

Le Nozze di Figaro
(The Marriage of Figaro)

1947

Sunday, October 5, 1947 2:00 PM

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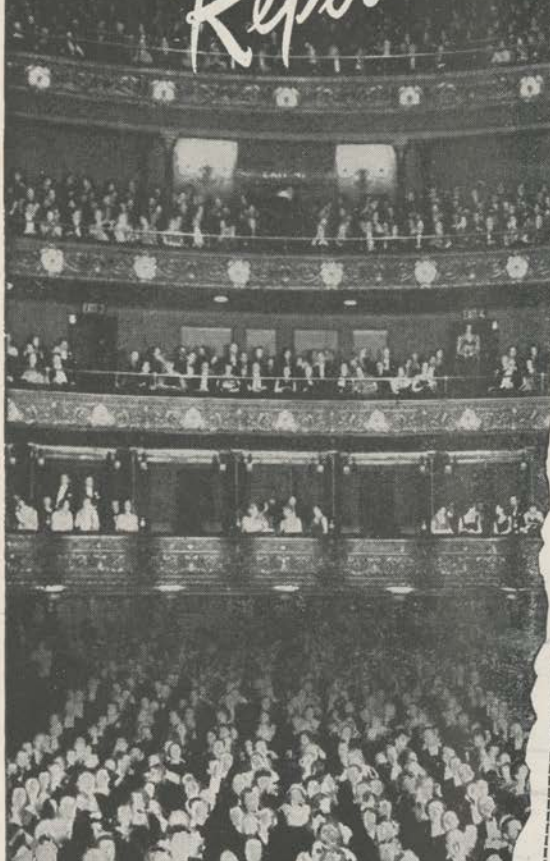
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


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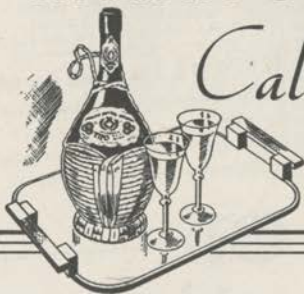
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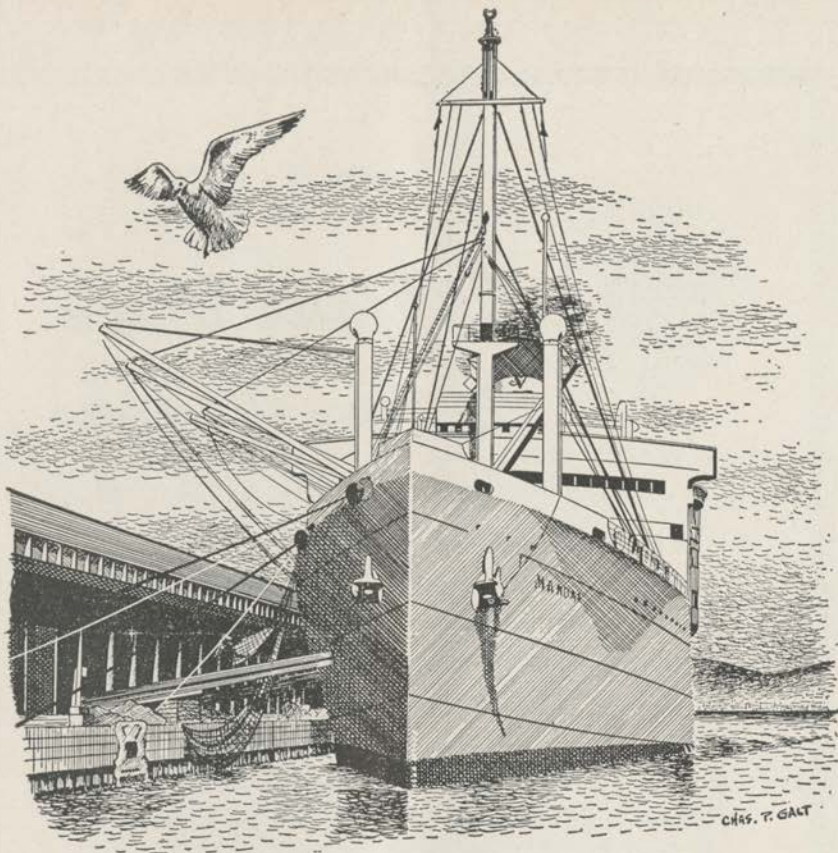
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With this season the San Francisco Opera Association celebrates the twenty-fifth anniversary of the San Francisco Opera Company. It is a most propitious season marking, as it does, a quarter century of progress that has carried the fame of the company throughout the music world.

