

Il Barbiere di Siviglia

1948

Wednesday, September 22, 1948 8:00 PM

Saturday, October 2, 1948 2:00 PM

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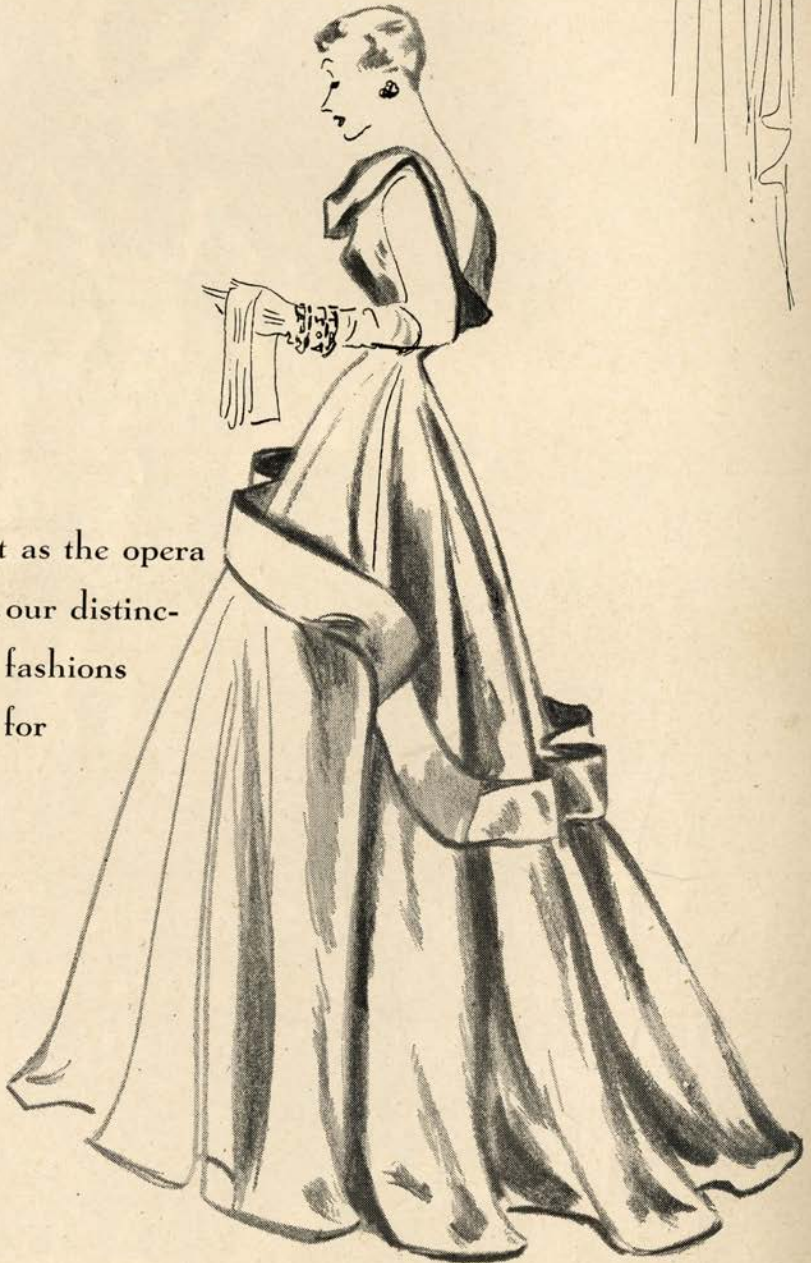
**26<sup>TH</sup> ANNUAL SEASON**

