

Jeanne d'Arc au Bûcher
(Joan of Arc at the Stake)

1954

Thursday, October 21, 1954 8:30 PM

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WAR MEMORIAL OPERA HOUSE

San Francisco Opera Association

Thirty-Second Annual Season

1954

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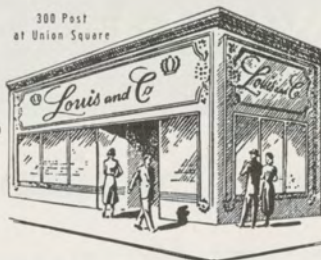
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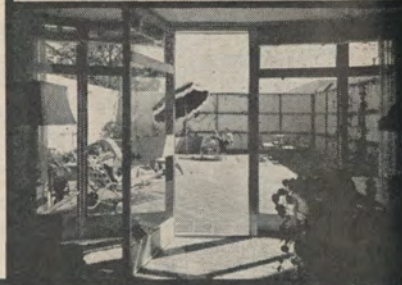
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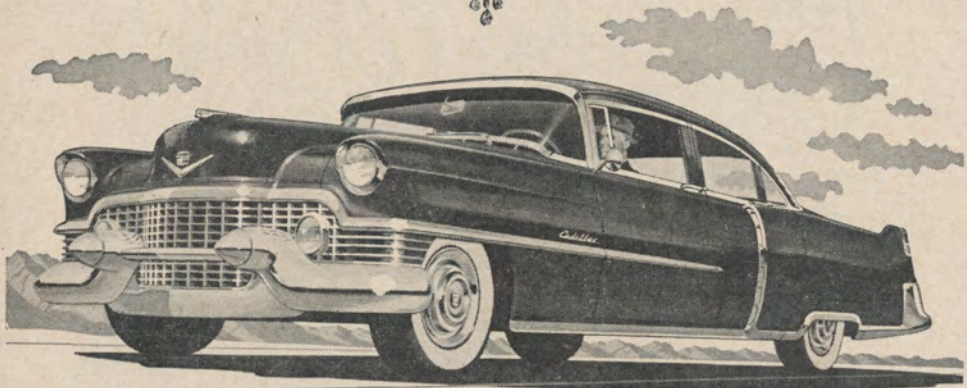
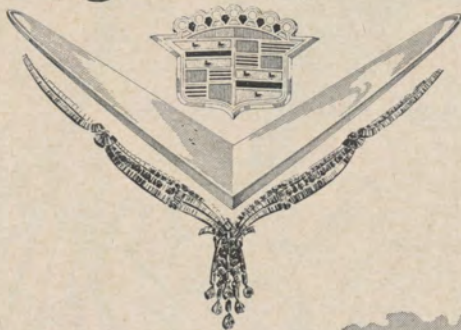
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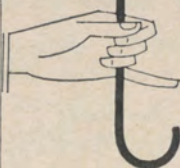
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PROCLAMATION

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*

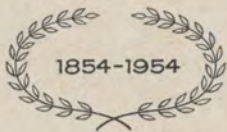
WHEREAS, *The Association's 1954 Season, which will run through October 21, 1954, comprises not only a repertoire of standard favorites, but also its first performance of Wagner's "The Flying Dutchman," and two stage productions never before seen in America, "The Portuguese Inn" and "Joan of Arc at the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

ELMER E. ROBINSON
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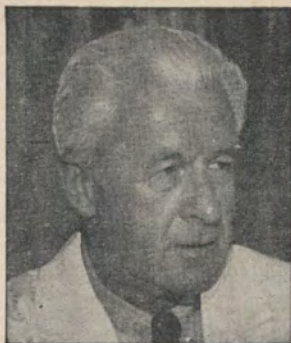
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- THE FLYING DUTCHMAN (*Wagner*) *Tuesday Night, October 5, at 8:30*
 With Mmes. Borkh, E. Warren; Messrs. Hotter, Sullivan, Alvary, Curzi
 SZENKAR, *Conductor* HAGER, *Stage Director*
- TURANDOT (*Puccini*) *Friday Night, October 8, at 8:30*
 With Mmes. Martinis, Albanese; Messrs. Turrini, Moscona, De Paolis, Guarrera, Assandri, Curzi,
 Palangi, Bruce
 CLEVA, *Conductor* PICCINATO, *Stage Director*
- 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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 SZENKAR, *Conductor* HAGER, *Stage Director*
- 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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 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, 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 her hair styled in an updo, 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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FRIDAY EVENING, OCTOBER 15 at 8:30

(FINAL CURTAIN APPROXIMATELY 11:25)

Il Tabarro

(In Italian)

Opera in one act by Giacomo Puccini.