Founded by a small group who had faith in the music appreciation of San Franciscans, the record of the company has more than justified the soundness of that belief. At the season's close, the company will have given 548 performances of 74 operas.

No other city, with the single exception of New York, can cite such an unbroken record in grand opera. And yet, the San Francisco Opera Company no longer belongs to this city alone, but to the entire Pacific Coast. Annually, a number of these cities look forward to being host to the company. All of this, we feel, is a tribute not alone to the artistry and good management of the company, but to the people of San Francisco whose support has made this accomplishment possible.

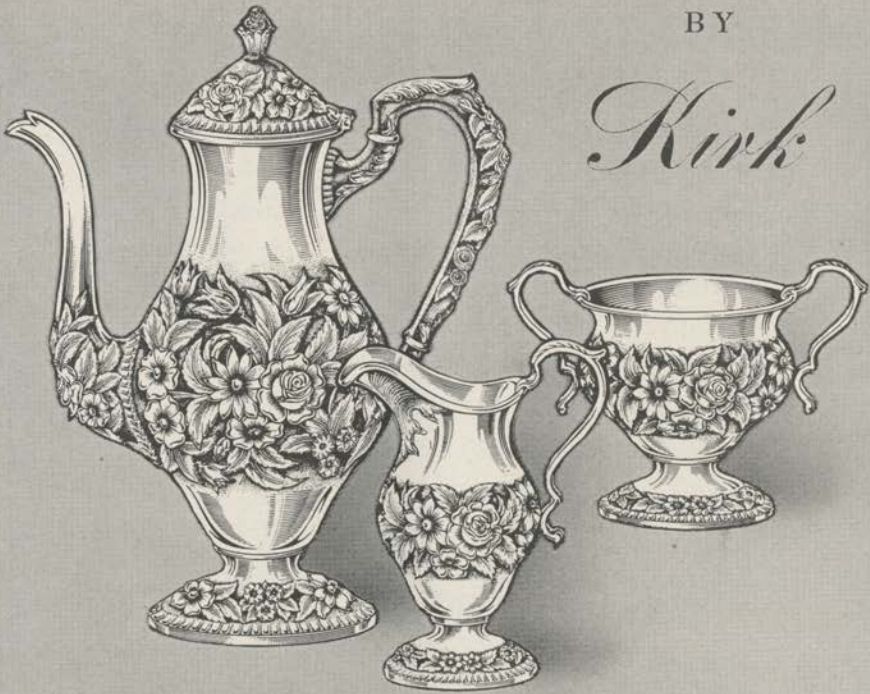
The San Francisco Opera Association is grateful for this support and the untiring efforts and genius of Gaetano Merola, General Director of the company since its inception.

Kenneth Monteaqle

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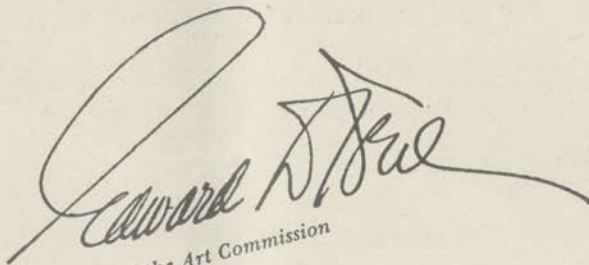
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TO GAETANO MEROLA AND THE MEMBERS OF THE SAN FRANCISCO OPERA ASSOCIATION

On this, the Twenty-fifth Anniversary of Opera in San Francisco, we desire to mark that epoch and to pause and hear, in memory, the hundred arias that have enchanted the music-loving people of San Francisco, and to appraise the renown and distinction which the Opera has brought to the City of San Francisco.

