#### Salome

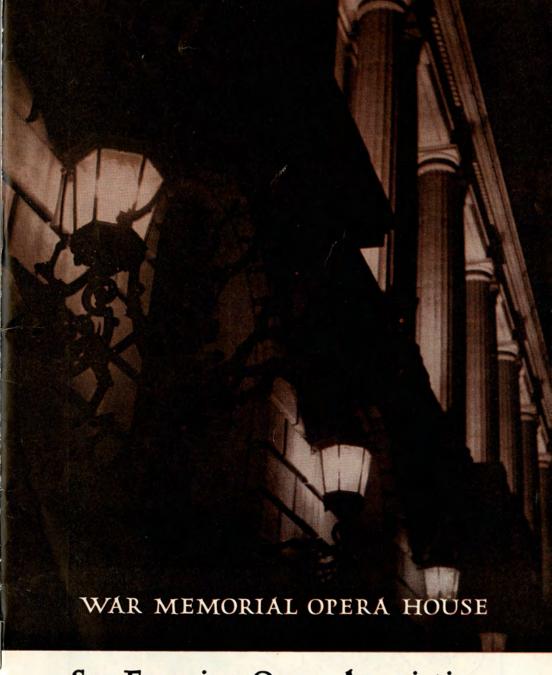
#### 1954

Friday, September 24, 1954 8:30 PM Thursday, October 7, 1954 8:30 PM

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San Francisco Opera Archives



San Francisco Opera Association
Thirty-Second Annual Season
1954

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Board of Trustees, War Memorial	
Opera House 15	
San Francisco Opera Company: Conductors and Assistants, Artists 17	
Conductors and Assistants, Artists 17	
Choral Ensemble, S. F. Boys' Chorus,	
Ballet 19	
Orchestra, Production 33	
Repertoire	
Repertoire (continued)	
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Cast 23	
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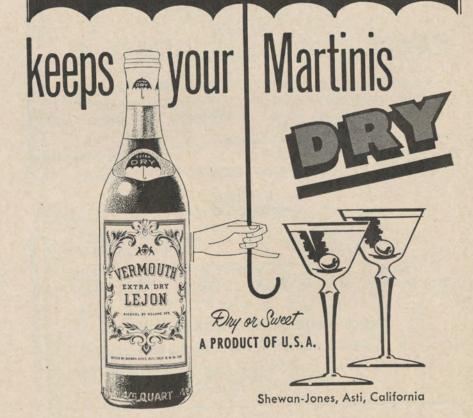
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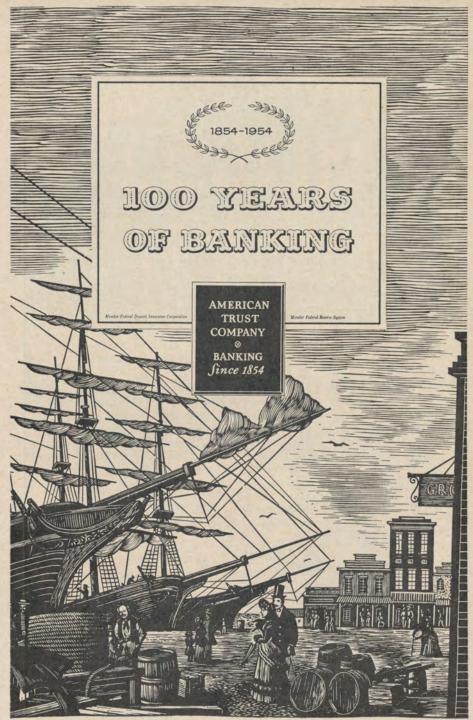
### OFFICE OF THE MAYOR SAN FRANCISCO

