

La Traviata

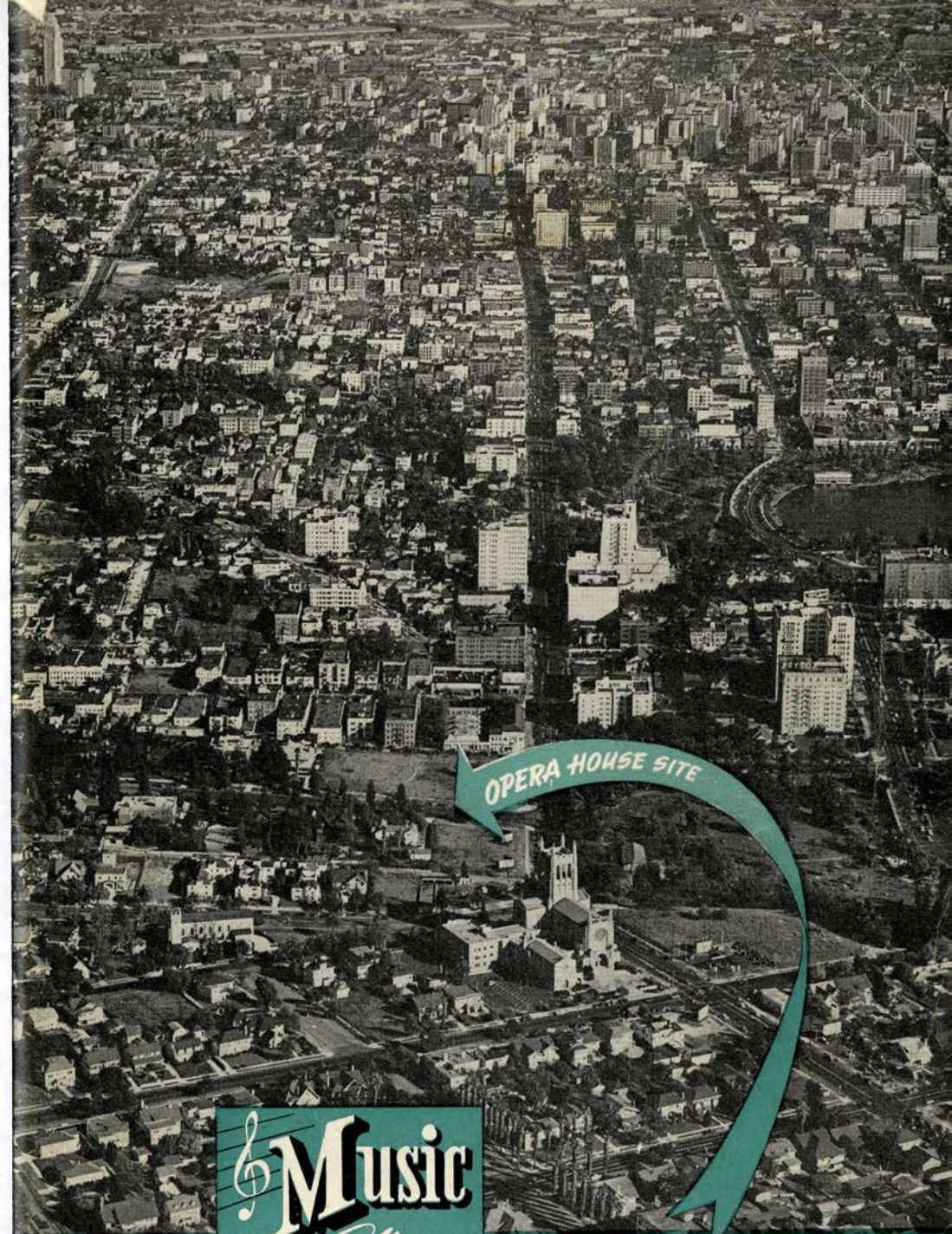
1948

Friday, October 22, 1948 8:00 PM

SFO_PUB_01_TOUR_1948_14

Publications Collection

San Francisco Opera Archives



OPERA HOUSE SITE

 **Music**
Magazine of Los Angeles

SHRINE AUDITORIUM
OCT. 19 thru 31, 1948

SAN FRANCISCO *Opera* **COMPANY**

GAETANO MEROLA, General Director



HOWARD GREER'S

grand opera...

pearl grey and pink, an
aria in every taffeta fold.


Full-blown, fabulous...

from his new
collection,
exclusively ours.

J.W. ROBINSON co. LOS ANGELES

Brilliant Opera Repertoire



Trade-marks "Columbia," "Masterworks" and  Reg. U. S. Pat. Off.

**The Metropolitan Opera
Association records
complete operas
exclusively for ...**

PUCCINI:

La Boheme a complete Opera in 4 acts. A Metropolitan Opera Association Production. Sung in Italian. With **Bidu Sayao, Richard Tucker, Salvatore Baccaloni, George Cehanovsky, Lodovico Oliviero, Francesco Valentini, Nicola Moscona, Mimi Benzell** and **Lawrence Davidson** with **Giuseppe Antonicelli** conducting the Chorus and Orchestra of the Metropolitan Opera Association.

Columbia Masterworks Set MOP-27

VERDI:

La Traviata Complete. Soloists, chorus and orchestra of the Opera House, Rome, conducted by **Vincenzo Bellezza**.

Columbia Masterworks Set MOP-25
(Two volumes)

BIZET:

Carmen—Excerpts. With **Rise Stevens, Nadine Conner, Raoul Jobin, Robert Weede**, Metropolitan Chorus and Orchestra conducted by **George Sebastian**.

Columbia Masterworks Set MM-607

HUMPERDINCK:

Hansel and Gretel

Complete. A Metropolitan Opera Association Production. Sung in English. With **Rise Stevens, Nadine Conner, Thelma Votipka, John Brownlee, Claramae Turner, Lillian Raymondi**, and **Max Rudolf** conducting the Chorus and Orchestra of the Metropolitan Opera Association.

Columbia Masterworks Set MOP-26
(Two volumes)

MOZART:

Operatic Arias by **Ezio Pinza** with Metropolitan Opera Orchestra conducted by **Bruno Walter**.

Columbia Masterworks Set MM-643

WAGNER:

Die Meistersinger—Two Monologues. **Herbert Janssen** with Metropolitan Opera Orchestra.

Columbia Masterworks Set MX-269

Preislied—Prize Song, **Charles Kullman**
Columbia Masterworks Record 9146-M



Columbia Records

MASTERWORKS



Gaetano Merola

GENERAL DIRECTOR

SAN FRANCISCO OPERA COMPANY



Greater Los Angeles Plans, Inc.

580 SUBWAY TERMINAL BUILDING
LOS ANGELES 13, CALIFORNIA

417 SOUTH HILL STREET
TUCKER 4103

October 19, 1948

To The Music Lovers of California

Dear Friends:

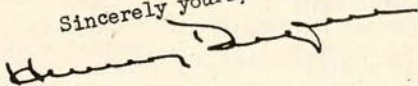
It is with great pride and satisfaction that Greater Los Angeles Plans, Inc. welcomes the San Francisco Opera Company to Los Angeles and assumes the sponsorship of this great season of opera and this outstanding repertoire.

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.

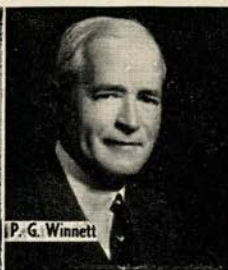
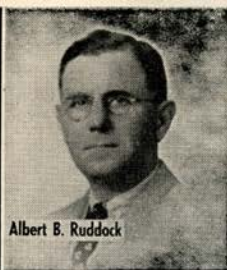
On our part we look forward with great satisfaction to our continued relationship and sponsorship of these magnificent opera seasons which the San Francisco Opera Association has made possible to us. We know, too, that this is another step forward towards the ultimate achievement of our major objective,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



Greater Los Angeles Plans, Inc.

