

Don Giovanni

1947

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Magazine of

# CELEBRITIES



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OPERA

COMPANY

Gaetano Merola, General Director

*Silver Anniversary Year*

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NINETEEN HUNDRED FORTY-SEVEN

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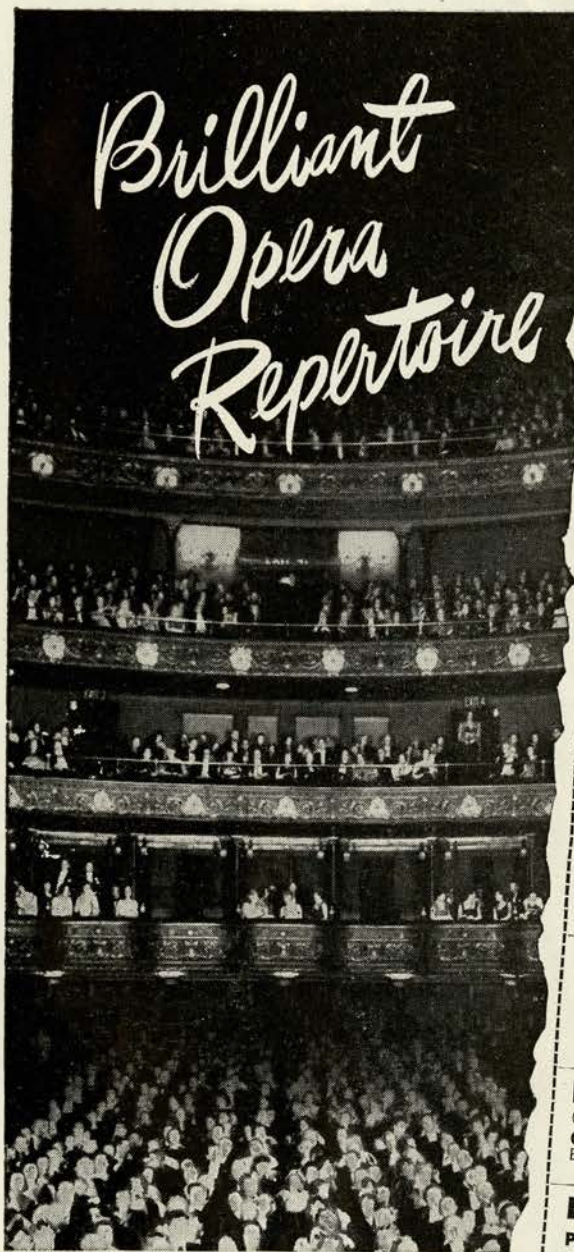
## Concert Artists and Organizations who use the Baldwin


- Arrau, Claudio
- Battista, Joseph
- Bauer, Harold
- Beecham, Sir Thomas
- Behrend, Jeanne
- Bernstein, Leonard
- Biro, Sari
- Blitzstein, Marc
- Brereton, Robert
- Burgin, Richard
- Chapple, Stanley
- Cleva, Fausto
- Copland, Aaron
- D'Attili, Glauco
- Echaniz, Jose
- Eidus, Arnold
- Ericourt, Daniel
- Fiedler, Arthur
- Flagstad, Kirsten
- Foss, Lukas
- Francescatti, Zino
- Francois, Samson
- Giannini, Dusolina
- Gieseking, Walter
- Goldovsky, Boris
- Goldstand, Robert
- Goosens, Eugene
- Hacker, William
- Huehn, Julius
- Iturbi, Amparo
- Iturbi, Jose
- Johnston, Douglas
- Johnson, Thor
- Jones, J. Randolph
- Kipnis, Alexander
- Kitain, Robert
- Koussevitzky, Serge
- Labunski, Wiktor
- Lev, Ray
- Luboshutz & Nemenoff
- Mannino, Frauco
- Martini, Nino
- Milhaud, Darius
- Moiseiwitsch, Benno
- Monteux, Pierre
- Nelson, Monte
- Pennario, Leonard
- Piatigorsky, Gregor
- Pinza, Ezio
- Podalsky, Leo
- Pons, Lily
- Ponselle, Rosa
- Posselt, Ruth
- Quartararo, Florence
- Rosenthal, Manuel
- Sarroma, Jesus Maria
- Schmitz, E. Robert
- Shure, Leonard
- Spivakovsky, Tossy
- Stravinsky, Igor
- Szigeti, Joseph
- Tapia-Caballero
- Tansman, Alexander
- Telley-Kardos, Richard
- Thibaud, Jacques
- Traubel, Helen
- Weeds, Robert
- Wittgenstein, Paul

- Berkshire Music Center
- Cincinnati Symphony Orchestra
- Chicago Opera Company
- Boston Symphony Orchestra
- New Friends of Music, New York
- San Francisco Opera Association
- Cincinnati Summer Opera Association



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**Italian Operatic Arias**  
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**Jennie Tourel** with **Pietro Cimara** conducting the Metropolitan Opera Orchestra  
**Jennie Tourel in Rossini Arias**  
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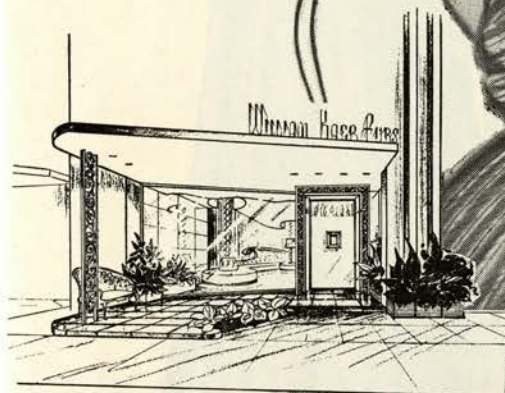
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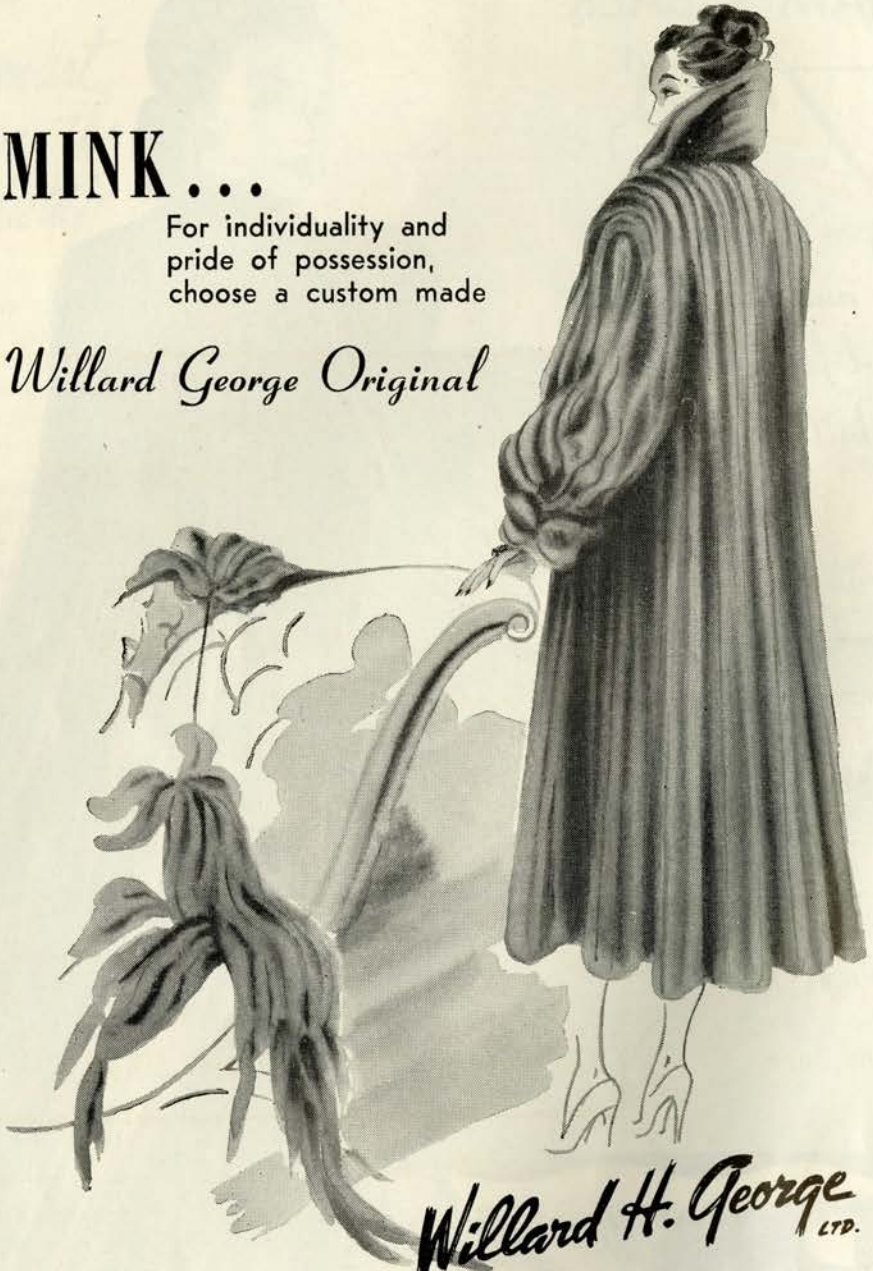




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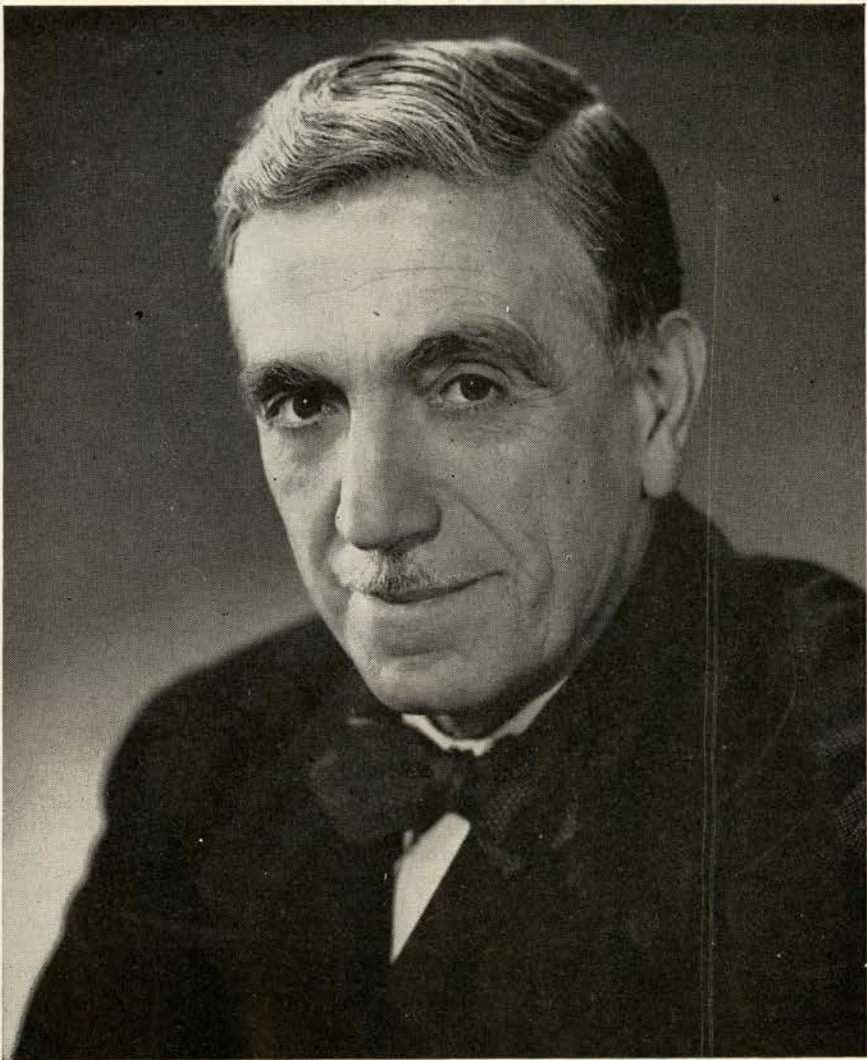


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*With this season the San Francisco Opera Association celebrates its twenty-fifth anniversary of the San Francisco Opera Company. It is a most propitious season marking, as it does, a quarter century of progress that has carried the fame of the company throughout the music world.*

*Founded by a small group who had faith in the music appreciation of San Franciscans, the record of the company has more than justified the soundness of that belief. At the season's close, the company will have given 548 performances of 74 operas.*

*No other city, with the single exception of New York, can cite such an unbroken record in grand opera. And yet, the San Francisco Opera Company no longer belongs to this city alone, but to the entire Pacific Coast. Annually, a number of these cities look forward to being host to the company. All of this, we feel, is a tribute not alone to the artistry and good management of the company, but to the people of San Francisco whose support has made this accomplishment possible.*

