

Boris Godunov

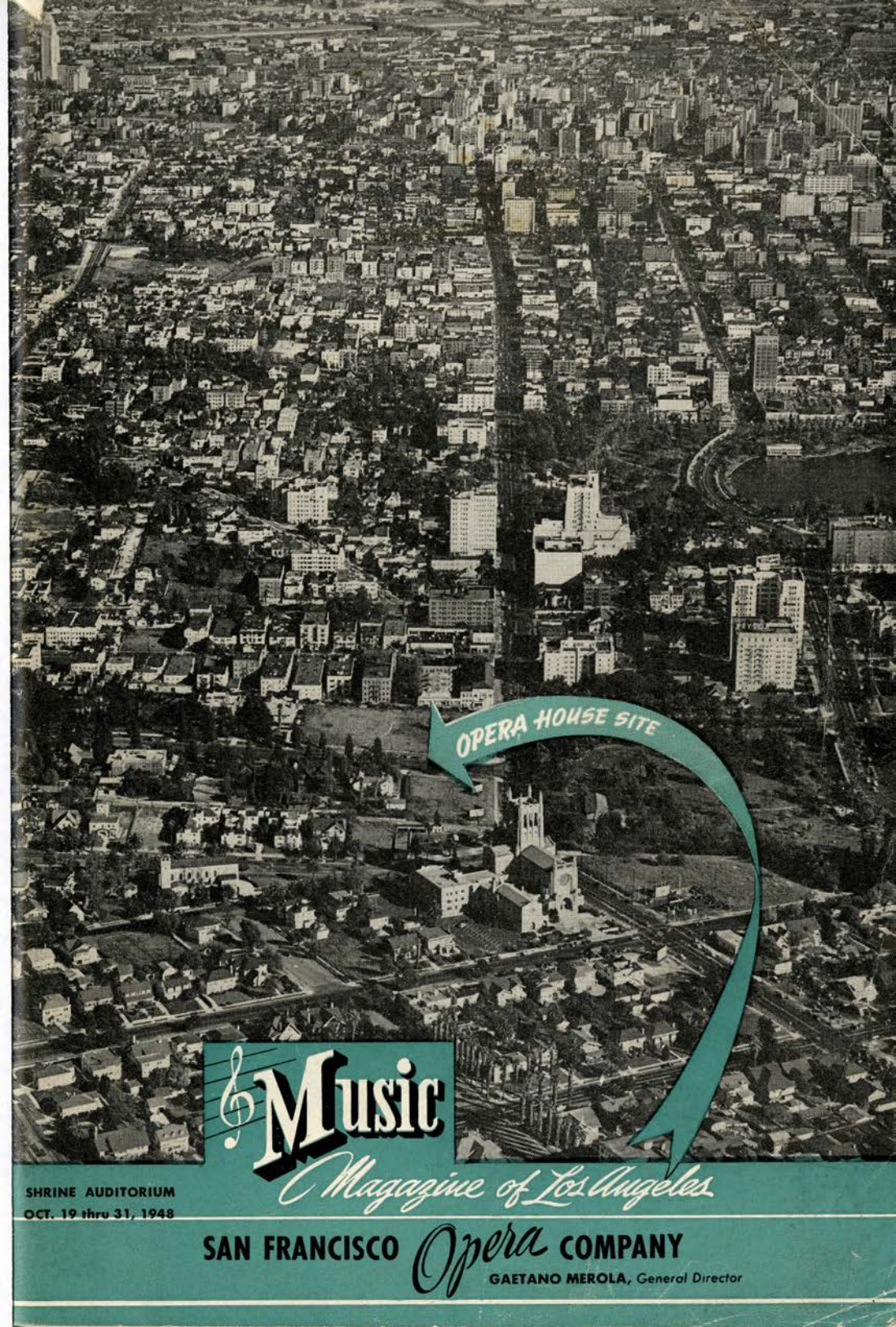
1948

Monday, October 25, 1948 8:00 PM

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OPERA HOUSE SITE

 **Music**
Magazine of Los Angeles

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OCT. 19 thru 31, 1948

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October 19, 1948

To The Music Lovers of California

Dear Friends:

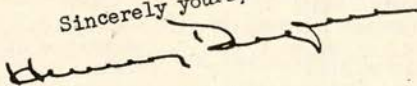
It is with great pride and satisfaction that Greater Los Angeles Plans, Inc. welcomes the San Francisco Opera Company to Los Angeles and assumes the sponsorship of this great season of opera and this outstanding repertoire.

We are proud of the San Francisco Opera Company and of our association with it. All of our contacts with the fine men and women of our sister city and of this great musical organization have been pleasant, cooperative, and stimulating.

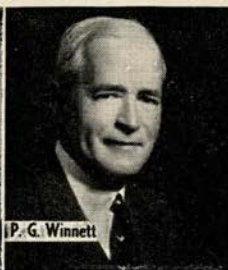
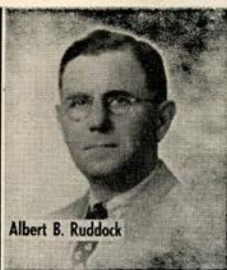
On our part we look forward with great satisfaction to our continued relationship and sponsorship of these magnificent opera seasons which the San Francisco Opera Association has made possible to us. We know, too, that this is another step forward towards the ultimate achievement of our major objective, the building and operating of two great War Memorials in the form of an Auditorium and an Opera House.

May I take this opportunity also of expressing our very genuine appreciation to the thousands of music lovers in this community who have made this season possible and who we are sure will make it very successful.

Sincerely yours,



Henry O. Duque
President



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With the opening of the San Francisco Opera Company's Twelfth Annual Los Angeles Season, Greater Los Angeles Plans, Inc. proudly assumes the sponsorship of another presentation of unexcelled Grand Opera. This is another step in our plans to bring to this glorious city the very finest of music and other cultural attractions.

Since our last opera season this spring substantial progress has been made towards the eventual building of our great War Memorial Auditorium and Opera House. The Board of Design has received approval of its preliminary recommendations made following months of study and weeks of conferences in the east and in Los Angeles. Additional studies are being made and plans formulated as rapidly as such a large and complex project will permit. Preliminary recommendations of the auditorium and the innumerable related facilities that go along with an improvement of this magnitude have been made and approved. Before these recommendations



could be formulated there were many problems of traffic, transportation, parking, grading, ad infinitum that had to be thoroughly studied and related to the project before even preliminary recommendations could be made. The Board of Design, however, includes in its personnel authorities of international prominence on practically every question relating to these great improvements.

Of special interest, of course, to music lovers are the plans for the new Opera House. Originally planned for an eleven acre site facing Lafayette Park, the Board of Design has recommended acquisition of additional property so that more desirable landscaping and parking provisions may be provided. Preliminary recommendations propose an Opera House of a maximum seating capacity of 4500 constructed in a manner to permit the contraction of the auditorium to a smaller size and fewer

CONTINUED ON PAGE 8

Greater Los Angeles Plans, Inc.

CONTINUED FROM PAGE 7



Mrs. Herbert Hoover, Jr.



