

Les Contes d'Hoffmann

1944

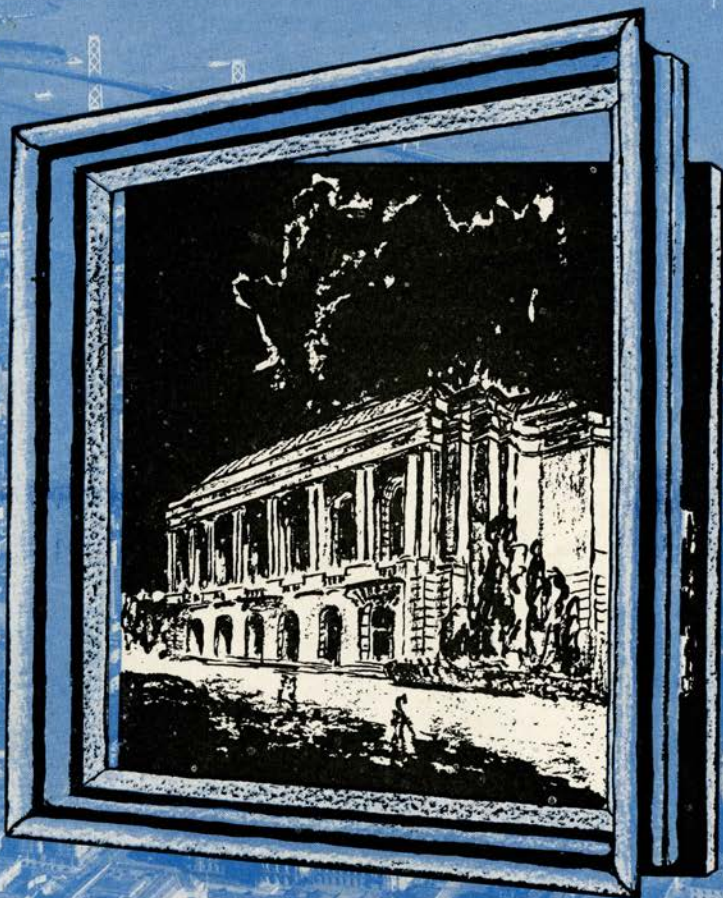
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Twenty-second Annual Season