OFFICERS:

Chairman of the Board
HARVEY S. MUDD

Vice-Chairman of the Board
ALBERT B. RUDDOCK

President
HENRY O. DUQUE

*Executive Vice-President
& Secretary*
RAY W. SMITH

Treasurer
FRANK L. KING

Vice-Presidents
P. G. WINNETT
CHARLES H. STRUB
WALTER F. WANGER
MRS. LEILAND
ATHERTON IRISH
A. J. GOCK
WILLARD W. KEITH

★

BOARD OF DIRECTORS:

DR. FRANK F. BARHAM
C. A. BARKER, JR.
LEIGH M. BATTSON
MRS. LEIGH M. BATTSON
GARNER A. BECKETT
JAMES L. BEEBE
CLARENCE S. BEESEMYER
MILO W. BEKINS
DON BELDING
MRS. ARTHUR BERGH
MANCHESTER BODDY
MAYOR FLETCHER BOWRON
MRS. THOMAS J. BRANT
WALTER J. BRAUNSCHWEIGER
W. J. BRUNMARK
MRS. ERNEST A. BRYANT, JR.
ASA V. CALL

R. A. CARRINGTON, JR.
EDWARD W. CARTER
NORMAN CHANDLER
MRS. NORMAN CHANDLER
MRS. JOHN W. CHAPPLE
HENRY L. CLARK
PETER COLFAX
C. E. CORD
RAYMOND V. DARBY
JUSTIN DART
ERNEST E. DUQUE
HENRY O. DUQUE
LEROY H. EDWARDS
LEONARD K. FIRESTONE
EDWARD T. FOLEY
Y. FRANK FREEMAN
MRS. ALICE TANNER
GAIRDNER
MRS. EDMUND W. GALE
WILLIAM MAY GARLAND
DON E. GILMAN
A. J. GOCK
MRS. ROBERT F. GROSS
JACK W. HARDY
ROBERT P. HASTINGS
PAUL H. HELMS
HAROLD A. HENRY
MRS. HERBERT HOOVER, JR.
PRESTON HOTCHKIS
DURWARD HOWES
EDGAR C. HUMMEL
MRS. LEILAND ATHERTON
IRISH
H. D. IVEY
WILLARD W. KEITH
FRANK L. KING
ROWLAND V. LEE
RALPH B. LLOYD
BARON LONG
JOHN C. MACFARLAND
J. F. MACKENZIE
MRS. GEORGE R. MARTIN
FLOYD MAXWELL
TOM MAY

LEON V. McCARDLE
H. C. McCLELLAN
JOHN A. McCOONE
JAMES O. McREYNOLDS
BEN R. MEYER
B. O. MILLER
ROBERT H. MOULTON
HARVEY S. MUDD
MRS. HARVEY S. MUDD
MRS. WILLIAM R. MUNROE
MRS. GEORGE MURPHY
MRS. ELYON MUSICK
HARRY MYERS
GEORGE J. O'BRIEN
OTTO K. OLESEN
STUART O'MELVENY
JAMES R. PAGE
MRS. JAMES R. PAGE
FRANK A. PAYNE
NEIL PETREE
JOHN R. QUINN
WILLIAM H. RICHARDSON
WALTER H. ROLAPP
W. S. ROSECRANS
ALBERT B. RUDDOCK
WILLIAM B. RYAN
WILLIAM T. SESNON, JR.
RAY W. SMITH
SIDNEY N. STROTZ
DR. CHARLES H. STRUB
MRS. CHARLES H. STRUB
DONALD W. THORNBURGH
OSCAR A. TRIPPET
HAROLD W. TUTTLE
EDWARD R. VALENTINE
MRS. EDWARD R. VALENTINE
J. B. VAN NUYS
GEORGE M. WALLACE
WALTER F. WANGER
LEWIS A. WEISS
STEWART K. WIDDESS
GWYNN WILSON
P. G. WINNETT
MRS. ALFRED WRIGHT



Greater Los Angeles Plans, Inc.

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.



Willard W. Keith



Leigh Battson



Mrs. Alfred Wright

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.

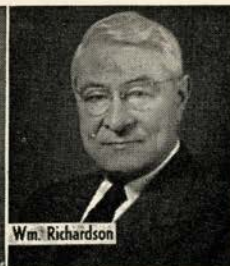
We have faith that Grand Opera will continue to flourish in Los Angeles. We acknowledge the accomplishment of our San Francisco friends in their creation and maintenance of one of the world's leading opera companies and applaud them for it. The San Francisco Opera Company is an institution in which we 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.



Mrs. Norman Chandler



Robert Niven



Wm. Richardson



Robt. P. Hastings



Mrs. Jas. Rathwell Page

Greater Los Angeles Opera Associates, Inc.

OFFICERS AND MEMBERS OF THE BOARD

Chairman of the Board
P. G. WINNETT

President
HENRY O. DUQUE

Vice Presidents
DR. CHARLES H. STRUB
LEIGH BATTSON
MRS. NORMAN CHANDLER
HARVEY S. MUDD
ROBERT F. NIVEN
WM. H. RICHARDSON

Secretary & Treasurer
RAY W. SMITH

Asst. Secretary-Treasurer
ROBERT P. HASTINGS

MRS. LAWRENCE BARKER
MRS. LEIGH BATTSON
MRS. CLARENCE BEESEMYER
EDGAR BERGEN
MRS. FRED H. BIXBY

MRS. JAMES G. BOSWELL
MAYOR FLETCHER BOWRON
MRS. JOHN CHAPPLE
HARRY L. (BING) CROSBY
RAYMOND V. DARBY
ROBERT EASTON
LEONARD K. FIRESTONE
EDWARD FOLEY
MRS. JOHN J. GARLAND
DON E. GILMAN
HENRY GINSBERG
A. J. GOCK
MRS. WAYNE GRIFFIN
HAROLD A. HENRY
MRS. HERBERT HOOVER, JR.
DURWARD HOWES
MRS. LEILAND ATHERTON
IRISH
ATWATER KENT
MRS. T. R. KUNDSEN
MRS. ROWLAND V. LEE
LOUIS B. MAYER
CLARK B. MILLIKAN
MRS. DORIS KENYON
MLYNARSKI

MRS. ROBERT MONTGOMERY
DR. SEELEY G. MUDD
GEORGE MURPHY
MRS. JOHN McCONE
STUART O'MELVENY
MRS. ALDRICH PECK
NEIL PETREE
MRS. JOHN J. PIKE
MRS. PETER RATHVON
MRS. GENE RAYMOND
MRS. HARRY W. ROBINSON
ALBERT B. RUDDOCK
WILLIAM T. SESNON
KEITH SPALDING
MRS. ARTHUR STEWART
T. M. STORKE
EDWARD VALENTINE
MRS. LOUIS A. WEISS
STEWART K. WIDDESS
VAN RENSSELAER WILBUR
MRS. JOHN D. WILSON
MRS. ALFRED WRIGHT

Business Manager
WM. McKELVY MARTIN

GREATER LOS ANGELES OPERA ASSOCIATES, INC.

STAFF FOR THE SAN FRANCISCO OPERA COMPANY ENGAGEMENT

MOSS AND HAYMAN
Ticket Managers
(John R. Moss and Fred M. Hayman)
HAL WIENER
Publicity Director
HELEN RYAN
Assistant to Ray W. Smith
NORMA PRITCHARD
Secretary to Wm. McKelvy Martin
HARRIS, KERR, FORSTER & CO.
Auditors

ALICE TAYLOR BEIHL
*Women's Division Director
and Radio Publicity*
RAY SMITH, JR.
Traffic Manager
HENRY HOLLINGER
Stage Manager
B. F. VAN
House Service Manager

Complete Realty Service

Everything within our own organization—backed by 57 years' experience in Los Angeles. Let us advise you regarding Business Property, Residential Income or Residences. Call or stop at any of our offices.

