

Madama Butterfly

1946

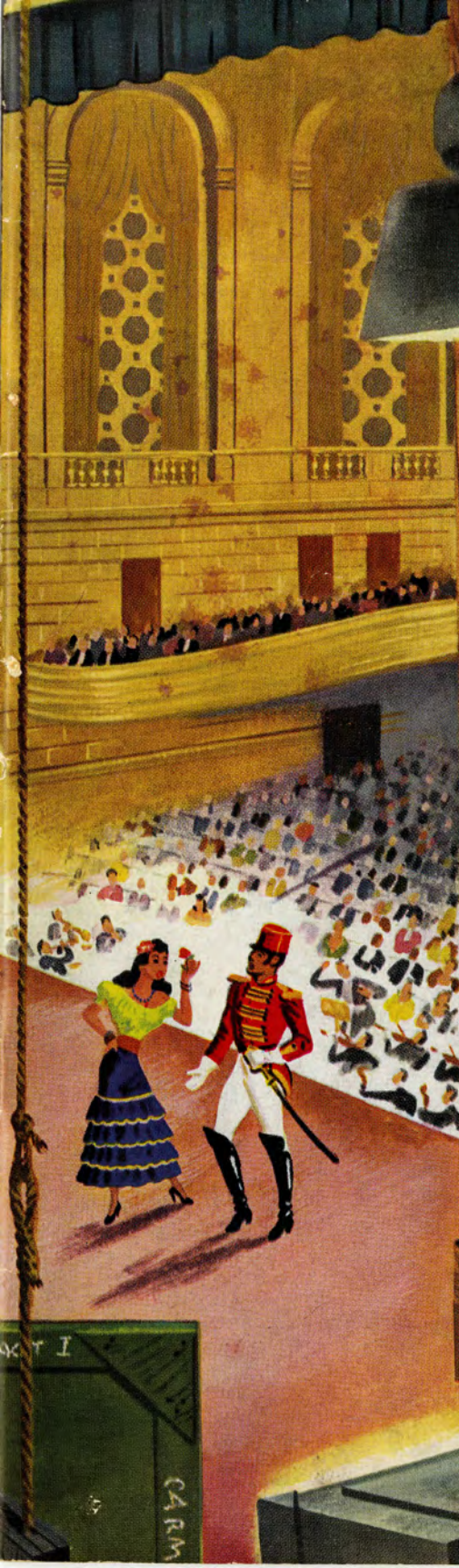
Tuesday, October 15, 1946 8:00 PM (Broadcast)

Sunday, October 20, 1946 2:00 PM

SFO_PUB_01_SFO_1946_12

Publications Collection

San Francisco Opera Archives



BROADCAST PROGRAM
24TH ANNUAL SEASON

SAN FRANCISCO

OPERA
COMPANY

SEPT. 17TH TO OCT. 19TH

BROADCAST FOR YOUR ENJOYMENT
AT HOME BY SAFEWAY STORES

ACT I

CARM

LEFT

AMADO GONZÁLEZ



Rivalry between singers has often made life a misery for a composer-impresario. Two dramatic sopranos, on occasion, would measure their roles aria by aria, duet by duet, and even measure by measure. Woe to the composer if one found she had less opportunity to make a hit than her colleague.

THIS program has been prepared with the sincere wish that it will bring into your home a richer, fuller enjoyment of the world's great operas as they are broadcast in their entirety from the stage of San Francisco's famed War Memorial Opera House.

With the splendid cooperation of the San Francisco Opera Association, we are broadcasting for the first time ten complete operas during this, the 24th annual season of the San Francisco Opera Company.

In this program are interesting synopses of each opera, notes about the composers, behind-the-scenes stories of the principal artists, interpretations of many famous arias—all prepared by two noted music critics.

For quick and easy reference this program lists the radio stations, the date and time of each opera broadcast, and the principal artists and the roles they sing.

We hope this program brings added enjoyment to your home during the opera broadcasts.

SAFeway STORES

Additional copies of this souvenir program, for friends and family, may be had by writing P.O. Box 3170, San Francisco 19, California.

REPERTOIRE AND DATES OF OPERA BROADCASTS



BROADCAST TIME:
8 p.m. to conclusion

	Los Angeles Area KLAC 570 kc.	San Francisco Area KYA 1260 kc.	*Portland Area KWJJ 1080 kc.	Seattle Area KOL 1300 kc.
LOHENGRIN	Sept. 17	Sept. 17	Sept. 23	Sept. 17
CARMEN	Sept. 22	Sept. 19	Sept. 25	Sept. 19
LA TRAVIATA	Sept. 23	Sept. 20	Oct. 2	Sept. 20
ROMEO AND JULIET	Sept. 29	Sept. 24	Sept. 24	Sept. 24
LA BOHEME	Sept. 30	Sept. 26	Sept. 26	Sept. 26
LA FORZA DEL DESTINO	Oct. 5	Oct. 3	Oct. 3	Oct. 3
DER ROSENKAVALIER	Oct. 8	Oct. 8	Oct. 8	Oct. 8
LUCIA DI LAMMERMOOR	Oct. 10	Oct. 10	Oct. 10	Oct. 10
MADAME BUTTERFLY	Oct. 15	Oct. 15	Oct. 15	Oct. 15
RIGOLETTO	Oct. 19	Oct. 19	Oct. 19	Oct. 19

* Portland listeners, note: Dates of opera broadcasts in Portland are NOT listed in chronological order. Please check dates carefully.

HOSTS

FOR YOUR OPERA BROADCASTS



For this, the third year of opera broadcasts, your hosts will be two of San Francisco's most widely read and best known music critics, Mr. Alexander Fried and Mr. Alfred V. Frankenstein. In addition to sharing the role of host and commentator during the broadcasts, Mr. Fried and Mr. Frankenstein have prepared the interesting synopses of each opera that appear on the following pages. We would like you to meet your hosts:

ALEXANDER FRIED

Alexander Fried is the music editor of the San Francisco Examiner—a position he has held for the past twelve years. Prior to that, he held a similar position on the San Francisco Chronicle for nine years. He began studying music in his childhood, and from his early years was inclined also toward newspaper work. The two inclinations—music and journalism—became combined when he was a student at Columbia University. After his graduation in 1923, Mr. Fried took a Master's degree in music in 1924. He has also been managing editor of *The Musical Digest*.

ALFRED V. FRANKENSTEIN

Alfred V. Frankenstein has been music and art critic of the San Francisco Chronicle for the past eleven 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*

LOHENGRIN

*Music drama, in German, in three acts.
Music and text by Richard Wagner.*

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Tuesday, Sept. 17	Tuesday, Sept. 17	Monday, Sept. 23	Tuesday, Sept. 17
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.



THE STORY

*Wagner's drama takes place in medieval times
in a region that is now Belgium.*

PRINCIPAL CHARACTERS

Lohengrin	SET SVANHOLM	Telramund	GEORGE CZAPLICKI
Elsa	ASTRID VARNAY	King Henry	NICOLA MOSCONA
Ortrud	MARGARET HARSHAW	Herald	MACK HARRELL
Conductor, WILLIAM STEINBERG			

On a meadow on the banks of the River Scheldt, King Henry I of Germany stands under the Judgment Oak, surrounded by nobles and soldiers of Saxony and Brabant. Henry has come to Antwerp to enlist the Brabantines in his campaign against Hungary, but he finds great dissension in the country, and he calls upon Frederick of Telramund to explain what has happened.

Frederick tells the King that the late Duke of Brabant, made him, Frederick, guardian of his two children, Elsa and Gottfried. But one day Elsa took her young brother into the woods and returned without him, claiming he had disappeared. Frederick, now married to Ortrud, accuses Elsa of the murder of Gottfried, and demands to be made ruler of Brabant.

The King turns to Elsa who only tells him of a dream she has had of a knight in shining armor who would be her defender. The King declares that Elsa's case shall be determined by combat. The King's herald and trumpeters announce this in solemn tones. Soon a miraculous boat drawn by a swan appears on the river, and in it is the armored knight of Elsa's dream. He has come to fight for Elsa. If he should be victorious, he will become her husband, provided she will never ask him what his name is, whence he has come, or what manner of being he is.

To all of this Elsa assents. In formal combat the swan-knight strikes down Frederick with one blow, but spares his life. The act ends in jubilation.

Next it is night in the courtyard of the ancient Citadel of Antwerp. Frederick and Ortrud, now ragged outcasts, discuss their evil fortune with mutual recrimination. But Ortrud has a plan. She knows that the power of the swan-knight resides in the mystery that surrounds him. If that can be broken, his power will be broken, and the person to dispel the mystery is Elsa.