*The San Francisco Opera Association is grateful for this support and the untiring efforts and genius of Gaetano Merola, General Director of the company since its inception.*

*Kenneth Monteagle*

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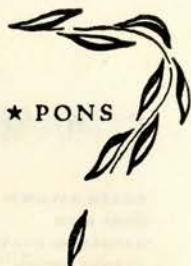
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 ★ TURNBULL  
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★ PINZA



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★ VOTIPKA

★ ALVARY

★ RESNIK



★ WEEDE

★ HARSHAW

★ MOSCONA

★ CEHANOVSKY



★ HARTZELL

★ TURNER

★ VALDENGO

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- |  |                                      |
|--|--------------------------------------|
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| <i>Lee'-chee-ah Ahl-bah-nay'-zay</i>     | <i>Dee-suh-ree' Lig'-eti</i>         |
| LORENZO ALVARY                           | GAETANO MEROLA                       |
| <i>Lorenzo Ahl-vah'ry</i>                | <i>Gah-yay-tahn'-oh Mare'-oh-lah</i> |
| ARMANDO AGNINI                           | NICOLA MOSCONA                       |
| <i>Ar-mahn'-dow Ah-nee'nee</i>           | <i>Nee'-ko-lah Maws-ko'-nah</i>      |
| SALVATORE BACCALONI                      | ITALO MONTEMEZZI                     |
| <i>Sahl-vah-tow'ray Bach-ah-low'-nee</i> | <i>Ee-tah'-lo Mon-tee-met'-zee</i>   |
| ETIENNE BARONE                           | WILFRED PELLETIER                    |
| <i>Et-yehn Bah-row'-nay</i>              | <i>Wilfred Pell-eh-tee'ay</i>        |
| GEORGE CEHANOVSKY                        | CLAUDIA PINZA                        |
| <i>George Chay-han-off'skee</i>          | <i>Cloud'-ee-yah Peen'-zah</i>       |
| LESLIE CHABAY                            | EZIO PINZA                           |
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| GLAUCO CURIEL                            | LILY PONS                            |
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| GEORGE CZAPLICKI                         | FLORENCE QUARTARARO                  |
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| ANTONIO DELL'OREFICE                     | STELLA ROMAN                         |
| <i>Antonio Dell-or-reff'-ee-chay</i>     | <i>Stay-lah Row-mahn'</i>            |
| ALESSIO DE PAOLIS                        | BIDU SAYAO                           |
| <i>Ah-less'-see-oh Deh Pah'-oh-leece</i> | <i>Bee'-do Sa-yah'-oh</i>            |
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| <i>Hair-tah Glahz</i>                    | <i>Jus-zep'-peh Val-den'-go</i>      |
| RAOUL JOBIN                              | SET SVANHOLM                         |
| <i>Rah-ool Zhoh-ban'</i>                 | <i>Seht Svan'holm</i>                |
|  | FRANCESCO VALENTINO                  |
|  | <i>Francesco Vah-lenn-teen'-oh</i>   |



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**O**PERA, at best, is a hazardous business undertaking. Its cultural contribution to the well-being of the community is unquestioned. It brings to the people a type of entertainment which epitomizes the highest achievements in the realm of musical art.

Yet, at the same time, the tremendous expense saddles a burden upon the public-spirited citizens who promote opera as to discourage the most resolute. Only an iron adherence to principle . . . a deep-seated desire to give the public the best in music . . . drives an opera impresario onward, when all else offers nothing but discouragement and disillusionment.

Many disappointments have characterized the San Francisco Opera Company in the past. In Los Angeles the difficulties have been many. But these obstacles were not allowed to keep the best in opera from being brought to the citizens of the third largest metropolitan area in the country.

This season, the San Francisco Opera Company marks its 11th year in Los Angeles. It commemorates the 25th year of its existence.

The Board of Supervisors of Los Angeles County is justly proud to extend a warm handclasp of greeting to this great aggregation of musicians from its sister community to the north. It is indeed happy to congratulate the organization upon its silver anniversary. It hopes it will continue to prosper and give the public the finest in operatic music.

## Board of Supervisors, Los Angeles County

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ELEVENTH LOS ANGELES SEASON  
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***Congratulations on Silver Jubilee!***

Tonight's opening not only marks the Eleventh Annual Season of the San Francisco Opera Company in Los Angeles, but the celebration of a quarter of a century of operatic progress and service by that company to the Pacific Coast.

Founded by a small group of men and women who had faith in the musical heritage and appreciation of San Francisco, the record of the company has more than justified the soundness of that belief. And for the eleven consecutive years of that twenty-five, Los Angeles has been proud to be in close association with our sister city, and to have helped further its operatic progress and share the enjoyable performances.

Maestro Gaetano Merola, General Director of this remarkable organization, was well known to the musical public of Los Angeles before he selected the Northern metropolis as the locale of his untiring efforts on behalf of a first-class opera company on the West Coast.

During the past thirty years he has joined in presenting grand opera in the Hollywood Bowl, the Philharmonic, the Olympic and the Shrine Auditoriums. In these efforts he has used Southern California singers, Chorus and Orchestra on many occasions, giving many young artists their first opportunity. I am happy to have been associated as co-producer and manager in the majority of these productions.

The San Francisco Opera Company, however, no longer belongs only to San Francisco and Los Angeles but to the entire Pacific Coast since the Northwest as well as Central California cities each season play host to it.

Tonight this magnificent audience of the Southland, in all its panoply of beautiful gowns, jewels and flowers, headed by our Governor and the Mayor, is here to welcome the San Francisco Opera Company and witness performances unsurpassed in the music world of today.

We direct our appreciation and gratitude to our Guarantors who have so enthusiastically united in making the Los Angeles season an unqualified success; and to the vision, musicianship and executive ability of Founder-Director Gaetano Merola, to the officers of the Board of Directors, and the efficient leadership of Manager Paul Posz.

We extend our congratulations on his successful Silver Jubilee to Maestro Merola, and wish him many more years of effort and enjoyment in the field of his genius, conducting and producing grand opera.

Los Angeles is again happy to play host to our friends from the North and the splendid singers, conductors, chorus, ballet, orchestra and stage craftsmen.

To our General Committee and Women's Committee, the Motion Picture and Club Committee, and their efficient chairmen, to the press and their staffs in all departments, our gratitude and thanks for their devotion and assistance.

To the Opera Guild of Southern California, the Opera Guilds of Riverside and Laguna Beach, and their officers and members, our thanks for their interest and co-operation.

It has been a great satisfaction and pleasure to plan and work with all of these various groups, whose unflinching support has eased my own tasks and assured the success of the annual opera season.

**L. E. BEHYMER,**

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MONDAY NIGHT, OCTOBER 20, at 8:00

# La Gioconda

Opera in four acts. Music by Amilcare Ponchielli. Text by Arrigo Boito.

## THE CAST

La Gioconda, a ballad singer.....STELLA ROMAN  
La Cieca, her blind mother.....MARGARET HARSHAW  
Alvise, a leader of the Inquisition.....NICOLA MOSCONA  
Laura Adorno, his wife.....\*BLANCHE THEBOM  
Enzo Grimaldo, a Genoese noble.....KURT BAUM  
Barnaba, a spy of the Inquisition.....LEONARD WARREN  
Zuane, a boatman.....\*PATRICK McVEY  
A Cantor.....\*NORMAN BENSON  
Isepo, a public letter-writer.....GEORGE TALLONE  
A Pilot.....ROBIN NELSON  
A Monk.....DESIRE LIGETI  
Two Voices.....EVARISTO ALIBERTINI, GEORGE TALLONE

*\*Los Angeles debut*

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Corps de Ballet

Choreography by William Christensen

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
\* DICK MARZOLLO

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Seventh Century; Venice

Act I: Courtyard of Ducal Palace

Act II: Lagoon near City—Night

Act III: Scene 1: Room in Palace of Alvise

Scene 2: Great Hall in the Ca D'Or

Act IV: A Ruined Palace on an Island near Venice

Settings designed by Armando Agnini and Eugene B. Dunkel.

Painted by Dunkel and constructed in the Studios of the  
San Francisco Opera Association.

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## The Story of "La Gioconda"

**ACT I**—It is in the court of the ducal palace, "The Lion's Mouth," that letters for the Inquisition are received. Men and maidens in holiday attire, gathered for a regatta, sing while Barnaba looks on. He is infatuated with Gioconda who now arrives leading La Cieca, her blind mother. Gioconda is seeking Enzo whom she loves. She is stopped by Barnaba who declares his love. Infuriated she hurries away. Barnaba plans a dire revenge. He tells Zuane, defeated in the regatta, that La Cieca has thrown a spell of ill-luck over him. Zuane and his friends attack the old woman but she is saved by the arrival of Enzo. Alvisse also arrives with Laura, who is loved by Enzo. Alvisse orders the release of La Cieca who in gratitude, gives Laura her rosary. Barnaba, noting the meanful glances between Enzo and Laura, tells Enzo that Laura is planning to visit his ship that night. Enzo hurries off to receive her. Barnaba dictates an anonymous letter to Alvisse informing him of the coming meeting between Enzo and Laura. Gioconda overhears and is heart broken at the faithlessness of Enzo.

**ACT II**—Barnaba, disguised as a fisherman, sings to the sailors and leaves after sending for police galleys. Enzo arrives and is royally greeted by the sailors. Laura reaches the ship and the lovers passionately embrace. Enzo goes below deck to make ready for their departure at dawn. Gioconda unexpectedly appears and denounces Laura. Each declares her love for Enzo. Gioconda attempts to stab Laura. Alvisse is seen approaching in a boat and Laura, in despair, holds aloft her rosary in prayer. Gioconda recognizes the rosary as her mother's and generously aids Laura to escape. Enzo comes on deck and is greeted by the vengeful Gioconda. Trapped by Alvisse and Barnaba he sets fire to his ship.

*(Continued on Next Page)*

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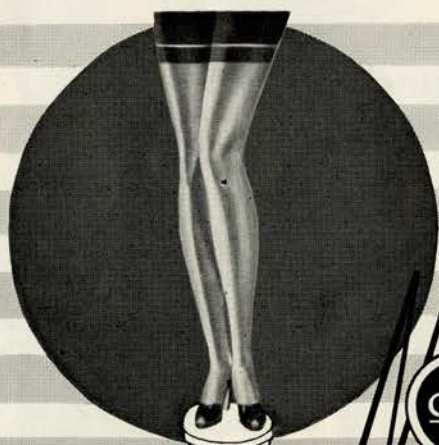
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## The Story of "La Gioconda" (Continued)

**ACT III**—Scene 1—Alvise decides that the unfaithful Laura shall die. He orders her to drink poison. Gioconda, remembering how Laura befriended her mother, substitutes a narcotic for the poison. Laura drinks and goes into a deep sleep. Scene 2: For the entertainment of his guests Alvise has provided a grand masque ball. He greets the arriving guests and announces the ballet "Dance of the Hours." At the conclusion of the dance Barnaba rushes in dragging La Cieca whom he accuses of performing her magic rites. But she vows that she was but praying for the soul of the dead. Barnaba whispers to Enzo that Laura is dead. Enzo unmasks and denounces Alvise. The murderous husband draws aside a curtain showing the presumably dead Laura. Enzo attempts to kill Alvise and Barnaba is placed over him as a guard. Gioconda then promises herself to Barnaba if he arrange for the release of Enzo.

**ACT IV**—Gioconda is alone with the unconscious Laura. She persuades the men who have brought them to the island to search for her mother. Suicide seems her only recourse. Enzo, released from prison, arrives. Laura revives and Gioconda aids them to escape. Gioconda is about to swallow poison when Barnaba appears to claim his reward. She seems to yield but instead stabs herself with the dagger she carries. But Barnaba still has his revenge—he cries into Gioconda's ears that he has murdered her mother.



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TUESDAY NIGHT, OCTOBER 21, at 8:00

# Lucia Di Lammermoor

Opera in three acts. Music by Gaetano Donizetti.

Text by Salvatore Cammerano, after Sir Walter Scott's novel,  
"The Bride of Lammermoor."

Lord Henry Ashton, of Lammermoor . . . . FRANCESCO VALENTINO  
Lucy (Lucia), his sister . . . . . LILY PONS  
Edgar, Master of Ravenswood . . . . . JAN PEERCE  
Lord Arthur Bucklaw . . . . . \*LESLIE CHABAY  
Raymond, chaplain of Lammermoor . . . . . LORENZO ALVARY  
Alice, companion to Lucy . . . . . THELMA VOTIPKA  
Norman, follower of Lord Ashton . . . . . GEORGE TALLONE

*\*Los Angeles debut*

*Knights and Ladies, Pages, Soldiers and Domestic of Lammermoor.*

Corps de Ballet

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PIETRO CIMARA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Scotland at the close of the Sixteenth Century

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

*The Baldwin is the Official Piano of San Francisco Opera Company*

*Encores not permitted — Bell rings three minutes before curtain rises*  
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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 in 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.





