

Pelléas et Mélisande

1947

Monday, September 22, 1947 8:00 PM

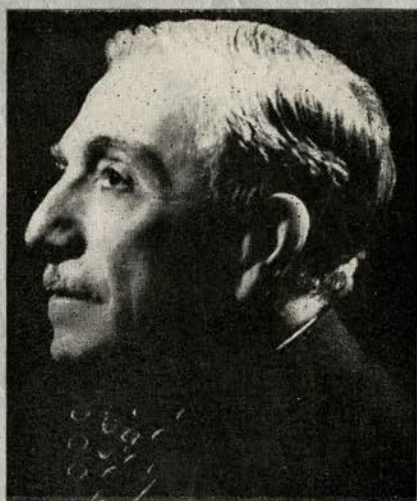
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25<sup>th</sup>

*Anniversary  
of the San Francisco  
Opera Company*



GAETANO MEROLA  
*General Manager*

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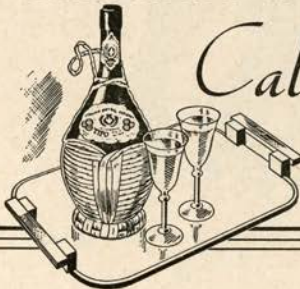
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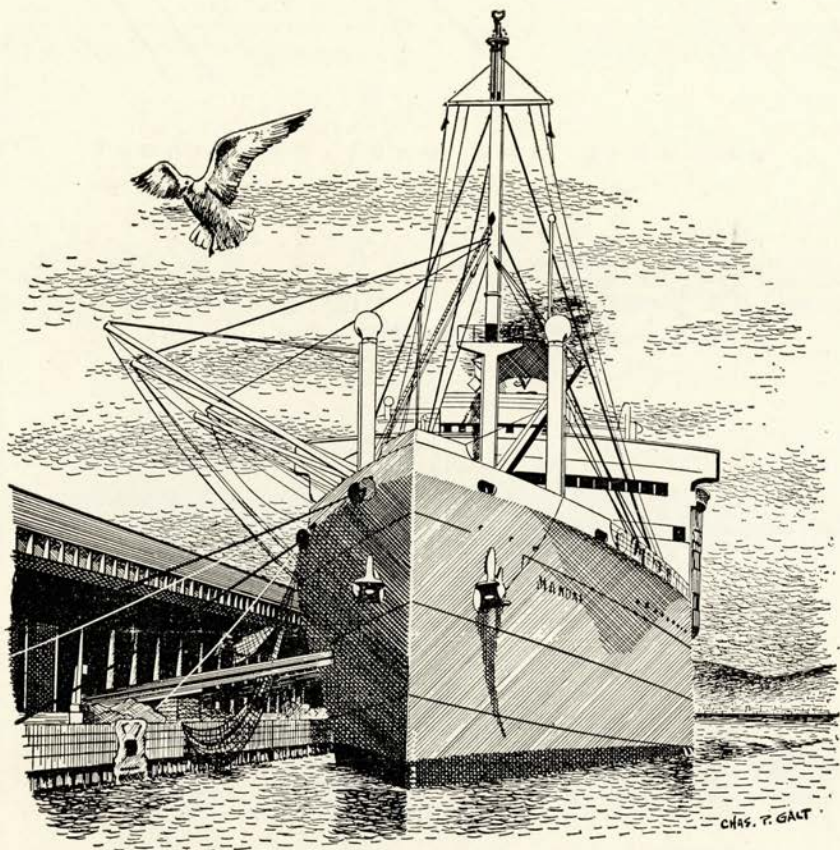
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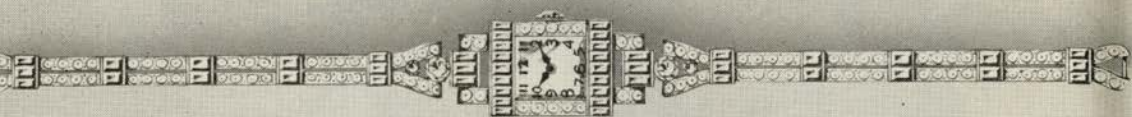
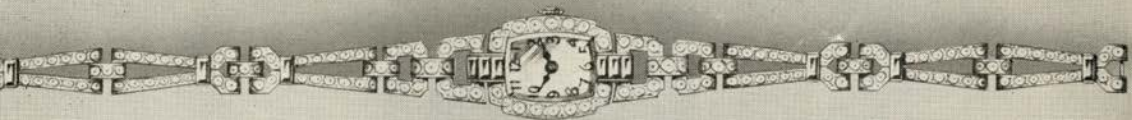
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*Founded by a small group who had faith in the music appreciation of San Franciscans, the record of the company has more than justified the soundness of that belief. At the season's close, the company will have given 548 performances of 74 operas.*