Elsa just then appears at her window. Ortrud appeals to her to help her in her misery, and Elsa, pitying her, takes Ortrud with her into the building.

Day gradually dawns. Now the women of the court appear in a solemn splendid procession toward the cathedral. As Elsa ascends the steps of the church, Ortrud rushes forward and insists upon her own right to go before her. She declares her husband has been wrongly judged, and taunts Elsa with the fact that *her* knight and hero is unknown. He refuses to disclose even his name; doubtless he is an evil spirit.

When the King appears with the swan-knight, the latter refuses to answer the charge of sorcery. But he perceives that even Elsa is somewhat shaken by Frederick's and Ortrud's accusations. The act ends as the King, Elsa and the swan-knight enter the cathedral.

Scene I of Act III is the bridal chamber. Elsa and the swan-knight are led in, to the strains of a far from unfamiliar chorus. Left alone with her husband, Elsa, in arch and roundabout ways, soon begins to question him regarding his identity. All his efforts to avert the forbidden question fail. At length she di-

SET SVANHOLM as *Lohengrin*



ASTRID VARNAY, *Wagnerian soprano*



rectly demands his name and rank, but as she does so, she perceives Frederick and his retainers sneaking in at the door with drawn swords. The swan-knight kills Frederick with one blow, and Elsa falls into a swoon.

Once more on the banks of the Scheldt the nobles assemble. The body of Frederick is brought in, and Elsa is led to a seat beside the King. At long last the swan-knight makes his appearance. He tells of the great castle of Montsalvat in Spain, where the Holy Grail is kept and attended by a company of sinless men. He is himself one of those knights. His father is Parsifal, and Lohengrin is his own name. But no knight of the Holy Grail may remain where once he is known, and so he must return.

Elsa's remorse and despair are of no avail, and the swan boat appears again on the river. Lohengrin greets the swan. This will be their last journey together, for soon its year of service will be ended, and the Grail will transform it.

Lohengrin presents Elsa with his horn, sword and ring, to be given to her brother, Gottfried, if he should ever return. Ortrud comes forward and declares that the swan actually *is* Gottfried, transformed by her magic arts.

Lohengrin kneels in prayer. As he does so, the dove of the Holy Grail hovers about the boat. The swan disappears and in its place Gottfried stands forth in his proper person. Gottfried, the new Duke of Brabant, is reunited with his King and his sister, but Elsa dies in his arms as the boat, bearing Lohengrin and pulled by the dove, disappears in the distance.

—A. V. F.



Scene from "Lohengrin"—Knightly Lohengrin comes to Elsa's aid.

CARMEN

*Romantic tragedy, in French, in four acts. Music by Bizet.
Text, after Merimee's novel, by Meilhac and Halévy.*

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Sunday, Sept. 22	Thursday, Sept. 19	Wednesday, Sept. 25	Thursday, Sept. 19
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.

THE STORY



Spain, about 1820, is the opera's setting.

PRINCIPAL CHARACTERS

Carmen	LILY DJANEL	Frasquita	THELMA VOTIPKA
Don Jose	RAOUL JOBIN	Mercedes	HERTA GLAZ
Micaela	NADINE CONNER	Dancairo	GEORGE CEHANOVSKY
Escamillo	GEORGE CZAPLICKI	Remendado	ALESSIO DE PAOLIS
Zuniga	LORENZO ALVARY		

Conductor, PAUL BREISACH

Ballet staged by WILLAM CHRISTENSEN

There are a few characters of fiction who are so vital and fascinating that they seem more alive than most real people. The gypsy Carmen is like that.

Carmen first appeared in a French novel which Prosper Merimee wrote 100 years ago. Bizet's fiery, masterly opera (1875) made her lastingly famous.

Everyone knows the gay music of the "Carmen" Prelude. Every music lover

knows how the gaiety suddenly stops—and gives way to the ominous "Fate" motif. Carmen merely sees the country lad, Don Jose, and takes a liking to him. Immediately, destiny dooms them.

The curtain rises on a busy square in Seville. At the side are an army guard-house and a cigarette factory. Military music makes the loafing soldiers stand at attention. A new company comes on duty. Its corporal is Don Jose. Chatting with an officer, Don Jose remarks on the rough and ready character of the females who work in the factory.

Now the girls come away from their work. Admiring townsmen greet them. The girls sing coquettishly about what fun it is to puff at their cigarettes. Onto the scene bounds the most striking girl of all, the sultry, impudent Carmen. When the men flirt with her, she replies with her "Habanera"—"Love is like a rebellious bird. You try to hold it, it flies away. You don't want it, and here it comes."

Her eye has fallen on Don Jose, who is minding his own business nearby. She startles him by throwing a flower into his face. Everyone laughs. The girls crowd back to work. Don Jose, alone, is about to toss the flower aside. But something makes him thrust it inside his coat, as he turns to greet a friendly visitor. The visitor is blonde, gentle Micaela, a peasant girl from his home village. She brings a loving message from his mother. And a note from his mother urges him to marry Micaela, his childhood sweetheart.

Marry her he will—and as for that other woman, that witch and her flower! An uproar in the factory interrupts him. Everyone comes pouring out onto the plaza. Carmen has been in a fight with another girl. She remains brazen and insolent. So Don Jose is assigned to take her to prison. But, in her rhythmic "Seguidilla," she flirts with him so irresistibly—"that flower has witchcraft in it," she mocks—that he lets her escape. Therefore he himself is arrested.

ACT II: An inn near Seville. Gypsies—Carmen among them—dance and sing and drink. Soldiers are in on the fun. A torchlight procession brings on the Toreador, Escamillo, and he delights everyone with his song about the glories of bullfighting. Furthermore, he notices Carmen—and she notices him.

LILY DJANEL as *Carmen*



GEORGE CZAPLICKI as *Escamillo*





Scene from "Carmen"—Escamillo sings of his triumphs in the bullring.

All the company depart except Carmen and four smuggler companions. She refuses to go on a job with them. Laughingly she confesses she is in love. Don Jose, the new object of her fickle interest, now comes to see her, after his two months' prison term. But soon he is uneasily listening to a distant trumpet that is sounding retreat. He must go back to his post or he'll be in trouble again. His squeamishness enrages Carmen. He in turn grows furious at her contempt. His thrilling "Flower Song" recalls how she first won his heart and how inexorably he now loves her.

Just as he starts to leave, an officer admirer of Carmen arrives. Don Jose fights with him. The smugglers disarm the officer. Don Jose, in hot water with the army once more, agrees he may as well join the smugglers.

ACT III shows a wild mountain scene. The smuggler gang trudge in. Don Jose is a changed man. Carmen feels coolly toward him. He is remorseful at his evil life. Yet he cannot bear to leave her.

Some of the women while away the time by reading their fortunes in cards. The cards that Carmen deals for herself show only one promise: Death!

The smugglers go away momentarily. To the deserted place comes Micaela, in search of Don Jose. Her famous aria is a prayer to heaven to make her brave. Soon the smugglers find her. Only by revealing to Don Jose that his heart-broken mother is dying can she persuade him to come with her. Meantime another visitor to this hideout has been the Toreador. He and Carmen now are frankly interested in each other. But Don Jose swears he will kill her if she ever dares desert him.

The scene shifts to Seville, outside the bullring. There is brilliant street dancing. Carmen and Escamillo arrive together. This will be his great day in the ring.

Friends of Carmen warn her: They have seen Don Jose lurking near, in a desperate mood. She boldly waits to talk to him. Cloaked in black, he is haggard and pleading. Beneath all his pleas remains his fierce threat. Meanwhile they can hear the crowd in the stadium cheering Escamillo's exploits. Don Jose makes Carmen admit she loves Escamillo. They eye each other—Carmen defiant, Don Jose full of hate and sorrow. He stabs her, and as she falls, he kneels over her in anguish. Police run up and he limply surrenders to them.

—A. F.

LA TRAVIATA

Romantic tragedy, in Italian, in four acts. Music by Verdi. Text by Piave, based on a French play, "La Dame aux Camelias," by Alexander Dumas, Jr.

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Monday, Sept. 23	Friday, Sept. 20	Wednesday, Oct. 2	Friday, Sept. 20
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.



THE STORY

Scenes occur in and near Paris, in the 1840's.