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number of seats for less pretentious and more intimate presentations. In addition, study is being given to the possibility of the construction on the Opera House site of a separate theatre of smaller size for the housing of additional attractions requiring smaller seating capacity. In addition to the main structures provision is being made for such related activities as music libraries, art galleries and rehearsal stages. It is significant, too, particularly in the consideration of possible revenues that these two great improvements may very well be the first of their kind to be developed and built with full consideration and provision for television.

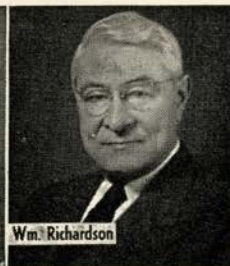
We have faith that Grand Opera will continue to flourish in Los Angeles. We acknowledge the accomplishment of our San Francisco friends in their creation and maintenance of one of the world's leading opera companies and applaud them for it. The San Francisco Opera Company is an institution in which we too have great pride. Los Angeles has become an important portion of its audience and there is a growing participation of our talent in its artistic productions. With the erection of our new Opera House there will be new and increased opportunities for the presentation of the San Francisco Opera Company's productions and for the further development in this community not alone of greater operas but of all other cultural attractions.



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TUESDAY NIGHT, OCTOBER 19, 1948 AT 8:00

FALSTAFF

Comic opera in three acts. Music by Giuseppe Verdi.

Text by Boito after "The Merry Wives of Windsor" by Shakespeare.

THE CAST

Sir John Falstaff	Salvatore Baccaloni
Fenton, a young nobleman.....	**Max Lichtegg
Ford, a wealthy burgher.....	Robert Weede
Dr. Caius, a physician.....	John Garris
Bardolph.....	} Followers of Falstaff {
Pistol.....	
Mistress Ford	Lorenzo Alvary
Nanette, her daughter.....	Regina Resnik
Dame Quickly	Licia Albanese
Mistress Page	Ebe Stignani
A Page	Herta Glaz
Innkeeper	Kathleen Lawlor
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Burglers and Street Folk, Maskers as Elves, Fairies, Witches

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Time and Place: Fifteenth Century; Windsor.

Act I: Scene 1: Room at the Garter Inn
Scene 2: Courtyard at Ford's Home

Act II: Scene 1: Same as Act I, Scene I
Scene 2: Room in Ford's Home

Act III: Scene 1: Same as Act I Scene I
Scene 2: Windsor Forest at Night

Encores not permitted — Bell rings three minutes before curtain rises

Because of copyright the story of the opera cannot be printed

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He deserved his success. He was a Knight of the Arts. His energy and enthusiasm were an inspiration to all who came within the charm of his friendly personality. He believed in the cultivation of everything that goes to make a great city. His life is truly a part of all that greater Los Angeles will be.

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"FALSTAFF," A SUPERLATIVE ARISTOCRAT

For one who spent a lifetime in composing a long line of tragic operas, it continues to be a source of wonderment that Giuseppe Verdi completed his fruitful career with a sparkling comedy like "Falstaff."

It becomes all the more a source of wonderment when it is realized that this prolific writer for the operatic stage was past eighty years of age, when he penned "Falstaff." The fact that "Falstaff" sparkles and bubbles over with high spirits, combining boyish fun with a Mozart like delicacy attests to the tremendous energy and versatility of his genius. Though adapted from Shakespeare's brawling and farcical "Merry Wives of Windsor," with suggestions borrowed from scenes of "Henry IV," the opera with libretto by Arrigo Boito, is considered to be a superlatively aristocratic work.

It is obvious that Verdi, so thoroughly Italian, had no intent in retaining the typical Elizabethan flavor of the original play. In the operatic transition the characters surround themselves with an atmosphere more Italian than Shakespearian.

That a man of eighty was able to produce a work of such triumphant artistry continues to be one of the miracles of musical achievement.

With all of its many musical marvels "Falstaff" has never permanently conquered the heart of the public. It is in and out of operatic repertoires throughout the country. Verdi seemed to have sensed the destiny of his opera, when, after the initial staging of the work in La Scala on March 12, 1893, disappointed because it had not caught the immediate fancy that his "Aida," "Rigoletto" and "Otello" had enjoyed, he is reported to have said:

"The Theatre is meant to be full... I regard the box office as the only infallible barometer."

It is a known fact, that Verdi measured the success of his operatic writings, only by the number of persons attending performances of his operas. That "Falstaff" was to become one of the great comedy masterpieces of the operatic stage, Verdi was not aware, but then, Verdi was not one to write operas for his own pleasure, alone.

"Falstaff" has pleased audiences in America ever since its first Metropolitan Opera performance on February 4, 1895. Admirers of the work, and there are many, suggest "Falstaff" be looked upon as a festival work, rather than a routine one.

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Soprano

LEONARD WARREN
Baritone

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Baritone

MARTINA ZUBIRI
Soprano

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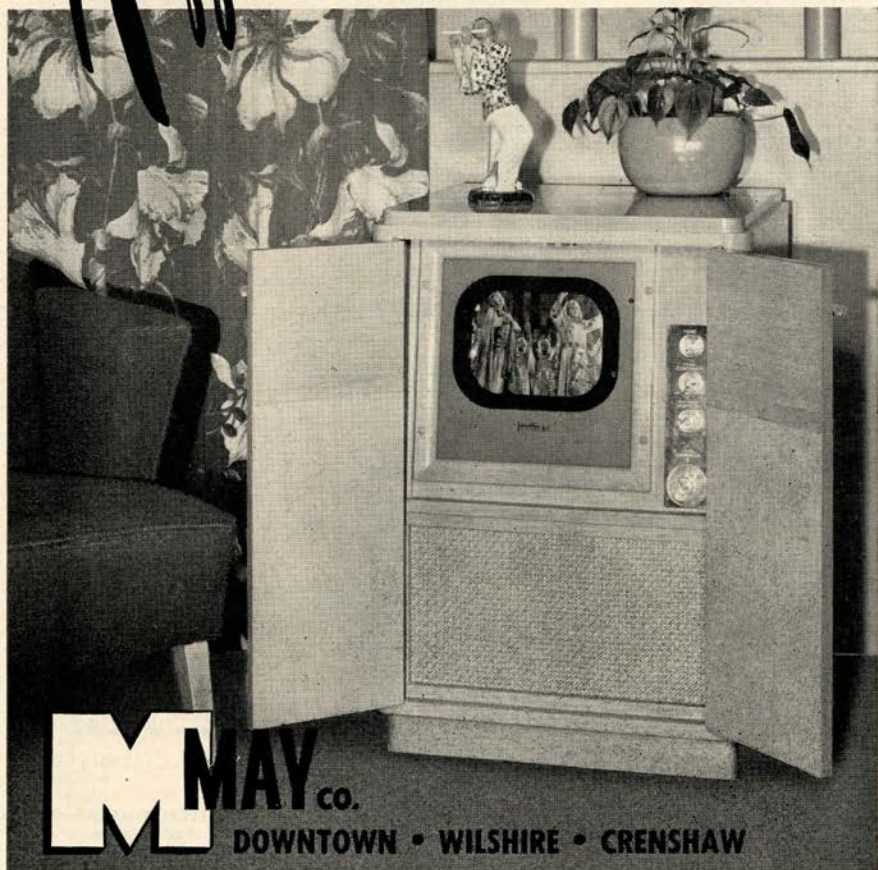
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WEDNESDAY NIGHT, OCTOBER 20, 1948 AT 8:00

ELIXIR OF LOVE

(L'Elisir d'Amore)

An Opera in Two Acts, by Gaetano Donizetti.

