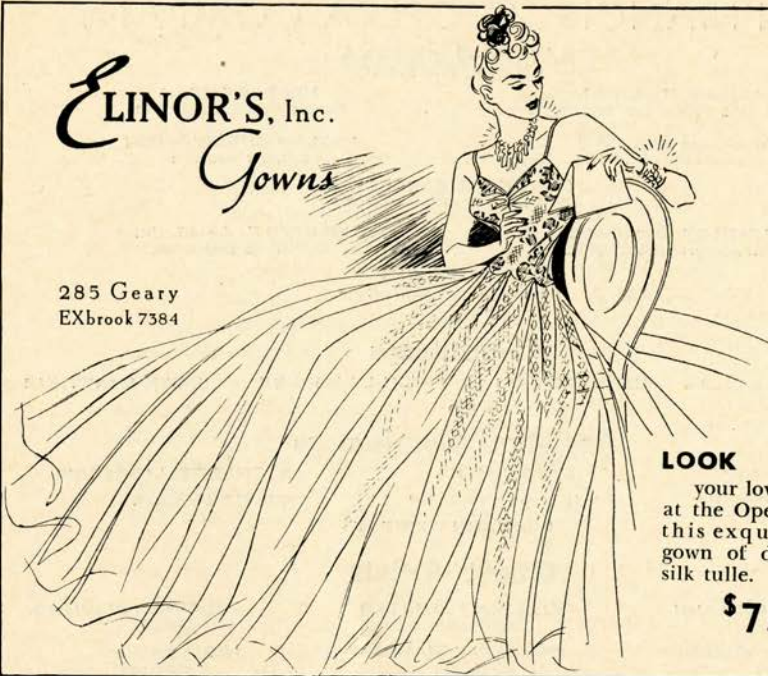
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- MANON (*Massenet*) *Friday Night, October 13, at 8:00*
With Sayao, Schipa, Bonelli, Cordon, Ferrier, Cehanovsky, Ritter, Edwards,
Noonan. MEROLA, *Conductor*.
- DIE WALKURE (*Wagner*) *Tuesday Night, October 17, at 7:45*
With Lawrence, Flagstad, Melchior, Meisle, Huehn, Cordon, Sharpe, Votipka,
Ponitz, Paulee, Browne, Glatz, Avakian, Cornish. LEINSDORF, *Conductor*.
- MADAMA BUTTERFLY (*Puccini*) *Wednesday Night, October 18, at 8:15*
With Novotna, Bartlett, Glatz, Huehn, Oliviero, Shiffeler, Harvey, Hackett,
Noonan, Alibertini. PAPI, *Conductor*.
- TRISTAN UND ISOLDE (*Wagner*) *Friday Night, October 20, at 7:45*
With Melchior, Flagstad, Meisle, Kipnis, Huehn, Cehanovsky, Oliviero, D'Angelo,
George. McARTHUR, *Conductor*.
- RIGOLETTO (*Verdi*) *Monday Night, October 23, at 8:15*
With Tibbett, Pons, Jagel, Glatz, Cordon, Shiffeler, Oliviero, Cehanovsky,
Wellman, Chinn, Votipka, Lawlor. PAPI, *Conductor*.
- LUCIA DI LAMMERMOOR (*Donizetti*) *Wednesday Night, October 25, at 8:15*
With Pons, Schipa, Ballarini, Cordon, Votipka, Oliviero, George. PAPI, *Conductor*.
- OTELLO (*Verdi*) *Friday Night, October 27, at 8:00*
With Martinelli, Tibbett, Rethberg, Oliviero, Votipka, Walti, D'Angelo,
Cehanovsky, Navarro. MEROLA, *Conductor*.
- LA TRAVIATA (*Verdi*) *Monday Night, October 30, at 8:15*
With Novotna, Martini, Tibbett, Oliviero, Cehanovsky, Votipka, Ritter, Cordon,
D'Angelo, Alibertini. MEROLA, *Conductor*.
- BARBER OF SEVILLE (*Rossini*) *Wednesday Night, November 1, at 8:15*
With Pons, Martini, Bonelli, D'Angelo, Cordon, Glatz, Oliviero. PAPI, *Conductor*.
- FIDELIO (*Beethoven*) *Friday Night, November 3, at 8:15*
With Flagstad, Melchior, Destal, Kipnis, Boerner, Clemens, Huehn, Garden,
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- I PAGLIACCI (*Leoncavallo*)
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- CAVALLERIA RUSTICANA (*Mascagni*) *Saturday Night, October 21, at 8:00*
With Giannini, Jagel, Avakian, Cehanovsky, Votipka. PAPI, *Conductor*.
- DIE WALKURE (*Wagner*) *Tuesday Night, October 24, at 7:45*
With Flagstad, Lawrence, Melchior, Glatz, Destal, Cordon, Sharpe, Votipka,
Ponitz, Paulee, Browne, Avakian, Cornish. McARTHUR, *Conductor*.
- RIGOLETTO (*Verdi*) *Sunday Matinee, October 29, at 2:30*
With Tibbett, Pons, Jagel, Cordon, Glatz, Shiffeler, Wellman, Oliviero, Chinn,
Cehanovsky, Votipka, Lawlor. PAPI, *Conductor*.
- IL TROVATORE (*Verdi*) *Saturday Night, November 4, at 8:00*
With Rethberg, Martinelli, Meisle, Bonelli, Cordon, Votipka, Oliviero, Alibertini.
PAPI, *Conductor*.