PRINCIPAL CHARACTERS

Violetta	LICIA ALBANESE	Germont	FRANCESCO VALENTINO
Alfredo	JAN PEERCE	Flora	THELMA VOTIPKA
Conductor, GAETANO MEROLA			

In the luxurious salon of Violetta Valery a brilliant party is in progress, and a young man named Alfredo Germont, who is one of Violetta's most faithful admirers, sings a song in praise of wine and easy living. Violetta joins in and tries to outdo him. Dance music sounds from another room, and the guests leave the salon. Violetta, who has suddenly felt ill, remains behind. Alfredo returns after a moment and urges Violetta to give up the wild life she is leading. She is much touched by his obvious and genuine affection, and tells him it would be best for him if he would go away and never see her again.

The dance music sounds out once more, and the guests return to the salon to bid farewell to their hostess. All leave except Violetta, who ends the act with the celebrated aria, "Ah, fors' è lui." Alfredo's devotion has moved her very

deeply, and she realizes that for the first time in her life she is falling in love. But she resolutely pushes aside the dreams suggested by Alfredo's words. She is a woman, alone, and in Paris. She has been marked out to fight the world, and her youth and beauty are her weapons. For a moment she hears Alfredo's voice outside, but she rejects him utterly.

Act II unfolds in a country house near Paris, where Alfredo and Violetta have been living for some months. Alfredo opens the act with an aria expressing his devotion to Violetta. He soon discovers from his servant, however, that Violetta has been selling her possessions in Paris to support their establishment. This he did not know, and he goes off at once to raise the money that is still necessary to pay off Violetta's debts.

Violetta enters, and is shortly joined by Alfredo's father, Giorgio Germont. The elder man has come to implore Violetta to break off her liaison with his son. He does this for his daughter's sake; his daughter is about to make a rich marriage, but her fiance's family will have none of her if her brother continues to associate with Violetta. At long last Violetta consents to give up Alfredo.

The elder Germont goes out, and Violetta writes two notes. One is to Flora, one of her former associates in Paris, accepting her invitation to a party. The other is a note of farewell to Alfredo. Alfredo enters, and Violetta, without explaining why, takes passionate farewell of him. She goes out and says she will meet him in the garden, but after she has gone, a servant tells him she has left for Paris. Then comes Violetta's note. Alfredo is furious and assumes that a rival has lured Violetta away from him; finding Violetta's letter to Flora on the writing table, he is sure of it. Giorgio Germont comes in and entreats his son to go with him to the family home in Provence, but Alfredo thinks only of Violetta and revenge.

Flora's salon next reveals a scene of festivity. Some of her guests are playing cards, and Alfredo, who has entered after the opening chorus, wins a great deal of money from Baron Douphol, to whom Violetta has returned. Alfredo taunts the Baron and tries to lure him into a duel. The major part of the company go in to supper, leaving Alfredo and Violetta together. She begs him not to fight

LICIA ALBANESE as *Violetta*



JAN PEERCE as *Alfredo*



the Baron and urges him to leave Paris. He says he will do so if she will come with him, but this she refuses to do because of a secret promise she had given an unnamed person. At length, under the sting of Alfredo's anger, she says the unknown person is Baron Douphol himself; and she declares herself to be in love with him.

Alfredo calls all the company from the supper room. He tells them of his former connection with Violetta and of his financial obligations to her. He throws all the money he has won at her feet, and declares his debt wiped out. The company is horrified, most of all Alfredo's father, who has just entered; and the act ends with an ensemble wherein Alfredo, suddenly struck with remorse, begs Violetta's forgiveness.

In the opera's final scene Violetta, in a room in Paris, is extremely ill. Although her doctor tells her to be of good cheer, she knows she has only a short time to live. Violetta receives a letter from Giorgio Germont. Alfredo has had his duel with Baron Douphol. The Baron was slightly wounded. Giorgio Germont has told his son of Violetta's sacrifice, and they will both shortly come to see her. But Violetta can only bid farewell to her past. Her dark meditations are broken into as Alfredo appears. The two plan to go to the country together once more, but at the end of the duet, Violetta collapses and is forced to send for her doctor.

The elder Germont appears, and bitterly reproaches himself for all he has done to Violetta. But it is too late. Violetta gives Alfredo a miniature of herself as she once was, and she dies in her lover's arms.

—A. V. F.



Scene from "La Traviata"—Violetta enjoys a life of revelry in Paris.

ROMEO & JULIET

*Romantic tragedy, in French, in four acts. Music by Gounod.
Libretto, after Shakespeare, by Barbier and Carre.*

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Sunday, Sept. 29	Tuesday, Sept. 24	Tuesday, Sept. 24	Tuesday, Sept. 24
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.



THE STORY

The place is Verona, Italy, in the fourteenth century.

PRINCIPAL CHARACTERS

Juliet.....	BIDU SAYAO	Tybalt.....	ALESSIO DE PAOLIS
Romeo.....	RAOUL JOBIN	Stephano.....	ELEANOR KNAPP
Friar Lawrence.....	NICOLA MOSCONA	Gertrude.....	THELMA VOTIPKA
Capulet.....	LORENZO ALVARY	The Duke of Verona.....	DESIRE LIGETI
Mercutio.....	JOHN BROWNLEE		

Conductor, PAUL BREISACH

Some people say there is no point in using Shakespeare's plays as opera stories. His poetry is so rich and rhythmic that to add music to it is to gild the lily.

Nevertheless, Shakespeare has always fascinated opera composers. He intoxicates them by the vividness of his settings and his emotion. Probably the first Shakespeare opera ever produced was an Italian "Hamlet"—or "Ambleto"—by Gaspari, in 1705, less than ninety years after Shakespeare's death.

Ever since Benda's German "Romeo und Julie" (1776), the inspired and heartrending "Romeo" has been a favorite subject of opera composers of all nationalities. Most recent "Romeo" operas have been Barkworth's English version (1916) and Zandonai's Italian "Giulietta e Romeo" (1922).

The most successful operatic "Romeo" of all has been Gounod's. It had its Paris premiere in 1867 and promptly became his second most popular work—second, of course, to his "Faust."

For operatic purposes, Gounod and his librettists have shortened the original play. On the other hand, Gounod did not mind adding a character of his own, Stephano, a Page of Romeo. Incidentally this boy role is sung by a soprano.

As the opera opens, the orchestra accompanies an offstage Prologue: "Two households, in fair Verona, from ancient grudge break to new mutiny . . ."

The warring families are the Capulets and Montagues. The opera curtain rises on a splendid masked ball in the Capulet palace. Capulet himself happily leads forth his beautiful daughter, Juliet. He bids all his guests be merry.

As a youthful escapade, Romeo and various friends of his Montague clan dare intrude into their enemies' party. Romeo, however, is in a thoughtful mood. The lively Mercutio, in his "Ballad of Queen Mab," tells him that surely he has been dreaming of his beloved Rosaline.

But Rosaline is instantly forgotten when Romeo sees the dazzling Juliet: "Oh she doth teach the torches to burn bright!" For her part, Juliet is in a happy mood ("Waltz Song") and refuses to take seriously the fact that her father has promised to marry her to Count Paris.

Enchanted by love at first sight, Romeo speaks ardently to Juliet. His first shock is to learn she is a daughter of the hated Capulet. Yet love her he must—Fate has crossed their stars in high heaven. Tybalt, Juliet's cousin, is now watching the masked Romeo suspiciously. But amid the festivity, Capulet will not let Tybalt start a quarrel with the unknown intruder.

Act II sets to music Shakespeare's immortal "Balcony Scene." Romeo, having escaped his merry, meddling friends, stands in the garden below Juliet's chamber. She herself steps to the balcony. He hears her musing tenderly about

BÉDU SAYAO as *Juliet*



RAOUL JOBIN, *French Canadian tenor*



him and he speaks to her once more. Their flame of love burns irresistibly. Juliet promises to meet him soon again.

Romeo and Juliet meet by arrangement in the cell of the benevolent Friar Lawrence. The latter performs their marriage ceremony. He hopes their marriage will bring peace to their feuding clans.

In the second scene of Act III, Stephano is on a street outside the Capulet home. He is looking for Romeo and he sings an impudent song purposely to fetch out the Capulet retainers. They do come out, eager to fight. The first swordplay grows into a wild brawl in which Tybalt stabs Mercutio to death. Romeo, at first avoiding a fight, for Juliet's sake, has let Tybalt call him a coward. But he avenges Mercutio by slaying Tybalt. The uproar brings forth the Duke of Verona himself. He wrathfully sends Romeo into immediate exile.