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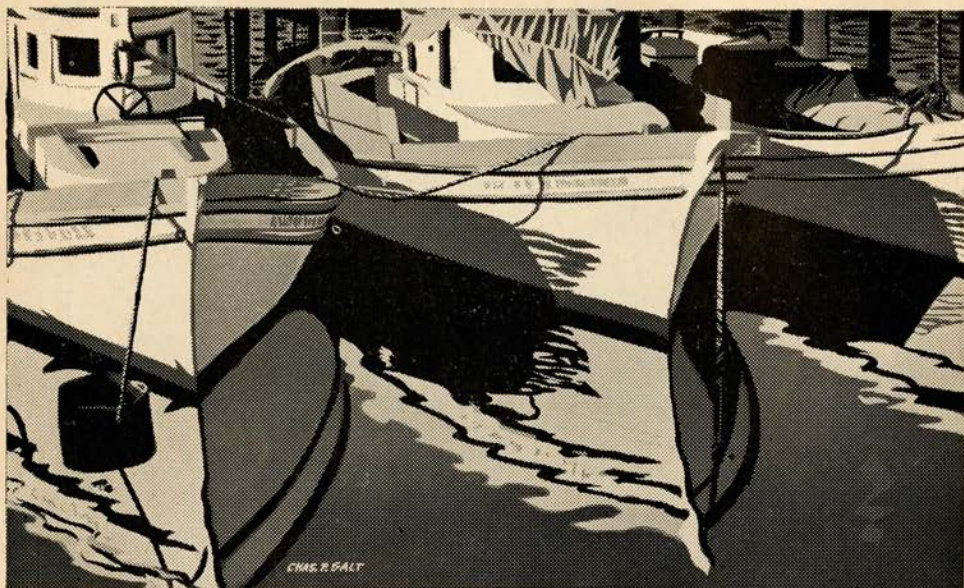
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In 1949, The Art Commission, which presents these concerts, hopes to further enhance the richness of San Francisco's musical history.

Traditionally, the Art Commission concerts have been presented during the regular Fall and Winter symphony season at the Civic Auditorium.

Next year an entirely new policy will prevail.

First, the concerts, a series of five, will be performed in San Francisco's beautiful War Memorial Opera House where, truly, the music of our great Symphony Orchestra rightfully belongs.

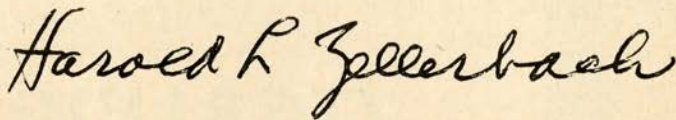
Second, they will be offered during the month of May in what will be known as "The San Francisco Spring Music Festival."

The 1949 series will be under the baton of Dimitri Mitropoulos, distinguished conductor, and will present famed artists and soloists at each performance.

We contemplate this music festival will be held annually and hope it is destined to become an outstanding contribution to our city's cultural endeavors.

And, as a result, San Francisco, already looming brightly among the music-conscious communities of the world, should go on to new and loftier heights.

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A handwritten signature in cursive script that reads "Harold R. Zellerbach". The signature is written in dark ink and is positioned centrally below the word "Sincerely,".

