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# MAGAZINE *of* *Celebrities*

1945-1946



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Vol. XLII

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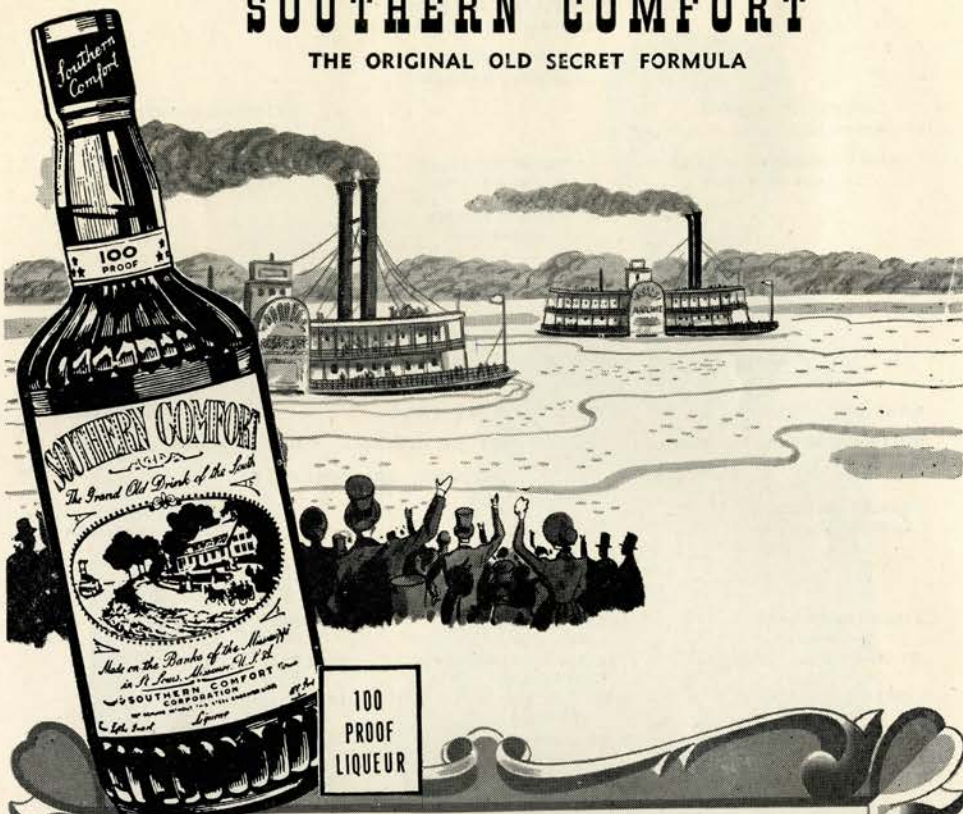
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### CHORUS DIRECTOR

KURT HERBERT ADLER

**TIME AND PLACE:** Legendary

Act I: On Board a Vessel Nearing the Cornish Coast

Act II: Garden Before Isolde's Castle; Summer Night

Act III: Garden of Tristan's Estate in Brittany

*Encores not permitted—Lights flash three minutes before curtain rises*

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## The Story of "Tristan und Isolde"

Prologue: Sent to capture Cornwall to collect tribute, Morold, a chieftain affianced to the Irish princess, Isolde, is slain by Tristan, favorite nephew of King Mark of Cornwall. For his own wounds, Tristan, incognito, seeks the aid of Isolde, famed for her healing. Recognizing him by a notch in his sword as the slayer of her betrothed, Isolde plans to kill Tristan but falls in love with him and stays her hand. But Tristan sees in her only a queenly wife for King Mark. Presently Tristan returns to Ireland to bespeak Isolde for the bride of his uncle. Isolde accepts and they take ship for Cornwall. Tristan has now come to realize his own love for Isolde but bound by honor has carefully remained away from her during the voyage. As the ship nears Cornwall's shores, the drama begins.

### ACT I

Infuriated at Tristan's apparent indifference and despondent at the thought of her approaching loveless marriage, Isolde tells Brangane the story of her unrequited love for Tristan and, commanding her to prepare a poisonous draught, summons Tristan to her presence. Brangane sensing disaster, substitutes a love potion for the poison cup. When Tristan comes Isolde reproaches him for the death of Morold. He offers his sword for her revenge but she, feigning forgiveness, proposes they drink a pledge of peace. Together they drain the cup prepared by Brangane and succumbing to its rapturous charm remain oblivious to their surroundings as the vessel reaches shore.



### ACT II

Isolde, wedded to King Mark, has continued her relations with Tristan. They are suspected by Melot, a knight of the court, who arranges a pretended hunt in the hope of trapping the lovers. As the curtain rises Brangane confesses to Isolde her substitution of the love philtre. Fearing the hunt a ruse, she warns Isolde not to signal for a meeting with Tristan. But Isolde, lost in the intoxication of the love potion, will not heed and waves a beckoning handkerchief. The unexpected return of the hunters interrupts a long and ardent love scene. King Mark bitterly reproaches Tristan and offers him banishment. But Melot, shouting treason, rushes forward, sword in hand. Tristan draws in turn but, seeking only death with honor, drops his guard and receives a mortal wound.

### ACT III

Tristan lies delirious in his castle where he has been taken by Kurvenal who has sent for Isolde knowing that only she can cure his master's wounds. In a lucid moment Kurvenal tells Tristan of Isolde's expected coming. The pipe of a shepherd, posted to signal the approach of her ship, takes on a joyous note. Kurvenal, crying out that Isolde comes, rushes off. Tristan, overcome by joy, tears at his bandaged wounds and staggering to his feet as Isolde arrives, dies in her arms. King Mark, having learned of the love potion, has followed in forgiveness close behind Isolde. Kurvenal, barring entrance, slays Melot and is killed by the soldiers. King Mark invokes a blessing on the dead as Isolde sings to her dead love the immortal Liebstd.






FREDERICK JAGEL

LILY DJANEL


JAN PEERCE

HERTA GLAZ



FRANCESCO VALENTINO

MARGARET HARSHAW



LOTTE LEHMANN

IVAN PETROFF

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# The Story of "Aida"

## ACT I

A messenger has come to the palace of the Egyptian king with word of approaching invasion by the Ethiopians under the leadership of King Amonasro. Ramfis, the high priest, reveals to Rhadames that the Gods have selected him to command the forces sent forth to repel the invasion. This choice pleases Princess Amneris for victory would make Rhadames, with whom she is in love, a desirable mate for her. The warrior's thoughts are not of Amneris, however, but of Aida, Ethiopian slave of the princess, captured in a late war, and unknown to the Egyptians, a daughter of Amonasro. Amneris, coming upon Rhadames, rallies him on the passion of his bearing but jealously comprehends it is not for her when the weeping slave girl enters. The court assembles and escorts Rhadames to the temple to receive his command. (Scene 2) In the recesses of the temple of Vulcan, Rhadames receives a consecrated sword and is dedicated to his trust.

Word has come that Rhadames has been victorious. Amneris thinks upon his strange behavior with Aida as she joins her slave girls in singing his praises. On the approach of Aida she deftly gains from her the confession of her love for Rhadames. Then, telling of her own love for the warrior, Amneris commands that Aida shall witness Rhadames' obediences to herself on his triumphant return. (Scene 2) Royal welcome is given Rhadames on his return with the conquered Ethiopians. Amonasro, dressed as a plain officer, is recognized by Aida. Signaling her not to betray his rank he acknowledges her as his daughter and tells how the king, wounded, had died at his feet. Rhadames, offered any boon he may wish, requests the freedom of the Ethiopians. His wish is granted but Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

## ACT III

Amneris goes to the temple on the eve of her marriage to Rhadames. Aida, coming later, is followed by her father who plays upon her love for Rhadames and her concern for her countrymen to involve him in a plot to his advantage. Rhadames appearing, Amonasro conceals himself. Aida begs her lover to flee with her. Enraptured, he unwittingly discloses his army's movements, upon which Amonasro comes forth. Amneris, concealed among the palms, has overheard and enraged, rushes out. Amonasro escapes with Aida.

## ACT IV

Amneris, regretting the act that gave the man she loved to the priests, sends for Rhadames and offers to save him if he accepts and returns her love. Rhadames refuses and she calls down the hatred of the Gods upon him. The priests escort Rhadames to the Hall of Justice. Amneris hears the trial as it is conducted behind the scenes and wildly curses the priesthood as sentence is pronounced. (Scene 2) Aida, informed of Rhadames' sentence, has concealed herself in the tomb. When he descends into it and prays that she may never know his fate, Aida comes forth that they may die together.





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# 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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THURSDAY NIGHT, NOVEMBER 1, at 8:00

# *L'Heure Espagnole*

Opera in one act. Music and Libretto by Maurice Ravel.  
*First time in Los Angeles.*

## THE CAST

Torquemada, aged owner of a clock shop. . . . ALESSIO DE PAOLIS  
Concepcion, his young wife. . . . LICIA ALBANESE  
Gonzalve, her lover . . . . . JOHN GARRIS  
Don Inigo Gomez, a banker. . . . . SALVATORE BACCALONI  
Ramiro, a muleteer. . . . . \*MACK HARRELL

CONDUCTOR  
GAETANO MEROLA

TIME AND PLACE: Eighteenth Century in Toledo  
Scene: The Clock Shop of Torquemada

*Followed by*

# *Salome*

Opera in one act, by Richard Strauss. Adapted from Oscar Wilde's romance.