Before fleeing the city, Romeo makes his way to Juliet's chamber. Tenderly and sadly the couple separate, as dawn approaches. Capulet next enters Juliet's room and tells her she must be married to Paris that very day. Horrified, she turns to Friar Lawrence for help. He devises a plan: He will give her a drug to drink. It will make her unconscious and her kinsmen will mourn her as dead. Thus she will be safe until Friar Lawrence can fetch Romeo back to Verona. Romeo will be with her when she wakes. Though badly frightened, she drinks the drug.

The last scene is a gloomy crypt. The unconscious Juliet lies on her tomb. Friar Lawrence, still at her side, receives the unhappy news that his message to Romeo has by accident not been delivered. He leaves to send the message again.

An orchestra interlude indicates the passage of time. Romeo, unaware of the Friar's stratagem, thinks Juliet is truly dead. He makes his way to her tomb. To end his misery, he drinks poison. As he collapses, he realizes that Juliet seems miraculously to be coming to life. But her awakening is too late to save him. He dies and the despairing Juliet plunges a dagger into her heart.

—A. F.

Coincidence and the great Toscanini led Bidu Sayao to fame in the United States. The exotic little Brazilian soprano once gave a performance at La Scala which Toscanini never forgot. Meeting her at a party in New York some years later, the conductor insisted she memorize "Blessed Damozel" to sing with the Philharmonic. That was her singing introduction to America.

Heroic opera tenors often have to make an appearance of being gallant swordsmen. But one time at the Chicago Opera, the swordsmanship of Jean De Reszke came to very good use. During "Romeo and Juliet," a madman electrified the audience and artists by jumping onto the stage and rushing at Romeo. De Reszke pulled out his sword and skillfully kept the lunatic at bay until he was pinned down by assistant conductors and stage hands. The opera then went on.

There is a lingering legend that the actual composer of "Faust" was not Gounod but a young genius whom Gounod found in secret and who soon was put into a lunatic asylum, hopelessly mad. Silly, of course—for a few years later Gounod wrote his highly successful "Romeo and Juliet," and this work obviously comes from the same pen as "Faust."

LA BOHEME

*Romantic tragedy, in Italian, in four acts. Music by Puccini.
Text, after Murger's novel, by Illica and Giacosa.*

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Monday, Sept. 30	Thursday, Sept. 26	Thursday, Sept. 26	Thursday, Sept. 26
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.



THE STORY

Paris, in 1840, is the scene of action.

PRINCIPAL CHARACTERS

Mimi.....	BIDU SAYAO	Colline.....	EZIO PINZA
Rodolfo	CHARLES KULLMAN	Schaunard.....	GEORGE CEHANOVSKY
Musetta.....	MARIA SA EARP	Benoit.....	SALVATORE BACCALONI
Marcello.....	FRANCESCO VALENTINO	Alcindoro.....	SALVATORE BACCALONI
Conductor, GAETANO MEROLA			

In a poverty-stricken, unheated garret live Rodolfo, a poet; Marcello, a painter; Colline, a student of philosophy; and Schaunard, a musician. At the beginning of Act I, Marcello is painting at his easel and Rodolfo is writing, but both are bitter cold, for it is Christmas Eve. Soon they are joined by Colline.

Suddenly two delivery boys enter with food, wine and cigars; they are immediately followed by Schaunard, who has managed to get hold of a bit of money. He suggests that he and his friends celebrate the holiday by dining out.

They are interrupted by the knocking of their landlord, Benoit, who has come to collect the rent, but who leaves in a high good humor after having drunk with the four young men.

Marcello, Colline and Schaunard go out to eat up Schaunard's remaining cash. Rodolfo remains behind to finish an article he is writing, but promises to join them quickly. In a moment Rodolfo is interrupted by a young girl who lives on the floor above. Her candle has blown out on the staircase, and she wants a light. Rodolfo gives it to her, and as she is about to leave she discovers she has left her key. The two grope about for it, and both their candles blow out. Meanwhile Rodolfo, pretending to search for the key, takes the girl's hand in his. It is cold, and he says he will warm it; then he launches into an aria about himself and his devotion to charming women. The girl replies with an aria of her own. Her name, she says, is Lucy, but she is commonly called Mimi. She embroiders for a living, lives alone in her attic, and is a tiresome little person. Rodolfo replies that she is not tiresome at all, but very beautiful, and when the three other Bohemians call to him from the street, he tells them to reserve two places for him at the cafe. Rodolfo and Mimi go out together, arm in arm.

The Cafe Momus, a Latin Quarter restaurant, is the scene of Act II. A holiday crowd mills through the streets. The four Bohemians are there with Mimi, and they choose a table on the terrace of the restaurant. The Bohemians order an elaborate dinner, but Marcello demands a bottle of poison. The reason for this is that he perceives his lady-love, the volatile Musetta, coming through the crowd on the arms of a new admirer named Alcindoro. Musetta and Alcindoro take a table near the Bohemians, and Musetta sings her famous "Waltz Song," about her own numerous conquests, for the obvious purpose of teasing Marcello. At length she manages by a trick to get rid of Alcindoro, and she throws herself into Marcello's arms.

Act III reveals the exterior of a tavern near the gates of Paris in the early morning of a cold February day. Sounds of drinking and laughter emerge from the tavern, while outside the gates, various work-people drift by to go about their day's labor.

CHARLES KULLMAN *as Rodolfo*

BIDU SAYAO *as Mimi*



Mimi appears, in search of Marcello, who, she knows, has the humble job of painting murals on the walls of the tavern. She asks his help in severing her relations with Rodolfo; they love each other, but Rodolfo is insanelly jealous, and they cannot get along at all.

Marcello tells Mimi to hide behind a tree while he awakens Rodolfo. The poet steps from the tavern and tells Marcello much the same story Mimi has told him. Furthermore he reveals that Mimi is alarmingly ill. Mimi, hidden behind the tree, breaks out into coughing and sobbing. Just then Marcello hears Musetta flirting inside the tavern and rushes in to rebuke her.

Alone with Rodolfo, Mimi tells him they surely must separate. But the idea of parting warms the two lovers to each other once again, and the act ends with their planning to resume their life together, as Musetta and Marcello rush from the tavern in a furious, jealous spat.

Again in the garret, some months later, Musetta has left Marcello and Mimi has left Rodolfo. The two Bohemians are laboring to take these desertions philosophically. Schaunard and Colline enter, and the four partake of a meal of herring and rolls in an atmosphere of high youthful hilarity. Their mirth is interrupted by Musetta, who rushes in to tell them she has found Mimi half dead in the street. Marcello and Rodolfo rush out, carry Mimi in, and place her on the bed.

Mimi is supremely happy to be with Rodolfo once more. If only she had her muff to warm her cold hands . . . Musetta gives Marcello her ear-rings to pawn for money for a doctor and medicine; meanwhile she will herself go and get the muff. Colline removes his coat, bids it farewell, and goes out with Schaunard to sell it for Mimi's sake.

Left alone, Mimi and Rodolfo recall the days of their happiness. Musetta returns with the muff. Mimi takes the soft, warm fur, and strokes it delightedly. She tells Rodolfo she will sleep now, and then will be better. Musetta softly prays for Mimi's recovery, while Rodolfo and his friends, who return one by one, stand about in silent anxiety. Schaunard is the first to discover that Mimi is dead, and poor Rodolfo can only fling himself on Mimi's body in grief as the curtain falls.

—A. V. F.

Copyright 1896 by G. Ricordi & Co. Reproduced by permission of the copyright owners.

Parents who grow somber when their offspring go wild over crooners may now take heart. An opera star, Charles Kullman, has rabid fans of high school age. The "Metropolitan Opera Ständees' Club," they call themselves. They stand for three to four hours to get every note Kullman sings.

Sooner or later, Ezio Pinza found out, a man's past catches up with him. Pinza was marooned by a motor failure one night, four miles from a concert, a few minutes before curtain time. He borrowed a bicycle, pedaled furiously, made it, sang "robustly," the admiring local critic said. Four miles were easy for Pinza—he'd been a six-day bicycle racer.

Many famous opera singers are noted for their sense of humor. Caruso used to plague everyone on the stage with his practical jokes. Sometimes in the midst of a passionate duet, he would hand his fellow star an egg and let the latter dispose of it as best she could.

