

Carmen

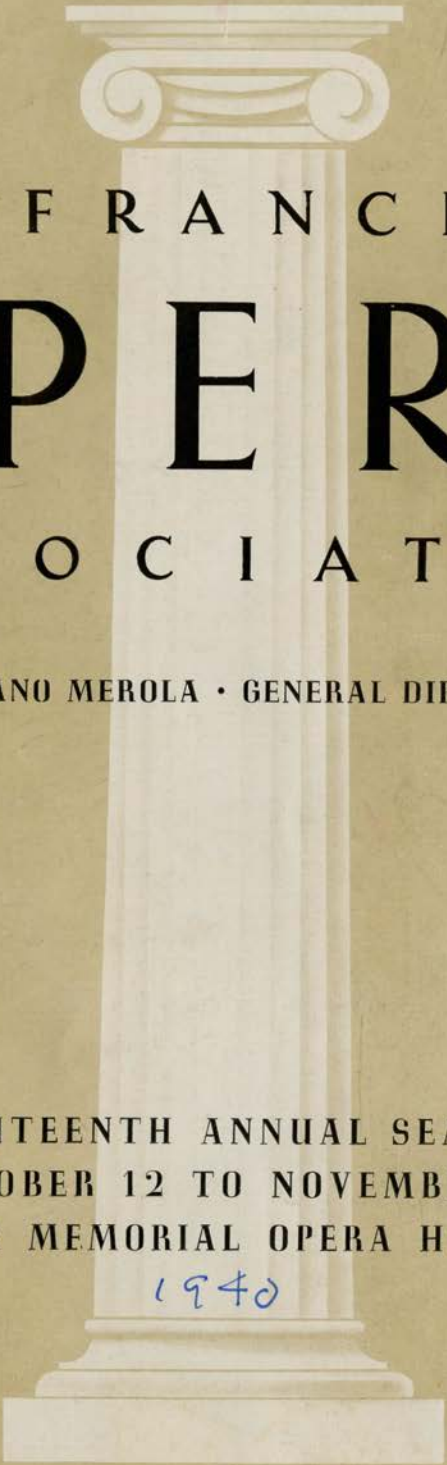
1940

Friday, October 25, 1940 8:15 PM  
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SAN FRANCISCO

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Benny Goodman  
Little Jack Little  
Vincent Lopez  
Enric Madriguera  
Freddy Martin  
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Ozzie Nelson  
Leo Reisman  
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BARITONE  
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SOPRANO  
MONA PAULEE  
SOPRANO  
GERHARD PECHNER  
BASS-BARITONE  
IRRA PETINA  
CONTRALTO  
EZIO PINZA  
BASS  
OLIVE PONITZ  
SOPRANO  
LILY PONS  
SOPRANO

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SOPRANO  
MARGARET RITTER  
SOPRANO  
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**FRANCESCATTI**

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**MISCHA ELMAN**

TONE MASTER OF THE VIOLIN

SUNDAY AFTERNOON, JANUARY 5

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TUESDAY EVENING, JANUARY 21

**JASCHA HEIFETZ**

THE VIOLINIST OF PERFECTION

TUESDAY EVENING, APRIL 29

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FRI., DEC. 6 — SAT., DEC. 7 OPENING CONCERT	FRI., FEB. 14 — SAT., FEB. 15 SERGEI RACHMANINOFF PIANIST
FRI., DEC. 13 — SAT., DEC. 14 ORCHESTRAL PROGRAM	FRI., FEB. 21 — SAT., FEB. 22 ORCHESTRAL PROGRAM
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FRI., JAN. 24 — SAT., JAN. 25 ORCHESTRAL PROGRAM	FRI., APR. 4 — SAT., APR. 5 ORCHESTRAL PROGRAM
FRI., FEB. 7 — SAT., FEB. 8 SERGEI RACHMANINOFF PIANIST	FRI., APR. 18 — SAT., APR. 19 JOSE ITURBI PIANIST