W. I. HOLLINGSWORTH & CO.

LOS ANGELES • MICHIGAN 3111 PASADENA • RYAN 1-6395
MIRACLE MILE • YORK 8282 HOLLYWOOD • GRANITE 5133
BEVERLY HILLS • CRESTVIEW 1-5768

SALES

LEASES

PROPERTY
MANAGEMENT

INSURANCE

APPRAISALS

LOANS

**AVAILABLE AT
BARKER BROS.**



*The Mason & Hamlin
grand, "Stradivarius
of pianos",
is now available for
immediate delivery*

FINE NEW GRAND PIANOS

- MASON & HAMLIN
- STECK
- CHICKERING
- CONOVER

IMPORTANT...a new piano costs very little more than the prices being asked for old models offered as "like new" and of questionable age and value!

BARKER BROS. SEVENTH STREET, FLOWER & FIGUEROA

HOLLYWOOD • 6834 HOLLYWOOD BOULEVARD LONG BEACH • BROADWAY AT LOCUST



GOWNS and FURS

both artistic and
individual...faultlessly
executed in the typical
Bess Schlank manner.

Bess Schlank

329 NORTH RODEO DRIVE • BEVERLY HILLS



JEWELRY TO CHERISH

For more than seventy-eight years the name HOWES has meant confidence to purchasers of fine jewelry. It has always signified good taste in design with material and workmanship of the very highest quality.

B. D. HOWES AND SON
JEWELERS

Wilshire at Westmoreland
in Wilshire Center

624 East Colorado St.
Pasadena

907 State Street
Santa Barbara

DURWARD HOWES
PRESIDENT

Thirteen Performances

October 19 Through 31, 1948

Greater Los Angeles Plans, Inc.

Greater Los Angeles Opera Associates, Inc.

Present

SAN FRANCISCO OPERA COMPANY

GAETANO MEROLA

GENERAL DIRECTOR

• • •

Entire Company From The
War Memorial Opera House, San Francisco

• • •

Twelfth Annual Los Angeles Season

• • •

SHRINE AUDITORIUM

FIRE NOTICE—Look around now, choose the nearest exit to your seat, and in case of disturbance of any kind, to avoid the dangers of panic, WALK (do not run) to that exit.

SUNDAY EVENING OPERA

Sergei Radamsky, Director

In association with Huttenbach Artists' Bureau

presents

ORPHEUS, *by GLUCK, in English*



RICHARD HALE

Baritone, as Orpheus

**ORCHESTRA
CHORUS
BALLET**

OLIN DOWNES: "Richard Hale's Orpheus is an extremely intelligent and sincere accomplishment. The range is very high but the high tones were compassed with fine quality and without loss of color or enunciation."

Preceded by "IN A PERSIAN GARDEN"

By Liza Lehmann from The Rubaiyat of Omar Khayyam

SUNDAY EVES., NOV. 7, NOV. 14, NOV. 21 at 8:30

ASSISTANCE LEAGUE PLAYHOUSE

1367 No. St. Andrews Place, Hollywood

Tickets: \$1.20, 1.80, 2.40, 3.00 tax inc.

Phone WE-9391. ORDER NOW

In preparation—"Eugene Onegin," Tchaikowsky

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
	Paul Guenter

Servants of Inn, Servants of Ford **Los Angeles opera debut

Burglers and Street Folk, Maskers as Elves, Fairies, Witches

Corps de Ballet

CONDUCTOR

WILLIAM STEINBERG

STAGE DIRECTOR

WILLIAM WYMETAL

CHORUS DIRECTOR

KURT HERBERT ADLER

ARMANDO AGNINI, Technical Director

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

LIBRETTOS OF THE OPERAS MAY BE PURCHASED
IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

DOROTHY KIRSTEN



SET SVANHOLM



SARA MENKES



TITO GOBBI





LYNDEN ELLSWORTH BEHYMER

Great Pioneer for Culture

Less than 40,000 people lived in Los Angeles in 1886 when the late Lynden Ellsworth Behymer began his distinguished career as one of America's leading impresarios. Grand opera took an important place in his lifelong interests. In fact, he presented opera among his earliest attractions. "La Boheme" was brought to Los Angeles by Mr. Behymer in 1897 before it was known on the Atlantic Seaboard, and exactly fifty years before the 1947 local season of the San Francisco Opera Company which was his final activity. The roster of artists presented by him during more than half a century seems more like fantasy than fact when reviewed.

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.

GREATER LOS ANGELES PLANS, INC.

MRS. LEILAND ATHERTON IRISH
Vice-President.

"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.

We Welcomed the San Francisco Opera Co.

... with their 12 baggage carloads of props and over 200 personal trunks... to the Shrine stage and hotels; another in our over 30 years' experience in theatrical transfer.

ATLANTIC & S. P. TRANSFER CO.

801 E. Fifth St., Los Angeles, Calif.
LEE BELDEN Phone MU-1245



From our
new winter
collection...
natural

WILD CANADIAN MINK

soft,
silky and
luxurious.

Featured in
September
Town & Country
Magazine.

COLBURN'S
Furs Exclusively

3100 Wilshire Boulevard at Westmoreland • Wilshire Center • DRexel 4229

SAN FRANCISCO OPERA ASSOCIATION



OFFICERS

KENNETH MONTEAGLE, *President*
MRS. STANLEY POWELL, *Vice-President*
ARTHUR MERRILL BROWN, JR., *Vice-President*
CHARLES R. BLYTH, *Vice-President*
GEORGE T. CAMERON, *Treasurer*
PAUL POSZ, *Secretary*

BOARD OF DIRECTORS

GEORGE WASHINGTON BAKER, JR.	MARCO FRANCIS HELLMAN
CHARLES R. BLYTH	ROBERT WATT MILLER
ARTHUR MERRILL BROWN, JR.	KENNETH MONTEAGLE
STARR BRUCE	JOHN FRANCIS NEYLAN
GEORGE T. CAMERON	MRS. STANLEY POWELL
WILLIAM W. CROCKER	MRS. HENRY POTTER RUSSELL
MORTIMER FLEISHHACKER	NION R. TUCKER

EXECUTIVE STAFF

GAETANO MEROLA, *General Director*
PAUL POSZ, *Manager*
CURRAN SWINT, *Publicity Director*
ARTHUR FRAHM-MICHAEL D. RICH, *Ticket Sales*
PHYLLIS AMATI, *Season Tickets*
EVELYN CROCKETT-CLADE VON BESSES, *Office Secretaries*

SAN FRANCISCO OPERA ASSOCIATION

SEASON 1948

CONDUCTORS

KURT HERBERT ADLER
DICK MARZOLLO

PAUL BREISACH
GAETANO MEROLA

PIETRO CIMARA
WILLIAM STEINBERG

ERICH LEINSDORF

MUSICAL STAFF

GLAUCO CUIEL, ANTONIO DELL'OREFICE, TIBOR KOZMA, KARL KRITZ, WALTER TAUSSIG, HERMANN WEIGERT, *Assistant Conductors*; KURT HERBERT ADLER, *Chorus Director and Musical Secretary*; WILLIAM CHRISTENSEN, *Choreographer and Ballet Master*; MADI BACON, *Director Boys Chorus*; NAOUM BLINDER, *Concert Master*; BORIS BLINDER, *Principal Cellist*; JULIUS HAUG, *Orchestra Manager*; ALMA HAUG, *Librarian*; DORA DI TANO, *Chorus and Ballet Accompanist*.