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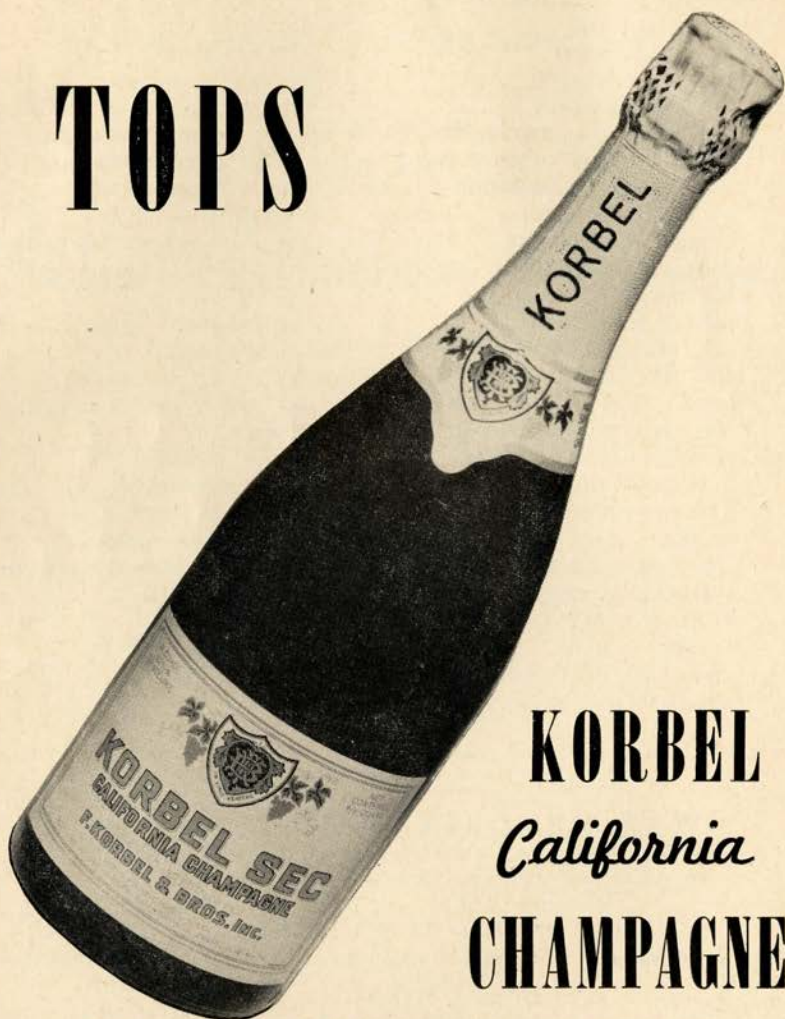
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 With Mmes. Sayao, Hartzell, Zubiri, Sanderson, Alver; Messrs. Jobin, Valentino, Alvary,  
 Olitzki, De Paolis, Cehanovsky, Curzi, Lorenzini  
 BREISACH, *Conductor*
- DIE MEISTERSINGER VON NURNBERG (*Wagner*) *Tuesday Night, September 21, at 7:30*  
 With Mmes. Varnay, Glaz, Hessling; Messrs. Kullman, Janssen, Moscona, Garris, Olitzki,  
 Chabay, De Paolis, Ford, Cehanovsky, Ligeti, Walti, Duno, Schwabacher, Uppman, Sharretts  
 STEINBERG, *Conductor*
- LA FORZA DEL DESTINO (*Verdi*) *Friday Night, September 24, at 8:00*  
 With Mmes. Menkes, Turner, Baldwin, Cambi; Messrs. Baum, Warren, Pinza, Baccaloni,  
 De Paolis, Alvary, Ford, Cehanovsky  
 MEROLA, *Conductor*
- CAVALLERIA RUSTICANA (*Mascagni*) *Tuesday Night, September 28, at 8:00*  
 With Mmes. Stignani, Glaz, Turner; Messrs. Binci, Valentino  
 MEROLA, *Conductor*

Followed by

- I PAGLIACCI (*Leoncavallo*)  
 With Mme. Albanese; Messrs. Baum, Weede, Cehanovsky, Chabay, Benson, Curzi  
 CIMARA, *Conductor*
- BORIS GODOUNOFF (*Moussorgsky*) *Friday Night, October 1, at 8:00*  
 With Mmes. Heidt, Beal, Turner, Zubiri, Hartzell, Bruni, Carey; Messrs. Pinza, De Paolis,  
 Kullman, Baccaloni, Cehanovsky, Alvary, Garris, Silva, Walti, Harvey, Martin, Ligeti,  
 Olitzki, Ford, Chabay  
 LEINSDORF, *Conductor*
- CARMEN (*Bizet*) *Tuesday Night, October 5, at 8:00*  
 With Mmes. Heidt, Conner, Hartzell, Turner; Messrs. Kullman, Valdengo, De Paolis,  
 Cehanovsky, Alvary, Uppman  
 LEINSDORF, *Conductor*
- MADAMA BUTTERFLY (*Puccini*) *Friday Night, October 8, at 8:00*  
 With Mmes. Kirsten, Glaz, Gray; Messrs. Pearce, Valdengo, De Paolis, Alvary, Olitzki,  
 Cehanovsky, Harvey  
 CIMARA, *Conductor*
- ELIXIR OF LOVE (*Donizetti*) *Monday Night, October 11, at 8:00*  
 With Mmes. Sayao, Hartzell; Messrs. Tagliavini, Gobbi, Baccaloni  
 BREISACH, *Conductor*
- SIEGFRIED (*Wagner*) *Thursday Night, October 14, at 7:30*  
 With Mmes. Varnay, Beal, Hartzell; Messrs. Svanholm, Janssen, Garris, Olitzki, Ligeti  
 LEINSDORF, *Conductor*

