

Le Nozze di Figaro

1940

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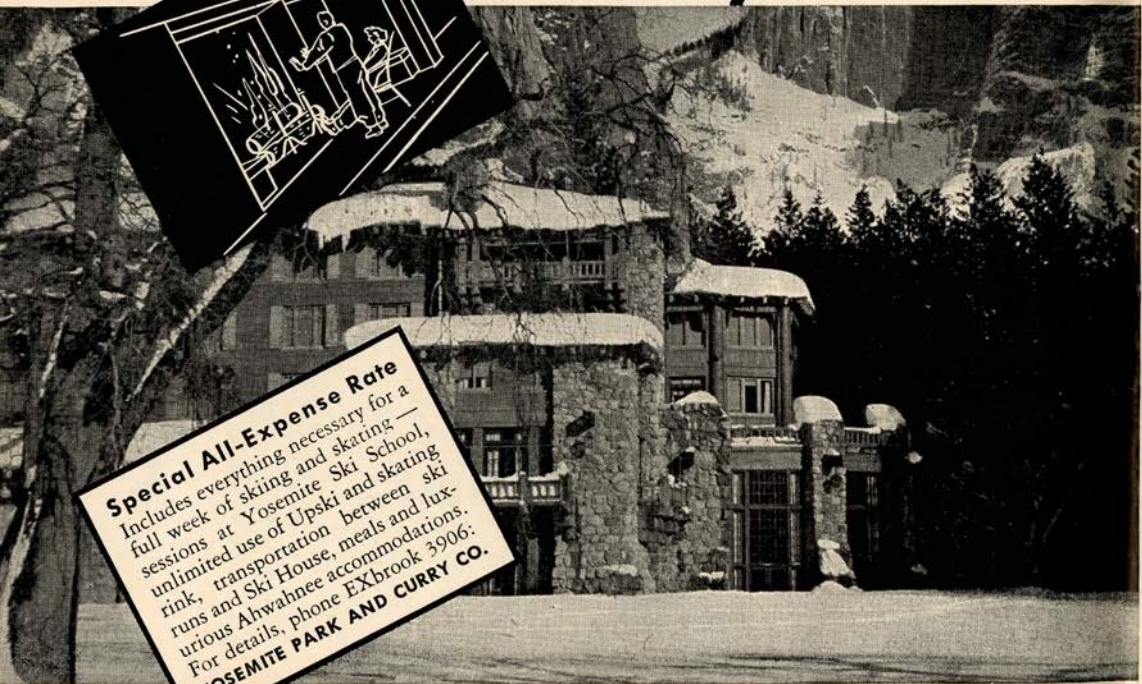
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- MARRIAGE OF FIGARO (*Mozart*) *Saturday Night, October 12, at 8:15*
With Rethberg, Pinza, Sayao, Brownlee, Stevens, Petina, Monte, Pechner,
Cehanovsky, De Paolis, Ballagh. LEINSDORF, Conductor.
- LAKME (*Delibes*) *Monday Night, October 14, at 8:30*
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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SATURDAY NIGHT
OCTOBER 12, at 8:15



Marriage of Figaro

Opera in four acts. Music by Wolfgang Amadeus Mozart. Text (in Italian) by Lorenzo da Ponte. Founded on the trilogy by Beaumarchais.

The Cast

Figaro, the Barber, valet of the Count EZIO PINZA
Count Almaviva, a Spanish noble *JOHN BROWNLEE
Countess Almaviva, his wife ELISABETH RETHBERG
Susanna, maid of the Countess BIDU SAYAO
Cherubino, page to the Countess *RISE STEVENS
Marcellina, servant to Bartolo *IRRA PETINA
Barberina, Basilio's cousin MARI MONTE
Doctor Bartolo, rejected lover of Susanna *GERHARD PECHNER
Antonio, a gardener GEORGE CEHANOVSKY
Don Basilio, a busy-body *ALESSIO DE PAOLIS
Don Curzio, a judge *ROBERT BALLAGH
*San Francisco Début

Peasants, Officers of the Court, Valets, Bravos

Stage Director
HERBERT GRAF

Conductor
ERICH LEINSDORF

Chorus Master
WILLIAM TYROLER

Time and Place Seventh Century; near Seville.