*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 Monteagle*

*President*





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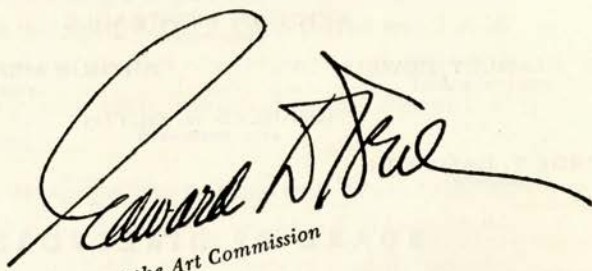
# The Art Commission of San Francisco

## 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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ARMANDO AGNINI  
STAGE AND TECHNICAL DIRECTOR

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STAGE MANAGER

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## ARTISTS

LICIA ALBANESE SOPRANO	LOIS HARTZELL SOPRANO	BETA POPPER SOPRANO
EVARISTO ALIBERTINI BARITONE	COLIN HARVEY BARITONE	FLORENCE QUARTARARO SOPRANO
LORENZO ALVARY BASS	ELMA HEITMAN SOPRANO	REGINA RESNIK SOPRANO
SALVATORE BACCALONI BASS	ESTER V. HESSLING SOPRANO	STELLA ROMAN SOPRANO
EILEEN BALDWIN CONTRALTO	RAOUL JOBIN TENOR	BIDU SAYAO SOPRANO
KURT BAUM TENOR	DOROTHY KIRSTEN SOPRANO	ALLEN SCHMIDLING TENOR
NORMAN BENSON BARITONE	CHARLES KULLMAN TENOR	MARTIAL SINGER 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
GEORGE CZAPLICKI BARITONE	NICOLA MOSCONA BASS	CLARAMAE TURNER CONTRALTO
GALLIANO DANELUZ TENOR	ROBIN NELSON BARITONE	GIUSEPPE VALDENGIO BARITONE
FLOYD DAVIS TENOR	KAYTON NESBITT TENOR	FRANCESCO VALENTINO BARITONE
ALESSIO DE PAOLIS TENOR	WALTER DLITZKI BARITONE	EDWIN VANNUCCI BARITONE
HERTA GLAZ CONTRALTO	JAN PEERCE TENOR	THELMA VOTIPKA SOPRANO
MARY JANE GRAY SOPRANO	DELPHIA PHILLIPS SOPRANO	LEONARD WARREN BARITONE
PAUL GUENTER BARITONE	CLAUDIA PINZA SOPRANO	ROBERT WEEDE BARITONE
THORA HARPER SOPRANO	EZIO PINZA BASS	MARTINA ZUBIRI SOPRANO
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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

# C H O R A L   E N S E M B L E

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DORA BISH  
KATHERINE BRAVOS  
JOANNE BREHM  
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JANE BOWEN  
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ARLAND LE CRONE  
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#### MISSES

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# Baldwin



"THE SAN FRANCISCO OPERA COMPANY, celebrating its 25th Anniversary, has honored the Baldwin Piano for the past seven years by choosing Baldwin as its official piano. The Baldwin Piano Company takes great pride in once again renewing its association with the San Francisco Opera Company. A glance at some of the great musical organizations and concert artists listed here gives ample proof of the distinction which has earned for Baldwin the name of 'TODAY'S GREAT PIANO'."



