

Carmen

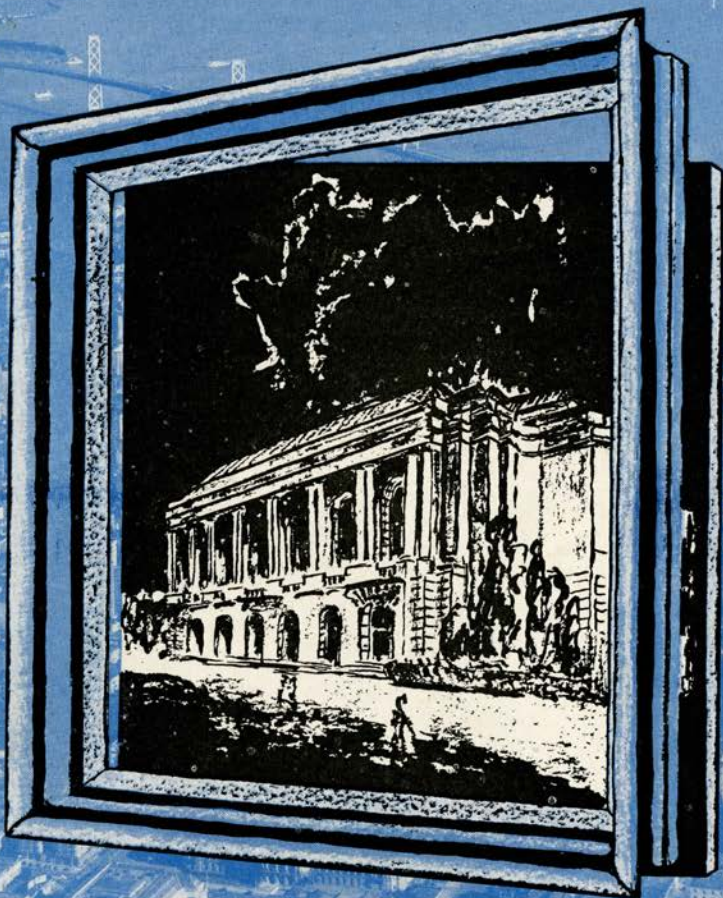
1944

Friday, October 27, 1944 8:00 PM

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Publications Collection

San Francisco Opera Archives



Twenty-second Annual Season

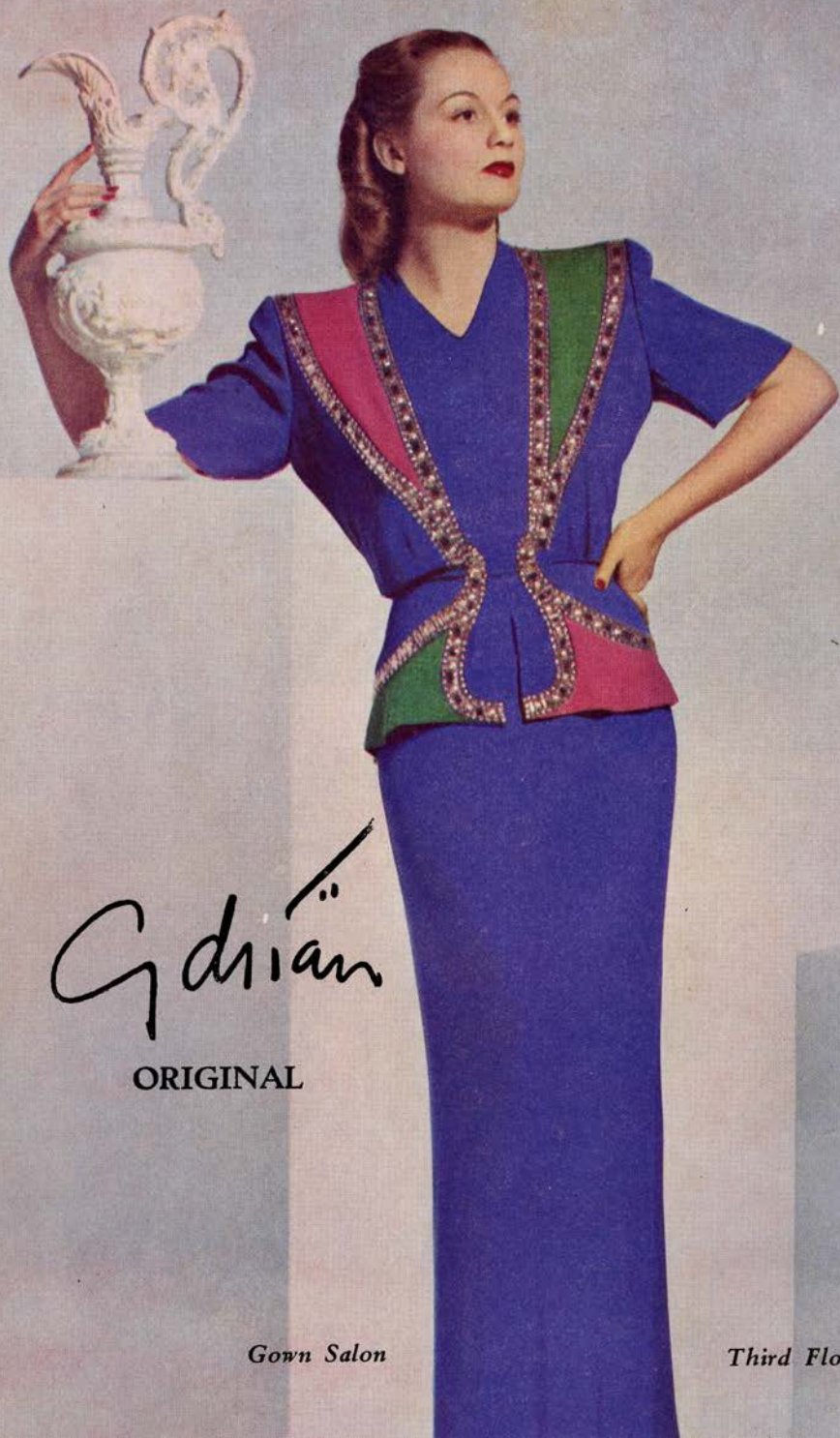
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA, *General Director*

WAR MEMORIAL OPERA HOUSE

SEPTEMBER 29 TO OCTOBER 28, 1944