Text by Giuseppe Adami, based on Didier Gold's "La Houppelande"

THE CAST

Michele, a barge owner.....	ROBERT WEEDE	
Giorgetta, his wife.....	CARLA MARTINIS	
Luigi, her lover	} Longshoremen {BRIAN SULLIVAN
Il Tinca	VIRGINIO ASSANDRI
Il Talpa	NICOLA MOSCONA
La Frugola, Talpa's wife.....	CLARAMAE TURNER	
A Vendor of Songs.....	CESARE CURZI	
Two Lovers.....	SHARON CURRIER, WILLIAM PETERSEN	
Two Voices.....	LYDIA RING, HAROLD WHITE	

An Organ Grinder, Longshoremen, Midinettes



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CARLO PICCINATO

CONDUCTOR
GLAUCO CURIEL

CHORUS DIRECTOR
LEO MUELLER



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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 die den sehr be - wun - Hast
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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I PURITANI (Bellini) 3 records, Callas, Di Stefano; Panerai, Nicola Rossi-Lemeni; Serafin conducting. **17.85**

TOSCA (Puccini) 2 records Callas, Di Stefano, Tito Gobbi; Victor De Sabata conducting. **11.90**

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NORMA (Bellini) Callas, Ebe Stignani, Mario Filippeschi, Rossi-Lemeni; Serafin conducting.

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AMELIA AL BALLO (Menotti) Margherita Carosio, Giacinto Prandelli, Panerai; Nino Sanzogno conducting.

LA FORZA DEL DESTINO (Verdi) Callas, Richard Tucker, Gobbi, Rossi-Lemeni; Serafin conducting.

REQUIEM (Verdi) Elizabeth Schwarzkopf, Oralia Dominguez, Di Stefano, Cesare Siepi; De Sabata conducting.

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† *Joan of Arc at the Stake*

(In English)

Music Drama in eleven scenes.

Music by Arthur Honegger. Text by Paul Claudel.
English Translation by Dennis Arundell

THE CAST

Joan of Arc.....	*DOROTHY McGUIRE
Friar Dominic.....	*LEE MARVIN
Porcus.....	CHARLES KULLMAN
Virgin.....	FRANCA DUVAL
St. Margaret.....	MARILYNN HALL
St. Catherine.....	ROSALIND NADELL
First Herald.....	LAWRENCE MASON
Second Herald.....	RALPH HERBERT
Third Herald.....	CARL PALANGI
A Cleric.....	CESARE CURZI
A Judge.....	DESIRE LIGETI
A Monk.....	VIRGINIO ASSANDRI
Voice in the Prologue.....	MARILYNN HALL
Two Voices.....	WINTHER ANDERSEN, JOHN FLYNN
A Child.....	JAMES URSINO
The Ass.....	*SIDNEY WALKER
Duke of Bedford.....	RUSSELL PAGE
John of Luxemburg.....	GORDON PAXMAN
Reynold of Chartres.....	CARLOS CARVAJAL
William of Flavy.....	}..... RON ROSS
Grinder Trusty.....	
Mother of Barrels.....	*BETTY McDONALD
Young Peasant.....	*ROY FRANKLYN
Old Peasant.....	*ROBERT HAGOPIAN
Perrot (Boy).....	STEPHEN HATCH
Two Jailers.....	*JOHN SULLIVAN, *ANTHONY VERDELL

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San Francisco Boys' Chorus

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Corps de Ballet

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*HARRY HORNER

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Stage Designs by Harry Horner. Settings Painted by Davis L. West
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PROLOGUE

- Scene 1: The voices of heaven
- Scene 2: The book
- Scene 3: The voices of the earth
- Scene 4: Joan delivered to the beasts
- Scene 5: Joan at the stake
- Scene 6: The kings, or the invention of the card game
- Scene 7: Catherine and Margaret
- Scene 8: The king who goes to Rheims
- Scene 9: The sword of Joan
- Scene 10: Trimazo
- Scene 11: Joan of Arc in the flames

†Thursday Evening Performance of "Il Tabarro" and "Joan of Arc At The Stake."
October 21 at 8:30 P.M.

THIRTY-SECOND ANNUAL SEASON

27

The Story of "Joan of Arc at the Stake"

Joan of Arc at the Stake, a dramatic poem by Paul Claudel, set to music by Arthur Honegger in 1938, was created on commission from the great pantomime artist Ida Rubinstein, who first played Joan. Since its premiere at Basle on May 10, 1938, it has most frequently been given in concert performances. During the past season in Europe, the Ingrid Bergman-Roberto Rossellini production of *Joan* created renewed interest in the work for its dramatic interpretation, faithfully adhering, however, to the tradition of first performances obliging the principal actress to play Joan's entire part from one position chained to the stake. Such staging perhaps deprives the theatre of a more dramatic use of the actor's talent. The present performance employs the speaking actor to a greater degree creating a less stationary progression of events. Thus the story of Joan of Arc and her trial is told in the following way:

The war-torn country-side of France lies barren. Out of darkness voices are heard lamenting the emptiness and destruction. Death himself is tired as he looks over the scarred fields and defeated soldiers. A despairing cry rises up to God in pain, but is answered by a hopeful voice giving new courage and announcing that a maid Joan will come forth to save her country.

But this maiden is not as yet appreciated, for the walls and barred windows of a prison emerge from the darkness. Joan, forced on by jailors and torturers, dragging heavy chains, comes to her last trial. Left alone with her anxiety and fears, she escapes to the glorious moments of her earlier life. Saint Dominic, appearing as a vision from the past, reads to her from the book of her life and trial, which has been compiled in heaven.

