

Der Fliegende Holländer
(The Flying Dutchman)

1954

Tuesday, October 5, 1954 8:30 PM

Sunday, October 10, 1954 2:00 PM

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WAR MEMORIAL OPERA HOUSE

San Francisco Opera Association

Thirty-Second Annual Season

1954

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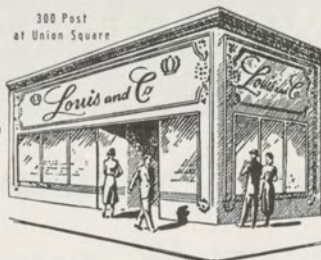


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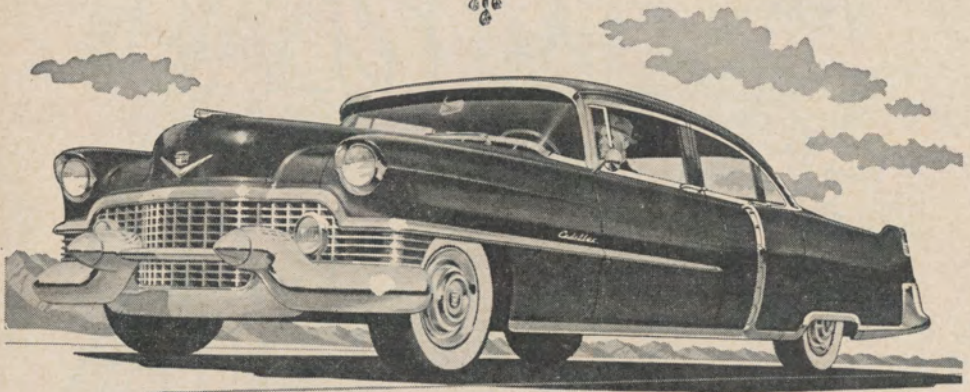
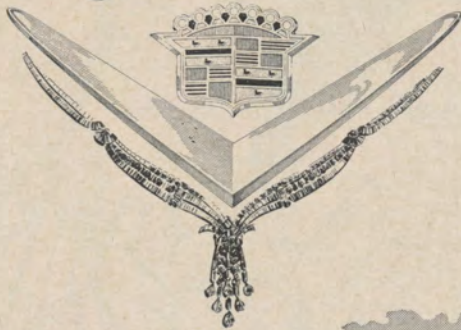
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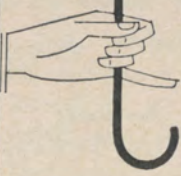
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PROCLAMATION

WHEREAS, *The San Francisco Opera Association opens its thirty-second Annual Season on Friday evening, September 17, 1954, at the War Memorial Opera House; and*

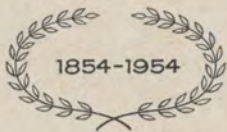
WHEREAS, *The Association's 1954 Season, which will run through October 21, 1954, comprises not only a repertoire of standard favorites, but also its first performance of Wagner's "The Flying Dutchman," and two stage productions never before seen in America, "The Portuguese Inn" and "Joan of Arc at the Stake"; and*

WHEREAS, *The San Francisco Opera Association is maintaining its fine operatic tradition, and will present a brilliant array of world famous artists during its forthcoming season:*

NOW, THEREFORE, I, Elmer E. Robinson, Mayor of the City and County of San Francisco, do hereby proclaim that the period from September 17 through October 24, 1954 shall be known and observed as "THE SAN FRANCISCO OPERA SEASON," and I invite not only the citizens of San Francisco, but the people outside of the city to attend the artistic and cultural productions of the San Francisco Opera Association during its 1954 Season.

IN WITNESS WHEREOF I have hereunto set my hand and caused the seal of the City and County of San Francisco to be affixed this seventh day of September, nineteen hundred and fifty-four.