Words by Felice Romani.

THE CAST

Adina, a wealthy and independent young woman..... Bidu Sayao
Nemorino, a peasant in love with Adina..... **Ferruccio Tagliavini
Belcore, Sergeant of village garrison..... *Tito Gobbi
Doctor Dulcamara, a quack doctor..... *Italo Tajo
Giannetta, a peasant girl..... Lois Hartzell
A Landlord, a Notary, Peasants, Soldiers, Villagers

*Los Angeles debut

**Los Angeles opera debut

STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
PAUL BREISACH

CHORUS DIRECTOR
KURT HERBERT ADLER

Time and Place: End of the Eighteenth Century; In a Tuscan Village

Act I: Courtyard of Adina's Home

Act II: Same as Act I

Encores not permitted — Bell rings three minutes before curtain rises

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Elizabeth Arden

THE STORY OF "ELIXIR OF LOVE"

ACT I—Adina, pretty, lovely and well-to-do, is deeply beloved by Nemorino, a handsome young peasant whose affection she professes to scorn but of whom she is not entirely unconcerned. With her companion she is reading the story of "Tristan und Isolde" and the love potion which brought them into each others' arms. Nearby Nemorino gazes longingly upon her and pensively sings of his adoration. Sergeant Belcore enters with his soldiers. He gives Adina a bouquet declaring his love with many fine compliments. But she is indifferent to his advances. When Belcore leaves, Nemorino again professes his love but Adina tells him it is useless and advises him to go see his seriously ill uncle lest he lose his inheritance. Amid much commotion Dr. Dulcamara arrives and announces his wonderful medicines. Nemorino eagerly asks if he has the famed Elixir that can command love. The Doctor assures him he has and takes Nemorino's last coin in exchange for a bottle which is nothing more than a heady wine. The Doctor leaves and Nemorino drinks the Elixir which will make his love irresistible on the morrow. He at once feels the fire of new blood in his veins and breaks into mirthful song. Adina is astonished to see her love-sick swain so merry. Confident of the potential power of the potion, Nemorino ignores her much to her pique. When the Sergeant re-enters and renews his suit, she accepts him and sets the wedding for six days hence. But arriving soldiers inform Belcore that a move to new quarters has been ordered and Adina consents to marry him at once much to the consternation of Nemorino who pleads for a delay until tomorrow when the love potion will have taken effect. Adina laughs at him and invites the peasants to a wedding banquet and ball.

ACT II—The wedding feast is in progress. The notary arrives soon followed by the distracted Nemorino. The Doctor recommends another bottle of the



*PIETRO CIMARA, conducting
"Elixir of Love" and "La Traviata"*

CONTINUED ON PAGE 27

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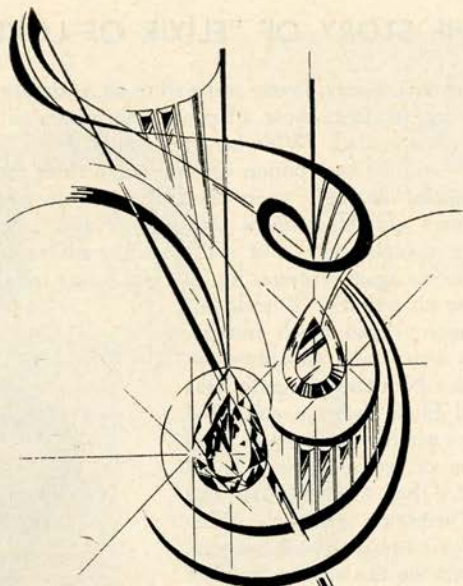
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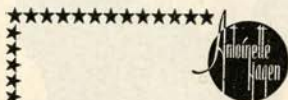
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THE STORY OF "ELIXIR OF LOVE"

CONTINUED FROM PAGE 25

Elixir to quicken its action. But Nemorino does not have the money demanded. Belcore laments that Adina has postponed the wedding until night. He notes the downcast Nemorino and, discovering his need for money, suggests that he enlist in his company and be paid twenty crowns on the instant. The papers are signed. The peasant girls have heard of the death of Nemorino's rich uncle and shower him with attentions. Unaware of the real reason, he attributes it to the Elixir and when Adina and Dulcamara enter, he cries his thanks to the Doctor much to Adina's surprise. Dulcamara then tells her of the Elixir and struck by Nemorino's devotion she finds that she really loves him. Adina spurns the Doctor's proffered Elixir declaring that she herself has a potion more potent, "my recipe is in my eyes, there the true Elixir lies." Nemorino seeing the tear in her eye sings the famous "Una Furtiva Lagrima." She confesses her love and tells him she has rebought his enlistment contract. Sergeant Belcore arrives to find his bride-to-be embracing another. Philosophically he marches away to other women and conquests. Nemorino is told of his sudden wealth. But Dr. Dulcamara claims all the credit and relieves the peasants of their wages in exchange for many bottles of his wonderful Elixir of Love.



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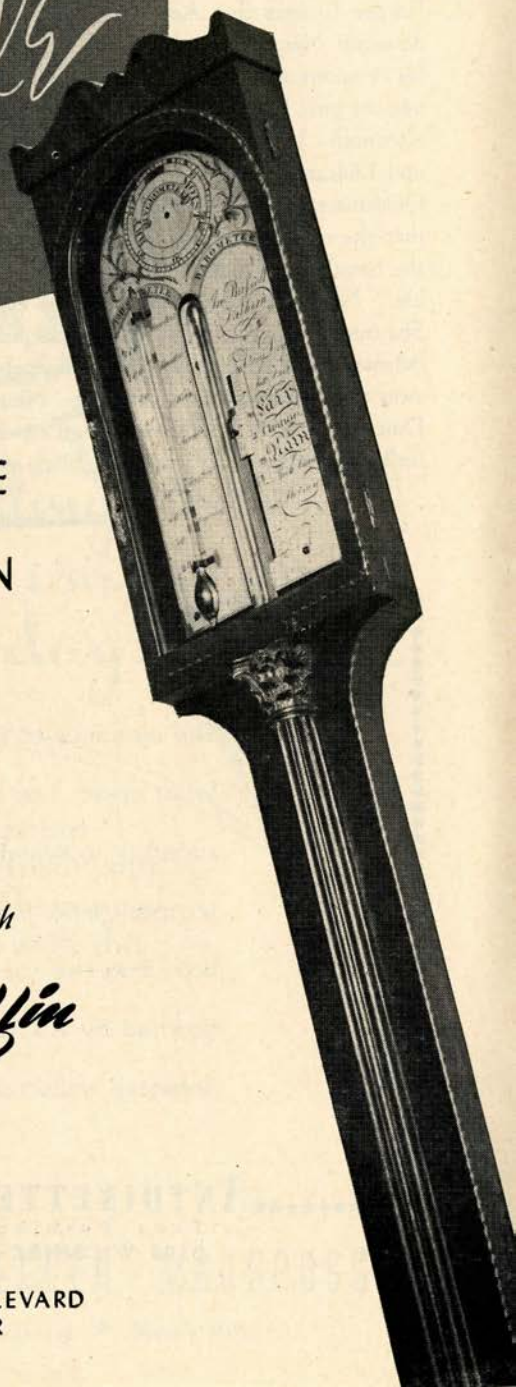
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THURSDAY NIGHT, OCTOBER 21, 1948 AT 8:00

LA FORZA DEL DESTINO

Opera in four acts, seven scenes. Music by Giuseppe Verdi
Text by Francesco Maria Piave.