## THE CAST

Salome, daughter of Herodias. . . . . LILY DJANEL  
Herod, Tetrach of Judea. . . . . FREDERICK JAGEL  
Herodias . . . . . MARGARET HARSHAW  
Jochanaan, the Prophet. . . . . \*HERBERT JANSSEN  
Narraboth, Captain of the Guard. . . . . JOHN GARRIS  
Page of Herodias. . . . . HERTA GLAZ  
First Nazarene. . . . . LORENZO ALVARY  
Second Nazarene. . . . . ROBIN NELSON  
First Soldier. . . . . GEORGE CEHANOVSKY  
Second Soldier. . . . . \*ROBERT MILLS  
First Jew . . . . . GEORGE TALLONE  
Second Jew. . . . . \*HERBERT NYSTROM  
Third Jew. . . . . ALESSIO DE PAOLIS  
Fourth Jew. . . . . JOSEPH TISSIER  
Fifth Jew . . . . . CHARLES GOODWIN  
A Slave. . . . . \*ELMA HEITMAN  
A Cappadocian. . . . . W. VERNON SANDERS  
A Henchman. . . . . \*LEO GALT  
*\*Los Angeles debut*

*Roman Soldiers, Slaves, Musicians, Jews, Nazarenes, Pages, Executioner.*

CONDUCTOR  
GEORGE SEBASTIAN

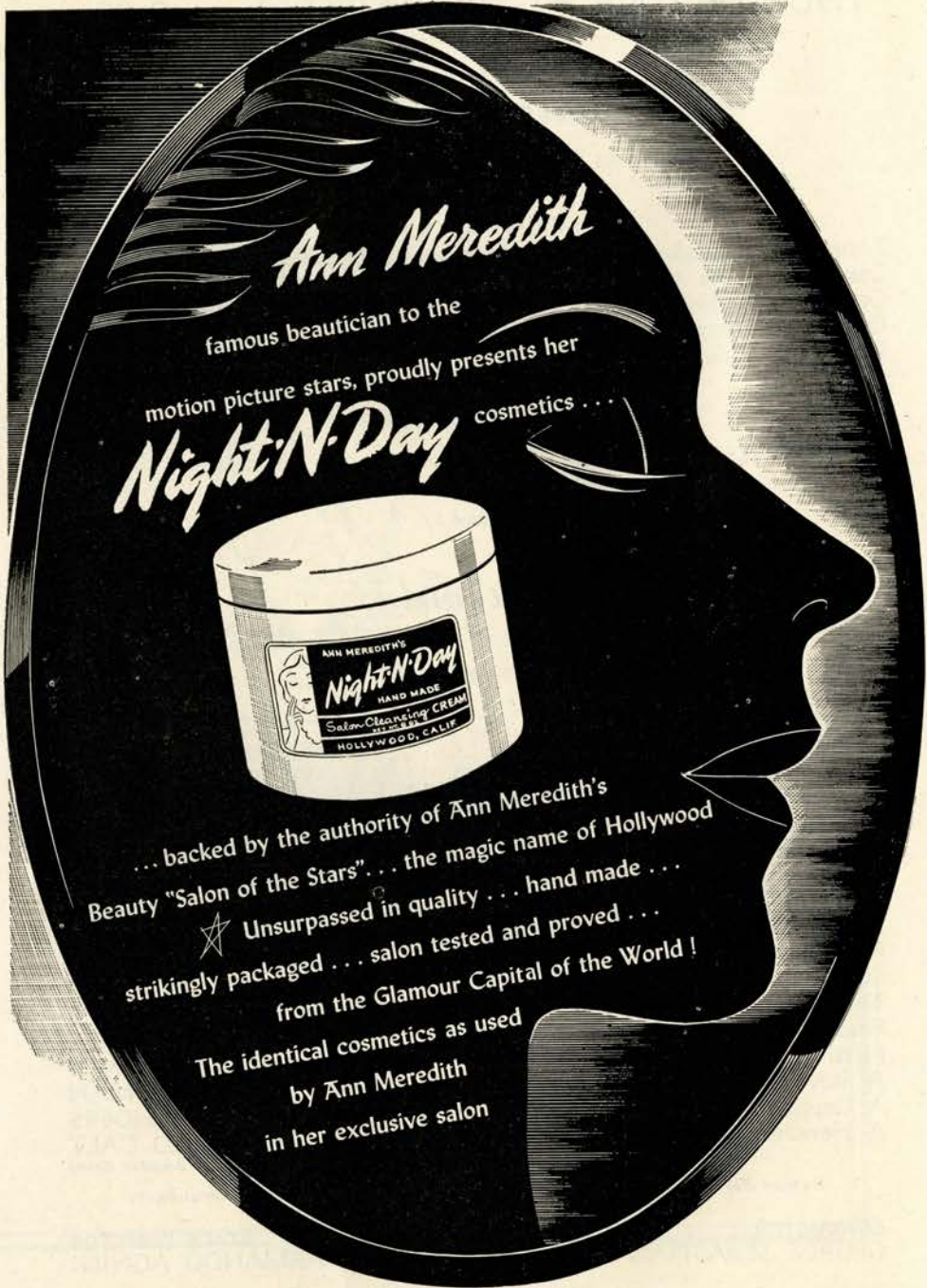
STAGE DIRECTOR  
ARMANDO AGNINI

TIME AND PLACE: A.D. 30; Tiberias in Galilee  
Scene: A Great Terrace of the Palace of Herod

Settings of "L'Heure Espagnol" designed by Armando Agnini and constructed  
in the studios of the San Francisco Opera Association.

*Story of this opera omitted because of copyright.*  
*Encores not permitted—Lights flash three minutes before curtain rises*





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## The Story of "L'Heure Espagnole"

It is the day for Torquemada, aged owner of a clock shop and government clock repairer, to go on his weekly repair round of the village. But he has forgotten. The young, alluring and sensuous Concepcion has planned an adventure during the absence of her husband. But she has not reckoned on the presence of the muscular Ramiro, a government muleteer, who has come to the shop to have his watch, a highly prized heirloom, adjusted. Concepcion sends her forgetful husband on his way but to her dismay he bids Ramiro await his return.

To clear the scene for the coming of Gonzalve, her poet lover, Concepcion questions the strength of Ramiro and challenges him to carry one of the two big clocks in the shop up to her room. Gonzalve arrives but seems more interested in his poetry than in her charms and is in no haste to pursue his love making. Ramiro comes back into the shop and, pleading caprice, Concepcion asks him to bring back the first clock and carry the second one, in which she has secreted Gonzalve, to her room in its stead. Don Inigo Gomez, also bent on love making and infatuated with Concepcion, enters the shop and when Ramiro returns with the first clock to carry the clock in which Gonzalve is hidden to her room, the alarmed Concepcion declares that the clock is very delicate and that she must personally see that it is carried safely. She bids Don Inigo good bye and follows Ramiro.

But the ardent banker will not be so easily dismissed and hides himself in the first clock. Concepcion, in a rage at the unresponsive Gonzalve, flounces back into the shop. She passionately laments his lack of ardor and bids Ramiro bring the clock back from her room. Which the muscular muleteer does and then asks if she now wants the clock in which Don Inigo is hidden, carried to her room. Quickly deciding, Concepcion so orders and regards the muleteer with amazed admiration as he lifts the clock to his shoulders with the greatest of ease.

Concepcion commands Gonzalve to come out of his clock but the poet refuses. Noting her agitation on his return Ramiro asks if she wants the clock now in her room brought back. She does and he again carries the heavy burden without apparent effort. And then, realizing his physical allure, Concepcion requests that Ramiro go to her room—without a clock. She follows.

At this moment Torquemada returns to find the two lovers moping sadly in the clocks. He releases them and with Concepcion and Ramiro, who have come back into the Shop, joins in a jolly quintette.

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FRIDAY NIGHT, NOVEMBER 2, at 8:00

# Aida

Opera in four acts. Music by Giuseppe Verdi.  
Text by Antonio Ghislanzoni.

