

Il Barbiere di Siviglia

1950

Wednesday, October 18, 1950 8:00 PM

Sunday, October 22, 1950 2:00 PM

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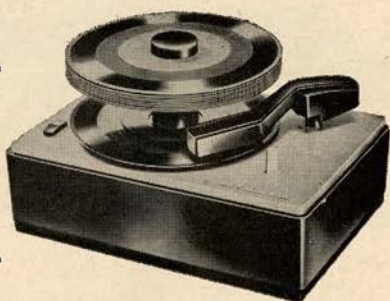
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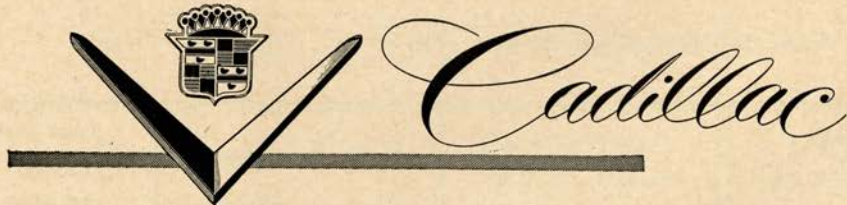
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REGULAR SUBSCRIPTION

- AIDA** (*Verdi*) *Tuesday Night, September 26, at 8:00*
 With Mmes. Tebaldi, Nikolaidi, Graf; Messrs. Del Monaco, Weede, Tajo, Ligeti, Curzi
 CLEVA, Conductor
- THE MARRIAGE OF FIGARO** (*Mozart*) *Friday Night, September 29, at 8:00*
 With Mmes. Sayao, Quartararo, Glaz, Turner, Chauveau, Lanyon, Brubaker; Messrs. Tajo, Brownlee, Baccaloni, De Paolis, Cehanovsky, Norville
 PERLEA, Conductor
- TRISTAN UND ISOLDE** (*Wagner*) *Tuesday Night, October 3, at 7:45*
 With Mmes. Flagstad, Glaz; Messrs. Vinay, Sigurd Bjoerling, Ernster, Cehanovsky, Norville, Ford, Schwabacher.
 PERLEA, Conductor
- ANDREA CHENIER** (*Giordano*) *Friday Night, October 6, at 8:00*
 With Mmes. Albanese, Ostrowsky, Turner, Walker, Brubaker; Messrs. Del Monaco, Weede, De Paolis, Herbert, Norville, Ligeti, Sze, Ford, Cehanovsky, Lorenzini
 CLEVA, Conductor
- OTELLO** (*Verdi*) *Tuesday Night, October 10, at 8:00*
 With Mmes. Tebaldi, Ostrowsky; Messrs. Vinay, Valdengo, Ligeti, De Paolis, Schwabacher, Cehanovsky, R. Nelson
 CLEVA, Conductor
- THE MAGIC FLUTE** (*Mozart*) in English *Friday Night, October 13, at 8:00*
 With Mmes. Wareskjold, Barabas, Turner, Chauveau, Williams, Lauppe, O'Connell, Sanderson, Baldwin; Messrs. Ernster, Kullman, Brownlee, Sze, Norville, Ligeti, Curzi, Schwabacher, Ford, Harvey, Bond, Louw
 BREISACH, Conductor
- BARBER OF SEVILLE** (*Rossini*) *Wednesday Night, October 18, at 8:00*
 With Mmes. Pons, Turner; Messrs. Conley, Mascherini, Baccaloni, Tajo, Cehanovsky, De Paolis, Harvey
 RESCIGNO, Conductor
- SALOME** (*Richard Strauss*) *Friday Night, October 20, at 8:00*
 With Mmes. Lewis, Turner, Glaz, Baldwin; Messrs. Jagel, Sigurd Bjoerling, Fredericks, Sze, Norville, De Paolis, Schwabacher, Cehanovsky, Ligeti, Ford, Curzi, R. Nelson, Peters, Louw
 BREISACH, Conductor
 Preceded By
- SUOR ANGELICA** (*Puccini*)
 With Albanese, Turner, Thornbury, Ostrowsky, Walker, Chauveau, Baldwin, Thronson, Hurd, Stephens, Lanyon, Pappas, Welton, G. Nelson, Barbano, Bruni, Andreatta
 ADLER, Conductor
- MANON LESCAUT** (*Puccini*) *Tuesday Night, October 24, at 8:00*
 With Mmes. Kirsten, Glaz; Messrs. Del Monaco, Valdengo, Herbert, De Paolis, Curzi, McVey, Norville, Ford, Harvey
 CLEVA, Conductor
- PARSIFAL** (*Wagner*) *Friday Afternoon, October 27, at 5:00*
 With Mmes. Flagstad, Graf, Glaz, Chauveau, Ostrowsky, Walker, O'Connell, Stephens; Messrs. Kullman, Sigurd Bjoerling, Ernster, Herbert, Ligeti, Ford, Norville, Schwabacher, Curzi
 PERLEA, Conductor
- The opera will begin at 5:00 p.m. with a dinner intermission at about 6:45. The performance will resume at 8:30.