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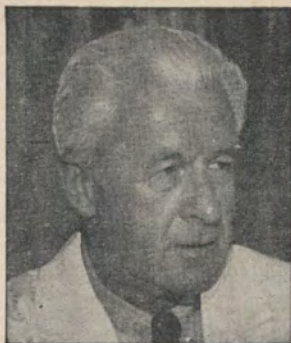
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- THE FLYING DUTCHMAN (*Wagner*) *Tuesday Night, October 5, at 8:30*
 With Mmes. Borkh, E. Warren; Messrs. Hotter, Sullivan, Alvary, Curzi
 SZENKAR, *Conductor* HAGER, *Stage Director*
- TURANDOT (*Puccini*) *Friday Night, October 8, at 8:30*
 With Mmes. Martinis, Albanese; Messrs. Turrini, Moscona, De Paolis, Guarrera, Assandri, Curzi,
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- THE MARRIAGE OF FIGARO (*Mozart*) *Tuesday Night, October 12, at 8:00*
 With Mmes. Albanese, Carteri, Warenskjold, E. Warren, Casselle, Ring, Roehr; Messrs. Siepi,
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- IL TABARRO (*Puccini*) *Friday Night, October 15, at 8:30*
 With Mmes. Martinis, Turner, Currier, Ring; Messrs. Sullivan, Weede, Moscona, Assandri,
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- JOAN OF ARC AT THE STAKE (*Honegger*)
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 (as Friar Dominic), Kullman, Herbert, Curzi, Assandri, Palangi, Mason
 MONTEUX, *Conductor* HORNER, *Stage Director*
- FIDELIO (*Beethoven*) *Tuesday Night, October 19, 8:30 p.m.*
 With Mmes. Borkh, Warenskjold; Messrs. Turrini, Hotter, Alvary, Welitsch, Curzi, Millar, Enns
 MONTEUX, *Conductor* HAGER, *Stage Director*

SUNDAY MATINEE SERIES

- LA BOHEME (*Puccini*) *Sunday Afternoon, September 19, at 2:00*
 With Mmes. Carteri, Duval; Messrs. Peerce, Guarrera, Moscona, Cehanovsky, Baccaloni, Assandri,
 Harvey, Lorenzini
 MUELLER, *Conductor* HAGER, *Stage Director*
- RIGOLETTO (*Verdi*) *Sunday Afternoon, September 26, at 2:00*
 With Mmes. Robin, Nadell, E. Warren, Roehr, Currier; Messrs. L. Warren, Sullivan, Ligeti,
 Palangi, De Paolis, Cehanovsky, Harvey
 KRITZ, *Conductor* PICCINATO, *Stage Director*
- MANON (*Massenet*) *Sunday Afternoon, October 3, at 2:00*
 With Mmes. Carteri, Casselle, E. Warren, Nadell, Pappas; Messrs. Prandelli, Herbert, Moscona,
 De Paolis, Cehanovsky, Harvey
 MONTEUX, *Conductor* PICCINATO, *Stage Director*
- THE FLYING DUTCHMAN (*Wagner*) *Sunday Afternoon, October 10, at 2:00*
 With Mmes. Borkh, E. Warren; Messrs. Hotter, Sullivan, Alvary, Curzi
 SZENKAR, *Conductor* HAGER, *Stage Director*
- THE MARRIAGE OF FIGARO (*Mozart*) *Sunday Afternoon, October 17, at 2:00*
 With Mmes. Albanese, Carteri, Warenskjold, E. Warren, Casselle, Ring, Roehr; Messrs. Siepi,
 Hotter, Baccaloni, De Paolis, Cehanovsky, Curzi
 SZENKAR, *Conductor* HAGER, *Stage Director*

(Continued on Page 31)

A detailed pencil-style illustration of a woman with blonde hair styled in waves, wearing a large, voluminous fur coat with a thick collar and long sleeves. She is looking slightly to the right with a subtle smile. The background is a plain, light color.