LA FORZA DEL DESTINO

*Tragic melodrama, in Italian, in four acts.
Music by Verdi. Text by Piave.*

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	<i>Saturday, Oct. 5</i>	<i>Thursday, Oct. 3</i>	<i>Thursday, Oct. 3</i>	<i>Thursday, Oct. 3</i>
BROADCAST TIME:	<i>8 p.m.</i>	<i>8 p.m.</i>	<i>8 p.m.</i>	<i>8 p.m.</i>
RADIO STATIONS:	<i>KLAC, 570 kc.</i>	<i>KYA, 1260 kc.</i>	<i>KWJJ, 1080 kc.</i>	<i>KOL, 1300 kc.</i>



THE STORY

The time is the eighteenth century. The place is first Spain, then Italy.

PRINCIPAL CHARACTERS

Leonora	STELLA ROMAN	Preziosilla	HERTA GLAZ
Don Alvaro	KURT BAUM	Marquis of Calatrava	
Don Carlo	FRANCESCO VALENTINO		LORENZO ALVARY
Father Guardiano	EZIO PINZA	Muleteer	ALESSIO DE PAOLIS
Fra Melitone	SALVATORE BACCALONI		
	Conductor, GAETANO MEROLA		

In the palace of the Marquis of Calatrava, in Seville, Leonora, daughter of the Marquis, is about to elope at night with her lover, Don Alvaro. But the two are discovered by Leonora's father. Don Alvaro draws his pistol with the intention of killing himself, but, being seized by the Marquis' servants, he throws the weapon away, and in falling it is discharged and kills the Marquis.

An inn in the village of Hornacuelos is the second scene of Act I. Leonora, disguised as a man, accidentally sees her brother in the midst of a happy-go-

lucky, roistering crowd of students, soldiers and townspeople. Leonora's brother, Don Carlo, is engaged in a relentless search for Don Alvaro, whom he intends to kill in revenge for the death of his father. He makes it clear that he believes the murder of the Marquis to have been deliberate. He thinks his sister is dead.

Act II opens upon a courtyard in the convent of the Madonna of the Angels. Leonora implores the help of the superior of the convent, Father Guardiano, who is reluctant to take her in, but at length consents to permit her to live as a hermit in a rocky cave nearby. Leonora is admitted to her new life in an elaborate ceremony.

When the curtain again rises, Don Alvaro and Don Carlo have both, under assumed names, joined the Spanish army fighting in Italy. Carlo saves Alvaro's life and they become fast friends. Alvaro is wounded in a battle and believing himself about to die, gives Carlo a small box containing papers which reveal his true identity. But Alvaro does not die, and when he has recovered, Don Carlo challenges him to a duel. The duel is stopped by other soldiers, and Alvaro declares his intention of becoming a monk. The act ends in a lively scene of drinking and merry-making among the soldiers and vivandieres.

Again we see the convent, as in Act II. Father Melitone is giving out food to the poor of the neighborhood, who do not hesitate to tell him they prefer the kindness of Father Raphael to his grumbling and complaints. Father Raphael is none other than Don Alvaro, who is still pursued by Don Carlo. Carlo challenges Alvaro once more. At first he refuses to fight, but at length, in the face of Carlo's bitter taunts, he consents.

Last scene of all occurs before Leonora's cave. Leonora kneels in the moonlight and prays for surcease from the memories that torment her. Carlo rushes in, having been wounded by Alvaro, and in a moment Alvaro himself knocks on the door of the cave to ask assistance for his victim from the hermit who lives there. Alvaro recognizes Leonora when she emerges and tells her it is her brother who lies wounded. Leonora kneels beside Don Carlo who takes his final revenge upon her with his dagger. Leonora dies in Guardiano's arms.

—A. V. F.

KURT BAUM as *Don Alvaro*



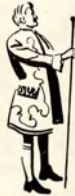
STELLA ROMAN as *Leonora*



DER ROSENKAVALIER

"Comedy for Music," in German, in three acts. Music by Richard Strauss. Play by Hugo von Hofmannsthal.

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Tuesday, Oct. 8	Tuesday, Oct. 8	Tuesday, Oct. 8	Tuesday, Oct. 8
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.



THE STORY

Vienna, 200 years ago, is the story's setting.

PRINCIPAL CHARACTERS

Octavian.....	JARMILA NOVOTNA	Annina.....	HERTA GLAZ
Princess.....	LOTTE LEHMANN	Valzacchi.....	ALESSIO DE PAOLIS
Baron Ochs.....	LORENZO ALVARY	A Singer.....	KURT BAUM
Sophie.....	NADINE CONNER	A Duenna.....	THELMA VOTIPKA
Faninal.....	WALTER OLITZKI	Police Commissioner..	MACK HARRELL
	Conductor, GEORGE SEBASTIAN		

"Der Rosenkavalier" is one opera in which the story is just as charming and intelligent as the music. Because the story is set in Vienna—the Imperial Vienna of the 18th century—Strauss wrote luscious waltzes into his score. He did so for the fun of it, even though the modern waltz had yet, in those days, to be invented.

Also as part of its frothy fiction, "Rosenkavalier" asks you cheerfully to accept the fact that the handsome youth of the title role—Octavian, the Knight

of the Rose—must be played by a comely, shapely soprano or mezzo-soprano.

The first scene is a scene which prying eyes, perhaps, should really not look upon. It reveals the splendid boudoir of the Princess of Werdenberg.

Stormy introductory music prepares the fact that—mature woman though she is—the Princess has as her admirer a mere lad, Octavian. It is morning and the couple soon are sipping their breakfast chocolate together. Memories of the Princess' husband—by now a husband in name only—have troubled her dreams. But he is far away on a hunting party.

Or is he actually so far away? A noisy arrival in the Princess' reception room makes her wonder whether he has not suddenly come home. But the person who does bustle in to visit her is her boorish, rustic cousin, Baron Ochs.

At the first sound of Ochs, Octavian has dashed out of sight. Now—to the Princess' alarm and amusement—he emerges from hiding, dressed as an awkward serving wench. Ochs immediately takes a fancy to "her" and ogles her and flirts with her. He does this regardless of the fact that he has come to inform the Princess he is formally betrothed. His fiancée is a lovely daughter of a newly-rich, social-climbing commoner.

According to tradition, Ochs must send to his betrothed a messenger bearing a Silver Rose as symbol of his love. The Princess, disgusted at Ochs' smugness and pretension, remembers sadly her own girlhood, when her father forced her to marry a titled boor far older than herself.

The Princess now startles Octavian by showing Baron Ochs the picture of a gallant young relative of hers who can serve as Knight of the Rose. The picture is that of Octavian. Ochs notices the resemblance of the picture to the maid, "Mariandl." The Princess flatters his worldliness by hinting that the youth and the servant are quite closely related to each other—by blood if not by legal marriage.

Octavian again manages to get out of sight while the Princess holds her "levee"—or morning court reception. All sorts of people crowd in to seek her favor. Among them are a wily Italian couple—Annina and Valzacchi—who are professional schemers and fixers, rascals ready to do any sort of job for money.

JARMILA NOVOTNA as *Octavian*



LORENZO ALVARY as *Baron Ochs*





Scene from "Der Rosenkavalier"—Petitioners and servants wait upon the Princess.

Annina and Valzacchi approach Ochs. Maybe an elderly husband who has a young wife can use some spies? Instead, he asks them about "Mariandl." With all their nosiness, they admit in surprise that they have never heard of her.

The Princess receives from Ochs the Silver Rose that must be carried to his fiancée, Sophie Faninal. At last the Princess is left alone. Octavian once more steps forth. The parting of the two turns out to be unexpectedly cheerless.

The Princess, still musing of her girlhood, suddenly feels old. She piques Octavian by insisting that the flow of time inexorably will pull them apart. Octavian clicks his heels, bows and is gone. He has forgotten to take the Rose. The Princess hurriedly summons her grinning, silent Negro boy servant and sends the Rose after the angry young man.

Act II shows the sumptuous interior of the home of the rich widower, Faninal. He and all about him are tremendously excited at the impending visit of the Knight of the Rose. Sophie, who has not yet seen her betrothed, is in ecstasy.

Clad in radiant white and holding the Silver Rose before him, Octavian makes a superb entrance. Sophie's loveliness instantly enchants him. And she responds in kind.

She then is terribly disappointed to see her fiance himself—the crass, fat Ochs. Ochs becomes so insolent and vulgar in his approach to Sophie that Octavian cannot bear it. Ochs and Faninal leave the room on a matter of marriage arrangements.