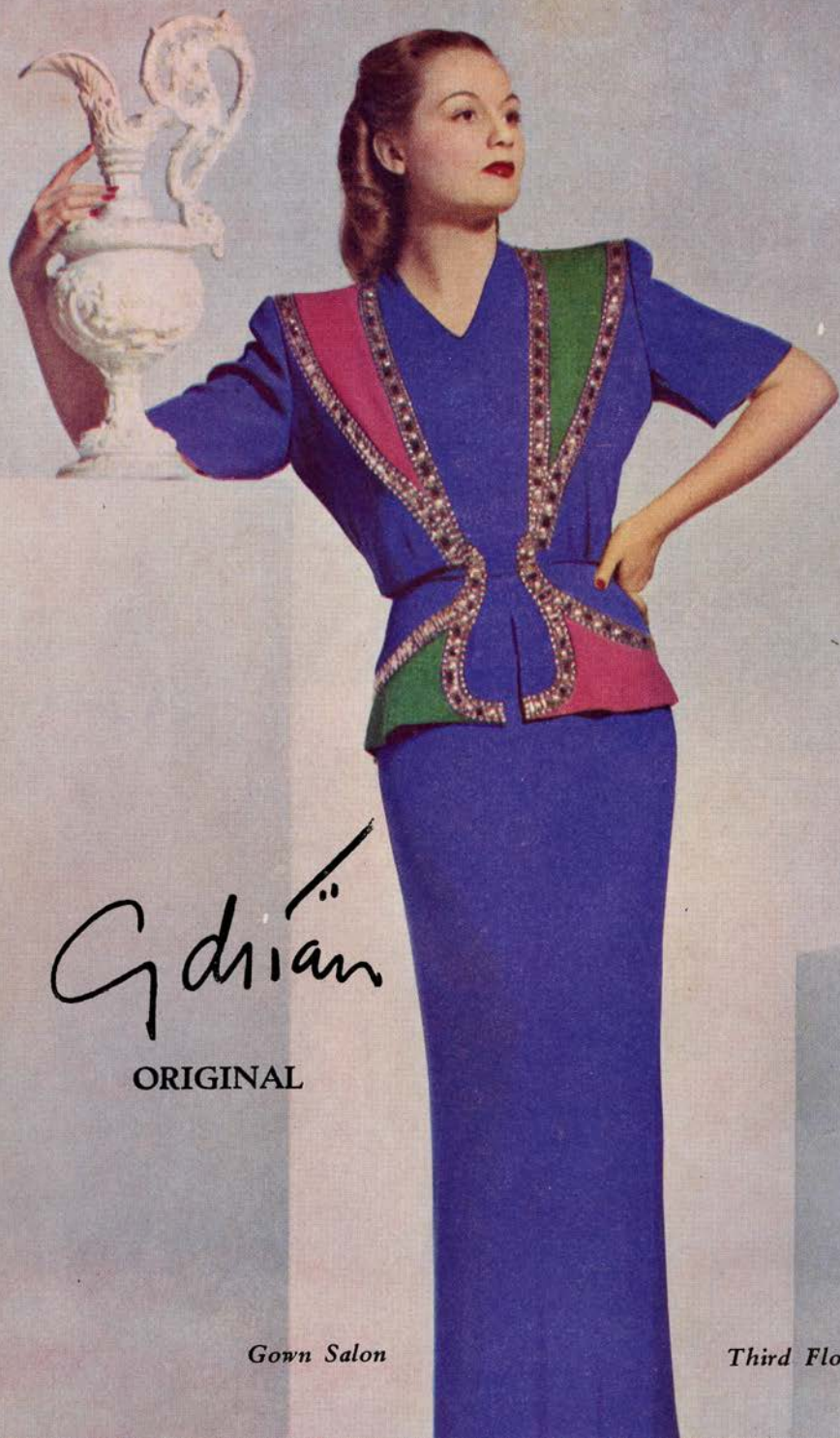
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA, *General Director*

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SEPTEMBER 29 TO OCTOBER 28, 1944

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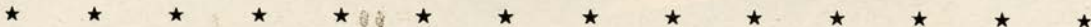
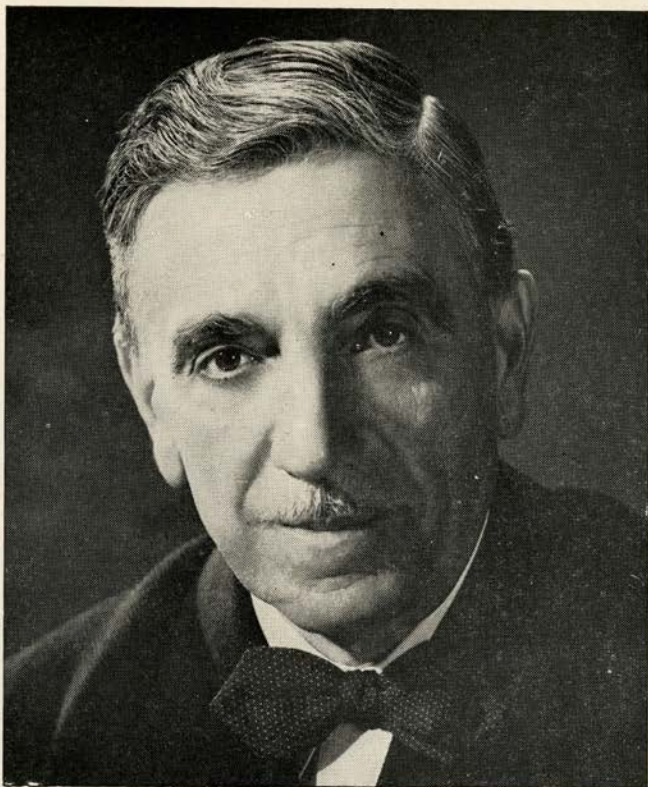
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This is the San Francisco Opera Company's 22nd Annual Season, its third war time season, and it is fitting that its friends pause a moment to take stock of the past and the present.