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SUNDAY MATINEE, OCTOBER 3, at 2:00

(FINAL CURTAIN APPROXIMATELY 5:40)

Manon

(In French)

Opera in four acts by Jules Massenet.

Text by Meilhac and Gille, after the novel by Abbé Prévost.

THE CAST

Manon Lescaut.....	ROSANNA CARTERI
Chevalier des Grieux.....	GIACINTO PRANDELLI
Count des Grieux, his father.....	NICOLA MOSCONA
Lescaut, Manon's cousin.....	RALPH HERBERT
Guillot Morfontaine, a roué.....	ALESSIO DE PAOLIS
De Brétigny, a nobleman.....	GEORGE CEHANOVSKY
Poussette.....	YOLA CASSELLE
Javotte.....	ELINOR WARREN
Rosette.....	ROSALIND NADELL
Innkeeper.....	COLIN HARVEY
Maid.....	PAULINE PAPPAS
First Guard.....	WINTHER ANDERSEN
Second Guard.....	MAX LORENZINI
Attendant at St. Sulpice.....	REMY DE PASQUIER
Sergeant.....	JOHN FLYNN

Citizens, Travelers, Nobles, Soldiers, Prisoners

Choreography by Lew Christensen

Principal Dancers: Nancy Johnson, Sally Bailey, Gordon Paxman, Conrad Ludlow

Danseuses Etoiles: Nancy Johnson, Sally Bailey

Premiers Danseurs: Gordon Paxman, Conrad Ludlow

Maitre de Ballet: Ron Ross

Corps de Ballet: Bene Arnold, Christine Bering, Lorene Batchelor, Gloria Cancilla,

Constance Coler, Fiona Fuerstner, Louise Lawler, Virginia Johnson



STAGE DIRECTOR
CARLO PICCINATO

CONDUCTOR
PIERRE MONTEUX

CHORUS DIRECTOR
LEO MUELLER



TIME AND PLACE: 1721; Amiens, Paris, Havre

Act I: Courtyard of an Inn, Amiens

Act II: Boudoir, in Manon's House, Paris

Act III: Scene 1: Cours La Reine

Scene 2: Anteroom in Seminary of Saint Sulpice

Act IV: Scene 1: Gambling Salon, Hotel Transylvanie

Scene 2: Road to Havre

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NO CAMERAS PERMITTED IN THEATRE

The Story of "Manon"

ACT I—Lescaut, a bibulous officer of the guard, is awaiting the coming of a coach bearing Manon, his cousin, who is being sent to a convent in his care. On her arrival, Guillot Morfontaine, an old roué, who is at the inn with a party, takes a fancy to the petite and pretty Manon and pays her court. Amused but flattered, Manon rejects his advances and he is called away by Bretigny, his traveling companion. Among those who have been attracted by Manon is young Chevalier des Grieux on his way to begin study for the priesthood. He approaches and pays his addresses. Manon, not liking the prospect of life in a convent, accepts his proposal and suggests an elopement to Paris. They use Guillot's coach for the purpose.

ACT II—Des Grieux and Manon are living in an apartment in Paris. Des Grieux writes for his father's consent to his marriage with Manon and goes out to post the letter. The capricious Manon, having found out that the modest style of their menage hardly meets with her desires, listens to the advances made to her by Bretigny, who promises a life of luxury. It ends by her conniving in a scheme, planned by the elder Des Grieux, for carrying off the son from his questionable surroundings. However, she cannot leave without regret, for she knows how deeply Des Grieux loves her. And when he returns from posting the letter and tells her of a dream that has come to him, it is with a heavy heart that she thinks of their separation. A knock at the door halts the dream narrative. Manon, suddenly repentant, vainly tries to prevent her lover's capture.