Now Sophie and Octavian are free to pour out their newborn love to each other. But the crafty Annina and Valzacchi seize them and raise a general alarm. At first, the "worldly" Ochs is amused at boyish Octavian's boldness. Octavian, though, is dead serious. He draws his sword and actually pricks the scared Ochs in the arm.

Ochs roars with anguish. Faninal orders Octavian to leave his home. In leaving, Octavian whispers something to Annina.

It does not take Ochs long to realize he is little hurt. He is delighted when Annina slips him a secret note in which Mariandl invites him to a night rendezvous at an inn.

Trouble lies in ambush against Ochs in Act III. In a private inn room, Octavian—again dressed as the serving girl—supervises preparations for his rendezvous with Ochs. He plants ruffians behind trapdoors. He rehearses with other conspirators, too.

Ochs, his arm still in a sling, arrives in the private room with "Mariandl." At the supper table, her resemblance to the fiery Octavian, who stabbed him in the arm, worries him. Then "Mariandl" pretends to be weepily drunk. Then murderous faces start appearing at windows and trapdoors.

A door flies open and Annina, in disguise, runs in and claims Ochs as her husband who deserted her. Four children take up her cry. The uproar brings the police. Now Ochs makes another mistake. He tells the police sergeant that the girl with him is his fiancée, Sophie. But Octavian has arranged for Faninal to witness Ochs' disgrace. Ochs' falsehood throws Faninal into a fury. Likewise it outrages Sophie, who next appears on the scene. Faninal calls off his daughter's marriage. Then he collapses and has to be hauled to another room.

Octavian, tossing Mariandl's garments one by one from behind a screen, reveals his true identity. To top everything, the Princess herself arrives, in regal array.

What the Princess predicted has come true. Magnanimously, though sadly, she consents to the marriage of Sophie and Octavian. The Princess lets Faninal—overcome with pride—escort her to her carriage. The young couple follow.

But the opera is not quite ended. Into the empty dark room quickly toddles the Princess' Negro boy. He looks all about the room in search of something—a handkerchief that Sophie has dropped. He finds it and waves it triumphantly as he toddles away. The curtain falls.

—A. F.

Jarmila Novotna, the delightful soprano whose name means "Lover of Spring" in Czech, was rehearsing "Cosi Fan Tutte" in Salzburg. Jarmila's little daughter, then less than four, was allowed to see the rehearsal. When asked how she liked it, she said, "Oh, mama danced very well." It took her famous mother months to convince the child that she was a singer, not a dancer.

She wanted to be a Shakespearean actress. She became a Metropolitan Opera contralto instead. She learned to love mountain climbing in the Swiss Alps. So she chose an altitude of 7,500 feet for her ranch in New Mexico. She's a horse-woman, a pianist, a lover of good paintings, a student of American History. Her name is Herta Glaz.

His first recital in Leiden, Holland was a double shock to Mack Harrell's nervous system. He sang five successive numbers of the group of six Schubert songs he'd chosen and not once did his audience applaud. Miserable, he sang the sixth—and the audience, rising, gave him a ten-minute ovation! Dutch audiences, he discovered, don't think it polite to applaud between selections of a group.

LUCIA DI LAMMERMOOR

Romantic tragedy, in Italian, in three acts. Music by Donizetti. Text, by Cammarano, derived from Sir Walter Scott's novel, "The Bride of Lammermoor."

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Thursday, Oct. 10	Thursday, Oct. 10	Thursday, Oct. 10	Thursday, Oct. 10
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.



THE STORY

The setting is Scotland, about 1700.

PRINCIPAL CHARACTERS

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

Conductor, PIETRO CIMARA

It seems odd, at this late date, to start recounting the story of "Lucia." What matters most nowadays in Donizetti's 111-year-old opera is the singing.

People love the "Sextet" as much as ever. They enjoy the romantic first act duet of the soprano and tenor. A fine tenor still thrills them in his "Death Scene." And the big moment comes when Lucia stands at the footlights and goes through all the daring brilliance and top notes of her "Mad Scene."

The staging comes off best when it is done in a brisk, stylized manner without trying to look dramatically real. As a story, the moods and melodrama of "Lucia" are out of date. All of which is of little importance to a radio audience, which listens but does not see.

Despite its nominal time and place, the setting of "Lucia" is really an operatic-romantic Never-Never land. The first scene occurs outside the Lammermoor castle. Sir Henry Ashton, lord of the castle, is Lucia's overbearing brother. The scene shows Norman, and other Ashton retainers, dressed in kilts, as they speak to each other about a mysterious stranger whom they have been trying to identify.

Ashton himself enters, together with Raymond, the household chaplain. Ashton is disturbed. His political power is weakening. The old enemy of his clan, Edgar of Ravenswood, is becoming more insolent. To restore his position, he wants to give his sister in marriage to an influential friend, Lord Arthur Bucklaw.

Thus far Lucia has refused Lord Arthur. No doubt, suggests Raymond, it is because she is still mourning her mother's recent death. But Norman reveals that Lucia must be in love. Every dawn she has a rendezvous with the mysterious stranger. He first met her when she was strolling in lonely woods. A wild bull suddenly charged upon her. A shot rang out; Edgar had saved her.

This information enrages Ashton ("Cruda, funesta smania"). Just then, Norman's men return with the amazing information that the stranger is none other than Ashton's enemy, Edgar.

Next scene is a wooded place, adorned by an old fountain. Lucia looks at the fountain with an inner terror. She tells her companion, Alice, how once she saw in the fountain a bloody phantom—the ghost of a woman who long ago had been slain there by her jealous lover.

Edgar now eagerly joins Lucia. He loves her despite all the vicious harm her brother has done him. Their ardent duet ("Verranno a te") is saddened by the fact that tomorrow Edgar must leave for France on a mission in behalf of Scotland. He and Lucia vow their fidelity.

Time passes. At the opening of Act II, Ashton sits in a room in his castle. He is determined that Lucia shall be Lord Arthur's bride. Norman assures him Lucia is ready to do his bidding. Ashton's men have intercepted all Edgar's letters to her. They have cunningly made her believe Edgar has been untrue

LILY PONS as Lucia



LORENZO ALVARY as Raymond



to her. Lucia, pale and distressed, enters Ashton's presence. Mournfully she at last yields to her brother's demands.

The scene shifts to the great hall of the castle. Lord Arthur greets Ashton's festive wedding guests. Then Lucia, half swooning, comes forward and unwillingly signs the marriage document.

At this moment, to her horror, her beloved Edgar—casting aside his gallant cloak and plumed hat—wildly forces himself into her presence. The "Sextet," in all its charm and power, reveals the feelings of all the principal characters at this crucial, startling moment.

Only the intercession of the venerable chaplain prevents bloodshed. Edgar, unaware of Ashton's trickery, denounces Lucia cruelly.

Act III occurs in the same hall, on the wedding night. Raymond cuts short the general celebration by hurrying in with a terrible story that Lucia has slain her newlywed husband.

Lucia herself, clad in her night robes, verifies his report. Obviously she is out of her mind. She imagines she hears Edgar's voice and that she is being married to him. She again sees the vision of the phantom. And she ends her long and impressive "Mad Scene" by praying that Edgar will at least shed a tear on her tomb. With that, she collapses.

In an outdoor scene, at night, Edgar looks up at the lighted castle windows and suffers at the thought that everyone, including Lucia, is rejoicing at her wedding. But a cortege of Ashton retainers gloomily approach him. He finds out that Lucia has passed away. "Cruel fate separated us on earth," he says. "We shall be together in heaven." He plunges a fatal dagger into his breast.

—A. F.



Scene from "Lucia Di Lammermoor"—Ashton's clansmen gather at his castle.

MADAME BUTTERFLY

*Tragedy, in Italian, in three acts. Music by Puccini.
Text by Illica and Giacosa.*

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	<i>Tuesday, Oct. 15</i>	<i>Tuesday, Oct. 15</i>	<i>Tuesday, Oct. 15</i>	<i>Tuesday, Oct. 15</i>
BROADCAST TIME:	<i>8 p.m.</i>	<i>8 p.m.</i>	<i>8 p.m.</i>	<i>8 p.m.</i>
RADIO STATIONS:	<i>KLAC, 570 kc.</i>	<i>KYA, 1260 kc.</i>	<i>KWJJ, 1080 kc.</i>	<i>KOL, 1300 kc.</i>



THE STORY

The setting is Japan, in about 1900.