THE CAST

Marquis of Calatrava.....	Lorenzo Alvary	
Donna Leonora.....	} his children {	*Sara Menkes
Don Carlo.....		Robert Weede
Don Alvaro.....	Kurt Baum	
Padre Guardiano.....	Ezio Pinza	
Fra Melitone, a friar.....	Salvatore Baccaloni	
Preziosilla.....	Ebe Stignani	
Curra.....	Eileen Baldwin	
Trabucco.....	Alessio de Paolis	
The Surgeon.....	George Cehanovsky	
Alcade.....	John Ford	
An Old Woman.....	Leila Cambi	

*Los Angeles debut

Staff Officers, Muleteers, Peasants, Soldiers, Friars, etc.

Solo Dancers: Sallie Whelen, Peter Nelson

Corps de Ballet

CONDUCTOR

DICK MARZOLLO

STAGE DIRECTOR

ARMANDO AGNINI

CHORUS DIRECTOR

KURT HERBERT ADLER

Time and Place: About the middle of the Eighteenth
Century; Spain and Italy

Act I: Scene 1: Room in the House of Marquis of
Calatrava

Scene 2: An Inn at Hornacuelos

Act II: The Cloister of the Monastery of Hornacuelos

Act III: Scene 1: Desolate Farm House in Velletri, Italy

Scene 2: A Soldiers' camp at Velletri

Act IV: Scene 1: Same as Act II

Scene 2: A Solitary Spot near the Monastery

Encores not permitted — Bell rings three minutes before curtain rises

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ASTRID VARNAY



THE STORY OF "LA FORZA DEL DESTINO"

ACT I—Don Alvaro, a young prince of India, and Leonora, daughter of the Marquis of Calatrava, plan to elope. They are discovered by the Marquis, and in the altercation which follows Alvaro's pistol is accidentally discharged killing the Marquis. (Scene 2.) Parted from Alvaro in their flight Leonora, in male attire, stops at an inn at Hornacuelos to which her brother, Don Carlo, disguised as a student, has come in pursuit of the eloping lovers. She flees the place in the confusion which follows the announcement that Italy and Spain have declared war.

ACT II—Leonora, believing Alvaro has deserted her, seeks refuge in the monastery at Hornacuelos, confessing all to Father Guardiano. He grants her sanction as a hermit in a cave near the monastery. The monks gather to consecrate Leonora's penitence. Laying a curse on any who may seek the stranger's identity, the monks are warned to shun the cave unless summoned by an alarm from the bell hung within it.

ACT III—Alvaro, thinking Leonora dead, had enlisted under an assumed name at the outbreak of the war. He chances upon a quarrel and finds Don Carlo sorely wounded. As the two had never met, there is no recognition and a close friendship is formed. (Scene 2) In a following battle Alvaro is seriously wounded. Fearing death he begs Don Carlo to destroy the letters to be found in a sealed casket among his effects. But Alvaro does not die and Carlo, his suspicions aroused by the mention of Leonora's name, searches Alvaro's kit and finds a picture of his sister. When Alvaro recovers, Don Carlo reveals his identity and demands vengeance for the dishonor to his family. Alvaro strives to convince Carlo he is guiltless of wronging Leonora and refuses to fight. Carlo then tells him that Leonora still lives and threatens to take her life instead. In the duel which follows Alvaro is victorious but, recognizing the force of destiny, enters the monastery of Hornacuelos.

ACT IV—After five years' search Don Carlo finds Alvaro, now Father Raphael, and attempts to taunt him into fighting. The priest refuses, even prostrating himself to petition peace. But goaded by insults, he at last grasps the offered sword and they rush off to unconsecrated ground to duel, seeking the hillside where, unknown to either Leonora abides in solitary misery (Scene 2.) Leonora has come from the cave to implore heaven for the thousandth time to let her die, but is driven by a breaking storm just as the two men come upon the scene. Again Alvaro vanquishes Don Carlo who falls wounded unto death. Leonora, aroused, hurries from her hermitage, and sounds the alarm. Recognizing Alvaro she rushes to embrace the dying Carlo who, relentless and unforgiving, stabs her. Father Guardiano, summoned by the alarm, surrenders Leonora, dying, into the arms of Alvaro who curses the mockery of destiny which leaves him, the only guilty one, unpunished.



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FRIDAY NIGHT, OCTOBER 22, 1948 AT 8:00

LA TRAVIATA

Opera in four acts. Music by Giuseppe Verdi.

Text by Piave, after Dumas' "La Dame aux Camelias."

THE CAST

Violetta Valery, a lady of the demi-monde	Dorothy Kirsten
Alfredo Germont, lover of Violetta	Jan Peerce
Giorgio Germont, his father	Giuseppe Valdengo
Gaston, Viscount of Letorieres	Alessio de Paolis
Baron Douphol, a rival of Alfredo	George Cehanovsky
Flora, friend of Violetta	Martina Zubiri
Annina, maid of Violetta	Kathleen Lawlor
Dr. Granville	Desire Ligeti
Marquis d'Obigny	Walter Olitzki
Major-domo	Max Lorenzini

Ladies and Gentlemen, Friends of Violetta and Flora

Solo Dancers: Ruby Asquith, Peter Nelson

Corps de Ballet

Choreography by Willam Christensen

CONDUCTOR
PIETRO CIMARA

STAGE DIRECTOR
ARMANDO AGNINI

CHORUS DIRECTOR
KURT HERBERT ADLER

Time and Place: About 1840; Paris and Environs

Act I: Drawing-room in the House of Violetta

Act II: A Villa near Paris

Act III: Garden of Flora's Palace

Act IV: Violetta's Bed Chamber

Encores not permitted — Bell rings three minutes before curtain rises

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THE STORY OF "LA TRAVIATA"

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

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

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

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



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LOS ANGELES 11

SATURDAY NIGHT, OCTOBER 23, 1948 AT 8:00

CARMEN

Opera in four acts. Music by Georges Bizet.

Text by Meilhac and Halv y, after Prosper Merim e's Romance.