## POPULAR SUBSCRIPTION PERFORMANCES

- LA TRAVIATA (*Verdi*) *Thursday Night, September 16, at 8:00*  
 With Mmes. Albanese, Gray, Lawlor; Messrs. Pearce, Valdengo, De Paolis, Cehanovsky,  
 Ligeti, Olitzki, Lorenzini  
 CIMARA, *Conductor*
- LA BOHÈME (*Puccini*) *Thursday Night, September 23, at 8:00*  
 With Mmes. Sayao, Hartzell; Messrs. Pearce, Tajo, Valentino, Cehanovsky, Baccaloni,  
 Lorenzini, Benson, Curzi  
 MEROLA, *Conductor*
- IL TROVATORE (*Verdi*) *Thursday Night, September 30, at 8:00*  
 With Mmes. Menkes, Elmo, Baldwin; Messrs. Baum, Warren, Moscona, Chabay, Benson  
 MARZOLLO, *Conductor*
- FALSTAFF (*Verdi*) *Thursday Night, October 7, at 8:00*  
 With same cast as Regular Series except Warenskjold will be Nanette and Elmo, Dame  
 Quickly  
 STEINBERG, *Conductor*
- OTELLO (*Verdi*) *Saturday Night, October 16, at 8:00*  
 With Mmes. Albanese, Turner; Messrs. Svanholm, Warren, Ligeti, De Paolis, Chabay,  
 Cehanovsky, Nelson  
 STEINBERG, *Conductor*

## NON-SUBSCRIPTION PERFORMANCES

- DON GIOVANNI (*Mozart*) *Sunday Matinee, September 19, at 2:00*  
 With Mmes. Sayao, Pinza, Resnik; Messrs. Pinza, Baccaloni, Lichtegg, Alvary, Ligeti  
 BREISACH, *Conductor*
- BARBER OF SEVILLE (*Rossini*) *Wednesday Night, September 22, at 8:00*  
 With Mmes. Conner, Turner; Messrs. Valdengo, Garris, Tajo, Baccaloni, De Paolis, Chabay  
 BREISACH, *Conductor*
- RIGOLETTO (*Verdi*) *Sunday Matinee, September 26, at 2:00*  
 With Mmes. Conner, Glaz, Baldwin, Heitman, Lawlor; Messrs. Pearce, Warren, Alvary,  
 Ligeti, Chabay, Cehanovsky, Harvey  
 ADLER, *Conductor*
- DON GIOVANNI (*Mozart*) *Wednesday Night, September 29, at 8:00*  
 With same cast as Sunday performance except Tajo will be Leporello  
 BREISACH, *Conductor*
- BARBER OF SEVILLE (*Rossini*) *Saturday Matinee, October 2, at 2:00*  
 With same cast as first performance except Gobbi will be Figaro and Cehanovsky, Fiorella  
 BREISACH, *Conductor*
- LA GIOCONDA (*Ponchielli*) *Sunday Matinee, October 3, at 2:00*  
 With Mmes. Varney, Stignani, Turner; Messrs. Baum, Valentino, Moscona, Ligeti, McVey,  
 Benson, Curzi, Nelson, Alibertini, Attarian  
 MARZOLLO, *Conductor*