STAGE DIRECTION

ARMANDO AGNINI, *Stage and Technical Director*; WILLIAM WYMETAL, *Stage Director*; ETIENE BARONI, *Stage Manager*; GLYNN ROSS, *Assistant Stage Director*

ARTISTS

LICIA ALBANESE
Soprano

EVARISTO ALIBERTINI
Bass

LORENZO ALVARY
Bass

SHERRIL ALVER
Soprano

JAMES ATTARIAN
Tenor

SALVATORE BACCALONI
Bass

EILEEN BALDWIN
Soprano

KURT BAUM
Tenor

EULA BEAL
Contralto

NORMAN BENSON
Baritone

MARIO BINCI
Tenor

JUSSI BJOERLING
Tenor

BIANCA BRUNI
Soprano

LELIA CAMBI
Soprano

HELEN F. CAREY
Contralto

GEORGE CEHANOVSKY
Baritone

LESLIE CHABAY
Tenor

NADINE CONNER
Soprano

CAESAR CURZI
Tenor

ALESSIO DE PAOLIS
Tenor

DANIEL DUNO
Baritone

CLOE ELMO
Contralto

JOHN FORD
Bass

JOHN GARRIS
Tenor

HERTA GLAZ
Contralto

TITO GOBBI
Baritone

MARY JANE GRAY
Soprano

PAUL GUENTER
Baritone

LOIS HARTZELL
Soprano

COLIN HARVEY
Baritone

WINIFRED HEIDT
Contralto

ELMA HEITMAN
Soprano

ESTHER V. HESSLING
Contralto

HERBERT JANSSEN
Baritone

RAOUL JOBIN
Tenor

DOROTHY KIRSTEN
Soprano

CHARLES KULLMAN
Tenor

KATHLEEN LAWLOR
Soprano

MAX LICHTEGG
Tenor

DESIRE LIGETI
Bass

MAX LORENZINI
Baritone

PATRICK McVEY
Baritone

BENJAMIN A. MARTIN
Baritone

SARA MENKES
Soprano

NICOLA MOSCONA
Bass

ROBIN NELSON
Bass

WALTER OLITZKI
Baritone

JAN PEECE
Tenor

CLAUDIA PINZA
Soprano

EZIO PINZA
Bass

REGINA RESNIK
Soprano

BETTIE SANDERSON
Soprano

BIDU SAYAO
Soprano

JAMES SCHWABACHER
Tenor

RICHARD SHARRETS
Bass

ROBERTO SILVA
Bass

EBE STIGNANI
Soprano

SET SVANHOLM
Tenor

FERRUCCIO TAGLIAVINI
Tenor

ITALO TAJO
Bass

CLARAMAE TURNER
Contralto

THEODOR UPPMAN
Baritone

GIUSEPPE VALDENGO
Baritone

FRANCESCO VALENTINO
Baritone

ASTRID VARNAY
Soprano

PAUL WALTI
Tenor

DOROTHY WARENSKJOLD
Soprano

LEONARD WARREN
Baritone

ROBERT WEEDE
Baritone

MARTINA ZUBIRI
Soprano

C H O R A L E N S E M M B L E

MISSES

SHERRIL ALVER
CARMEN ANDREATTA
EILEEN BALDWIN
JOSEPHINE BARBANO
ELINOR BERTRAM
MARGARET BIEDMA
EILEEN BROWNE
BIANCA BRUNI
JEAN BURLINGHAM
LELIA CAMBI
ROSE CARDINALE

HELEN F. CAREY
ELEANOR CORYELL
ELOISE FARRELL
MARY JANE GRAY
IRENE HALICKI
THORA HARPER
ELMA HEITMAN
ESTHER V. HESSLING
ORTHELLA HUGHES
SYBIL LOUISE KNAPP
KATHLEEN LAWLOR
MARY LENIHAN

MARY MARGARET LUCAS
MARGERY MCCARTHY
GRETA NELSON
JO O'CONNELL
ELIZABETH PHARRIS
BETTIE SANDERSON
WINIFRED K. SCHAMP
MARY JANE SPRY
MARY JEAN TURNBULL
VIRGINIA WILCOX
MARTINA ZUBIRI

MESSRS.

EVARISTO ALIBERTINI
ANTHONY ALONZO
JAMES ATTARIAN
NORMAN BENSON
LOUIS BRAUNSTEIN
WILLIS BURROUGHS
MARTIN CLARK
CECIL COOPER
NICHOLAS CRESCI
CAESAR CURZI
GALLIANO DANELUZ
FLOYD DAVIS
AMERIGO DEL GRANDE
FREDERICK D. FRASER
JOSEPH GIAMMONCO

PAUL GUENTER
COLIN HARVEY
EDSON B. HOEL
FREDERICK HUTCHINSON
GEORGE D. JENSEN
JOSEPH LAZZARINI
VERNON LOOMER
MAX LORENZINI
AUGUSTO LOURENZO
PATRICK McVEY
GUILIO MANCINI
BENJAMIN A. MARTIN
CARLO MENNUCCI
BRADFORD MORSE
ALEXANDER M. MURRAY

ROBIN NELSON
WILLIAM A. ROONEY
ATTILIO C. ROSSI
HOWARD SOLVE
ALLEN SCHMIDLING
CHARLES SEGALE
JOHN SEGALE
AUSTIN THOMSON
ANDREW N. SNEDDON
DEMY TREVOR
ALBERTO VANNUCCI
EDWIN J. VANNUCCI
FRED WAHLIN
HERMAN WISEMAN

ST. JAMES CHORISTERS

from St. James Episcopal Church, South Pasadena—Dr. John Henry Lyons, Director

DANNY ADAMS
RICHARD AVERY
DONALD BLANKENSHIP
GLENN CHRISMAN
NORMAN COX
WARREN DELEY
FRIOU DEMING
JOHN DENNING

RONALD DE PALMA
LLOYD FINDLAY
DENTON HENDRICKSON
ROBERT HOLDEN
GERALD HUDLOW
WILFRED IWAN
TEDDY JONES
EDWIN LINBERG
WALTER MARX

JACK SAELID
KENNETH CANSON
DOUGLAS SCHULER
JAMES SMYTH
FRED TEMPLETON
MICKEY THOMAS
HERBERT WHITE
BERT WOODRUFF

BALLET

RUBY ASQUITH, *Prima Ballerina*

MISSES

SALLY BAILEY
BONNY BELL
VELERIE BOOTH
JANE BOWEN
CELENA CUMMINGS
BETTY CUNEO
VADJA DEL ORO
PATRICIA DUNN
JOAN EDGERTON
CAROLYN GEORGE
NANCY JOHNSON
PATRICIA JOHNSTON
ARLAND LE CRONE

MISSES

MARGARET LLOYDS
JANICE MITTOFF
JUDY NATHANSON
ROSALIE PROSCH
MARCIANNE RAUB
DOLORES RICHARDSON
JANET SASSON
SHARON SHORE
GERALDINE VASQUEZ
JOAN VICKERS
SALLIE WHALEN
SYLVIA WILLIAMS

MESSRS.

ALTON BASUINO
RICHARD BURGESS
JAMES CURTIS
ROBERT FRELLSON
JAMES HICKS
CLIFF JONES
JOSE MANERO
PETER NELSON
DONALD SPOTTWOOD
ROLAND VASQUEZ

PRODUCTION

EUGENE B. DUNKEL
Scenic Artist
A. L. MITCHELL
Master Electrician

EARL SIMMONS
Master Mechanic

EARL McGUIRE
Master Carpenter
JOHN T. HEAVY
Master of Properties

COSTUMES AND WIGS BY GOLDSTEIN & CO.