SUNDAY MATINEE SUBSCRIPTION

- AIDA** (*Verdi*) *Sunday Afternoon, October 1, at 2:00*
 With Mmes. Tebaldi, Nikolaidi, Graf; Messrs. Del Monaco, Weede, Tajo, Sze, Curzi
 CLEVA, Conductor
- LA BOHEME** (*Puccini*) *Sunday Afternoon, October 8, at 2:00*
 With Mmes. Sayao, Graf; Messrs. De Stefano, Mascherini, Cehanovsky, Tajo, Baccaloni, Harvey, Lorenzini, Curzi, Kersnar
 KRITZ, Conductor
- ANDREA CHENIER** (*Giordano*) *Sunday Afternoon, October 15, at 2:00*
 With Mmes. Albanese, Ostrowsky, Turner, Walker, Brubaker; Messrs. Del Monaco, Weede, De Paolis, Herbert, Norville, Ligeti, Sze, Ford, Cehanovsky, Lorenzini
 CLEVA, Conductor
- BARBER OF SEVILLE** (*Rossini*) *Sunday Afternoon, October 22, at 2:00*
 With Mmes. Pons, Turner; Messrs. Conley, Mascherini, Baccaloni, Tajo, Cehanovsky, De Paolis, Harvey
 RESCIGNO, Conductor
- PARSIFAL** (*Wagner*) *Sunday Afternoon, October 29, at 1:00*
 With Mmes. Flagstad, Graf, Glaz, Chauveau, Ostrowsky, Walker, O'Connell, Stephens; Messrs. Kullman, Sigurd Bjoerling, Ernster, Herbert, Ligeti, Ford, Norville, Schwabacher, Curzi
 PERLEA, Conductor

MIDWEEK EVENING SUBSCRIPTION

- LUCIA DI LAMMERMOOR** (*Donizetti*) *Thursday Night, September 28, at 8:00*
 With Mmes. Pons, Chauveau; Messrs. Di Stefano, Mascherini, Ligeti, Norville, Curzi
 BREISACH, Conductor
- THE MARRIAGE OF FIGARO** (*Mozart*) *Wednesday Night, October 4, at 8:00*
 With Mmes. Sayao, Quartararo, Wareskjold, Turner, Chauveau, Lanyon, Brubaker; Messrs. Tajo, Brownlee, Baccaloni, De Paolis, Cehanovsky, Norville
 PERLEA, Conductor
- TRISTAN UND ISOLDE** (*Wagner*) *Thursday Night, October 12, at 7:45*
 With Mmes. Flagstad, Glaz; Messrs. Vinay, Sigurd Bjoerling, Ligeti, Cehanovsky, Norville, Ford, Schwabacher
 PERLEA, Conductor
- OTELLO** (*Verdi*) *Thursday Night, October 19, at 8:00*
 With Mmes. Tebaldi, Ostrowsky; Messrs. Vinay, Valdengo, Ligeti, De Paolis, Schwabacher, Cehanovsky, R. Nelson
 CLEVA, Conductor

(Continued on Tenth Page Over)

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WEDNESDAY NIGHT, OCTOBER 18, 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 EUGENE CONLEY
Figaro, the Barber of Seville..... ENZO MASCHERINI
Doctor Bartolo, a physician..... SALVATORE BACCALONI
Rosina, his ward..... LILY PONS
Don Basilio, a music master..... ITALO TAJO
Bertha, Rosina's governess..... CLARAMAE TURNER
Fiorello, a servant of the Count..... GEORGE CEHANOVSKY
Officer..... ALESSIO DE PAOLIS
Ambrosio, a servant of Dr. Bartolo..... COLIN HARVEY

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ARMANDO AGNINI

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KURT HERBERT ADLER



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 Pons sings "Lo, Hear the Gentle Lark," Bishop, and "Villanelle," Dell'Acqua.