Continued on Next Page



## REPERTOIRE—Continued

- MANON (*Massenet*) . . . . . *Monday Night, October 4, at 8:00*  
 With same cast as Regular Series performance.  
 BREISACH, *Conductor*
- LA FORZA DEL DESTINO (*Verdi*) . . . . . *Wednesday Night, October 6, at 8:00*  
 With same cast as Regular Series performance except Weede will be Don Carlo  
 MARZOLLO, *Conductor*
- DIE MEISTERSINGER VON NURNBERG (*Wagner*) . . . . . *Sunday Matinee, October 10, at 1:30*  
 With same cast as Regular Series performance  
 STEINBERG, *Conductor*
- LA BOHEME (*Puccini*) . . . . . *Tuesday Night, October 12, at 8:00*  
 With Mmes. Albanese, Hartzell; Messrs. Bjoerling, Tajo, Valentino, Cehanovsky, Baccaloni,  
 Lorenzini, Benson, Curzi  
 MEROLA, *Conductor*
- LA TRAVIATA (*Verdi*) . . . . . *Friday Night, October 15, at 8:00*  
 With Mmes. Kirsten, Zubiri, Lawlor; Messrs. Tagliavini, Weeds, De Paolis, Cehanovsky,  
 Ligeti, Olitzki, Lorenzini  
 CIMARA, *Conductor*
- CARMEN (*Bizet*) . . . . . *Sunday Matinee, October 17, at 2:00*  
 With same cast as Regular Series performance except Warenskjold will be Micaela  
 LEINSDORF, *Conductor*

### MATINEES FOR YOUNG PEOPLE

*Presented by the San Francisco Opera Guild*

- LA BOHEME (*Verdi*) . . . . . *Friday, October 8 and 15, at 1:00*

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- ACT II from LA FORZA DEL DESTINO (*Verdi*), CARMEN (*Bizet*) and  
 BARBER OF SEVILLE (*Rossini*) . . . . . *Wednesday Night, October 13, at 8:00*



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- ★ HEIDT
- ★ BJOERLING
- ★ KIRSTEN