Extra Performance

- MADAMA BUTTERFLY (*Puccini*) *Friday Afternoon, November 3, at 2:00*
With Novotna, Bartlett, Glatz, Ballarini, Oliviero, Shiffeler, Harvey, Hackett,
Noonan, Alibertini. PAPI, *Conductor*.

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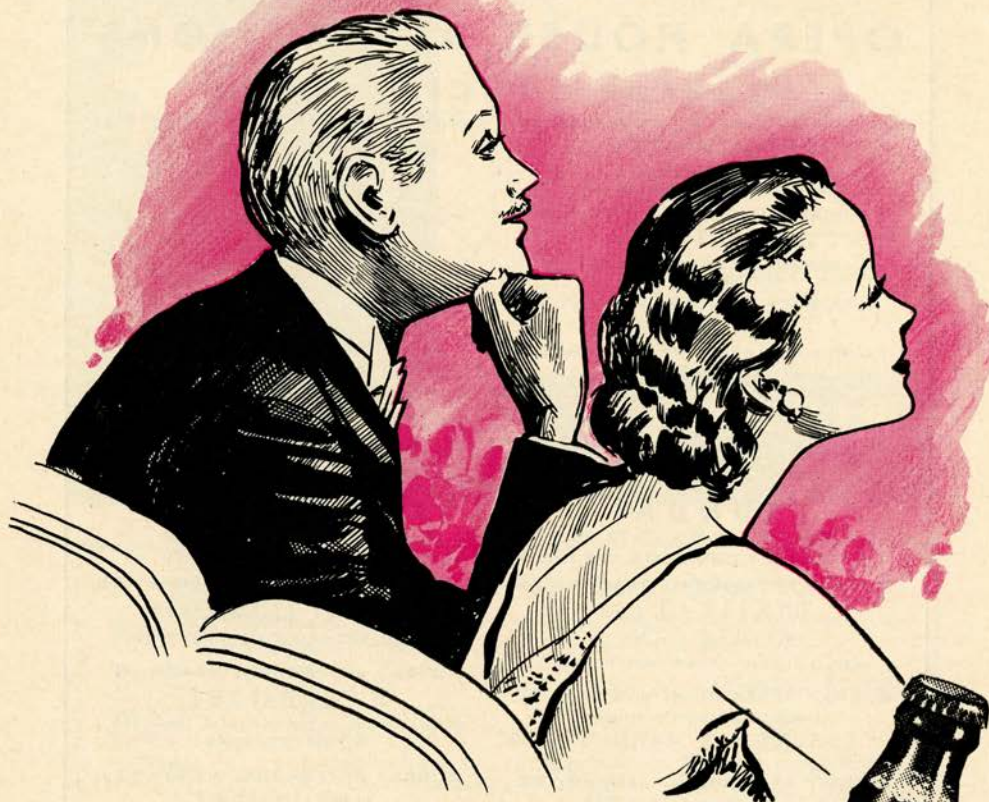
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FRIDAY NIGHT
OCTOBER 13, at 8:00