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Biro, Sari  
Blitzstein, Marc  
Brereton, Robert  
Burgin, Richard  
Chapple, Stanley  
Cleva, Fausto  
Copland, Aaron  
D'Attili, Glauco  
Echaniz, Jose  
Eidus, Arnold  
Ericourt, Daniel  
Fiedler, Arthur  
Flagstad, Kirsten  
Foss, Lukas  
Francescatti, Zino  
Francois, Samson  
Giannini, Dusolina  
Gieseking, Walter  
Goldovsky, Boris  
Goldsand, Robert  
Goossens, Eugene  
Hacker, William  
Huehn, Julius  
Iturbi, Amparo  
Iturbi, Jose  
Johnson, Douglas  
Johnson, Thor  
Jones, J. Randolph  
Kipnis, Alexander  
Kitain, Robert  
Koussevitzky, Serge  
Labunski, Wiktor  
Lev, Ray  
Loboshutz & Nemenoff  
Mannino, Franco  
Martini, Nino  
Milhaud, Darius  
Moiseiwitsch, Benno  
Monteux, Pierre  
Nelson, Monte  
Pennario, Leonard  
Piatigorsky, Gregor  
Pinza, Ezio  
Podolsky, Leo  
Pons, Lily  
Ponselle, Rosa  
Posselt, Ruth  
Quartararo, Florence  
Rosenthal, Manuel  
Sanroma, Jesus Maria  
Schmitz, E. Robert  
Shure, Leonard  
Spivakovsky, Tossy  
Stravinsky, Igor  
Szideli, Joseph  
Tapia-Caballero  
Tansman, Alexander  
Tetley-Kardos, Richard  
Thibaud, Jacques  
Traubel, Helen  
Weede, Robert  
Wittgenstein, Paul

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## REGULAR SERIES

- LA TRAVIATA (*Verdi*) . . . . . Tuesday Night, September 16, at 8:00  
 With Albanese, Votipka, Lawlor, Peerce, Warren, Cehanovsky, De Paolis, Olitzki, Ligeti,  
 Lorenzini MEROLA, Conductor
- DON GIOVANNI (*Mozart*) . . . . . Friday Night, September 19, at 8:00  
 With Roman, Quartararo, Albanese, Pinza, Baccaloni, Kullman, Alvary, Ligeti  
 BREISACH, Conductor
- PELEAS ET MELISANDE (*Debussy*) . . . . . Monday Night, September 22, at 8:00  
 With Sayao, Harshaw, Zubiri, Singher, Tibbett, Alvary, Ligeti  
 PELLETIER, Conductor
- GOTTERDAMMERUNG (*Wagner*) . . . . . Friday Night, September 26, at 7:30  
 With Traubel, Resnik, Harshaw, Glaz, Turner, Votipka, Hartzell, Popper, Svanholm,  
 Czaplicki, 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,  
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 McVey, Lawrence, Schmidling, Harvey, Lorenzini, Daneluz  
 BREISACH, Conductor
- OTELLO (*Verdi*) . . . . . Tuesday Night, October 7, at 8:30  
 With Albanese, Votipka, Svanholm, Tibbett, De Paolis, Lazzari, Chabay, Cehanovsky,  
 Nelson STEINBERG, Conductor
- MADAMA BUTTERFLY (*Puccini*) . . . . . Friday Night, October 10, at 8:30  
 With Albanese, Glaz, Votipka, Peerce, Valentino, De Paolis, Cehanovsky, Lazzari, Olitzki,  
 Harvey CIMARA, Conductor
- L'AMORE DEI TRE RE (*Montemezzi*) . . . . . Tuesday Night, October 14, at 8:30  
 With Kirsten, Turner, Lawlor, Turnbull, Baldwin, Pinza, Kullman, Weede, De Paolis,  
 Nesbitt MONTEMEZZI, Conductor
- LUCIA DI LAMMERMOOR (*Donizetti*) . . . . . Friday Night, October 17, at 8:30  
 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, Czaplicki, 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

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- LA TRAVIATA (*Verdi*) . . . . . Friday Matinees, October 10 and 17, at 1:00  
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# PELLEAS ET MELISANDE

Lyric drama in five acts and thirteen scenes. Music by Claude Debussy.

Text by Maurice Maeterlinck.

