

Lucia di Lammermoor

1944

Wednesday, October 11, 1944 8:30 PM\*

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*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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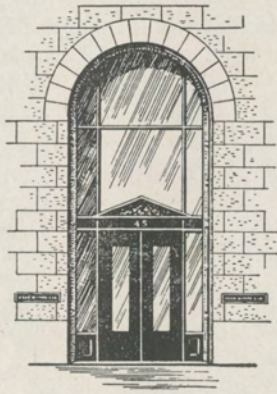
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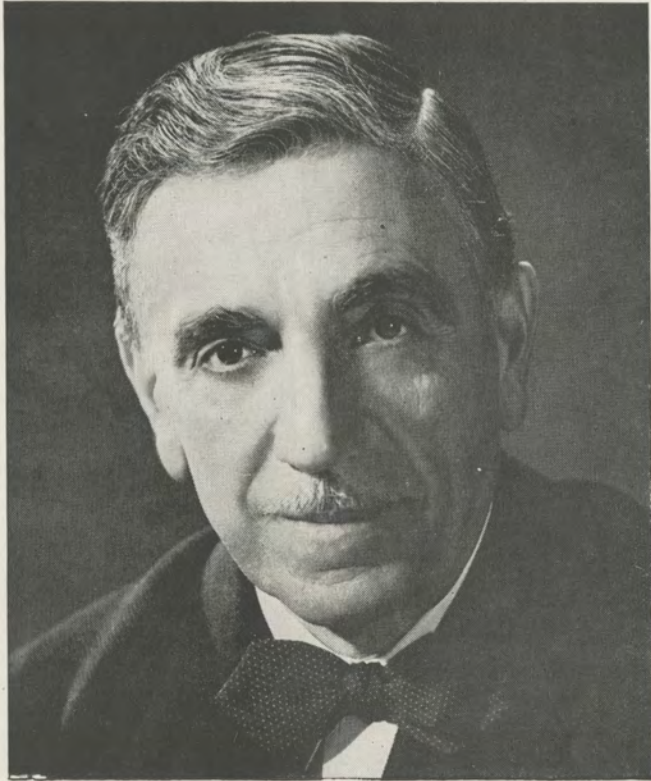


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## GAETANO MEROLA

GENERAL DIRECTOR

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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STELLA ROMAN  
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BASS

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TENOR

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BASS

ALTON BERNHARD  
TENOR

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TENOR

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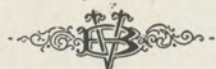
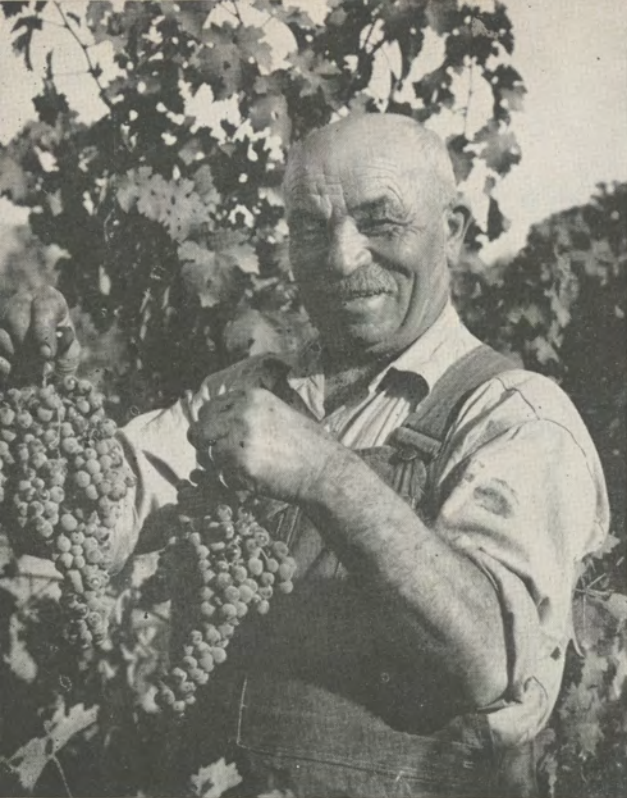
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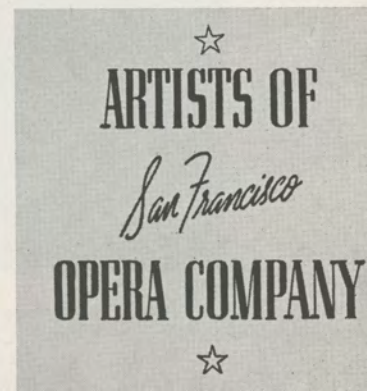
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BARBARA BADERTSCHER	ANTOINETTE GUHLKE	SALLY WHALEN	VIRGINIA POOLE
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# Repertoire

## 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, Karpelena, 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, Valentino, 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, Pearce, 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

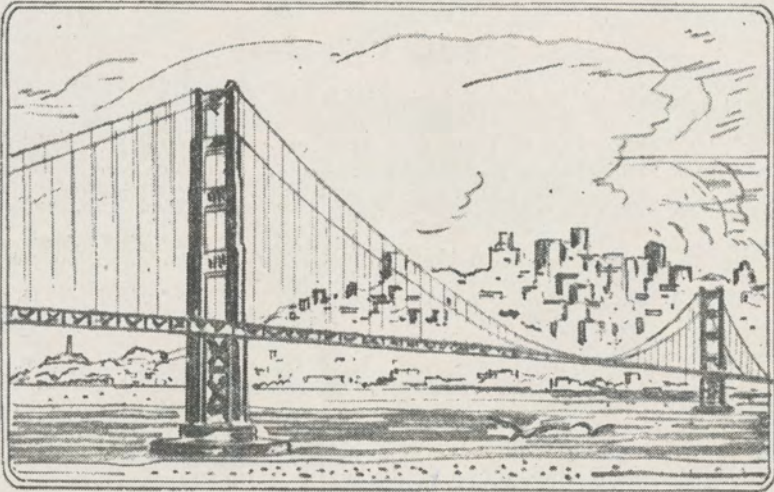
## POPULAR SERIES

- 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, Pearce, 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, 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, Pearce, 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*

RIGOLETTO	Oct. 17
BALLET Russe de MONTE CARLO	Nov. 21
ZINO FRANCESCATI	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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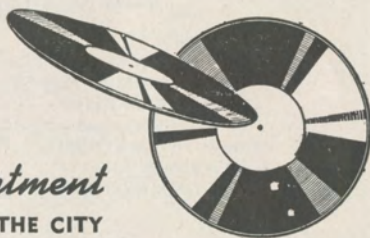
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*Antonio Dell-oh-reff'-ee-chay*

ALESSIO DE PAOLIS

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

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*Lee-lee Zhan-nell*

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EZIO PINZA

*Et'-see-oh Peen'-zah*

LILY PONS

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# †MANON

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

## THE CAST

Manon Lescaut.....	LICIA ALBANESE
Chevalier des Grieux.....	CHARLES KULLMAN
Lescaut, Manon's cousin.....	FRANCESCO VALENTINO
Count des Grieux.....	LORENZO ALVARY
Guillot Morfontaine, a roué.....	ALESSIO DE PAOLIS
De Brétigny, a nobleman.....	GEORGE CEHANOVSKY
Maid.....	NEVART LEVON
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### STAGE DIRECTOR

ARMANDO AGNINI

### CONDUCTOR

PIETRO CIMARA

### CHORUS DIRECTOR

KURT HERBERT ADLER

**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

†Extra Performance of "Manon" Sunday Matinee, October 22

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

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

# The Story of "Manon"

## ACT I

Lescault, a bibulous officer of the guard, is waiting the coming of a coach bearing Manon, his cousin, who is being sent to a convent in his car. 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 IX

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 large 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 into 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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WEDNESDAY NIGHT, OCTOBER 11, at 8:15

## LUCIA DI LAMMERMOOR

Opera in four acts. Music by Gaetano Donizetti.  
Text by Salvatore Cammerano, after Sir Walter Scott's novel,  
"The Bride of Lammermoor."

### THE CAST

Lord Henry Ashton, of Lammermoor.....IVAN PETROFF  
Lucy (Lucia), his sister.....LILY PONS  
Edgar, Master of Ravenswood.....JAN PEERCE  
Lord Arthur Bucklaw.....JOHN GARRIS  
Raymond, chaplain of Lammermoor.....LORENZO ALVARY  
Alice, companion to Lucy.....THELMA VOTIPKA  
Norman, follower of Lord Ashton.....JOSEPH TISSIER

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**STAGE DIRECTOR**  
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**CHORUS DIRECTOR**  
KURT HERBERT ADLER

**TIME AND PLACE:** Scotland at the close of the Sixteenth Century

Act I: Gardens of the Castle of Lammermoor

Act II: Scene 1: Ante-Room to Hall of the Castle

Scene 2: Great Hall of the Castle

Act III: Same as Act II, Scene 2

Act IV: Tombs at Ravenswood

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

## The Story of "Lucia Di Lammermoor"

*NOTE: A stranger, who it later develops is Sir Edgar of Ravenswood, has been seen lurking about the grounds of Lammermoor. This disquiets Sir Henry Ashton who, through treachery, has recently acquired the Ravenswood estates. In dire straits because of his part in a rebellion against King William I, Sir Henry is eager that his sister, Lucy, marry the wealthy Lord Arthur Bucklaw, into whose power he has fallen through debt.*

### ACT I

As the curtain rises Norman, captain of the guards, directs his men to search the old Ravenswood tower for the intruder. Sir Henry enters with Raymond to whom he speaks of his impending ruin and his concern over the stranger whom Lucy has been secretly meeting. Lucy and Alice come into the gardens. Lucy recites the gruesome legend of a Ravenswood who had killed his sweetheart in the gardens and vows that an apparition of the woman has warned her against Edgar. Edgar enters and tells Lucy that it is their farewell meeting as he has been ordered to France. He begs her permission to offer a truce to Sir Henry and claim her hand in marriage. But Lucy, knowing it to be futile, dissuades him. They part, promising eternal fidelity.

### ACT II

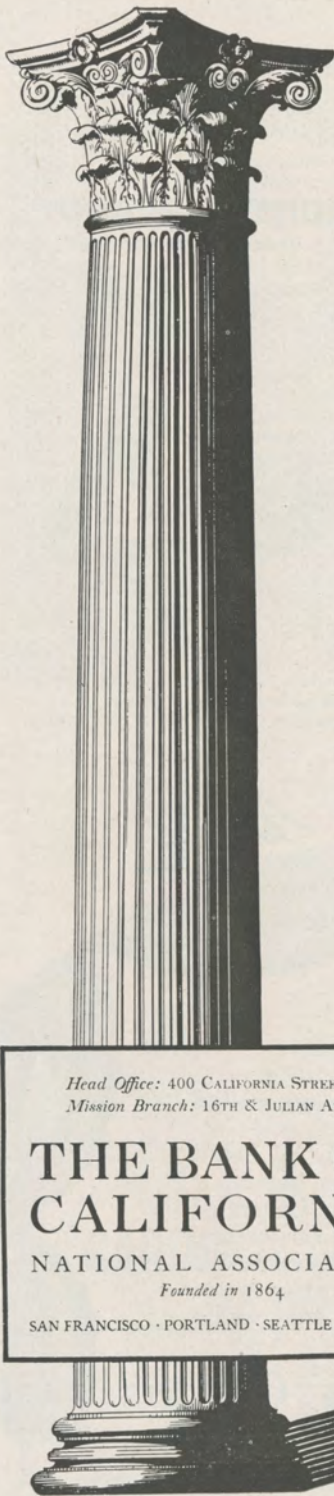
Sir Henry tries to force Lucy into the marriage with Sir Arthur, telling her that his treachery to the King has been discovered and that he will be ruined unless she consents. But Lucy again refuses. He then shows her a forged letter purporting to have come from Edgar and which proves him to be faithless. Believing her lover to be untrue, Lucy now consents to the marriage. (SCENE 2) A great concourse of people has assembled to witness the wedding. Lucy is pale and haggard. She signs the marriage contract with trembling hand. At the moment, Edgar bursts into the room. Sir Henry faces him with drawn sword coldly demanding the reason for his interference and shows him the marriage contract. Edgar turns to Lucy for confirmation. She slowly nods her head in assent. Seizing the contract and tearing it to bits, Edgar fiercely upbraids Lucy and denounces the entire house of Ashton. In the ensuing quarrel a duel is arranged for the following morning.