#### 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 Mayor



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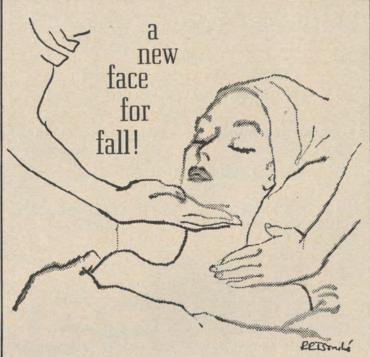
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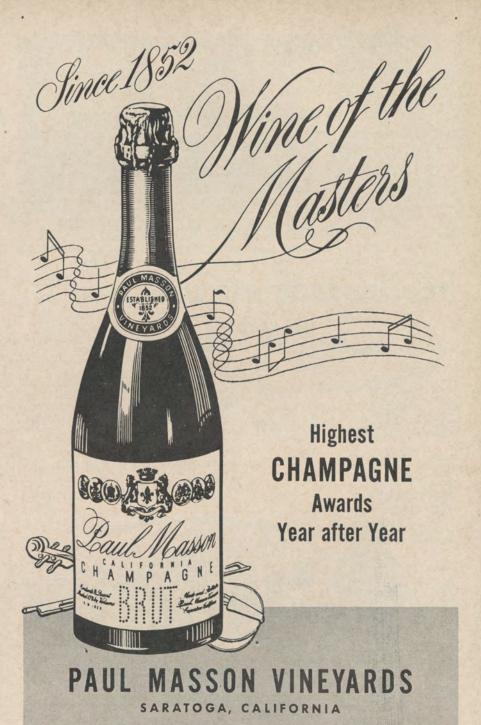
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LEE MARVIN

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- MANON (Massenet) Tuesday Night, September 28, at 8:00
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- Tuesday Night, October 5, at 8:30
- TURANDOT (Puccini) Palangi, Bruce PICCINATO, Stage Director CLEVA. Conductor
- HAGER, Stage Director
- With Mmes. Martinis, Turner, Currier, Ring; Messrs. Sullivan, Weede, Moscona, Assandri, Curzi, Petersen, White

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- JOAN OF ARC AT THE STAKE (Honegger)
  With Mmes, Dorothy McGuire (as Joan of Arc), Duval, Hall, Nadell; Messrs, Lee Marvin
  (as Friar Domonic), Kullman, Herbert, Curzi, Assandri, Palangi, Ligeti, Mason
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  PICCINATO See Distriction MANON (Massenet)
- THE FLYING DUTCHMAN (Wagner) . . . . . . . . . . . . Sunday Afternoon, October 10, a With Mmes. Borkh, E. Warren; Messrs. Hotter, Sullivan, Alvary, Curzi SZENKAR, Conductor HAGER, Stage Director Sunday Afternoon, October 10, at 2:00

(Continued on Page 31)



### FRIDAY EVENING, SEPTEMBER 24, at 8:30 (FINAL CURTAIN APPROXIMATELY 11:30)

#### FIRST AMERICAN PERFORMANCE

# The Portuguese Inn

(In Italian)

Opera in one act by Luigi Cherubini.

Based on a play by St. Aignan
Revised by Giulio Confalonieri

#### THE CAST

\*San Francisco Opera Compuny debut

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STAGE DIRECTOR

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Stage Settings and Costumes designed by Harry Horner

