

Boris Godunov

1948

Friday, October 1, 1948 8:00 PM

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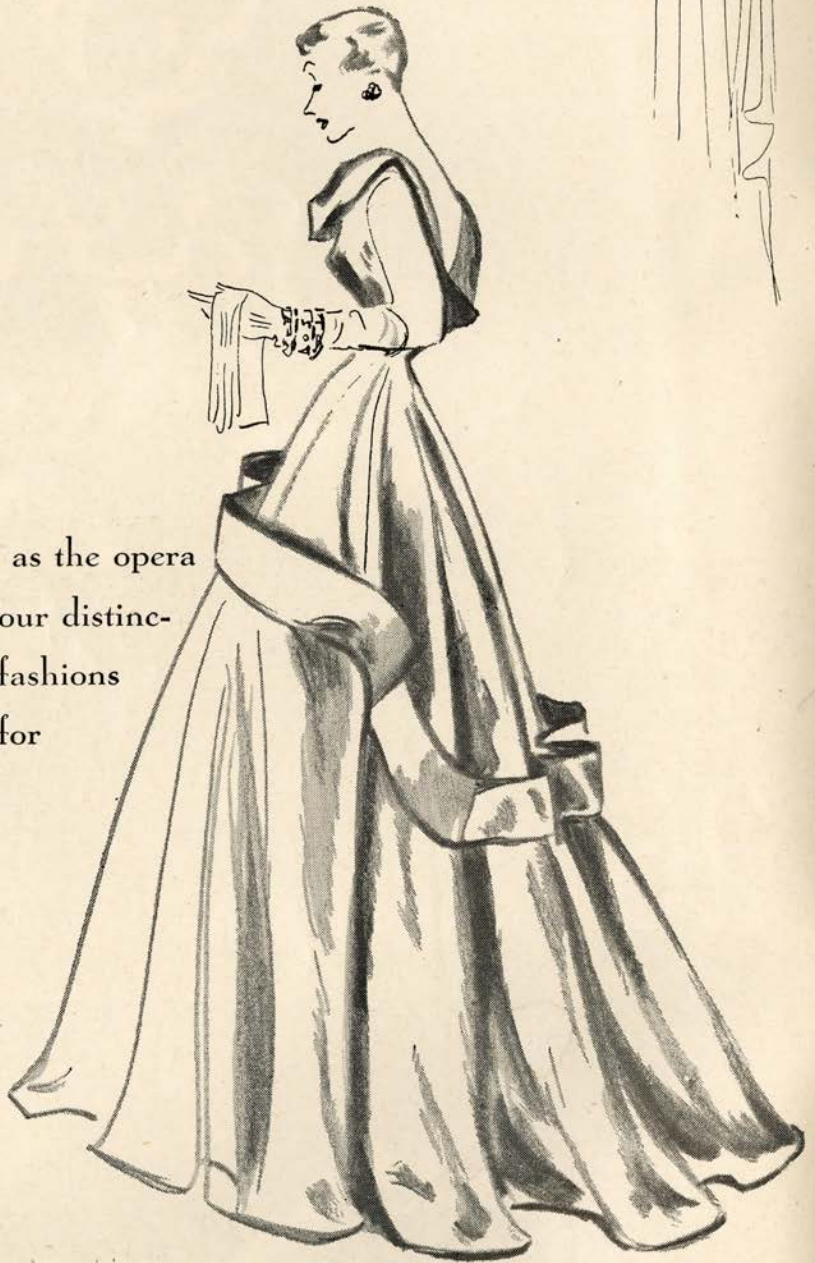
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For many years San Francisco has been justly proud of its musical achievements; particularly that contribution made by the people, themselves, in supporting with public funds the annual concert series of our internationally-famed San Francisco Symphony Orchestra.

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.

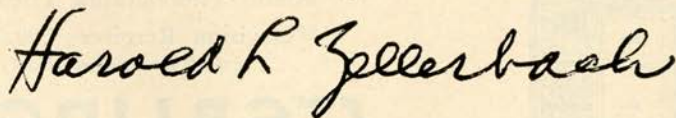
Second, they will be offered during the month of May in what will be known as "The San Francisco Spring Music Festival."