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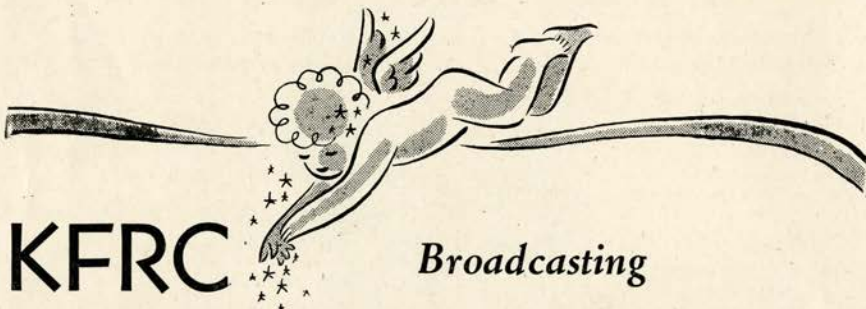
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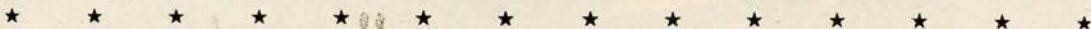
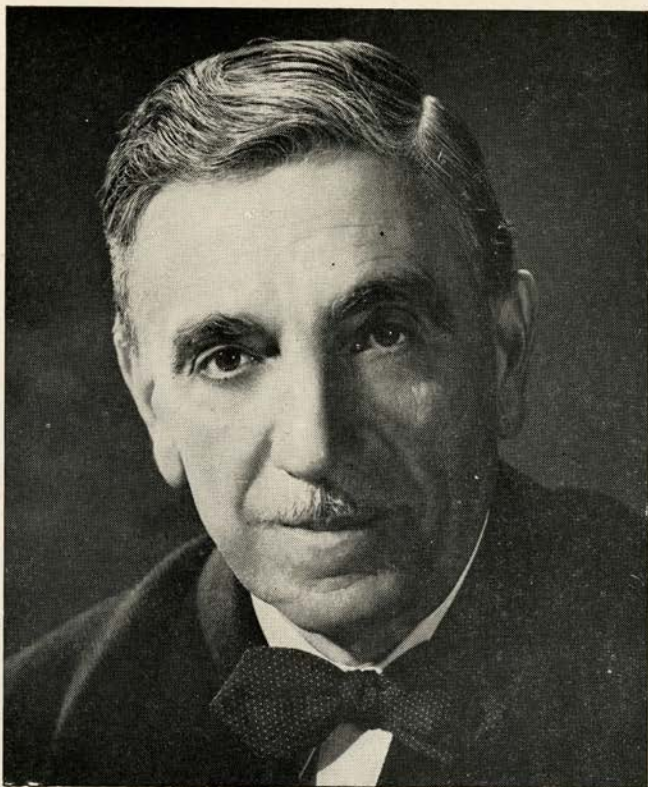
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This is the San Francisco Opera Company's 22nd Annual Season, its third war time season, and it is fitting that its friends pause a moment to take stock of the past and the present.

