

Rigoletto

1947

Sunday, October 12, 1947 8:00 PM

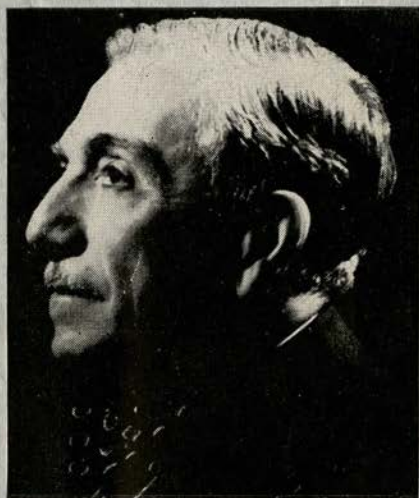
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*Anniversary*  
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GAETANO MEROLA  
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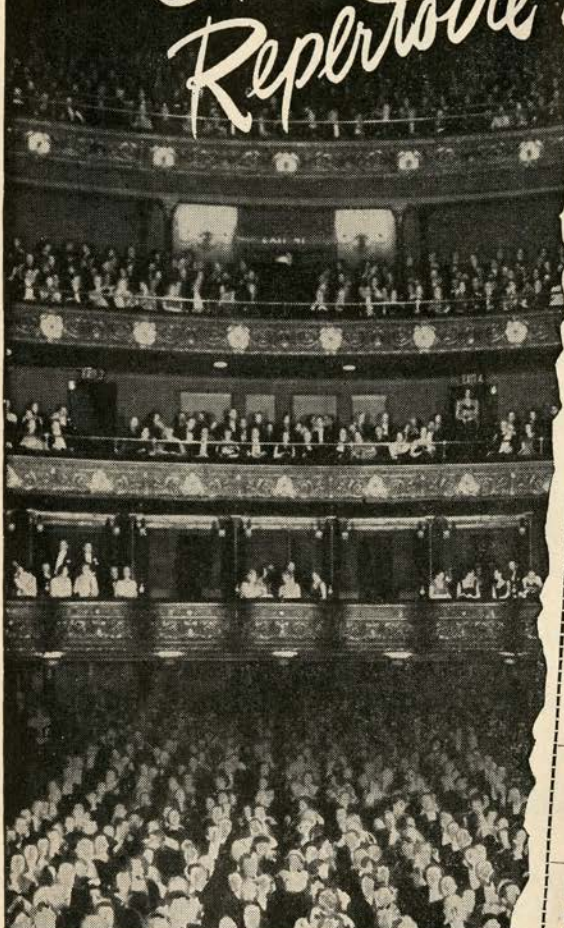
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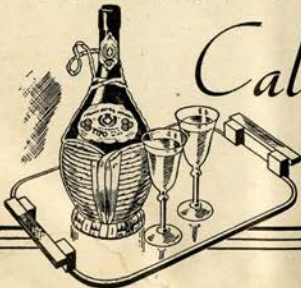
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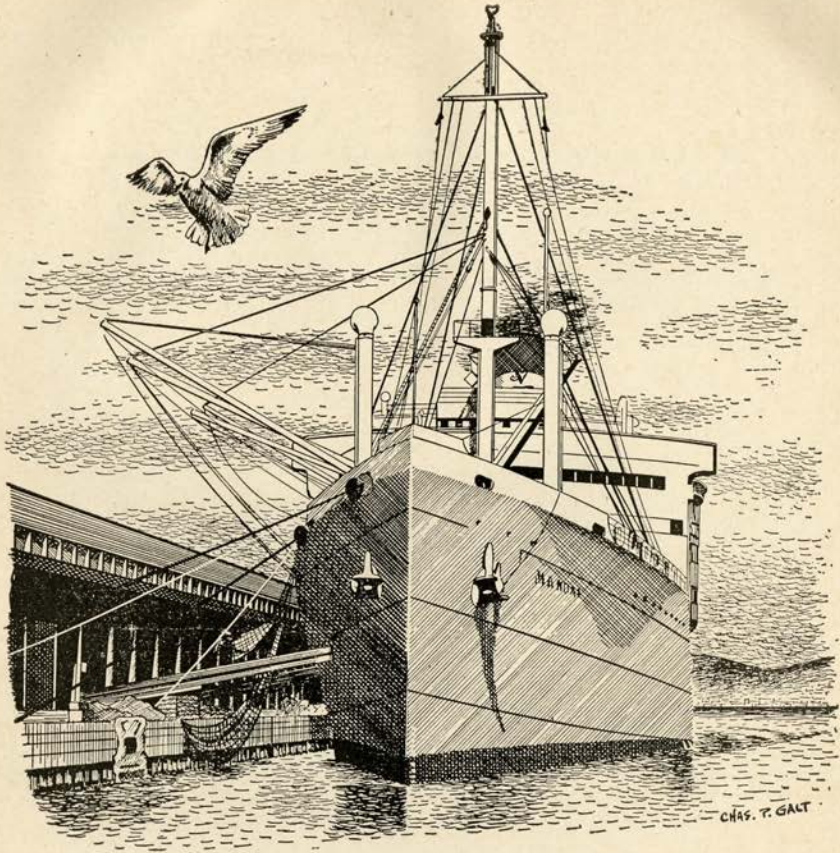
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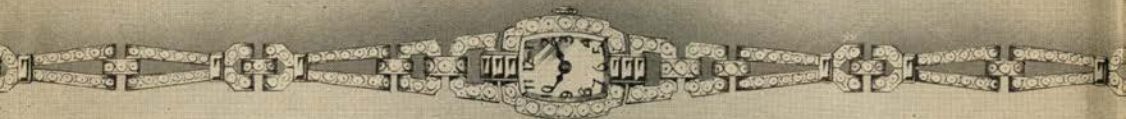
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*The San Francisco Opera Association is grateful for this support and the untiring efforts and genius of Gaetano Merola, General Director of the company since its inception.*