### ACT III

The bride and groom have retired to their rooms but the merrymaking continues despite the interposition of Edgar. Suddenly the laughter ceases. Raymond, entering, tells the guests that Lucy has gone mad and now stands in the bridal chamber with a bloody sword over the corpse of her husband. Scarcely have the words been uttered than Lucy, a strange and unnatural light in her eyes, appears among them. Then comes the famous "Mad Scene." At its conclusion Lucy falls back into a swoon.

### ACT IV

Edgar awaits Sir Henry for the duel. A train of mourners arriving tell him of the tragedy of the night before. A bell tolls the death of Lucy. And Edgar of Ravenswood, drawing a dagger from his belt, speeds forth his soul to join her in eternity.



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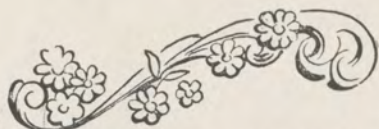
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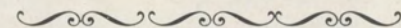
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Mr. R. O. Simon  
Mrs. Ralph J. L. Stern  
Mrs. Sigmund Stern  
Mr. and Mrs. Jerd Sullivan  
Mr. George C. Thierbach  
Mrs. Edward Topham, Jr.  
Mrs. James W. Towne  
Mr. Leslie R. Wilson  
Mrs. Mary E. Wilson  
Miss Barbara Urba Winkler  
Dr. Dorothy A. Wood  
Mr. and Mrs. George  
Washington Baker, Jr.  
Mr. and Mrs. R. I. Bentley, Jr.  
Mrs. Walter H. Bentley  
Dr. Walter H. Brown  
Mrs. Edith DeLee  
Mr. Charles Flammer  
Mr. Angelo Fusco  
Miss Jane Goodfellow  
Mrs. D. H. Grubb  
Mrs. Robert Hotle  
Mrs. Walter S. Johnson  
Mr. Percy L. King  
Mr. A. J. Kirkpatrick  
Miss Frances Kosta  
Mrs. A. Lendle  
Mrs. T. R. McCarron  
Mrs. Randolph W. Martenet  
Mrs. William H. Nolan  
Mrs. Ashton Potter  
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Mrs. Henry J. Siegler  
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an introduction to the artists along with  
other pertinent information  
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SAN FRANCISCO OPERA COMPANY

•  
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HANS WILHELM STEINBERG  
KARL KRITZ                          GEORGE SEBASTIAN  
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NAOUM BLINDER, *Concert Master*  
JULIUS HAUG, *Orchestra Manager*

•  
ARMANDO AGNINI . . . *Stage and Technical Director*  
KURT HERBERT ADLER . . . . . *Chorus Director*  
ETIENNE BARONE . . . . . *Assistant Stage Director*  
WILLAM CHRISTENSEN . . . . . *Ballet Master*



**GAETANO MEROLA**  
*General Director*

# SAN FRANCISCO OPERA COMPANY

## ARTISTS

LICIA ALBANESE <i>Soprano</i>	CHARLES GOODWIN <i>Bass</i>	IVAN PETROFF <i>Baritone</i>
EVARISTO ALIBERTINI <i>Baritone</i>	PAUL GUENTER <i>Baritone</i>	EZIO PINZA <i>Bass</i>
LORENZO ALVARY <i>Bass</i>	MARGARET HARSHAW <i>Contralto</i>	LILY PONS <i>Soprano</i>
ALICE AVAKIAN <i>Contralto</i>	ELMA HEITMAN <i>Soprano</i>	STELLA ROMAN <i>Soprano</i>
SALVATORE BACCALONI <i>Bass</i>	MARY BELLE JACOBS <i>Soprano</i>	W. VERNON SANDERS <i>Bass</i>
ALTON BERNHARD <i>Tenor</i>	FREDERICK JAGEL <i>Tenor</i>	ALLEN SCHMIDLING <i>Tenor</i>
ANTHONY BERTON <i>Tenor</i>	RAOUL JOBIN <i>Tenor</i>	ROBERTO SILVA <i>Bass</i>
LELIA CAMBI <i>Soprano</i>	CHARLES KULLMAN <i>Tenor</i>	RISE STEVENS <i>Soprano</i>
GEORGE CEHANOVSKY <i>Baritone</i>	BRUNO LANDI <i>Tenor</i>	GEORGE TALLONE <i>Tenor</i>
VIVIAN DELLA CHIESA <i>Soprano</i>	KATHLEEN LAWLOR <i>Soprano</i>	JOSEPH TISSIER <i>Tenor</i>
HARRY DE LUGG <i>Tenor</i>	NEVART LEVON <i>Soprano</i>	CLARAMAE TURNER <i>Contralto</i>
ALESSIO DE PAOLIS <i>Tenor</i>	MAX LORENZINI <i>Baritone</i>	FRANCESCO VALENTINO <i>Baritone</i>
LILY DJANEL <i>Soprano</i>	VIRGINIA MACWATTERS <i>Soprano</i>	ALBERT VANNUCCI <i>Tenor</i>
PHILIP DOAN <i>Tenor</i>	MARY HELEN MARKHAM <i>Soprano</i>	THELMA VOTIPKA <i>Soprano</i>
JOHN GARRIS <i>Tenor</i>	BENJAMIN MARTIN <i>Baritone</i>	FRED WAHLIN <i>Bass</i>
GEORGIA GIANOPULOS <i>Soprano</i>	ROBIN NELSON <i>Baritone</i>	LEONARD WARREN <i>Baritone</i>
HERTHA GLAZ <i>Contralto</i>	JAN PEERCE <i>Tenor</i>	EDWARD WELLMAN <i>Baritone</i>

## CHORAL ENSEMBLE

<b>MISSES</b>	MARY HELEN MARKHAM	HARRY DE LUGG
VIOLET AURAND	DELPHIA PHILLIPS	ARTHUR DE MASI
VIRGINIA BELLINGER	MARY RHETT	PHILIP DOAN
BIANCA BRUNI	ELIZABETH SANDERSON	WILLIAM GORMAN
LORRAINE CALCAGNO	MARY LEE SMITH	PAUL GUENTER
LELIA GAMBÌ	VERA SOLAX	MAX LORENZINI
ELIZABETH CASE	CLARAMAE TURNER	AUGUST LORENZO
ELEANOR CORYELL	DORA DE TANO, <i>Accompanist</i>	ALLAN LOUW
SEDA DER GARABEDIAN		GULLIO MANCINI
BARBARA FRITZ	<b>MESSRS.</b>	BENJAMIN MARTIN
GEORGIA GIANOPULOS	EVARISTO ALIBERTINI	CARLO MANNUCCI
DALE GOODWIN	ALBERT BARRETT	ROBIN NELSON
ELMA HEITMAN	ALTON BERNHARD	LYOUD PEASE
ROSE AGNES HERSCH	ANTHONY BERTON	W. VERNON SANDERS
ORTHELLA HUGHES	LOUIS BRAUNSTEIN	ALLEN SCHMIDLING
MARY BELLE JACOBS	SEBASTIAN CAMPAGNA	BRUCE STEWART
HELENE KARPELENIA	GALLIANO DANELUZ	GEORGE TALLONE
LUCILLE KIRTLEY	KENNETH DAVIES	ALBERT VANNUCCI
KATHLEEN LAWLOR	FLOYD DAVIS	EDWIN VANNUCCI
NEVART LEVON	LORENZO DE BEAL	FRED WAHLIN
DOROTHY MCINTYRE	AMERIGO DEL GRANDI	EDWARD WELLMAN

## BALLET

<b>RUBY ASQUITH</b> <i>Premier Danseuse</i>	<b>EARL RIGGINS</b> <i>Premier Danseur</i>
<b>SOLOISTS</b>	VERA GOLD
<i>Misses</i>	ANTOINETTE GUHLKE
CELENA CUMMINGS	HELENA HENDERSON
MATTLYN GEVURTZ	NANCY JACOBSON
ROSALIE PROSCH	JACKIE LA FETRA
<i>Principal Dancers</i>	SALLY WHALEN
<i>Misses</i>	JUNE WILSON
LOIS TREADWELL	FIALA MRAZ
JOCELYN VOLLMAR	EDWINA NOBLE
ONNA WHITE	VIRGINIA POOLE
KATHERINE BEATTIE	JOAN VICKERS
GINA CHAPPELL	<i>Messrs.</i>
HOPE LINTZ	RUSSELL HARTLEY
	ROBERT THORSON
<b>CORPS DE BALLET</b>	
<i>Misses</i>	
GENEVIEVE ASONOVITCH	
BARBARA BADERTSCHER	
BONNIE BELL	
JOAN BENNET	

# SAN FRANCISCO OPERA COMPANY

## *Repertoire* OF OPERAS TO BE BROADCAST

AIDA.....	Sept. 29	RIGOLETTO.....	Oct. 17
FORZA DEL DESTINO ..	Oct. 1	FAUST.....	Oct. 18
LA BOHEME.....	Oct. 5	MASKED BALL.....	Oct. 20
LAKME.....	Oct. 6	MANON.....	Oct. 22
MARTHA.....	Oct. 8	FALSTAFF.....	Oct. 26
LUCIA.....	Oct. 11	CARMEN.....	Oct. 27
SALOME.....	Oct. 13	TALES of HOFFMANN.	Oct. 28

### *Radio Stations that will carry opera broadcasts*

CALIFORNIA		Eugene.....	KORE
Los Angeles.....	KHJ	Bend.....	KBND
San Diego.....	KGB	Marshfield.....	KOOS
Santa Barbara.....	KDB	Albany.....	KWIL
San Bernardino.....	KFXM	Astoria.....	KAST
Bakersfield.....	KPMC	Grants Pass.....	KUIN
Santa Ana.....	KVOE	Salem.....	KSLM
El Centro.....	KXO	WASHINGTON	
San Luis Obispo.....	KVEC	Tacoma.....	KMO
San Francisco.....	KFRC	Yakima.....	KIT
Marysville.....	KMYC	Spokane.....	KFIO
Fresno.....	KFRE	Aberdeen.....	KXRO
Monterey.....	KDON	Seattle.....	KOL
Eureka.....	KIEM	Olympia.....	KGY
Chico.....	KHSL	Centralia.....	KELA
Redding.....	KVCV	Everett.....	KRKO
Merced.....	KYOS	Longview.....	KWLK
OREGON		Walla Walla.....	KUJ
Roseburg.....	KRNR	IDAHO	
Portland.....	KWJJ	Wallace.....	KWAL
Klamath Falls.....	KFJI	Lewiston.....	KRLC

*Please note that the operas are not broadcast in their entirety. As much as we would like to bring you each opera from beginning to end, radio time is just not available to do this. However, through the complete cooperation of the San Francisco Opera Association, we will not only broadcast as much of each opera but also as many of the favorite scenes and arias as is possible of each opera.*

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# SAN FRANCISCO OPERA COMPANY

Friday Night · Sept. 29

BROADCAST TIME — 10 p.m. to approximately 11:20 p.m.