We can well be proud of twenty-two unbroken years of opera. On October 15, 1932, the War Memorial Opera House was dedicated by the opening performance of the 10th Season.

In the fall of 1941, the San Francisco Opera Company's annual tours to Sacramento, Los Angeles and Pasadena were extended to include Portland and Seattle.

It is estimated that since the inception of the San Francisco Opera Company twenty-two years ago, approximately 3,000,000 persons have attended its performances.

This season, notwithstanding war time conditions, the Opera Association will achieve its long sought desire to be truly the source of grand opera enjoyment of the entire west, through the broadcast of fourteen performances over thirty-eight stations of the Don Lee Mutual Broadcasting System.

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BASS

ALTON BERNHARD
TENOR

ANTHONY BERTON
TENOR

LELIA CAMBI
SOPRANO

GEORGE CEHANOVSKY
BARITONE

VIVIAN DELLA CHIESA
SOPRANO

HARRY DE LUGG
TENOR

ALESSIO DE PAOLIS
TENOR

LILY DJANEL
SOPRANO

PHILIP DOAN
TENOR

JOHN GARRIS
TENOR

GEORGIA GIANOPULOS
SOPRANO

HERTA GLAZ
CONTRALTO

CHARLES GOODWIN
BASS

PAUL GUENTER
BARITONE

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SOPRANO

MARY BELLE JACOBS
SOPRANO

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TENOR

RAOUL JOBIN
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HELENE KARPELENIA
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CHARLES KULLMAN
TENOR