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# Repertoire

## Regular Series

- MARRIAGE OF FIGARO (*Mozart*) *Saturday Night, October 12, at 8:15*  
With Rethberg, Pinza, Sayao, Brownlee, Stevens, Petina, Monte, Pechner,  
Cehanovsky, De Paolis, Ballagh. LEINSDORF, Conductor.
- LAKME (*Delibes*) *Monday Night, October 14, at 8:30*  
Pons, Jobin, Cehanovsky, Kipnis, Petina, Votipka, Andreotti, Paulee,  
Ferrier. MEROLA, Conductor.
- DER ROSENKAVALIER (*Strauss*) *Wednesday Night, October 16, at 8:00*  
With Lehmann, Kipnis, Stevens, Bokor, Olitzki, Sten, Ponitz, De Paolis, Alvary,  
Walti, Lorenz, George, Naya, Simpson, Lieber. LEINSDORF, Conductor.
- LA BOHEME (*Puccini*) *Friday Night, October 18, at 8:30*  
With Sayao, Bokor, Bjoerling, Brownlee, Cehanovsky, Pinza, De Paolis, Alvary,  
Walti, Alibertini, Lorenzini. PAPI, Conductor.
- DON GIOVANNI (*Mozart*) *Monday Night, October 21, at 8:00*  
With Pinza, Rethberg, Schipa, Kipnis, Zebranska, Bokor, Cehanovsky, Alvary.  
LEINSDORF, Conductor.
- THE MASKED BALL (*Verdi*) *Wednesday Night, October 23, at 8:00*  
With Rethberg, Bjoerling, Bonelli, Sten, Bokor, Alvary, Sellon, Cehanovsky,  
Walti, Garden. PAPI, Conductor.
- CARMEN (*Bizet*) *Friday Night, October 25, at 8:15*  
With Lawrence, Jobin, Pinza, Osborne, Votipka, Avakian, Alvary, Noonan,  
Cehanovsky, De Paolis. MEROLA, Conductor.
- RIGOLETTO (*Verdi*) *Monday Night, October 28, at 8:15*  
With Weede, Pons, Naya, Avakian, Alvary, Shiffeler, Wellman, De Paolis,  
Cehanovsky, Walther, Votipka, Lawlor. PAPI, Conductor.
- AIDA (*Verdi*) *Wednesday Night, October 30, at 8:00*  
With Rethberg, Sten, Stinson, Weede, Pinza, Alvary, De Paolis, Ponitz.  
PAPI, Conductor.
- MANON (*Massenet*) *Friday Night, November 1, at 8:15*  
Sayao, Schipa, Brownlee, Alvary, De Paolis, Cehanovsky, Ballagh, Noonan, Ritter.  
MEROLA, Conductor.



## Popular Series

- LAKME (*Delibes*) *Sunday Matinee, October 20, at 2:15*  
With Pons, Jobin, Cehanovsky, Kipnis, Simpson, Votipka, Andreotti, Paulee,  
Ferrier. MEROLA, Conductor.
- DER ROSENKAVALIER (*Strauss*) *Sunday Matinee, October 27, at 2:00*  
With Lehmann, Kipnis, Stevens, Bokor, Olitzki, Sten, Ponitz, De Paolis, Alvary,  
Walti, Lorenz, George, Naya, Simpson, Lieber. LEINSDORF, Conductor.
- LA BOHEME (*Puccini*) *Tuesday Night, October 29, at 8:30*  
With Sayao, Bokor, Bjoerling, Brownlee, Cehanovsky, Pinza, De Paolis, Alvary,  
Walti, Alibertini, Lorenzini. PAPI, Conductor.
- CARMEN (*Bizet*) *Saturday Night, November 2, at 8:15*  
With Lawrence, Jobin, Pinza, Osborne, Votipka, Avakian, Alvary, Noonan,  
Cehanovsky, De Paolis. MEROLA, Conductor.



## Extra Performances

- CARMEN (*Bizet*) *Thursday Matinee, October 31, at 1:30*  
With Lawrence, Jobin, Pinza, Osborne, Votipka, Avakian, Alvary, Noonan  
MEROLA, Conductor
- AIDA (*Verdi*) *Friday Matinee, November 1, at 1:30*  
With Rethberg, Zebranska, Stinson, Weede, Pinza, Alvary, De Paolis, Ponitz.  
PAPI, Conductor.

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WEDNESDAY NIGHT  
OCTOBER 23, at 8:00



# The Masked Ball

*Opera in three acts and six scenes. Music  
by Giuseppe Verdi. Text (in Italian) by  
M. Somma.*

## The Cast

Riccardo, Count of Warwick  
and Governor of Boston.....JUSSI BJOERLING  
Renato, his secretary and friend.....RICHARD BONELLI  
Amelia, wife of Renato.....ELISABETH RETHBERG  
Ulrica, a negress fortune-teller.....SUZANNE STEN  
Oscar, a page.....MARGIT BOKOR  
Sam ..... } Enemies of the Count { .....LORENZO ALVARY  
Tom ..... } \*ROBERT SELTON  
A Judge.....PAUL WALTJ  
Silvano.....GEORGE CEHANOVSKY  
A Servant.....ROY GARDEN  
\*San Francisco Début

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Corps de Ballet

*Stage Director*  
ARMANDO AGNINI

*Conductor*  
GENNARO PAPI

*Chorus Master*  
WILLIAM TYROLER

*Time and Place* End of 17th Century, Colonial Boston.