† Sunday Matinee Performance of "Barber of Seville," October 22

TICKETS FOR REMAINING PERFORMANCES AT
OPERA-SYMPHONY BOX OFFICE, SHERMAN, CLAY

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 protests 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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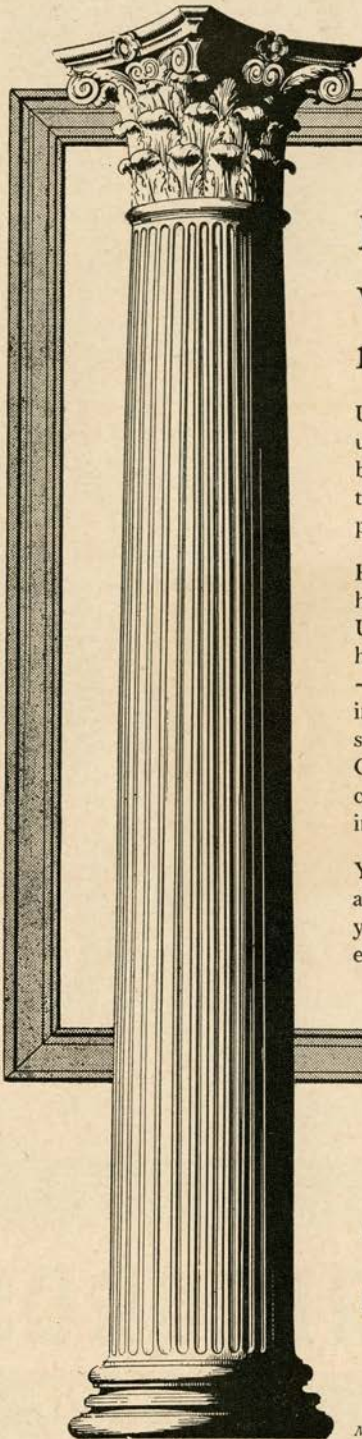


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THURSDAY NIGHT, OCTOBER 19, at 8:00

OTELLO

Lyric drama in four acts. Music by Giuseppe Verdi.

Text by Arrigo Boito.

THE CAST

Otello, the Moor.....	RAMON VINAY
Desdemona, his wife.....	RENATA TEBALDI
Iago, his ensign.....	GIUSEPPE VALDENGO
Cassio, his lieutenant.....	ALESSIO DE PAOLIS
Emilia, wife of Iago.....	ALICE OSTROWSKY
Roderigo, a Venetian gentleman.....	JAMES SCHWABACHER
Lodovico, an ambassador.....	DESIRE LIGETI
Montano, predecessor of Otello in government of Cyprus	GEORGE CEHANOVSKY
Herald.....	ROBIN NELSON

Soldiers, Sailors, Venetians, Cypriots, Children, an Innkeeper.

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STAGE DIRECTOR

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TIME AND PLACE: End of Fifteenth Century; a Seaport in Cyprus

Act I: Outside the Castle

Act II: A Hall on the Ground Floor of the Castle

Act III: The Great Hall of the Castle

Act IV: The Bedroom of Desdemona

TICKETS FOR REMAINING PERFORMANCES AT
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Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Otello"

ACT I

Citizens and soldiers are gathered to greet the ship of Otello returning victorious through a raging storm. Otello, brought ashore in a small boat, announces that the Turkish fleet has been destroyed and enters the castle to meet the awaiting Desdemona. Iago, determined to gain the power that is now Otello's, and Roderigo, who desires Desdemona, ply Cassio with wine. Brain-befuddled Cassio is adroitly led to quarrel with Montano, who is wounded, and the disturbance becomes a riot. Otello, emerging from the castle, quells the uproar and in punishment relieves Cassio of his command.