Manon

*Opera in five acts. Music by Jules Massenet.
Text (in French) by Meilhac and Gille, after
the novel by Abbé Prévost.*

The Cast

Manon Lescaut	*BIDU SAYAO
Chevalier des Grieux	TITO SCHIPA
Lescaut, <i>Manon's cousin</i>	RICHARD BONELLI
Count des Grieux	NORMAN CORDON
Guillot Morfontaine, <i>a roué</i>	ANDRE FERRIER
De Brétigny, <i>a nobleman</i>	GEORGE CEHANOVSKY
Maid	*MARGARET RITTER
First Guard	*MAX EDWARDS
Second Guard	*STANLEY NOONAN

Citizens, Travelers, Nobles, Soldiers, Prisoners

** San Francisco Opera Début*

Stage Director
ARMANDO AGNINI

Conductor
GAETANO MEROLA

Chorus Master
WILLIAM TYROLER

Time and Place 1721; Amiens, Paris, Havre.

- ACT I: Courtyard of an Inn, Amiens.
- ACT II: Boudoir, in Manon's House, Paris.
- ACT III: Anteroom in Seminary of Saint Sulpice.
- ACT IV: Gambling Salon, Hotel Transylvanie.
- ACT V: Road to Havre.

Bell rings three minutes before curtain rises · *Encores not permitted*

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The Story of "Manon"

ACT I: Lescault, a bibulous officer of the guard, is awaiting the coming of a coach bearing Manon, his cousin, who is being sent to a convent in his care. On her arrival, Guillot Morfontaine, an old roué, who is at the inn with a party, takes a fancy to the petite and pretty Manon and pays her court. Amused but flattered, Manon rejects his advances and he is called away by Bretigny, his traveling companion. Among those who have been attracted by Manon is young Chevalier des Grieux on his way to begin study for the priesthood. He approaches and pays his addresses. Manon, not liking the prospect of life in a convent, accepts his proposal and suggests an elopement to Paris. They use Guillot's coach for the purpose.

ACT II: Des Grieux and Manon are living in an apartment in Paris. Des Grieux writes for his father's consent to his marriage with Manon and goes out to post the letter. The capricious Manon, having found that the modest style of their menage hardly meets with her desires, listens to the advances made to her by Bretigny, who promises a life of luxury. It ends by her conniving in a scheme, planned by the elder Des Grieux, for carrying off the son from his questionable surroundings. However, she cannot leave without regret, for she knows how deeply Des Grieux loves her. And when he returns from posting the letter and tells her of a dream that has come to him, it is with a heavy heart that she thinks of their separation. A knock at the door halts the dream narrative. Manon, suddenly repentant, vainly tries to prevent her lover's capture.

ACT III: Manon, as the mistress of Bretigny, is admired and feted. During an entertainment she has overheard a conversation between Bretigny and the elder Des Grieux from which she learned that the latter's son is a novice at Saint Sulpice, and seized with a sudden return of her old love she has hastened to the seminary. But the father is before her. He does his utmost to persuade his son from taking up the holy life. Des Grieux stubbornly refuses and seeks the sanctity of his cell. Manon arrives and sends for him. Des Grieux prays for strength to resist her sensuous pleadings. It is in vain and he flees the monastery with her.

ACT IV: That Manon may have her love and still satisfy her craving for luxury, she persuades Des Grieux to gamble. In a fashionable temple of chance he wins larges sums from Guillot, who revenges himself by denouncing Des Grieux as a cheat and Manon as an accomplice. Des Grieux and Manon are placed under arrest. The former is released through his father's influence, but Manon is sentenced to deportation.