He apologizes for his Dominican successors who, in Joan's lifetime, have acted only as politicians. In her bewilderment Joan asks him why she, the daughter of the people, should be tried so severely; Dominic explains that she is being tried not by human beings, but by animals. Indeed, as the trial takes place, the audience, seeing the event through Joan's eyes, observes her prosecutors as a group of beasts led by Archbishop Cochon, the Pig, who distorts the girl's confessions and condemns her to be burned. The Court, having prerogative to pardon her in its own right, is shown next—again through the distortion of Joan's tortured mind, so that we see the arrival of the royal entourage as a puppetlike card game: the King and dukes of the country play against each other—Joan as highest prize. Finally there is but one loser in this royal game of cards—Joan herself. The court dances around her in a politely fanciful gavotte as Death accompanies on the fiddle.

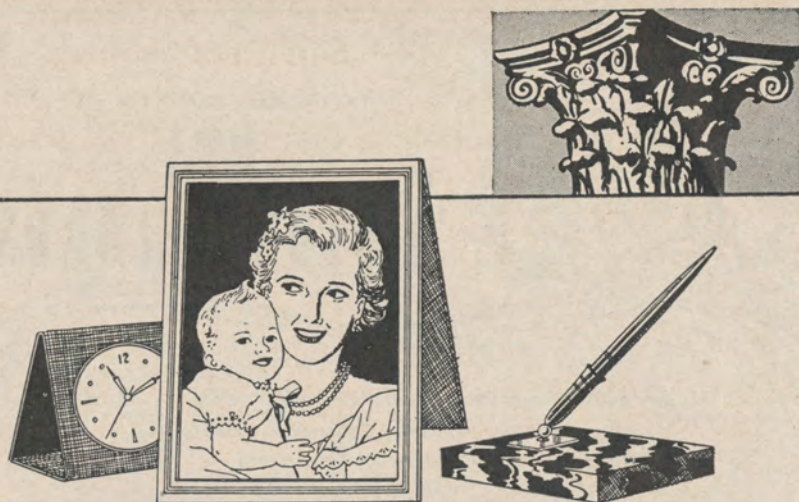
Joan is again alone. The Church bells peal out. Fearfully she asks what they mean. Dominic explains hesitantly that these are the bells that ring for her death. But already her mind has wandered back to her triumph: the bells sound now as if they were the voices of her two favorite saints, Margaret and Catherine—voices urging her to lead the Dauphin to his coronation at Rheims. The tolling deathbells represent to her the marching song of the armies on their way to the coronation.

Against the snowy countryside peasants and wanderers are waiting for the King. They drink and dance robustly celebrating in their primitive gaiety the unification of France. A wandering monk reprimands them for their lack of dignity and respect and obediently they kneel to thank God for the coronation of Their King. The procession passes by and the joyous throng goes off with the marchers. Joan is jubilant: it is she who has brought about this glorious event. Reality, however, is quickly forced upon her; where the people have just marched off soldiers are seen again—this time bringing down the heavy stake to which Joan will be chained for burning.

The full energy of her past returns as she proudly affirms that it is because of herself, together with God, that the King has been crowned. For a short moment the jailors are impressed by her strength and conviction, as were once the royal soldiers before Orleans. But quickly Joan's force abandons her and she is chained to the stake.

A reddening sky evokes for her the beautiful sunrise over Normandy. But the audience sees that the glow is caused by the torch-bearers bringing the fire for her burning. Her thoughts, dwelling in the past with her playmates, recall the little children of Domremy, who appear to sing folksongs with her. They hold candles, as they used to do when going from shrine to shrine, paying homage to the Virgin. The children lower their candles to light them at the pyre and, guided by their fragile illumination, wander off into the distance and past time. Joan is alone chained among slowly growing flames. In pain and frightened, she finds help in the voices of her saints and of the Holy Virgin, who remind her that it is she who creates the flame which will burn over all France—a light to guide her country to recovery and dignity.

Finally, the fatherly Dominic, tortured by Joan's physical pain, urges her to confess to escape her suffering, but she refuses. Father Dominic realizes that his wisdom and stature are overshadowed by Joan's greatness; he sinks down, holding out to God the book of Joan: the final chapter, the glorious ending will have to be written in future time.



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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.

HIGHLIGHTS from:

LUCIA DI LAMMERMOOR - Donizetti

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Cellini conducting.

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Repertoire

THURSDAY EVENING SERIES

- 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*

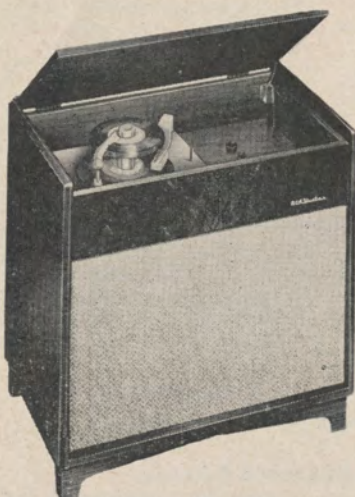


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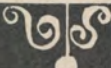
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Thursday Evening, September 30

"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

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