(The action is a direct continuation of "The Barber of Seville".)

- ACT I: Unused Room in the Chateau of Count Almaviva.
- ACT II: Apartment of the Countess.
- ACT III: Throne Room in the Chateau.
- ACT IV: Garden of the Chateau.

Entire production of "Marriage of Figaro" designed by
ARMANDO AGNINI

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Bell rings three minutes before curtain rises - Encores not permitted



The Story of "The Marriage of Figaro"

ACT I

Figaro, in preparation for his approaching marriage to Susanna, makes ready the room assigned them by Count Almaviva. But his gay spirits are dampened when Susanna tells him the Count is casting desirous eyes upon her. Marcellina, with whom Figaro had previously entered into a marriage contract, enters with Dr. Bartolo and demands that he live up to the agreement. Susanna overhears. They depart as Cherubino, deeply in love with Countess Almaviva, enters and tells of his infatuation. He hides when a knock announces the Count who relates his suspicions of Cherubino. He, too, is interrupted by a knock and also hides. It is Basilio. Cherubino is exiled to the army.

ACT II

Susanna has confessed to the Countess the unwelcome attentions of the Count. Figaro enters and they plot to make the Count jealous by telling him the Countess is to meet a lover in the garden that evening. The plan is to send Marcellina to impersonate the Countess, and Cherubino, in feminine attire, to meet the Count in place of Susanna. Cherubino is dressed to represent Susanna and hidden in a closet as the Count enters. Hearing a noise, the Count demands the closet door open. On their refusal he goes for an implement to force entry. Cherubino slips out and Susanna takes his place. The Count returns, opens the door, discovers Susanna and apologizes. Marcellina, entering, demands that the Count compel Figaro to marry her.

ACT III

The Count threatens Susanna that he will force Figaro to marry Marcellina unless she accepts his attentions. Susanna pretends to encourage him and agrees to meet him that evening. Both believe their ends gained and separate as Figaro enters. Susanna exults to Figaro that their marriage is victorious as they depart. The Count overhears. Figaro returns with Marcellina, a lawyer and Dr. Bartolo. They demand that he marry Marcellina or pay heavy damages. But it develops, through a birth-mark on his arm, that Figaro is really Marcellina's long-lost son. Mother and son embrace as Susanna enters. The embrace is satisfactorily explained. Susanna tells the Countess of the impending success of their scheme. The Countess dictates a letter making a tryst with the Count. (Scene 2): The marriage is performed. Susanna contrives to slip a note to the Count. Cherubino is discovered in his girl's attire and sentenced to marry Barbarina.

ACT IV

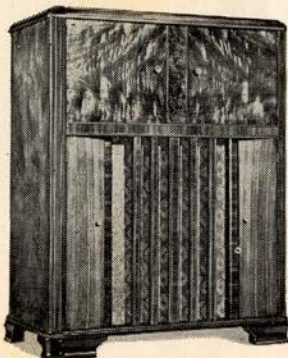
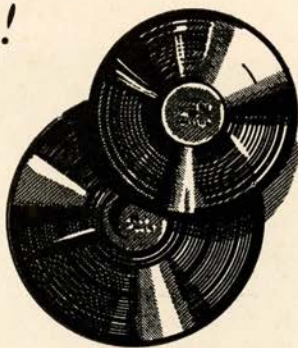
Figaro conceals himself when Susanna, in the guise of the Countess, and the Countess, disguised as Susanna, enter. The Countess also hides. Susanna awaiting the coming of the Count, sings an impassioned love song to fire the jealousy of the hidden Figaro. Cherubino, entering, sees the Countess, thinks she is Susanna and tries to kiss her. The Count comes upon the scene and makes ardent love to the supposed Susanna. The real Susanna reveals herself to Figaro who embraces her. The Count, demands explanations and all ends in happiness.