*To My Superb Teacher and Friend,  
Maestro Cimini, Gratefully,*

*Florence Quartararo 4/11/45*

## FLORENCE QUARTARARO

**Y**OUNG California soprano, who enjoyed tremendous success in her two seasons with the Metropolitan Opera Co., is continuing in her brilliant career. During the Summer of 1947 she sang several programs over the air.

On July 27th she was soloist at the Hollywood Bowl, and on July 29th at the Redlands Bowl. In addition she gave concerts in Marin County, California, San Bernardino, San Jose, Sacramento and Minneapolis, Minn.

With the San Francisco opera this season she sang "Marguerita" in Faust—"Donna Elvira" in Don Giovanni, and the "Countess" in Marriage of Figaro.

Miss Quartararo appears in Los Angeles on the 22nd of October, singing at the Shrine Auditorium the part of "Countess" in Marriage of Figaro. After which she will return to the Metropolitan opera for her third season.

Miss Quartararo studied daily with Maestro Cimini for a year from Autumn 1944 to Autumn 1945, and every summer thereafter.

*To this young and talented artist my best wishes for continuous success.*

## MAESTRO PIETRO CIMINI,

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Recently Maestro Cimini has moved to his new and more modern studio at

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WEDNESDAY NIGHT, OCTOBER 22, at 8:00

# Marriage of Figaro

Opera in four acts. Music by Wolfgang Amadeus Mozart.

Text by Lorenzo da Ponte. Founded on the trilogy by Beaumarchais.

## THE CAST

Figaro, the Barber, valet of the Count. . . . . EZIO PINZA  
Count Almaviva, a Spanish noble. . . . . \*MARTIAL SINGHER  
Countess Almaviva, his wife. . . . . \*\*FLORENCE QUARTARARO  
Susana, maid of the Countess. . . . . BIDU SAYAO  
Cherubino, page of the Countess. . . . . HERTA GLAZ  
Marcellina, servant to Bartolo. . . . . CLARMAE TURNER  
Barberina, Basilio's cousin. . . . . MARTINI ZUBIRI  
Doctor Bartolo, rejected lover of Susanna. SALVATORE BACCALONI  
Antonio, a gardener. . . . . DESIRE LIGETI  
Don Basilio, a busy-body. . . . . ALESSIO DE PAOLIS  
Don Curzio, a judge. . . . . LESLIE CHABAY  
Peasant girls. . . . . DELPHIA PHILLIPS, \*MARY JANE GRAY

\*\*Los Angeles Opera debut  
\*Los Angeles debut

*Peasants, Officers of the Court, Valets, Bravos.*

Corps de Ballet

# # #

**STAGE DIRECTOR**  
WILLIAM WYMETAL

**CONDUCTOR**  
WILLIAM STEINBERG

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Seventeenth Century; near Seville

(The action is a direct continuation of "The Barber of Seville")

Act I: Unused Room in the Chateau of Count Almaviva

Act II: Apartment of the Countess

Act III: Throne Room in the Chateau

Act IV: Garden of the Chateau

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## The Story of "Marriage of Figaro"

**ACT I**—Figaro, in preparation for his approaching marriage to Susanna, makes ready the room assigned them by Count Almaviva. But his gay spirits are dampened when Susanna tells him the Count is casting desirous eyes upon her. Marcellina, with whom Figaro had previously entered into a marriage contract, enters with Dr. Bartolo and demands that he live up to the agreement. Susanna overhears. They depart as Cherubino, deeply in love with Countess Almaviva, enters and tells of his infatuation. He hides when a knock announces the Count who relates his suspicions of Cherubino. He, too, is interrupted by a knock and also hides. It is Basilio. Cherubino is exile to the army.

**ACT II**—Susanna has confessed to the countess the unwelcome attentions of the Count. Figaro enters and they plot to make the Count jealous by telling him the Countess is to meet a lover in the garden that evening. The plan is to send Marcellina to impersonate the Countess, and Cherubino, in feminine attire, to meet the Count in place of Susanna. Cherubino is dressed to represent Susanna and hidden in a closet as the Count enters. Hearing a noise, the Count demands the closet door open. On their refusal he goes for an implement to force entry. Cherubino slips out and Susanna takes his place. The Count returns, opens the door, discovers Susanna and apologizes. Marcellina, entering, demands that the Count compel Figaro to marry her.

**ACT III**—The Count threatens Susanna that he will force Figaro to marry Marcellina unless she accepts his attentions. Susanna pretends to encourage him and agrees to meet him that evening. Both believe their ends gained and separate as Figaro enters. Susanna exults to Figaro that their marriage is victorious as they depart. The Count overhears. Figaro returns with Marcellina, a lawyer and Dr. Bartolo. They demand that he marry Marcellina or pay heavy damages. But it develops, through a birth-mark on his arm, that Figaro is really Marcellina's long-lost son. Mother and son embrace as Susanna enters. The embrace is satisfactorily explained. Susanna tells the Countess of the impending success of their scheme. The Countess dictates a letter making a tryst with the Count. (Scene 2): The marriage is performed. Susanna contrives to slip a note to the Count. Cherubino is discovered in his girl's attire and sentenced to marry Barbarina.

**ACT IV**—Figaro conceals himself when Susanna, in the guise of the Countess, and the Countess, disguised as Susanna, enter. The Countess also hides. Susanna awaiting the coming of the Count, sings an impassioned love song to fire the jealousy of the hidden Figaro. Cherubino, entering, sees Susanna, thinks she is the Countess and tries to kiss her. The Count comes upon the scene and makes ardent love to the supposed Susanna. The real Susanna reveals herself to Figaro who embraces her. The Count demands explanations and all ends in happiness.





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THURSDAY NIGHT, OCTOBER 23, at 7:30

# Gotterdammerung

Opera in three acts. Music and text by Richard Wagner.

## THE CAST

Siegfried . . . . .	SET SVANHOLM
Brunnhilde . . . . .	HELEN TRAUBEL
Gunther . . . . .	GEORGE CZAPLICKI
Alberich . . . . .	WALTER OLITZKI
Hagen . . . . .	LORENZO ALVARY
Gutrune . . . . .	*REGINA RESNIK
Waltraute . . . . .	MARGARET HARSHAW
Woglinde . . . . .	*LOIS HARTZELL
Wellgunde . . . . .	*BETA POPPER
Flosshilde . . . . .	HERTA GLAZ
First Norn . . . . .	HERTA GLAZ
Second Norn . . . . .	CLARAMAE TURNER
Third Norn . . . . .	THELMA VOTIPKA
Three Soldiers . . . . .	PAUL GUENTER, NORMAN BENSON GALLIANO DANELUZ

*\*Los Angeles debut*

*Vassals, Housewives, Attendants.*

# # #

**STAGE DIRECTOR**  
WILLIAM WYMETAL

**CONDUCTOR**  
WILLIAM STEINBERG

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Legendary

Act I: Rock of the Valkyries  
Scene 2: Hall of Gunther's Castle  
Scene 3: Same as Scene 1  
Act II: The Rhine near Gunther's Castle  
Act III: A Wild Valley near the Rhine  
Scene 2: Hall of Gunther's Castle

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## The Story of "Gotterdammerung"

**NOTE:** In "Siegfried," third of the Wagner "Ring" operas, the son of Siegmund and Sieglinde, grown to manhood, slays Fafner, regains the ring and finds the sleeping Brunnhilde who abandons herself to the power of his love.

**ACT I**—It is night. The Norns spin the golden thread of the world's destiny. But the curse of Alberich snaps the cord. Their power of prophecy is ended, and they descend into the earth. Dawn reveals Siegfried and Brunhilde emerging from their dwelling. In search of fresh adventure Siegfried, giving Brunhilde the ring mounts her horse, Grane, and rides off to the Rhine.

**ACT II**—Gunther and Gutrune talk with their half-brother, Hagen, conceived by Alberich to regain the ring. Hagen arouses in Gunther a desire for Brunhilde, in Gutrune a desire for Siegfried. A magic potion will gain their end. Hagen welcomes Siegfried, the draught of oblivion is served. Siegfried drinks and his love for Brunhilde forgotten, is enraptured with Gutrune. To gain her, he agrees to help Gunther with Brunhilde and donning the Tarnhelm changes himself into Gunther's form. (Scene 2): Brunhilde dreams of her absent lover when Waltraute brings her a plea from Wotan to cast the fatal ring into the Rhine. She refuses and at the sound of Siegfried's horn rushes to meet him. But it is Gunther in Siegfried's form. Siegfried, in the guise of Gunther, now appears and, his love forgotten, overpowers Brunhilde and wrests the ring from her. She is forced into the grotto and in the night Siegfried follows but virtuously lays his sword between them.

**ACT III**—Hagen is asleep. In his dreams Alberich spurs him to renewed effort to secure the ring. With the dawn Siegfried arrives in his own form. He announces the coming of Gutrune and Brunhilde, and is wedded to Gutrune. On her coming, Brunhilde declares Siegfried to have wed her with the ring. But Siegfried, his mind a blank, denies. Infuriated, Brunhilde convinces Gunther that Siegfried has betrayed him and they plot his death, setting the time for a hunt on the morrow. They join in the wedding march of Siegfried and Gutrune.

**ACT IV**—Siegfried, strayed from the hunt to the banks of the river, comes upon the Rhine Maidens. They beg him to give up the ring. The huntsmen arrive. Plied by Hagen with another magic potion, Siegfried, his memory returning, tells of his life and Gunther hears the truth of his marriage to Brunhilde. The ravens of Wotan fly overhead. Siegfried turns to look and Hagen plunges a spear into his vulnerable back. (Scene 2): Gutrune, awaiting Siegfried's return, swoons at the sight of his dead body. Hagen claims the ring and fatally stabs Gunther who tries to prevent his taking it. Brunhilde commands a funeral pyre to consume Siegfried's body. With Grane, the horse, she follows her hero into death as Valhalla is destroyed and a new world begun.



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# JEROME HINES

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FRIDAY NIGHT, OCTOBER 24, at 8:00

# L'amore Dei Tre Re

(THE LOVE OF THREE KINGS)

Opera in three acts. Music by Italo Montemezzi.

Text by Sem Benelli.

## THE CAST

Fiora ..... DOROTHY KIRSTEN  
Avito ..... CHARLES KULLMAN  
Manfredo ..... ROBERT WEEDE  
Archibaldo ..... EZIO PINZA  
Flaminio ..... ALESSIO DE PAOLIS  
A Young Boy ..... \*KAYTON NESBIT  
An Old Lady ..... CLARAMAE TURNER  
A Young Girl ..... KATHLEEN LAWLOR  
A Servant ..... \*MARY JEAN TURNBULL  
A Voice ..... EILEEN BALDWIN

*\*Los Angeles debut*

*Inhabitants of Alturas Men, Women, Youths and Old Women.*

# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
ITALO MONTEMEZZI

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** In the Middle Ages: Remote castle in Alturas forty years after a barbarian invasion.

Act I: Spacious Hall in the Castle of Manfredo

Act II: Terrace on the High Castle Walls

Act III: Crypt in the Castle Chapel

*The Baldwin is the Official Piano of San Francisco Opera Company*

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

*Encores not permitted — Bell rings three minutes before curtain rises*

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SATURDAY NIGHT, OCTOBER 25, 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 . . . . . KURT BAUM  
Amonasro, King of Ethiopia, Aida's father . . . . . ROBERT WEEDE  
Ramfis, High Priest of Isis . . . . . NICOLA MOSCONA  
The King of Egypt . . . . . LORENZO ALVARY  
Messenger . . . . . LESLIE CHABAY  
Priestess . . . . . THELMA VOTIPKA

*Priests, Priestesses, Ministers, Captains, Soldiers, Officials Ethiopian  
Slaves and Prisoners, Egyptians, etc.*

Premier Danseuse: Ruby Asquith

Corps de Ballet

Choreography by Willam Christensen

# # #

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ARMANDO AGNINI

**CONDUCTOR**  
PAUL BREISACH

**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

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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.

**ACT II**—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' obedience 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.