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.

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TENOR

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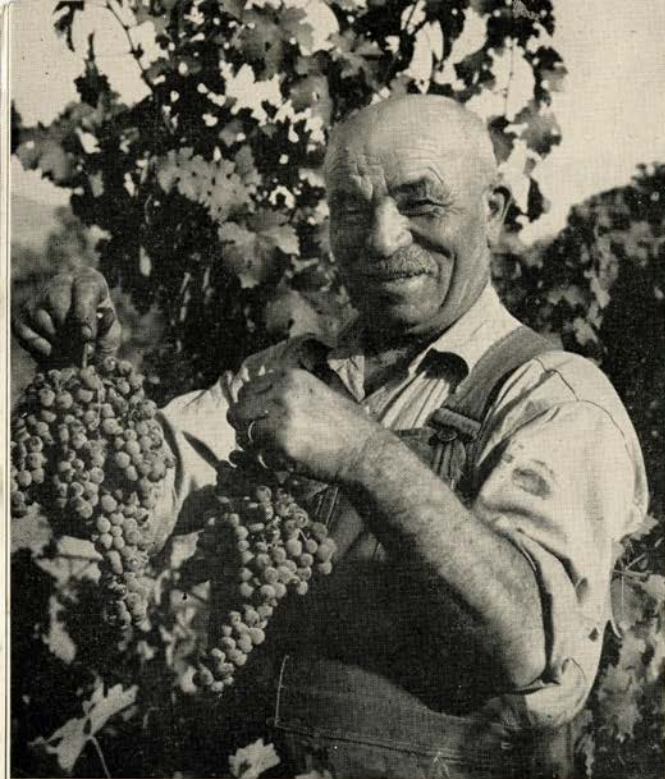
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Repertoire

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

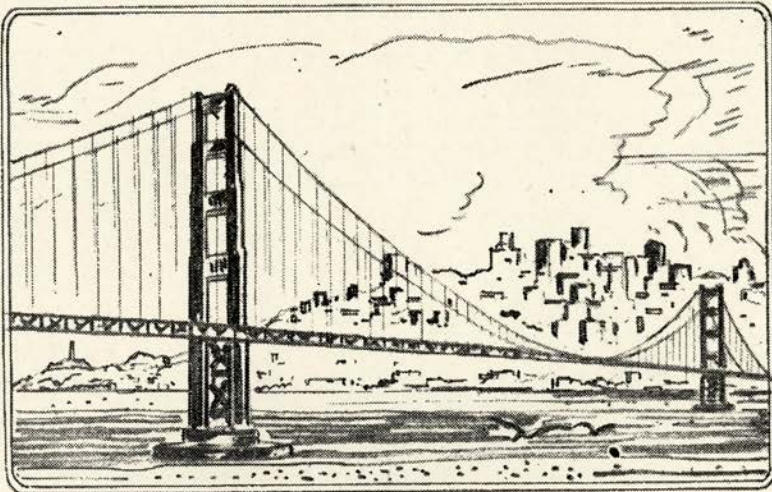
POPULAR SERIES

- 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.