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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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## *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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**"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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Luboshutz & Nemenoff  
Mannino, Franco  
Martini, Nino  
Milhaud, Darius  
Moiseiwitch, Benno  
Monteux, Pierre  
Nelson, Monte  
Pennario, Leonard  
Piatigorsky, Gregor  
Pinza, Ezio  
Podolsky, Leo  
Pons, Lily  
Ponselle, Rosa  
Posaelt, Ruth  
Quartarero, 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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GAITE PARISIENNE

Thursday Eve. Nov. 20

SWAN LAKE  
\*CIRQUE DE DEUX  
BLUE BIRD  
SCHEHERAZADE

Friday Eve. Nov. 21

CONCERTO BAROCCO  
\*LOLA MONTEZ  
PAS DE DEUX CLASSIQUE  
LE BEAU DANUBE

Saturday Mat. Nov. 22

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BLUE BIRD  
THE NUTCRACKER

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THE NUTCRACKER  
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MICHEL KATCHAROFF

NIKITA TALIN  
ROBERT LINDGREN  
STANLEY ZOMPAKOS  
ARMAND PICON  
FRANK HOBI  
PETER DEIGN

Sunday Mat. Nov. 23

RAYMONDA (3 Acts)  
BLUE BIRD  
RODEO

Sunday Eve. Nov. 23

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EVENING  
FRANKIE AND JOHNNY  
LOLA MONTEZ  
CIRQUE DE DEUX  
RODEO

Monday Eve. Nov. 24

RAYMONDA (3 Acts)  
CIRQUE DE DEUX  
MADRONOS

Tuesday Eve. Nov. 25

THE NUTCRACKER  
MADRONOS  
GAITE PARISIENNE

Wednesday Eve. Nov. 26

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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
- 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 7:30  
 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 7:30  
 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  
 With Conner, Votipka, Lawlor, Kullman, Tibbett, De Paolis, Cehanovsky, Ligeti, Olitzki,  
 Lorenzini . . . . . MEROLA, Conductor, October 10 . . . . . ADLER, Conductor, October 17





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FRIDAY NIGHT, OCTOBER 10, at 8:00

# PELLEAS ET MELISANDE

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

Text by Maurice Maeterlinck.