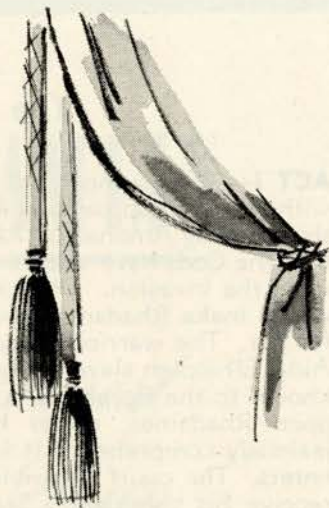
**ACT III**—Amneris goes to the temple on the eve of her marriage to Rhadames. Aida, coming later, is followed by her father who plays upon her love for Rhadames and her concern for her countrymen to involve him in a plot to his advantage. Rhadames appearing, Amonasro conceals himself. Aida begs her 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 accept and return 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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SUNDAY MATINEE, OCTOBER 26, at 2:00

# 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 . . . LAWRENCE TIBBETT  
Gilda, his daughter . . . . . LILY PONS  
Duke of Mantua, a tilted profligate . . . . . JAN PEERCE  
Sparafucile, a hired assassin . . . . . \*VIRGILIO LAZZARI  
Maddalena, his sister . . . . . CLARAMAE TURNER  
Count Monterone . . . . . DESIRE LIGETI  
Count Ceprano . . . . . COLIN HARVEY  
Borsa . . . . . LESLIE CHABAY  
Marullo . . . . . GEORGE CEHANOVSKY  
Countess Ceprano . . . . . ELMA HEITMAN  
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Page . . . . . KATHLEEN LAWLOR

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**STAGE DIRECTOR**  
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# # #

**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

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*Encores not permitted — Bell rings three minutes before curtain rises*

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## 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 confidante, 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 inn-keeper'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.



# Maestro Gaetano Merola

Brilliant Director-General and Conductor

## A TRIBUTE TO HIS GENIUS

The fine cooperation between San Francisco and Los Angeles in regard to grand opera productions, and especially the San Francisco Opera Company, has shown itself in a high degree during the past twenty-five years.

In the fall of 1925, being unable to secure time for the San Francisco Opera Company at either the Shrine or the Philharmonic Auditoriums, Director Gaetano Merola called on Manager Behymer to secure a place so the Los Angeles public would not be disappointed. The new Olympic Auditorium just finished, was secured and opened as a Grand Opera House, on Tuesday evening, October 6, 1925, presenting Massenet's "Manon" sung in French with Rosina Torri as Manon, Tito Schipa as Chevalier des Grieux, and Marcel Journet as Count des Grieux.

It was a gala-Gaetano Merola-conducted opera season, the repertoire including "Tosca" with Claudio Muzio; "Samson and Delilah" with Marguerite D'Alvarez; "The Barber of Seville" with Elvira de Hidalgo, Tito Schipa, Riccardo Stracciari, Marcel Journet, Trevisan, our own Elinor Marlo, and Oliviero.

Also an unequalled cast of "Madame Butterfly" with Rosina Torri; "Aida," "The Love of Three Kings" and "The Romance of the Infanta" the season proved a social, artistic and financial success, permitting the San Francisco Opera Company to keep all their commitments to artists, chorus orchestra, and ballet personnel.

In 1926, the State Federation of Music Clubs, desiring to honor Charles Wakefield Cadman and his new opera "Shanewis," requested Gaetano Merola and Manager Behymer to produce this opera under the Federation's sponsorship in the Hollywood Bowl. On June 24 and 28, a double bill directed by Merola was given, consisting

of the opera "Shanewis" with Princess Tsianina Redfeather in the character role, followed by the spectacular Theodore Kosloff production of the ballet "Scheherazade."

In 1933 New York enjoyed a new opera, book by Eugene O'Neill, music by Louis Gruenberg in one act and six episodes entitled "Emperor Jones" sung in English, with Lawrence Tibbett as the "Emperor." Chicago requested a performance immediately and the Company journeyed to that city and presented it.

Maestro Merola and Manager Behymer felt that San Francisco and Los Angeles should hear this opera also, and induced Lawrence Tibbett to come West at once; a company was assembled and rehearsals began. An unusual feature was the All-Negro Chorus, first of its kind ever used in grand opera productions. On Friday and Monday evenings October 13 and 16, 1933, "Emperor Jones" was presented at the Shrine Auditorium, with Tibbett as Emperor Brutus Jones, supported by Raymond Marlowe, Albert Conley, Elinor Marlo, and Jack West. Wilfred Pelletier conducted.

"Emperor Jones" not being a full-length opera, was preceded by Leoncavallo's "I Pagliacci" with the late Grace Moore as Nedda, Richard Bonelli as Tonio, Tandy MacKenzie as Canio; Pietro Cimini conducted. Both performances played to capacity houses and turned them away.

1934 was another interesting opera season, when the San Francisco Company opened in Smetana's happy opera, "The Bartered Bride" with Elisabeth Rethberg as Marie; Mario Chamblee as Hans; Marek Windheim as Wenzel; Eva Gruninger as Agnes, and the late Alfred Hertz, at the conductor's desk.

In this same season, a double bill  
(Continued on Page 77)



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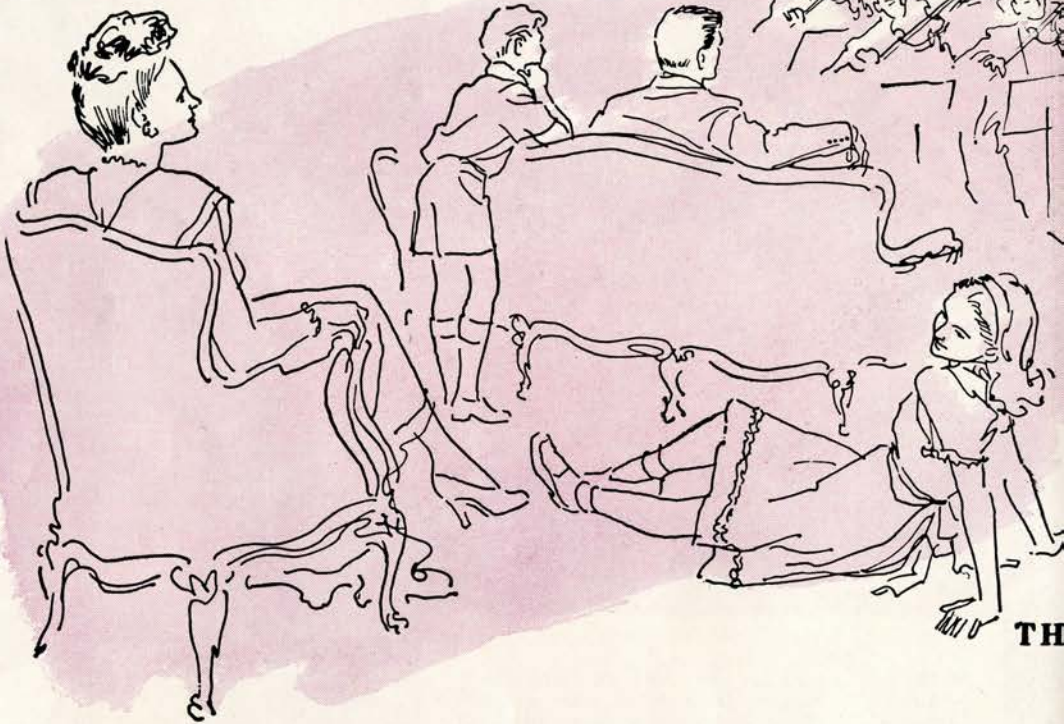
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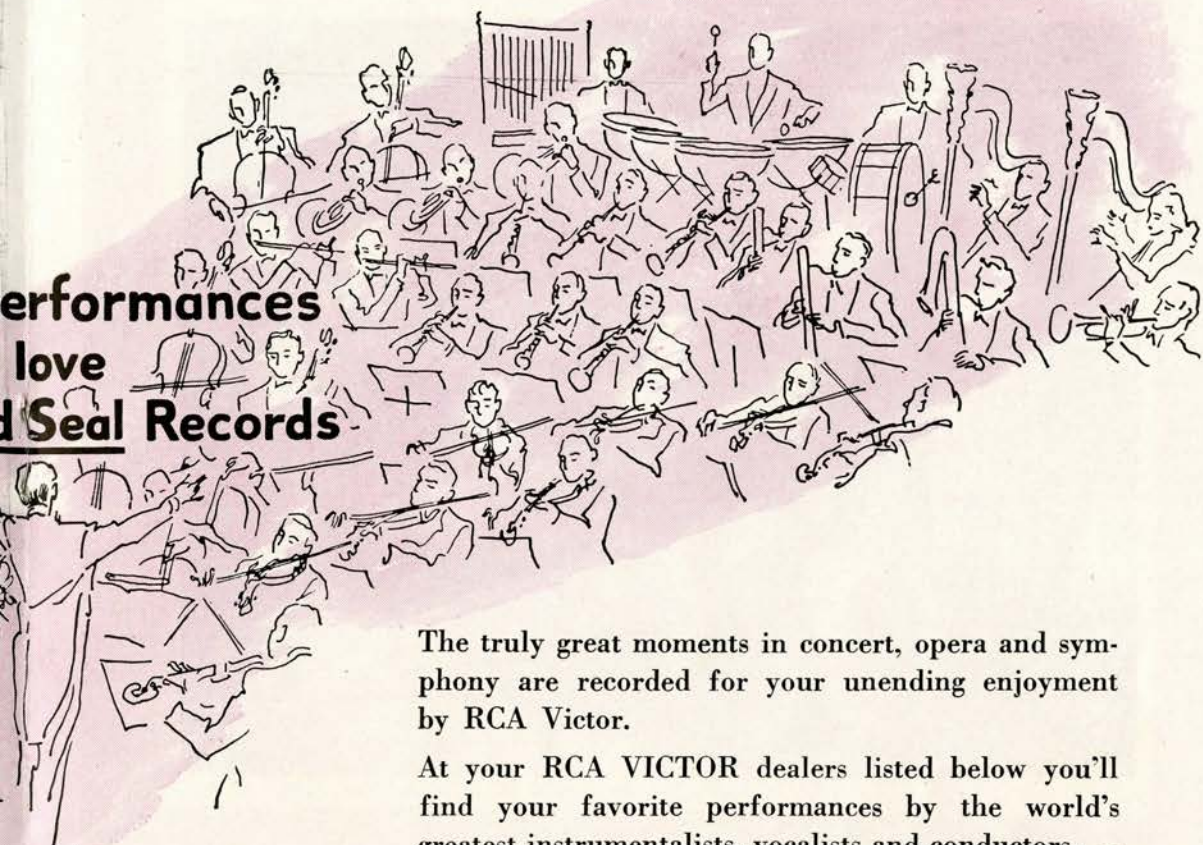
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MONDAY NIGHT, OCTOBER 27, at 8:00

# Madama Butterfly

Opera in three acts. Music by Giacomo Puccini.

Text by Giacosa and Illica. Founded on the book of John L. Long  
and on the drama of David Belasco.

## THE CAST

Madama Butterfly (Cho-Cho San) . . . . . LICIA ALBANESE  
Pinkerton, Lieutenant in the U.S. Navy . . . . . CHARLES KULLMAN  
Suzuki, Cho-Cho San's servant . . . . . HERTA GLAZ  
Sharpless, U.S. Consul at Nagasaki . . . . . \*GUISEPPE VALDENGO  
Goro, a marriage broker . . . . . ALESSIO DE PAOLIS  
The Bonze, Cho-Cho San's Uncle . . . . . LORENZO ALVARY  
Prince Yamadori . . . . . GEORGE CEHANOVSKY  
Kate Pinkerton . . . . . THELMA VOTIPKA  
The Imperial Commissioner . . . . . WALTER OLITZKI  
The Official Registrar . . . . . COLIN HARVEY  
Trouble . . . . . MICHELE TRACY

*\*Los Angeles Debut*

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# # #

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PIETRO CIMARA

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

# # #

**TIME AND PLACE:** About 1900; Nagasaki, Japan

Act I: Exterior of Pinkerton's House

Act II: Interior of Butterfly's Home

Act III: Same as Act II

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TUESDAY NIGHT, OCTOBER 28, at 8:00

# Louise

A Musical Romance in four acts. Text and Music by Gustave Charpentier.  
*First performance by the San Francisco Opera Company*

## THE CAST

Louise .....	DOROTHY KIRSTEN
Her Mother .....	CLARAMAE TURNER
Her Father .....	EZIO PINZA
Julien, a poet .....	RAOUL JOBIN
Irma .....	LOIS HARTZELL
Camille .....	MARY JANE GRAY
Gertrude .....	BETA POPPER
Apprentice .....	MATINA ZUBIRI
Apprentice .....	*ELEANOR CORYELL
Blanche .....	DELPHIA PHILLIPS
Suzanne .....	KATHLEEN LAWLOR
Forewoman .....	ELMA HEITMAN
Marguerite .....	*BEVERLY CAMPBELL
Madeleine .....	*THORA HARPER
Street Sweeper .....	MARY JEAN TURNBULL
Newspaper Girl .....	ESTHER V. HESSLING
Young Rag Picker .....	EILEEN BALDWIN
Milk Woman .....	*EILEEN BROWNE
Coal Picker .....	*MARY JANE SPRY
Street Arab .....	MARTINA ZUBIRI
Birdfood Vendor .....	*DORA BISH
Artichoke Vendor .....	THELMA VOTIPKA
Watercress Vendor } .....	BETA POPPER
Chair Mender } .....	
Noctambulist } .....	ALESSIO DE PAOLIS
King of the Fools } .....	
Rag Picker .....	VIRGILIO LAZZARI
Junk Man .....	DESIRE LIGETI
Song Writer .....	GEORGE CEHANOVSKY

**THE CAST (Continued)**

First Philosopher.....WALTER OLITZKI  
Second Philosopher.....BENJAMIN MARTIN  
Painter .....\*FLOYD DAVIS  
Sculptor ..... PATRICK McVEY  
Poet ..... ERICH LAWRENCE  
Student .....ALLEN SCHMIDLING  
First Policeman.....COLIN HARVEY  
Second Policeman.....MAX LORENZINI  
Old Clothes Man.....GEORGE TALLONE  
Carrot Vendor.....KAYTON NESBITT  
Rag Vendor.....GEORGE CEHANOVSKY  
Green Pea Vendor.....GALLIANO DANELUZ

**ACT III**

The Dancer.....JUDITH NATHANSON

*\*Los Angeles debut*

*Girls at the Dressmaking Establishment, Street Peddlers, Citizens.*

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
PAUL BREISACH

**CHORUS DIRECTOR**  
KURT HERBERT ADLER

**TIME AND PLACE:** About 1900; Paris

Act I: Home of Louise in Tenement

Act II: Scene 1: Street in Montmartre District

Scene 2: A Dressmaking Shop

Act III: Cottage and Terrace atop Montmartre

Act IV: Same as Act I

Settings by Eugene B. Dunkel and Armando Agnini. Painted by  
Dunkel and constructed in the Studios of the San Francisco Opera Association.