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Arkel, King of Allemonde.....	LORENZO ALVARY
Genevieve, his daughter-in-law.....	MARGARET HARSHAW
Golaud, her elder son.....	LAWRENCE TIBBETT
Pelleas, her younger son.....	*MARTIAL SINGHER
Melisande .....	BIDU SAYAO
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Le Medicin.....	DESIRE LIGETI

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KURT HERBERT ADLER



### TIME AND PLACE: *Legendary*

- Act I: Scene 1: A Forest  
Scene 2: A Room in the Castle  
Scene 3: Terrace outside the Castle
- Act II: Scene 1: A Well in the Park  
Scene 2: Golaud's Chamber  
Scene 3: A Grotto
- No Intermission between Acts II and III*
- Act III: Scene 1: A Tower of the Castle  
Scene 2: Vaults of the Castle  
Scene 3: Terrace outside the Vaults  
Scene 4: Same as Scene 1
- No Intermission between Acts III and IV*
- Act IV: Scene 1: Same as Scene 2, Act II  
Scene 2: Same as Scene 1, Act I
- Act V: Melisande's Bedchamber

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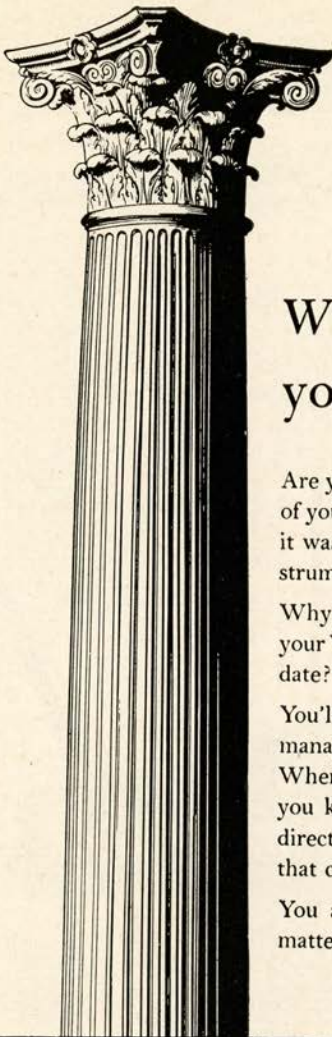
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## The Story of "Pelleas Et Melisande"

ACT I—Melisande, a mystic maiden with wonderful long yellow hair, sits weeping on the edge of a pond. She is discovered by Golaud, a mighty hunter. He calms her fright and asks her why she weeps. Melisande tells him she has been cruelly treated and has run away. She has lost her crown in the pond but will not let Golaud recover it. Golaud is fascinated and takes her away with him. Scene 2: Genevieve reads a letter to the ailing Arkel. It is to Pelleas from Golaud telling that he has wed a strange maiden, Melisande, but even now, after six months, knows nothing of her. He asks that Pelleas intercede for him and if a light is placed in the tower of the castle overlooking the sea, he will know that his bride will be received. If there is no light he will sail on never to return. Arkel has desired for purposes of state that Golaud, who had lost his first wife, marry Ursula. But accepting the decree of fate, he consents to receive Melisande. Pelleas, a wild and passionate youth, enters and is told to place the light for his brother Golaud. Scene 3: As Genevieve shows Melisande about the grounds of the castle, Pelleas enters. They see a ship sailing out of the darkening sea. Melisande recognizes it as the one in which she had come. It grows darker. Genevieve goes in search of Yniold. Left alone, Pelleas tells Melisande that he plans to leave at morn to attend his sick friend, Marcellus.

ACT II—Pelleas recites the legend of the healing power of "The Blind Men's Well," of which the bottom has never been seen. Melisande looks into the well and wonders if something bright were shining below could it perhaps be seen. She leans over, Pelleas bidding her be careful. Melisande tosses into the air the ring Golaud had given her. It falls into the well as the noon hour is heard to strike. Scene 2: Golaud tells Melisande of the strange incidents attending his accident while hunting. Just as he had counted the last stroke of the twelve o'clock bell, he related, his horse, suddenly and without apparent cause, had bolted in fright. His injuries, however, are not serious. He begs Melisande not to weary herself when she attempts to administer to his wants. She bursts into tears and at his anxious inquiry, tells him she is not happy. Golaud asks if it is because of Pelleas whom, he has noticed, seldom speaks of her. It is not Pelleas, she answers, but the continued gloom of the castle. Consoling her, he takes her hand and sees that his marriage ring is not upon her finger. He asks where it is. Only that morning, she tells him, when on the shore gathering shells for Yniold the ring had slipped off and the tide had come in before she could find it. Golaud commands her to go in search for it at once despite the night, telling her that the ring has a potent value of which she does not know. Melisande is frightened and goes out weeping. Scene 3: Pelleas and Melisande arrive at the grotto but, having brought no light, decide to await the rising moon before entering. Pelleas describes the grotto, telling Melisande that she must explore it well. The moon lights the grotto entrance disclosing three sleeping paupers. Melisande, frightened, begs Pelleas to take her away.