## THE CAST

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
Yniold, son of Golaud.....	MARTINA ZUBIRI
Le Medicin.....	DESIRE LIGETI

*Servants, Paupers, etc.*



### STAGE DIRECTOR

WILLIAM WYMETAL

### CONDUCTOR

WILFRED PELLETIER

### CHORUS DIRECTOR

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

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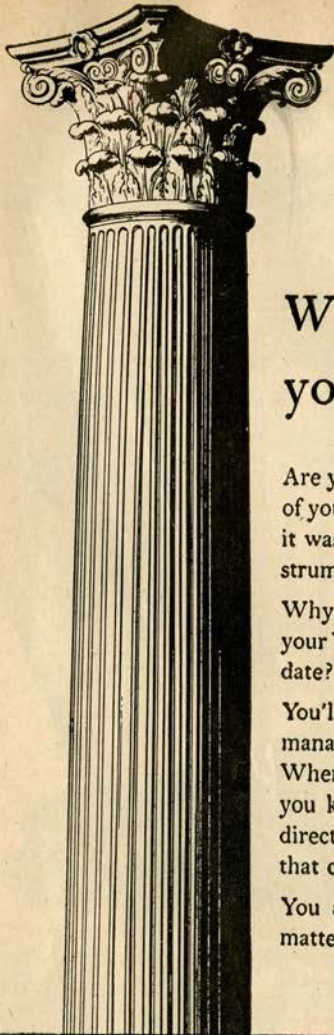
*Encores not permitted — Bell rings three minutes before curtain rises*

## 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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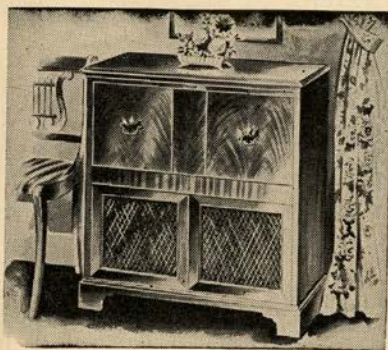


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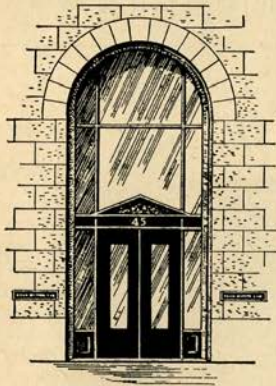
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SUNDAY MATINEE, OCTOBER 12, at 2:00

# RIGOLETTO

Opera in four acts. Music by Giuseppe Verdi.

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

## THE CAST

Rigoletto, a hunchback, jester to the Duke.....LAWRENCE TIBBETT  
Gilda, his daughter.....LILY PONS  
Duke of Mantua, a tilted profligate.....JAN PEERCE  
Sparafucile, a hired assassin.....VIRGILIO LAZZARI  
Maddalena, his sister.....HERTA GLAZ  
Count Monterone.....DESIRE LIGETI  
Count Ceprano.....COLIN HARVEY  
Borsa .....LESLIE CHABAY  
Marullo .....GEORGE CEHANOVSKY  
Countess Ceprano.....ELMA HEITMAN  
Giovanna .....THELMA VOTIPKA  
Page.....KATHLEEN LAWLOR

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Corps de Ballet



**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PIETRO CIMARA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER



**TIME AND PLACE:** Sixteenth Century; Mantua and Vicinity  
Act I: Ballroom in the Duke's Palace  
Act II: A Street Outside Rigoletto's House  
Act III: Hall in the Duke's Palace  
Act IV: Ruined Inn in a Lonely Spot—Sparafucile's Home

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AT OPERA BOX OFFICE, CITY OF PARIS

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

## The Story of "Rigoletto"

ACT I—The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda. But knowing so intimately the follies of his time he has kept her in a far quarter of the city to hide her fact and person from his profligate associates. The Duke, however, has seen her several times in church and, disguised as a student, has won her love. The curtain rises on a fete in the palace of the Duke who tells his confidant, Borsa, of the unknown beauty. But charms at hand are not to be overlooked and he courts the Countess Ceprano under the very eyes of her husband. Marullo has discovered Rigoletto's secret but believes Gilda to be his mistress. He plans with the courtiers for her abduction to avenge themselves on the jester. Monterone, who has lost his wife and daughter to the Duke, comes to the fete and pronounces a father's curse on Rigoletto and his master much to the terification of the hunchback.