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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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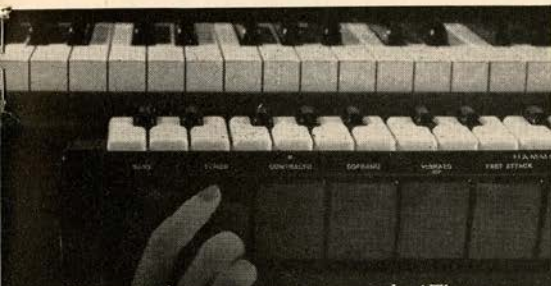
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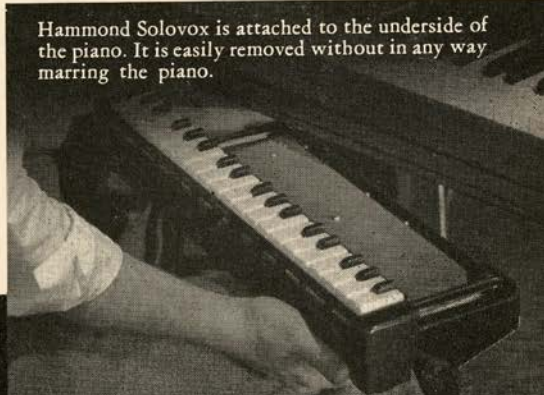
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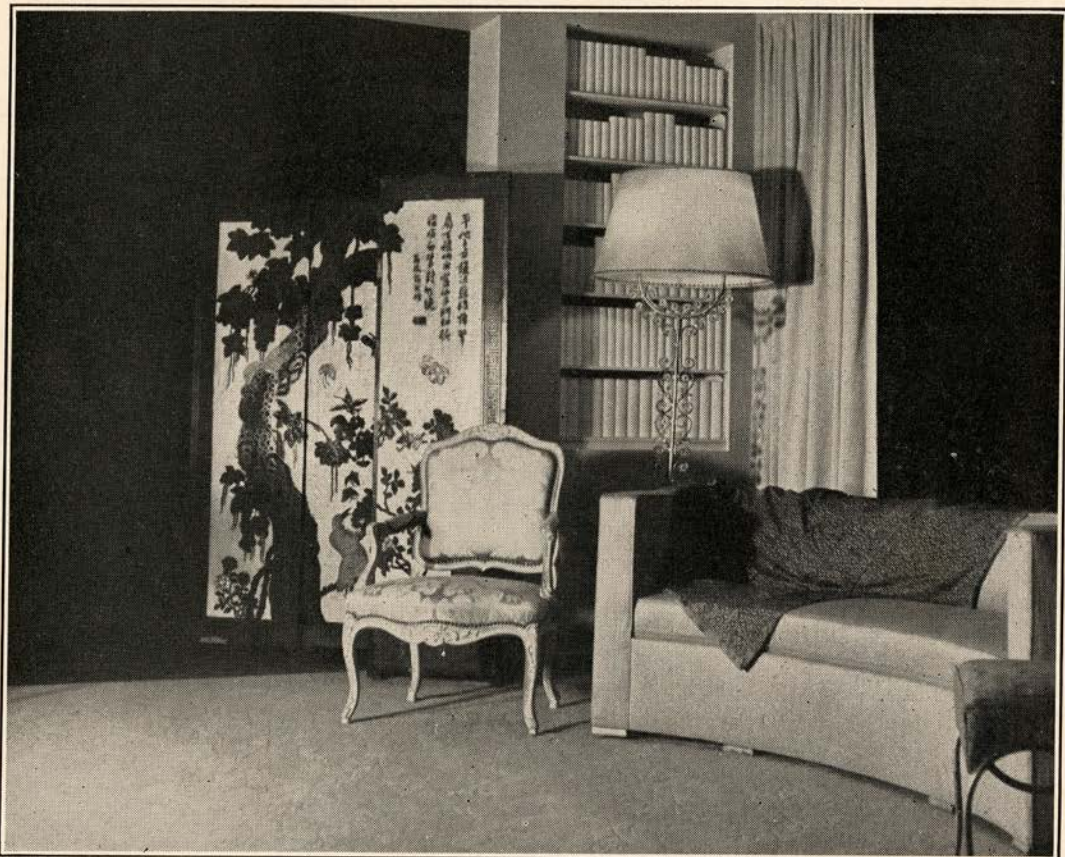
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MONDAY NIGHT
OCTOBER 14, at 8:30†



Lakme

Opera in three acts. Music by Léo Delibes.
Text (in French) by Gounin and Gille.
Taken from the story, "Le Mariage de Loti"