ACT V: Des Grieux is waiting for Manon to pass on her way to the ship that is to carry her to her exile. She approaches and, exhausted by the harsh treatment and illness, falls by the wayside. Lescault restrains Des Grieux from attacking the guard and himself disappears with the sergeant that Manon may find peace in her lover's arms.



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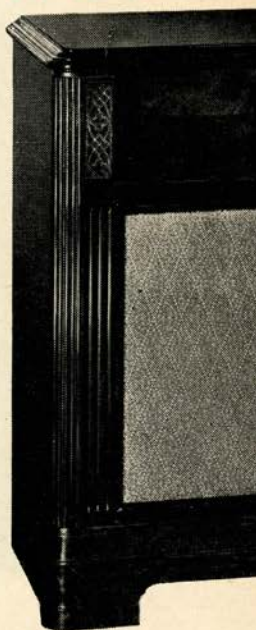
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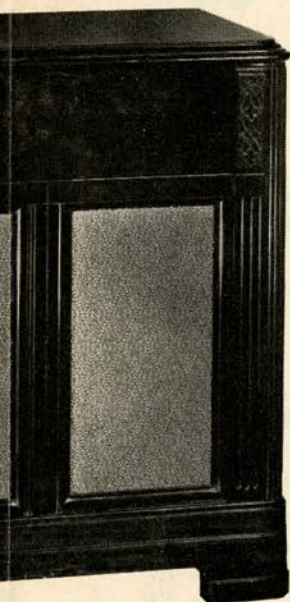
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LAURITZ MELCHIOR sings: Love Duet from *Tristan und Isolde*; Lohengrin's Farewell from *Lohengrin*.

LAWRENCE TIBBETT sings: Largo al Factotum from *Barber of Seville*; Te Deum from *Tosca*.

GIOVANNI MARTINELLI sings: Di Quella Pira from *Il Trovatore*; E Lucevan le Stelle from *Tosca*.

TITO SCHIPA sings: The Dream from *Manon*; La Donna e Mobile from *Rigoletto*.

ALESSANDRO ZILIANI sings: Che Gelida Manina from *Boheme*; Amor ti Vieta from *Fedora*.