## STATIONS

CALIFORNIA	OREGON	WASHINGTON
Los Angeles . . . . . K H J	Roseburg . . . . . K R N R	Tacoma . . . . . K M O
San Diego . . . . . K G B	Portland . . . . . K W J J	Yakima . . . . . K I T
Santa Barbara . . . . . K D B	Bend . . . . . K B N D	Spokane . . . . . K F I O
San Bernardino . . . . . K F X M	Marshfield . . . . . K O O S	Aberdeen . . . . . K X R O
Bakersfield . . . . . K P M C	Albany . . . . . K W I L	Seattle . . . . . K O L
Santa Ana . . . . . K V O E	Astoria . . . . . K A S T	Olympia . . . . . K G Y
El Centro . . . . . K X O	Grants Pass . . . . . K U I N	Centralia . . . . . K E L A
San Luis Obispo . . . . . K V E C	Salem . . . . . K S L M	Everett . . . . . K R K O
San Francisco . . . . . K F R C		Longview . . . . . K W L K
Monterey . . . . . K D O N	IDAHO	Walla Walla . . . . . K U J
Eureka . . . . . K I E M	Wallace . . . . . K W A L	
Redding . . . . . K V C V	Lewiston . . . . . K R L C	

## AIDA

Opera in four acts. Music by Giuseppe Verdi.  
Text by Antonio Ghislanzoni.

### Principal Artists in the Cast

Aida . . . . . STELLA ROMAN	Ramfis . . . . . EZIO PINZA
Amneris . . . . MARGARET HARSHAW	King of Egypt . . LORENZO ALVARY
Rhadames . . . . FREDERICK JAGEL	Messenger . . . . ALESSIO DE PAOLIS
Amonasro . . . . LEONARD WARREN	Priestess . . . . . THELMA VOTIPKA

Conductor, GAETANO MEROLA



STELLA ROMAN  
*Soprano in Dramas of Verdi*



FREDERICK JAGEL  
*Famous American Dramatic Tenor*



## *The Story*

Verdi once confessed to a friend that all his life he had wanted to write an opera for the "jewel box," by which he meant the Opéra in Paris. The Opéra was the citadel of the most lavish operatic style in history. Verdi envied its huge choruses and ballets, its immense orchestral forces and its extravagant, fantastic scenery.

Verdi's chance came at long last with a commission from Ismail Pasha, Khedive of Egypt, to write a work for the new opera house at Cairo. For various reasons Verdi first declined this commission, but two years later the Khedive's agents dangled before his eyes a libretto he could not resist.

This was a tragedy of love and death in ancient Egypt which had been sketched out by the French archeologist, Mariette Bey. Mariette Bey not only knew ancient Egypt, but also knew the traditions of the "jewel box," and he went them one better. The Paris Opéra had for long drawn its pageantry from medieval Europe. The land of the Pharaohs provided a new, piquant, exotic and exciting pageantry, one that brought to the operatic stage a color, a grandeur, a richness and a mystery which immediately captivated Verdi's imagination.

Aida is an Ethiopian princess who serves as a slave-girl in the palace of the ancient King of Egypt. She is secretly in love with Rhadames, an officer in the Egyptian army, and Rhadames returns her affection. The Ethiopians invade Egypt, and Rhadames is commissioned to lead an expedition against them. Rhadames defeats his enemies and comes back in triumph. Among his prisoners is Amonasro, King of Ethiopia and father of Aida, who hides his identity from Rhadames and the other Egyptians. In reward for his victory, the King of Egypt promises Rhadames that he may marry the royal Egyptian princess Amneris.

*(Broadcast begins here)*

The third act takes place near the Temple of Isis on the bank of the Nile. Ramfis, the high priest of Egypt, escorts Amneris to the temple to pray for the blessing of the goddess on her forthcoming marriage with Rhadames. When they have gone, Aida enters, and shortly afterward her father. Amonasro informs Aida that Rhadames will shortly lead another expedition against Ethiopia, and demands that she find out from Rhadames by what route he proposes to march.

Rhadames enters, and Aida persuades him to run away with her. In discussing plans for their escape, Rhadames inadvertently reveals the information which Amonasro wants. The Ethiopian king comes out of hiding and threatens Rhadames with an ambush of Ethiopians during the next day's march. Ramfis and Amneris return from the temple and overhear part of this conversation. Amonasro and Aida escape, but Rhadames gives himself up to the high priest.

Rhadames is condemned to death as a traitor to his country. Amneris pleads with him to return her affection and promises to intervene with the priestly judges if he will do so. But Rhadames is content to die. In the final scene he is placed in a sealed crypt. He discovers that Aida has hidden herself there, and the two die together.

A. V. F.

# SAN FRANCISCO OPERA COMPANY

Sunday Matinee · Oct. 1

BROADCAST TIME — 4 p.m. to 5 p.m.

## STATIONS

CALIFORNIA		Chico . . . . .	K H S L	WASHINGTON
Los Angeles . . . . .	K H J	Redding . . . . .	K V C V	Tacoma . . . . .
San Diego . . . . .	K G B	Merced . . . . .	K Y O S	Yakima . . . . .
Santa Barbara . . . . .	K D B	OREGON		Spokane . . . . .
San Bernardino . . . . .	K F X M	Roseburg . . . . .	K R N R	Aberdeen . . . . .
Bakersfield . . . . .	K P M C	Portland . . . . .	K W J J	Seattle . . . . .
Santa Ana . . . . .	K V O E	Klamath Falls . . . . .	K F J I	Olympia . . . . .
El Centro . . . . .	K X O	Eugene . . . . .	K O R E	Centralia . . . . .
San Luis Obispo . . . . .	K V E C	Bend . . . . .	K B N D	Everett . . . . .
San Francisco . . . . .	K F R C	Marshfield . . . . .	K O O S	Longview . . . . .
Marysville . . . . .	K M Y C	Albany . . . . .	K W I L	Walla Walla . . . . .
Fresno . . . . .	K F R E	Astoria . . . . .	K A S T	IDAHO
Monterey . . . . .	K D O N	Grants Pass . . . . .	K U I N	Wallace . . . . .
Eureka . . . . .	K I E M	Salem . . . . .	K S L M	Lewiston . . . . .

## LA FORZA DEL DESTINO

Opera in four acts and seven scenes. Music by Giuseppe Verdi.  
Text by Francesco Maria Piave.

### Principal Artists in the Cast

Marquis of Calatrava . . . .	ALVARY	Don Alvaro . . . .	FREDERICK JAGEL
Donna Leonora . . . .	STELLA ROMAN	Father Guardiano . . . .	EZIO PINZA
Don Carlo . . . .	LEONARD WARREN	Fra Melitone . . . . .	BACCALONI
Conductor, GAETANO MEROLA			

To be presented at Sacramento Memorial Auditorium on Saturday Eve., October 7

### The Story

"La Forza," set in the eighteenth century, starts in Spain. Don Alvaro — a dark-skinned hero of Inca blood — hopes to elope with Leonora. Accidentally he kills her father.

In their flight the elopers are separated. And Leonora's brother, Don Carlo, trails both of them for revenge.

Impressive is a scene at the Monastery of Hornacuelos. Leonora has learned — incorrectly — that Alvaro has abandoned her. She determines to become a hermit. In grave ceremonies, Father Guardiano establishes her in a mountain cave where she will live forever after in solitude.

From this scene the opera moves to a plain room in a farmhouse in Italy. The discouraged Alvaro has gone to seek death in the wars. . . . Our radio audience joins the performance as Alvaro sings: "Oh you who have ascended to angel realms." *(Broadcast begins here)*

He thinks Leonora has died. A sound of quarreling interrupts Alvaro's brooding. He runs out and saves the life of a man who has fallen afoul of bad gambling companions. Actually the man is Carlo — Leonora's vengeful brother. Carlo and Alvaro have hardly introduced themselves — by false names — when the clash of battle calls them to duty.

While soldiers and a surgeon watch from the room, the Spanish and Italian forces defeat the hated Germans. But Alvaro has been wounded.

Brought into the room, Alvaro prepares to die. He asks Carlo — as a favor of new-found friendship — to destroy certain documents that he has in a secret packet. Only Carlo must never examine the documents.

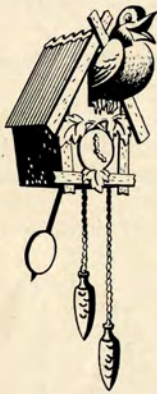
Alvaro is taken away. Carlo, suspicious, discovers that the wounded man is his hated enemy, slayer of his father, abductor of his sister. At first he fears Alvaro may die of his wound and thus cheat revenge. Great is his joy when the surgeon announces Alvaro will recover. The curtain descends on Carlo's furious song of exultation.

Again at the monastery, there is an amusing scene when the fat Friar Melitone quarrels with beggars to whom he is giving their dole. They keep saying a certain Fra Rafaello is nicer than he.

In fact, Fra Rafaello is none other than the half-maddened Alvaro, who has become a penitent monk. But even now Alvaro is to have no peace. Carlo searches him out and despite Alvaro's holy garb, Carlo goads him into a duel.

The final scene finds Leonora near her lonely cave, praying for the comfort of death ("Pace, pace, mio dio"). Someone approaches. It is Alvaro, who has just wounded Carlo. The couple recognize each other. She rushes to her stricken brother, Carlo. Vengeful as ever, he stabs her in his last moment.

Poor Alvaro sees Leonora, too, pass away. He is left alone — the grieving victim of a truly inexorable "Force of Destiny." A.F.



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# SAN FRANCISCO OPERA COMPANY

Thursday Night • Oct. 5

BROADCAST TIME — 10 p.m. to approximately 11:10 p.m.

## STATIONS

CALIFORNIA		OREGON		WASHINGTON	
Los Angeles.....	K H J	Roseburg.....	K R N R	Tacoma.....	K M O
San Diego.....	K G B	Portland.....	K W J J	Yakima.....	K I T
Santa Barbara.....	K D B	Bend.....	K B N D	Spokane.....	K F I O
San Bernardino.....	K F X M	Marshfield.....	K O O S	Aberdeen.....	K X R O
Bakersfield.....	K P M C	Albany.....	K W I L	Seattle.....	K O L
Santa Ana.....	K V O E	Astoria.....	K A S T	Olympia.....	K G Y
El Centro.....	K X O	Grants Pass.....	K U I N	Centralia.....	K E L A
San Luis Obispo.....	K V E C	Salem.....	K S L M	Everett.....	K R K O
San Francisco.....	K F R C	IDAHO		Longview.....	K W L K
Eureka.....	K I E M	Wallace.....	K W A L	Walla Walla.....	K U J
Redding.....	K V C V	Lewiston.....	K R L C		

## LA BOHEME

Opera in four acts. Music by Giacomo Puccini.  
Text by Giacosa and Illica.