ACT I: Scene 1 A Hall in the Governor's Mansion.  
Scene 2 The Hut of Ulrica.

ACT II: A Lonely Field near Boston.

ACT III: Scene 1 A Room in Renato's Dwelling.  
Scene 2 The Governor's Private Office.  
Scene 3 Terrace of the Governor's Mansion.

\*The Masked Ball—"Un Ballo in Maschera"—was written shortly after the attempt on the life of Napoleon III. First called "Gustavo III," after an assassinated Swedish monarch, it carried in its plot a similar murder and its intended presentation in Naples was prohibited. Later it was given in Rome but, in order to meet police requirements, with locale changed to Colonial America and Gustavo III to Richard "Count" of Warwick and "Governor" of Boston.

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## *The Story of "The Masked Ball"*

### ACT I

The townsfolk, assembled in the audience chamber, are awaiting their popular Governor, Riccardo. On his arrival he goes over the guest list for a masked ball the next night. Finding the name of Amelia, wife of his friend Renato, he breaks into a rapturous avowal of his love for her. The townspeople leave and Renato enters and warns Riccardo his life is threatened by a conspiracy in his own household. Riccardo laughs at his friend's fears, and turns to receive the Judge, who demands the banishment of Ulrica, a witch. Oscar, the page, pleads for Ulrica, and wins the Governor to look into the matter personally. (Scene 2) Riccardo, disguised, comes alone to the hut of Ulrica. A sailor seeks advice, and is promised speedy good fortune—which Riccardo immediately provides from his own pocket. Amelia enters. She confesses herself in love with her husband's friend and asks for a curative brew. Ulrica tells her that under the hangman's scaffold grows an herb which alone can bring her peace, if she will gather it herself at midnight. The listening Riccardo thus learns that his love is returned. When his friends arrive he is light-hearted but the sibyl is stern. She foretells his early death by a friend "whose hand you next shall take in yours." At this moment Renato enters and warmly grasps the Governor's hand.

### ACT II

Amelia is seeking the herb when a shadowy figure startles her. It is Riccardo. The unhappy girl admits her love and begs him to go away. Renato appears! He has come to warn Riccardo of danger. Riccardo commissions him to take the veiled lady back to the city without speaking to her or attempting to learn her identity. The two are stopped by the conspirators against Riccardo, and in the confusion Amelia drops her veil standing revealed before them all.

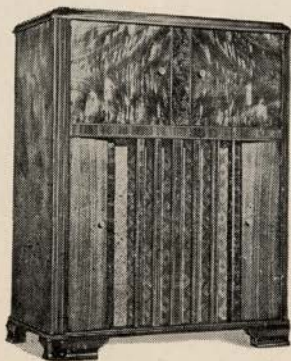
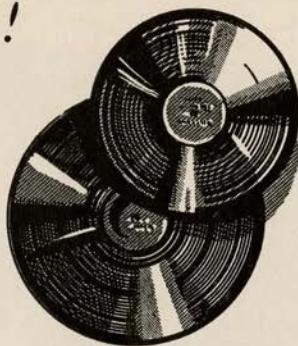
### ACT III

Renato is resolved that death by his hand is the only punishment for Amelia. She protests her innocence in vain. Finally, she asks only to say farewell to her child. With her departure Renato's mood changes. Riccardo is the one who should die. He summons the conspirators, and it is decided to draw lots for the honor of striking the blow. Amelia returning, Renato resolves that her hand shall draw the fatal number. To his great delight he finds himself the chosen man. Into this tense scene Oscar enters with the invitations to the ball. (Scene 2). Riccardo has just signed a document securing Renato an honorable appointment which will take him and Amelia back to England, and in imagination he bids farewell to his beloved. Oscar brings an anonymous letter (from Amelia, of course) warning him that an attempt will be made on his life that evening. (Scene 3) Renato seeks the Governor. Oscar teases him but finally describes Riccardo's costume. Meanwhile the two lovers have found each other. Riccardo is explaining his plan to return her to England, and they are about to take their last farewell when Renato rushes between them and stabs Riccardo to the heart. Riccardo lives long enough to gasp out his and Amelia's innocence, and breathes his last among the sobs of his grief-stricken people.