ACT II

Iago, in furtherance of his plan to overthrow Otello, urges Cassio to enlist the aid of Desdemona in the effort to gain back his post. Cassio goes in search of her. Iago bids Otello watch his wife, cunningly awakening his jealousy. The Moor seeks out Desdemona and questions her. She innocently pleads the cause of Cassio and Otello's jealous suspicions take definite form. Desdemona endeavors to wipe his perspiring brow with a handkerchief which was his first gift to her. In anger he tears it from her hand. Emilia picks up the handkerchief, but is forced to surrender it to Iago as Otello berates the bewildered and alarmed Desdemona. Following the scene with Desdemona, Iago adds to the flame of Otello's jealousy when he tells him that he has seen Desdemona's handkerchief in Cassio's possession. The Moor's rage leaps out of bounds. Iago offers to help him to vengeance and they take the oath to punish the guilty.

ACT III

Otello takes no interest in the announced arrival of Lodovico, Venetian ambassador. He thinks only of his wife and her presumed perfidy. The puzzled Desdemona evades her husband when he seeks to borrow the lost handkerchief. Cassio enters seeking forgiveness. Iago bids Otello hide, and contrives, by half-audible conversation with Cassio, to permit the Moor to hear only that which will inflame his suspicions. Cassio, in innocence, produces the handkerchief saying he had found it in his rooms. Otello goes mad with jealous anger and at Iago's suggestion grimly plots to strangle Desdemona in the bed he believes she has dishonored. Lodovico arrives and proclaims that Otello has been called to higher honors in Venice. Otello announces his departure for the morrow, but unable to control his anger, publicly berates Desdemona. The populace hail Otello in his new honor, but are silenced by Iago.

ACT IV

As she retires, the heartbroken Desdemona tells the wondering Emilia the despairing story of a lover lost in maidenhood. Otello enters and charges the now awakened Desdemona with an intrigue with Cassio. Refusing to accept her denial he grips strangling hands about her throat as the alarmed Emilia gains entrance. Emilia's screams summon the people. Otello denounces the woman he has killed, showing the handkerchief in proof. But Emilia explains its false evidence and the remorseful Otello brings his unhappy life to an end.

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 De Paolis, Schwabacher, Cehanovsky, Ligeti, Ford, Curzi, R. Nelson, Peters, Louw
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SUOR ANGELICA (*Puccini*)
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 ADLER, *Conductor*

CALIFORNIA MASONIC CENTENNIAL PERFORMANCE

THE MAGIC FLUTE (*Mozart*) *Wednesday Night, October 11, at 8:00*
 With Mmes. Graf, Barabas, Turner, Williams, Lauppe, Chauveau, O'Connor, Sanderson, Baldwin;
 Messrs. Ernster, Kullman, Brownlee, Sze, Norville, Ligeti, Curzi, Schwabacher, Ford,
 Harvey, Bond, Louw
 BREISACH, *Conductor*

CONCERT DIVISION PERFORMANCE

LUCIA DI LAMMERMOOR (*Donizetti*) *Monday Night, October 2, at 8:00*
 With Mmes. Pons, Chauveau; Messrs. Conley, Valentino, Ligeti, Norville, Curzi
 BREISACH, *Conductor*

EXTRA PERFORMANCE

LA BOHEME (*Puccini*) *Saturday Night, October 28, at 8:00*
 With Mmes. Sayao, Graf; Messrs. Di Stefano, Valentino, Cehanovsky, Tajo, Baccaloni, Harvey,
 Lorenzini, Curzi, Kersnar
 MEROLA, *Conductor*