BRUNO LANDI
TENOR

KATHLEEN LAWLOR
SOPRANO

NEVART LEVON
SOPRANO

MAX LORENZINI
BARITONE

VIRGINIA MACWATTERS
SOPRANO

MARY HELEN MARKHAM
SOPRANO

BENJAMIN MARTIN
BARITONE

ROBIN NELSON
BARITONE

JAN PEECE
TENOR

IVAN PETROFF
BARITONE

EZIO PINZA
BASS

LILY PONS
SOPRANO

STELLA ROMAN
SOPRANO

W. VERNON SANDERS
BASS

ALLEN SCHMIDLING
TENOR

JOHN SHAFER
BARITONE

ROBERTO SILVA
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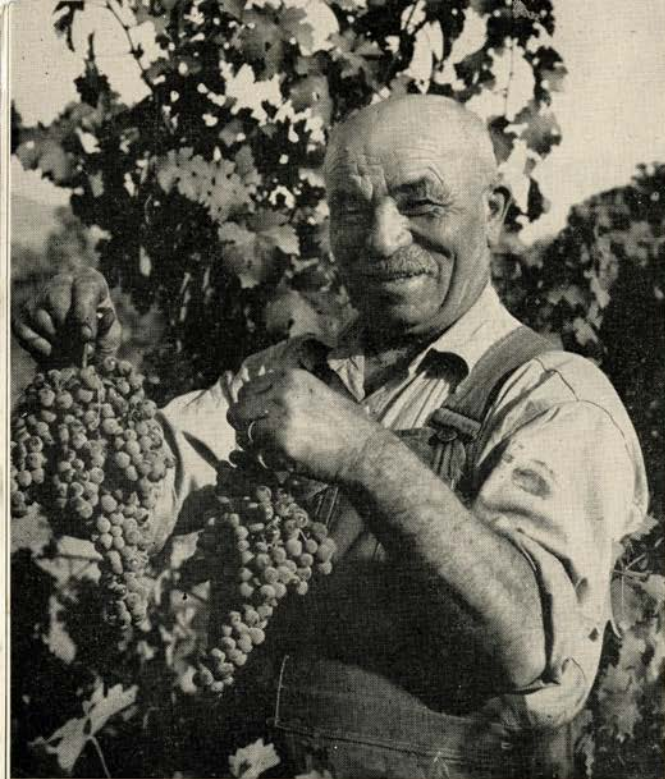
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Repertoire

REGULAR SERIES

- AIDA (*Verdi*) Friday Night, September 29, at 8:00
 With Roman, Harshaw, Jagel, Warren, Pinza, Alvary, De Paolis, Votipka.
 MEROLA, Conductor
- MARTHA (*von Flotow*) Tuesday Night, October 3, at 8:15
 With Albanese, Glaz, Landi, Alvary, Baccaloni, Goodwin, Lawlor, Gianopoulos, Levon,
 Cambi, Martin, Wahlin, Guenter, Doan, A. Vannucci. MEROLA, Conductor
- LAKME (*Delibes*) Friday Night, October 6, at 8:30
 With Pons, Jobin, Cehanovsky, Silva, Glaz, Votipka, Karpelenia, Avakian, Garris, Martin,
 De Lugg, Tallone. CIMARA, Conductor
- MANON (*Massenet*) Tuesday Night, October 10, at 8:30
 With Albanese, Kullman, Valentino, Alvary, De Paolis, Cehanovsky, Levon, Bernhard,
 Wellman. CIMARA, Conductor
- THE SECRET OF SUZANNE (*Wolf-Ferrari*) Friday Night, October 13, at 8:30
 With MacWatters, Thompson, De Paolis. ADLER, Conductor
followed by
- SALOME (*Richard Strauss*)
 with Djanel, Jagel, Harshaw, Shafer, Glaz, Garris, Alvary, De Paolis, Cehanovsky, Tis-
 sier, Nelson, Wellman, Goodwin, Schmidling, Berton, Heitman. SEBASTIAN, Conductor
- FALSTAFF (*Verdi*) Monday Night, October 16, at 8:00
 With Baccaloni, Landi, Petroff, Della Chiesa, Albanese, Harshaw, Glaz, Garris, De Paolis,
 Alvary, Lawlor. STEINBERG, Conductor
- FAUST (*Gounod*) Wednesday Night, October 18, at 8:00
 With Jobin, Pinza, Della Chiesa, Warren, Glaz, Votipka, Cehanovsky.
 STEINBERG, Conductor
- THE MASKED BALL (*Verdi*) Friday Night, October 20, at 8:00
 With Roman, Peerce, Warren, Harshaw, MacWatters, Alvary, Silva, Cehanovsky, Tallone,
 Lorenzini. STEINBERG, Conductor
- LES CONTES D'HOFFMAN (*Offenbach*) Tuesday Night, October 24, at 8:15
 With Jobin, Glaz, MacWatters, Djanel, Albanese, Pinza, Valentino, Cehanovsky, Alvary,
 Turner, De Paolis, Tissier, Garris, Goodwin, Wellman, Sanders. MEROLA, Conductor
- CARMEN (*Bizet*) Friday Night, October 27, at 8:00
 With Stevens, Kullman, MacWatters, Valentino, Alvary, Votipka, Avakian, Cehanovsky,
 De Paolis. SEBASTIAN, Conductor