To you, and to the men and women who have made possible this great and graceful contribution to the life of our community, we present at this hour our tribute of praise and offer the warmth of our cordial regard.

Sincerely,



President of the Art Commission

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LORENZO ALVARY BASS	ELMA HEITMAN SOPRANO	REGINA RESNIK SOPRANO
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EILEEN BALDWIN CONTRALTO	RADUL JOBIN TENOR	BIDU SAYAO SOPRANO
KURT BAUM TENOR	DOROTHY KIRSTEN SOPRANO	ALLEN SCHMIDLING TENOR
NORMAN BENSON BARITONE	CHARLES KULLMAN TENOR	MARTIAL SINGHER BARITONE
DORA BISH SOPRANO	KATHLEEN LAWLOR SOPRANO	MARY JANE SPRY SOPRANO
EILEEN BROWNE SOPRANO	ERICH LAWRENCE TENOR	SET SVANHOLM TENOR
BEVERLY CAMPBELL SOPRANO	VIRGILIO LAZZARI BASS	GEORGE TALLONE TENOR
GEORGE CEHANOVSKY BARITONE	DESIRE LIGETI BASS	BLANCHE THEBOM CONTRALTO
LESLIE CHABAY TENOR	MAX LORENZINI BARITONE	LAWRENCE TIBBETT BARITONE
NADINE CONNER SOPRANO	PATRICK McVEY BARITONE	HELEN TRAUBEL SOPRANO
ELEANOR CORYELL SOPRANO	BENJAMIN MARTIN BARITONE	MARY JEAN TURNBULL SOPRANO
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FLOYD DAVIS TENOR	KAYTON NESBITT TENOR	FRANCESCO VALENTINO BARITONE
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To Gaetano Merola...

The Musical Association of San Francisco happily participates in this 25th Anniversary celebration.

Through your patience, sagacity, and artistic aims the San Francisco Opera has become an institution of lasting value to the collective musical activity of the nation as well as to the audiences of the Pacific Coast.

Your great spirit, manifesting itself in behalf of music which shall have lasting importance to its public, is an asset we pay homage to—with the sincere wish that you will continue to guide us for many years to come.

May the future bring you the fulfillment of your fondest dreams.

Leonora Wood Armsby

Congratulations!

San Francisco owes an immense debt of gratitude to the San Francisco Opera Association, and to General Director Gaetano Merola. May I add my personal congratulations to the City's thanks on the occasion of the Association's 25th Anniversary.

Elmer E. Robinson

Judge of the Superior Court

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MARTINA ZUBIRI

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VALLA RAMEY
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★ QUARTARARO
★ KULLMAN



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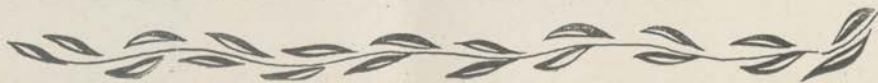
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Bregeron, Robert
Burgin, Richard
Chapple, Stanley
Cleva, Fausto
Copland, Aaron
D'Attili, Glauco
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Monteux, Pierre
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Pennario, Leonard
Piatigorsky, Gregor
Pinza, Ezio
Pedolsky, Leo
Pons, Lily
Ponselle, Rosa
Posselt, Ruth
Quartararo, Florence
Rosenthal, Manuel
Sanroma, Jesus Maria
Schmitz, E. Robert
Shure, Leonard
Spivakovsky, Tossy
Stravinsky, Igor
Szigeti, Joseph
Tapia-Caballero
Tansman, Alexander
Tetley-Kardos, Richard
Thibaud, Jacques
Traubel, Helen
Weede, Robert
Wittgenstein, Paul