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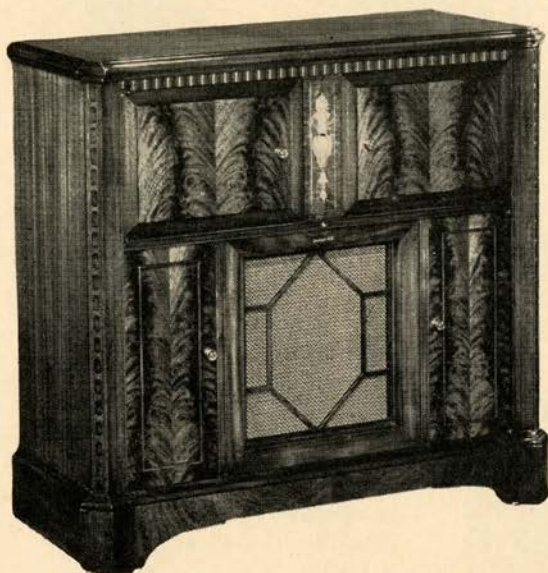
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EZIO PINZA sings the Temple Scene from *Aida* (Part 1 with Metropolitan Chorus, Part 2 with Martinelli); *Finche Han del Vino* and *Serenata* (*Deh Vieni alla Finestra*) from *Don Giovanni*.

ALEXANDER KIPNIS sings *Herr Kavalier* (Letter Scene and Waltz from *Rosenkavalier*).

JUSSI BJOERLING sings *Celeste Aida* from *Aida*; *Che Gelida Manina* from *La Boheme*, and *La Donna E Mobile* from *Rigoletto*.

TITO SCHIPA sings *Dalla Sua Pace* and *Il Mio Tesore* from *Don Giovanni*; *Il Sogno* (*The Dream*) and *Ah Dispar Vision* from *Manon*; and from *Rigoletto*, *E Il Son Dell Anima* and *La Donna E Mobile*.

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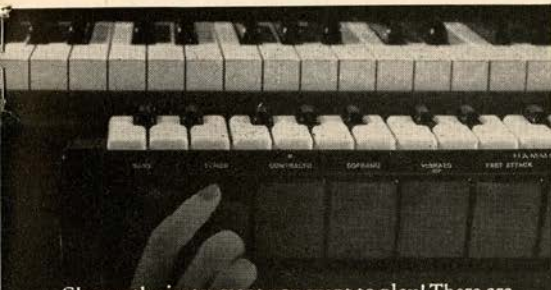
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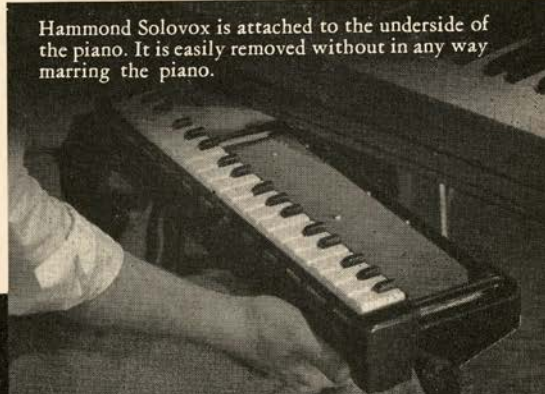
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FRIDAY NIGHT  
OCTOBER 25, at 8:15†



# Carmen

*Opera in four acts. Music by Georges Bizet.  
Text (in French) by Meilhac and Halévy,  
after Prosper Mérimée's Romance.*

## The Cast

Carmen ..... MARJORIE LAWRENCE  
Don José ..... RAOUL JOBIN  
Escamillo, *the Toreador* ..... EZIO PINZA  
Micaela ..... \*VERNA OSBORNE  
Zuniga, *Captain of Dragoons* ..... LORENZO ALVARY  
Frasquita ... } *Companions of Carmen* { ..... THELMA VOTIPKA  
Mercedes ... } ..... ALICE AVAKIAN  
Dancaïro ..... } *Smugglers* { ..... GEORGE CEHANOVSKY  
Remendado ..... } ..... ALESSIO DE PAOLIS  
Morales, *an officer* ..... STANLEY NOONAN

\* *San Francisco Opera Début*

*An Innkeeper, Guide, Soldiers, Citizens, Boys, Cigaret Girls,  
Gypsies, Smugglers.*

Incidental Dances by WILLAM CHRISTENSEN, *Ballet Master*

Principal Dancers: EMITA DE SOSA, LEW CHRISTENSEN  
*Corps de Ballet*

*Stage Director*

ARMANDO AGNINI

*Conductor*

GAETANO MEROLA

*Chorus Master*

WILLIAM TYROLER

*Time and Place* About 1820; Seville, Spain.

ACT I: A Public Square.

ACT II: Interior of Tavern in Suburbs.

ACT III: A Rocky Pass in the Mountains at Night.