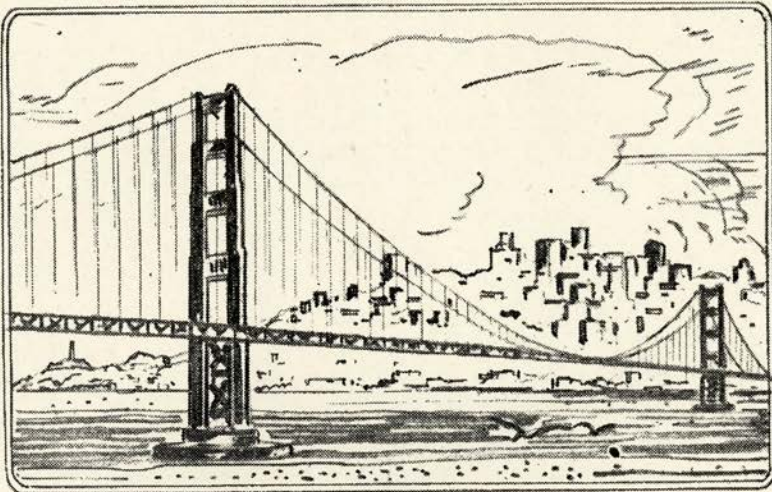
POPULAR SERIES

- LA BOHEME (*Puccini*) Thursday Night, October 5, at 8:30
 With Albanese, MacWatters, Kullman, Valentino, Pinza, Cehanovsky, Baccaloni, Alibertini,
 Lorenzini, Jacobs. MEROLA, Conductor
- LUCIA DI LAMMERMOOR (*Donizetti*) Wednesday Night, October 11, at 8:15
 With Pons, Peerce, Alvary, Petroff, Votipka, Garris, Tissier. CIMARA, Conductor
- AIDA (*Verdi*) Sunday Afternoon, October 15, at 2:15
 With same cast as in the Regular Series performance.
- THE SECRET OF SUZANNE (*Wolf-Ferrari*) Thursday Night, October 19, at 8:30
 With same cast as in the Regular Series performance.
followed by
- SALOME (*Richard Strauss*)
 With same cast as in the Regular Series performance.
- FALSTAFF (*Verdi*) Thursday Night, October 26, at 8:00
 With same cast as in the Regular Series performance.

EXTRA PERFORMANCES

- LA FORZA DEL DESTINO (*Verdi*) Sunday Afternoon, October 1, at 2:15
 With Roman, Jagel, Warren, Pinza, Baccaloni, Glaz, Votipka, Alvary, De Paolis, Cehanovsky.
 MEROLA, Conductor
- MARTHA (*von Flotow*) Sunday Afternoon, October 8, at 2:30
 With same cast as in the Regular Series performance. RIEDEL, Conductor
- RIGOLETTO (*Verdi*) Tuesday Night, October 17, at 8:15
 With Warren, Pons, Peerce, Silva, Glaz, Cehanovsky, Nelson, Wellman, De Paolis, Votipka,
 Markham, Lawlor. CIMARA, Conductor
- MANON (*Massenet*) Sunday Afternoon, October 22, at 2:30
 With same cast as in the Regular Series performance.
- LES CONTES D'HOFFMANN (*Offenbach*) Saturday Night, October 28, at 8:15
 With same cast as in the Regular Series performance.

THE EXTRA PERFORMANCES OF "MANON" AND "RIGOLETTO" ARE OPERA ASSOCIATION
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8 — Evening Events — 8

RIGOLETTO	- - - - -	Oct. 17
BALLET RUSSE de MONTE CARLO	- - - - -	Nov. 21
ZINO FRANCESCATTI	- - - - -	Jan. 22
BIDU SAYAO	- - - - -	Feb. 21
DRAPER and ADLER	- - - - -	Mar. 5
JAMES MELTON	- - - - -	Mar. 23
RISE STEVENS	- - - - -	Apr. 17
ANOTHER EVENT TO BE ANNOUNCED		