### Principal Artists in the Cast

Mimi.....	LICIA ALBANESE	Schaunard..	GEORGE CEHANOVSKY
Musetta...	VIRGINIA MAC WATTERS	Colline.....	EZIO PINZA
Marcel....	FRANCESCO VALENTINO	Benoit....	SALVATORE BACCALONI
Rudolph....	CHARLES KULLMAN	Alcindoro..	SALVATORE BACCALONI

Conductor, GAETANO MEROLA

### The Story

Nineteenth century Italian opera divides into three eras — the era of Rossini, the era of Verdi, and the era of Puccini, or, to put it in slightly different terms, the era of comedy, the era of melodrama, and the era of pathos.

"La Boheme," produced in 1896, was the first great success of Puccini's career. It is based upon a novel by the French author, Henri Murger, which is really an accurate history of Murger's early life among the Bohemians of Paris. Four Bohemians — Rudolph, a poet; Marcel, a painter; Schaunard, a musician; and Colline, a student of philosophy — live together in a Parisian garret. They have literally nothing but their dreams and ambitions, although in the first act Schaunard turns up with a little money he has gotten somewhere and invites his companions to dinner at the Café Momus, since it is Christmas Eve. Three of the four leave, but Rudolph stays behind to finish some writing. He is interrupted in his work by Mimi, a little seamstress who lives on the floor below, whose candle has been blown out on the stairs, and who comes to ask for a light. Mimi and Rudolph are much attracted to each



LICIA ALBANESE  
*Stars in Italian and French Roles*



EZIO PINZA  
*Peerless Operatic Basso*

other, and at the end of the first act they go out to join the other Bohemians.

The second act takes place at the Café Momus on Christmas Eve. It is a very gay, festive affair, with marching soldiers, peddlers selling toys to children, and things of that kind. The four Bohemians dine and amuse themselves with elaborate speeches. A young girl named Musetta, who had once jilted Marcel for a wealthy lover, comes to the café with her ancient cavalier, escapes from him, and joins Marcel and the Bohemians once again.

*(Broadcast begins here)*

In the third act Mimi comes to Marcel at a tavern near the gates of Paris where he is painting wall-decorations. It develops that she and Rudolph have been extremely unhappy together, and that Rudolph has run away. Mimi asks Marcel to take a final message to her poet-lover, but this is not necessary, since Rudolph is there in that very tavern. Because of Rudolph's jealousies and temperamental quiddities the two decide to part company forever; beside, adds Rudolph, Mimi is not well and needs a warmer environment than that of a Bohemian garret during a Paris winter. Yet the thought of parting unites Mimi and Rudolph once again, and the act ends with their plans for resuming their life together in the spring.

The fourth act takes us back to the garret. Mimi has left Rudolph and Musetta has left Marcel. Both girls have gone on to richer lovers, and the Bohemians are gaily starving together once more. Their jollification is interrupted by the entrance of Musetta and Mimi. Unknown to Rudolph, Mimi has been deserted by her Marquis, and Musetta has found her in a grave condition on the street. Musetta has brought the dying Mimi back to the garret where she was happy. Musetta and the Bohemians scatter to find Mimi's old muff, and a doctor and medicines. Left alone, Rudolph and Mimi recall the days of their love. By the time the Bohemians return, Mimi has passed beyond their power, or the power of anyone, to assist her.

A. V. F.

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# SAN FRANCISCO OPERA COMPANY

Friday Night · Oct. 6

BROADCAST TIME — 10 p.m. to approximately 11:30 p.m.

## STATIONS

CALIFORNIA		Redding . . . . . K V C V	Yakima . . . . . K I T
Los Angeles . . . . . K H J		OREGON	
San Diego . . . . . K G B	Roseburg . . . . . K R N R	Spokane . . . . . K F I O	
Santa Barbara . . . . . K D B	Portland . . . . . K W J J	Aberdeen . . . . . K X R O	
San Bernardino . . . . . K F X M	Bend . . . . . K B N D	Seattle . . . . . K O L	
Bakersfield . . . . . K P M C	Marshfield . . . . . K O O S	Olympia . . . . . K G Y	
Santa Ana . . . . . K V O E	Albany . . . . . K W I L	Centralia . . . . . K E L A	
El Centro . . . . . K X O	Astoria . . . . . K A S T	Everett . . . . . K R K O	
San Luis Obispo . . . . . K V E C	Grants Pass . . . . . K U I N	Longview . . . . . K W L K	
San Francisco . . . . . K F R C	Salem . . . . . K S L M	Walla Walla . . . . . K U J	
Monterey . . . . . K D O N	WASHINGTON		IDAHO
Eureka . . . . . K I E M	Tacoma . . . . . K M O	Wallace . . . . . K W A L	Lewiston . . . . . K R L C

## LAKME

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

### *Principal Artists in the Cast*

Lakmé . . . . . LILY PONS	Hadji . . . . . JOHN GARRIS
Gerald . . . . . RAOUL JOBIN	Mallika . . . . . HERTHA GLAZ
Frederic . . . . . GEORGE CEHANOVSKY	Ellen . . . . . MACWATTERS
Nilakantha . . . . . ROBERTO SILVA	A Governess . . . . . THELMA VOTIPKA

Conductor, PIETRO CIMARA

To be presented at Sacramento Memorial Auditorium on Saturday Eve., October 14

### *The Story*

The pith helmet is not an English invention. Frenchmen have worn it in many places, and the expansion of the French empire in the Orient has been faithfully reflected in all the French arts. The sheik and the lion, the crumbling temple in the jungle, the idol at the Tahitian cross-ways — these are all familiar elements of this French colonial art, but no phase of it was more popular than the novels of Pierre Loti, with his persistent formula of tragic love between a Frenchman — usually good Monsieur Loti himself — and a beautiful native girl.

"Lakmé" is Loti in operatic form. The hero has been transformed into an Englishman and the locale is British India, but this was petty politics: part of the plot has to do with the suppression of native religions, and the French colonial administration of 1883 prided itself on its tolerance.

Nilakantha, a priest of Brahma, lives with his daughter Lakmé in the midst of an exotic, secret garden. This garden is visited by two

English officers, Frederic and Gerald, with their fiancées Ellen and Rose, plus an English governess named Mrs. Benson. The men are uneasy, for Nilakantha's garden is a holy place, and outlanders do not belong there. Gerald induces all the others to leave, but he remains in order to make a sketch of some jewels which Lakmé had left in view. He meets Lakmé herself and immediately falls violently in love with her. She helps him escape from the garden, but Nilakantha has seen him and takes an oath to be revenged upon him.

*(Broadcast begins here)*

The second act of the opera takes place in a public square in an Indian city. A festival is in progress, and there is an extended ballet on Oriental themes. Nilakantha enters with Lakmé, both disguised. Nilakantha, who has assumed the character of a wandering Brahmin monk, tells Lakmé to sing. He hopes that the man who had violated their garden will be attracted by her voice and will betray himself. Lakmé performs the famous, exotic "Bell Song," which recounts an old legend about the charm-bells of the god Vishnu. Gerald enters while the song is in progress. Lakmé sees him, is overcome with emotion and can scarcely finish.

Old Nilakantha has seen all this, and, during a religious procession at night, he strikes Gerald in the back, wounding him severely. Lakmé rescues Gerald and takes him to a secret hut in the forest. There he is discovered by Frederic, who reminds him of the stern exactions of military duty. Gerald promises to return to his regiment on the following day.

Lakmé offers Gerald a drink from a sacred spring which unites lovers. He is evasive about taking it, whereupon Lakmé secretly poisons herself. Seeing her dying, Gerald partakes of the sacred drink. Nilakantha rushes in and charges upon Gerald, but Lakmé tells the old man they have drunk a holy potion together, wherefore Gerald must not be killed. She, Lakmé, will be the expiatory victim, and she dies as Nilakantha blesses her sacrifice.

A. V. F.



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# SAN FRANCISCO OPERA COMPANY

Sunday Matinee · Oct. 8

BROADCAST TIME — 4 p.m. to 5 p.m.

## STATIONS

CALIFORNIA		Chico . . . . . K H S L	WASHINGTON
Los Angeles . . . . . K H J	Redding . . . . . K V C V	Merced . . . . . K Y O S	Tacoma . . . . . K M O
San Diego . . . . . K G B	OREGON		Yakima . . . . . K I T
Santa Barbara . . . . . K D B	Roseburg . . . . . K R N R	Portland . . . . . K W J J	Spokane . . . . . K F I O
San Bernardino . . . . . K F X M	Klamath Falls . . . . . K F J I	Eugene . . . . . K O R E	Aberdeen . . . . . K X R O
Bakersfield . . . . . K P M C	Bend . . . . . K B N D	Marshfield . . . . . K O O S	Seattle . . . . . K O L
Santa Ana . . . . . K V O E	Albany . . . . . K W I L	Astoria . . . . . K A S T	Olympia . . . . . K G Y
El Centro . . . . . K X O	Grants Pass . . . . . K U I N	Salem . . . . . K S L M	Centralia . . . . . K E L A
San Luis Obispo . . . . . K V E C	IDAHO		Everett . . . . . K R K O
San Francisco . . . . . K F R C	Wallace . . . . . K W A L		Longview . . . . . K W L K
Marysville . . . . . K M Y C	Lewiston . . . . . K R L C		Walla Walla . . . . . K U J
Fresno . . . . . K F R E			
Monterey . . . . . K D O N			
Eureka . . . . . K I E M			

## MARTHA

Opera in four acts and six scenes. Music by Friedrich von Flotow.  
Text by St. George and Friedrich.

### Principal Artists in the Cast

Lady Harriet . . . . . L I C I A A L B A N E S E	Lionel . . . . . B R U N O L A N D I
Nancy . . . . . H E R T H A G L A Z	Sir Tristan . . . . . S A L V A T O R E B A C C A L O N I
Plunkett . . . . . L O R E N Z O A L V A R Y	The Sheriff . . . . . C H A R L E S G O O D W I N

Conductor, GAETANO MEROLA



HERTHA GLAZ  
Billed for Many Contralto Roles



BRUNO LANDI  
Sings Lyric Tenor Characters

## The Story

Some people think opera must be heavy stuff. They have yet to learn there are many styles and weights of opera—from Wagnerian epic to romantic comedies that are as light as this year's operetta.

In the latter class belongs Flotow's charming "Martha."

Its tunes include the beloved "Last Rose of Summer," as well as the tenor's popular "M'Appari." It is a jolly double love story. Its touches of stress only serve to make the happy ending happier.

Incidentally, Flotow did not create "The Last Rose." The song is old and Irish. The German-born composer liked it and borrowed it. And that was that.

The place and time of "Martha" are England a couple of centuries ago — which brightens the staging with colorful costumes of nobility and peasantry.

At the court of Queen Anne, it seems, a favorite lady is Harriet. With all her wealth and beauty, she is sad — for lack of love. To cheer herself up, she drags her confidante, Nancy, and her comical fat wooer, Sir Tristan of Mickleford, on an odd adventure. They dress as peasants and join the happy folk at Richmond Fair.

One reason for Richmond Fair is to enable workaday maids to find servant jobs for the coming year. Continuing their escapade, Harriet and Nancy let a couple of good-looking young farmers pledge them for a year's service.

The farmers, by the way, are foster brothers, Plunkett and Lionel. Plunkett's parents adopted Lionel when a dying man left him with them. The baby's only inheritance was a mysterious ring.