## THE CAST

Aida, an Ethiopian slave.....STELLA ROMAN  
Amneris, daughter of the Egyptian King...MARGARET HARSHAW  
Rhadames, captain of the Egyptian guard.....FREDERICK JAGEL  
Amonasro, King of Ethiopia, Aida's father.....IVAN PETROFF  
Ramfis, High Priest of Isis.....EZIO PINZA  
The King of Egypt.....LORENZO ALVARY  
Messenger.....ALESSIO DE PAOLIS  
Priestess.....THELMA VOTIPKA

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Choreography by Willam Christensen

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
GAETANO MEROLA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

**TIME AND PLACE:** In Pharaoh's Time; Memphis and Thebes

Act I: Scene 1: Hall in King's Palace at Memphis  
Scene 2: Temple of Isis

Act II: Scene 1: A Hall in Amneris' Apartment  
Scene 2: The Gate of Thebes

Act III: Shores of Nile, near Temple of Isis

Act IV: Scene 1: Outside the Judgment Hall  
Scene 2: Above—In Temple of Vulcan  
Below—Vault beneath the Temple

*Encores not permitted—Lights flash three minutes before curtain rises*

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CASTELNUOVO-TEDESCO	.....	Noah's Ark
TOCH	.....	The Covenant
STRAVINSKY	.....	Babel (Cantata)

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WEDNESDAY NIGHT, OCTOBER 31, 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.....BRUNO LANDI  
Figaro, the Barber of Seville.....FRANCESCO VALENTINO  
Doctor Bartolo, a physician.....SALVATORE BACCALONI  
Rosina, his ward.....\*HILDE REGGANI  
Don Basilio, a music master.....EZIO PINZA  
Bertha, Rosina's governess.....CLARAMAE TURNER  
Fiorello, a servant of the Count.....ALESSIO DE PAOLIS  
Officer.....GEORGE TALLONE  
*\*Los Angeles debut*

*Notary, Serenaders, Police.*

### STAGE DIRECTOR

ARMANDO AGNINI

### CONDUCTOR

PIETRO CIMARA

### 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

*Encores not permitted—Lights flash three minutes before curtain rises*

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SATURDAY NIGHT, NOVEMBER 3, at 8:00

# Die Walkure

Opera in three acts. Music and text (in German) by Richard Wagner.

## THE CAST

Brunnhilde .....	HELEN TRAUBEL
Sieglinde .....	LILY DJANEL
Fricka .....	MARGARET HARSHAW
Siegmund .....	LAURITZ MELCHIOR
Wotan .....	HERBERT JANSSEN
Hunding .....	LORENZO ALVARY
Valkyries:	
Helmwige .....	*ANITA RAGUSA
Gerhilde .....	THELMA VOTIPKA
Ortlinde .....	*MURIEL DEMERS
Siegrune .....	HERTA GLAZ
Rosswisse .....	*BRITTA ANDERSON
Waltraute .....	*LORRAINE CALCAGNO
Grimgerde .....	CLARAMAE TURNER
Schwertleite .....	MARGARET HARSHAW

*\*Los Angeles debut*

**CONDUCTOR**  
WILLIAM STEINBERG

**STAGE DIRECTOR**  
HERBERT GRAF

**TIME AND PLACE:** Legendary

Act I: Interior of Hunding's Hut in the Forest

Act II: A Wild and Rocky Pass

Act III: Rock of the Valkyries

*Encores not permitted—Lights flash three minutes before curtain rises*

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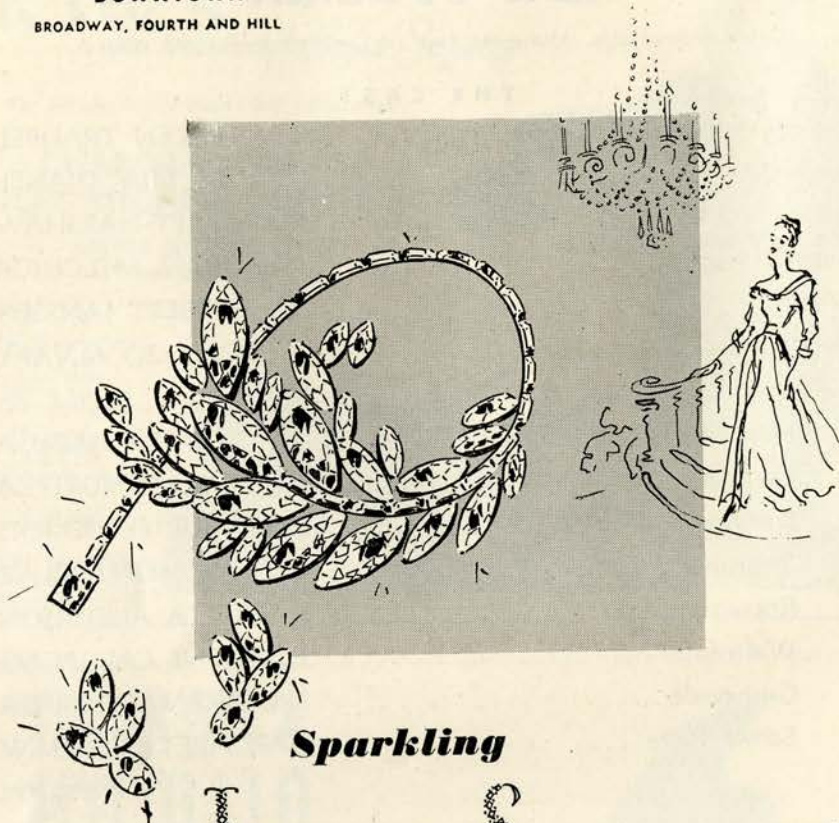
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## The Story of "Die Walkure"

Note: "Die Walkure" is the second of Wagner's "Der Ring des Nibelungen." In "Das Rheingold," prelude to the cycle, the Nibelunger Alberich steals the power-endowing ring forged from the Rheingold. Wotan, in turn, wrests it from Alberich but delivers it to the giant Fafner. Wotan has begotten nine immortal Valkyries who lead fallen heroes to Valhalla to fight the hordes of Alberich. He also begets the twins, Siegmund and Sieglinde, in union with an earth woman. It is their story that forms the subject of "Die Walkure."

### ACT I

Siegmund, driven into Hunding's hut by a terrible storm, is confronted by Sieglinde, Hunding's wife. Hunding, returning, observes the likeness between the two, and learns that Siegmund is the son of Walse, his mortal enemy. Sieglinde, who has conceived a passionate love for Siegmund, pours a sleeping potion in Hunding's goblet. She tells Siegmund her story of abduction and forced marriage to Hunding and of the sword, visible where it has been plunged into an ash tree by a one-eyed warrior and destined for him with strength to pull it forth. Comparing stories they find themselves to be brother and sister as well as lovers. Both are children of Walse who had plunged the sword, Nothung, into the tree for their deliverance. Siegmund tears the sword from its ashen sheath and claspings Sieglinde in his arms, carries her passionately away.

### ACT II

Wotan, who has decreed death for Hunding, so instructs Brunnhilde. But Fricka, his wife and guardian of the marriage vow, in a story scene avows that punishment should be visited upon Siegmund and Sieglinde guilty of adultery, and compels him to swear he will not protect his son. Wotan then commands Brunnhilde to protect Hunding and lead Siegmund to Valhalla. Brunnhilde vainly pleads Siegmund's cause. Siegmund and Sieglinde arrive fleeing from Hunding's vengeance. While Siegmund stands guard over the exhausted Sieglinde, Brunnhilde appears and, moved by his devotion, promises him victory despite Wotan's command. Hunding is heard approaching and Siegmund rushes to meet his attack. Wotan appears and with a stroke breaks his sword to splinters. Hunding thrusts Siegmund through the breast and in turn is killed by a scornful wave of Wotan's hand.

### ACT III

Brunnhilde implores aid for Sieglinde from the assembling Valkyries. But fearing the wrath of Wotan none dare offer it. Brunnhilde, giving Sieglinde the fragments of Siegmund's sword, bids her seek refuge in the forest wherein Father guards the ring there to await the birth of her expected child who shall be named Siegfried and conquer all. The outraged Wotan appears and sorrowfully announces his punishment of the disobeying Brunnhilde. Divested of her divinity she shall sleep on the mountain to become the bride of the first man who finds her. But he will build about her a magic circle of fire so that none but a hero may awaken her.



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*Details of the Competition along with applications for entry are available. Address the Director of The Young Artists Competition, 141 North Vermont Avenue, Los Angeles 4, California.*

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Tonight we direct our appreciation and thankfulness to all those who have so enthusiastically united in making this first opera season after the devastating war, such an unqualified success.

With the season covering two weeks of ten operas instead of the usual five or six; capacity audiences once more in full dress, ladies resplendent in jewels, furs, flowers and gay headdresses that go to glorify and make grand opera atmosphere—the Shrine Auditorium echoes with brilliant song and heart-warming applause.

This is the twenty-third consecutive year of the San Francisco Opera Association, a record unequalled, and a testimonial to the vision and work of General-Director Gaetano Merola.

The thanks of the public as well as the management is extended for the efficient leadership of Mr. Paul Posz.

The success this season at the War Memorial Opera House in San Francisco was unequalled, and the broadcasting of twenty-four operas has reached the entire public of the Pacific Coast over forty-five stations.

Los Angeles is again happy to be host to our friends of the North, the splendid singers who constitute the casts and to share in the enjoyment of these operas brought to us in all perfection of details after six weeks of performances in the North.

Our full appreciation and devout thanks we extend to the Guarantors for their continued faith in the company and the management, and for their prompt and generous response in making this annual season possible.