ALEXANDER AGNINI
Wardrobe Master

INEZ DODSON HALL
Wardrobe Mistress

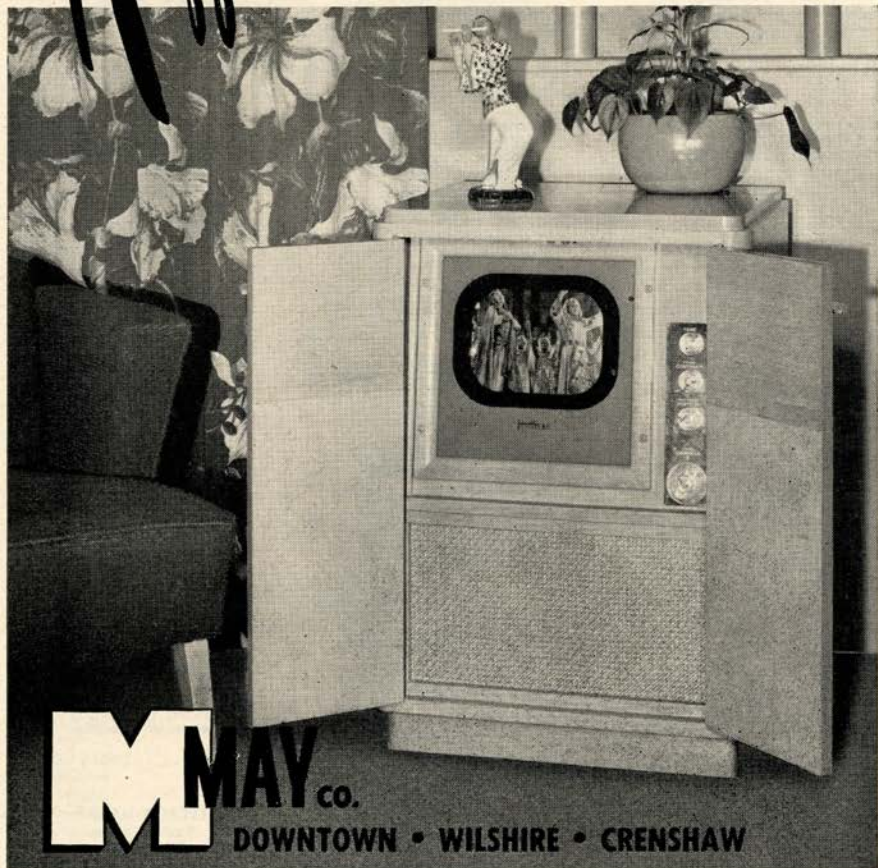
EVERETT MASON
Makeup Artist

SUE MCGOWAN
Hairdresser

We Went Visiting the Hoffman people the other day
and marveled at what we saw . . . for every instrument receives exquisite
personal care . . . and Hoffman television, featuring an exclusive eye filter,
gives you the clearest, brightest picture imaginable. Illustrated is the 10-inch
screen Malibu, in blonde oak, hand waxed to a satin smoothness. **445.00**

(plus installation)

Hoffman Television



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

LIBRETTOES OF THE OPERAS MAY BE PURCHASED IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR — SOUTH END OF LOBBY



Guido **CASELOTTI**

TEACHER OF VOICE AND OPERA COACH

23 years in Los Angeles

Just returned from conducting Master Classes (Summer 1948) in
Paris, Milan, Rome

Teacher of Yola De Cuir Mattis, (1948 Atwater Kent Winner),
Frances McCann and Loren Welch (Light Opera Stars)

Los Angeles Studio
2932 Wilshire Blvd.
DU-8-2734

San Gabriel (Tues. & Fri.)
★ 791 Bilton Way
AT-2-3379



Bloom in
next Spring's
color, now!

ELIZABETH ARDEN'S NEW FALL SHADE!

Crimson Lilac

What! Lilacs in winter? Yes, but Crimson Lilac. Strange and wonderful! Lilac-lightened crimson for your gleaming lips and sweet-scented fingertips. Wear it with tenderly-harmonized complete make-up—from incredibly beautiful Illusion Face Powder to Green Lilac Eye Shado... absolute stroke of brilliance with the new Fall clothes! Bloom in it today!

NEWS! Crimson Lilac Lipsticks.....now 1.00
 Also 1.50, 1.75, 2.00; New Jewel Stick (shown), 3.50
 Deluxe "Gold Rush" automatic Lipstick, 2.50, Matching Compact, 7.50
 Crimson Lilac Nail Lacquer, 1.00 Foolproof Undercoat, .75
 Crimson Lilac Pat-a-Crème, 1.25, 2.00
 Crimson Lilac Rouge, 1.50 Eye Shado, 1.50
 Crimson Lilac Illusion Powder, 1.50, 2.00, 3.25
 Cameo Face Powder, 1.75, 3.00

all prices plus taxes except Compact

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

Renowned teachers of **VOICE & REPERTOIRE**

Mario Chamler

Internationally famous tenor Metropolitan
Paris Opera • San Francisco Opera

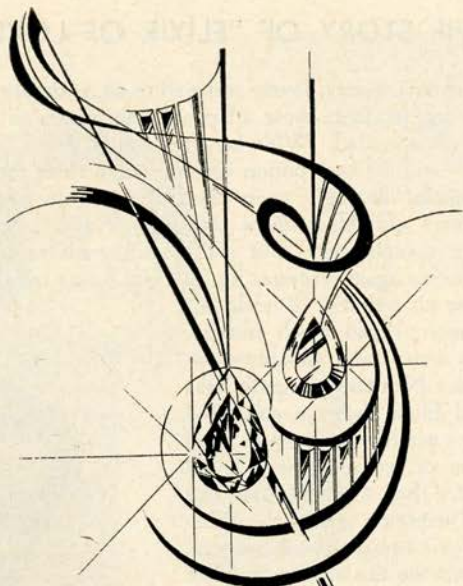
Ruth Miller Chamler

Lyric soprano of Metropolitan Opera Co.
National Ass'n of Teachers of Singers

By phone
HI-0211

By Mail
8118 Hollywood Blvd.





the enchanting thrill of
a romantic era is again
felt in today's vogue.

perhaps, with a few minor
alterations, we can refresh your
jewels, and make of them new
favorites, in keeping with this
exciting trend.

TRABERT & HOFFER - MAUBOUSSIN

9474 Wilshire Boulevard • Beverly Hills

Immeasurably

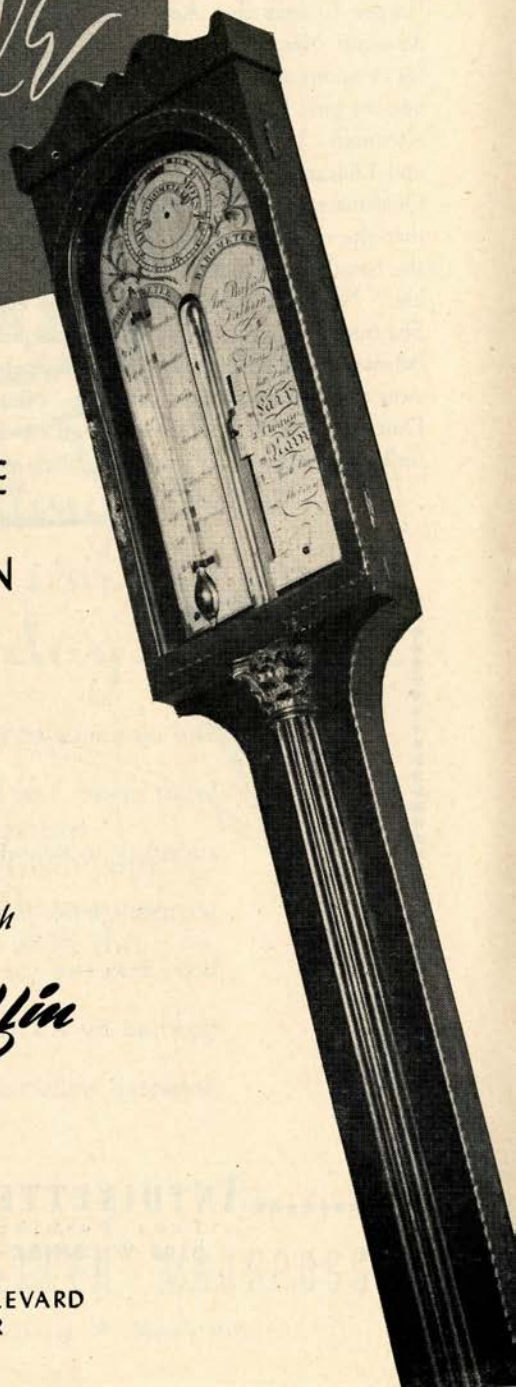
GOOD TASTE
in
DECORATION
and
FURNITURE
is an
intangible,
immeasurable
QUALITY

... a quality for which

Cannell & Chaffin

*have been famous
for more than
twenty-five years*

3000 WILSHIRE BOULEVARD
IN WILSHIRE CENTER



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

LIBRETTOES OF THE OPERAS MAY BE PURCHASED
IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

KURT BAUM



NADINE CONNER



ROBERT WEEDE



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 Guardianio. 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 Guardianio, 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.