At the farmhouse the girls (now Martha and Julia) are certainly odd servants. They know nothing and will do nothing. But they deeply impress the sturdy youths. Plunkett woos Nancy with immediate effect. But even though Harriet sings "The Last Rose" to please Lionel, she ridicules him when he kneels to woo her. At nightfall, the girls escape.

*(Broadcast begins here)*

Outside a forest inn, Plunkett is singing his "Porter Song," in praise of ale. Amid a horn fanfare, a hunting party of ladies appears. Plunkett sees Nancy among them. But when he claims her service, the indignant ladies chase him from the scene.

Lionel enters, singing "M'Appari" in memory of the visionary beauty of the elusive "Martha." He then sees her and he, too, is repulsed — even arrested — for claiming so great a lady as his servant. Whereupon Harriet is sad.

Now when Lionel in infancy was first left his ring, a message said he would do well to send it to the queen if ever he got into trouble. Indeed the ring frees him from arrest. But, again at home with Plunkett, he is downcast for love.

Harriet and Nancy themselves come to the farmhouse to make peace. Nancy and Plunkett are quickly reconciled. But hard as Harriet works for forgiveness — even unto quoting her Irish song — Lionel stubbornly rejects her. It does no good for her to tell him that his ring proved he is an Earl whose father was wrongly banished from court.

Last scene is a Richmond Fair setting. The girls and Sir Tristan purposely dress up as when the young farmers first saw them. And now Lionel accepts Harriet's love.

A.F.

# SAN FRANCISCO OPERA COMPANY

Wednesday Night · Oct. 11

BROADCAST TIME — 10 p.m. to approximately 11 p.m.

## STATIONS

CALIFORNIA	OREGON	WASHINGTON
Los Angeles . . . . . K H J	Roseburg . . . . . K R N R	Tacoma . . . . . K M O
San Diego . . . . . K G B	Portland . . . . . K W J J	Yakima . . . . . K I T
Santa Barbara . . . . . K D B	Bend . . . . . K B N D	Spokane . . . . . K F I O
San Bernardino . . . . . K F X M	Marshfield . . . . . K O O S	Aberdeen . . . . . K X R O
Bakersfield . . . . . K P M C	Albany . . . . . K W I L	Seattle . . . . . K O L
Santa Ana . . . . . K V O E	Astoria . . . . . K A S T	Olympia . . . . . K G Y
El Centro . . . . . K X O	Grants Pass . . . . . K U I N	Centralia . . . . . K E L A
San Luis Obispo . . . . . K V E C	Salem . . . . . K S L M	Everett . . . . . K R K O
San Francisco . . . . . K F R C		Longview . . . . . K W L K
Eureka . . . . . K I E M	IDAHO	Walla Walla . . . . . K U J
Redding . . . . . K V C V	Wallace . . . . . K W A L	
	Lewiston . . . . . K R L C	

## LUCIA

Opera in four acts. Music by Gaetano Donizetti.  
Text by Salvatore Cammerano, after Sir Walter Scott's novel  
"The Bride of Lammermoor"

### *Principal Artists in the Cast*

Lord Henry Ashton . . . . . IVAN PETROFF	Lord Arthur Bucklaw
Lucia . . . . . LILY PONS	JOHN GARRIS
Edgar . . . . . JAN PEERCE	Alice . . . . . THELMA VOTIPKA
Raymond . . . . . LORENZO ALVARY	Norman . . . . . JOSEPH TISSIER

Conductor, PIETRO CIMARA

### *The Story*

It would be interesting and instructive to write a history of 19th century opera in terms of the history of literature. The success and celebrity of innumerable authors and playwrights is reflected in the libretti of the standard operas: of the fourteen works to be broadcast in this series, no less than eleven are based upon well known plays and novels.

"Lucia" is the most frequently performed of the many operas based upon the romantic novels of Sir Walter Scott, whom Italy was reading no less avidly than England in 1835. But of all the operas of the current season, there is none which departs so widely from the spirit of its literary original. The rugged, plain-speaking atmosphere of balladry, of haunted castles and red-bearded Highland clansmen is here suggested only by externals of costuming. For the Italian public of 1835 wanted only two things in opera — a rich array of juicy, singable tunes, and the thrill of great and glamorous voices. No one was better equipped to

give the public its tunes and the singers their field-day than was Gaetano Donizetti, who was one of the most facile composers in history, and who wrote more operas than any other composer of today's standard repertoire — sixty-six, all of them produced in a period of 26 years.

Lucia of Lammermoor (it is easier to call her Lucia than Lucy) secretly loves Edgar of Ravenswood, the arch-enemy of her brother, Lord Henry Ashton. Lord Henry discovers their love and forges a letter which purports to show that Edgar has only been trifling with Lucia. By means of this, he forces Lucia to consent to marry Lord Arthur Bucklaw. Edgar forces his way into Castle Lammermoor during the marriage ceremony, and, believing that Lucia has accepted Lord Arthur of her own free will, curses her and all her family.

*(Broadcast begins here)*

The wedding guests are celebrating the nuptials of Lucia and Arthur. They are interrupted by the appearance of the heroine, wild and distraught. Lucia's mind has cracked. She has killed her husband, and in her famous "Mad Scene" recalls her love for Edgar of Ravenswood. At the end of the scene she falls into her servant's arms.

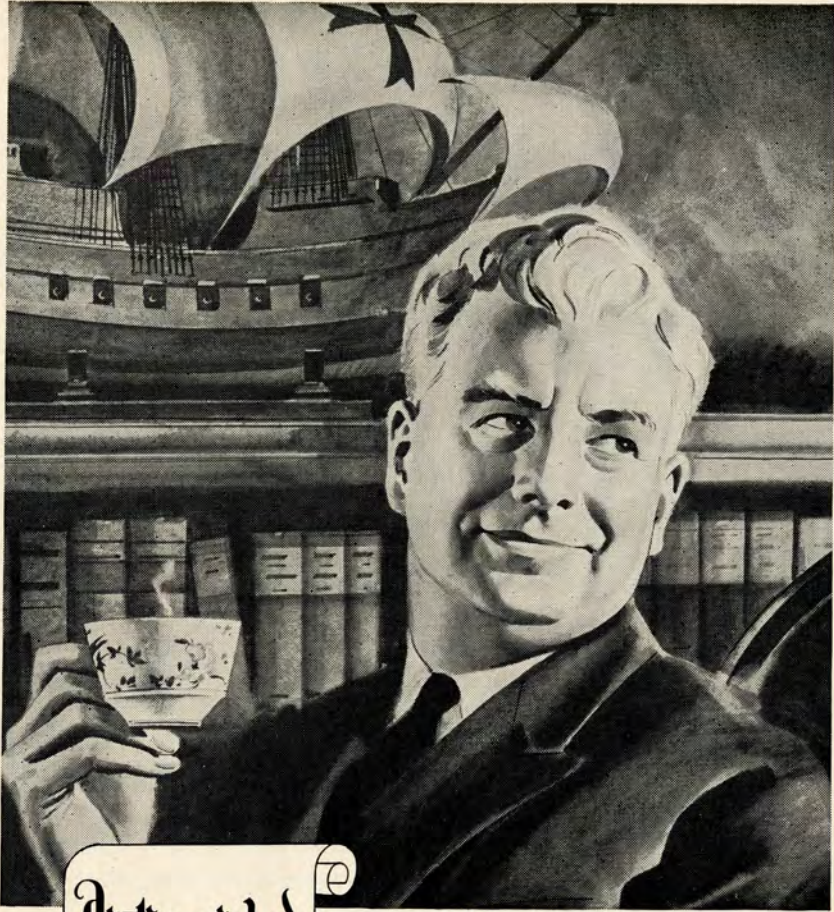
The final scene belongs almost entirely to Edgar, who has gone to the tombs of his ancestors on the grounds of Castle Ravenswood. He is meditating bitterly on the perfidy of Lucia, when he perceives her funeral cortege approaching. Edgar learns the truth, stabs himself, and joins the bride of Lammermoor in death.

A. V. F.

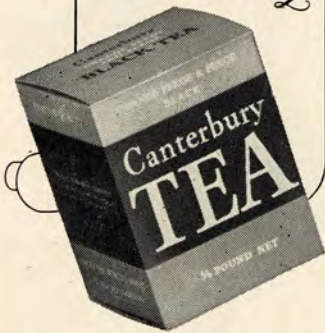


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# SAN FRANCISCO OPERA COMPANY

Friday Night · Oct. 13

BROADCAST TIME — 10 p.m. to approximately 11:25 p.m.

## STATIONS

CALIFORNIA		Redding . . . . . K V C V	Yakima . . . . . K I T
Los Angeles . . . . . K H J	OREGON		Spokane . . . . . K F I O
San Diego . . . . . K G B	Roseburg . . . . . K R N R	Aberdeen . . . . . K X R O	Seattle . . . . . K O L
Santa Barbara . . . . . K D B	Portland . . . . . K W J J	Olympia . . . . . K G Y	Centralia . . . . . K E L A
San Bernardino . . . . . K F X M	Bend . . . . . K B N D	Everett . . . . . K R K O	Longview . . . . . K W L K
Bakersfield . . . . . K P M C	Marshfield . . . . . K O O S	Walla Walla . . . . . K U J	
Santa Ana . . . . . K V O E	Albany . . . . . K W I L		IDAHO
El Centro . . . . . K X O	Astoria . . . . . K A S T		Wallace . . . . . K W A L
San Luis Obispo . . . . . K V E C	Grants Pass . . . . . K U I N		Lewiston . . . . . K R L C
San Francisco . . . . . K F R C	Salem . . . . . K S L M		
Monterey . . . . . K D O N	WASHINGTON		
Eureka . . . . . K I E M	Tacoma . . . . . K M O		

## SALOME

Opera in one act, by Richard Strauss.  
Adapted from Oscar Wilde's play.

### *Principal Artists in the Cast*

Salomé . . . . . LILY DJANEL	Narraboth . . . . . JOHN GARRIS
Herod . . . . . FREDERICK JAGEL	The Page . . . . . HERTHA GLAZ
Herodias . . . . MARGARET HARSHAW	First Nazarene . . . LORENZO ALVARY
Jochanaan . . . FRANCESCO VALENTINO	Second Nazarene . . ROBIN NELSON

Conductor, GEORGE SEBASTIAN

### *The Story*

(Broadcast of entire opera)

It is told in the Bible how Salomé danced for her step-father, Herod, and how he asked her what reward she wanted. Whereupon, to please her mother, she made a startling request. Herod, ruler of Judea, was holding in prison John the Baptist. And Herodias—Salomé's mother—hated the holy man because he denounced her for her wickedness.

So Salomé asked that Herod deliver to her on a silver shield the head of John the Baptist.

In literature and music, this lurid historical episode has had different interpretations. One version is that Salomé was so simple a girl that she hardly knew what she did. But the interpretation in Richard Strauss' strange symphonic opera is far more sensational. The opera puts to music a play by Oscar Wilde. The play itself made a scandal in the nineties. The opera made equal scandal at its premiere forty years ago.

According to Wilde and Strauss, Salomé was not innocent at all. Nor was she an ordinary vengeful woman. Rather she was a jaded, sensual woman in a decadent Oriental society. She made the request she did

because she felt a vicious lust for Jochanaan—as the opera calls the prophet. And he nobly repulsed her and bade her repent.