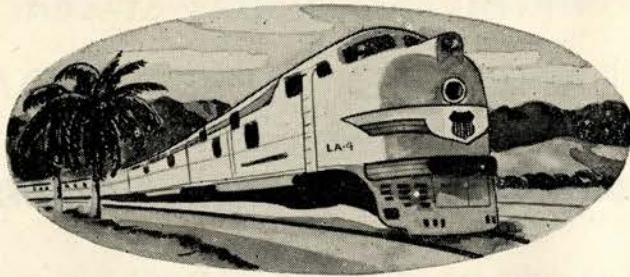
The thanks of the public as well as the management is extended for the efficient leadership of our dynamic chairmen of the General Committee, and the Women's Committee, in enlisting widespread interest among opera lovers, without whose support there could be no success. To the Board of Supervisors of Los Angeles County, we express our indebtedness for their always friendly attitude and active participation in the annual opera season.

To the press in all departments, daily and weekly, our full appreciation for their unflagging interest and assistance.

It has been a great satisfaction to plan, work, and achieve with all of these various groups, and I extend my sincere personal thanks to all of them.

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December 13—Otto Klemperer, guest conductor Joseph Szigeti, violinist	February 28—John Charles Thomas, baritone
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	March 28—William Kapell, pianist
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#### SEVENTEEN FRIDAY AFTERNOONS AT 2:30

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Text by Salvatore Cammerano, after Sir Walter Scott's novel,  
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Act I: Gardens of the Castle of Lammermoor

Act II: Scene 1: Ante-Room to Hall of the Castle

Scene 2: Great Hall of the Castle

Act III: Scene 1: Same as Act II, Scene 2

Scene 2: Tombs at Ravenswood

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## The Story of "Lucia Di Lammermoor"

*NOTE: A stranger, who it later develops is Sir Edgar of Ravenswood, has been seen lurking about the grounds of Lammermoor. This disquiets Sir Henry Ashton who, through treachery, has recently acquired the Ravenswood estates. In dire straits because of his part in a rebellion against King William I, Sir Henry is eager that his sister, Lucy, marry the wealthy Lord Arthur Bucklaw, into whose power he has fallen through debt.*

### ACT I

As the curtain rises Norman, captain of the guards, directs his men to search the old Ravenswood tower for the intruder. Sir Henry enters with Raymond to whom he speaks of his impending ruin and his concern over the stranger whom Lucy has been secretly meeting. Lucy and Alice come into the gardens. Lucy recites the gruesome legend of a Ravenswood who had killed his sweetheart in the gardens and vows that an apparition of the woman has warned her against Edgar. Edgar enters and tells Lucy that it is their farewell meeting as he has been ordered to France. He begs her permission to offer a truce to Sir Henry and claim her hand in marriage. But Lucy, knowing it to be futile, dissuades him. They part, promising eternal fidelity.

### ACT II

Sir Henry tries to force Lucy into the marriage with Sir Arthur, telling her that his treachery to the King has been discovered and that he will be ruined unless she consents. But Lucy again refuses. He then shows her a forged letter purporting to have come from Edgar and which proves him to be faithless. Believing her lover to be untrue, Lucy now consents to the marriage. (Scene 2) A great concourse of people has assembled to witness the wedding. Lucy is pale and haggard. She signs the marriage contract with trembling hand. At the moment, Edgar bursts into the room. Sir Henry faces him with drawn sword coldly demanding the reason for his interference and shows him the marriage contract. Edgar turns to Lucy for confirmation. She slowly nods her head in assent. Seizing the contract and tearing it to bits, Edgar fiercely upbraids Lucy and denounces the entire house of Ashton. In the ensuing quarrel a duel is arranged for the following morning.

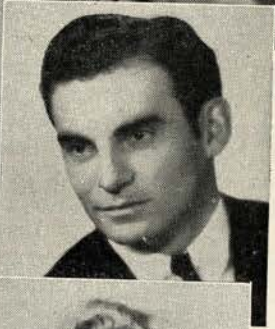
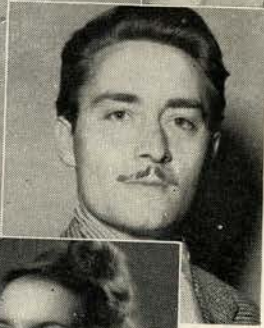
### ACT III

The bride and groom have retired to their rooms but the merrymaking continues despite the interposition of Edgar. Suddenly the laughter ceases. Raymond, entering, tells the guests that Lucy has gone mad and now stands in the bridal chamber with a bloody sword over the corpse of her husband. Scarcely have the words been uttered than Lucy, a strange and unnatural light in her eyes, appears among them. Then comes the famous "Mad Scene." At its conclusion Lucy falls back into a swoon.

### ACT IV

Edgar awaits Sir Henry for the duel. A train of mourners arriving tell him of the tragedy of the night before. A bell tolls the death of Lucy. And Edgar of Ravenswood, drawing a dagger from his belt, speeds forth his soul to join her in eternity.





CLARAMAE TURNER

ROBERT MILLS

KATHLEEN LAWLOR

CHARLES GOODWIN

EVELYNN CORVELLO

GEORGE TALLONE

MURIEL DEMERS

HERBERT NYSTROM

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# Maestro

## A. DE SEGUROLA

after 25 years of a brilliant career as Grand Opera singer in the principal opera companies of Europe and the Americas (Paris — London — Salzburg — Munich — Rome — Milan — Naples — Madrid — Barcelona — Lisbon — Rio de Janeiro — Buenos Aires — Santiago of Chili — Mexico — Habana, etc.) and 12 consecutive seasons with the Metropolitan Opera Co. of New York in the memorable days of

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is now teaching in Hollywood: Voice Production—Bel Canto—Interpretation—Acting—Opera and Concert Repertoire—Microphone Technic to beginners or professionals

#### NOTE

It is a fact that the Metropolitan Auditions of the Air have brought to public attention a considerable number of young American singers vocally well equipped. However, it is also an evident fact that the large majority of those aspirants to a coveted contract with that glorious operatic organization, arrive at the audition, the threshold of the paradise of their dreams, lacking the adequate preparation for the comprehension of the operatic characters, their dramatic values and the knowledge of artistic traditions left in precious legacy to a few old-timers by great singers of the past. Similar conditions can be observed too in the young members of other operatic organizations of the country.

The acquisition of those requisites would undoubtedly enhance the effectiveness of the young singer's performances and their better success.

Maestro de Segurola is one of those rare old-timers who through his brilliant operatic career of 25 years became the possessor of that rich equipment that he offers through his tuition to students or professionals. During those 25 years Maestro Segurola sang leading roles in 52 operas with the greatest actor-singers of the time, and under the greatest conductors: Toscanini—Weingartner—Mahler—Muck—Campanini—Mugnone, etc.

This is not a presumptuous statement. It is only a fact born from beneficial circumstances.

Maestro de Segurola numbers among his students six members, past or present, of the Metropolitan Opera Company of New York, and seven with several Motion Picture Companies.

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## DEANNA DURBIN

who until June of the last year had been studying with Maestro de Segurola for 8 years, wrote in an autographed picture:

*To my dear Maestro Andres de Segurola, Whose kind guidance and incomparable teaching have been and always will be an inspiration to me.—With love and devotion.*

(Signed) Deanna.

MONDAY NIGHT, NOVEMBER 5, at 8:00

# Boris Godounoff

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

*First performance by the San Francisco Opera Company.*

## THE CAST

Boris Godounoff, Regent of Russia.....	EZIO PINZA
Teodoro, his son.....	HERTA GLAZ
Xenia, his daughter.....	*FRANCES CASTELLANI
The Nurse.....	MARGARET HARSHAW
Schouisky.....	ALESSIO DE PAOLIS
Tchelkaloff.....	GEORGE CEHANOVSKY
Brother Pimenn.....	LORENZO ALVARY
Dimitri.....	FREDERICK JAGEL
Marina.....	VIVIAN DELLA CHIESA
Varlaam.....	SALVATORE BACCALONI
Missail.....	*HERBERT NYSTROM
The Innkeeper.....	CLARAMAE TURNER
The Simpleton.....	JOHN GARRIS
A Police Officer.....	CHARLES GOODWIN
Sergeant of the Frontier Guard.....	GEORG SPELVINSKI
Boyar in Waiting.....	JOSEPH TISSIER
Lovitzky.....	CHARLES GOODWIN
Tcherniakowsky.....	ROBERT MILLS
Four Peasant.....	} *BIANCA BRUNI, *LORRAINE CALCAGNO *BENJAMIN MARTIN, AUGUSTO LOURENZO
A Boyar.....	