ACT III—Manon, Queen of the Festival in Coeurs la Reine, appears attended by Bretigny and a crowd of admiring noblemen. She has recently quarreled with Bretigny for not carrying out one of her whims—that of having the opera come and give a performance for her. Overhearing a conversation between Bretigny and the Count des Grieux, she learns that the younger Grieux is now at St. Sulpice monastery ready to enter holy orders. In a subtle exchange of words between herself and the Count des Grieux Manon elicits the information that the younger Grieux's past life must now necessarily be forgotten. Guillot, in a mood to win Manon away from Bretigny, brings the ballet of the opera for her pleasure. Manon, unmoved by the performance, asks Lescaut to take her to St. Sulpice. (Scene 2.) The elder Des Grieux has preceded Manon to the Seminary. He does his utmost to persuade his son from taking up the holy life. Des Grieux stubbornly refuses and seeks the sanctity of his cell. Manon arrives and sends for him. Des Grieux prays for strength to resist her sensuous pleadings. It is in vain and he flees the monastery with her.

ACT IV—Scene I—That Manon may have her love and still satisfy her craving for luxury, she persuades Des Grieux to gamble. In a fashionable temple of chance he wins large sums from Guillot, who retaliates by denouncing Des Grieux as a cheat and Manon as an accomplice. Des Grieux and Manon are placed under arrest. The former is released through his father's influence but Manon is sentenced to deportation. (Scene 2) Des Grieux is waiting for Manon to pass on her way to the ship that is to carry her into exile. She approaches and, exhausted by the harsh treatment and illness, falls by the wayside. Lescaut restrains Des Grieux from attacking the guard and himself disappears with the sergeant that Manon may find peace in her lover's arms.

Tempo primo. $\text{♩} = 88$

Baron.

— für un - sresg sich an - sehn dür - fen, muß im - mer was von He -
- crack no - bi - li - and show them clear - ly They must not deem themselves

espr.

74

Octavian (*spitzig*)
(*Pointedly*)

Ich muß Dir den sehr be - wun - Hast
- are your Lord - ships w - The

Baron.

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Oct.

wahr - haft Be Welt - ma - nie - ren. Könnt'st ei - nen Am -
great world for you no sec - rets. For an Am - bas - sa

poco f

SINCE 1870

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Sherman & Clay

Oct.

heut o - der mor - gen. Baron (*derb*)
might you be la - ken. (*Roughly*)
Ich hol' mir jetzt das Mä - del her.
bring the wench now to my side,

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FIRST SAN FRANCISCO OPERA COMPANY PERFORMANCE

† *The Flying Dutchman*

(In German)

Opera in three acts.

Music and text by Richard Wagner.

THE CAST

Philip Vanderdecken, the Flying Dutchman.....*HANS HOTTER
Daland, a Norwegian seafarer.....LORENZO ALVARY
Senta, his daughter.....INGE BORKH
Eric, a huntsman.....BRIAN SULLIVAN
Daland's steersman.....CESARE CURZI
Mary, housekeeper in Daland's House.....ELINOR WARREN

**San Francisco Opera Company debut*

Sailors, Village Girls



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PAUL HAGER

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Auxiliary Chorus — Members of San Francisco State College A Capella Choir;
Dr. John Carl Tegnell, Director

TIME AND PLACE: 19th Century

Act I: A rocky cove on the Norwegian coast

Act II: A hall in Daland's house

Act III: The Norwegian harbor near Daland's house

†Sunday Matinee Performance of "The Flying Dutchman," October 10 at 2:00 P.M.

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

Encores not permitted — No one will be seated during the performance

NO CAMERAS PERMITTED IN THEATRE

The Story of "The Flying Dutchman"

ACT I—Captain Daland's ship, driven several miles beyond his home on the Norwegian coast by a violent storm, lies anchored in a cove. Bidding his steersman watch, the master retires. Unable to keep awake, the young man does not see a Dutch ship with red sails and a black hull anchoring nearby. Its captain, Philip Vanderdecken, goes ashore musing on his fate to roam the seven seas. Once every seven years he may land to search for a faithful woman whose love shall redeem him. When Daland reappears, the Dutchman learns from him that he has a daughter. He offers him a chest of jewels in exchange for her hand. Daland, rejoicing at the prospect of a rich son-in-law, concludes the bargain. The wind changes and the Norwegians hoist sails for their home port, to be followed shortly by the Dutchman.