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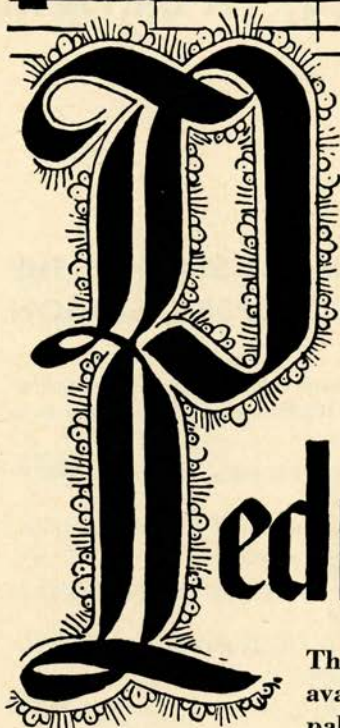
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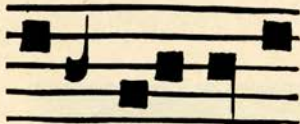
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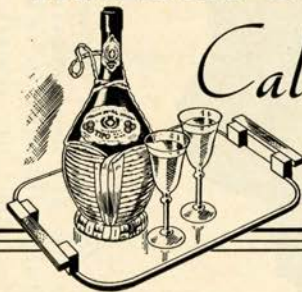
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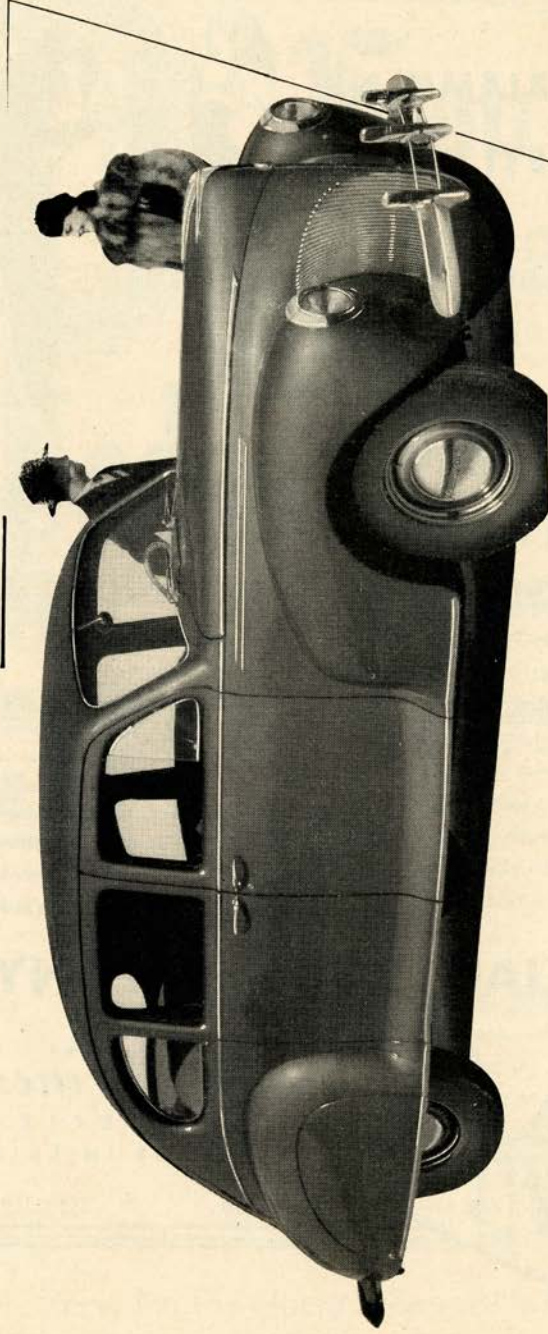
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TUESDAY NIGHT
OCTOBER 17, at 7:45

Die Walkure[†]

*Opera in three acts. Music and text
(in German) by Richard Wagner*

The Cast

Brunnhilde	.....*	MARJORIE LAWRENCE
Sieglinde	.....	KIRSTEN FLAGSTAD
Fricka	.....	KATHRYN MEISLE
Sigmund	.....	LAURITZ MELCHIOR
Wotan	.....	JULIUS HUEHN
Hunding	.....	NORMAN CORDON
Helmwige	.....*	MARION SHARPE
Gerhilde	.....	THELMA VOTIPKA
Ortlinde	.....	OLIVE PONITZ
Siegrune	.....*	MONA PAULEE
Rosswisse	.....	SUE BELLE BROWNE
Waltraute	.....	HERTHA GLATZ
Grimgerde	.....	ALICE AVAKIAN
Schwertleite	.....	DOROTHY CORNISH

** San Francisco Opera Début*

Conductor
ERICH LEINSDORF

Stage Director
HERBERT GRAF

Time and Place *Legendary.*

ACT I: Interior of Hunding's Hut in the Forest.

ACT II: A Wild and Rocky Pass.

ACT III: Rock of the Valkyries.

† Extra performance of "Die Walkure" Tuesday Night, October 24

Bell rings three minutes before curtain rises · *Encores not permitted*

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The Story of "Die Walkure"

NOTE: "Die Walkure" is the second of Wagner's "Der Ring des Nibelungen." In "Das Rheingold," prelude to the cycle, the Nibelunger Alberich steals the power-endowing ring forged from the Rheingold. Wotan, in turn, wrests it from Alberich but delivers it to the giant Fafner. Wotan has begotten nine immortal Valkyries who lead fallen heroes to Valhalla to fight the hordes of Alberich. He also begets the twins, Siegmund and Sieglinde, in union with an earth woman. It is their story that forms the subject of "Die Walkure."