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8 — Evening Events — 8

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| 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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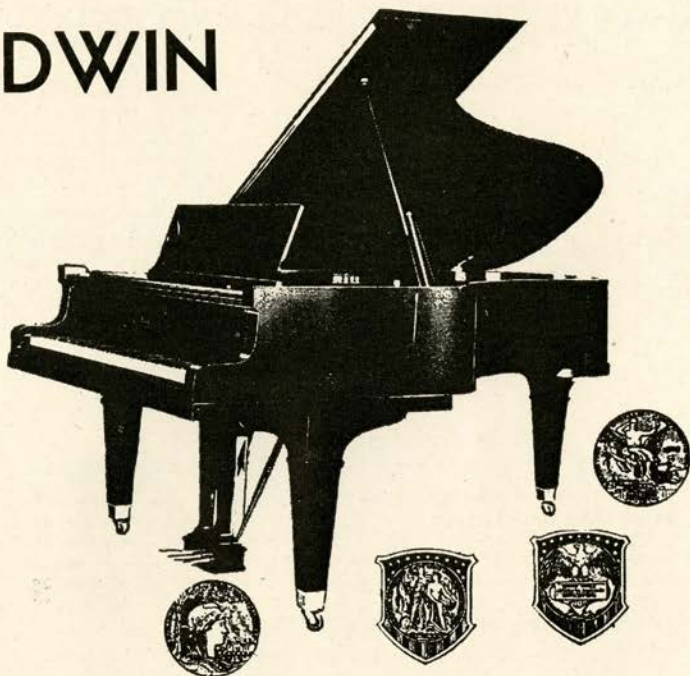
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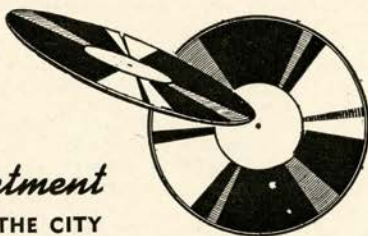
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Sahl-vah-tow'-ray Bach-ah-low'-nee

ETIENNE BARONE

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GEORGE CEHANOVSKY

George Chay-han-off'-skee

VIVIAN DELLA CHIESA

Vivian Dell-lah-Kee-ay'-zah

OTELLO CERONI

Otello Chay-row'-nee

ANTONIO DELL'OREFICE

Antonio Dell-oh-reff'-ee-chay

ALESSIO DE PAOLIS

Ah-less'-see-oh Deh Pah'-oh-leece

LILY DJANEL

Lee-lee Zhan-nell

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Hair-tah Glahz

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Brew-no Lahn'-dee

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EZIO PINZA

Et'-see-oh Peen'-zah

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TUESDAY NIGHT, OCTOBER 24, 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 |
| Cochenille..... | 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.

Extra Performance of "Les Contes D'Hoffmann" Saturday, October 28

SEATS FOR ALL REMAINING PERFORMANCES ARE
AVAILABLE AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Les Contes d'Hoffmann"

PROLOGUE

The poet Hoffmann and his companion Nielaus 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. Nielaus 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

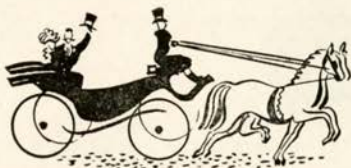
Giulietta, a wonderously beautiful courtesan, is entertaining lavishly. She and Dapertutto sing the famous barcarolle. The maidens and men also sing. Hoffmann meets and loves Giulietta though Nielaus again tries to make him see things clearly. Dapertutto, the Evil One in human form, owns the shadow, 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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THURSDAY NIGHT, OCTOBER 26, at 8:00

FALSTAFF

Comic opera in three acts. Music by Giuseppe Verdi.

Text by Boita after "The Merry Wives of Windsor" by Shakespeare.

THE CAST

| | | |
|-------------------------------|---------------------------|------------------------|
| Sir John Falstaff..... | SALVATORE BACCALONI | |
| Fenton, a young nobleman..... | BRUNO LANDI | |
| Ford, a wealthy burgher..... | IVAN PETROFF | |
| Dr. Caius, a physician..... | JOHN GARRIS | |
| Bardolph..... | } Followers of Falstaff { |ALESSIO DE PAOLIS |
| Pistol..... | |LORENZO ALVARY |
| Mistress Ford..... | VIVIAN DELLA CHIESA | |
| Nanette, her daughter..... | LICIA ALBANESE | |
| Dame Quickly..... | MARGARET HARSHAW | |
| Mistress Page..... | HERTA GLAZ | |
| A Page..... | KATHLEEN LAWLOR | |
| Innkeeper..... | PAUL GUENTER | |

Servants of Inn, Servants of Ford

Burghers and Street Folk, Maskers as Elves, Faires, Witches

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

WILLIAM STEINBERG

CHORUS DIRECTOR

KURT HERBERT ADLER

TIME AND PLACE: Fifteenth Century; Windsor.