ACT II—Daland's daughter, Senta, in the company of her friends, spinning in the family living room under the watchful eye of her nurse, Mary, is taunted about her suitor, the huntsman Erik. Senta quiets them by singing the ballad of the Flying Dutchman, whose portrait on the wall has held her spellbound. Erik appears and announces the arrival of Daland's ship. The girls rush off to meet the sailors, their returning sweethearts. Senta, intent on saving the wandering Dutchman, dismisses Erik's attentions. Daland arrives with the Dutchman. When Daland presents him to Senta, the girl ecstatically swears devotion to her new lover.

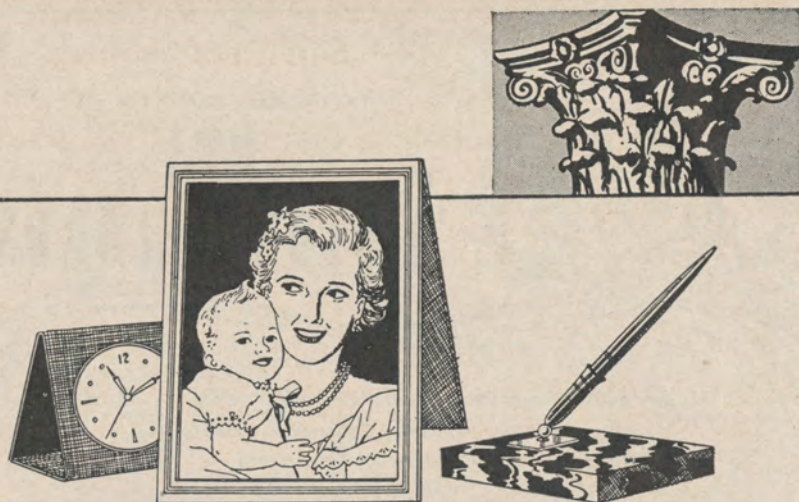
ACT III—Villagers throng the harbor where the ships of the Dutchman and Daland lie at anchor. The girls bring cakes and wine for the sailors, but there is no response from the Dutch ship, which remains shrouded in gloom and silence. The girls leave, promising to return at dawn. A violent storm envelops the Dutch ship although elsewhere the sea is calm. The supernatural voices of its crew are heard through the raging wind and water. The storm subsides and silence settles once again on the Dutch ship. Senta hurries from the house pursued by Erik. The Dutchman, overhearing the young man's reminder to Senta that she had pledged her troth to him, believes the girl, his only hope of salvation, lost to him. Ordering his sails hoisted, he tells Senta his story. Senta affirms knowledge of it and vows faithfulness unto death. Disregarding her pleas, the Dutchman boards his ship which thereupon sails for the open sea. Senta plunges into the waters. The Dutch ship is engulfed, but Senta and the Dutchman are united in death.

* * *

Although "The Flying Dutchman" is a youthful work, there is in it the principal idea to be found in all Wagner's work—namely, the longing of man for salvation and liberation through his love for a woman who, in turn, holds a completely unselfish devotion to him. Through her fidelity and truth, she leads him to his greatest self-realization. This concept of love between man and woman, beginning in "The Flying Dutchman," continues throughout the Wagnerian canon: in each music-drama the composer-poet endeavoured to treat of an idea as universally applicable as possible to the general experience of mankind.

In this manner, the material of Wagner's texts is not only narrative, but also symbolic of man's development. In "The Flying Dutchman," for example, the sea stands for Life while the Dutchman himself epitomizes the unrest in man, cast about by experience in his life-search for the devotion of a faithful woman. The heroine, Senta, is equivalent to an abstract idea of Woman and her longing for self-fulfillment in her love for Man.