ACT I: Siegmund, driven into Hunding's hut by a terrible storm, is confronted by Sieglinde, Hunding's wife. Hunding, returning, observes the likeness between the two, and learns that Siegmund is the son of Walse, his mortal enemy. Sieglinde, who has conceived a passionate love for Siegmund, pours a sleeping potion in Hunding's goblet. She tells Siegmund her story of abduction and forced marriage to Hunding and of the sword, visible where it has been plunged into an ash tree by a one-eyed warrior and destined for him with strength to pull it forth. Comparing stories they find themselves to be brother and sister as well as lovers. Both are children of Walse who had plunged the sword, Nothung, into the tree for their deliverance. Siegmund tears the sword from its ashen sheath and clasping Sieglinde in his arms, carries her passionately away.

ACT II: Wotan, who has decreed death for Hunding, so instructs Brunnhilde. But Fricka, his wife and guardian of the marriage vow, in a stormy scene avows that punishment should be visited upon Siegmund and Sieglinde guilty of adultery, and compels him to swear he will not protect his son. Wotan then commands Brunnhilde to protect Hunding and lead Siegmund to Valhalla. Brunnhilde vainly pleads Siegmund's cause. Siegmund and Sieglinde arrive fleeing from Hunding's vengeance. While Siegmund stands guard over the exhausted Sieglinde, Brunnhilde appears and, moved by his devotion, promises him victory despite Wotan's command. Hunding is heard approaching and Siegmund rushes to meet his attack. Wotan appears and with a stroke breaks his sword to splinters. Hunding thrusts Siegmund through the breast and in turn is killed by a scornful wave of Wotan's hand.

ACT III: Brunnhilde implores aid for Sieglinde from the assembling Valkyries. But fearing the wrath of Wotan none dare offer it. Brunnhilde, giving Sieglinde the fragments of Siegmund's sword, bids her seek refuge in the forest wherein Fafner guards the ring there to await the birth of her expected child who shall be named Siegfried and conquer all. The outraged Wotan appears and sorrowfully announces his punishment of the disobeying Brunnhilde. Divested of her divinity she shall sleep on the mountain to become the bride of the first man who finds her. But he will build about her a magic circle of fire so that none but a hero may awaken her.