THE CAST

Carmen	Winifred Heidt	
Don Jose	Raoul Jobin	
Micaela	Claudia Pinza	
Escamillo, the Toreador	Giuseppe Valdengo	
Zuniga, Captain of Dragoons	Lorenzo Alvary	
Frasquita	} Companions of Carmen {	Lois Hartzell
Mercedes		Claramae Turner
Dancairo	} Smugglers {	George Cehanovsky
Remendado		Alessio de Paolis
Morales, an officer	Theodor Uppman	

An Innkeeper, Guide, Soldiers, Citizens, Boys, Cigarette Girls, Gypsies, Smugglers

Solo Dancers: Ruby Asquith, Vadja Del Oro, Jose Manero
Corps de Ballet

Choreography by Willam Christensen

St. James Choirsters of South Pasadena . . . Dr. John Henry Lyons, Director

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	ERICH LEINSDORF	KURT HERBERT ADLER

Time and Place: About 1820; Seville, Spain

Act I: Interior of Cigarette Factory

Act II: A Tavern in Suburbs

Act III: A Rocky Pass in the Mountains at Night

Act IV: Square at Entrance to Bull Ring

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THE STORY OF "CARMEN"

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



Scene of the smugglers' cave
Act III, "Carmen"

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

ACT III—Jose is unhappy in the life of a bandit, and Carmen, tiring of her gloomy lover, dreams of the Toreador. Jose threatens to kill her if she abandons him. "Death comes as Fate decrees," is her answer. She lays out the cards. They predict that she and her lover will die. Two visitors arrive :Escamillo, to see Carmen,

CONTINUED ON PAGE 45

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NORWOOD SMITH, Californian baritone pupil of Maestro de Seguroola has just begun Sept. 7th at City Center Theatre of New York his second season in the leading role of Ravenal in the spectacular Rogers and Hammerstein production of "Show Boat."

LICIA ARMIGO, soprano pupil of the Maestro and winner of the \$2,000 First Prize in the Atwater Kent Auditions of 1947 has just finished the summer course at the Santa Barbara Music Academy of the West for which she won a full scholarship.



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THE STORY OF "CARMEN"

CONTINUED FROM PAGE 43

and Micaela with a message from Jose's dying mother. The jealous Jose sees only Escamillo and shoots at him. Escamillo goes at once, but challenges Jose to meet him later. Micaela implores Jose to go to his mother. They leave together.

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



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SUNDAY MATINEE, OCTOBER 24, 1948 AT 2:00

DIE MEISTERSINGER VON NÜRNBERG

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

THE CAST

Hans Sachs, cobbler	Herbert Janssen
Pogner, goldsmith	Nicola Moscona
Vogelgesang, furrier	Paul Walti
Nachtigal, buckle-maker	Theodor Uppman
Beckmesser, town clerk	Walter Olitzki
Kothner, baker	*Daniel Duno
Zorn, pewterer	Alessio de Paolis
Eisslinger, grocer	Leslie Chabay
Moser, tailor	James Schwabacher
Ortel, soap-boiler	George Ceehanovsky
Schwarz, stocking-weaver	Desire Ligeti
Folz, coppersmith	John Ford
Sir Walter von Stolzing, Franconian Knight	Set Svanholm
David, apprentice to Hans Sachs	John Garris
Eva, Pogner's daughter	Astrid Varnay
Magdalena, Eva's nurse	Herta Glaz
Night Watchman	Richard Sharretts

*Los Angeles debut

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WILLIAM WYMETAL	WILLIAM STEINBERG	KURT HERBERT ADLER

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Time and Place: Middle of the Sixteenth Century. Nurnberg.

Act I: Interior of St. Katherine's Church.

Act II: Street in Nurnberg, Outside the Homes of Sachs and Pogner.

Act III: Scene 1: Interior of Hans Sach's Workshop.

Scene 2: A Field on the Shores of the River Pegnitz.

Encores not permitted — Bell rings three minutes before curtain rises

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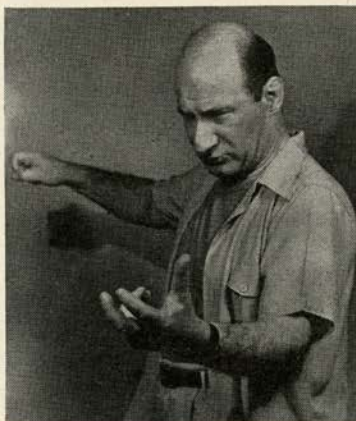
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THE STORY OF "DIE MEISTERSINGER"

A young Franconian knight, Walter von Stolzing—who reads the poems of others in his lonely castle in wintertime and writes his own in the springtime forests—falls in love and gains acquaintance with Eva, daughter of the wealthy Nuremberg goldsmith, Pogner, in St. Katherine's Church. When Walter learns Eva's hand in marriage goes to the winner in the morrow's Mastersinger contest he determines to break a vocal lance. David (apprentice of Hans Sachs, the popular cobbler) tries to teach Walter the endless pedantic rules governing singing as the Mastersingers practice it. Walter the next day sings his trial song—all of love and spring—but Beckmesser, the stupid, jealous, and malicious "official marker," covers his slate with Walter's violations of the rules. Though Hans Sachs sees the beauty of his heartfelt and untutored song, Walter is refused admission to the guild, and rushes from the hall in despair.



*WILLIM STEINBERG,
conducting
"Falstaff," "Die Meistersinger,"
and "Otello"*

After David gives indignant Magdalena, Eva's maid, the news of Walter's defeat, and fights jeering fellow apprentices, Hans Sachs sits down in front of the cobbler-shop. There Eva discloses that she loves Walter, but Sachs, though he loves the girl, determines to help his rival. Now Beckmesser sings beneath Eva's window, but Sachs insists on scanning the music with a hammer blow for every error. The noise wakens the neighbors. David thinks Beckmesser is serenading Magdalena, and uses his cudgel on him. Townsfolk and apprentices pour into the street and fight, but Hans Sachs stops Eva and Walter as they try to elope under cover of the confusion. He sends Eva home and takes Walter into his own house, while with the mellow sound of the watchman's horn the crowd disappears from the moonlit street.

To Sachs, brooding over the folly of man, comes Walter, who has dreamed of a wonderful song. He sings it and at Sachs' request jots down the words on a bit of paper. Beckmesser, crawling in after Sachs and Walter have left, finds the paper, and is caught in the act of stealing. Sachs, however, tells him he can keep the poem. When Eva comes in Walter sings her a stanza of his dream song, and the arrival of David and Magdalena motives the famous Quintet. On the banks of the Pegnitz River the Nuremberg guilds and their families watch the Mastersingers move in procession to the platform. Sachs calls on Beckmesser to sing, and the pedant makes a pitiful botch of fitting Walter's new words to his old tune. Laughed from the platform, his place is taken by Walter, whose singing of the "Prize Song," the love melody to Eva, wins the laurel crown and his sweetheart's hand in marriage. Sachs, who has shown that art's future lies in the happy union of the traditional and the inspired, is acclaimed by all.



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BORIS GODOUNOFF

Music drama in four parts—eight scenes—by Modeste Moussorgsky.

Text by the composer based on a Russian historical drama by the poet Pushkin.

THE CAST

Boris Godounoff, Regent of Russia	Ezio Pinza
Teodoro, his son	Martina Zubiri
Xenia, his daughter	Lois Hartzell
The Nurse	Claramae Turner
Schouisky	Alessio de Paolis
Tchelkaloff	George Cehanovsky
Brother Pimenn	Lorenzo Alvary
Dimitri	Charles Kullman
Marina	Winifred Heidt
Rangoni	Daniel Duno
Varlaam	Salvatore Baccaloni
Missail	Leslie Chabay
The Innkeeper	**Eula Beal
The Simpleton	John Garriss
A Police Officer	John Ford
A Frontier Guard	Desire Ligeti
Boyar in Waiting	Paul Walti
Lovitzky	Walter Olitzki
Tcherniakowsky	John Ford
A. Boyar	William Rooney

**Los Angeles Opera debut

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Time and Place: About 1600; Moscow and Lithuanian Frontier

Part 1: Scene 1: Outside the Monastery of Novadievitci near Moscow

Scene 2: Cathedral Square, Moscow

Scene 3: Lonely Cell in the Monastery of the Miracle at Night, six years later.