*\*Los Angeles debut*

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ARMANDO AGNINI

**CONDUCTOR**  
GEORGE SEBASTIAN

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

**TIME AND PLACE:** About 1600; Moscow and Lithuanian Frontier

Act I: Scene 1: Outside the Monastery of Novadievitci  
near Moscow  
Scene 2: Lonely Cell in the Monastery of the  
Miracle at Night  
Scene 3: Cathedral Square, Moscow

Act II: Scene 1: Inn on the Lithuanian Frontier  
Scene 2: Czar's Apartment in the Kremlin

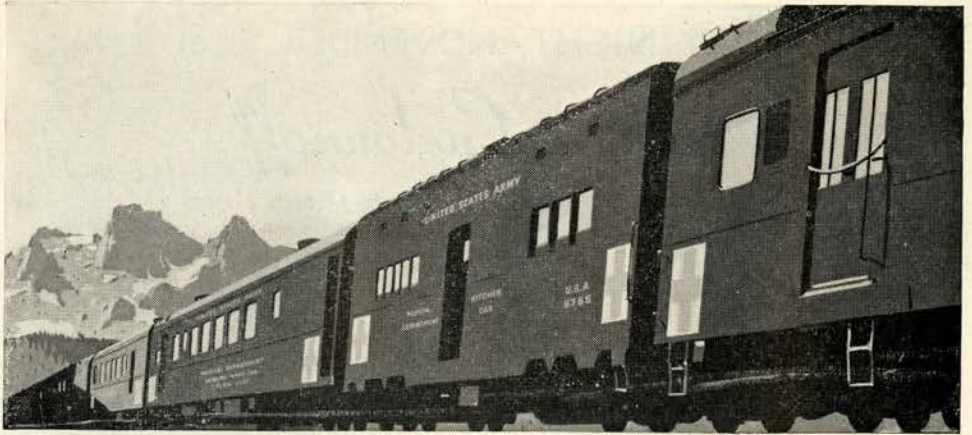
Act III: Park of Marina's Palace, Poland

Act IV: Scene 1: Forest of Krony near Moscow  
Scene 2: Duma in the Kremlin

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Settings designed and painted by Eugene B. Dunkel and constructed in the  
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## 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.

### ACT 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: 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 3: Boris accepts the crown and is acclaimed by the populace.

### ACT II

Scene 1: 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.

Scene 2: 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.

### ACT III

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.

### ACT IV

Scene 1: 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 2: 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.





# Before

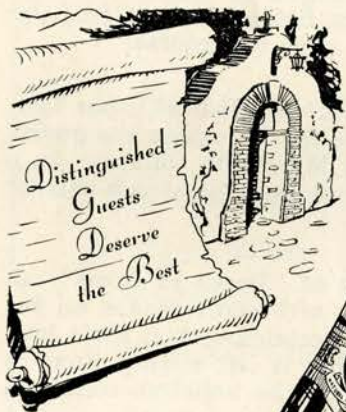
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Opera-lovers Ginger Rogers and her marine husband, Sgt. Jack Briggs; Sonja Henie and Van Johnson; George Raft and screen newcomer Betty Doss hold their after-opera dates at *Ciro's*, where genial H. D. Hover greets them.

Nightly visitors to the nightclub of the stars are Carmen and Aurora Miranda, John Payne and his lovely wife Gloria deHaven, Lana Turner and Turhan Bey, Harriet Hilliard and Ozzie Nelson, and popular Xavier Cugat.

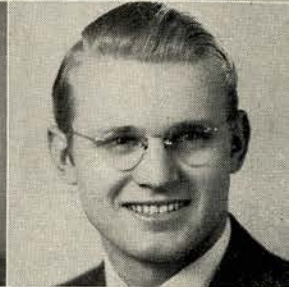
The reason of all this *Ciroing* is not only the atmosphere and the popular after-date suppers which are served until 2 a.m., but the music of Enric Madriguera, himself a former symphony orchestra leader.

Concert stars in constant attendance at *Ciro's* include the famous baritone Carlos Ramirez and lovely Marina Koshetz. Radio is well-represented by Jack Benny, Amos and Andy, Rudy Vallee, and Kay Kyser.

## Busy Season

A very busy season is already planned for Wesley La Violette. He recently accepted the Deanship of the Pasadena Conservatory of Music and Art, where he will also teach as well as in Hollywood. In addition to a heavy schedule of teaching voice and theoretical subjects, Dr. La Violette is giving many lectures on music and philosophy. On Nov. 13 he will give the first lecture opening the season for the Women's Auxiliary of the Los Angeles Philharmonic. After many successful performances by the Roth String Quartet of La Violette's **LARGO LYRICO**, the Delkas Music Publishers in Los Angeles have recently published an arrangement of the work for string orchestra, harp, and tympani.





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 ROSE AGNES HERSCH  
 EVARISTO ALIBERTINI  
 PAUL GUENTER

ELMA HEITMAN  
 MARILYNN KING  
 BIANCI BRUNI  
 FREDERIC WILLIAMS

BRITTA ANDERSON  
 AUGUSTO LOURENZO  
 BENJAMIN MARTIN  
 ROBERT BRUCE MACKAY

LEO GALT  
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WEDNESDAY NIGHT, NOVEMBER 7, at 8:00

# Rigoletto

Opera in four acts. Music by Giuseppe Verdi.

Text by Francesco Maria Piave, founded on Victor Hugo's drama  
"Le Roi s'Amuse."

## THE CAST

Rigoletto, a hunchback, jester to the Duke.....IVAN PETROFF  
Gilda, his daughter.....LILY PONS  
Duke of Mantua, a titled profligate.....JAN PEERCE  
Sparafucile, a hired assassin.....LORENZO ALVARY  
Maddalena, his sister.....HERTA GLAZ  
Count Monterone.....ROBERT MILLS  
Count Ceprano.....ROBIN NELSON  
Borsa.....ALESSIO DE PAOLIS  
Marullo.....GEORGE CEHANOVSKY  
Countess Ceprano.....LORRAINE CALCAGNO  
Giovanna.....THELMA VOTIPKA  
Page.....KATHLEEN LAWLOR

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**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PIETRO CIMARA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

**TIME AND PLACE:** Sixteenth Century; Mantua and Vicinity  
Act I: Ballroom in the Duke's Palace  
Act II: A Street Outside Rigoletto's House  
Act III: Hall in the Duke's Palace  
Act IV: Ruined Inn in a Lonely Spot — Sparafucile's Home

*Encores not permitted—Lights flash three minutes before curtain rises*

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**E**

# The Story of "Rigoletto"

## ACT I

The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda. But knowing so intimately the follies of his time he has kept her in a far quarter of the city to hide her fact and person from his profligate associates. The Duke, however, has seen her several times in church and, disguised as a student, has won her love. The curtain rises on a fete in the palace of the Duke who tells his confidant, Borsa, of the unknown beauty. But charms at hand are not to be overlooked and he courts the Countess Ceprano under the very eyes of her husband. Marullo has discovered Rigoletto's secret but believes Gilda to be his mistress. He plans with the courtiers for her abduction to avenge themselves on the jester. Monterone, who has lost his wife and daughter to the Duke, comes to the fete and pronounces a father's curse on Rigoletto and his master much to the terrification of the hunchback.

## ACT II

Rigoletto hurriedly steals to the house where Gilda is kept secluded. He meets Sparafucile, a professional killer, and promises to bear him in mind should he wish to make away with any enemies. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands her never to leave the house. As they talk the Duke, in student's guise, slips into the yard through connivance with Gilda's maid. The Duke and Gilda are exchanging vows following the departure of Rigoletto, when they hear approaching voices and the Duke hurries away. Rigoletto meets the party of courtiers who have come to carry out their plan for the abduction of Gilda. To mislead him they ask his aid in abducting the Countess Ceprano. Rigoletto submits to blindfolding and holds the ladder down which they carry Gilda. Left alone he removes the blind and realizes that he has been duped.

## ACT III

The Duke, having returned to the hunchback's home to find his bird flown, is now back at the palace disconsolate. Informed that Rigoletto's "mistress" has been captured and is in the next room he hastens in to her. Rigoletto enters and, despite pitiable jocular attempts at concealment, breaks down and heartbrokenly admits the abducted girl to be his daughter. The door opens and Gilda rushes into his arms as he vows vengeance on the Duke.

## ACT IV

To prove the Duke's falseness to Gilda who still loves him, Rigoletto takes her to Sparafucile's inn where she hears her lover with Maddalena, the innkeeper's sister. Heartbroken she goes away with her father to prepare for flight from the city. Rigoletto returns and bargains with Sparafucile for the murder of the Duke. Gilda, beaten back to the inn for shelter from a storm which has arisen, hears Sparafucile promise Maddalena to spare the Duke's life if another person comes to the inn who might be murdered in his stead. Gilda enters, is killed and her body, in a sack, is delivered to Rigoletto.





## **Susanna Foster**

Singing Star in "Phantom of the Opera" (Universal) with Nelson Eddy; "The Great Victor Herbert" (Paramount); "This Is the Life" (Universal); "Top Man" (Universal); "The Climax" in Technicolor; "Bowery to Broadway"; "Frisco Sal." Now her latest picture just released, "That Night With You."

She writes to her only Voice Teacher and Coach:

*To my dear teacher, Madame Gilda Marchetti: Words will never express the gratitude I have in my heart — for everything — you are a great teacher and an inspiration. We have worked together for six years. May we work together for twenty more. With my love and deepest affection,*

*Susanna. 9-10-44*

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FRIDAY NIGHT, NOVEMBER 9, at 8:00

# La Boheme

Opera in four acts. Music by Giacomo Puccini.