DICK MARZOLLO, conducting "La Forza del Destino" and "La Gioconda"



Custom-Crafted from the aristocracy of fine leathers, this luxurious luggage can be designed exclusively for you . . . to your individual requirements . . . with painstaking attention to every detail of craftsmanship.

Robbins Ltd.

GIFT-ABLES IN LEATHER

9488 SANTA MONICA BLVD. • BEVERLY HILLS, CALIF.

ALSO exclusive agents in Beverly Hills for the fine standard lines by WHEARY and OSHKOSH . . . and the famous WINSHIP dress case with matching pieces.

Joseph
SANTO STILES



Antigone

reflects the new elegance of the season. A sophisticate in deep black suede with gold bracelet, or sable brown suede with a bronze beaded satin strap.

\$2795

Companion *Antigone* handbag in black satin with gold, or brown satin flecked with bronze beading.

\$1850

Plus 20% tax

323 N. RODEO DRIVE • BEVERLY HILLS, CALIFORNIA

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

LIBRETTO'S OF THE OPERAS MAY BE PURCHASED
IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

LORENZO ALVARY



WINIFRED HEIDT



JOHN GARRIS



BIDU SAYAO





... it's always
a pleasure

J. D. Harper



Distilled before the war and bottled in bond
under the supervision of the U. S. Government.

precious pre-war bottled in bond

I.W. HARPER

the gold medal whiskey



since 1872

KENTUCKY STRAIGHT BOURBON WHISKEY, BOTTLED IN BOND, 100 PROOF.
BERNHEIM DISTILLING COMPANY, INC., LOUISVILLE, KENTUCKY

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.



ACME



Fine Beers
Since 1860



Brewed in Los Angeles by ACME BREWING CO.

Bohemian Distributing Company

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

Encores not permitted — Bell rings three minutes before curtain rises

LIBRETTO OF THE OPERAS MAY BE PURCHASED IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY



Encore!

TAGLIAVINI

OPERATIC ARIAS, including L'Elisir d'amore: Act II; UNA FURTIVA LAGRIMA: Album MO 1191. Also available on vinylite, VO 13.

Listen to the RCA VICTOR SHOW starring Robert Merrill 3:30 p.m. Sundays over KFI

BJOERLING

Aida: Act 1; CELESTE AIDA: record 12039; Martha: Act III; M'APPARI: record 13790; Pagliacci: Act I; VESTI LA GIUBBA: record 11-9387; Carmen: Act II; LA FLEUR QUE TU M'AVAIS JETEE: record 12635.

KIRSTEN

La Boheme: Act I; MI CHIAMANO MIMI: record 11-9694; Thais: Act III; DEATH OF THAIS: DUET WITH ROBERT MERRILL: record 11-9792; VICTOR HERBERT MELODIES, including "Kiss Me Again," "Indian Summer," and others.

ASK FOR THE ABOVE SELECTIONS

AMERICAN MUSIC COMPANY

426 SO. BROADWAY • MI-1871
SINCE 1903

• • •

If it is recorded, we have it

BARKER BROS.

Seventh St., Flower and Figueroa
Los Angeles • Michigan 3355

Hollywood Store
6834 Hollywood Boulevard • HO-1611

Long Beach Store

Broadway at Locust
Phone Nev. 6-1755

Birkel-Richardson Co.

The House of Music

730 West 7th Street

VAndike 1241

Los Angeles

"Los Angeles' Oldest and Most Complete Record Dept."

These GREAT ARTISTS

LIVE ON IN YOUR HOME

on RCA VICTOR RECORDS

ENJOY FOREVER MUSIC'S SUPREME MOMENTS IN YOUR RCA VICTOR TREASURY

The curtain falls on the season's outstanding performances... only to rise again in your own home, at your pleasure! Summon these, and many more, great artists of concert and opera on RCA Victor Red Seal Records... and enjoy the music you want when you want it.

ALBANESE

La Traviata: Act I; AH FORS' E LUI—SEMPRE LIBERA: record 11-9331; Carmen: Act III; MI-CAELA'S AIR: record 12-0014; Otello: Act IV; WILLOW SONG: record 11-9848; La Tosca: Act II; VISSI D'ARTE: record 11-9115.

PEERCE

OPERATIC DUETS with LEONARD WARREN: Album DM 1156; La Traviata: Act I; UN DI FELICE ETEREA: with Licia Albanese: record 11-9290; L' Africana: Act IV; O PARADISO: record 11-9295; BECAUSE and BLUEBIRD OF HAPPINESS: record 11-9007.

SVANHOLM

Die Meistersinger: Act III; PREISLIED (Prize Song): record 11-9791; Tannhauser: ROME NARRATIVE: record 12-0528.



AT ANY OF THESE RCA VICTOR DEALERS



T. M. BURKHART
1428 Ridgeway Road
San Marino

CRAWFORD'S INC. of BEVERLY HILLS

9416 Santa Monica Blvd.

Beverly Hills

• • •

BRadshaw 2-3231

CRestview 1-8124

G. SCHIRMER MUSIC

"The Music Corner"

At 7th and Hope

Record Branches:

5372 Wilshire Blvd.

927 Westwood Blvd.

Cast in Bronze from
the sculptor's study
model . . . one of the
truly great Lincoln
statues by Augus-
tus Saint-Gaudens.



G

REATNESS

that has passed the test of time

Day after day . . . school children listen with awe and admiration to the wonderful stories about Abraham Lincoln.

Year after year . . . the memory of his simple philosophy and profound understanding bring inspiration to the youth of today who must face the problems of tomorrow.

One of the most famous bronze statues of Lincoln is part of Forest Lawn's great collection of historic objects of art. Every year it is seen by countless thousands who are again reminded of this truly great American.

FOREST LAWN *Memorial-Park*

UNDERTAKING
CEMETERY
MAUSOLEUM
CREMATION

GLENDALE 5, CALIF.

we're
a collection
of
five
fine floors

Not a department store,
not a chain store, not *just*
a specialty store, but
a collection of five floors,
each with its own selected
merchandise . . . slanted and
specialized to your needs.

*This specialization brings
you fine fashion. Our forty-
five years experience invites
your confidence.*

5 floors of fashion . . .



FOURTH floor
Women's Sportswear
Coats, Suits
Dresses, Blouses
Skirts, Playclothes
Sweaters, Lingerie

THIRD floor
Women's Shoes
Selby Arch Preservers
Hill and Dale
Nurses Shoes

SECOND floor
Women's Budget Shoes
Barefoot Originals
Toni Drakes, Boleros
Vitality, Spalding
Cobblers, Town and Country
Station Wagons Sporttops

STREET salon
Women's Shoes
Bally, Urbanite
Bel-Aire, Valley,
British Walkers, Joyce
So-lo's, Accessories

MEN'S SHOES, lower floor
Wright Arch Preservers
French, Shriner & Urner
Church's English Shoes
Crosby Square



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

New Imported Shirtings

Men who prefer distinctive shirts come to Y'vel not only because they have the assurance of quality but also because their selection is from extensive varieties.

BEN LEVY—40 years with A. Sulka & Co.

BRadshaw 2-4503
CRestview 6-6072

Y'vel

9530 BRIGHTON WAY
(between Rodeo & Camden)



Women's Committee
of
**GREATER LOS ANGELES
PLANS, INC.**

MRS. JAMES RATHWELL PAGE
Chairman

MRS. HERBERT HOOVER, JR.
Co-Chairman

Mrs. Leigh McMaster Battson

Mrs. Thomas J. Brant

Mrs. Ernest Albert Bryant, Jr.