- ★ RESNIK
- ★ BAUM
- ★ GLAZ
- ★ BACCALONI

- ★ PINZA
- ★ TURNER
- ★ TAJO
- ★ BALDWIN

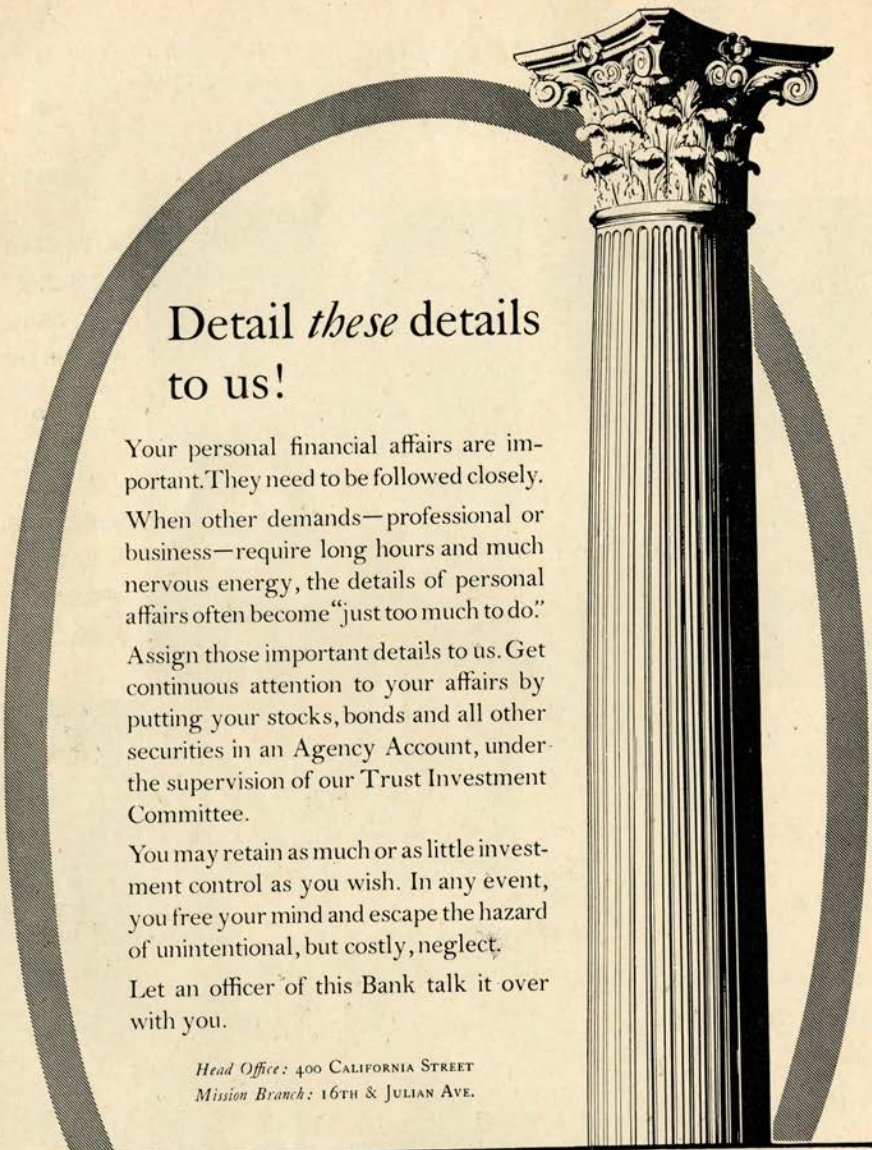


- ★ MOSCONA
- ★ VALENTINO
- ★ GARRIS
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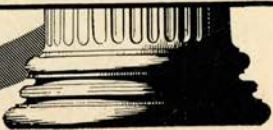
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TUESDAY NIGHT, SEPTEMBER 21, at 7:30

# † *Die Meistersinger von Nürnberg*

Opera in three acts. Music and text by Richard Wagner.

## THE CAST

Hans Sachs, cobbler.....	HERBERT JANSEN
Pogner, goldsmith.....	NICOLA MOSCONA
Vogelgesang, furrier.....	PAUL WALTI
Nachtigal, buckle-maker.....	THEODOR UPPMAN
Beckmesser, town clerk.....	WALTER OLITZKI
Kothner, baker.....	*DANIEL DUNO
Zorn, pewterer.....	ALESSIO DE PAOLIS
Eisslinger, grocer.....	LESLIE CHABAY
Moser, tailor.....	**JAMES SCHWABACHER
Ortel, soap-boiler.....	GEORGE CEHANOVSKY
Schwarz, stocking-weaver.....	DESIRE LIGETI
Folz, coppersmith.....	*JOHN FORD
Sir Walter von Stolzing, Franconian Knight.....	CHARLES KULLMAN
David, apprentice to Hans Sachs.....	JOHN GARRIS
Eva, Pogner's daughter.....	ASTRID VARNAY
Magdalena, Eva's nurse.....	HERTA GLAZ
Night Watchman.....	*RICHARD SHARRETT
An Apprentice.....	ESTHER V. HESSLING

\* San Francisco debut

\*\* San Francisco Opera debut

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### STAGE DIRECTOR

WILLIAM WYMETAL

### CONDUCTOR

WILLIAM STEINBERG

### CHORUS DIRECTOR

KURT HERBERT ADLER

ARMANDO AGNINI, Technical Director



**TIME AND PLACE:** Middle of the Sixteenth Century. Nuremberg.

Act I: Interior of St. Katherine's Church.

Act II: Street in Nuremberg, Outside the Homes of Sachs and Pogner.

Act III: Scene 1: Interior of Hans Sachs's Workshop.

Scene 2: A Field on the Shores of the River Pegnitz.

For this performance the Opera Chorus is augmented by ladies from the A Cappella Choir of the San Francisco State College, and members of The Loring Club of San Francisco, Eugene Fulton, director.

†Extra performance of "Die Meistersinger," October 10, matinee

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

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

## The Story of "Die Meistersinger"

A young Franconian knight, Walter von Stolzing—who reads the poems of others in his lonely castle in winter-time and writes his own in the springtide forests—falls in love and gains acquaintance with Eva, daughter of the wealthy Nuremberg goldsmith, Pogner, in St. Katherine's Church. When Walter learns Eva's hand in marriage goes to the winner in the morrow's Mastersinger contest he determines to break a vocal lance. David (apprentice of Hans Sachs, the popular cobbler) tries to teach Walter the endless pedantic rules governing singing as the Mastersingers practice it. Walter the next day sings his trial song—all of love and spring—but Beckmesser, the stupid, jealous, and malicious "official marker," covers his slate with Walter's violations of the rules. Though Hans Sachs sees the beauty of his heartfelt and untutored song, Walter is refused admission to the guild, and rushes from the hall in despair.