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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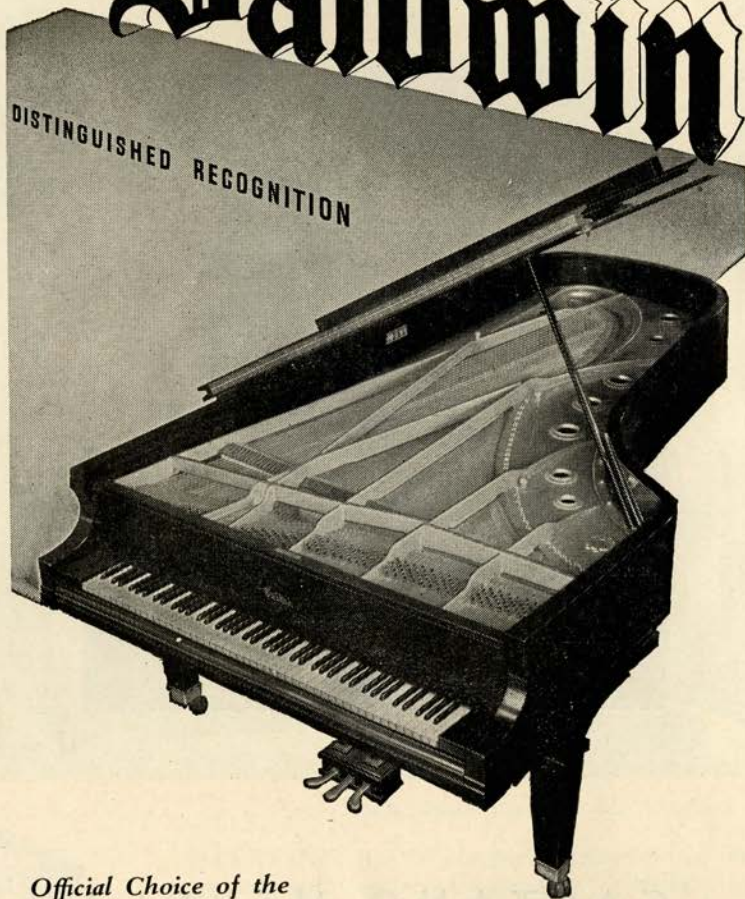
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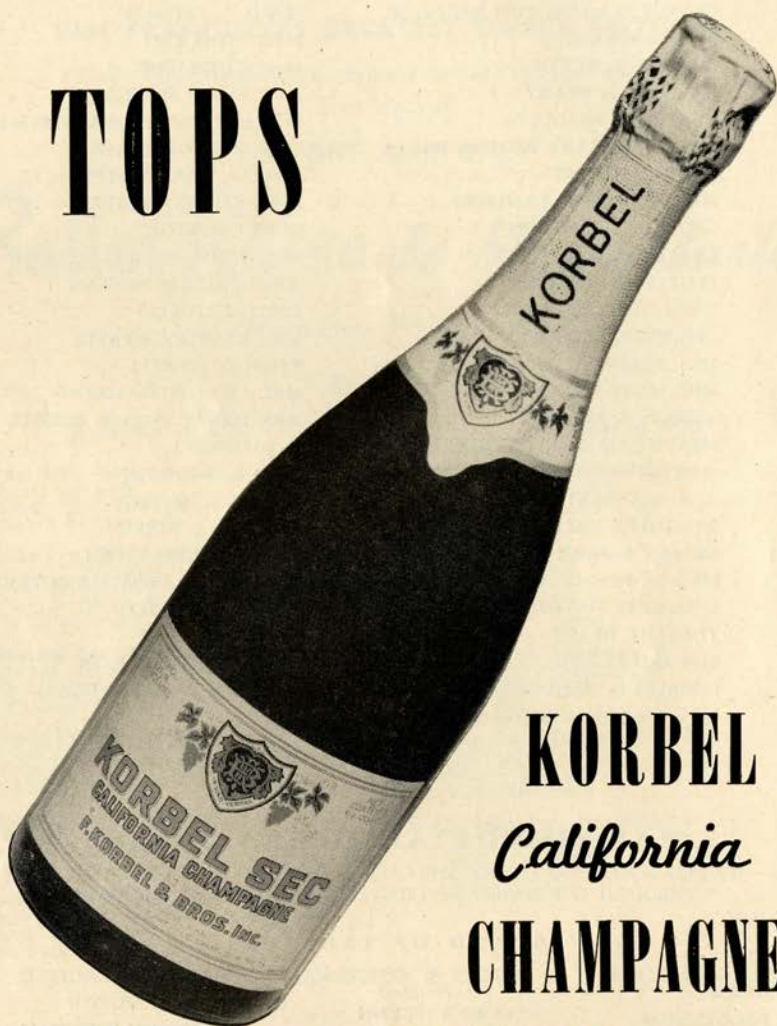
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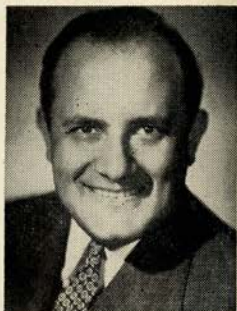
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 CIMARA, *Conductor*
- BORIS GODOUNOFF (*Moussorgsky*) *Friday Night*, October 1, at 8:00
 With Mmes. Heidt, Beal, Turner, Zubiri, Hartzell, Bruni, Carey; Messrs. Pinza, De Paolis,
 Kullman, Baccaloni, Cehanovsky, Alvary, Garris, Silva, Walti, Harvey, 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 BOHEME (*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. Varnay, 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, Weede, Chabay, Cehanovsky,
 Ligeti, Olitzki, Lorenzini CIMARA, Conductor
- CARMEN (*Bizet*) Sunday Matinee, October 17, at 2:00
 With same cast as Regular Series performance except Jobin will be Don Jose and
 Warenskjold, Micaela LEINSDORF, Conductor