8 — Sunday Matinee Events — 8

MANON	- - - - -	Oct. 22
DON COSSACKS (Gen. Platoff)	- - - - -	Nov. 19
BALLET RUSSE de MONTE CARLO	- - - - -	Nov. 26
ROBERT CASADESUS	- - - - -	Dec. 3
ADOLF BUSCH and his Little Symphony	- - - - -	Feb. 25
DOROTHY MAYNOR	- - - - -	Mar. 4
LAWRENCE TIBBETT	- - - - - (Date not announced)	
ANOTHER EVENT TO BE ANNOUNCED		

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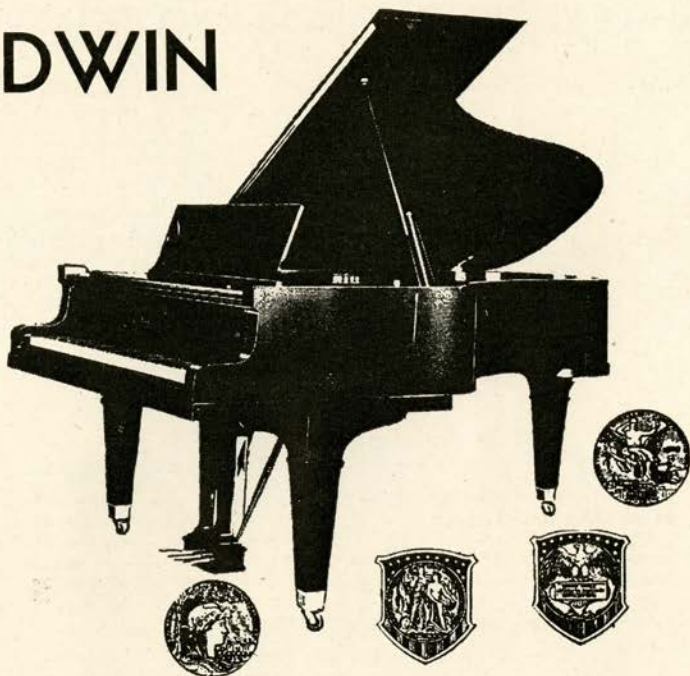
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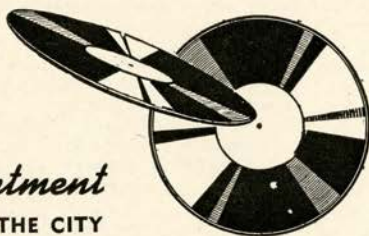
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FRIDAY NIGHT, OCTOBER 27, at 8:00

CARMEN

Opera in four acts. Music by Georges Bizet.

Text by Meilhac and Halv y, after Prosper Merim e's Romance.

THE CAST

Carmen.....	RISE STEVENS	
Don Jos�.....	CHARLES KULLMAN	
Micaela.....	VIRGINIA MacWATTERS	
Escamillo, the Toreador.....	FRANCESCO VALENTINO	
Zuniga, Captain of Dragoons.....	LORENZO ALVARY	
Frasquita.....	} Companions of Carmen {	THELMA VOTIPKA
Mercedes.....		ALICE AVAKIAN
Dancairo.....	} Smugglers {	ALESSIO DE PAOLIS
Remendado.....		GEORGE CEHANOVSKY
Morales, an officer.....	GEORGE CEHANOVSKY	

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

Solo Dancers: Ruby Asquith, Mattlyn Gevurtz, Earl Riggins
with Corps de Ballet

Choreography by Willam Christensen

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

GEORGE SEBASTIAN

CHORUS DIRECTOR

KURT HERBERT ADLER

TIME AND PLACE: About 1820; Seville, Spain

Act I: Interior of Cigarette Factory

Act II: A Tavern in Suburbs

Act III: A Rocky Pass in the Mountains at Night

Act IV: Square at Entrance to Bull Ring

Children's Chorus from San Francisco Conservatory of Music, Reba Kay, Director.