Love, as celebrated by "The Flying Dutchman" and by the greater part of Wagner's other work, is a completely unselfish passion. It leads as in "Tristan and Isolde," "Parsifal," and "Die Goetterdammerung" to self-sacrifice and the sublimation of the human soul. Daland and Erik, together with the Chorus, represent the community surrounding the man and woman in their search for love. For the most part they stand aside, merely reacting to the principal ideas and events; all do not understand the reason for this search, but they come to know its meaning through Senta's self-sacrifice. This event, similar in its motivation to Brunnhilde's Immolation, marks "The Flying Dutchman" as the first of Wagner's works to herald a greater meaning and celebrate a higher ideal of life.



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RIGOLETTO - Verdi (complete with libretto)

Berger, White, Kreste, Merriman, Peerce, Sprinzena,
Newman, Warren, Tajo, Ukena, Wentworth.
Cellini conducting.

MARRIAGE OF FIGARO - Mozart (complete with libretto)

Mildmay, Rautawaara, Helletsgruber, Domgraf, Fassbaender,
Nash, Henderson, Allin, Tajo, Willis, Radford, Dunlop,
Jones. Glyndebourne Festival Opera Company.
Busch conducting.

TOSCA - Puccini (complete with libretto)

Caniglia, Marcangeli, Gigli, Mazziotti, Tomei, Borgioli,
Conti, Dominici. Orchestra of the Royal Opera House,
Rome. De Fabritiis conducting.

MADAMA BUTTERFLY - Puccini (complete with libretto)

Dal Monte, Huder, Gigli, Palombini, Zagonara, Basiola,
Conti, Dominici. Orchestra of the Royal Opera House, Rome.
De Fabritiis conducting.

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LUCIA DI LAMMERMOOR - Donizetti

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Cellini conducting.

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Repertoire

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- LUCIA DI LAMMERMOOR (*Donizetti*) *Thursday Night*, September 23, at 8:30
 With Mmes. Robin, E. Warren; Messrs. Peerce, Guarrera, Moscona, Curzi, Assandri
 BARBINI, Conductor PICCINATO, Stage Director
- LA FORZA DEL DESTINO (*Verdi*) *Thursday Night*, September 30, at 8:00
 With Mmes. Martinis, Turner, E. Warren, Knapp; Messrs. Turrini, L. Warren, Siepi, Baccaloni,
 Ligeti, De Paolis, Palangi, Andersen
 CLEVA, Conductor PICCINATO, Stage Director
- THE PORTUGUESE INN (*Cherubini*) *Thursday Night*, October 7, at 8:30
 With Mmes. Carteri, Casselle; Messrs. Alvary, Curzi, Herbert, Cehanovsky, De Paolis
 CURIEL, Conductor PICCINATO, Stage Director
- followed by*
- SALOME (*Strauss*)
 With Mmes. Borkh, Turner, Nadell, E. Scott; Messrs. Kullman, Welitsch, Sullivan, Ligeti, Curzi,
 Mason, Assandri, De Paolis, Cehanovsky, Palangi, Enns, Harvey, Andersen
 SZENKAR, Conductor HAGER, Stage Director
- TURANDOT (*Puccini*) *Thursday Night*, October 14, at 8:30
 With Mmes. Borkh, Warenskjold; Messrs. Turrini, Moscona, De Paolis, Guarrera, Assandri,
 Curzi, Palangi, Bruce
 CLEVA, Conductor PICCINATO, Stage Director
- IL TABARRO (*Puccini*) *Thursday Night*, October 21, at 8:00
 With Mmes. Martinis, Turner, Currier, Ring; Messrs. Sullivan, Weede, Moscona, Assandri,
 Curzi, Petersen, White
 CURIEL, Conductor PICCINATO, Stage Director
- followed by*
- JOAN OF ARC AT THE STAKE (*Honegger*)
 With Mmes. Dorothy McGuire (as Joan of Arc), Duval, Hall, Nadell; Messrs. Lee Marvin
 (as Friar Dominic), Kullman, Herbert, Curzi, Assandri, Palangi, Ligeti, Mason
 MONTEUX, Conductor HORNER, Stage Director