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- Presented by the San Francisco Opera Guild
 LA BOHEME (*Verdi*) Friday, October 8 and 15, at 1:00

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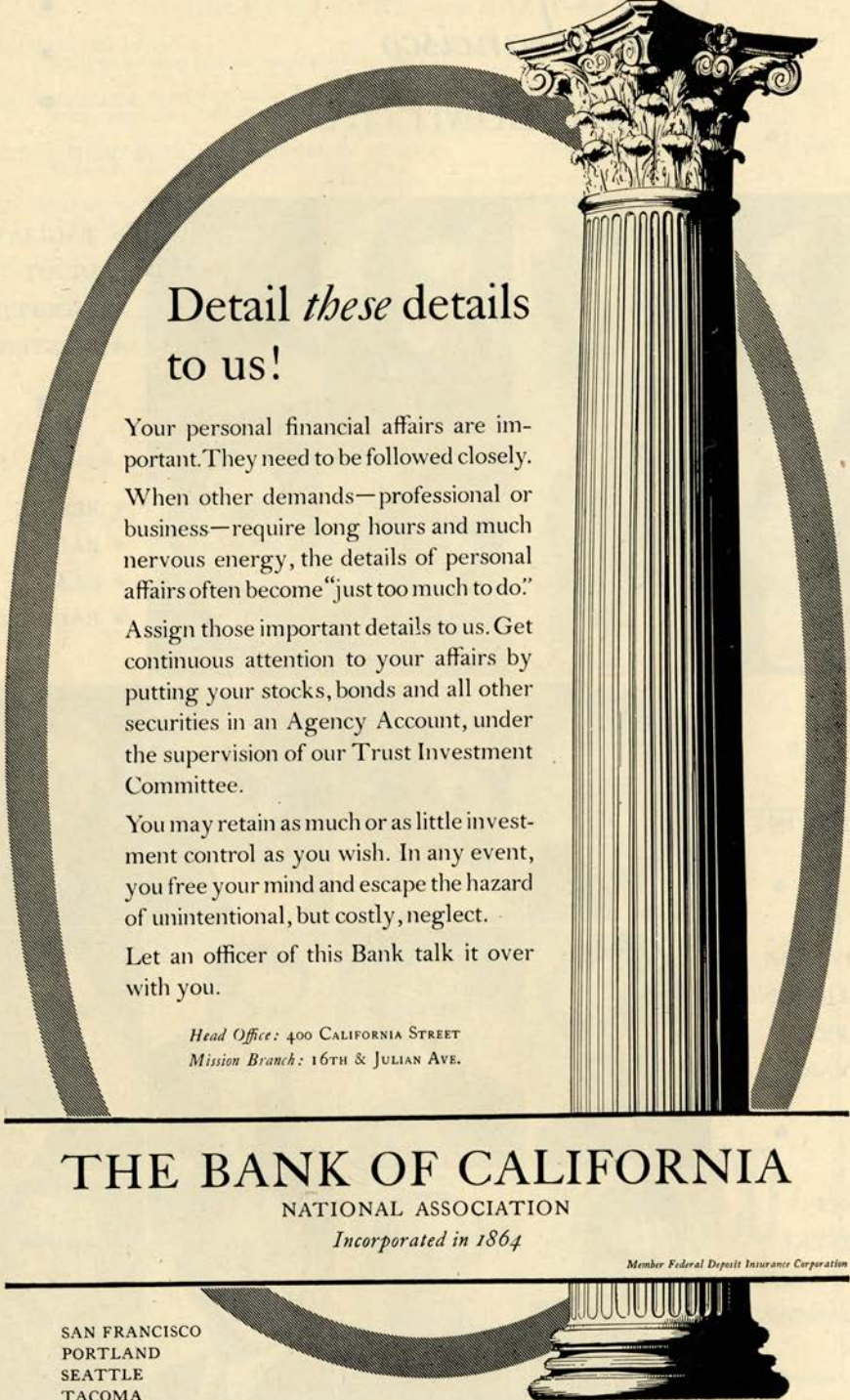