The Cast

Lakmé, daughter of Nilakantha LILY PONS
Gerald . . { Officers of the British } *RAOUL JOBIN
Frederic { Army in India } GEORGE CEHANOVSKY
Nilakantha, a Brahmin priest ALEXANDER KIPNIS
Hadji, a Hindu slave ANDRE FERRIER
Mallika, Lakmé's slave IRRA PETINA
Mrs. Bentson, a governess THELMA VOTIPKA
Ellen, the Governor's daughter *NORMA ANDREOTTI
Rose, her companion MONA PAULEE
*San Francisco Début

*Hindoos, Altar Girls, English Officer, and Ladies, Sailors, Soldiers
Tourists, Bayaderes, Chinese, Merchants, Fakirs*

Incidental Dances by WILLAM CHRISTENSEN, *Ballet Master*
Principal Dancers: JANET REED, NORMAN THOMSON, FRANK MARASCO
Corps de Ballet

•

<i>Stage Director</i>	<i>Conductor</i>	<i>Chorus Master</i>
ARMANDO AGNINI	GAETANO MEROLA	WILLIAM TYROLER

•

Time and Place About 1880; India.

ACT I: A Sacred Garden.
ACT II: A Bazaar.
ACT III: An Indian Forest.

†Extra Performance of "LAKME", Sunday Matinee, October 20

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Bell rings three minutes before curtain rises - Encores not permitted



The Story of "Lakmé"

ACT I

Before departing on a journey, Nilakantha, guardian of the Shrine of Ganesa, leaves Lakmé in charge of attendants, warning them that death will be the fate of any foreigner trespassing in the holy gardens. A party of English gentlemen and their ladies wander to the garden in their sight-seeing and, heedless of the advice of Frederic, breaks down the frail fence and enter. Gerald, charmed by the spot and intrigued with the story of Nilakantha and Lakmé as told by Frederic, remains to sketch the design of some jewels when the others depart. Surprised by the return of the attendants he conceals himself, but is discovered by Lakmé. Knowing her outcry would summon the guards from the temple, Lakmé hesitates to bring death to the obviously charmed youth and bids him begone. Gerald answers a passionate outburst of love. Lakmé, deeply affected, finally prevails upon him to leave just as Nilakantha returns, and, finding the fence broken, declares the intruder must die.

ACT II

Nilakantha knows that the invaders of the holy grounds could be found in the bazaar. Disguised as a beggar, he brings Lakmé thither in the belief that the stranger would recognize her by sight or sound of voice and betray his presence. He orders Lakmé to sing. A crowd gathers, but Gerald is not among them. Nilakantha commands Lakmé to sing again. Gerald, now attracted by the voice, draws near. Their startled recognition is noted by Nilakantha, who contrives to separate Gerald from his friends. Lakmé warns Gerald to flee, but, feeling it beneath his valor as an officer, he refuses and they are surrounded. Nilakantha buries a knife in Gerald's body and makes his escape. But the wound is not mortal, and Lakmé, hoping to win the love of the man the gods have decreed she should hate, has Gerald carried to a hut in the jungle that she may nurse him back to health and strength.

ACT III

Gerald, watched over by Lakmé, recalls the past as his consciousness returns, but seems to heed nothing but his love for the Hindu maiden. A group of young people pass on their way to a sacred spring whose waters insure love's happiness. Besought by Gerald, Lakmé eagerly goes to bring some of the water. Frederic, who has searched out the hidden hut, comes to tell Gerald of a native uprising and remind him of his duty. Gerald half promises to rejoin his regiment, but in his heart would stay with Lakmé. On her return, Lakmé discerns the change in her lover. She drinks of the sacred water and gives some to Gerald. As he drinks it, the wounded officer gives eager ear to the sound of fife and drums and the song of marching soldiers. Lakmé, realizing her love is lost, unobserved plucks daturas from their stems and presses the poison petals to her lips. Nilakantha in rage comes upon them. But Lakmé, warning him that Gerald has drunk of the sacred water and is blessed of the gods, stays his vengeful hand and dies in the arms of her lover.