The scene is night, on a terrace of the palace of Judea. The prison of Jochanaan is strange indeed. He is confined in a cistern, a sort of stone well. From it, his voice makes itself repeatedly heard as he decries the evils of the court of Judea and gives his prophetic message of the coming of the Son of God.

While soldiers watch from the terrace, Herod is holding a noisy banquet indoors. Soon the weary Salomé comes out into the moonlight.

Salomé is startled to hear the voice of Jochanaan. She becomes so fascinated that she cajoles a soldier, smitten with love of her, to break his orders and let Jochanaan come forth so that she can see him. His gaunt appearance and his fiery eyes entrance her.

Herod, drunken and distracted, comes to the terrace in search of Salomé. He, too, is a sickened Oriental character. Now he is feverish, now chilled, now troubled by a sound of great wings—wings of death—that no one else can hear.

For whatever she may demand—unto half his kingdom—Herod persuades Salomé to do the famous dance of the seven veils for him. Herodias tries in vain to stop her.

But at the request Salomé does make, after her long dance, Herod is dismayed. Nothing—not even his richest jewels or his rare white peacocks—will satisfy her.

So at last Herod gives his ring of death to an executioner. The man descends into the cistern. Against a background of ugly music, Salomé's will is done.

Her reward is delivered to her. Now the ominous moonlight is darkened. Herod commands all torches to be put out. Salomé gloats over her awful prize.

Evil as he is, Herod is frightened and horrified.

A beam of moonlight shines on the ecstatic Salomé.

"Kill this woman!" orders Herod.

Soldiers crush her beneath their brazen shields.

A.F.



LILY DJANEL  
*Vivid French Singing Actress*



FRANCESCO VALENTINO  
*Distinguished Italian Baritone*

# SAN FRANCISCO OPERA COMPANY

Tuesday Night · Oct. 17

BROADCAST TIME — 10 p.m. to approximately 11:15 p.m.

## STATIONS

CALIFORNIA		San Francisco.....K F R C	Seattle.....K O L
Los Angeles.....K H J	Eureka.....K I E M	Olympia.....K G Y	
San Diego.....K G B	Redding.....K V C V	Centralia.....K E L A	
Santa Barbara.....K D B	WASHINGTON		Everett.....K R K O
San Bernardino...K F X M	Tacoma.....K M O	Longview.....K W L K	
Bakersfield.....K P M C	Yakima.....K I T	Walla Walla.....K U J	
Santa Ana.....K V O E	Spokane.....K F I O	IDAHO	
El Centro.....K X O	Aberdeen.....K X R O	Wallace.....K W A L	
San Luis Obispo...K V E C		Lewiston.....K R L C	

## RIGOLETTO

Opera in four acts. Music by Giuseppe Verdi.

Text by Francesco Maria Piave, founded on Victor Hugo's drama "Le Roi s'Amuse."

### *Principal Artists in the Cast*

Rigoletto.....LEONARD WARREN	Maddalena.....HERTHA GLAZ
Gilda.....LILY PONS	Count Monterone.ROBIN NELSON
Duke of Mantua....JAN PEERCE	Marullo....GEORGE CEHANOVSKY
Sparafucile.....ROBERTO SILVA	Borsa.....ALESSIO DE PAULIS

*Conductor, PIETRO CIMARA*

### *The Story*

Italy in Verdi's time was strikingly like Italy today. A hundred years ago that country was a disjointed collection of quarreling principalities, many of them under the domination of foreign rulers, particularly Austria. Italian patriots saw the necessity of uniting their nation under a single, independent rule, but their aspirations in this respect met with disastrous defeat at the barricades in 1848. Italian patriotism then dug under for the "Decade of Resistance" — 1848-59 — and this period produced four particularly significant figures. Giovanni Mazzini was the eloquent prophet of Italian union, Count Cavour its adroit politician, Giuseppe Garibaldi its white-plumed knight, and Giuseppe Verdi its artistic voice. Consequently there runs like a red thread through all the works of Verdi's middle period the theme of the killing of kings and the uprising of abused peoples. Hence their peculiar atmosphere of conspiracy and bloodshed, their violence and passion and tormented



extremity. Verdi engaged in a bit of discreet, minor gun-running in this era, but his operas are full batteries of revolutionary cannon.

"Rigoletto" was based upon a novel of Victor Hugo's entitled "The King Amuses Himself." This exposed the perfidy and worthlessness of Francis I, King of France, but the Venetian censors of 1851 saw its point too clearly and refused permission for the staging of the opera until the character of Francis had been altered to an innocuous little Duke of an innocuous little Mantua at a conveniently unspecified era. This Duke, who loves the ladies, has engaged a new court jester, a middle-aged hunchback called Rigoletto, a bitter and merciless man whose evil tongue has made him many enemies among the courtiers. Rigoletto has assisted the Duke in the seduction of Count Monterone's daughter, and receives Monterone's curses for his part in that affair.

It has been whispered among the courtiers that Rigoletto lives with a handsome young mistress, and a plot is organized to kidnap her. This girl, Gilda, is really Rigoletto's daughter; unknown to her father, she has fallen in love with a poor student who is actually the Duke in disguise. The courtiers carry out their plan of abducting Gilda and even manage to trick Rigoletto into assisting them.

*(Broadcast begins here)*

In the third act Rigoletto discovers that the abducted Gilda has been brought to the Duke's palace. Gilda eventually escapes from the clutches of the Duke, and together she and her father determine to have their revenge.

The fourth act takes place in a half-ruined tavern on the bank of a river outside Mantua. This is the lair of Sparafucile, a professional murderer whom Rigoletto has hired to do away with the Duke. The stage is so arranged that the audience may see both the inside and the outside of the tavern. Rigoletto and Gilda are lurking about the exterior. The Duke enters, having been lured there by Sparafucile's sister, Maddalena.

Rigoletto orders Gilda to go to Verona and wait for him there. Then he makes his final deal with Sparafucile; he pays him half his fee, and promises the rest when the murderer delivers the body of the Duke at midnight.

Meanwhile a storm comes up, and the Duke decides to remain the night. He goes off to bed, and Maddalena begs her brother not to kill him but to find some substitute. At length Sparafucile agrees that if any other traveler should come to the tavern that night, he will kill the newcomer in place of the Duke. While this dialogue is going on, Gilda returns to the tavern disguised as a man. She overhears the bargain of Maddalena and Sparafucile and resolves to sacrifice herself for the Duke.

The storm grows worse. Gilda knocks on the door, and enters to receive Sparafucile's dagger in her heart at the very height of the tempest.

The storm abates. Rigoletto returns, and receives a sack containing a body. As he is gloating over the fall of the Duke, he hears that noble lord singing in the tavern. He opens the sack and finds Gilda, dying. After a final duet, Rigoletto falls on the dead body of his daughter while the orchestra recalls the music of Monterone's curse. A.V.F.

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# SAN FRANCISCO OPERA COMPANY

Wednesday Night · Oct. 18

BROADCAST TIME — 10 p.m. to approximately 11:05 p.m.

## STATIONS

CALIFORNIA	OREGON	WASHINGTON
Los Angeles . . . . . K H J	Roseburg . . . . . K R N R	Tacoma . . . . . K M O
San Diego . . . . . K G B	Portland . . . . . K W J J	Yakima . . . . . K I T
Santa Barbara . . . . . K D B	Bend . . . . . K B N D	Spokane . . . . . K F I O
San Bernardino . . . . . K F X M	Marshfield . . . . . K O O S	Aberdeen . . . . . K X R O
Bakersfield . . . . . K P M C	Albany . . . . . K W I L	Seattle . . . . . K O L
Santa Ana . . . . . K V O E	Astoria . . . . . K A S T	Olympia . . . . . K G Y
El Centro . . . . . K X O	Grants Pass . . . . . K U I N	Centralia . . . . . K E L A
San Luis Obispo . . . . . K V E C	Salem . . . . . K S L M	Everett . . . . . K R K O
San Francisco . . . . . K F R C		Longview . . . . . K W L K
Eureka . . . . . K I E M	IDAHO	Walla Walla . . . . . K U J
Redding . . . . . K V C V	Wallace . . . . . K W A L	
	Lewiston . . . . . K R L C	

## FAUST

Opera in a prologue and four acts. Music by Charles Gounod.  
Text by Barbier and Carré, after Goethe's tragedy.

### Principal Artists in the Cast

Faust . . . . . RAOUL JOBIN	Siebel . . . . . HERTHA GLAZ
Mephistopheles . . . . . EZIO PINZA	Martha . . . . . THELMA VOTIPKA
Marguerite . . . . . VIVIAN DELLA CHIESA	Wagner . . . . . GEORGE CEHANOVSKY
Valentine . . . . . LEONARD WARREN	<i>Students, Soldiers, Villagers, etc.</i>

Conductor, HANS WILHELM STEINBERG

To be presented at Sacramento Memorial Auditorium on Saturday Eve., October 21



LEONARD WARREN  
*Baritone of Superb Power*



THELMA VOTIPKA  
*Contralto*

## The Story

For centuries, the medieval legend of Faust has fascinated story tellers and readers. It has been told in poems, plays, operas, symphonies.

The basic idea of the legend is simple—

A man, seeking more out of life than it is natural for him to get, buys what he wants by selling his soul to Satan. He gets what he pays for—until, all too soon, comes the hour of eternal reckoning.

Greatest "Faust" of all is the two-part German poetic drama upon which Goethe worked sixty years. The first part tells of Faust's ill-fated love for the innocent, charming Marguerite. This is the story which Gounod made into an opera.

By a quirk of humor in the middle ages, the devilish Mephistopheles was not merely regarded as horrid and fearful. People found something funny in him, too.

This double quality of Mephistopheles adds entertainment to Gounod's "Faust." And there is no Mephistopheles anywhere who is so magnetic, so sonorous, so sinister and laughable, all at once, as the Mephistopheles that the San Francisco Opera presents in Basso Ezio Pinza—tall, black-garbed, with cape and sword and feathered cap.

In the opera's first scene, Faust, a philosopher, sits in his study. He is aged and embittered. His ambitions have failed him. His deep studies have led only to deeper riddles. Let the powers of evil come to his aid!

To his surprise, the power of evil does appear, instantly, in the guise of Mephistopheles. Faust seals a bargain to give his soul for youth and its joys once more.

Magically young again, Faust next comes among the merry makers of a little German town. He sees the blonde, braided Marguerite. Immediately he craves her love.

During the beautiful "Garden Scene," at her humble home, Marguerite cannot resist the advances of the noble Faust.

Sorrow has placed a heavy hand on poor Marguerite. Amid hymns and organ music, she kneels in prayer outside a church. Mephistopheles, invisible to her, mocks her cruelly, for her love of Faust has led her into dire misfortune. *(Broadcast begins here)*

The same street now becomes alive with excitement. Soldiers are returning after long absence at war ("Soldiers' Chorus"). One of them is Marguerite's brother, Valentine, who quickly is to learn of her transgression.

When Mephistopheles, escorting the now remorseful Faust, dares serenade Marguerite contemptuously beneath her window, Valentine rushes forth in a rage. He and Faust draw swords. But by a trick Mephistopheles causes Valentine to fall fatally wounded. As he dies, Valentine invokes a fearful curse upon his sister.

Last scene of all finds Marguerite in a prison cell. Sorrow has driven her mad. She has killed her child and will be hanged. Now indeed Faust suffers remorse. He and Mephistopheles come to free her, for Mephistopheles wishes to win her soul, too. In delirium, Marguerite recalls her first meetings with Faust. But the sight of Mephistopheles terrorizes her.