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FRIDAY NIGHT, OCTOBER 1, at 8:00

Boris Godounoff

Music drama in four parts—eight scenes—by Modeste Moussorgsky.
Text by the composer based on a Russian historical drama by
the poet Pushkin

THE CAST

Boris Godounoff, Regent of Russia.....	EZIO PINZA
Teodoro, his son.....	MARTINA ZUBIRI
Xenia, his daughter.....	LOIS HARTZELL
The Nurse.....	CLARAMAE TURNER
Schouisky.....	ALESSIO DE PAOLIS
Tchelkaloff.....	GEORGE CEHANOVSKY
Brother Pimenn.....	LORENZO ALVARY
Dimitri.....	CHARLES KULLMAN
Marina.....	*WINIFRED HEIDT
Rangoni.....	FRANCESCO VALENTINO
Varlaam.....	SALVATORE BACCALONI
Missail.....	LESLIE CHABAY
The Innkeeper.....	**EULA BEAL
The Simpleton.....	JOHN GARRIS
A Police Officer.....	JOHN FORD
A Frontier Guard.....	DESIRE LIGETI
Boyar in Waiting.....	PAUL WALTI
Lovitzky.....	WALTER OLITZKI
Tcherniakowsky.....	JOHN FORD
A Boyar.....	WILLIAM ROONEY

* San Francisco debut

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*Boys, Imperial Guards, Soldiers, Police, Polish Noblemen and Ladies,
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San Francisco Opera Company Boys Chorus, Madi Bacon, Director



STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
ERICH LEINSDORF

CHORUS DIRECTOR
KURT HERBERT ADLER



TIME AND PLACE: About 1600; Moscow and Lithuanian Frontier
Part I: Scene 1: Outside the Monastery of Novadievitci near Moscow
Scene 2: Cathedral Square, Moscow
Scene 3: Lonely Cell in Monastery of the Miracle at Night,
six years later.
Scene 4: Inn on the Lithuanian Frontier
Part II: Scene 5: Czar's Apartment in the Kremlin
Part III: Scene 6: Park of Marina's Palace, Poland
Part IV: Scene 7: Forest of Krony near Moscow
Scene 8: Duma in the Kremlin

**TICKETS FOR ALL REMAINING PERFORMANCES ARE
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Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Boris Godounoff"

During the reign of Feodor, weakling son of Ivan the Terrible, a position of great power and responsibility was vested in Boris Godounoff, a friend of Czar Ivan. Although Boris was the all powerful regent he was consumed with ambition and craftily caused the death of Dimitri, second son of Ivan, to whom the throne would have passed on the death of Ivan. When Feodor dies, Boris goes into seclusion in a monastery on the outskirts of Moscow. He pretends not to desire the throne but secretly orders the police to force the populace of Moscow to beg him to assume their leadership.