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Tuesday Evening, March 30
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 With Albanese, Votipka, Lawlor, Peerce, Warren, Cehanovsky, De Paolis, Olitzki, Lorenzini
 MEROLA, Conductor
- DON GIOVANNI (*Mozart*) *Friday Night, September 19, at 8:00*
 With Roman, Quartararo, Albanese, Pinza, Baccaloni, Kullman, Alvary, Ligeti
 BREISACH, Conductor
- MADAMA BUTTERFLY (*Puccini*) *Monday Night, September 22, at 8:00*
 With Albanese, Glaz, Votipka, Peerce, Valentino, De Paolis, Cehanovsky, Lazzari, Olitzki, Harvey
 CIMARA, Conductor
- GOTTERDAMMERUNG (*Wagner*) *Friday Night, September 26, at 7:30*
 With Traubel, Resnik, Harshaw, Glaz, Turner, Votipka, Hartzell, Popper, Svanholm, Czapliski, Alvary, Olitzki, Guenter, Benson, Daneluz
 STEINBERG, Conductor
- LA GIOCONDA (*Ponchielli*) *Tuesday Night, September 30, at 8:00*
 With Roman, Thebom, Harshaw, Baum, Warren, Moscona, Chabay, Ligeti, Benson, Nelson, Alibertini, Tallone
 MARZOLLO, Conductor
- LOUISE (*Charpentier*) *Friday Night, October 3, at 8:00*
 With Kirsten, Turner, Pinza, Jobin, Hartzell, Popper, Gray, Votipka, Zubiri, Coryell, Lawlor, Heitman, Phillips, Campbell, Harper, Hessling, Baldwin, Browne, Spry, Bish, Nathanson, De Paolis, Lazzari, Ligeti, Cehanovsky, Olitzki, Chabay, Nesbitt, Martin, Davis, McVey, Lawrence, Schmidling, Harvey, Lorenzini, Daneluz
 BREISACH, Conductor
- OTELLO (*Verdi*) *Tuesday Night, October 7, at 8:00*
 With Albanese, Votipka, Svanholm, Tibbett, De Paolis, Lazzari, Chabay, Cehanovsky, Nelson
 STEINBERG, Conductor
- PELLEAS ET MELISANDE (*Debussy*) *Friday Night, October 10, at 8:00*
 With Sayao, Harshaw, Zubiri, Singher, Tibbett, Alvary, Ligeti
 PELLETIER, Conductor
- L'AMORE DEI TRE RE (*Montemezzi*) *Tuesday Night, October 14, at 8:00*
 With Kirsten, Turner, Lawlor, Turnbull, Baldwin, Pinza, Kullman, Weede, De Paolis, Nesbitt
 MONTEMEZZI, Conductor
- LUCIA DI LAMMERMOOR (*Donizetti*) *Friday Night, October 17, at 8:00*
 With Pons, Votipka, Peerce, Valentino, Lazzari, Chabay, Tallone
 CIMARA, Conductor

POPULAR SERIES

- ROMEO AND JULIET (*Gounod*) *Thursday Night, September 18, at 8:00*
 With Sayao, Glaz, Turner, Jobin, Singher, Moscona, De Paolis, Ligeti, Cehanovsky, Harvey, Tallone
 PELLETIER, Conductor
- AIDA (*Verdi*) *Thursday Night, September 25, at 8:00*
 With Roman, Thebom, Votipka, Baum, Warren, Moscona, Alvary, Chabay
 BREISACH, Conductor
- TRISTAN UND ISOLDE (*Wagner*) *Thursday Night, October 2, at 8:00*
 With Traubel, Thebom, Svanholm, Czapliski, Alvary, Ligeti, Olitzki, Chabay
 STEINBERG, Conductor
- GOTTERDAMMERUNG (*Wagner*) *Thursday Night, October 9, at 7:30*
 With same cast as Regular Series performance
- LA GIOCONDA (*Ponchielli*) *Thursday Night, October 16, at 8:00*
 With same cast as Regular Series performance