Mrs. Norman Chandler

Mrs. John Wreford Chapple

Mrs. Robert Frank Gross

Mrs. George R. Martin

Mrs. Harvey S. Mudd

Mrs. William Robert Munroe

Mrs. George Murphy

Mrs. Charles Henry Strub

Mrs. Edward R. Valentine

Mrs. Alfred Wright



MAESTRO A. DE SEGUROLA

the Dean of all living male singers that have appeared with the Metropolitan Opera Company, and leading basso of that Institution during the glorious days of

**CARUSO, FARRAR, BORI, RUFFO and
MAESTRO TOSCANINI etc.,**

is now teaching Voice Production and Opera and Concert Repertory to beginners and professionals.



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.



MADAME NESTOR ERISTOFF, studio teacher of Russian, German and French, specializing in the application of these languages to the singing of concerts and operatic repertory.

Booklets on request

**1545 NORTH LAUREL AVENUE
Hollywood 46, Calif. • Gladstone 9988**



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.



Portrait in Fine Maple

The original Maple Shops offer you a more complete selection of authentic, solid Rock Maple Furniture than you'll find anywhere in Southern California. Budget terms, too, if you desire.

Illustrated: *Solid Maple
table and chairs . . .
by Pennsylvania House*



Hollywood: 6602 Sunset Boulevard

Glendale: 206 W. Los Feliz Blvd.

Both shops open Mon. and Fri. eves 'till 9:00.

*Hospitality Committee for
the Los Angeles 1948 Season
of the
San Francisco Opera Co.*

Chairman: Mrs. James Rathwell Page
Co-Chairman: Mrs. Herbert Hoover, Jr.

MRS. EUGENE LESLIE AHERN
MRS. EDWARD ARNOLD
MRS. LEIGH McMASTER BATTSON
MRS. HARRY J. BAUER
MISS VICKI BAUM
MRS. L. E. BEHYMER
MRS. MILO WILLIAM BEKINS
MRS. ARTHUR BERGH
MRS. MANCHESTER BODDY
MRS. RICHARD BONELLI
MRS. FLETCHER BOWRON
MRS. WALTER HARRISON BOYD
MRS. THOMAS J. BRANT
MRS. RUDOLPH BREHM
MRS. ERNEST ALBERT BRYANT, JR.
MRS. ASA V. CALL
MRS. RICHARD A. CARRINGTON, JR.
MRS. MARIO CHAMLEE
MRS. NORMAN CHANDLER
MRS. PHILIP CHANDLER
MRS. JOHN WREFORD CHAPPEL
MME. PIETRO CIMINI
MISS LUCY MASON CLARK
MRS. VICTOR FORD COLLINS
MRS. JAMES S. COPLEY
MRS. HOWARD CUNNINGHAM
MRS. OLIN E. DARBY
MRS. LEE A. DuBRIDGE
MRS. ERNEST E. DUQUE
MRS. HENRY O. DUQUE
MRS. GABRIEL C. DUQUE
MRS. LEONARD KIMBALL FIRESTONE
MRS. CHARLES RAYMOND FLEISHMAN
MRS. CECIL FRANKEL
MRS. JOHN JEWETT GARLAND
MRS. ALICE TANNER GAIRDNER
MRS. EDMUND GALE
MRS. BERNARD GIANNINI
MRS. HENRY GINSBERG
MRS. HENRY BISHOP GRANDIN
MRS. FRANCIS GRIFFIN
MRS. Z. WAYNE GRIFFIN
MME. YEATMAN GRIFFITH
MRS. ROBERT FRANK GROSS
MRS. HARRY T. HALDEMAN
MRS. WILLIAM ELLERY HALE
MRS. DAVID HEARST
MRS. NORMAN B. HERMAN
MRS. DANA HOGAN
MRS. RALSTON HOLMES
MRS. LEILAND ATHERTON IRISH
MRS. FREDERICK KLAMP
MRS. T. R. KNUDSEN
MRS. IDA KOVERMAN
MRS. WILLIAM P. KROGER
MRS. ROWLAND V. LEE
MRS. JOSEPH L. LEVY
MRS. CHARLES J. LICK
MRS. SVEN LOKRANTZ
MRS. ALEXANDER MACDONALD
MRS. SAYRE MACNEIL
MRS. JOHN RICHARDSON MAGE
MRS. GEORGE R. MARTIN
MRS. JOHN A. McCONE
MRS. JOHN McWILLIAMS
MRS. HOYT H. MITCHELL
MRS. DORIS KENYON MLYNARSKI

CONTINUED ON PAGE 61

*Los Angeles
Conservatory of
Music & Arts*

Founded in 1883

IRENE CARTER OATES,
President Emeritus
OSCAR WAGNER, *President*
GARRY A. WHITE, *Director*

O P E R A
Department
under the direction of
WOLFGANG MARTIN

ISOLDE BERNHARD
HANS CLEMENS
VIKTOR FUCHS
FEODOR GONTZOFF
FLORENCE HOLTZMAN

845 SOUTH FIGUEROA ST.
LOS ANGELES 14, CALIF.
Telephone: MUTUAL 8141

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

Burghers of all Guilds, Journeyman, Apprentices and Townspeople

Corps de-Ballet

The Roger Wagner Chorale

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
WILLIAM WYMETAL	WILLIAM STEINBERG	KURT HERBERT ADLER

ARMANDO AGNINI, Technical Director

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

LIBRETTO OF THE OPERAS MAY BE PURCHASED IN THE LOBBY
COCKTAIL BAR ON MAIN FLOOR — SOUTH END OF LOBBY

**CLUB DIVISION OF THE
HOSPITALITY COMMITTEE, SAN FRANCISCO OPERA SEASON 1948**

- | | |
|--|---|
| ASSISTANCE LEAGUE
MRS. JOHN TREANOR | MacDOWELL CLUB OF ALLIED ARTS
MRS. EDMUND BOHAN |
| BEVERLY HILLS WOMEN'S CLUB
MRS. A. ARTHUR CRAWFORD | MATINEE MUSICAL CLUB
MRS. MILDRED SANGER HOUSE |
| BREAKFAST BRIDGE CLUB
MRS. HAROLD LINK | NATIVE DAUGHTERS OF THE GOLDEN WEST
MISS GRACE S. STOERMER |
| CALIFORNIA FEDERATION OF WOMEN'S CLUBS
MRS. JOSEPH C. WENGER | NEIGHBORHOOD MUSIC SCHOOL
MISS ELINOR MARLO |
| CATHOLIC WOMEN'S CLUB
MRS. THEODORE M. MORONEY | OPERA GUILD OF LOS ANGELES
MRS. EDMUND W. GALE |
| CALIFORNIA FEDERATION OF MUSIC CLUBS
MRS. LEIGH PEARCE | PLEIADES CLUB
MRS. RALPH W. HARRISON |
| COUNTY FEDERATION OF MUSIC CLUBS
MRS. LLOYD ALDRICH | PHI BETA, PI IOTA ALUMNAE CHAPTER
MRS. EARL C. VAUGHAN
MRS. PAUL SUTRO |
| COUNTY FEDERATION OF WOMEN'S CLUBS
MRS. FRANK M. WARD | PHILHARMONIC ORCHESTRA,
WOMEN'S COMMITTEE
MRS. WALTER HARRISON BOYD |
| COMMUNITY SING OF HOLLYWOOD
MRS. JOHN R. HUNT | JUNIOR COMMITTEE
PHILHARMONIC ORCHESTRA,
MRS. HARRY T. HALDEMAN |
| COUNCIL OF JEWISH WOMEN
MRS. HARRY D. SELTZER | SANS SOUCI BREAKFAST CLUB
MRS. MABEL STONER CLARK |
| DOMINANT CLUB
MRS. JESSIE MacDONALD PATTERSON | SANTA MONICA CIVIC MUSIC GUILD
MRS. HARRY WRIGHT SEIGER |
| EASTER SUNRISE SERVICE
MRS. GEORGE CHAPMAN | SOUTHERN CALIFORNIA SYMPHONY
ASSOCIATION
MRS. LEE BALINGER |
| EBELL CLUB OF LOS ANGELES
MRS. LON V. SMITH
MRS. GORDON BOYD, Chairman of Music | SCHUBERT CLUB
MRS. JOHN W. HARTUNG |
| EUTERPE OPERA READING CLUB
MRS. FRANK B. KEELAN | TOWN AND GOWN
MRS. JOHN WESLEY HARRIS
MRS. WILLIAM DELLAMORE |
| FRIDAY MORNING CLUB
MRS. DON WOODS
MRS. ARMIN DEGENER, Chairman of Music | WESTWOOD HILLS WOMEN'S CLUB
MRS. WILLIS F. ADER |
| HOLLYWOOD BOWL ASSOCIATION
MRS. JOHN B. WINSTON, Jr.
MRS. JOSEPH L. LEVY | WOMEN'S DIVISION, HOLLYWOOD
CHAMBER OF COMMERCE
MRS. JOHN B. KINGSLEY |
| HOLLY OPERA READING CLUB
MRS. HARVEY H. BRIGGS | WOMEN'S ATHLETIC CLUB
MRS. EDNA COVERT PLUMMER |
| HOLLYWOOD CHAMBER OPERA COMPANY
MRS. HUGH B. BOSWELL | WOMEN'S BREAKFAST CLUB
MRS. JOHN ARTHUR THOMPSON |
| JEWISH HOME FOR THE AGED
MRS. IDA MAYER CUMMINGS | WOMEN'S CLUB OF HOLLYWOOD
MRS. CARL BUSH |
| LOS ANGELES CHAMBER OF COMMERCE
WOMEN'S DIVISION
MRS. VALLEY M. KNUDSEN | WOMEN'S UNIVERSITY CLUB
MRS. W. S. PETERSON |
| LOS FELIZ WOMEN'S CLUB
MRS. GEORGE ANGUS MacDONALD | WOMEN'S LYRIC CLUB
MRS. WILLIAM DYKES ALLAN |