After David gives indignant Magdalena, Eva's maid, the news of Walter's defeat, and fights jeering fellow apprentices, Hans Sachs sits down in front of the cobbler-shop. There Eva discloses that she loves Walter, but Sachs, though he loves the girl, determines to help his rival. Now Beckmesser sings beneath Eva's window, but Sachs insists on scanning the music with a hammer blow for every error. The noise wakens the neighbors. David thinks Beckmesser is serenading Magdalena, and uses his cudgel on him. Townsfolk and apprentices pour into the street and fight, but Hans Sachs stops Eva and Walter as they try to elope under cover of the confusion. He sends Eva home and takes Walter into his own house, while with the mellow sound of the watchman's horn the crowd disappears from the moonlit street.

To Sachs, brooding over the folly of man, comes Walter, who has dreamed of a wonderful song. He sings it and at Sachs' request jots down the words on a bit of paper. Beckmesser, crawling in after Sachs and Walter have left, finds the paper, and is caught in the act of stealing. Sachs, however, tells him he can keep the poem. When Eva comes in Walter sings her a stanza of his dream song, and the arrival of David and Magdalena motives the famous Quintet. On the banks of the Pegnitz River the Nuremberg guilds and their families watch the Mastersingers move in procession to the platform. Sachs calls on Beckmesser to sing, and the pedant makes a pitiful botch of fitting Walter's new words to his old tune. Laughed from the platform, his place is taken by Walter, whose singing of the "Prize Song," the love melody to Eva, wins the laurel crown and his sweetheart's hand in marriage. Sachs, who has shown that Art's future lies in the happy union of the traditional and the inspired, is acclaimed by all.

# ARTISTS OF

## • *San Francisco* • OPERA COMPANY



- ★ LIGETI
- ★ GRAY
- ★ CHABAY
- ★ ZUBIRI
- ★ WALTJ



- ★ LAWLOR
- ★ UPPMAN
- ★ FORD
- ★ SHARRETTS
- ★ WARENSKJOLD

- ★ BENSON
- ★ SANDERSON
- ★ HARVEY
- ★ HEITMAN
- ★ SCHWABACHER



- ★ ALVER
- ★ McVEY
- ★ CAREY
- ★ NELSON
- ★ HESSLING



- ★ CURZI
- ★ ALIBERTINI
- ★ MARTIN
- ★ ATTARIAN
- ★ LORENZINI



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WEDNESDAY NIGHT, SEPTEMBER 22, at 8:00

# † *The Barber of Seville*

Opera in three acts. Music by Gioacchino Rossini.

Text by F. Sterbini. Founded on the trilogy by Beaumarchais.

## THE CAST

Count Almaviva.....JOHN GARRIS  
Figaro, the Barber of Seville.....GIUSEPPE VALDENGO  
Doctor Bartolo, a physician.....SALVATORE BACCALONI  
Rosina, his ward.....NADINE CONNER  
Don Basilio, a music master.....\*ITALO TAJO  
Bertha, Rosina's governess.....CLARAMAE TURNER  
Fiorello, a servant of the Count.....ALESSIO DE PAOLIS  
Officer.....LESLIE CHABAY

\* *San Francisco debut*

*Notary, Serenaders, Police*



### STAGE DIRECTOR

GLYNN ROSS

### CONDUCTOR

PAUL BREISACH

### CHORUS DIRECTOR

KURT HERBERT ADLER

ARMANDO AGNINI, Technical Director



**TIME AND PLACE:** Seventeenth Century; Seville

Act I: A Street in Seville, Early Morning

Act II: A Room in Doctor Bartolo's House

Act III: The Same

In the lesson scene Miss Conner sings the aria from "The Nürnberg Doll" by Adam.