EXTRA PERFORMANCES

- FAUST (*Gounod*) *Sunday Matinee, September 21, at 2:00*
 With Claudia Pinza, Glaz, Turner, Jobin, Ezio Pinza, Valdengo, Cehanovsky
 PELLETIER, Conductor
- LA BOHEME (*Puccini*) *Sunday Matinee, September 28, at 2:00*
 With Sayao, Hartzell, Hessling, Peerce, Valentino, Moscona, Baccaloni, Cehanovsky, Lorenzini, Vannucci, Tallone
 MEROLA, Conductor
- MARRIAGE OF FIGARO (*Mozart*) *Sunday Matinee, October 5, at 2:00*
 With Quartararo, Sayao, Thebom, Glaz, Zubiri, Phillips, Gray, Pinza, Baccaloni, Singher, De Paolis, Ligeti, Chabay
 STEINBERG, Conductor
- RIGOLETTO (*Verdi*) *Sunday Matinee, October 12, at 2:00*
 With Pons, Glaz, Votipka, Heitman, Lawlor, Tibbett, Peerce, Alvary, Cehanovsky, Chabay, Harvey, Ligeti
 CIMARA, Conductor
- LOUISE (*Charpentier*) *Sunday Matinee, October 19, at 2:00*
 With same cast as Regular Performance

ADDED PERFORMANCES

- ROMEO AND JULIET (*Gounod*) *Wednesday Night, September 24, at 8:00*
 With same cast as Popular Series performance
- LA TRAVIATA (*Verdi*) *Saturday Matinee, October 4, at 2:00*
 With same cast as Regular Series performance except Kullman will be Alfredo Germont and ADLER, Conductor
- FAUST (*Gounod*) *Monday Night, October 6, at 8:00*
 With same cast as Extra performance except Weede will be Valentine
- DON GIOVANNI (*Mozart*) *Wednesday Night, October 8, at 8:00*
 With same cast as Regular Series performance except Resnik will be Donna Elvira and Conner, Zerlina
- TRISTAN UND ISOLDE (*Wagner*) *Monday Night, October 13, at 8:00*
 With same cast as Popular Series performance
- LA BOHEME (*Puccini*) *Wednesday Night, October 15, at 8:00*
 With same cast as Extra performance except Lazzari will be Colline
- MADAMA BUTTERFLY (*Puccini*) *Saturday Night, October 18, at 8:00*
 With same cast as Regular Series performance except Kullman will be Pinkerton and Alvary The Bonze

OPERAS FOR YOUNG PEOPLE

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- LA TRAVIATA (*Verdi*) *Friday Matinees, October 10 and 17, at 1:00*
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 MEROLA, Conductor

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SATURDAY MATINEE, OCTOBER 4, at 2:00

†LA TRAVIATA

Opera in four acts. Music by Giuseppe Verdi.

Text by Piave, after Dumas' "La Dame aux Camelias."

THE CAST

Violetta Valery, a lady of the demi-monde.....	LICIA ALBANESE
Alfredo Germont, lover of Violetta.....	CHARLES KULLMAN
Giorgio Germont, his father.....	LEONARD WARREN
Gaston, Viscount of Letorieres.....	ALESSIO DE PAOLIS
Baron Douphol, a rival of Alfredo.....	GEORGE CEHANOVSKY
Flora, friend of Violetta.....	THELMA VOTIPKA
Annina, maid of Violetta.....	KATHLEEN LAWLOR
Dr. Granville.....	DESIRE LIGETI
Marquis d'Obigny.....	WALTER OLITZKI
Major-domo.....	MAX LORENZINI

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Solo Dancers: Jocelyn Vollmar, Peter Nelson

Corps de Ballet

Choreography by Willam Christensen



CONDUCTOR

KURT HERBERT ADLER

STAGE DIRECTOR

ARMANDO AGNINI



TIME AND PLACE: About 1840; Paris and Environs

Act I: Drawing-room in the House of Violetta

Act II: A Villa near Paris

Act III: Garden of Flora's Palace

Act IV: Violetta's Bed Chamber

†Opera Guild Matinees of "La Traviata" for Young People, October 10 and 17

TICKETS FOR EXTRA PERFORMANCES
AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

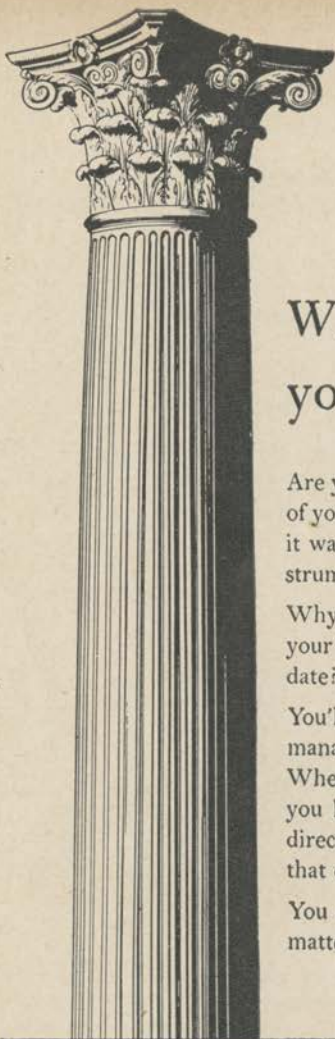
The Story of "La Traviata"