Scene 4: Inn on the Lithuanian Frontier

CONTINUED ON PAGE 53

SALVATORE BACCALONI



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BORIS GODOUNOFF

CONTINUED FROM PAGE 51

Part II: Scene 5: Czar's Apartment in the Kremlin

Part III: Scene 6: Park of Marina's Palace, Poland

Part IV: Scene 7: Forest of Krony near Moscow

Scene 8: Duma in the Kremlin

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Because of copyright the story of the opera cannot be printed

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"BORIS GODOUNOFF," A RUGGED MASTERPIECE

The opera "Boris Godounoff" has long been looked upon as the masterpiece of Modest Petrovich Moussorgsky. One of the most gifted of Russian composers, Moussorgsky lived his life in poverty and died before achieving all that his ability promised.

One of his great desires in life, was to write a truly national opera. Being intensely patriotic himself, he possessed this one ambition above all else. In the poet Pushkin's play, he found the ideal outlet for his artistic passion. A democratic person himself, he found expression in "Boris Godounoff" wherein the people would be the hero.

To the uninitiated "Boris Godounoff" appears, on the surface, to be built upon a series of Russian historical scenes. On closer inspection, there is revealed a remarkable fundamental unity—the dual tragedy of a man and a nation.

The leading character of Pushkin's poem and the composer's music drama is a tortured soul, meditative with his subjects, kindly with his children, a prey to pangs of conscience, who is gradually drawn into madness by the horrors of his crimes.

As history records Boris, he was wise and just in the early years of his reign. In later years he issued harsh edicts which evoked terrific hardships upon his subjects.

The people being the true hero of Moussorgsky's opera, are given prominence, in the score, by means of outstanding chorus numbers. As the composer was intent on realism for his work, there are no set arias. There are some songs, for atmospheric purposes. Orchestral introductions are reduced greatly. The orchestra's greatest work in the opera is utilized as a background for the voices. The opera being national, is therefore comprised of distinctly Russian music—folk songs and Russian harmonies predominating.

The opera as initially written by Moussorgsky was turned down by the committee of the Imperial Opera House. The composer set to work, created a "prima donna" and made several changes, which necessitated omitting much from the first score.

In the revised form, "Boris Godounoff" was given its first presentation on January 24, 1874 by the Imperial Opera. At the death of Moussorgsky, the composer Rimsky-Korsakoff, who had been an intimate friend of the composer's, made many revisions in the original score. It is this Rimsky-Korsakoff version that is most frequently presented by opera companies throughout the world. There are those who believe that this version is a vast improvement; there are just as many who don't. But music lovers generally all agree that "Boris Godounoff" an opera which was started in 1868 and completed in 1872, and thus is older than "Carmen," "Manon," "Otello" or "Falstaff," even older than the earliest Puccini opera, is one of the most explosive, dynamic and dramatically moving musical dramas within their experience.



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DOROTHY MAYNOR



TUESDAY NIGHT, OCTOBER 26, 1948 AT 8:00

LA GIOCONDA

Opera in four acts. Music by Amilcare Ponchielli.

Text by Arrigo Boito.

THE CAST

La Gioconda, a ballad singer	Astrid Varnay
La Cieca, her blind mother	Claramae Turner
Alvise Adorno, a leader of the Inquisition	Nicola Moscona
Laura, his wife	Ebe Stignani
Enzo Grimaldo, a Genoese noble	Kurt Baum
Barnaba, a spy of the Inquisition	Francesco Valentino
Zuane, a boatman	Patrick McVey
A Cantor	Norman Benson
Isepo, a public letter-writer	Paul Walti
A Pilot	Robin Nelson
A Monk	Desire Ligeti
Two Voices	Evaristo Albertini, James Attarian

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Solo Dancer: Sallie Whalen

Corps de Ballet

Choreography by Willam 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

Encores not permitted — Bell rings three minutes before curtain rises

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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. Alvisè also arrives with Laura, who is loved by Enzo. Alvisè 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 Alvisè informing him of the coming meeting between Enzo and Laura. Gioconda overhears and is heartbroken 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. Alvisè 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 Alvisè and Barnaba he sets fire to his ship.

ACT III—Scene 1—Alvisè 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 Alvisè 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

CONTINUED ON PAGE 61



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"LA GIOCONDA"

CONTINUED FROM PAGE 59

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 Alvisè. The murderous husband draws aside a curtain showing the presumably dead Laura. Enzo attempts to kill Alvisè and Barnaba is placed over him as guard. Gioconda then promises herself to Barnaba if he arrange 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.

The L. E. BEHYMER MEMORIAL MUSIC SCHOLARSHIP FUND

Those who have already contributed to the Behymer Fund, and those planning to do so, will welcome the good news that the Fund has reached \$5,000 and that interest continues unabated. The contributors comprise opera, concert and dramatic artists the late impresario had presented in the West; their New York management; Women's and Men's Music and Service Clubs, Colleges, innumerable admiring friends. The present minimum goal is \$10,000 from which investment an annual Behymer Scholarship will be derived to assist talented young music students. Details of plans

will be announced later.

Mrs. Leiland Atherton Irish, Chairman, is receiving contributions at 414 Auditorium Bldg., Los Angeles, 13. The other members of the Executive Committee are A. J. Gock, Treasurer; Wilfrid Davis, Vice-president; Elmer Wilson, Secretary; and Maestro Gaetano Merola, Advisory.

Lists of contributors (names only) receive publication from time to time, the next one being November 1. Names of all contributors will be listed in a printed brochure when the Fund has reached its goal.



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LOS ANGELES

WEDNESDAY NIGHT, OCTOBER 27, 1948 AT 7:30

SIEGFRIED

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

THE CAST

Siegfried	Set Svanholm
Brunnhilde	Astrid Varnay
The Wanderer (Wotan)	Herbert Janssen
Alberich	Walter Olitzki
Mime	John Garris
Fafner	Desire Ligeti
Erda	Eula Beal
Bird of the Forest	Lois Hartzell

CONDUCTOR

ERICK LEINS DORF

STAGE DIRECTOR

WILLIAM WYMETAL

ARMANDO AGNINI, Technical Director

Time and Place: Legendary

Act I: A Forest, at One Side a Cave

Act II: The Dragon's Cave in the Forest

Act III: Scene 1: The Foot of a Rocky Mountain

Scene 2: The Rock of the Valkyries

Encores not permitted — Bell rings three minutes before curtain rises

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THE STORY OF "SIEGFRIED"

ACT I—Siegfried, the son born to Sieglinde, dead in child birth, has grown into fearless and savage young manhood under the care of Mime, who has hoped through him to regain the ring from Fafner, guarding the treasure in the form of a dragon. Mime has been unable to forge a sword with which to slay Fafner and, when the curtain rises, is at the forge in another attempt as Siegfried enters, leading a bear, to the dwarf's terror. Siegfried frees the bear, seizes the new sword and breaks it into bits. Questioning Mime, he learns the story of his birth and of the shattered Nothung sword, which he commands Mime to repair. Wotan as the Wanderer, appears. From him Mime learns that "he who knows no fear" may reforge the Nothung. Siegfried, returning, remakes the sword in his own manner, and with it splits the anvil at a blow.