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Norwegian Novelist; Nobel Prize Winner for Literature
Topic: "THE INFLUENCE OF WORLD AFFAIRS ON LITERATURE"
Date: NOVEMBER 25, 1940

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Topic: "THE CRISIS IN AMERICAN CIVILIZATION"
Date: FEBRUARY 28, 1941

DR. MORTIMER ADLER:

Psychologist and Philosopher; Author of "How to Read a Book"
Topic: "EDUCATION FOR A DEMOCRACY"
Date: APRIL 16, 1941

MRS. FRANKLIN D. ROOSEVELT:

Topic: TO BE ANNOUNCED LATER
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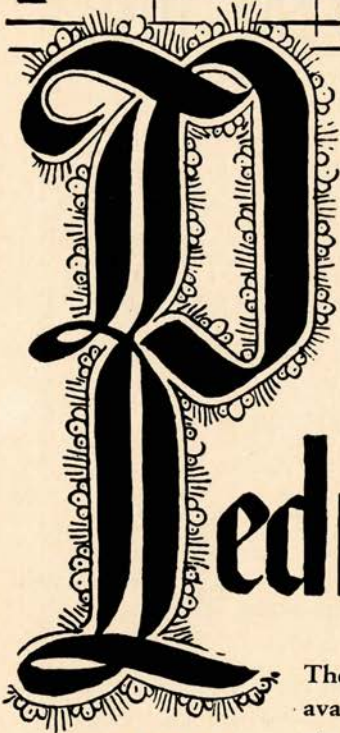
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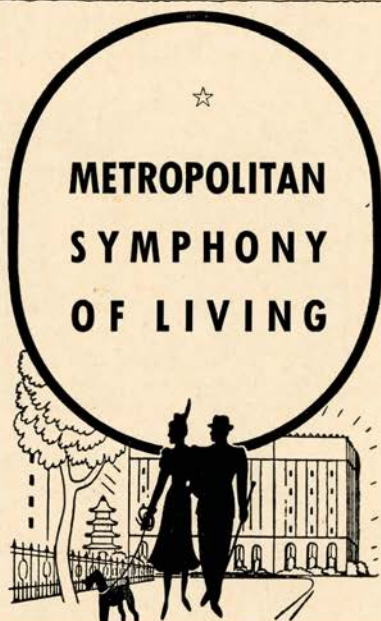
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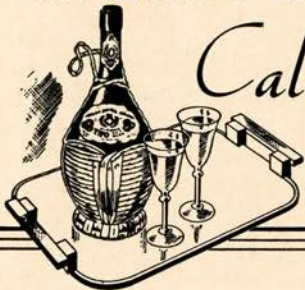
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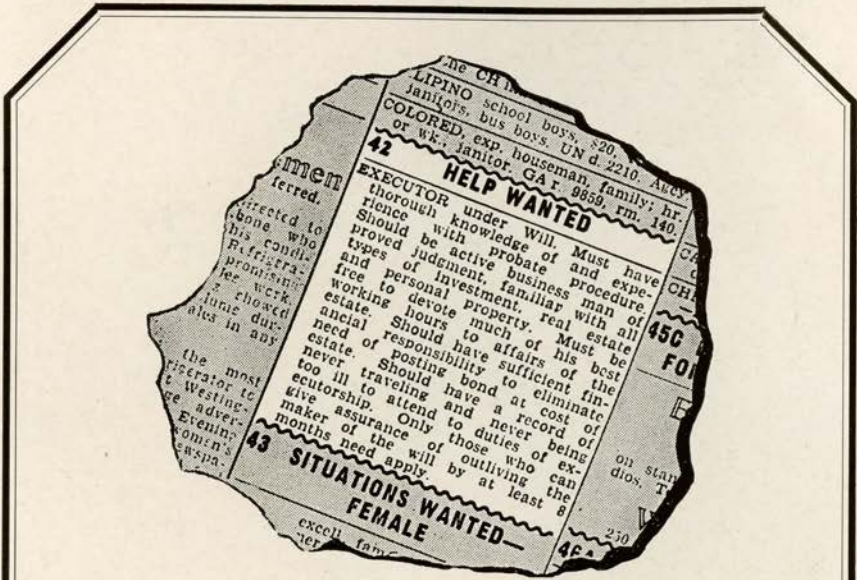
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