SPECIAL PERFORMANCES

- MADAMA BUTTERFLY (*Puccini*) *Saturday Night*, September 18, at 8:30
 With Mmes. Albanese, Nadell, Hall; Messrs. Prandelli, Herbert, De Paolis, Ligeti, Cehanovsky,
 Palangi, Harvey
 KRITZ, Conductor PICCINATO, Stage Director
- TOSCA (*Puccini*) *Wednesday Night*, October 20, at 8:30
 With Mme. Albanese; Messrs. Tucker, Weede, Baccaloni, De Paolis, Cehanovsky, Ligeti, Palangi
 CLEVA, Conductor PICCINATO, Stage Director

MATINEES FOR YOUNG PEOPLE

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- RIGOLETTO (*Verdi*) *Thursday Afternoon*, October 7, at 1:00
 With Mmes. Robin, Nadell, Roehr, Hall, Currier; Messrs. Weede, Prandelli, Moscona, Palangi,
 Harvey, Assandri, Cehanovsky
 KRITZ, Conductor PICCINATO, Stage Director
- RIGOLETTO (*Verdi*) *Thursday Afternoon*, October 14, at 1:00
 With Mmes. Robin, Nadell, Roehr, Warren, Currier; Messrs. Warren, Prandelli, Alvary, Palangi,
 Harvey, Assandri, Cehanovsky
 KRITZ, Conductor PICCINATO, Stage Director
- RIGOLETTO (*Verdi*) *Monday Afternoon*, October 18, at 1:00
 With Mmes. Robin, Nadell, Roehr, Warren, Currier; Messrs. Weede, Prandelli, Moscona, Palangi,
 Harvey, Assandri, Cehanovsky
 KRITZ, Conductor PICCINATO, Stage Director

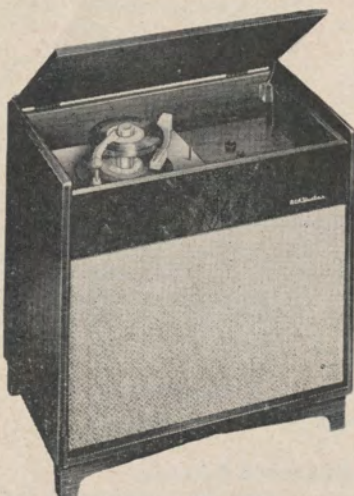


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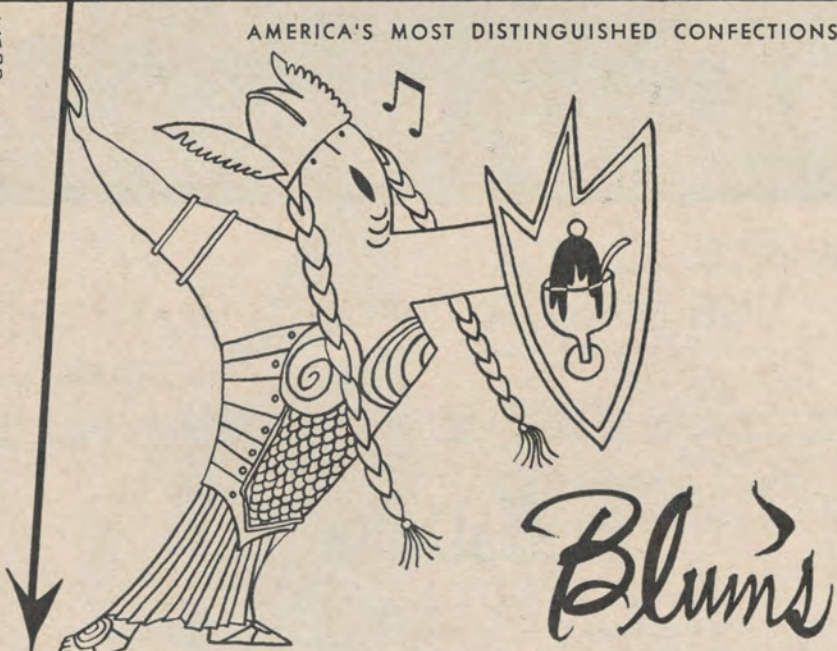
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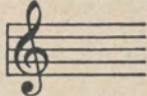
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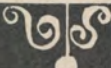
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Speaker: **JOSEPH KERMAN**, Asst. Professor of Music, University of California, Berkeley
Time and Place: **11:00 a.m., Peacock Court, Hotel Mark Hopkins.**