Act I: Scene 1: Room at the Garter Inn
Scene 2: Courtyard at Ford's Home

Act II: Scene 1: Same as Act I, Scene 1
Scene 2: Room in Ford's Home

Act III: Scene 1: Same as Act I, Scene 1
Scene 2: Windsor Forest at Night

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

SEATS FOR "CARMEN" AND "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 "Falstaff"

ACT I

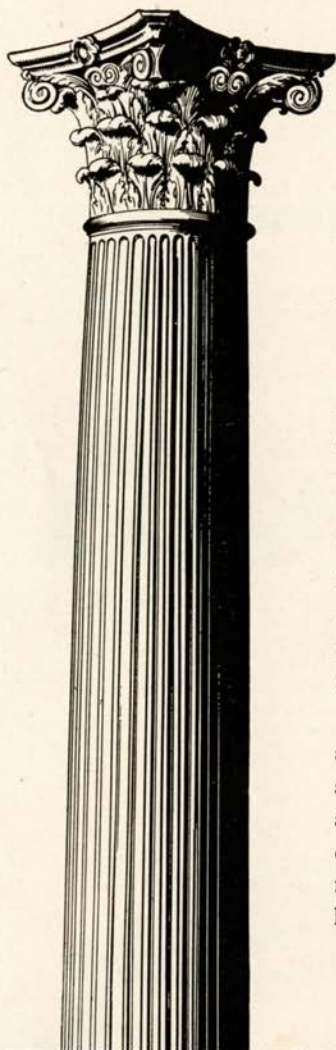
Falstaff and his trusty followers, Bardolph and Pistol, are driving their ribald sport with Dr. Caius whom they have just robbed. After the Doctor leaves the fat knight unfolds his latest scheme for making money. He will make love to the two wealthy wives, Mistress Ford and Mistress Page. He asks Bardolph and Pistol to deliver to each an identical note of affection he has written. They balk. Falstaff kicks them out and sends the notes by a page. (Scene 2) Mistress Ford and Mistress Page meet and compare notes. They are identical. With Nanette and Dame Quickly they plan revenge upon Falstaff and depart. Entering with Ford, Dr. Caius and Fenton, Bardolph and Pistol disclose Falstaff's amorous project. They, too, plan revenge. Ford will visit Falstaff in disguise and lure him into a trap. They leave while Fenton and Nanette enjoy a love scene which is soon interrupted by the returning women.

ACT II

Dame Quickly delivers to Falstaff a note from Mistress Ford making an appointment for the afternoon. The fat knight is overjoyed. Ford is announced under the name of Brook. He pretends to love Mistress Ford and offers Falstaff a fee if he will aid him in his hopeless quest. Falstaff agrees and discloses that he has a rendezvous with the lady that very afternoon. This astounds Ford who now believes that his wife is deceiving him after all. Falstaff leaves to don his best attire for the adventure of the afternoon. (Scene 2) Dame Quickly tells the women of her visit to Falstaff and that he soon will arrive. Perceiving him coming they retire. Falstaff enters and immediately begins making violent love to Mistress Ford. Mistress Quickly rushes in crying that Ford is coming on the hunt for his wife's lover. Falstaff hides behind a screen as Ford and his friends arrive. Ford searches a basket of dirty linen which the women had provided for the occasion but finds nothing. During his search of other parts of the house Falstaff is hidden in the basket. Fenton and Nanette take advantage of the screen for a little love-making. Ford returns and, hearing a kiss from behind the screen, thinks he has Falstaff. Disgusted at his error he continues his search while Mistress Ford commands the servants to carry the basket of linen with the now almost suffocating Falstaff to the window and dump its contents into the river.