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### *Memorandum.*

Maestro de Seguro brings to the attention of young singers and students of singing his three articles entitled *Famous Singers I Have Known* that are appearing in the September, October and November issues of *The Etude*, the authoritative music magazine.

Maestro de Seguro announces also the forthcoming publication of his *Book of Memories* now nearing completion, based on his vast and rich experience as Man of the World, Traveler and Singer.

**NADINE CONNOR**, star member of the Metropolitan Opera of New York and of the current San Francisco Opera Season was a student of Maestro de Seguro's.

**NORWOOD SMITH**, baritone student of the Maestro's, after his brilliant success in the leading role of Ravenal for the Dallas, Texas presentation of "Show Boat" last June has been re-engaged for a tour of the United States with the same production.

**LIGIA ARMIGO**, lyric soprano student of the Maestro's, won last Spring the Grand Prize of \$2,000 in the Atwater Kent Auditions after competing with more than six-hundred women singers.

Maestro de Seguro announces with satisfaction having secured the association of **Madame Nestor Eristoff** to personally conduct classes in Russian, German and French, specializing in the application of those languages to the singing of concert and operatic repertory.

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FRIDAY NIGHT, OCTOBER 31, at 8:00

# Otello

Lyric drama in four acts. Music by Giuseppe Verdi. Text by Arrigo Boito.

## THE CAST

Otello, the Moor.....SET SVANHOLM  
Desdemona, his wife.....LICIA ALBANESE  
Iago, his ensign.....LAWRENCE TIBBETT  
Cassio, his lieutenant.....ALESSIO DE PAOLIS  
Emilia, wife of Iago.....THELMA VOTIPKA  
Roderigo, a Venetian gentleman.....LESLIE CHABAY  
Lodovico, an ambassador.....VIRGILIO LAZZARI  
Montanó, predecessor of Otello in government  
of Cyprus.....GEORGE CEHANOVSKY  
Herald.....ROBIN NELSON

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# # #

### STAGE DIRECTOR

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KURT HERBERT ADLER

# # #

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

Act I: Outside the Castle

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

Act III: The Great Hall of the Castle

Act IV: The Bedroom of Desdemona

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## The Story of "Otello"

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

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

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

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



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SATURDAY NIGHT, NOVEMBER 1, at 8:00

# Don Giovanni

Opera in two acts with ten scenes. Music by Wolfgang Amedeus Mozart.

Text by Lorenzo da Ponte.

## THE CAST

Don Giovanni, a licentious young nobleman.....EZIO PINZA  
Don Pedro, the Commandant.....DESIRE LIGETI  
Donna Anna, his daughter.....REGINA RESNIK  
Don Ottavio, her fiancé.....CHARLES KULLMAN  
Leporello, servant of Don Giovanni.....SALVATORE BACCALONI  
Donna Elvira, jilted by Don Giovanni.....\*CLAUDIA PINZA  
Masetto, a peasant.....LORENZO ALVARY  
Zerlina, his betrothed.....NADINE CONNER

*\*Los Angeles debut*

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# # #

### STAGE DIRECTOR

WILLIAM WYMETAL

### CONDUCTOR

PAUL BREISACH

### CHORUS DIRECTOR

KURT HERBERT ADLER

# # #

**TIME AND PLACE:** Seventeenth Century; Seville

Act I: Scene 1: Courtyard of Palace of the Commandant

Scene 2: Street in Suburban Seville

Scene 3: In Don Giovanni's Palace

Scene 4: Outside Don Giovanni's Palace

Scene 5: Ballroom in Don Giovanni's Palace

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

Scene 2: A Dark Hallway

Scene 3: A Cemetery

Scene 4: Room in Donna Anna's Palace

Scene 5: In Don Giovanni's Palace

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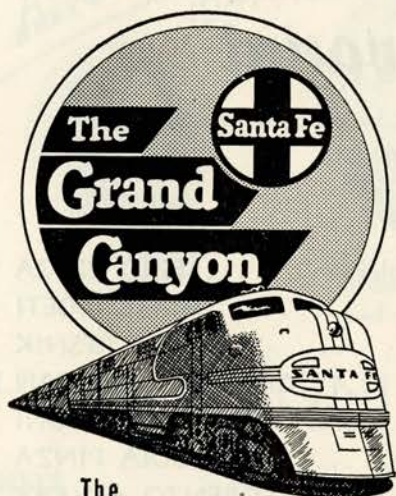
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## The Story of "Don Giovanni"

**ACT I**—It is night. Leporello awaits his master, Don Giovanni, notorious enticer of women, outside the apartment of Donna Anna which he has surreptitiously entered. Believing the visitor to be her betrothed, Don Ottavio, Donna Anna does not at first repulse his advances. But discovering her mistake she cries for help. Don Giovanni now rushes into the courtyard, closely followed by Donna Anna. Her aged father, Don Pedro, the Commandant, coming in answer to her cries, is killed by Don Giovanni who, with Leporello, makes off in haste. Donna Anna, who has gone for help returns with Don Ottavio. He joins her in a solemn oath to avenge the death of her father.

**SCENE 2:** On the approach of a carriage, Don Giovanni scents another amorous adventure. With Leporello he hides, lustfully awaiting its occupant. Dismayed to find her to be Donna Elvira, a former sweetheart whom he has discarded, he flees her upbraiding, leaving Leporello to explain. This the servant proceeds to do, reciting his master's thousand and one affairs with women. The nonplussed Donna Elvira swears she will have rich justice for her torn heart. The wedding party of Masetto and Zerlina enter. Don Giovanni comes upon them. Fascinated by the beauty of the bride, the libertine invites the entire company to his palace for refreshments. Threatening Masetto when he protests, Don Giovanni detains Zerlina as Leporello conducts the peasants to the palace. Don Giovanni's love-making to the bride is interrupted by the entrance of Donna Elvira, who has overheard. She denounces him and leads Zerlina away. Donna Anna and Don Ottavio arrive to seek the aid of Don Giovanni, of all persons, in finding the murderer of the Commandant, which the Don readily promises. The returning Donna Elvira, thinking she sees in Donna Anna another victim to the lust of Don Giovanni, exposes him. But he declares her to be demented and follows her away. As they depart, Donna Anna tells Don Ottavio that, by his voice, she thinks she recognizes in Don Giovanni the assassin under whose sword her father has fallen.

**SCENE 3:** Despite impending complications. Don Giovanni, returning with Leporello, sings merrily of wine and women.

**SCENE 4:** Masetto chides Zerlina for her flirtation with Don Giovanni. They hastily hide on the approach of the Don followed by a crowd of peasants gaily dressed for the ball. Perceiving Zerlina, Don Giovanni attempts to force her toward a pavillion. But, confronted by Masetto, he gallantly escorts her into the palace instead. Donna Elvira, Donna Anna and Don Ottavio, wearing masks and dominoes enter. Leporello, from a balcony invites them to the ball.

**SCENE 5:** During the dance Don Giovanni leads Zerlina to the door of a side chamber and forces her to enter. Masetto, breaking loose from Leporello, spreads the alarm. At Zerlina's cry for help, Anna, Elvira and Ottavio rush to the rescue, breaking in the door. Don Giovanni, with drawn sword, escapes from the palace with Leporello.

*(Continued on Next Page)*





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## The Story of "Don Giovanni" (Continued)

**ACT 11**—Zerlina is now Donna Elvira's maid, and Don Giovanni again comes wooing. He exchanges hat and cloak with Leporello. When Donna Elvira comes to her window he pretends repentance. Moved by his appeal she comes into the plaza to meet him and is led away by the disguised Leporello. Now Don Giovanni sings beneath the window of Zerlina. His song is interrupted by Masetto, entering with villagers who have come on the hunt for him. Passing himself off as Leporello, he sends the villagers on a false scent, cudgels Masetto with his own weapons, and himself steals away. Masetto, bleeding, is found by Zerlina who assures him of her love and quietly leads him from the scene.

**SCENE 2:** Leporello, still disguised as Don Giovanni, enters with Donna Elvira. In attempting to get away from her, he takes the wrong door and to his confusion encounters the entering Donna Anna and Don Ottavio with their attendants. Leporello and Donna Elvira conceal themselves in different places. As Don Ottavio endeavors to console Donna Anna, they attempt to escape by the same door, but run into Masetto and Zerlina and a group of armed peasants. Masetto, thinking him to be Don Giovanni, drags Leporello to the front. In fear Leporello discloses his real identity and declares himself to be the dupe of Don Giovanni. All noisily claim to right to chastise Leporello but he makes off as they argue. Now convinced that Don Giovanni murdered the Commandant, Don Ottavio vows vengeance.

**SCENE 3:** It is moonlight. Visible on the monument of the Commandant is the inscription: "I here await the vengeance decreed by heaven unto the wretch who slew me." Don Giovanni and Leporello, arriving by different ways, unexpectedly come upon each other. Reciting their respective adventures, they re-exchange garments. The statue of the Commandant speaks. Mystified, they try to locate the sepulchral voice. Leporello is terrified. Don Giovanni ascribes it to a practical joker. He then commands Leporello to read the inscription. The trembling servant finds many excuses but hesitantly approaches the statue, bowing and scraping. Again the statue speaks. But Don Giovanni defiantly invites the marble image of the man he has murdered to a banquet at the palace.

**SCENE 4:** Don Ottavio, tenderly leading Donna Anna, soothes her grief as she laments the loss of her father.

**SCENE 5:** Don Giovanni superintends preparations for the evening's banquet. Donna Elvira entreats him to mend his ways but he ridicules her. She rushes away but immediately returns with a terrified shriek and escapes by another door. Leporello is sent to investigate but limps back in abject fear. Don Giovanni goes out to see for himself. The lights go out. Don Giovanni re-enters, backing before the statue of the Commandant. Terror strikes all hearts. Three times the marble figure commands Don Giovanni to repent. Three times Don Giovanni refuses. Hands of stone lay hold of him, flames envelop the surroundings and the licentious young nobleman, his life of lust come to an end, is carried by demons to his eternal punishment.

**(FINALE)** "Such his end—who doeth ill to like account the wicked ever did come—ever will."





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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 Liebestod.



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### *Maestro Gaetano Merola . . . . . (Continued)*

was presented, "The Secret of Suzanne" with Nelson Eddy as Count Gil and Doris Kenyon as Countess Suzanne, Pietro Cimini conducting, followed by Rimsky-Korsakoff's "Le Coq d'Or" in English, Gaetano Merola conducting. Also given was "Carmen" with Ezio Pinza as Escamillo, Mario Chamlee as Don Jose, and Ninon Valin.

The first grand opera given in the Hollywood Bowl was "Aida" produced by Maestro Merola and Alexander Bevani, Lawrence Tibbett singing the role of Amonasro. In fact, many of the opera productions in the Bowl

were planned and often conducted by the versatile Maestro.

Visiting opera companies coming to Los Angeles found Maestro Merola in the orchestra pit—the San Carlo Opera Company when they and he were young; the Henry W. Savage English Opera Company, the Shubert Light Opera, the California Opera Company presented under the Behymer banner.

Today, even as through the yesteryears, Los Angeles and San Francisco, Merola and Behymer, co-operated in happy comradeship in the furtherance of Grand Opera on the Pacific Coast.