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Thursday Evening, September 30

"THE FLYING DUTCHMAN" by RICHARD WAGNER

Speaker: **ALEXANDER FRIED**, Music and Art Critic, San Francisco Examiner.
Time and Place: **8:30 p.m., Peacock Court, Hotel Mark Hopkins.**

Tuesday Morning, October 12

"JOAN OF ARC AT THE STAKE" by ARTHUR HONEGGER

Speaker: **HARRY HORNER**, Stage Director and Designer

Time and Place: **11:00 a.m., Peacock Court, Hotel Mark Hopkins.**

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SUNDAY MATINEE, OCTOBER 10, at 2:00
(FINAL CURTAIN APPROXIMATELY 4:50)

The Flying Dutchman

(In German)

Opera in three acts.

Music and text by Richard Wagner.

THE CAST

Philip Vanderdecken, the Flying Dutchman.....HANS HOTTER
Daland, a Norwegian seafarer.....LORENZO ALVARY
Senta, his daughter.....INGE BORKH
Eric, a huntsman.....BRIAN SULLIVAN
Daland's steersman.....CESARE CURZI
Mary, housekeeper in Daland's House.....ELINOR WARREN

Sailors, Village Girls



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Stage Settings Designed by Harry Horner

Settings painted by Davis L. West

G.K.P. Projection System by Paul Planer

Auxiliary Chorus — Members of San Francisco State College A Capella Choir;
Dr. John Carl Tegnell, Director

TIME AND PLACE: 19th Century

Act I: A rocky cove on the Norwegian coast

Act II: A hall in Daland's house

Act III: The Norwegian harbor near Daland's house

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Prologue to "Pagliacci".....		<i>Leoncavallo</i>
	Warren	
"La Boheme"—Act I.....		<i>Puccini</i>
	Carteri, Tucker, Siepi, Guarrera, Baccaloni, Cehanovsky	
	<i>Conductor</i> Mueller	<i>Stage Director</i> Hager
"La Forza del Destino"—Overture.....		<i>Verdi</i>
	<i>Conductor:</i> Cleva	
"La Forza del Destino"—Monastery Scene.....		<i>Verdi</i>
	Martinis, Moscona, Baccaloni	
	<i>Conductor</i> Piccinato	<i>Chorus Director</i> Mueller
"Manon"—Cours la Reine Scene.....		<i>Massenet</i>
	Kirsten, Alvary, Herbert, Casselle, E. Warren, Nadell, DePaolis, Cehanovsky	
	Corps de Ballet — Choreography by Lew Christensen	
	<i>Stage Director</i> Piccinato	<i>Conductor</i> Monteux
		<i>Chorus Director</i> Mueller
"Rigoletto"—Act III.....		<i>Verdi</i>
	Robin, Warren, Tucker, Palangi, Assandri, Cehanovsky, Currier, Harvey	
	<i>Stage Director</i> Piccinato	<i>Conductor</i> Kritz
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