ACT III

Dame Quickly comes to express Mistress Ford's sorrow at the occurrence of the day before and to make a new appointment in Windsor Park for the night. Sir John falls into the trap. Ford is taken into the secret this time. Dame Quickly overhears Ford promising Dr. Caius to let him have Nanette as his wife immediately and runs to warn the lovers. (Scene 2) Fenton and Nannette arrive and pledge their vows anew. Mistress Ford meets Falstaff and he again begins making mad love. The men, disguised as elves and nymphs bear down on him and beat him unmercifully. Ford, satisfied with his vengeance on Falstaff, consents to the wedding of Nanette and Fenton, to the happiness of all.



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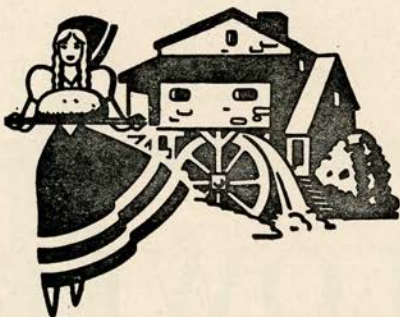
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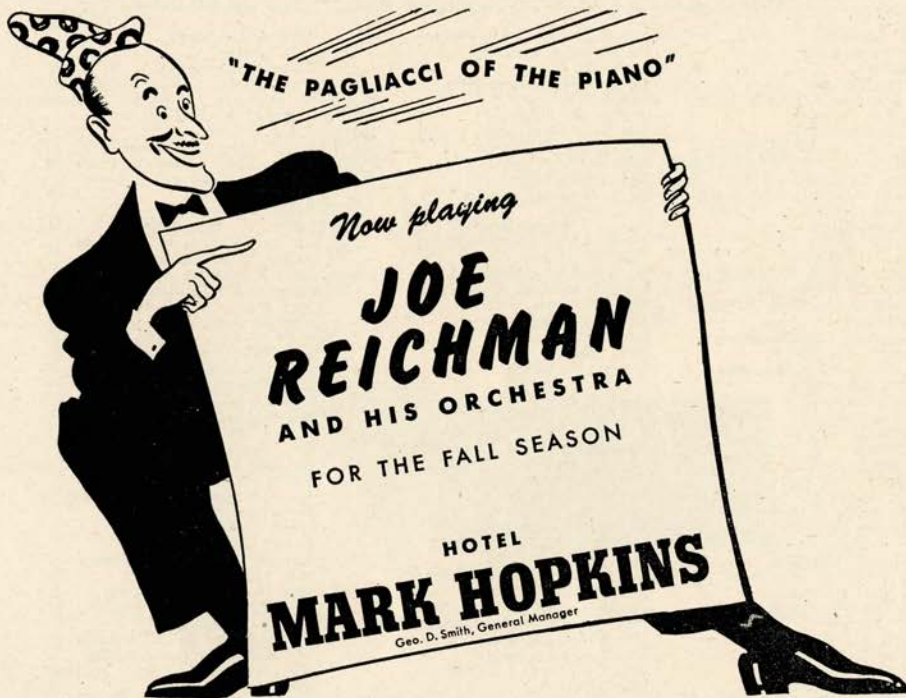


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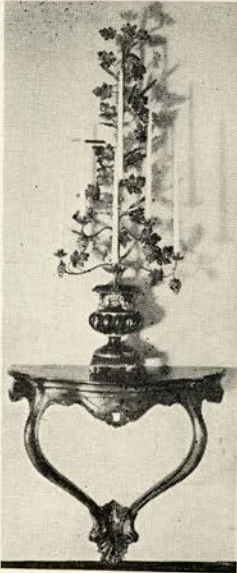
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(*The Tales of Hoffmann*)

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 |
| Cochenille..... | JOHN GARRIS |
| Pittichinaccio..... | JOHN GARRIS |
| Hermann..... | EDWARD WELLMAN |
| Luther..... | W. VERNON SANDERS |

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CONDUCTOR

GAETANO MEROLA

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KURT HERBERT ADLER

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

Prologue: Interior of Luther's Tavern

Act I: Ballroom in Spalazani'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