PRINCIPAL CHARACTERS

Cio-Cio San	LICIA ALBANESE	Goro	ALESSIO DE PAOLIS
Lt. Pinkerton	CHARLES KULLMAN	The Bonze	LORENZO ALVARY
Suzuki	HERTA GLAZ	Kate Pinkerton	ELOISE FARRELL
Consul Sharpless	JOHN BROWNLEE		

Conductor, GAETANO MEROLA

The curtain rises upon the garden of a Japanese house near Nagasaki. A young lieutenant of the American Navy, Benjamin Franklin Pinkerton, is being shown about by Goro, the marriage broker. Pinkerton has rented the house, for he is shortly to be married to a Japanese girl.

Sharpless, American consul at Nagasaki, enters, and the two men toast Pinkerton's pleasant future in the Orient, although Sharpless has his misgivings about Pinkerton's marriage.

The bride, Cio-Cio San, or Miss Butterfly, enters with an entourage of young

girls. Butterfly is a geisha of 15 with few relatives, all of them poor. Some of her relatives arrive and are ceremoniously introduced. During the course of the ensuing dialogue Butterfly shows Pinkerton a little collection of treasures she has brought with her to her new home, among them a dagger with which her father committed suicide at the Mikado's command.

Butterfly and Pinkerton are married in a picturesque little ceremony. Scarcely has Sharpless left when Butterfly's uncle, a gaunt Buddhist priest in white robes, stalks in and denounces her for her marriage with a white man. Pinkerton angrily orders everyone out, and the act ends with an ardent love-duet between Butterfly and himself.

Three years have elapsed when Act II begins. Pinkerton has been away practically all that time, and he has never even written to Butterfly since his departure. The scene now is the interior of Butterfly's home. She has not lost faith in Pinkerton, and, in the best-known passage in the opera, describes to Suzuki how he will return.

Goro, the marriage broker, is not so sure of Pinkerton's intentions, and has been urging Butterfly to marry the wealthy Prince Yamadori. Goro, Sharpless and Yamadori come in, but Butterfly will have none of the prince and sends him away. During the conversation of the men, it develops that Pinkerton is about to return, and he has written Sharpless to prepare Butterfly for a blow. But when Sharpless finally gets around to reading Pinkerton's letter, Butterfly interrupts him so often, chatters so much, and displays so touching a faith in Pinkerton, that he cannot go through with it.

Sharpless advises Butterfly to accept Yamadori. Her answer is to bring forth the child she has borne Pinkerton; Sharpless must write and tell the boy's father about him—then, surely, he will hasten back.

Sick at heart, Sharpless departs.

Suddenly a shot is heard from the harbor. This means a man-of-war is entering the roadstead. Butterfly seizes a telescope and sees that it is Pinkerton's ship. Excitedly, she and Suzuki pluck flowers from the cherry tree in the garden and scatter them about the room. As evening darkness gathers in, Suzuki closes the paper partitions which form the wall of the house on the garden side.

LICIA ALBANESE as *Cio-Cio San*



CHARLES KULLMAN as *Lt. Pinkerton*





Scene from "Madame Butterfly"—Pinkerton takes Cio-Cio San as his bride.

Butterfly makes three holes in the paper—one high, for herself, and two lower down, for Suzuki and the baby. The moon rises and distant, humming music is heard. Suzuki and the child fall asleep, but Butterfly remains erect and motionless, gazing all night at the harbor and the American ship at anchor there.

The day at last dawns, but Butterfly remains at her post. Suzuki awakens and urges her mistress to get some sleep, and Butterfly goes out with the child. Pinkerton enters with Sharpless, and Suzuki tells him the story of Butterfly's long wait. There is an American woman in the garden; Suzuki soon learns it is Pinkerton's American wife.

Sharpless tells Suzuki that Kate Pinkerton will take Butterfly's baby and give it proper care: they must all think of the child and its future, and Suzuki must help. Pinkerton is not equal to the ordeal of seeing Butterfly again. He gives Sharpless money for her and disappears.

Suzuki brings Kate Pinkerton in from the garden. Butterfly enters, although Suzuki tries to stop her. When she sees Kate, gradually the truth dawns upon her. She calmly assures Kate that if Pinkerton will return there in a half hour, he may take his son away with him.

Sharpless and Kate Pinkerton leave, and Butterfly demands that all curtains and doors be closed. Butterfly then orders Suzuki to go, and remains for a time silent in the dark. Then she takes her father's suicide-dagger from the wall. Suzuki pushes the child into the room. Butterfly claps and kisses the child, and gives him a doll and an American flag before she goes behind a screen with the knife. In a moment she appears again with a veil about her throat, totters after the little boy, embraces him for the last time, and falls. Pinkerton and Sharpless rush in, but Butterfly has only strength enough to point to the child before she dies.

—A. V. F.

RIGOLETTO

*Tragic melodrama, in Italian, in four acts. Music by Verdi.
Text by Piave, based on Victor Hugo's play, "Le Roi S'Amuse."*

	LOS ANGELES AREA	SAN FRANCISCO AREA	PORTLAND AREA	SEATTLE AREA
BROADCAST DATE:	Saturday, Oct. 19	Saturday, Oct. 19	Saturday, Oct. 19	Saturday, Oct. 19
BROADCAST TIME:	8 p.m.	8 p.m.	8 p.m.	8 p.m.
RADIO STATIONS:	KLAC, 570 kc.	KYA, 1260 kc.	KWJJ, 1080 kc.	KOL, 1300 kc.



THE STORY

The opera takes place in and around Mantua in medieval times.

PRINCIPAL CHARACTERS

Rigoletto.....	LAWRENCE TIBBETT	Maddalena.....	ELEANOR KNAPP
Gilda.....	LILY PONS	Sparafucile.....	LORENZO ALVARY
Duke of Mantua.....	JAN PEERCE	Monterone.....	DESIRE LIGETI
Conductor, PIETRO CIMARA			

A brilliant festival, in the palace of the Duke of Mantua is interrupted by the appearance of old Count Monterone, who has come to denounce the Duke for the seduction of his daughter. The Duke's new jester, a sardonic, bitter man named Rigoletto, makes great sport of Monterone, but is strangely moved when the outraged nobleman calls down a father's curse upon his head.

The scene shifts to a street before Rigoletto's house. The stage is arranged so that the audience sees the inside of Rigoletto's garden, the street outside, and the cross-section of the wall between. Rigoletto comes home at night, mumbling to himself about Monterone's curse. He is met by a professional assassin, one Sparafucile, who offers his services if they should ever be needed.

Rigoletto is met in his garden by his beautiful young daughter, Gilda, whom he is carefully concealing from his associates at court. He forces Gilda to promise him that she will not permit herself to be seen outside the house.

But Gilda has already made the acquaintance of a presumed young student, whom she met in church. This person, none other than the Duke, comes calling, and hides himself in the garden during the dialogue of Gilda and Rigoletto. As soon as Rigoletto has gone, the Duke comes forward, and during the course of the duet that follows, he tells Gilda his name is Gualtier Malde. The Duke leaves, and Gilda sings her famous aria in meditation upon the meaning, for her, of this "caro nome," this beloved name.

Meanwhile a group of masked courtiers have assembled in the street. The courtiers think the girl in Rigoletto's house is his mistress, and they consider it a great joke to abduct her. They bamboozle Rigoletto himself into letting himself be blindfolded and holding the ladder which they have placed against the wall of his house. Gilda, bound and gagged, is carried off. The gag is removed at a safe distance, and the act ends as Rigoletto, thunderstruck, hears Gilda calling to him from the arms of her captors.

Act III discloses an ante-chamber in the Duke's palace. The Duke's courtiers, in high spirits, tell him how they have carried off Rigoletto's mistress. The Duke, realizing whom the courtiers have brought him, goes off in rapture to join Gilda.

Rigoletto enters, and pleads with the courtiers to give him his daughter back. Suddenly he realizes that she is in the next room with the Duke, and breaks out into a terrifying denunciation of the whole courtly tribe.

Gilda is released, and, as her father is trying to console her, Monterone is led through the room under guard to be imprisoned. Monterone curses the Duke; Rigoletto and Gilda take up this theme, and the act ends as they plan their revenge.

The lair of Sparafucile, a tumble-down inn on the banks of a river near Mantua, is the setting of Act IV. Again the stage is divided by a wall; on one side is the courtyard of the inn, on the other an open space leading down to the

LAWRENCE TIBBETT as *Rigoletto*



LILY PONS as *Gilda*





Scene from "Rigoletto"—Heartbroken Rigoletto recovers his kidnapped daughter.

river bank. Rigoletto and Gilda prowl about outside. The Duke, who has come to the inn because of the charms of Sparafucile's sister, Maddalena, calls for wine, and sings his well known aria regarding the inconstancy of women.