Text by Giacosa and Illica.

## THE CAST

Mimi, an embroideress.....\*DOROTHY KIRSTEN  
Musetta, a grisette.....NADINE CONNER  
Rudolph, a poet..... }  
Marcel, painter..... } The Four } .....JUSSI BJOERLING  
Schaunard, musician.. } Bohemians } .FRANCESCO VALENTINO  
Colline, philosopher.. } .....GEORGE CEHANOVSKY  
Benoit, an importunate landlord }  
Alcindoro, state councilor and } .....SALVATORE BACCALONI  
admirer of Musetta }  
Customhouse Sergeant.....EVARISTO ALIBERTINI  
Customhouse Guard.....MAX LORENZINI  
A Boy.....MARY BELLE JACOBS

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### STAGE DIRECTOR

ARMANDO AGNINI

### CONDUCTOR

GAETANO MEROLA

### CHORUS DIRECTOR

KURT HERBERT ADLER

**TIME AND PLACE:** About 1830; Paris

Act I: Garret of the Bohemians

Act II: Terrace of the Cafe Momus

Act III: A City Gate of Paris

Act IV: Same as Act I

*Because of copyright the story of the opera cannot be printed.*

*Encores not permitted—Lights flash three minutes before curtain rises*

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LORENZO ALVARY <i>Lorenzo Ahl-vah'ry</i>	RAOUL JOBIN <i>Rah-ool Zhoh-ban'</i>
ARMANDO AGNINI <i>Ar-mahn'-dow Ah-nee'nee</i>	BRUNO LANDI <i>Brewno Lahn'-dee</i>
SALVATORE BACCALONI <i>Sahl-vah-toow'-ray Bach-ah-low'-nee</i>	LOTTE LEHMANN <i>Lotte Lay'-mahn</i>
ETIENNE BARONE <i>Et-yehn Bah-row'-nay</i>	LAURITZ MELCHIOR <i>Lauritz Mell'-kee-or</i>
FRANCES CASTELLANI <i>Frances Kah-stay-lahn'-ee</i>	GAETANO MEROLA <i>Gah-yay-tahn'-oh Mare'-oh-lah</i>
GEORGE CEHANOVSKY <i>George Chay-han-off'-skee</i>	IVAN PETROFF <i>Ee-wahn Pet-roff</i>
VIVIAN DELLA CHIESA <i>Vivian Dell-lah-Kee-ay'-zah</i>	EZIO PINZA <i>Et'-see-oh Peen'-zah</i>
OTELLO CERONI <i>Otello Chay-row'-nee</i>	LILY PONS <i>Lee-lee Pavnce</i>
ANTONIO DELL'OREFICE <i>Antonio Dell-oh-reff'-ee-chay</i>	ANITA RAGUSA <i>Anita Rah-goo'-sah</i>
ALESSIO DE PAOLIS <i>Ah-less'-see-oh Deh Pah'-oh-leece</i>	HILDE REGGIANI <i>Hill-day Rah-jah'-nee</i>
LILY DJANEL <i>Lee-lee Zhan-nell</i>	KARL RIEDEL <i>Karl Ree'-del</i>
HERTA GLAZ <i>Hair-tah Glahz</i>	STELLA ROMAN <i>Stay-lah Row-mahn'</i>
FREDERIC JAGEL <i>Frederick Yay-gel</i>	ELEANOR STEBER <i>Eleanor Stee'-burr</i>
	RISE STEVENS <i>Ree'-suh Stevens</i>
	HELEN TRAUBEL <i>Helen Trah'-oo-bell</i>
	FRANCESCO VALENTINO <i>Francesco Vah-lenn-teen'-oh</i>

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Florence Alba 4/11/45

SATURDAY NIGHT, NOVEMBER 10, at 8:00

# Carmen

Opera in four acts. Music by Georges Bizet.

Text by Meilhac and Halvéy, after Prosper Merimée's Romance.

## THE CAST

Carmen ..... RISÉ STEVENS  
Don José ..... RAOUL JOBIN  
Micaela ..... NADINE CONNER  
Escamillo, the Toreador ..... MACK HARRELL  
Zuniga, Captain of Dragoons ..... WALTER OLITZKI  
Frasquita . . . . . { Companions of Carmen } ..... THELMA VOTIPKA  
Mercedes . . . . . { } ..... CLARAMAE TURNER  
Dancairo . . . . . { Smugglers } ..... GEORGE CEHANOVSKY  
Remendado . . . . . { } ..... JOHN GARRIS  
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ARMANDO AGNINI

**CONDUCTOR**  
GAETANO MEROLA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

**TIME AND PLACE:** About 1820; Seville, Spain

Act I: Interior of Cigarette Factory  
Act II: A Tavern in Suburbs  
Act III: A Rocky Pass in the Mountains at Night  
Act IV: Square at Entrance to Bull Ring

*Encores not permitted—Lights flash three minutes before curtain rises*

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# The Story of "Carmen"

## ACT I

Micaela, a country maid to whom Don Jose, young brigadier, is engaged, seeks her affianced with a message from his mother. He is not on duty, and embarrassed by the attentions of the soldiers, she leaves. The new guard marches in. Jose is told that Micaela has come to see him, and he sits thinking of her. Cigarette girls stream out from the factory near by, with them, Carmen the gypsy. Attracted by the indifference of handsome Don Jose Carmen sings directly to him. Throwing him a flower, she leaves him, dazed and bewildered. A moment later a stabbing affray with a rival factory girl leads to the gypsy's arrest and she is placed in the care of Jose. A few more smiles and Jose is half persuaded to allow her to escape and to join her later at the Tavern of Lillas Pastia. There is a sudden struggle, the soldier lets go his hold, and Carmen flees.

## ACT II

Carmen and a band of gypsies are singing a gay song. She remembers that the soldier who went to prison for her is now at liberty and shortly will join her. Morales, of Jose's guard, is trying to win her favor, but she laughs at him. The famous bull-fighter Escamillo enters and she devotes herself to him. Morales is enraged. Both men leave and the tavern is closed. The inn-keeper then admits two smugglers who tell their plans to the girls whom they invite to join them. Carmen alone, will not go. She is waiting for Jose, whose arrival leads to an ardent love scene. But he hears the trumpet sounding the retreat and tells Carmen he must return to his regiment. She is incensed and tells him that she hates him. Desperately he pours out his love and Carmen hurries to paint attractively the life they might lead together in the mountains. Despite her charms Jose is about to leave when his officer appears and orders him back to line. Resentfully Jose defies the captain, and escapes to the smugglers' camp with Carmen.

## ACT III

Jose is unhappy in the life of a bandit, and Carmen, tiring of her gloomy lover, dreams of the Toreador. Jose threatens to kill her if she abandons him. "Death comes as Fate decrees," is her answer. She lays out the cards. They predict that she and her lover will die. Two visitors arrive: Escamillo, to see Carmen, and Micaela with a message from Jose's dying mother. The jealous Jose sees only Escamillo and shoots at him. Escamillo goes at once, but challenges Jose to meet him later. Micaela implores Jose to go to his mother. They leave together.

## ACT IV

Carmen has become Escamillo's adored mistress. Magnificently dressed she comes with him to the entrance of the bull-ring, where he takes leave of her with impassioned song. Then the clouds of tragedy, which Carmen had read in the cards, lower in truth. Don Jose comes to Carmen to plead with her to be kind with him. Escamillo's name sounds in the arena amid wild applause, and Carmen repulses Jose with biting scorn. Escamillo's name again rings out, and the cheated Jose stabs Carmen to the heart.



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# *La Traviata*

Opera in four acts. Music by Giuseppe Verdi.  
Text by Piave, after Dumas' "La Dame aux Camelias."

## THE CAST

Violetta Valery, a lady of the demi-monde. . . . .NADINE CONNER  
Alfredo Germont, lover of Violetta. . . . .CHARLES KULLMAN  
Giorgio Germont, his father. . . . .FRANCESCO VALENTINO  
Gaston, Viscount of Letorieres. . . . .JOHN GARRIS  
Baron Douphol, a rival of Alfredo. . . . .GEORGE CEHANOVSKY  
Flora, friend of Violetta. . . . .THELMA VOTIPKA  
Annina, maid of Violetta. . . . .KATHLEEN LAWLOR  
Dr. Granville. . . . .LORENZO ALVARY  
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Major-domo. . . . .MAX LORENZINI

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### STAGE DIRECTOR

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**TIME AND PLACE:** About 1840; Paris and Environs

Act I: Drawing-room in the House of Violetta

Act II: A Villa near Paris

Act III: Garden of Flora's Palace

Act IV: Violetta's Bed Chamber

*Encores not permitted—Lights flash three minutes before curtain rises*

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## The Story of "La Traviata"

### ACT I

A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

### ACT II

Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country home near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

### ACT III

Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming-table, challenges the Baron to a game and adds still further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering her promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

### ACT IV

Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lover's arms.

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By L.E.B.