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# Fashions

By  
MARIE MODE  
Fashion Editor  
of The Evening Herald and Express

Portrait gowns of fabulous grandeur re-appear this season and once again are right for after-dark. They personify the mood of the opera, symphony, and theatre.

California women who know, select with care their gowns to be worn on these important occasions. They make their "entrance" on opening night amid a flash of photographers bulbs and may find their smiling faces in the newspaper the next day, or a magazine the next month.

Local stores are filled with exquisite "one of a kind" gowns, chosen for moments of prominence. There are slim dinner gowns, decollete floor length bouffants, and newest of all, ankle-length formals either very bare on top or demurely covered up.

With these lovely gowns you will wear your furs, or perhaps you will prefer a wool evening wrap such as shown by Foxbrownie in her "Night Watch" collocation. This wrap is available in pale, misty shades of Walloon pile with iridescent beads sprinkled over the hood and splashed across the voluminous cape-like folds of the coat itself.

All eyes will turn your way if you are wearing Hattie Carnegie's blue lace portrait evening dress with panniers of black lace for an apron effect on the front. This gown, worn off-the-shoulder, should be a favorite with debutants.

Sophie of Saks Fifth Avenue outdoes herself to make you a vision in illusive gray chiffon shirred horizontally from the off-shoulder decollete to the bottom of the full skirt. Both neckline and hemline are finished with a narrow band of baby white ermine.

Or your prize may be Nettie Rosenstein's hour-glass silhouette dinner dress with a voluminous skirt of rustling brown taffeta, floor-length in back and rising into a petal-shaped skirt in front to reveal a pretty ankle. The bodice is brown lace with V-neckline and long tight sleeves.

If you like a covered-up look, choose Herbert Sondheim's evening jacket of cop-



per wool tweed covered completely with a cobweb of black lace. It is worn over a black crepe sleeveless evening dress with perhaps the final fillip of aigrette or coque feathers in your hair.

Perfect for the very young is Don Loper's "stuffed shirt" dress. It is of black velvet with swirling, ankle-length skirt and push-up sleeves that are finished with white faille French cuffs clasped with pearl cuff links. The cut-out neckline is filled in with a white faille pleated bosom fastened with pearl studs.

Ben Reig designs a group of theatre suits of sheer wool or satiny broadcloth that are ankle length with a blaze of embroidered jewels on filmy blouses under their jackets. His evening dresses of lustrous satin or lace gleam with multi-colored paillettes on their waltz skirts and are worn with little jewelled crowns.

For sheer whimsy, you may choose Eta's "Flora" evening gown inspired by Eliza Doolittle's flower-filled apron in "Pygmalion." It is a slim evening dress with a draped front swag out of which spill a multitude of silk flowers.

Whatever you choose, be sure that "your public" sees you at your most elegant during those magic moments before curtain time at the theatre where everyone goes to look and be looked at.



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# SMART Interiors

By  
PAULINE GRAVES

**Too early to think about Christmas?  
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For the whole family, and we mean everyone, from the two year old to the octogenarian, you just can't do better than to choose a radio-phonograph! The styles fit every type of room, maple for the den to modern or traditional mahogany for the living room, table models for modest budgets up to magnificent console models. And recently, of course, television has been added to make your combination provide everything in home entertainment. For



a wide selection of well known, reputable makes, look around at any of the following stores: **Barker Bros., American Music Co., Birkel-Richardson, The Music Shop, Westwood, G. Schirmer Music, Denels Music Shop, Southern California Music Co., Crawfords, Inc., May Co.**

Another superb gift for the home, especially for you music lovers, is a fine piano, and let me point out that the styling of the spinet offered today is a far cry from the ungainly uprights of yesteryear. A Baldwin spinet's a real decorative addition to your home. 18th Century, Louis XV, or Modern, in mahogany, walnut, limed oak or prima vera . . . just the thing to fill an empty corner and round out your cultural life as well. If you demand rich tonal quality above all else, the **Baldwin Piano Co.** suggest the conventional grand, in mahogany for 18th Century rooms, ebonized finish for modern.

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Aside from Christmas for a moment, your big chance to get new ideas for your home, to see what's the latest in all types of home furnishings, is to visit the downtown stores any time during the rest of this month, for they've joined forces to present the annual Downtown Los Angeles Homes Exposition. Which means to you . . . special window and interior displays, special demonstrations going on all the time. At **Robinsons, Bullock's, Barker Bros., May Co., and the Broadway.**

\* \* \*

We're on the edge of the holiday season, so why not dress up your home for the festivities! We've heard of a beautiful, soft metallic cloth, just the thing to add glamour to your windows. It's non-tarnishable, and the material has a flecked effect, as though sprinkled with star dust, found in new, sub-

dued colors. And **Modern House** has it in plentiful quantities for the first time since the war.

Along the gift line, one for a very special person on your list, how about a velvet comforter? Sounds superlative, doesn't it, and they are! Hand made, backed with satin, filled with 100% virgin lamb wool. You can choose from nine color combinations, and we'll give you hint of what they are like: cocktail red velvet with frost pink satin, grey with rosedust, aqua with white, all eggshell, just to mention a few. **Coulter's** are proud to claim them.

\* \* \*

If you like to give those exquisite decoratives that come from abroad, you can give a cheer and a look, for they're starting to arrive, decoratives from Italy, Rosenthal china, in the best selection we've seen for a long time at **Barker Bros.**

\* \* \*

But for that someone on your list who lives in a Modern home, you'll want decoratives of another type, simple yet strong ceramics, rough textures contrasting with smooth, clear, vivid colors. **House of Fantasy** have ordered some to their own designs, purchased others that seem just exactly right for the sleekness of Modern. So you might take a look before you



make your final choice.

# BEAUTY Suggestions

Now that the windows of smart shops are burgeoning with costumes that look so new and different, we wondered what the Fall news in nylon stockings would be. We asked **Gotham Gold Stripe**, and they told us — "dark colors, darker than you've ever before worn with daytime clothes." Featured shades are Darkling, Praline, Demi Tasse, Spice and Shadow, ranging from deepest coffee brown to taupe. These tones mean new interest below the lowered hemline.

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## *Behymer Concerts for 1947-1948*

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For sheer musical magic, for appeal to every taste, the galaxy of artists appearing on this season's Behymer concert courses have seldom been equalled.

Whether it is the opera, the ballet, or choral groups; whether it is violinists, pianists, or singers, the months ahead in Philharmonic Auditorium sparkle with a galaxy of musical stars.



Back to thrill us with art song and lieder singing in the great tradition are such stirring artists as **Giuseppe DeLuca**, **Richard Tauber**, **Jennie Tourel**, the new sensational Hungarian tenor **Miklos Gafni**, **Patrice Munsel**, **Nino Martini**, **Nadine Conner** and the incomparable **Marian Anderson** in two recitals.



Th romantic pianism of **Artur Rubinstein**; the Czech sensation, **Rudolph Firkusny**; the duo-piano artistry of **Luboshutz** and **Nemenoff**; and, as special attractions, the unique virtuosity of **Horowitz** and the classical swinging of **Hazel Scott** are the piano "musts" of the season.



Again **Yehudi Menuhin's** magic bow will sound, and the young violinist **Carroll Glenn** will join her husband, pianist **Eugene List**, in joint recital.



Among choruses take your pick of the **Serge Jaroff** or **Gen. Platoff Don Cossack Choruses**—or better yet, hear both!—or **Father Flanagan's Boys' Town Choir**. Another special event in this field is the **Yale Glee Club**.



Dancing runs the gamut from the modernism of **Paul Draper** (with, of course, **Larry Adler**) to the Spanish rhythms of **Rosario and Antonio**, and the ballroom glamour of **Veloz and Yolanda**. There is the classical ballet, too, as exemplified by the inimitable artistry of **Markova** and **Dolin** and their new company, which will give three performances; and the bright, fascinating dancing of the **Ballet Theatre** in 13 performances. Also in the Russian tradition is the special 10 performance stand in November of the **Ballet Russe de Monte Carlo**, fresh from its New York opening triumphs.



Unusual is the "**Night in Old Vienna**" program scheduled for February by a quintet of fine-voiced young singers, and the special event formed by the concert of four young pianists known as the **Four Piano Quartet**. And, in its customary February place there is the visit of the **San Carlo Opera Company**, this year bringing us "**The Barber of Seville**" in addition to its regular repertoire.



Whether you choose the **DeLuxe Selective Course** of 14 out of 24 events; one of the two 10-event series; or one of the short matinee and instrumental courses, the Behymer roster this season is deservedly star studded with music and dance for every pocketbook and every personal interest.



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## Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium  
Nov. 1

## HAZEL SCOTT

A unique artist, indeed, is Hazel Scott, the celebrated Negro pianist, who plays for the first time on the Behymer concert series Saturday night, November 1st, in Philharmonic Auditorium.

Though one of the most popular swing pianists in the land, Hazel Scott has lately been devoting more and more of her time to concertizing, and to proving that classics and jazz are not incompatible, but in the right hands may form a balanced program of thrilling interest. On her Philharmonic concert Bach and Mendelssohn and Chopin and Liszt will be found contrasted by Miss Scott's own colorful "Caribbean Fete," based on her impressions of the traditional carnival holiday on the three days preceeding Ash Wednesday. But swing fans will doubtless find most of their attention riveted on Miss Scott's closing section of "boogie-woogie" improvisations, and her clever, yet tasteful, swinging of the classics.

A native of Trinidad, Miss Scott came to this country in 1924 at the age of four, later playing the piano in a girls band known as the "American Creolians," led by her mother, Alma Scott. In 1936, at the age of 16, she won an audition over 97 contestants which led to a sustaining program on a major network. She is one of the

(Continued on Page 96)



# Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium

NOV. 10

## FATHER FLANAGAN'S BOY'S TOWN CHOIR

The unique faith and cooperative spirit which has made Father Flanagan's Boys' Town an international model among schools for children from broken homes, is reflected by the Boys' Town Choir which lifts its voices in song in Philharmonic Auditorium Monday evening, Nov. 10th.

The 40 boys, ranging in age from 12 to 18, are the pick of more than 100 Boys' Town citizens who are active in choral work at the school under young Father Francis Schmitt — a native Nebraskan whose work since his ordination has been almost entirely devoted to Boys' Town as Father Flanagan's assistant.

Although the Boys' Town Choir has no professional singers, being entirely recruited from the boys of Boys' Town, Father Schmitt has built a choir which has been hailed from coast to coast for its musical excellence. There is nothing "sissy" about singing in the choir; music is a regenerative power which has always been recognized by Father Flanagan as being on a par with education, with athletics, and with the assumption of citizenship's cooperative duties in Boys' Town. A third of the singers are honor students of the school, two of them being Commissioners in the student body government. In the last few years three of the

(Continued on Page 96)

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*Coming . . .*



A  
Behymer  
Attraction

*Philharmonic  
Auditorium*

Nov. 14  
Nov. 15

**MARKOVA & DOLIN**

In the theatre of the ballet their names have assumed the magical lure which in the past was possessed by Pavlova and Mordkin. At last Markova and Dolin have formed their own ballet troupe in America, tailored to the expression of the unique magic of their dual dancing in such great modern classics as Nijinska's "Camille," Jerome Robbins' "Pas de Trois," Hightower's "Henry VIII" and the numerous pas des deux which they execute from the great ballets of the older Russian tradition.

It has been a decade since these two great English stars had their own ballet company in England, and the news that they have formed a new one here is exciting tidings for every ballet lover. Claudia Cassidy, critic of the "Chicago Tribune," capsuled their effort with appropriate words last season, saying, "From the instant of their entrance, you knew they were right. They had that special buoyancy that means a great night of dancing . . ."

Born Lillian Alice Marks and Patrick Healey-Kay, Markova and Dolin were among the first international stars of the ballet to emphatically prove that great technique and ineffable poetry were not the sole possession of Russian and French dancers. Through their partnership they encouraged many other dancers in Eng-

*(Continued on Page 98)*



# Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium  
Nov. 16 (Mat)

JAROFF'S

## DON COSSACK CHORUS

A virtual human organ, composed of 32 magnificent male voices, is the fabulous Original Don Cossack Chorus, which sings in Philharmonic Auditorium Sunday afternoon, November 16th, under the direction of diminutive, dynamic Serge Jaroff.

Probably no chorus in modern times has had the international acclaim and prestige, and the consistent drawing power, of this unique group, formed in 1920 from a company of White Russian soldiers then camped as refugees near Constantinople.

Desperate for food and a means of livelihood, Serge Jaroff's suggestion that some of them band together as a professional singing ensemble seemed a possible solution of the problem of existence which faced them in foreign lands, for song has been as integral a part of the lives of the Cossack tribes of the Don River Valley as has been war and horsemanship.

For many years the group traveled on Nansen passports issued by the League of Nations, but now most of the members are citizens of this country.