PART I, Scene 1—Outside the monastery walls the people, in fear of the lash of the police, urge Boris to declare himself Czar. When he pretends to be inflexible, a group of pilgrims enter and join in the supplication.

Scene 2—Boris accepts the crown and is acclaimed by the populace.

Scene 3—Pimenn tells Gregory the story of Dimitri's assassination which so fires the imagination of the young monk that he determines to impersonate the slain royal youth and claim the throne.

Scene 4—The false Dimitri, who has escaped the monastery, accompanied by Varlaam and Missail, two roistering accomplices, enters and after a brief encounter with some soldiers narrowly escapes arrest and flees across the border.

Part II, Scene 5—Boris tries to comfort Xenia who has recently lost her betrothed, and sends her and Teodoro out to seek the companionship of their friends. Left alone he bemoans his fate in "The Monologue of Boris." Prince Shouisky arrives bearing news of the uprising in Poland in behalf of the false Dimitri. Boris, overcome is once more the prey to remorse.

Part III, Scene 6—Gregory awaits Marina with whom he is in love. Marina with her banquet guests come into the garden. As they dance the Polonaise the guests toast Marina and swear to banish Boris and his Muscovite followers. In a love scene that follows Marina induces Gregory to lead the attack against Moscow.

Part IV, Scene 7—The people are in open revolt. Cries of "Death to Boris" can be heard. Dimitri, the usurper, passes through with some troops on his way to Moscow and draws the crowd with him acclaiming him their lawful Czar. As the stage is cleared, the village idiot is left sitting alone in the falling snow singing a heart-rending ditty on the hopeless condition of Russia.

Scene 8—The Duma of Boyars are assembled to decide the punishment of the usurper. Before they consider the matter, Shouisky asks Boris, haggard from the terrible visions that are haunting him, to grant an audience with Pimenn, who is waiting outside. Pimenn enters and relates a miracle which had happened at the tomb of Dimitri. He tells of how a blind shepherd, commanded in a dream to appear at Dimitri's tomb, has his vision restored when he kneels in prayer at the grave. A cry of anguish interrupts the old monk. It is Boris, who falls in a faint. Regaining consciousness Boris, feeling himself dying, asks that his son be brought to him. Pointing to Teodoro as his successor he commands him to rule wisely and always protect his sister Xenia. Gasping for breath he dies in agony.

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SATURDAY MATINEE, OCTOBER 2, at 2:00

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.....	*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

* American 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.

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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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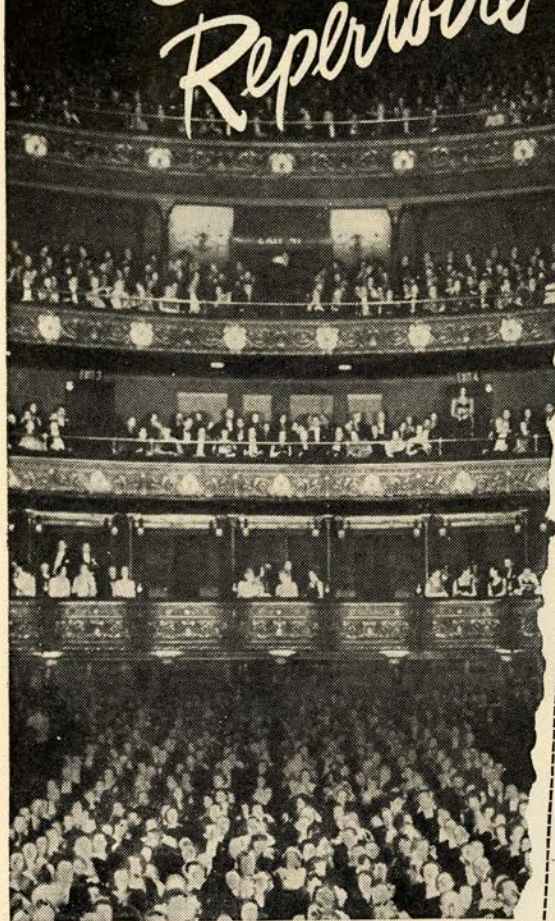



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