ACT II—Alberich watches at the Dragon's cave, hoping for a chance to secure the ring. Wotan tells him of Siegfried's approach. Alberich warns Fafner, promising him life in exchange for the ring. But the Dragon promptly refuses. Wotan departs in crashing thunder. As the day dawns Siegfried and Mime arrive. Mime reconnoiters the Dragon's cave while Siegfried, revelling in the awakening life of the forest, attempts to imitate the bird songs. Fafner, aroused by a blast from Siegfried's horn, drags his hideous form from the cave. But Siegfried, unafraid, rushed to the attack and thrusts his sword through the monster's breast. Dying, Fafner warns him against Mime. The taste of the Dragon's blood on his fingers gives Siegfried new power. He can now understand the language of the bird, which bids him remove the treasure, the tarnhelm and the ring. Warned by the bird of a poisoned drink proffered him by Mime, he forthwith slays the dwarf and, led by the bird, hastens to the sleeping Brunnhilde in her circle of fire.

ACT III—Wotan invokes the aid of Erda, the all-knowing, telling her of his hopes for the world's redemption through a new race sprung from the union of Siegfried and Brunnhilde. But she can tell him nothing, referring him to the Norns for knowledge of the future. Already Siegfried approaches. Outside the circle of fire, Wotan bars the youth's way. But with a mighty blow from his god-made sword, Siegfried beats down the pointed spear. Wotan realizing the end of the gods is at hand, makes way as Siegfried, with sounding horn, pursues his climb up the rock upon which Brunnhilde sleeps. (Scene 2.) Siegfried arouses the beautiful sleeper with a kiss. Brunnhilde, who had fallen asleep a goddess but now awakens a human, first resents the passion of the kiss. But she cannot resist the tenderness which overcomes her, and abandons herself to the power of love with the coming of the dusk of the Gods.



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THURSDAY NIGHT, OCTOBER 28, 1948 AT 8:00

DON GIOVANNI

Opera in two acts with ten scenes.

Music by Wolfgang Amadeus Mozart.

Text by Lorenzo de 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 fiance'.....	Jussi Bjoerling
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

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Corps de Ballet

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
WILLIAM WYMETAL	PAUL BREISACH	KURT HERBERT ADLER

ARMANDO AGNINI, Technical Director

Time and Place: Seventh 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

Encores not permitted — Bell rings three minutes before curtain rises

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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. 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, is killed by Don Giovanni who, with Leporello, makes off in haste. Donna Anna returns with Don Ottavio. He agrees to avenge the death of her father.

ACT II—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. Don Giovanni sings beneath the window of Zerlina. Masetto, entering with villagers, comes on a 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 is found by Zerlina who assures him of her love.

SCENE 2: Leporello, still disguised as Don Giovanni, enters with Donna Elvira. In attempting to get away from her he encounters Donna Anna and Don Ottavio. Leporello and Donna Elvira conceal themselves in different places. As Don Ottavio endeavors to console Donna Anna, they run into Masetto and Zerlina. Masetto, thinking him to be Don Giovanni, drags Leporello to the front in fear Leporello will disclose his real identity and declare himself to be the dupe of Don Giovanni. 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



PAUL BREISACH, conducting
"Don Giovanni" and "Manon"

CONTINUED ON PAGE 69

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who slew me." Don Giovanni and Leporello unexpectedly come upon each other. Reciting their respective adventures, they re-exchange garments. The statue of the Commandant speaks. Leporello is terrified. Don Giovanni ascribes it to a practical joker. He commands Leporello to read the inscription. The trembling servant hesitantly approaches the statue. 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. Leporello is sent to investigate but limps back in abject fear. Don Giovanni goes out to see for himself. 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 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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FRIDAY, NIGHT, OCTOBER 29, 1948 AT 7:30

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.....	Leonard Warren
Cassio, his lieutenant.....	Alessio de Paolis
Emilia, wife of Iago.....	Claramae Turner
Roderigo, a Venetian gentleman.....	Leslie Chabay
Lodovico, an ambassador.....	Desire Ligeti
Montano, predecessor of Otello in government of Cyprus	George Cehanovsky
Herald	Robin Nelson

Soldiers, Sailors, Venetians, Cypriots, Children, an Innkeeper

CONDUCTOR
WILLIAM STEINBERG

STAGE DIRECTOR
ARMANDO AGNINI

CHORUS DIRECTOR
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

Encores not permitted — Bell rings three minutes before curtain rises

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EBE STIGNANI



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 to 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's 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.

SATURDAY NIGHT, OCTOBER 30, 1948 AT 8:00

MANON

Opera in five acts. Music by Jules Massenet.

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

THE CAST

Manon Lescaut	Bidu Sayao
Chevalier des Grieux	Raoul Jobin
Lescaut, Manon's cousin	Francesco Valentino
Count des Grieux	Nicola Moscona
Guillot Morfontaine, a roué	Alessio de Paolis
De Bretigny, a nobleman	George Cehanovsky
Poussette	Lois Hartzell
Javotte	Martina Zubiri
Rosette	Bettie Sanderson
Innkeeper	Walter Olitzki
Maid	Sherrill Alver
First Guard	Caesar Curzi
Second Guard	Max Lorenzini

Citizens, Travelers, Nobles, Soldiers, Prisoners

CONDUCTOR
PAUL BREISACH

STAGE DIRECTOR
ARMANDO AGNINI

CHORUS DIRECTOR
KURT HERBERT ADLER

Time and Place: 1721; Amiens, Paris, Havre

Act I: Courtyard of an Inn, Amiens

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

Act III: Anteroom in Seminary of Saint Sulpice

Act IV: Gambling Salon, Hotel Transylvanie

Act V: Road to Havre

Encores not permitted — Bell rings three minutes before curtain rises

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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 12th year in Los Angeles. It commemorates the 26th year of its existence.

The Board of Supervisors also wish to commend and congratulate Greater Los Angeles Plans, Inc. for its sponsorship of this Opera Season and its plans to bring to this community a great Opera House. It hopes both great organizations will continue to prosper and give the public the finest in operatic music.



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THE STORY OF "MANON"

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

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

ACT III—Manon, as the mistress of Bretigny, is admired and feted. During an entertainment she has overheard a conversation between Bretigny and the elder Des Grieux from which she learned that the latter's son is a novice Saint Sulpice, and seized with a sudden return of her old love she has hastened to the seminary. But the father is before her. He does his utmost to persuade his son from taking up the holy life. Des Grieux stubbornly refuses and seeks the sanctity of his cell. Manon arrives and sends for him. Des Grieux prays for strength to resist her sensuous pleadings. It is in vain and he flees the monastery with her.

ACT IV—That Manon may have her love and still satisfy her craving for luxury, she persuades Des Grieux to gamble. In a fashionable temple of chance he wins large sums from Guillot, who revenges himself by denouncing Des Grieux as a cheat and Manon as an accomplice. Des Grieux and Manon are placed under arrest. The former is released through his father's influence but Manon is sentenced to deportation.