ACT I—A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

ACT II—Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III—Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming-table, challenges the Baron to a game and adds further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering her promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV—Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lover's arms.



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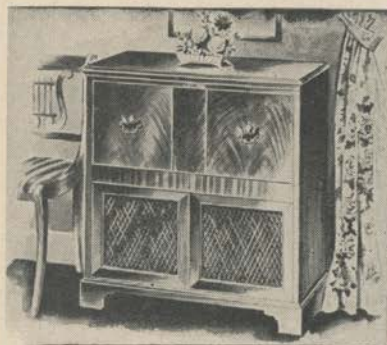


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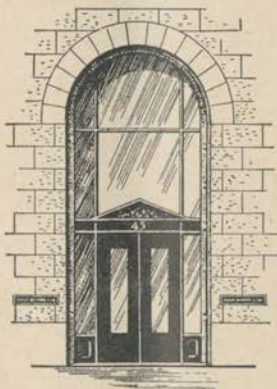


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SUNDAY MATINEE, OCTOBER 5, at 2:00

MARRIAGE OF FIGARO

Opera in four acts. Music by Wolfgang Amadeus Mozart.

Text by Lorenzo da Ponte. Founded on the trilogy by Beaumarchais.

THE CAST

Figaro, the Barber, valet of the count.....	EZIO PINZA
Count Almaviva, a Spanish noble.....	MARTIAL SINGHER
Countess Almaviva, his wife.....	FLORENCE QUARTARARO
Susanna, maid of the Countess.....	BIDU SAYAO
Cherubino, page to the Countess.....	BLANCHE THEBOM
Marcellina, servant to Bartolo.....	HERTA GLAZ
Barberina, Basilio's cousin.....	MARTINA ZUBIRI
Doctor Bartolo, rejected lover of Susanna.....	SALVATORE BACCALONI
Antonio, a gardener.....	DESIRE LIGETI
Don Basilio, a busy-body.....	ALESSIO DE PAOLIS
Don Curzio, a judge.....	LESLIE CHABAY
Peasant girls.....	DELPHIA PHILLIPS, MARY JANE GRAY

Peasants, Officers of the Court, Valets, Bravos

Corps de Ballet



STAGE DIRECTOR

WILLIAM WYMETAL

CONDUCTOR

WILLIAM STEINBERG

CHORUS DIRECTOR

KURT HERBERT ADLER



TIME AND PLACE: Seventeenth Century; near Seville

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

Act I: Unused Room in the Chateau of Count Almaviva

Act II: Apartment of the Countess

Act III: Throne Room in the Chateau

Act IV: Garden of the Chateau

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AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Marriage of Figaro"