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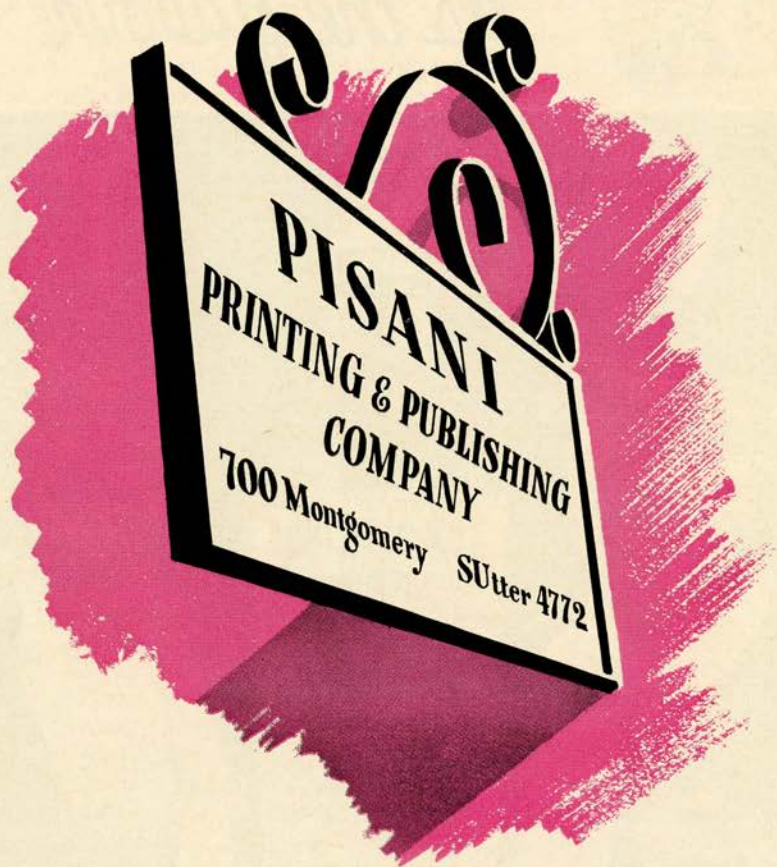
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MARJORIE LAWRENCE	<i>Cellist</i>	ARTUR RUBINSTEIN
LINA PAGLIUGH	RAYA GARBOUSOVA	<i>Flautist</i>
<i>Contraltos</i>	<i>Violinists</i>	JOHN AMADIO
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HERTHA GLATZ	ROLAND GUNDRY	ARGENTINITA AND HER
<i>Tenors</i>	ERICA MORINI	SPANISH DANCERS
MARTINELLI	OSSY RENARDY	BALLET RUSSE DE
MELCHIOR	ISAAC STERN	MONTE CARLO
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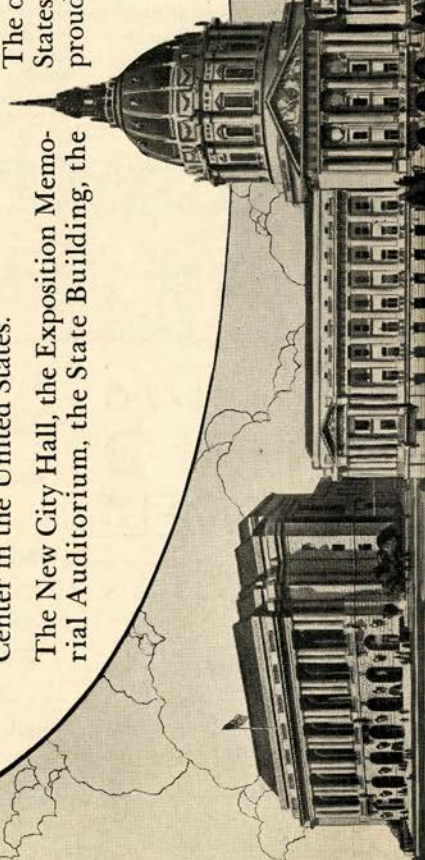
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Following appearances in southern California, the Ballet will start east, playing at Phoenix and Tucson, El Paso, San Antonio, Houston, and Oklahoma City, among others, then St. Louis, Chicago, Milwaukee and middle western cities along the route. The touring period will run from November to the middle of March, with time out for Christmas Holidays in San Francisco.

Under the able direction of Willam Christensen, ten ballets have been prepared for the touring repertoire. The most pretentious of these is Delibe's "Coppelia," the three-act opus which is seldom produced in America.

Then there is a three-act contemporary ballet, "American Interlude," with music by the young San Francisco composer, Godfrey Turner, and eight shorter compositions of varying types and character.

During the past two years the Ballet has been maintained as a year-round unit with daily rehearsals and intensive preparation of repertoire material. Younger San Francisco artists who are not dancers have had the opportunity to broaden their scope through the ballet plans; principally, Charlotte Rider, who has designed the Ballet decor, and executed much of it, and Helen Green who has designed and executed costumes.

The Ballet School, which has also been under Mr. Christensen's direction, has, among other accomplishments, produced a Junior Ballet of splendid proportions. The influence of the School has gone far beyond San Francisco. During the past summer, when a summer session was inaugurated, students were registered from most of the western states, the western Canadian Provinces, as well as from eastern states.

The principal dancers of the Ballet remain unchanged. Janet Reed, prima ballerina, dances the role of "Swanilda" in "Coppelia" to Willam Christensen's "Frantz." Earl Riggins has the difficult role of "Coppelius." When "Coppelia" is performed in or near San Francisco, the Junior Ballet, charmingly costumed, are added to the third act divertissement, creating a striking spectacle.



COSTLY COMPLIMENT

MR. A: What are you doing up here at the City Hall, Jim? In trouble with the law?

MR. B: No, not so far. I've just been trying to learn something about the law.

MR. A: How so?

MR. B: Well, I guess this is my twentieth visit out here. Dick Roe appointed me his executor, you know. He tried to pay me a compliment . . . *



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