†**Extra performance of "The Barber of Seville," October 2, Matinee.**

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

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



## The Story of "The Barber of Seville"

ACT I—Rosina, coveted by her mean and suspicious guardian, Dr. Bartolo, because of her wealth, is so closely watched by him that she is forced, against the dictates of her heart, to appear indifferent to the serenading of an unknown admirer who nightly haunts her window. It is the Count Almaviva deeply in love and masquerading as one Lindoro in order that the glamour of his rank may not influence the girl. The rising curtain discloses the Count in his devotional serenade. He is interrupted by the arrival of the loquacious Figaro, barber and general factotum, who recognizes him but is adjured to secrecy. Figaro informs the Count that Rosina is not the daughter, as she long thought, but the ward of Dr. Bartolo who plans immediate marriage with her. Rosina appears on the balcony and drops a note to her serenader. Figaro plots that the Count shall gain entrance by posing as a billeted drunken soldier.

ACT II—Rosina delights in a note from Almaviva, running from the room with it as Bartolo and Basilio enter. The doctor tells his friend that he intends to marry Rosina. Basilio informs him that Count Almaviva, who has asked for her hand, has arrived but the doctor little suspects the identity of the serenader of the night before. The two plot against the Count and plan for the doctor's marriage to Rosina on the morrow. When they leave Rosina returns with Figaro who playfully torments her about the pseudo Lindoro. He explains the plan of their meeting and leaves to aid in its execution. The doctor, returning, accuses Rosina of writing the note and dropping it from the balcony. She glibly and impertinently denies the evidence he offers and enjoys the taunting of him. They are interrupted by the noisy entrance of the disguised Count, pretending to be drunk. The police are called but Almaviva craftily identifies himself and they leave, much to the fury of Bartolo.

ACT III—Through the further conniving of Figaro, Almaviva again gains entrance to Bartolo's house, this time in the guise of a music teacher who pretends he has been sent in place of Basilio whom he reports as being ill. Bartolo suspects that he has seen the man before. To disarm his suspicions the Count gives him a note written by Rosina to Lindoro saying that he had found it and offers to use it to convince Rosina that she is being duped. The music lesson begins. Figaro enters insisting over protest that it is his day to shave Bartolo. There is consternation when Basilio, himself, appears. But he is convinced by them all, and especially by a purse from the Count, that he really is very ill and must return home. To cover the conversation of the lovers, Figaro continues his shaving and chatter to Bartolo. The doctor, suspicious, surprises the young people in their plotting. Realizing he has again been duped he drives the Count from the house. Bartolo then shows Rosina the Count's note and the furious girl consents to their immediate marriage. Figaro and Almaviva enter. He makes known his real identity and when Basilio comes with the notary a second purse secures him as a witness to the marriage of Rosina to the Count instead of the doctor.



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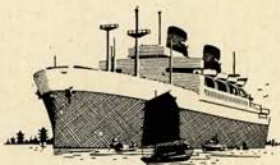


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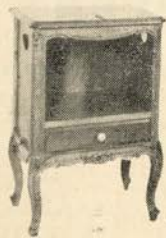
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Opera in three acts. Music by Gioacchino Rossini.

Text by F. Sterbini. Founded on the trilogy by Beaumarchais.

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Count Almaviva.....	JOHN GARRIS
Figaro, the Barber of Seville.....	*TITO GOBBI
Doctor Bartolo, a physician.....	SALVATORE BACCALONI
Rosina, his ward.....	NADINE CONNER
Don Basilio, a music master.....	ITALO TAJO
Bertha, Rosina's governess.....	CLARAMAE TURNER
Fiorella, a servant of the Count.....	GEORGE CEHANOVSKY
Officer .....	LESLIE CHABAY

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**TIME AND PLACE:** Seventeenth Century; Seville

Act I: A Street in Seville, Early Morning

Act II: A Room in Doctor Bartolo's House

Act III: The Same

In the lesson scene Miss Conner sings the aria from "The Nürnberg Doll" by Adam.

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