Despite the evil spirit, her prayers for salvation are answered. Angel voices beckon her to heaven while Faust is dragged off to his doom.

A.F.

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# SAN FRANCISCO OPERA COMPANY

Friday Night · Oct. 20

BROADCAST TIME — 10 p.m. to approximately 11:15 p.m.

## STATIONS

CALIFORNIA			Redding . . . . .	K V C V	Yakima . . . . .	K I T
Los Angeles . . . . .	K H J		OREGON		Spokane . . . . .	K F I O
San Diego . . . . .	K G B	Roseburg . . . . .	K R N R	Aberdeen . . . . .	K X R O	
Santa Barbara . . . . .	K D B	Portland . . . . .	K W J J	Seattle . . . . .	K O L	
San Bernardino . . . . .	K F X M	Bend . . . . .	K B N D	Olympia . . . . .	K G Y	
Bakersfield . . . . .	K P M C	Marshfield . . . . .	K O O S	Centralia . . . . .	K E L A	
Santa Ana . . . . .	K V O E	Albany . . . . .	K W I L	Everett . . . . .	K R K O	
El Centro . . . . .	K X O	Astoria . . . . .	K A S T	Longview . . . . .	K W L K	
San Luis Obispo . . . . .	K V E C	Grants Pass . . . . .	K U I N	Walla Walla . . . . .	K U J	
San Francisco . . . . .	K F R C	Salem . . . . .	K S L M	IDAHO		
Monterey . . . . .	K D O N	WASHINGTON		Wallace . . . . .	K W A L	
Eureka . . . . .	K I E M	Tacoma . . . . .	K M O	Lewiston . . . . .	K R L C	

## A MASKED BALL

Opera in three acts and six scenes. Music by Giuseppe Verdi.  
Text by M. Somma.

### Principal Artists in the Cast

Richard . . . . .	JAN PEERCE	Oscar . . . . .	VIRGINIA MACWATTERS
Renato . . . . .	LEONARD WARREN	Sam . . . . .	LORENZO ALVARY
Amelia . . . . .	STELLA ROMAN	Tom . . . . .	ROBERTO SILVA
Ulrica . . . . .	MARGARET HARSHAW	A Judge . . . . .	GEORGE TALLONE

Conductor, HANS WILHELM STEINBERG

### The Story

"A Masked Ball" is a product of exactly the same stresses in Verdi's life as those which produced "Rigoletto," and the reader is therefore referred to the opening paragraphs of the notes on that opera in this pamphlet. "A Masked Ball" is the last work of the Decade of Resistance, having been produced in 1859. As in the case of "Rigoletto," Verdi and his librettists here tried to get away with another opera about the killing of a king, Gustave III of Sweden, who actually was murdered by political conspirators during a masked ball in Stockholm in the 18th century. And, just as was the case with "Rigoletto," the censors would not permit it. Gustave III had to masquerade as a totally absurd Richard, Count of Warwick, British governor of colonial Massachusetts, and the locale was shifted to a wildly imaginary Boston totally without trace of Lowell or Cabot, of bean or of cod.

Richard, Count of Warwick and Governor of Massachusetts, is in love with Amelia, the wife of his secretary and best friend, whose name is Renato. Amelia consults a Negro sorceress called Ulrica to discover

how she can be cured of her love for Richard. Ulrica tells her to go to the public gallows at midnight and pluck an herb that grows there; this will end her infatuation. Richard has also come to Ulrica's séance disguised as a sailor, and Ulrica tells him he will be killed by the next person to shake his hand. Enter now Renato to warn Richard of two conspirators named Sam and Tom who are lying in wait for him. Richard shakes Renato's hand, and tells Ulrica that, since Renato is his closest and most devoted friend, she is a poor fortune-teller indeed.

*(Broadcast begins here)*

The first scene of the third act is the public gallows at midnight. Amelia has come to search for the herb. Richard enters, having come to protect Amelia on her lonely expedition. She begs him to leave, but the two are surprised by Renato, who again comes to warn Richard that Sam and Tom are close at hand. Richard escapes, telling Renato he must escort the veiled woman at his side back to the city without talking to her or asking her name. The conspirators arrive on the scene, and, disgusted at having missed Richard, tear the veil from Amelia's face. Renato realizes for the first time what has happened, and joins Sam and Tom in their conspiracy against Richard.

In the second scene Renato is elected by lot to murder Richard at the forthcoming masked ball.

The final scene is the masked ball itself. During the festivities Richard tells Amelia he will solve their situation by sending her and Renato back to England. But it is too late. Renato has already penetrated Richard's disguise, and his dagger fulfills Ulrica's prophecy. A.V.F.



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## A Gentleman After the Opera...



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# SAN FRANCISCO OPERA COMPANY

Sunday Matinee · Oct. 22

BROADCAST TIME — 4 p.m. to 5 p.m.

## STATIONS

CALIFORNIA		Chico . . . . .	K H S L	WASHINGTON	
Los Angeles . . . . .	K H J	Redding . . . . .	K V C V	Tacoma . . . . .	K M O
San Diego . . . . .	K G B	Merced . . . . .	K Y O S	Yakima . . . . .	K I T
Santa Barbara . . . . .	K D B	OREGON		Spokane . . . . .	K F I O
San Bernardino . . . . .	K F X M	Roseburg . . . . .	K R N R	Aberdeen . . . . .	K X R O
Bakersfield . . . . .	K P M C	Portland . . . . .	K W J J	Seattle . . . . .	K O L
Santa Ana . . . . .	K V O E	Klamath Falls . . . . .	K F J I	Olympia . . . . .	K G Y
El Centro . . . . .	K X O	Eugene . . . . .	K O R E	Centralia . . . . .	K E L A
San Luis Obispo . . . . .	K V E C	Bend . . . . .	K B N D	Everett . . . . .	K R K O
San Francisco . . . . .	K F R C	Marshfield . . . . .	K O O S	Longview . . . . .	K W L K
Marysville . . . . .	K M Y C	Albany . . . . .	K W I L	Walla Walla . . . . .	K U J
Fresno . . . . .	K F R E	Astoria . . . . .	K A S T	IDAHO	
Monterey . . . . .	K D O N	Grants Pass . . . . .	K U I N	Wallace . . . . .	K W A L
Eureka . . . . .	K I E M	Salem . . . . .	K S L M	Lewiston . . . . .	K R L C

## MANON

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

### Principal Artists in the Cast

Manon Lescaut . . . . .	LICIA ALBANESE	Count des Grieux . . . . .	ALVARY
Chevalier des Grieux		Guillot de Morfontaine	
	CHARLES KULLMAN		ALESSIO DE PAOLIS
Lescaut . . . . .	FRANCESCO VALENTINO	Bretigny . . . . .	GEORGE CEHANOVSKY
		<i>Conductor, GAETANO MEROLA</i>	

### The Story

"Manon," says the Chevalier Des Grieux in a climax of ardor. "You are sphinx and siren both! Your heart is three times fickle, three times feminine. I love you and I hate you. Foolish though you are, I love you!"

Yes, Manon is a fragile character. She thinks only of pleasure — or almost so. Yet despite her folly, her true love of Des Grieux sways her, sometimes.

Massenet's radiant, tragic "Manon" starts in an Amiens innyard. There Manon, a simple girl on her way to a convent, gets her first glimpse of wastrel frivolity. And she likes it. So she flees to Paris with a youth — Des Grieux — who has been sincerely smitten with love of her.

Life in poverty palls. The youth's father will not forgive him. Therefore Manon, though she sheds a tear, is really not sorry to see the youth's father abduct him from their Paris apartment. In fact, she already has a wealthy new admirer, Brétigny.

On her gay new path, Manon—now clad in all the jeweled luxury of eighteenth century Paris — hears surprising news. Des Grieux, stricken

by her desertion, is going to quit worldly life and enter the church. . . .  
(*Broadcast begins here*)

At the Seminary of St. Sulpice, many ladies are gushing at the glorious sermon they just heard the new Abbé Des Grioux preach. But he is modest and sad. His father cannot persuade him to quit his saintly plan.

The plan, however, is short-lived. For one thing, Des Grioux — in all the passion of a brilliant soliloquy — admits he cannot forget the lovely Manon. And in another moment, Manon herself arrives to visit him.

It is her real love for him that dominates at this moment. He tries to brush temptation aside, but her appeal is too passionate, too strong. His resistance collapses. She, the courtesan, and he, the Abbé, flee together.

Next scene is a Paris gambling hall — thronged with coquettes, nobles, gamblers, card sharps. At her first entry, Manon sings her joy at this life of carefree youth — so long as it may last. Then she urges Des Grioux to use his last money to win more.

He gambles against Guillot, another of her admirers. Scandal arises. Guillot says Des Grioux has cheated. And his revenge is not slow to strike. The police arrive — and with them Des Grioux's stern father.

Last road of all for Manon — who too quickly swept from country innocence to Parisian heights — is a lonely road toward Le Havre.

She is sick and weak and will be deported with other women of even worse kind than herself. But she collapses from illness. Delirious, she recalls happy days that she spent with Des Grioux. In his arms she dies.

Her last words: "Thus ends the tale of Manon Lescaut." A.F.



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# SAN FRANCISCO OPERA COMPANY

Thursday Night · Oct. 26

BROADCAST TIME — 10 p.m. to approximately 11:15 p.m.

## STATIONS

CALIFORNIA		OREGON		Yakima . . . . .	KIT
Los Angeles . . . . .	K H J	Roseburg . . . . .	K R N R	Spokane . . . . .	K F IO
San Diego . . . . .	K G B	Portland . . . . .	K W J J	Aberdeen . . . . .	K X R O
Santa Barbara . . . . .	K D B	Bend . . . . .	K B N D	Seattle . . . . .	K O L
San Bernardino . . . . .	K F X M	Marshfield . . . . .	K O O S	Olympia . . . . .	K G Y
Bakersfield . . . . .	K P M C	Albany . . . . .	K W I L	Centralia . . . . .	K E L A
Santa Ana . . . . .	K V O E	Astoria . . . . .	K A S T	Everett . . . . .	K R K O
El Centro . . . . .	K X O	Grants Pass . . . . .	K U I N	Longview . . . . .	K W L K
San Luis Obispo . . . . .	K V E C	Salem . . . . .	K S L M	Walla Walla . . . . .	K U J
San Francisco . . . . .	K F R C			IDAHO	
Eureka . . . . .	K I E M	WASHINGTON		Wallace . . . . .	K W A L
Redding . . . . .	K V C V	Tacoma . . . . .	K M O	Lewiston . . . . .	K R L C

## FALSTAFF

Comic opera in three acts. Music by Giuseppe Verdi.  
Text by Boito after "The Merry Wives of Windsor" by Shakespeare.

### Principal Artists in the Cast

Falstaff . . . . .	SALVATORE BACCALONI	Pistol . . . . .	LORENZO ALVARY
Fenton . . . . .	BRUNO LANDI	Mistress Ford . . . . .	VIVIAN DELLA CHIESA
Ford . . . . .	IVAN PETROFF	Anne . . . . .	LICIA ALBANESE
Dr. Caius . . . . .	JOHN GARRIS	Quickly . . . . .	MARGARET HARSHAW
Bardolph . . . . .	ALESSIO DE PAOLIS	Mistress Page . . . . .	HERTHA GLAZ

*Conductor, HANS WILHELM STEINBERG*

### The Story

Queen Elizabeth enjoyed Shakespeare's "Henry IV" so much that she said: "Now let us see Falstaff in love."