ACT IV: Square at Entrance to Bull Ring.

†Extra Performance of "CARMEN", Saturday Night, November 2

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





## *The Story of "Carmen"*

### ACT I

Micaela, a country maid to whom Don José, 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. José is told that Micaela has come to see him, and he sits thinking of her. Cigarette girls stream out from the factory near by, with them, Carmen the gypsy. Attracted by the indifference of handsome Don José, Carmen sings directly to him. 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 José. A few more smiles and José is half persuaded to allow her to escape and to join her later at the Tavern of Lillas Pastia. There is a sudden struggle, the soldier lets go his hold, and Carmen flees.

### ACT II

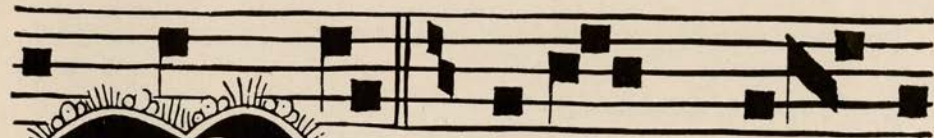
Carmen and a band of gypsies are singing a gay song. She remembers that the soldier who went to prison for her is now at liberty and shortly will join her. Morales, of José's guard, is trying to win her favor, but she laughs at him. The famous bull-fighter Escamillo enters and she devotes herself to him. Morales is enraged. Both men leave and the tavern is closed. The inn-keeper 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 José, whose arrival leads to an ardent love scene. But he hears the trumpet sounding the retreat and tells Carmen he must return to his regiment. She is incensed and tells him that she hates him. Desperately he pours out his love and Carmen hurries to paint attractively the life they might lead together in the mountains. Despite her charms José is about to leave when his officer appears and orders him back to line. Resentfully José defies the captain, and escapes to the smugglers' camp. with Carmen.

### ACT III

José is unhappy in the life of a bandit, and Carmen, tiring of her gloomy lover, dreams of the Toreador. José threatens to kill her if she abandons him. "Death comes as Fate decrees," is her answer. She lays out the cards. They predict that she and her lover will die. Two visitors arrive: Escamillo, to see Carmen, and Micaela with a message from José's dying mother. The jealous José sees only Escamillo and shoots at him. Escamillo goes at once, but challenges José to meet him later. Micaela implores José to go to his mother. They leave together.

### ACT IV

Carmen has become Escamillo's adored mistress. Magnificently dressed she comes with him to the entrance of the bull-ring, where he takes leave of her with impassioned song. Then the clouds of tragedy, which Carmen had read in the cards, lower in truth. Don José 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 José with biting scorn. Escamillo's name again rings out, and the cheated José stabs Carmen to the heart.

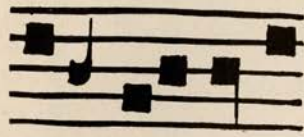


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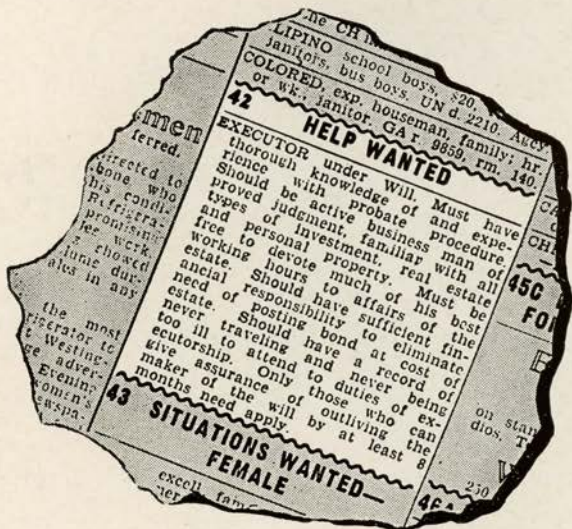
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Morales, *an officer* ..... STANLEY NOONAN

*An Innkeeper, Guide, Soldiers, Citizens, Boys, Cigaret Girls,  
Gypsies, Smugglers.*

Incidental Dances by WILLAM CHRISTENSEN, *Ballet Master*

Principal Dancers: EMITA DE SOSA, LEW CHRISTENSEN  
*Corps de Ballet*

*Stage Director*

ARMANDO AGNINI

*Conductor*

GAETANO MEROLA

*Chorus Master*

WILLIAM TYROLER

*Time and Place* About 1820; Seville, Spain.

ACT I: A Public Square.

ACT II: Interior of Tavern in Suburbs.

ACT III: A Rocky Pass in the Mountains at Night.

ACT IV: Square at Entrance to Bull Ring.

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