Fowler Brothers, 414 West 6th Street, telephone TRinity 7846, during the summer months have kept you well informed on current events, Travel, History, Romance, Biography—Tales and Facts of the progress of the Navy, Army, Infantry, Cavalry, Air Forces and the major successes of our armed forces in helping to rescue the world and its peoples from destructive elements.

And now with the tang of autumn, the swirl of colored leaves, the shorter brisk days upon us, they are prepared to continue their helpful ministrations with new and varied publications, to bring new interest in activities, that may have lapsed during the more leisurely summer.

The men are coming home from war, universities and schools have opened, sports are being renewed, reconversion to civilian life for men and industries is a big theme—reflected and enlarged upon in the new books.

There are many novels, books of adventure and heroism, dealing with the soldiers' return to civilian life, a new series of non-fiction books, of cartoons, important books on the peace problems confronting us, and a most welcome deluge of lighter fiction to get readers away into a realm of smiles.

Children's Book Week, Nov. 11-17, becomes newly important with the end of the war. Since the start of Book Week in 1919 interest in it has prevailed in Los Angeles and all Southern California and its observance by Fowler Brothers has brought thousands of volumes to their shelves. It has become a national celebration, but this year much attention is given to the children of the United States for they will be tomorrow's citizens of the world, and understanding of its problems is necessary—now more than ever—and Fowler Brothers fully realize this fact. Already the Christmas books are arriving and their varied colored jackets proclaim most interesting contents. There is also an attractive display of stationery, games, fountain pens and pencils. The Bible and religious departments are well represented.

"The Four Seasons of Vienna," by Dina Di Nemo, is a very interesting and instructive volume for musical children as well as adults. It is divided into four parts: Spring—Mozart; Summer—Strauss; Autumn—Schubert; Winter—Beethoven. Published by House of Field-Doubleday—price \$1.50. A most delightful arrangement, many of the scenes and



anecdotes in the volume center around Vienna and its people at the time that these four masters of music drew the attention of the world to their beloved city and country. Many of these stories have never reached the reader's eye before. The writer knows her Austria and her beloved Vienna. An artist herself steeped in the knowledge of the compositions of these great composers, she has surrounded their great themes with interesting tales of their lives, success and failures. The biographical part is quite correct, the romantic more than entertaining—the dialogue instructive, the intimate recital of episodes satisfying to the inquiring mind and in many instances, quite amusing. No musical library or student or teacher should be without this little volume. The illustrations are devoted to the four great composers.

## Los Angeles Pianist Receives Award

Sergeant Leonard Pennario, Los Angeles pianist, who celebrated his twenty-first birthday in India on July 9 last, has been awarded the Burma Bronze Battle Star for the innumerable flights he has made into China and Burma entertaining the boys and personnel. He is now on a long special tour to the East Asia bases.

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Again the old reliable, San Carlo Opera Company, is returning to Los Angeles in the early part of January, bringing a brilliant cast of new and old favorites to entertain and please their patrons.

The vitality of this well known company is due to the splendid roster of routined artists under the management of the dynamic, efficient, and genial Fortune Gallo, who is the owner as well as the general manager.

For the 1946 season eight or more operas are planned for Los Angeles, with unexcelled principals, symphony orchestra, chorus, and ballet. Same popular prices will prevail.

**Olive Arnold Opens Voice Studio**

A new studio at 101 N. Robertson Blvd. should soon be a very busy place, as it has just been opened by Olive Arnold, well known lyric soprano, who has enjoyed considerable popularity as a concert and radio singer throughout the East and the Pacific coast, and she has received tremendous approval from critics and public alike.

Mrs. Arnold is a prominent member of the musical life of Los Angeles and, being gifted with a beautiful lyric voice and charming personality, typifies the unusual musician. She is the wife of Edward Arnold, the famous movie star, but this position does not deter her from achievements both as a singer and teacher.



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## Student Entertains Armed Forces in Europe

Marguerite Schwinger, pianist, has been most gratified by reports reaching her concerning her pupil, James Blodgett of Beverly Hills, who has been appearing in concert with great success for the armed forces in Italy, France, England, and Germany. He plans to resume his studies on his return to civilian life which will be soon after January 1.

Miss Schwinger with Eunice Wennermark and Beatrice Crall opened their season with a concert at the Assistance League Theater on September 25. Other appearances are scheduled for San Diego and Roosevelt Hotel, Hollywood, in November.

## New "Morning Musical Series"

Edith Knox will open a busy season of concert playing October 17, in the "Morning Musical Series" at 11:30 a.m. The first 2 concerts of the 5 in the series will be held at 716 N. Palm Dr., Beverly Hills. Other addresses for the concerts to be announced later. The first program will feature "Dance Music". Everything from Minuets to a Boogie-Woogie Etude by Morton Gould. Georgie Robinson who has worked together for the last 4 years with Miss Knox will be the commentator. This will be the 5th year that Edith Knox and Georgie Robinson have so successfully combined their efforts in this ever-popular Series of concerts.

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Other world renowned Columbia artists who are lending their talents to make this opera season a success, include Herbert Janssen, Lily Pons, Rise Stevens, and Salvatore Baccaloni.

Through the magic of recording, Columbia is also bringing into American homes, examples of the best artistry of such musical personalities as Martial Singher, formerly of the Paris Grand Opera, and now a Metropolitan Opera star; Marjorie Lawrence, Australian soprano, and Jennie Tourel, mezzo-soprano.

The Philadelphia Orchestra, which enjoys the distinction of being one of the best known and best loved musical organizations in the United States, has recently recorded on Columbia, under Eugene Ormandy's direction, a superb recording of Serge Prokofiev's cantata, "Alexander Nevsky", assisted by Jennie Tourel, mezzo-soprano, and the Westminster Choir, conducted by

John Finley Williamson, (M-MM 580 . . . \$5.50).

American composers of outstanding merit are respectfully brought to the attention of the vast record-buying public through Columbia's aggressive policy of recording all worthwhile American music. Samuel Barber, one of America's most promising composers, is now represented on Columbia in a great recording of his Symphony No. 1 Opus 9, played by the Philharmonic Orchestra of New York under Bruno Walter, (X-MX 252 . . . \$2.50). Virgil Thompson, American author and composer, has painted many musical descriptions of famous people. The Philadelphia Orchestra has selected "Five Portraits" from this group for a Columbia recording, conducted by the composer (X-255 . . . \$2.50).

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## RCA VICTOR DEVELOPS NON-BREAKABLE RECORD

*11-Year Research Produces Flexible, High Fidelity Disc; First Album is Available to Public now.*

The first non-breakable, high fidelity phonograph record for home use has been developed by RCA Victor, climaxing 11 years of research work in this field. A flexible disc made of synthetic plastic material, the new record, which greatly reduces surface sound, made its initial appearance in October. J. W. Murray, General Manager of the RCA Victor Record Division, called it the greatest improvement in home phonograph records in 45 years.

The first of the new type non-breakable disc available to the public will present a performance of Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony Orchestra conducted by Serge Koussevitzky. At present, Mr. Murray said, it is planned to release only recorded musical works on the new type discs, which will be known as Red Seal De Luxe records. The same musical work, he added, will be made available later on standard, high quality Red Seal shellac records.

The non-breakable home phonograph record, which is ruby red in color, was made possible, according to H. I. Reiskind, chief engineer of the RCA Victor Record Division, by the development of a formula for a compound composed almost entirely of vinyl resin plastic which produces a durable, long-life record.

While vinyl materials have been used for many years in the manufacture of expensive transcription records, particularly for radio broadcasts and for V discs used by our armed forces overseas, they have hitherto been prohibitively costly for use in home phonograph records.

The new formula, one of several evolved by RCA Victor record engineers, according to Mr. Reiskind, results in a record that can be dropped or bent without breaking or cracking, has less surface sound, and en-

hances the fidelity of reproduction.

Surface sound reduction, he said, is made possible because the plastic compound does not require the mineral filler used in shellac records. The new De Luxe records, he added, are lighter in weight than the shellac discs. Extensive tests have demonstrated, he added, that they can also be played on practically all types of home phonographs, including those equipped with automatic changers, and with varied types of needles.

In declaring that the new non-breakable records would be made available in limited quantities, Mr. Murray emphasized that RCA Victor will not discontinue its production of the standard Red Seal and Victor popular shellac records. He likened the album containing the new type records to limited editions of fine books and pointed out that they offered music lovers a still finer recorded performance than that possible on the best shellac records.

"We anticipate that the use of this material for non-breakable, high fidelity home phonograph records will eventually be expanded to other types of RCA Victor records," Mr. Murray stated.

RCA Victor engineers started their search for a non-breakable, higher quality record in 1934 when they set out to develop a "quiet" disc for the film industry. The final development of the flexible plastic record also suggested the answer to one of the biggest problems of the home phonograph record—the problem of breakage of shellac records. But, until now, the high cost of the plastic material used in transcription discs made such records for home use prohibitive. RCA Victor's policy of continued research to bring about technical and manufacturing improvements led to the development of this practical, relatively low cost non-breakable record of the required durability for home use.