Therefore Shakespeare made Falstaff the main character—a flirtatious, comical fat knight—in his "Merry Wives of Windsor." And this is the play upon which Verdi's opera is chiefly based.

Arrigo Boito, who adapted the libretto from Shakespeare, was himself famous as a composer and writer. Despite Verdi's great age—and Verdi never was a particularly cheerful person—his final opera is uniquely sunny and charming.

In it you will not hear the lusty arias of Verdi's earlier melodramas. "Falstaff" is rather a masterpiece of teamwork—blending voices, action and orchestra in three acts of fun and fantasy.

First, the hard-drinking knight—a bit down at the heels—is seen with cronies at the Garter Inn. Since he thinks everyone admires him, he boldly writes an identical love letter to two well-to-do women of Windsor: Mistress Ford and Mistress Page. In fact, he is not in love. But their husbands' money may help him out of debt.

In a scene in the Ford garden, the merry women plan to teach Falstaff a lesson. Meantime it is seen that young Anne Ford is in love with a youth named Fenton.

So Falstaff is tricked into coming to Mistress Ford's home. And what with her stratagem and Ford's terrific jealousy, Falstaff finds himself in hot water. He has to hide in a great basket of filthy wash and from the basket he is dumped into the river. *(Broadcast begins here)*

Once more — as our radio broadcast begins—Falstaff is drinking at the inn. To think that he, a pearl of knighthood, has been dipped into the river like a blind kitten. Why, were it not for his balloon shape he might have drowned.

But the merry wives want still more revenge. And by now, Ford is in on their scheme. They all watch while Dame Quickly carries a new message to Falstaff. Again he snaps at the bait. This time he will meet Mistress Ford at midnight at a certain haunted oak in Windsor Forest. It will be delightful — and private — to meet in such a place.

Hurriedly the conspirators plan their different disguises. And another plan is afoot. A silly Dr. Caius is young Fenton's rival in wooing Anne Ford. The doctor persuades Ford to betrothe him to Anne that very midnight.

Shakespearean sport runs riot in the last scene: Windsor Park at midnight. Fenton, first to arrive, sings poetically of his love. And Anne joins him.

The rest get ready. Hardly has Falstaff's tryst begun when the haunted wood becomes alive with elves, nymphs, sprites, monsters. In fright, he lies face down on the ground — and everyone pinches him without mercy. Even when he finds out it is all a trick, he admits he has learned his lesson.

And the marriage of Anne and Dr. Caius? Oh no. Neither Shakespeare nor Verdi would stand for that! The merry wives have purposely mixed up disguises, so that when the ceremony is done, Anne is betrothed to Fenton. And poor Caius has as his "bride" a male boob with a big red nose. A.F.



VIVIAN DELLA CHIESA  
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SALVATORE BACCALONI  
*Great Basso of Farce*

# SAN FRANCISCO OPERA COMPANY

Friday Night · Oct. 27

BROADCAST TIME — 10 p.m. to approximately 11:40 p.m.

## STATIONS

CALIFORNIA		Redding . . . . . K V C V	OREGON		
Los Angeles . . . . .	K H J	WASHINGTON		Roseburg . . . . . K R N R	
San Diego . . . . .	K G B	Tacoma . . . . .	K M O	Portland . . . . . K W J J	
Santa Barbara . . . . .	K D B	Yakima . . . . .	K I T	Bend . . . . . K B N D	
San Bernardino . . . . .	K F X M	Spokane . . . . .	K F I O	Marshfield . . . . . K O O S	
Bakersfield . . . . .	K P M C	Aberdeen . . . . .	K X R O	Albany . . . . . K W I L	
Santa Ana . . . . .	K V O E	Seattle . . . . .	K O L	Astoria . . . . . K A S T	
El Centro . . . . .	K X O	Olympia . . . . .	K G Y	Grants Pass . . . . . K U I N	
San Luis Obispo . . . . .	K V E C	Centralia . . . . .	K E L A	Salem . . . . . K S L M	
San Francisco . . . . .	K F R C	Everett . . . . .	K R K O	IDAHO	
Monterey . . . . .	K D O N	Longview . . . . .	K W L K	Wallace . . . . . K W A L	Lewiston . . . . . K R L C
Eureka . . . . .	K I E M	Walla Walla . . . . .	K U J		

## CARMEN

Opera in four acts. Music by Georges Bizet.  
Text by Meilhac and Halvéy, after Prosper Merimé's romance.

### Principal Artists in the Cast

Carmen . . . . .	RISE STEVENS	Zuniga . . . . .	LORENZO ALVARY
Don José . . . . .	CHARLES KULLMAN	Frasquita . . . . .	THELMA VOTIPKA
Micaela . . . . .	VIRGINIA MAC WATTERS	Mercedes . . . . .	ALICE AVAKIAN
Escamillo . . . . .	FRANCESCO VALENTINO	Dancairo . . . . .	GEORGE CEHANOVSKY

Conductor, GEORGE SEBASTIAN

### The Story

"Carmen" is one of the few 19th century operas to figure in the rarefied realm of philosophy. The German philosopher, Fredrich Nietzsche, having at one time been a devoted disciple of Wagner, came at length to feel that Wagner's ideas were false and harmful, and he seized upon "Carmen" as a club with which to beat the composer of "Tristan and Isolde."

"Bizet's music seems to me perfect," says Nietzsche. "It comes forward lightly, gracefully, nimbly. It is lovable, and it does not sweat. 'All that is good is easy; everything divine runs on light feet': this is the first principle of my esthetics. This music is wicked, refined, fatalistic. . . . It is gay, but not in a French or German way. Its gaiety is African; fate hangs over it; its happiness is short, sudden and without regret. I envy Bizet for having had the courage to express this sensitivity which hitherto in the cultured music of Europe has found no means of expression — this southern, tawny, sunburnt sensitivity." And for Nietzsche "Carmen" was "free from the lie of the grand style"; and indicated a "return to Nature, health, good spirits, youth and virtue,"



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virtue being here conceived in terms of Nietzsche's own very special ethics.

All of this is part of a violent attack on Wagner and some of it may be exaggerated; nevertheless, if it indicates nothing more, it at least shows that "Carmen" is something quite special in the operatic garden. For "Carmen" unites and brings to a climax two important trends in French opera that were apparent before 1875, but which had never been amalgamated in any such form. The first was the trend toward the operatic glorification of ordinary, common folk as opposed to the kings and princesses of the "grand opera." The second was the French interest in exotic, Oriental or pseudo-Oriental color, a subject further discussed in the notes on "Lakmé" in this pamphlet. "Carmen" discovered for the world the charm and power of the music of Spain, behind which, as Nietzsche points out, lies Africa.

Carmen is a fascinating young gypsy who, in order to cover up fancier and more nefarious operations, is working for a time in a cigarette factory in Seville. She gets into a fight with a fellow-worker and is arrested by a soldier fresh from the provinces whose name is Don José. Carmen works her blandishments upon José so that he permits her to escape, and later she causes him to desert the army and join her and her companion in the smuggling which is her real business in life.

*(Broadcast begins here)*

The third act takes place in the smuggler's camp in the mountains, Carmen has transferred her affections from Don José to Escamillo, a popular bull-fighter, and when Micaela, Don José's peasant sweetheart, arrives with news that José's mother is very ill, Carmen urges him to leave her and return home. He does so, but threatens to see Carmen again.

In the last act Don José meets Carmen outside the bull-ring in Seville. Inside the arena Escamillo is achieving a great triumph. Outside, Don José begs Carmen to return to him. She refuses, and when she makes a move to leave, Don José stabs her. Carmen dies just as the crowd emerges singing the praises of the toreador's latest conquest. A.V.F.

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## THE TALES OF HOFFMANN

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

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Hoffmann . . . . . RAOUL JOBIN	Antonia . . . . . LICIA ALBANESE
Niclaus . . . . . HERTHA GLAZ	Voice of the Mother . . . . . TURNER
Olympia . . . . . VIRGINIA MACWATTERS	Coppelius Miracolus . . . . . EZIO PINZA
Giulietta . . . . . LILY DJANEL	Dapertutto . . . . . FRANCESCO VALENTINO

Conductor, GAETANO MEROLA

### The Story

Can you imagine a man falling in love with a human-sized doll? Can you imagine a man being deprived of his own reflection — so that when he looks into a mirror, he sees nothing? Can you imagine a demon-magician making a sickly young woman sing herself to death, against her own will and the will of her father and her beloved?

All these things occur in "The Tales of Hoffmann."

First scene of the opera is a prologue — in a tavern in the German town of Nuremberg. Amid the revelry of students, the poet Hoffmann remains terribly morose. When they ask him why he does not cheer up, he tells them his tragic adventures.

Immediately the scene shifts to the scene of the first adventure: the home of a peculiar scientist-inventor, Spalanzani. It is here that Hoffmann adores the lovely doll Olympia. He thinks she is human. Terrible is his grief when Coppelius, an enemy of Spalanzani, breaks her into a thousand pieces. *(Broadcast begins here)*

Giulietta is the name of Hoffmann's second beloved. This scene — takes place in her Venetian mansion.

Let it be said plainly, Giulietta is no better than she should be, but rather a good deal worse. The villain of the Venetian episode is Daper tutto. He is the one who wants to get possession of Hoffmann's reflection (of all things) and he gives Giulietta a diamond to make her help him.

She encourages the impetuous Hoffmann to fall in love with her. She tells him she loves him and she wants his reflection to lodge in her heart. He yields. But she tricks him. And while he is duelling to the death with a second of her lovers, she rollickingly departs in a gondola with a third lover.

To Antonia's home in Munich now moves the series of Hoffmann's love stories. Antonia loves him no less than he loves her. Meantime a terrible yearning troubles her. She wants to sing and sing, as her famous mother did before her. But to do so is to destroy herself. She has not the strength.

It does her no good to promise her father and Hoffmann that she will silence her song forever. Still another odd villain of the opera — Dr. Miracle — takes a fiendish glee in goading her on. By magic, he makes her mother's voice urge Antonia to sing and sing. Antonia sings until she wavers and collapses.

The opera has a brief epilogue — preceded by a repetition of the "Barcarolle." The scene is again the Nuremberg tavern. Hoffmann has told his tales. The students now know why he is sad. Ironically, he joins in their revelry — to drink himself into the comfort of forgetfulness.

A.F.

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Alexander Fried has been music editor of the San Francisco Examiner for nearly ten years. Before that, he held a similar position on the San Francisco Chronicle for nine years. Born in New York City, he began studying music in childhood. From his early years he was inclined also toward newspaper work. The two inclinations—music and journalism—became combined when he was a student at Columbia University. He was taking courses with Prof. Daniel Gregory Mason, noted composer. Prof. Mason gave him a fellowship for specialized study in music criticism. Thus, after his graduation in 1923, Mr. Fried took a Master's degree in music in 1924. He soon became managing editor of The Musical Digest, a national magazine. He was called to San Francisco in January, 1926.

Alfred V. Frankenstein has been music and art critic of the San Francisco Chronicle for the past ten years. He is also program editor and annotator for the San Francisco Symphony Orchestra, an instructor for the University of California Extension Division and at Mills College, and producer of the Evening Concert on Radio Station KYA. He is a graduate of the University of Chicago and before coming to California was a member of the faculty of that institution, as well as assistant to the music editor of the Chicago American.



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