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MADAMA BUTTERFLY (*Puccini*) *Thursday Matinee, October 19 and 26, at 1:00*
 With Mmes. Kirsten, *Glaz, Chauveau; Messrs. Conley, Valentino, De Paolis, Sze, Cehanovsky,
 Ford, Harvey
 RESCIGNO, *Conductor*
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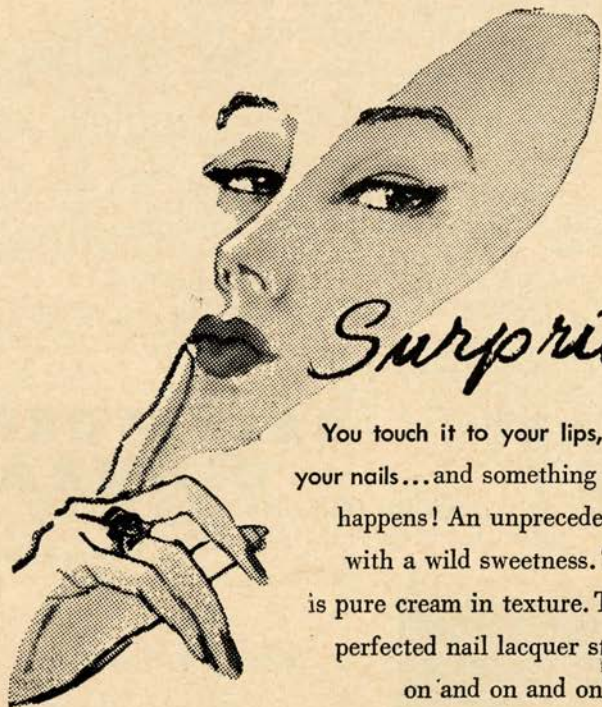
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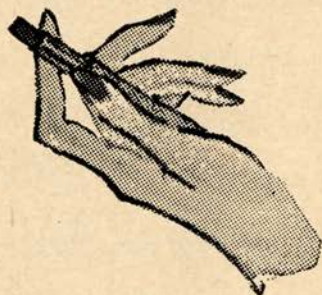
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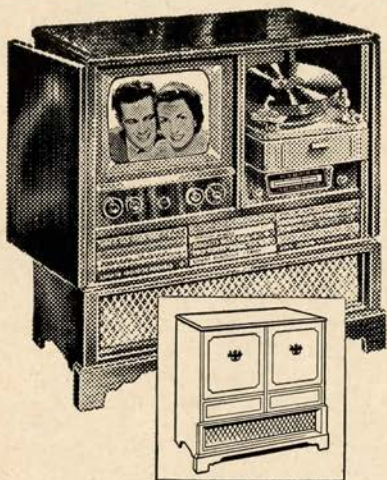
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Tuesday, January 16. Orchestra Program. Debut of Nathan Rubin, San Francisco Violinist, winner of Music Critics' Award.

Thursday, January 18, and Saturday, January 20. Concert version of Richard Strauss' "Elektra" with Astrid Varnay, Blanche Thebom, Charlotte Boerner, Desire Ligeti and Walter Fredericks.

Tuesday, January 23, and Thursday, January 25. Orchestra Program with Oscar Levant, Soloist.

Saturday, January 27. Orchestra Program including San Francisco Premiere of Kodaly's "Psalmus Hungaricus," Walter Fredericks, Soloist, and the Municipal Chorus, Hans Leschke, Director.

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ACKNOWLEDGMENT

We again acknowledge with grateful appreciation the generously donated use of the Emporium auditorium and facilities for chorus rehearsals this year which meant both a great convenience and a substantial saving to the Opera Company. We also desire to express our deep gratitude to Miss Alice Hager for her splendid gift of French period furniture.

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SUNDAY MATINEE, OCTOBER 22, AT 2:00

THE BARBER OF SEVILLE

5:15

Opera in three acts. Music by Gioacchino Rossini.

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

THE CAST

Count Almaviva.....EUGENE CONLEY
Figaro, the Barber of Seville.....ENZO MASCHERINI
Doctor Bartolo, a physician.....SALVATORE BACCALONI
Rosina, his ward.....LILY PONS
Don Basilio, a music master.....ITALO TAJO
Bertha, Rosina's governess.....CLARAMAE TURNER
Fiorello, a servant of the Count.....GEORGE CEHANOVSKY
Officer.....ALESSIO DE PAOLIS
Ambrosio, a servant of Dr. Bartolo.....COLIN HARVEY

Notary, Serenaders, Police.



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ARMANDO AGNINI

CONDUCTOR

NICHOLAS RESCIGNO

CHORUS DIRECTOR

KURT HERBERT ADLER



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 Pons sings "Lo, Hear the Gentle Lark," Bishop, and "Villanelle," Dell'Acqua.

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