*(Continued)*



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The Story of "Pelleas Et Melisande" (*Continued*)

ACT III—Melisande sings as she combs her hair by the window. Pelleas, passing beneath, asks her to bend down that he might behold her hair unbound. He is enchanted with her beauty and asks that she lean further out so that he may kiss her hand—but he can not yet reach it with his lips. Melisande leans further and her mass of golden hair streams down and envelops him. In ecstasy he folds her tresses about him. Golaud comes upon the scene and, laughing nervously, chides them for playing like children in the dark. Scene 2: Golaud leads Pelleas into the stagnant vaults of the castle where the air is putrid with death. "Do you see that chasm?" he asks. Pelleas, sickened by the stifling stench, demands that they go into the open air. Scene 3: Pelleas is relieved and thankfully compares the brightness of the scene to the dark dankness of the cavern. Golaud then tells him that he has observed that there might be something between him and Melisande and commands that he avoid her, but not too pointedly. Scene 4: Yniold, questioned by Golaud, tells him that Pelleas and Melisande are often together and once he had seen them kiss. A light is seen in Melisande's window. Golaud lifts Yniold up so that the boy can see within. He tells Golaud that Pelleas is with Melisande but that they do not speak or do anything except sadly look at each other. Golaud lifts him down and they depart.

ACT IV—Pelleas regretfully informs Melisande that Arkel has commanded him to undertake a voyage and that he intends to obey. They make a farewell appointment and separate. Melisande returns with Arkel. He has a premonition that Melisande has not long to live and tells her how much he has pitied her through the depressing months of his illness. He sees only innocence in her eyes but Golaud, entering furiously, believes her guilty. He upbraids her in a torrent of bitter words and, grasping her by the hair, pulls her back and forth roughly. Arkel interferes and Golaud, declaring that he will leave confirmation of his suspicions to chance, strides madly from the room. Scene 2: Pelleas and Melisande, who is late, meet at the well. They declare their mutual love but in their rapture overstay the time and the doors of the castle are heard closing. Golaud, who has been watching, rushes upon them. Sensing death at his hands, Pelleas and Melisande despairingly embrace. Golaud strikes down Pelleas as Melisande flees in terror.

ACT V—Melisande is now the mother of a child and her life hangs by a thread. Golaud, remorseful, now knows that Melisande was innocent and begs her forgiveness. Listlessly she grants it. The serving women enter and Melisande quietly passes away. Old King Arkel takes his great-grandchild in his arms declaring: "A life is ended, a life begins."



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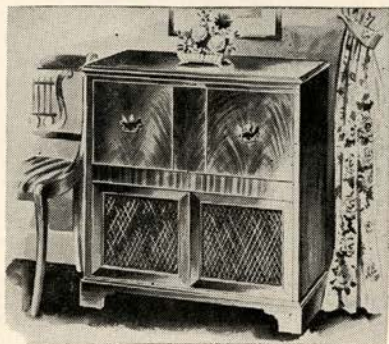


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Mercutio.....	} friends of Romeo {	MARTIAL SINGHER
Benvolio.....		GEORGE TALLONE
Capulet, a Veronese noble.....	DESIRE LIGETI	
Gregorio, kinsman of Capulet.....	COLIN HARVEY	
Friar Laurent.....	NICOLA MOSCONA	
Stephano, page of Romeo.....	HERTA GLAZ	
Gertrude, Juliet's nurse.....	CLARAMAE TURNER	
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- Act II: Capulet's Garden—Juliet's Apartment Above
- Act III: Scene 1: The Cell of Friar Laurent  
Scene 2: A Street in Verona
- Act IV: Juliet's Chamber
- Act V: The Tomb of Juliet