Sparafucile goes off, and, in the famous quartet, the Duke makes love to Maddalena, while Rigoletto and Gilda express their horror at his actions on the other side of the wall. Rigoletto then tells Gilda to go home, dress herself as a man and take horse to Verona, where he will meet her.

Sparafucile returns, and Rigoletto engages him to murder the Duke, paying him half his fee in advance.

A thunderstorm arises, and the Duke decides to stay the night. He goes into an upper room of the inn. Maddalena now tries to induce her brother not to kill the Duke, but Sparafucile is a good, honest murderer, and refuses to break his contract with Rigoletto. At length he agrees to a compromise: if anyone knocks on the door of the inn that night, the stranger will be killed in place of the Duke.

Gilda, who has returned to the inn in her man's clothes, overhears this conversation. She resolves to sacrifice herself for the Duke, and knocks on the door, which Sparafucile opens.

The storm rises to intense fury. Sparafucile delivers to Rigoletto a sack containing a body. Rigoletto is gloating over the death of the hated Duke when he hears that nobleman's voice in the distance. Rigoletto tears open the sack, and Gilda dies in his arms.

—A. V. F.

Rossini wrote his operas very fast. And he was famous for his laziness. It was said of him that once, while composing in bed, he had nearly completed an overture when the music slipped out of his reach to the floor. Instead of bending to pick up the manuscript, he wrote another overture.

SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA, *General Director*

PAUL POSZ, *Manager*

OFFICERS

KENNETH MONTEAGLE.....*President*
MRS. STANLEY POWELL.....*Vice-President*
CHARLES R. BLYTH.....*Vice-President*
ARTHUR MERRILL BROWN, JR.....*Vice-President*
GEORGE T. CAMERON.....*Treasurer*
EDWARD F. MOFFATT.....*Secretary*

SAN FRANCISCO OPERA COMPANY

CONDUCTORS AND ASSISTANTS

GAETANO MEROLA
WILLIAM STEINBERG
PAUL BREISACH
PIETRO CIMARA
GEORGE SEBASTIAN
KURT HERBERT ADLER

PETER PAUL FUCHS
KARL KRITZ
OTELLO CERONI
ANTONIO DELL'OREFICE
FRITZ BERENS
HERMANN WEIGERT



GAETANO MEROLA
General Director



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

SAN FRANCISCO OPERA COMPANY

ARTISTS

Sopranos and Contraltos

LICIA ALBANESE
BRITTA ANDERSON
EILEEN BALDWIN
JOANNE BREHM
BIANCA BRUNI
MARGARET BURNS
LORRAINE CALCAGNO
LEILA CAMBI
NADINE CONNER
MARY LOU CONNERS
MURIEL DEMERS
LILY DJANEL
ELOISE FARRELL
FLORENCE GEORGE
HERTA GLAZ
MARGARET HARSHAW
ELMA HEITMAN
ESTER HESSLING
MARILYNN KING
ELEANOR KNAPP
SYBIL LOUISE KNAPP
KATHLEEN LAWLOR
LOTTE LEHMANN
DOROTHY McINTYRE
JARMILA NOVOTNA

DELPHIA PHILLIPS
LILY PONS
ELLEN REPP
REGINA RESNIK
STELLA ROMAN
MARIA SA EARP
BETTIE SANDERSON
BIDU SAYAO
ASTRID VARNAY
GERALDINE VITI
THELMA VOTIPKA
MARIAN WOOD
MARTINA ZUBIRI

JAN PEECE
WILLIAM ROONEY
SET SVANHOLM
GEORGE TALLONE
JOSEPH TISSIER

Baritones and Bases

LORENZO ALVARY
SALVATORE BACCALONI
JOHN BROWNLEE
GEORGE CEHANOVSKY
GEORGE CZAPLICKI
PAUL GUENTER
MACK HARRELL
COLIN HARVEY
DESIRE LIGETI
MAX LORENZINI
BENJAMIN MARTIN
NICOLA MOSCONA
WALTER OLITZKI
IVAN PETROFF
EZIO PINZA
KENNETH SCHON
LAWRENCE TIBBETT
FRANCESCO VALENTINO
EDWIN VANNUCCI

Tenors

KURT BAUM
MARIO BERINI
JUSSI BJOERLING
GALLIANO DANELUZ
ALESSIO DE PAOLIS
PHILIP DOAN
JOHN GARRIS
RAOUL JOBIN
CHARLES KULLMAN
ERICH LAWRENCE
KAYTON NESBITT

CHORAL ENSEMBLE

MISSES

BRITTA ANDERSON
LUCY ARMAGANIAN
EILEEN BALDWIN
KATHERINE BRAVOS
JOANNE BREHM
EILEEN BROWNE
BIANCA BRUNI
MARGARET BURNS
LORRAINE L. CALCAGNO
LEILA CAMBI
MARY LOU CONNERS
ELEANOR CORYELL
MURIEL DEMERS
ELOISE FARRELL
SONYA FREED
THORA HARPER
ELMA HEITMAN
ESTER V. HESSLING
ORTHELLA HUGHES
MARILYNN KING
SYBIL LOUISE KNAPP

KATHLEEN LAWLOR
DOROTHY A. McINTYRE
DELPHIA PHILLIPS
GERTRUDE ROSENBACK
BETTIE SANDERSON
GERALDINE VITI
MARIAN WOOD
MARTINA ZUBIRI
DORA DI TANO, *Accompanist*

MESSRS.

EVARISTO ALIBERTINI
NORMAN H. ANDERSON
GEORGE ARGYRES
LOUIS BRAUNSTEIN
MARTIN CLARK
CECIL COOPER
GALLIANO DANELUZ
FLOYD DAVIS
AMERIGO DEL GRANDE
PHILIP DOAN
JOHN GETAS

PAUL GUENTER
COLIN HARVEY
GEORGE D. JENSEN
EUELL LABHARD
ERICH LAWRENCE
MAX LORENZINI
GIULIO MANCINI
BENJAMIN MARTIN
CARLO MANNUCCI
ROBIN R. NELSON
WILLIAM PETERSON
M. D. RANDOM
WILLIAM A. ROONEY
ATTILIO C. ROSSI
MARINO G. SENSI
WILLARD J. SMITH
GEORGE TALLONE
ALBERT VANNUCCI
EDWIN J. VANNUCCI
FRED WAHLIN
FRED WILLIAMS
HERMAN WISEMAN

Grand Opera is a glorious San Francisco tradition. Its great record recalls the golden voice of Tetrazzini—the visit of Caruso. For this, the 24th annual season, the San Francisco Opera Association again brings a galaxy of world famous operatic stars to San Francisco's War Memorial Opera House. It is indeed a pleasure for the people of Safeway to bring, for the third year, all the enjoyment of the world's great operas to your home—and to homes up and down the Pacific Coast. These broadcasts are for your pleasure alone.

SAFEWAY STORES



SUNDAY MATINEE, OCTOBER 20, at 2:00

Madama Butterfly

Opera in three acts. Music by Giacomo Puccini.

Text by Giacosa and Illica. Founded on the book of John L. Long
and on the drama of David Belasco.

THE CAST

Madama Butterfly (Cho-Cho San)	LICIA ALBANESE
Pinkerton, Lieutenant in the U.S. Navy.....	CHARLES KULLMAN
Suzuki, Chō-Cho San's servant.....	HERTHA GLAZ
Sharpless, U.S. Consul at Nagasaki.....	JOHN BROWNLEE
Goro, a marriage broker.....	ALESSIO DE PAOLIS
The Bonze, Cho-Cho San's uncle.....	LORENZO ALVARY
Prince Yamadori.....	GEORGE CEHANOVSKY
Kate Pinkerton.....	ELOISE FARRELL
The Imperial Commissioner.....	WALTER OLITZKI
The Official Registrar.....	COLIN HARVEY
Trouble	YOLANDA CHELI

Cho-Cho San's Relatives and Friends, Servants.



STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

GAETANO MEROLA

CHORUS DIRECTOR

KURT HERBERT ADLER



TIME AND PLACE: About 1900; Nagasaki, Japan

Act I: Exterior of Pinkerton's House

Act II: Interior of Butterfly's Home

Act III: Same as Act II

Because of copyright the story of the opera cannot be printed.

Encores not permitted — Bell rings three minutes before curtain rises