To see them—huge, barrel-chested; with amazing voices ranging from highest male soprano to deepest basso

(Continued on Page 96)

Suzanne

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# Coming . . .



**A  
Behymer  
Attraction**

**Philharmonic  
Auditorium**

**Nov. 28 to  
Dec. 6**

## **BALLET RUSSE de MONTE CARLO**

The unequalled glamour of the ballet—a glamour uniquely exciting in its union of drama and music and the pure poetry of the human form in motion—marks the gala 10-day pre-holiday season of the great Ballet Russe de Monte Carlo in Philharmonic Auditorium.

Opening November 28th and continuing through December 6th, Serge Denham's magnificent troupe will again be headed by the incomparable ballerina Alexandra Danilova—a star whose ability in classic, comic and interpretative roles seems to know no limitations.

Supporting Danilova will be Frederic Franklin, who is also maitre de ballet of the company. Other magical names in ballet who star with the Ballet Russe de Monte Carlo are Nathalie Krassovska, great classic ballerina; young Leon Danielian—who in a few short seasons has become probably the most talented American male star in

this art form; Ruthanna Boris, whose new ballet "Cirque a Deux" has created a sensation; and Mary Ellen Moylan, a Florida star who rejoins the troupe after a two-year absence.

Ivan Boutnikoff, suave, sure, musical director of the company, will this season be aided by young Paul Strauss, a navy veteran who recently served as Dmitri Mitropoulos' associate conductor at Robin Hood Dell.

The vast and varied repertoire of the Ballet Russe de Monte Carlo ranges from the purely plastic classicism of "Les Sylphides" to the athletic Americanism of Agnes De Mille's "Rodeo." Stravinsky's "Danses Concertantes" and "Comedia Balletica;" Antonia Cobos' delightful new Spanish-style ballet, "Los Madronos"; such perennial favorites as "Scheherazade" and "Swan Lake;" and the gay Massine ballets, "Le Beau Danube" and "Gaité Parisienne" are others in the Ballet Russe repertoire, together with many more, both old and new, to be announced for Los Angeles showings later. Box office sale opens Nov. 10.

### **LOS ANGELES REPERTOIRE**

- Fri., Nov. 28, Ballet Imperial—Madronos (New)—Blue Bird—Gaité Parisienne
- Sat. Mat., Nov. 29, The Nutcracker—The Night Shadow—Le Beau Danube
- Sat., Nov. 29, Raymonda (3 Acts)—Cirque De Deux (New)—Rodeo
- Mon., Dec. 1, Swan Lake—Lola Montez (New)—Pas De Deux Classique—Scheherazade
- Tues., Dec. 2, The Nutcracker—Cirque De Deux—Gaité Parisienne
- Wed., Dec. 3, American Choreographer's Evening—Lola Montez—Madronos—Cirque De Deux—Rodeo
- Thurs., Dec. 4, Swan Lake—The Nutcracker—Scheherazade
- Fri., Dec. 5, Danses Concertantes—Madronos—Cirque De Deux—Gaité Parisienne
- Sat. Mat., Dec. 6, Concerto Barocco—Pas De Deux Classique—Raymonda
- Sat., Dec. 6, Les Sylphides—Lola Montez—Cirque De Deux—Le Beau Danube

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**Riverside Opera Guild; Laguna Beach Opera Guild**

# Coming . . .



A  
Behymer  
Attraction

Philharmonic  
Auditorium  
DEC. 9th

## VLADIMIR HOROWITZ

Probably no musician before the public today more perfectly fits the term "virtuoso" than does Vladimir Horowitz, whose technical wizardry at the keyboard has led to his repeatedly being called the "Paganini of the piano."

Yet Horowitz' virtuosity does not partake of the superficial definition of that word—one whose technical brilliance is achieved at the cost of warmth and understanding. Rather is he a virtuoso in the full meaning of the word—mastery, complete and balanced, of the instrument which is his means of musical expression. For all his blinding, unbelievable speed, there is always present a feeling of understanding, an aptitude for beautiful phrasing, a tone of exquisite beauty.

Although Horowitz' concert in Philharmonic Auditorium on Tuesday evening, December 9th, is his first in two seasons, there are few who heard him when he was last here (seats had to be placed on the stage at that performance!) who will forget his playing of the Prokofieff Seventh Sonata. One does not forget a Horowitz concert; his every performance lives on in memory as yet another example of a master standard against which all the future pianists one hears are consistently or unconsciously judged.

And Horowitz' habit of limiting  
(Continued on Page 98)

Marguerite

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**BOOK CUES (Continued)**

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Platoff Cossacks . . . . . Feb. 10
7. Nino Martini . . . . . Feb. 3
7. Ballet . . . . . Feb. 17  
or choose  
Menuhin . . . . . Apr. 29
8. Nadine Conner . . . . . Mch. 16
9. De Luca . . . . . Mch. 30
10. Rosario & Antonio  
Eve. Apr. 3  
or choose  
Luboshutz & Nemenoff  
Mat. Sun., Apr. 4



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JAN. 4



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## 10 EVENT COURSE

\$8 - 14 - 17.50 - 22.00  
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(Can choose part matinees)  
*Vocal, Opera and Dance*

1. Boys' Town Choir . . . . . Nov. 10  
or choose  
"A Night in Old Vienna" Feb. 6
2. Markova & Dolin Co. . . . . Nov. 14  
or choose  
"Aida" Eve. . . . . Mch. 2  
or "Butterfly" Mat. . . . . Mch. 6
3. Jaroff Don Cossacks, Mat. Nov. 16  
or choose  
Rosario & Antonio . . . . . Apr. 3
4. Jennie Tourel . . . . . Jan. 6  
or choose  
Nadine Conner . . . . . Mch. 16
5. Miklos Gafni . . . . . Jan. 13
6. Munsel . . . . . Jan. 27
7. Martini . . . . . Feb. 3
8. Ballet Theatre . . . . . Feb. 17
9. De Luca . . . . . Mch. 30  
or choose  
Draper & Adler . . . . . Apr. 10
10. Tauber . . . . . Apr. 6

### MATINEE COURSE

Choose 5 Events — \$4-7-9-11  
Plus Tax

- |                          |               |
|--------------------------|---------------|
| 1. Jaroff Cossacks.      | 2. Ballet.    |
| 3. John Charles Thomas.  | Jan. 4        |
| 4. Firkusny.             | 5. Butterfly. |
| 6. Luboshutz & Nemenoff. |               |

### INSTRUMENTAL COURSE

5 Events—\$4, 7, 9, 11, Plus Tax

- |                                 |
|---------------------------------|
| 1. Eugene List & Carroll Glenn. |
| 2. Firkusny.                    |
| 3. Luboshutz & Nemenoff.        |
| 4. Rubinstein.                  |
| 5. Menuhin.                     |



## HAZEL SCOTT (Continued)

few artists for whom a night club was built — Barney Josephson's "Cafe Society Uptown" in New York.

In 1946 more than half a million of her records were sold, while present sales and orders this year point to a sale of more than a million discs in 1947. One of the few negroes whose film contract stipulates she shall portray herself only, and not take servant or comic roles, Miss Scott has most lately been seen in "Rhapsody in Blue."

## DON COSSACK CHORUS —(Continued)

profundo; stretched in rank across the stage and led by Jaroff, big as an atom and as explosive with energy—is a unique sight. And to hear them is an unforgettable experience, whether it is in the thrilling liturgical music of the Russian Orthodox Church, the contrastingly gay and plaintive folk songs of the Don and Volga valleys, or

## BOY'S TOWN CHOIR —(Continued)

choristers have served as Mayors of Boys' Town. Many of them are active in athletics, one having been a Nebraska state school boxing champion in 1946.

Their programs naturally include liturgical and classical works, but folk songs and light opera excerpts, and even a touch of jazz are also sung. The choir's sincerity, its vocal beauty, its thorough training, and above all the lift that it imparts to music, are but several of the reasons for its musical eminence. The income from its concerts substantially aids in the support of America's most unusual experiment in youthful character building.

in the contemporary works which through the years have been added to their repertoire, together with the fascinating, frenzied dances performed by members of the troupe.

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# COLUMBIA'S Disc Digest

## HUMPERDINCK: HANSEL & GRETEL (Complete)

(Libretto by Adelheid Wette)  
(Translated into English by  
Constance Bache)

**RISE STEVENS, NADINE CONNER, THELMA VOTIPKA, JOHN BROWNLEE, CLARAMAE TURNER and LILLIAN RAYMONDI with MAX RUDOLF conducting the CHORUS and ORCHESTRA of the METROPOLITAN OPERA ASSOCIATION**

Twelve twelve-inch records

Columbia Records and the Metropolitan Opera Association bring to millions of American music lovers the complete recording of Humperdinck's beloved opera, "Hansel and Gretel," the first in the distinguished series of complete operas to be recorded under the joint auspices of the two organizations. Although complete opera recordings have been made in Europe, this release marks the first time that one has been made in this country. Two full days were required to record the opera and besides the Metropolitan soloists, chorus, and orchestra, a partial crew of the opera's electricians and stage hands assisted in the session.

The album is sung in English by the distinguished artists who appear in the Metropolitan's winter production of "Hansel and Gretel." Clamorous and popular mezzo-so-

prano Rise Stevens sings Hansel, a role which she has made famous at the Metropolitan. Gretel is sung by the vivacious soprano, Nadine Conner. The versatile soprano, Thelma Votipka, sings two widely-varied roles — that of the cruel and greedy Witch and the tender Sandman. Genial, Australian-born John Brownlee is heard as the Father, and Claramae Turner lends her rich-voiced contralto to the role of the Mother. One of the youngest members of the Metropolitan Opera Association, charming Lillian Raymondi, sings the role of the Dew Fairy. Principals as well as the notable Chorus and Orchestra of the Metropolitan Opera Association are under the direction of Max Rudolf.

"Hansel and Gretel" grew from simplest beginnings. The composer's sister, Frau Adelheid Wette, was arranging a children's play for the family circle in the spring of 1891 and asked her brother to write some music for the dance. But as the brother-and-sister team worked together, they saw an opportunity for an opus more extensive than the family entertainment. In May 1891 a full libretto and piano score for the opera were complete, and the entire orchestral score was finished during the following year. Following an enthusiastic response by Richard Strauss, then director of the Weimar Opera House, "Hansel and Gretel" was produced in that city on December 23rd, 1893. Its American premiere followed two years later.

The enchanting music of "Hansel and Gretel," the wonderful counterpoint, the endless flow of melody in this record album reminds the listener often of the sunny music of "Die Meistersinger." But what gives "Hansel and Gretel" its individual and enduring flavor is its childlike simplicity and grace. A magnificent performance by the Metropolitan Opera's superb cast make this historic album a "must" for the music lover.

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**MARKOVA & DOLIN**  
 —(Continued)

land and this country to persevere in ballet—dancers who are now themselves stars. Fantastic though it seems, Markova first took up ballet at the age of nine to correct her weak arches; as a child she had originally hoped to study medicine.

In "Giselle," in "Les Sylphides," in many other old and new ballet, the mastery of Markova and Dolin has been unchallenged in our time. Now, with their own, superbly selected, company, Los Angeles will view them with delight in Philharmonic Auditorium, November 14th and 15th.

**HOROWITZ** (Continued)

himself to some 30 concerts a season makes the opportunities to hear him too rare for most of his adulators.

As one spoke in the past of having heard Liszt, or Busoni, so it is likely that we will speak with awe and pride of having heard Horowitz. And like those and other masters, Horowitz is a composer, numbering among his works many sonatas, quartets, songs and short piano works. But despite the encouraging and urging of his friends, including composers like Prokofieff and the late Rachmaninoff, he steadfastly refuses to publish or perform them, saying simply, "I am not satisfied with myself as a composer."

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**THE CASE  
OF THE  
BUTCHERED  
SOPRANO**  
*A Musical Mystery*

*Reading Time:  
30 seconds*

"Aha," said Phoebe Semiquaver, the musical sleuth, as she looked up from an album fly-leaf. "I heard a shot!"

She jumped up and ran to the door. From down the hotel corridor came the sound of a woman singing basso profundo like an untamed tuba.

Phoebe crept along the hallway. From under a door oozed tell-tale blood. "Axel," she scowled, "the dastards have done in Axel, the record collector." She flung open the door.

There lay Axel, sprawled before a phonograph on which a record was still playing. Phoebe listened with distaste. A crafty look appeared in her eyes and she took a circular bit of paper from her handbag. She lifted the record off the turntable and slipped the paper on the spindle. Then

she removed the needle from the tone-arm and held it up to the light. Quickly she put back the record and needle as 20 house detectives tramped into the room.