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

## The Story of "Romeo and Juliet"

ACT I—The house of Capulet is en fete. A masked ball is being given for the entrance of Juliet into society. Capulet introduces his daughter to the assembled guests and all leave for the banquet hall. Romeo, Mercutio, Benvolio and others of the Montagues, in mask and bent on youthful frolic, enter. Juliet returns to the ballroom with her nurse, Gertrude. The intruders hide themselves. Gertrude is sent back to the banquet hall and Juliet is about to follow but is restrained by Romeo, entranced by her beauty. It is love at first sight. Their love banter is interrupted by the hot-headed Tybalt. He recognizes Romeo through his mask and denounces him, vowing vengeance. Romeo is about to draw his sword but is cautioned by Mercutio. Tybalt is restrained by Capulet and an open break is averted.

ACT II—Romeo ascends to Juliet's balcony. Juliet comes from her chamber and the long love scene begins. It is interrupted by Gregorio and Capulet retainers who have been warned of an intruder. Finding no one, they depart in anger. The lovers continue in bliss until Gertrude warns of the approaching dawn.

ACT III—Romeo, entering the cell of Friar Laurent, tells of his love for Juliet and their desire for a clandestine marriage. Juliet soon follows and the Friar, seeing in their union a healing of the feud between the two houses, performs the ceremony. (Scene 2) Stephano, in search of Romeo, sings an impudent song before the house of Capulet. It brings Gregorio in fury into the street. Stephano continues his taunting and in the general fighting which follows, both Capulets and Montagues coming upon the scene, Mercutio is wounded by Tybalt, who in turn, is killed by Romeo. The Duke of Verona, with his retinue, arrives. Romeo is sentenced to exile and escaping death only that he fought fairly, vows to see Juliet once more at all hazards.

ACT IV—Romeo has found a way into Capulet's house and comes to bid Juliet goodby. Juliet pardons him the death of Tybalt and their farewells continue throughout the night. (Scene 2) Capulet, with Friar Laurent, comes to tell Juliet that her marriage with Paris must straightaway take place. The Friar, when she would protest, cautions Juliet to silence. Capulet departs and the Friar, staying her desperate hand and descending dagger, gives Juliet a phial containing a potion which he tells her will cause a sleep resembling death for two and forty hours and admonishes that she take it at the hour of the marriage.

ACT V—Romeo forces his way into the Capulet vault. Perceiving the body of Juliet on her tomb and believing her dead, he drinks poison. Juliet, the effects of the sleeping potion having worn off, awakes. It is too late. Romeo, tottering, tells her of his fatal draught. Juliet, drawing his dagger from its sheath, pierces her breast and the houses of Capulet and Montague are united in death.

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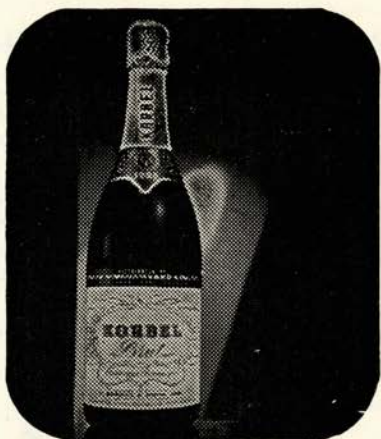
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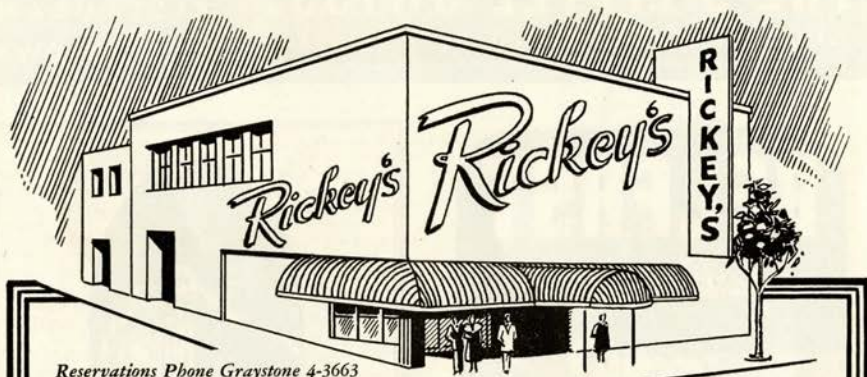
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