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

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

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

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

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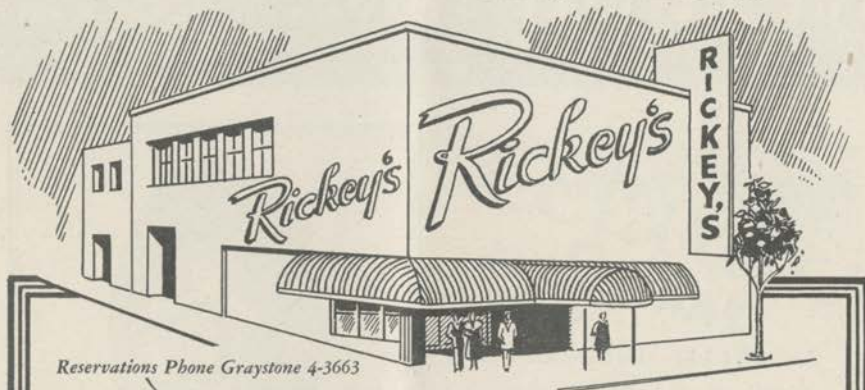
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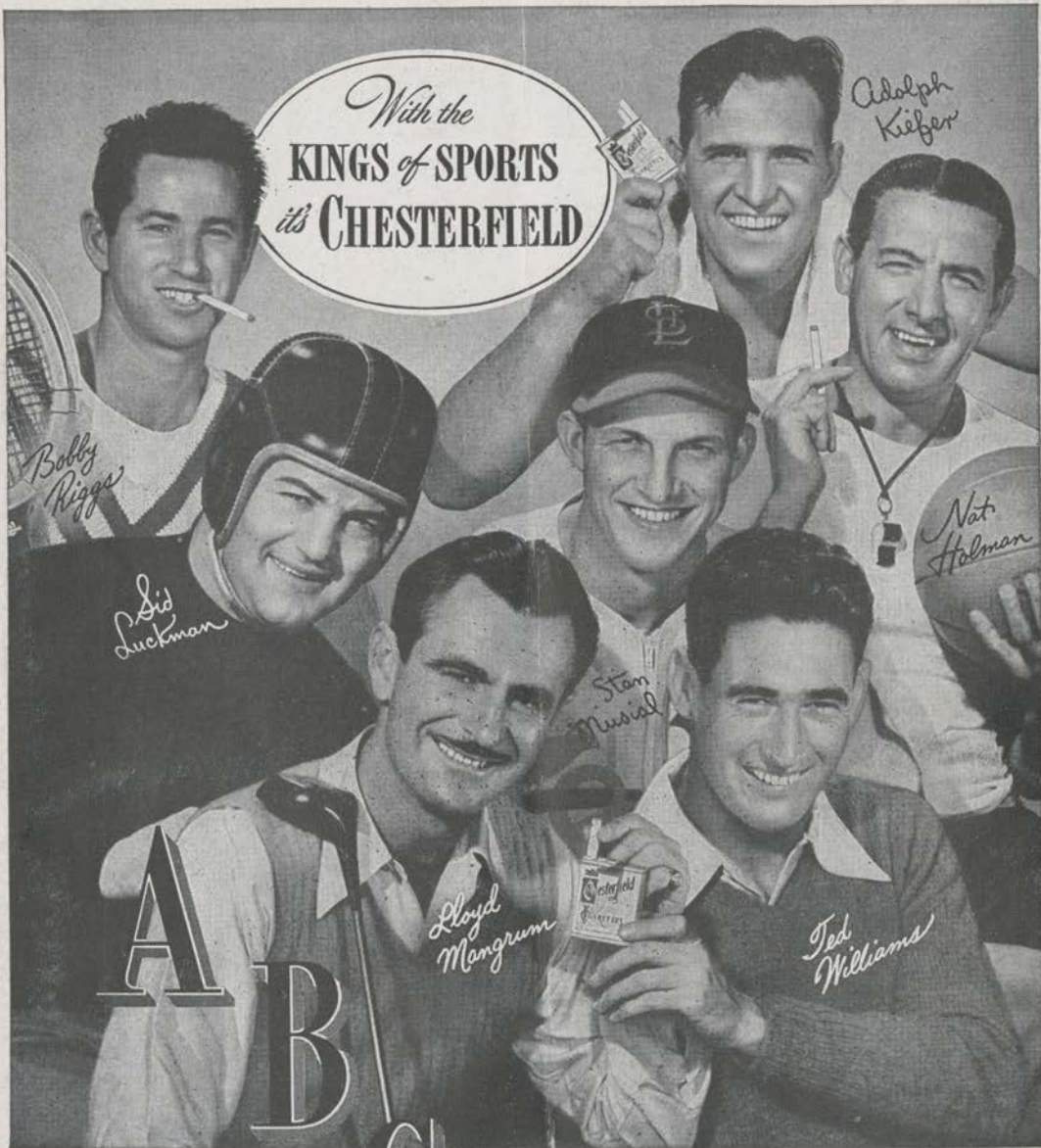
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