"Too late, too late," Phoebe sighed. "I've solved the crime. Listen to this record. Sounds like a female basso, doesn't it? Well, it's Lucia Moochia, the world-famous soprano. Why does a soprano sound like a basso? Because this turntable, gentlemen, should be turning at 78 revolutions per minute. Instead, my stroboscope reveals it is turning at about 40 r.p.m. Now look at this needle. It has been used so long it's shaped like a milk bottle."

She opened up a portable phonograph. "I'll now play the same record on a turntable revolving at the correct speed, and with the new Columbia tailored tip sapphire needle in the tone-arm. Presto, my friends! Moochia again sounds like Moochia and the murder is solved. The culprit is Franklin Farragut, the dead man's roommate.

"But you'll never convict him in court. He couldn't stand his favorite soprano butchered by careless Axel. Franklin shot his roommate in musical self-defense!"

—Reprint from *Columbia's Disc Digest*.



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# news

ABOUT RCA VICTOR RECORDS

## RCA VICTOR REDUCES PRICE OF HERITAGE SERIES RECORDS

Reduction of the retail price of RCA Victor's "Heritage Series" to \$2.50 per record from the prevailing price of \$3.50, was announced today by James W. Murray, Vice-President in Charge of RCA Victor Record Activities. Heritage Series records, originally introduced last December, are Red Seal De Luxe plastic reissues of original masters of the voices of Grand Opera stars of the early part of the century. To date three sets of the series, comprising five records in each set, have been made available. Artist representation includes such names as Enrico Caruso, Louise Homer, Tetrizzini, John McCormack, Schumann-Heink, Battistini, Dalmoes, Emmy Des-tinn and others.

### October Releases

**ALBUMS BY RUBINSTEIN, SINGLES BY KIRSTEN AND MELTON ON RCA VICTOR'S LIST OF FEATURED RELEASES**

**PUCCINI: Mi Chiamano Mimi (My Name is Mimi)**  
La Boheme: Act I

**PUCCINI: Addio Di Mimi (Mimi's Farewell)**  
La Boheme: Act III

**DOROTHY KIRSTEN, Soprano**  
**RCA VICTOR ORCHESTRA**  
**JEAN PAUL MOREL, Conductor**  
Single 12-inch Red Seal Record

Record No. 11-9694  
List Price, \$1.00

With the release of "Mi Chiamano Mimi" and "Addio di Mimi," from Acts I and III of "La Boheme," Dorothy Kirsten makes her RCA Victor Record debut in grand opera repertoire. The selection of these two arias is especially appropriate, since it was as Mimi in "La Boheme" that the soprano made her Metropolitan Opera debut in December, 1945. She also made her first appearance with the Chicago Opera Company, on November 9th, 1940, in the same opera. Her performance of "My Name Is Mimi" and "Mimi's Farewell" is marked by superb diction, exquisite quality in low and high registers and faultless musicianship.

**FLOW: M 'Appari Tutt' Amor**  
Martha: Act III

**BIZET: La Fleur Que Tu M'Avais Jete**  
(Flower Song)  
Carmen: Act II

**JAMES MELTON, Tenor**  
**RCA VICTOR ORCHESTRA**  
**JEAN PAUL MOREL, Conductor**  
Single 10-inch Red Seal Record  
Record No. 10-1329

Whatever his medium, be it grand opera, operetta, art song, an Irish ballad or the latest Hit Parade song, James Melton has the knack of achieving genuine warmth. Last represented in an album of Irish Songs, released by RCA Victor in March, the popular tenor in this record, sings two all-time favorites from operatic repertoire. They are "M 'Appari Tutt' Amor," from Act III of "Martha," and the "Flower Song," from Act II of "Car-



men." Melton has performed both songs repeatedly in his many radio and concert appearances. Now he preserves them in permanent form in a recording that does full justice to his voice and the music itself. A sympathetic accompaniment is provided by the RCA Victor Orchestra led by Jean Paul Morel.

### SELECTIONS FROM THE MUSIC OF SCHUMANN-BRAHMS-LISZT

**SCHUMANN: Arabesque, Op. 18**  
**SCHUMANN: Traumerei (from Kinderszenen, Op. 15, No. 7)**

**BRAHMS: Wiegenlied, Op. 49, To. 4 (Cradle Song)**  
**SCHUMANN: Widmung, Op. 25, No. 1 (Dedication)**

**SCHUMANN-LISZT: Widmung (Dedication)**  
**BRAHMS: Rhapsody in G Minor, Op. 79, No. 2**  
**BRAHMS: Hungarian Dance No. 4, in F Minor**  
**ARTUR RUBINSTEIN, Pianist**

Three 12-inch Red Seal Records  
Album M-1149

During the past few years Artur Rubinstein's piano playing has been heard in so many Hollywood motion pictures that the distinguished pianist has dubbed himself "The Ghost on the Sound Track." In the soon-to-be-released film, "Song of Love," based on the life of Robert Schumann, Rubinstein plays not only the music of this composer, but also works by Liszt and Brahms, who are also represented in the picture. In "Selections From the Music of Schumann-Brahms-Liszt" the pianist is heard playing seven well-known compositions that are heard in the film. All reflect his consummate technical skill and are typically romantic in flavor and rich in melodic appeal. Supplementing this month's release of a performance of Liszt's "Piano Concerto in E-Flat Major," "Selections From the Music of Schumann-Brahms-Liszt" presents Rubinstein in a recorded recital of music by three great romantic composers.

## Rhythms of Spain

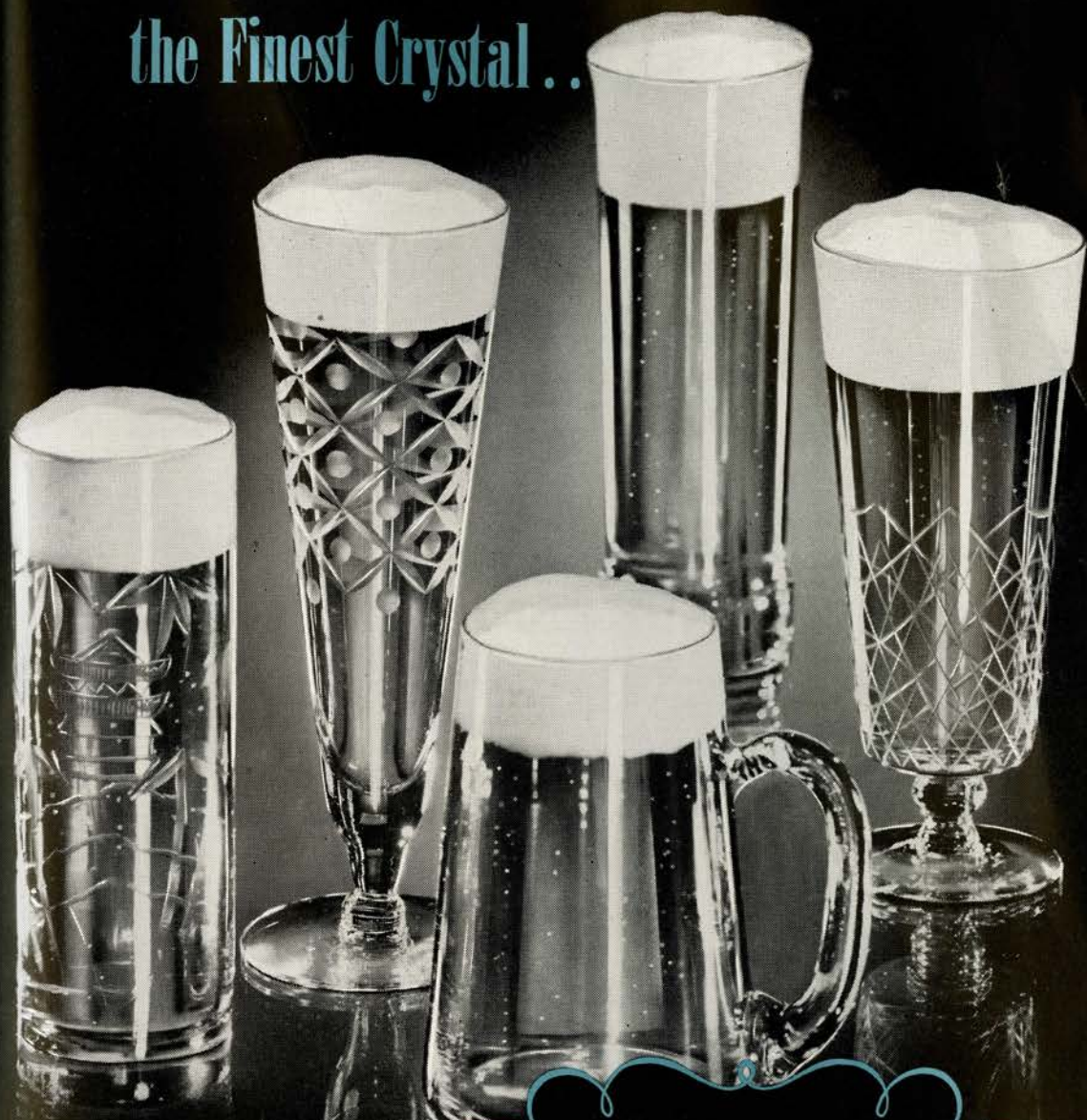
### At Ebell Theatre

Federico Rey and Lolita Gomez, exponents of the Spanish dance, head the thrillingly talented, intimate ballet revue, RHYTHMS OF SPAIN, which comes to the Wilshire-Ebell Theatre November 6th, 7th and 8th, under Mary Bran's sponsorship.

Intricate dances from the Basque country of northwestern Spain; fiery Flamenco steps of the Spanish gypsies; and the colorful classic dances of patrician Spain—all have their part in this colorfully costumed attraction, which will be presented to the musical accompaniment of Carlos Montoya's unique guitar playing and the piano artistry of Pablo Miquel. Assisting Federico Rey and Lolita Gomez will be young Tina Ramirez, brilliant newcomer, whose dancing presages a uniquely memorable career.



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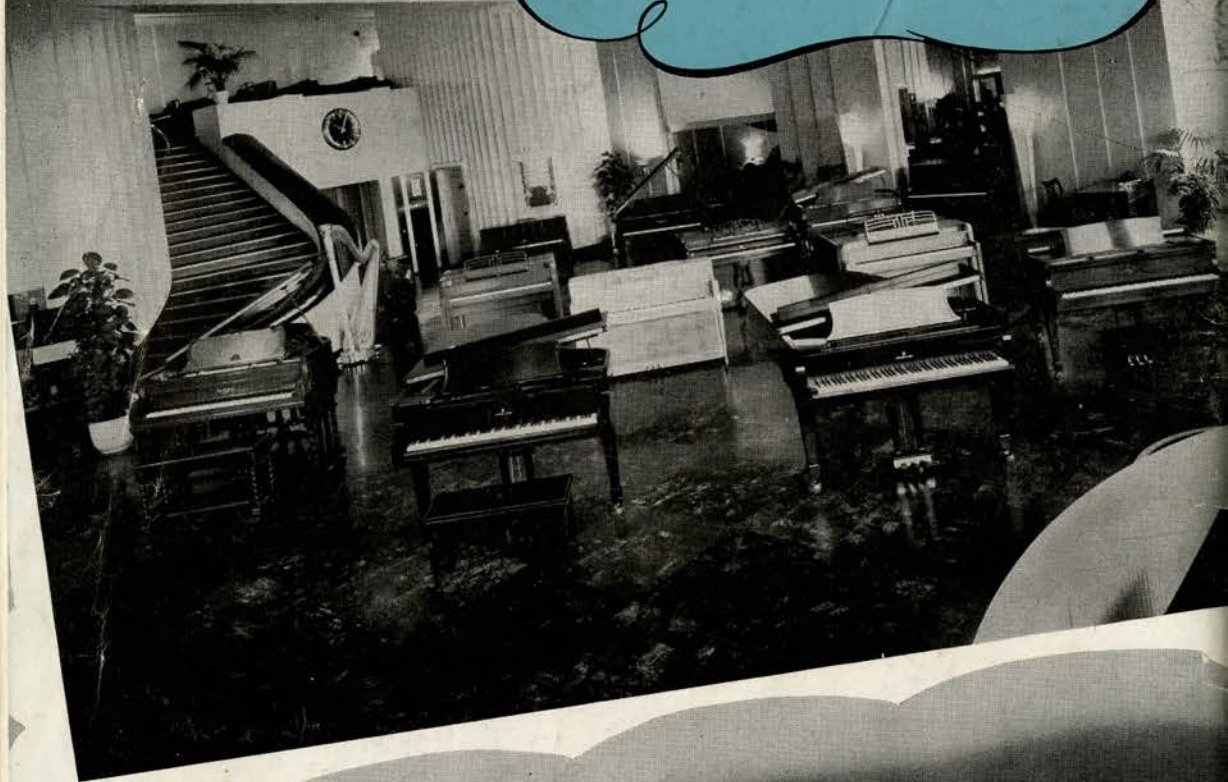
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