SEATS FOR "LES CONTES D'HOFFMANN" ARE
AVAILABLE AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

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

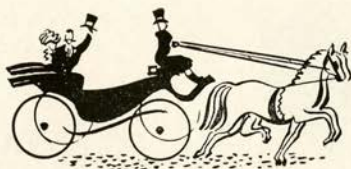
Carmen and a band of gypsies are singing a gay song. She remembers that the soldier who went to prison for her is now at liberty and shortly will join her. Morales, of José's guard, is trying to win her favor, but she laughs at him. The famous bull-fighter Escamillo enters and she devotes herself to 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 with 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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SATURDAY NIGHT, OCTOBER 28, at 8:15

LES CONTES D'HOFFMANN

(*The Tales of Hoffmann*)

Opera in three acts with prologue and epilogue. Music by Jacques Offenbach.
Text by Jules Barbier.

THE CAST

Hoffmann, the poet.....	RAOUL JOBIN
Niclaus, his friend.....	HERTA GLAZ
Olympia, the mechanical doll.....	VIRGINIA MacWATTERS
Giulietta, the courtesan.....	LILY DJANEL
Antonia, daughter of Crespel.....	LICIA ALBANESE
Voice of the Mother.....	CLARAMAE TURNER
Coppelius.....	EZIO PINZA
Dappertutto.....	} The Evil One in { FRANCESCO VALENTINO
Dr. Miracle.....	
Schlemil, lover of Giulietta.....	GEORGE CEHANOVSKY
Spalanzani,.....	ALESSIO DE PAOLIS
Crespel, father of Antonia.....	LORENZO ALVARY
Frantz.....	ALESSIO DE PAOLIS
Nathanael.....	JOSEPH TISSIER
Cochénille.....	JOHN GARRIS
Pittichinaccio.....	JOHN GARRIS
Hermann.....	EDWARD WELLMAN
Luther.....	W. VERNON SANDERS

Guests, Courtesans, Students, Servants.

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

GAETANO MEROLA

CHORUS DIRECTOR

KURT HERBERT ADLER

TIME AND PLACE: Nineteenth Century; various parts of Europe.

Prologue: Interior of Luther's Tavern

Act I: Ballroom in Spalanzani's Home

Act II: Court of a Palace on the Grand
Canal, Venice

Act III: Room in Antonia's Home, Munich

Epilogue: Same as Prologue

Settings designed by Armando Agnini and constructed in the studios of the
San Francisco Opera Association.

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Les Contes d'Hoffmann"

PROLOGUE

The poet Hoffmann and his companion Niclaus are warmly greeted by Hoffmann's student friends. They drink and sing. His friends accuse Hoffmann of being in love. He pleads not guilty and in a dreamy mood agrees to tell the story of his three fantastic loves.

ACT I

Spalanzani, a mechanical genius, has constructed a lifesize doll that looks and acts like a human being. He exhibits her, Olympia, as his beautiful daughter. Hoffmann comes along and Coppelius, the Evil One, sells him a pair of magic glasses. He falls deeply in love with Olympia. Olympia is not responsive to his advances but she sings just as any lovely girl might do. Niclaus tries to persuade Hoffmann to give up his mad infatuation but the poet will not be dissuaded. But in the furious dance something goes wrong and the beautiful Olympia literally flies to pieces. To Hoffmann it is an uncanny, tragic end to his amours.