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## VARIETY MARKS RCA VICTOR'S OCTOBER RELEASES

**Bizet: Music from "CARMEN"**

**Arranged by: Leopold Stokowski**

**M or DM-1002**

**four 12-inch records**

**\$4.50, list**

**LEOPOLD STOKOWSKI Conducting  
The New York City Symphony**

Well known for his transcriptions and arrangements of the works of Bach, Debussy, Moussorgsky, Tchaikovsky, Stravinsky, Shostakovich, Brahms, Borodin, Chopin, Franck and Wagner, Leopold Stokowski and the New York City Symphony Orchestra he organized have turned now to an orchestral arrangement of one of the world's favorite operas: Georges Bizet's colorful "Carmen." The new album M or DM-1002, (four 12-inch records, \$4.50, list) is Stokowski's second major post-ban recording with the orchestra he organized for New York's City Center, the first having been devoted to a performance of Richard Strauss's "Death and Transfiguration" (M or DR-1606). Beautifully recorded by America's youngest orchestra under the direction of one of the most colorful conductors of our time, the new album hits the opera's high spots in the "Prelude," "Aragonaise," "Intermezzo," "Dragoons of Alcalá," "Nocturne," "Bullfight," "Habanera," "Changing the Guard," "March of the Smugglers," "Gypsy Dance" and "Minute & Farandole." For the ballet music in the second and third acts, Bizet borrowed from his own "L'Arlesienne Suite"; in making this arrangement, Stokowski has followed suit. The handsome new album replaces earlier Red Seal recordings of the "Carmen" music made by Stokowski and the Philadelphia Orchestra in RCA Victor's catalog of "The Music America Loves Best."

### 'CELLO MELODIES

**Saint-Saens: "The Swan" from  
"Carnival of the Animals"**

**Chopin: "Waltz" arranged by E.  
Feuermann from "Waltz in a  
Minor"**

**Wagner: "Prize Song" from "Die  
Meistersinger"**

**Wagner: "The Evening Star"  
from "Tannhauser"**

**K. P. E. Bach: "Largo" from  
"Concerto in A"**

**Albeniz: "Malaguena, arranged  
by J. Stutschewsky and I. Thaler**

**M-1017**

**three 12-inch records**

**\$3.50, list**

**RAYA GARBOUSOVA, 'cellist,  
with Erich—Igor Kahn at the  
piano**

Described by Olin Downes of the conservative New York Times as "the one woman 'cellist who has a sovereign right

to her mastery of this instrument," Raya Garbousova devoted her first post-ban recording session to six popular arrangements of favorite melodies which have now been assembled in an album (M-1017, three 12-inch records, \$3.50, list) devoted to "Cello Melodies." The selections include several of the attractive blonde instrumentalist's most popular encores: Emanuel Feuermann's arrangement of Chopin's "Waltz in A Minor," an adaptation of the familiar Albeniz "Malaguena," K. P. E. Bach's "Largo" from the "Concerto in A," Wagner's "Prize Song" from "Die Heistersinger," and "The Evening Star" from "Tannhauser"—also made available this month in a vocal version by Lawrence Tibbett—along with the popular "Le Cygne": "The Swan" from Saint-Saens' "Carnival of the Animals." This lovely and popular music, as recorded by one of the three foremost living 'cellists (the other two, Pablo Casals, and Edmund Kurtz, are also under contract to record exclusively for RCA Victor) will undoubtedly make many new friends for the mellow instrument.

### A LAWRENCE TIBBETT PROGRAM

**Gershwin: "I Got Plenty O' Nut-  
tin'" from "Porgy and Bess"**

**Dvorak-Fisher: "Goin' Home"  
adapted from the "New World  
Symphony"**

**Puccini: "Te Deum" from "La  
Tosca"**

**Verdi: "Eri Tu" from "The  
Masked Ball"**

**Wagner: "O Du Mein Holder  
Obendstern" from "Tannhau-  
ser" (The Evening Star)**

**Speaks: "On the Road to Mandala-  
lay," lyrics by Rudyard Kipling**

**Hanson: "'Tis an Earth Defiled"  
from "Merry Mount"**

**Taylor: "Nay, Maccus, Lay Him  
Down" from "The King's  
Henchman"**

**M-1015**

**four 12-inch records**

**\$4.50, list**

**LAWRENCE TIBBETT, baritone,  
with orchestra, ALEXANDER  
SMALLENS and NATHANIEL  
SHILKRET, Conductors, THE  
METROPOLITAN OPERA  
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GIULIO SETTI, Conductor**

From the more than fifty fine recordings made by the great American baritone of opera, concert, radio and screen fame, eight selections have been chosen to make up "A Lawrence Tibbett Program" (Four 12-inch records in Album M-1015, \$4.50, list), which RCA Victor presents in its October list. These include

(Continued on Page 97)



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## Moves to New Location

Florence Russell, whose success as a teacher of voice has been conspicuous for twenty years in Los Angeles, has relocated in larger quarters, at 424 North Larchmont, and has announced additions to the Russell Studios staff. Niel McKie, teacher of piano, is extending his work and will play a series of recitals during the season, as well as present his pupils in regular formal and informal programs. Dorothy Brockman and Patricia Baker are assistant voice teachers and Smith Russell heads the dramatic department. Classes in solfeggio, harmony, opera and methods are popular and monthly concerts of voice and piano attract enthusiastic audiences.

Dana Andrews, whose first appearance as a singing actor was in "Pagliacci" as Sylvio in the Florence Russell Little Opera, studied six major opera roles in the Russell Studios. Betty Walberg is on tour throughout the East with comedian Jerry Bergen. She will return in December to continue her studies. Dorothy Brockman will sing a program of Sibelius' songs in November and a concert of French songs will be sung by Adelaide Jeffras assisted by Bessie Stern, pianist and pupil of Niel McKie. "Idyll" by Delius, an unusual duet, poem by Walt Whitman, will be included by Frank Cornwell, baritone and Esther Brady, contralto, in their December concert.

★

## Teacher and Soloist

Madam Lillian Bowles, one of the out-standing Costume Concert artists of California is known as the "Jennie Lind of the West." She is now and has been for the past twelve years soloist in a Los Angeles Christian Science Church.

She has had 20 years of successful teaching here and many of her professional students are holding fine public positions. She makes a specialty of preparing them for television and opera.

## RCA Victor Releases

(Continued from Page 95)

George Gershwin's "I Got Plenty O' 'Nuttin'" from his only opera, "Porgy and Bess." As sung by Tibbett at the peak of the vocal powers which have made him one of America's foremost singers, this light-hearted lament has previously been available only in Victor's "Porgy and Bess" album. The others include Fisher's arrangement of the "Largo" from Dvorak's "New World Symphony" (No. 5), which nearly everybody knows as "Goin' Home," and Kiplin's "On the Road to Mandalay," one of Tibbett's most popular encores. The album also contains five operatic arias—the "Te Deum" from "La Tosca," one of Tibbette's most popular operas at the Metropolitan, the "Eri Tu" (Is It You?) from Verdi's "The Masked Ball," and "The Evening Star," the most celebrated of all arias from Wagner's "Tannhauser," " 'Tis An Earth Defiled" from Howard Hanson's "Merry Mount," and "Nay, Maccus, Lay Him Down" from Deems Taylor's musical version of Edna St. Vincent Millay's "The King's Henchman." All of the numbers in the new album have previously been available on Red Seal singles. They are collected now in a handsome picture album in response to demand from the great singing actor's thousands of admirers.

★

## New Accompanist For James Melton

Carroll Hollister has been engaged by JAMES MELTON to play for him and act as assisting artist on his concert tour next season. The popular tenor will open his tour the end of September and will concertize for ten weeks before rejoining the Metropolitan Opera Company at the beginning of its season, where he will remain until February 1. His spring tour will keep him occupied until the end of May.

Mr. Hollister has played for John Charles Thomas during the last several years, and previous to that had been associated with Mischa Elman, Elena Gerhardt, Anna Case and other artists. He has been living in California, but will most likely move his family to the East soon.



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That was found to be true, too, for the civilian "Army"—the hundreds of thousands of loyal men and women who strove just as valiantly for the success of our armed forces in the different war plants as did men and women in uniforms.

Opera is recognized as one of the most commendable forms not only of recreation but for its high cultural value. Los Angeles has been fortunate the last few war years to have the annual San Francisco Opera season of one week, affording our citizenry the relaxation and opportunity to appreciate good music. This year we are doubly fortunate in having two weeks. The hope has been expressed that, now being the third metropolitan area in the country, we may, at some not too far distant future, have a full season of opera.

This would be in keeping with the peace days to come and with our rank as one of the great educational centers of the country.

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4. Claudio Arrau ..... Jan. 29
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    or choose  
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3. John Charles Thomas ..... Dec. 11  
    or choose  
    Rise Stevens ..... Mat. Apr. 28
4. "Faust" ..... Mat. Jan. 5  
    or choose  
    "Aida" ..... Eve. Jan. 11
5. Helen Traubel ..... Jan. 8
6. Rosario & Antonio ..... Eve. Jan. 22
7. Ballet Theatre ..... Mat. Feb. 9  
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8. Jussi Bjoerling ..... Eve. Feb. 26
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