ACT V—Des Grieux is waiting for Manon to pass on her way to the ship that is to carry her into her exile. She approaches and, exhausted by the harsh treatment and illness, falls by the wayside. Lescault restrains Des Grieux from attacking the guard and himself appears with the sergeant that Manon may find peace in her lover's arms.

THE OPERA GUILD OF SOUTHERN CALIFORNIA

an association of individuals and organizations to cultivate appreciation and support for the entire field of Opera—its music, drama and allied arts and to assist in creating facilities for their presentation

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SUNDAY MATINEE, OCTOBER 31, 1948 AT 2:00

LA BOHEME

Opera in four acts. Music by Giacomo Puccini.

Text by Giacosa and Illica.

THE CAST

Mimi, an embroideress.....		Licia Albanese
Musetta, a grisette.....		Lois Hartzell
Rudolph, a poet.....	} The Four Bohemians {	Jussi Bjoerling
Marcel, painter.....		Giuseppe Valdengo
Schaunard, musician.....		George Cehanovsky
Colline, philosopher.....		Italo Tajo
Benoit, an importunate landlord {	}	Salvatore Baccaloni
Alcindoro, state councilor and admirer of Musetta		
Customhouse Sergeant.....		Max Lorenzini
Customhouse Guard.....		Norman Benson
Parpignol.....		Caesar Curzi
A Boy.....		Jeffrey Holm

Students, Work-Girls, Grisettes, Shopkeepers, Vendors, Waiters, Soldiers, etc.
St. James Choirsters of South Pasadena . . . Dr. John Henry Lyons, Director

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	GAETANO MEROLA	KURT HERBERT ADLER

Time and Place: About 1830; Paris

Act I: Garret of the Bohemians

Act II: Terrace of the Cafe Momus

Act III: A City Gate of Paris

Act IV: Same as Act I

Encores not permitted — Bell rings three minutes before curtain rises

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

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"LA BOHEME"-AMERICAN PREMIERE—LOS ANGELES



GAETANO MEROLA, conducting
"La Boheme"

Any presentation of "La Boheme" in Los Angeles, and there have been many, hold a particular fascination for local music lovers.

It was here, that the first North American performance of the popular Puccini work was presented, and it was here that the first presentation of this work by the Metropolitan Opera Company was given.

Records of the late L. E. Behymer reveal that on the first of February, 1896 an Italian Opera Company from Milan under the management of Del Conte, set forth for Lima, Peru, South America. The late Mr. Behymer, who at that time was associated with the late C. Modini Wood in the direction of the Los Angeles Theatre, negotiated with the Del Conte Company, through its representative Edouard Begard when it reached Mexico City.

The Opera company was brought to Los Angeles, where "La Boheme" was performed for the first time on North American soil at the old Los Angeles Theater on October 14, 1897. A second Los Angeles performance was sung on October 16 and with the enthusiasm of these two audiences unprecedented, a third performance was sung on October 28. In the early part of December, so Mr. Behymer's records show, "La Boheme" was given three times in San Francisco by this same company.

The Metropolitan Opera Company produced "La Boheme" in Los Angeles on November 8, 1900 in Hazard's Pavilion, now known as the Philharmonic Auditorium. The engagement was under the local management of Mr. Behymer, and it was prior to the Metropolitan Opera Company's own presentation of the Puccini work in New York.

Maurice Grau brought the company to Los Angeles from New Orleans. The cast included Mme. Melba as Mimi; Fritzi Scheff, Giuseppe Cremonini; Giuseppe Campanari, Charles Gilibert, Marcel Journet, and Eugene Dufriche. Luigi Mancinelli conducted.

"La Boheme" is considered one of the most attractive of all of Giacomo Puccini's numerous excellent operas.

Puccini was inspired to write the music for "La Boheme" by Henri Murger's romance of the Parisian Latin Quarter, "La Vie de Boheme." Giuseppe Giacosa and Luigi Illica had the herculean task of turning the book into an opera libretto. There were many differences of opinion during the transformation of this work to the opera stage, but Puccini knew exactly what he wanted, and he got it. Today, "La Boheme" is considered by many, to not only be Puccini's most popular opera, but his best, "Madama Butterfly" and "Tosca" notwithstanding.



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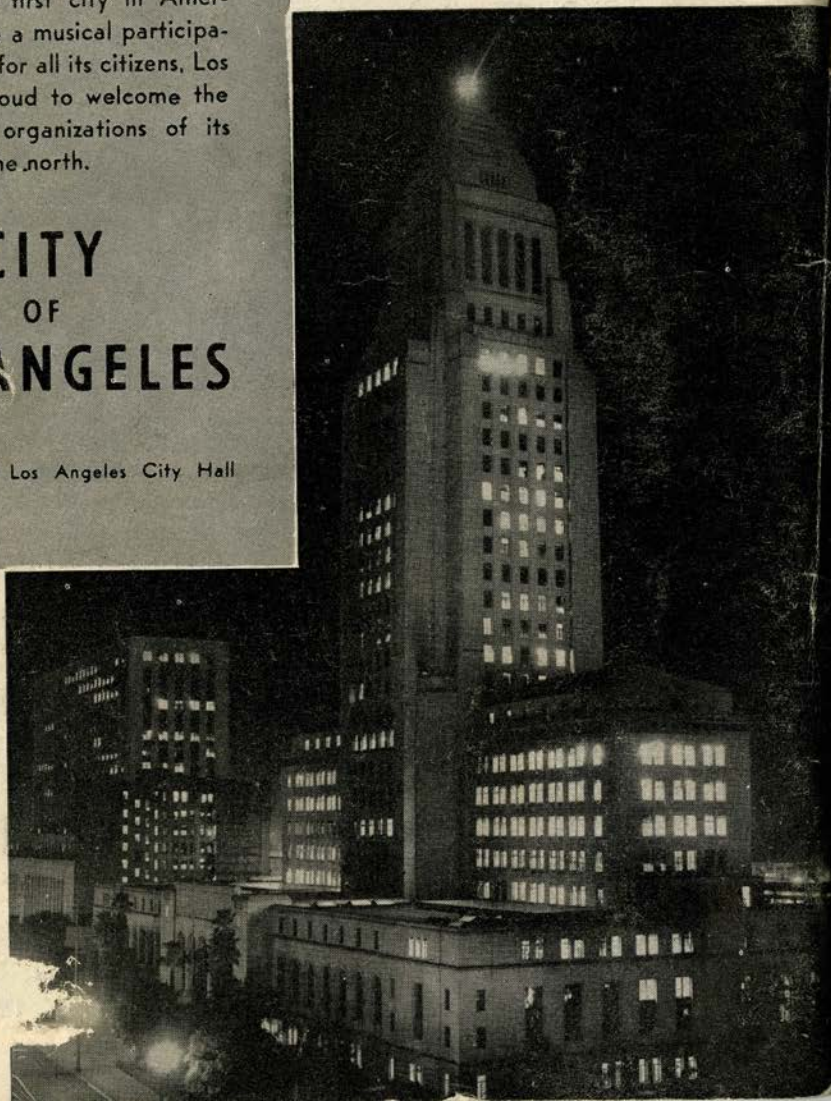
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Night view of Los Angeles City Hall





The role of MARCEL will be sung by
TITO GOBBI in today's performance
of LA BOHEME