ACT II

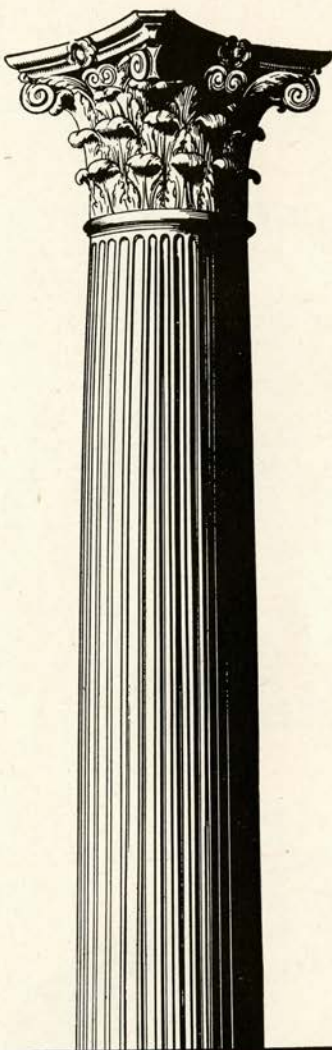
Giulietta, a wonderously beautiful courtesan, is entertaining lavishly. She and Dapertutto sing the famous barcarolle. The maidens and men also sing. Hoffmann meets and loves Giulietta though Niclaus again tries to make him see things clearly. Dapertutto, the Evil One in human form, owns the shadow, or soul, of Schlemil, who also loves Giulietta. He too hopes to obtain the soul of Hoffmann. The poet easily falls into the trap laid by Giulietta when she tells him that he may have the key to her bedroom if he challenges Schlemil, who now has it. Hoffmann challenges and kills Schlemil. But instead of winning Giulietta he sees her sail off in a gondola, clasped in Dapertutto's arms. Nathaniel, the ever present protective influence, warns him the police approach. Once more he is disillusioned.

ACT III

Hoffmann loves the sweet, delicate Antonia. The girl's mother had been a great singer and Antonia also has a wonderful voice and loves to sing though overtaxes her strength. Though her father forbids she sings for Hoffmann, greatly weakening her little store of energy. Dr. Miracle, the Evil One, comes to the girl and shows her a vision of her mother who urges her to sing. She obeys the vision and sings once again. The strain is too much, she literally sings herself to death. Hoffmann rushes in and her father, beside himself, demands blood for her pale cheeks. Knife in hand he advances upon Hoffmann but once more Nathaniel arrives in the nick of time. So ends the third romance.

EPILOGUE

Hoffmann has finished his stories. He has had three kinds of love — one that comes from mere beauty, one that springs from lustful passion, and one that comes from the heart based on pure motives. Now he has had enough. The students leave but Hoffmann does not go with them. He sits in a dream and a vision of his poetic Muse comes to him. In the future his only love will be her who never proves unfaithful. And he sleeps.



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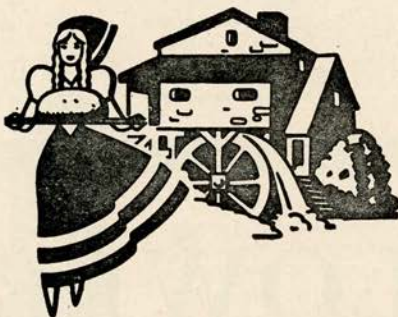
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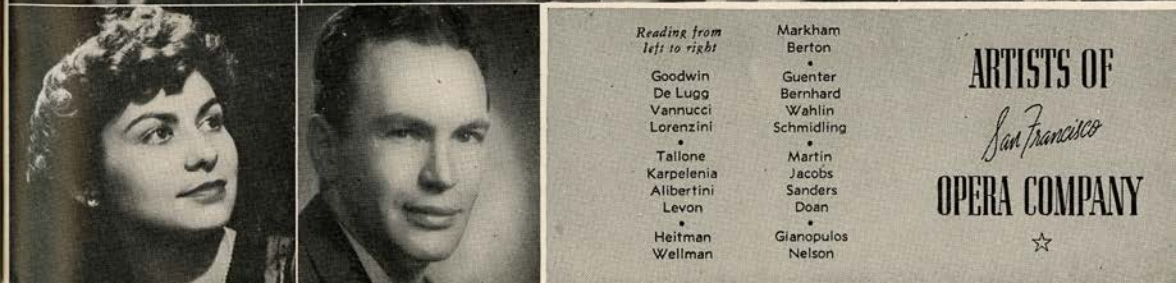
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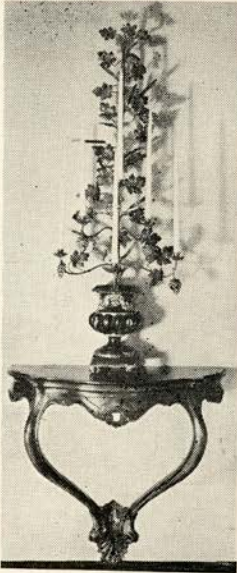
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