ACT II—Rigoletto hurriedly steals to the house where Gilda is kept secluded. He meets Sparafucile, a professional killer, and promises to bear him in mind should he wish to make away with any enemies. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands her never to leave the house. As they talk the Duke, in student's guise, slips into the yard through connivance with Gilda's maid. The Duke and Gilda are exchanging vows following the departure of Rigoletto, when they hear approaching voices and the Duke hurries away. Rigoletto meets the party of courtiers who have come to carry out their plan for the abduction of Gilda. To mislead him they ask his aid in abducting the Countess Ceprano. Rigoletto submits to blindfolding and holds the ladder down which they carry Gilda. Left alone he removes the blind and realizes that he has been duped.

ACT III—The Duke, having returned to the hunchback's home to find his bird flown, is now back at the palace disconsolate. Informed that Rigoletto's "Mistress" has been captured and is in the next room he hastens in to her. Rigoletto enters and, despite pitiable jocular attempts at concealment, breaks down and heartbrokenly admits the abducted girl to be his daughter. The door opens and Gilda rushes into his arms as he vows vengeance on the Duke.

ACT IV—To prove the Duke's falseness to Gilda who still loves him, Rigoletto takes her to Sparafucile's inn where she hears her lover with Maddalena, the inn-keeper's sister. Heartbroken she goes away with her father to prepare for flight from the city. Rigoletto returns and bargains with Sparafucile for the murder of the Duke. Gilda, beaten back to the inn for shelter from a storm which has arisen, hears Sparafucile promise Maddalena to spare the Duke's life if another person comes to the inn who might be murdered in his stead. Gilda enters, is killed and her body, in a sack, is delivered to Rigoletto.

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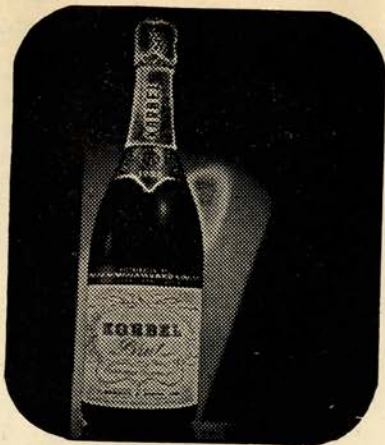
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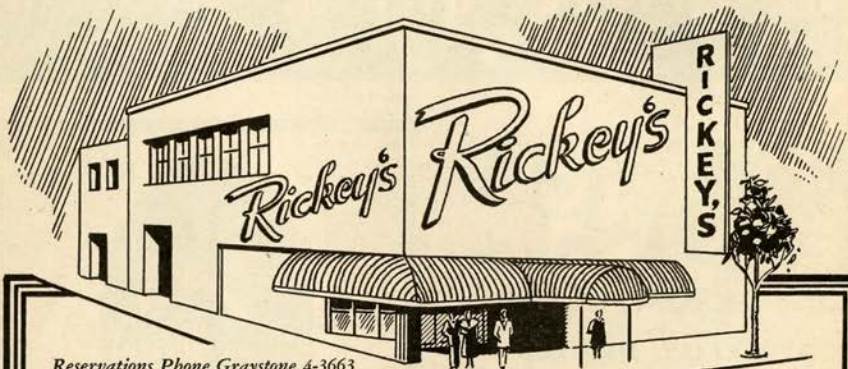
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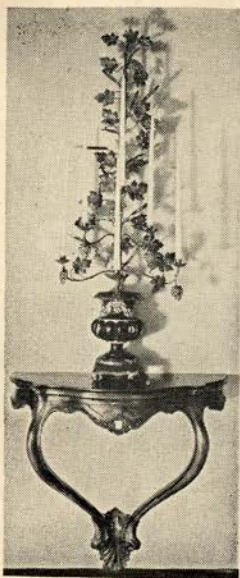
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