TIME AND PLACE: 17th Century

An inn near the Portuguese-Spanish Frontier

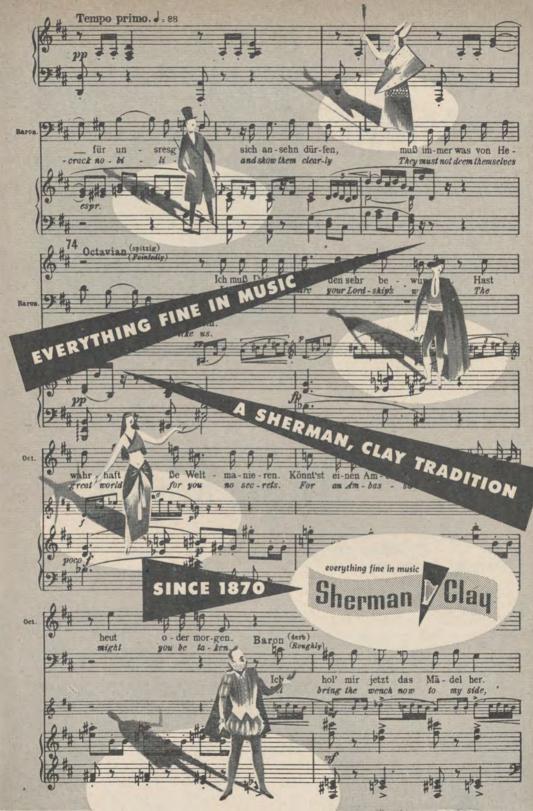
Followed by

THIRTY-SECOND ANNUAL SEASON

#### The Story of "The Portuguese Inn"

Gabriela has fled her home accompanied by her faithful servant, Ines, in order to be reunited with her lover, Carlos, and at the same time to escape the amorous attentions of her guardian, Roselbo. They stop at Rodrigo's Inn. Rodrigo, who is fascinated by intrigue, is suspicious of their secretive behaviour. He believes his two guests to be the wife of a Spanish governor and her servant who are known to have crossed the frontier to escape a political uprising. He determines to protect them at all costs. As prearranged, Carlos arrives with his servant, Pedrillo. Mistaking them for secret agents in pursuit of the two Spanish ladies, Rodrigo sidetracks them. Now Roselbo arrives at the Inn. Rodrigo confides to him that two ladies of high society, involved in a Spanish political affair, are hiding out at the Inn, and that he intends to protect them. When Roselbo suggests that they be taken to Lisbon and safety, Rodrigo is convinced he has proved himself a master detective. When he introduces the two ladies to Roselbo, Gabriela and Ines are thereupon thrown into despair. Unaware of the true situation, Rodrigo begins to doubt his ability as a detective. Carlos returns with a Royal Decree annulling the will of Gabriela's father which had made Roselbo her guardian. Everything turns out well, for Roselbo leaves in a rage and Rodrigo is the laughingstock of the group.

The Portuguese Inn, opera-buffa in one act by Luigi Cherubini (1760-1842) and edited and adpated by Giulio Confalonieri, is being given its American premiere performances by the San Francisco Opera Association this season. Although such a place was actually unknown to him, the faintly exotic atmosphere of this mid-seventeenth century Portuguese inn, and the rollicking events taking place there, are described by Cherubini with a melodic grace, orchestral vigour, and psychological rightness uncommon in operas of his time. The stage settings of the present production are designed in terms of the Italian commedia dell'arte and make no claim to reality. In like manner, the characters come to us out of commedia dell'arte. They do not wear their masks, as they did in the stylized and fantastical sixteenth and seventeenth century Italian stage; but Pantalone is here as the pompous guardian Roselbo, Arlequino appears in the guise of the resourceful Carlos, and Ducinella lives again in Gabriela. Without their conventional costumes and masks these three personalities, found again in Bartolo, Figaro, and Rosina of Rossini's "Il Barbiere di Siviglia," move throughout the history of musical and spoken theatre. Despite their familiarity they appear always fresh by virtue of the situations in which they find themselves.



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Salome, daughter of Herodias	INGE BORKH
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Page of Herodias	ROSALIND NADELL
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TIME AND PLACE: A.D. 30; Tiberias in Galilee

Scene: A Great Terrace of the Palace of Herod

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†Thursday Eve. Performance of "The Portuguese Inn" and "Salome" Oct. 7, 8:30 p.m.

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Jochanaan, the Prophet, has been imprisoned by Herod because of his teachings. But fearing the Jews, Herod will not put him to death. Narraboth, who is madly infatuated with the beautiful and sensuous Salome, and his soldiers guard the entrance to a banquet hall where revel reigns. Salome, tired of the banquet and the sensuous advances of Herod, comes onto the terrace. She hears Jochanaan's voice coming from the cistern in which he is held prisoner and demands that he be brought out. Unable to resist her cajoling, Narraboth complies. Jochanaan begins a terrible denunciation of Herodias. Salome falls wildly in love with him and gives vent to her infatuation in abandoned song. Denouncing her, Jochanaan descends into the cistern and Narraboth, crazed by what he has witnessed, kills himself. Herod, Herodias and the entire court come onto the terrace. The warning voice of the Prophet is heard from the cistern. Herodias urges the king to order his execution but Herod, still fearing the Jews, refuses. Herod then commands Salome to dance for him but she refuses unless he grants her any wish. At his promise, Salome begins the Dance of the Veils and at the urging of Herodias claims the head of Jochanaan for her reward. The horrified Herod begs release from his promise but Salome will not be dissuaded. A headsman descends into the cistern and comes up with the dripping head of Jochanaan on a platter. Salome receives the head from the executioner, embracing it with reckless passion. But when she kisses the lifeless lips, Herod can stand no more and at his command the guards crush the ghoulish princess to death under their shields.









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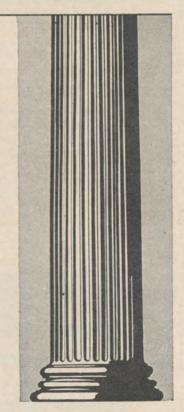
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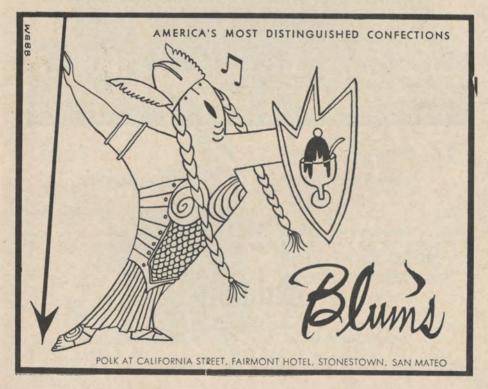
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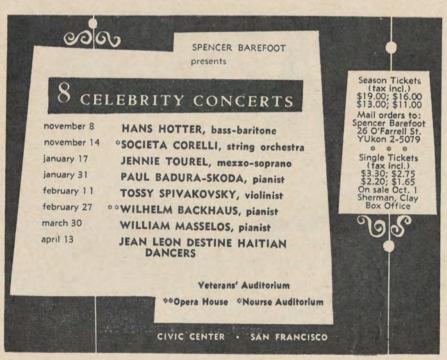




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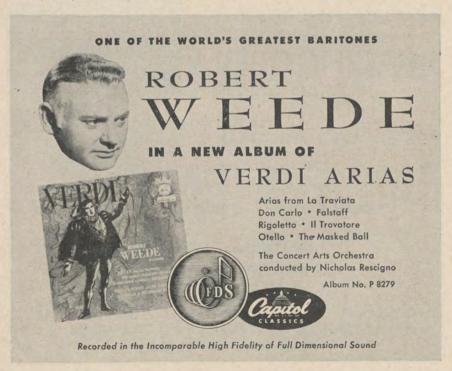
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#### OPERA PREVIEWS — 1954

Wednesday Morning, September 22

#### CHERUBINI'S "PORTUGUESE INN" and STRAUSS' "SALOME"

Speaker: JOSEPH KERMAN, Asst. Professor of Music, University of California, Berkeley

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

Luncheon: The Mark Hopkins has reserved the Peacock Lounge for those wishing to remain for luncheon. Please call the Banquet Office for reservations—EXbrook 2-3434

#### 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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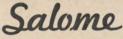


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Scene: A Great Terrace of the Palace of Herod

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