GREATER LOS ANGELES OPERA ASSOCIATES, INC.

SOUTHERN CALIFORNIA SAN FRANCISCO OPERA COMMITTEES

CHAIRMEN

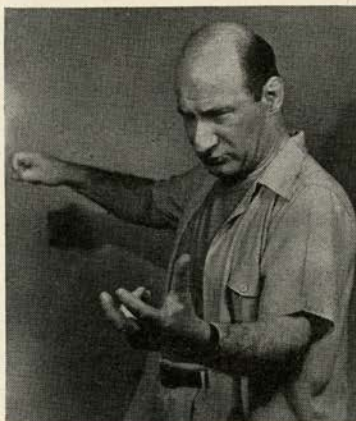
- | | |
|--|--|
| CLAREMONT
MR. ROBERT J. BERNARD | REDLANDS
MRS. GEORGE EMMETT MULLEN |
| LAGUNA BEACH
MRS. F. J. SCHWANKOVSKY | RIVERSIDE
MRS. EUBANKS CARNSNER |
| LONG BEACH
ALICE S. DURHAM | SAN DIEGO
MRS. EDGAR A. LUCE |

SANTA BARBARA

- MR. ROBERT E. EASTON
MRS. H. C. CHATFIELD-TAYLOR

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.



You're Luxurious...

You're Lovely!

Gay-hearted, young and pretty in this swank coat of fine, smooth wool, fluently topped and cuffed with luxurious fur — for formal and informal wear alike. Just one of a collection.

Photography by Peterson



Coulter's

5600 WILSHIRE BOULEVARD
STORE HOURS 9:30 TO 5:45

MONDAY NIGHT, OCTOBER 25, 1948, AT 8:00

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

Boyars, Imperial Guards, Soldiers, Police, Polish Noblemen and Ladies, Pilgrims, Children, People of Moscow.

Solo Dancers: Rosalie Prosch, Peter Nelson
Corps de Ballet

St. James Choristers, South Pasadena, Dr. John Henry Lyons, Director

CONDUCTOR
ERICH LEINSDORF

STAGE DIRECTOR
ARMANDO AGNINI

CHORUS DIRECTOR
KURT HERBERT ADLER

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



CLAUDIA PINZA



EZIO PINZA



EULA BEAL





MAGNASCOPE

Television

The **BERKELEY** designed as a companion commode to the Berkeley or other traditional Magnavox radio-phonograph models, this charming 18th Century design offers many decorative uses. When paired with the radio-phonograph, affords convenient storage for a large record library (inset sketch), or obtainable with 12-inch high fidelity speaker and AM-FM radio chassis for use as a separate television receiver. In mahogany finish. **\$299.50 to \$750.00.**

Yours to see and hear at—

G. SCHIRMER - MUSIC

7th & HOPE STS., LOS ANGELES (55) MI-3411

927 WESTWOOD BLVD., WESTWOOD, CALIF., AR 3-0000

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

Encores not permitted — Bell rings three minutes before curtain rises
Because of copyright the story of the opera cannot be printed

LIBRETTO OF THE OPERAS MAY BE PURCHASED
IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

Dramatic Accents


1890

smouldering gems...diamonds,
emeralds, sapphires, rubies...
translated into cocktail rings,
sparkling your fall costumes.



GEO. D. DAVIDSON CO.

Jewelers and Railroad Watch Inspectors

445 SOUTH SPRING STREET • LOS ANGELES 13

REGISTERED JEWELERS • AMERICAN GEM SOCIETY

THE BEVERLY HILLS MUSIC FESTIVAL



FRANZ WAXMAN, Conductor

—sponsor of the Festival Orchestra—which has brought to you the artistry of Joseph Szigeti, Lotte Lehmann, Ania Dorfmann, Menahem Pressler, and Vera Zorina in the Pacific Coast premiere of "Joan of Arc"

Announces

its co-sponsorship by the
UNIVERSITY OF CALIFORNIA

and that henceforth it shall be known as the

Los Angeles Music Festival

FRANZ WAXMAN • Musical Director

3rd ANNUAL FESTIVAL • By Public Request
the Opening program will be a repeat performance
of "Joan of Arc" starring Vera Zorina. Other pro-
grams of the Festival will be announced later.

MAY OF 1949

ROYCE HALL AUDITORIUM

UNIVERSITY OF CALIFORNIA • LOS ANGELES CAMPUS

* * * * *

LOS ANGELES ORCHESTRAL SOCIETY, INC.

% Martin Music Management, 746 N. Cahuenga Blvd., Los Angeles 38, Calif.

To receive announcements kindly write to above address or telephone **HOLLYWOOD 2285**

"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.



Come in a party
**COME IN A
TANNER LIMOUSINE**

Ask your group if they would like to arrive
and return in a seven-passenger limousine . . .
no parking, no delays, and individually the
cost is low . . .

For reservations phone
MUtual 3111



TANNER GRAY LINE

Or phone offices in Hollywood, Beverly Hills, Glendale, Pasadena, Long Beach

★

MARY BRAN *presents*

★ **HARALD KREUTZBERG** "the greatest male
dancer since Nijinsky"—Time Magazine.

By arrangement with S. HUOK. Wed. **NOVEMBER 17**, 8:30 p.m.

★ **DOROTHY MAYNOR** America's beloved soprano in
an unforgettable song recital Friday, **November 19**, 8:30 p.m.

★ **VIENNA CHOIR BOYS** First time in ten years
returning by arrangement with S. HUOK. Sunday matinee, **DEC. 19**,
2:30 p.m. **AND** Monday evening, **DEC. 20**, 8:30 p.m.

★ **ALL FOUR CONCERTS IN PHILHARMONIC AUD.**
Tickets at Box Office, So. Calif. Music Co. and all Mutual Agencies
from \$1.20 to \$3.60—inc. tax.

★ Also in LONG BEACH MUNICIPAL AUDITORIUM, Sun. evening Nov. 14, 8:30 p.m.
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

Senators, Sailors, Shipwrights, Ladies, Gentlemen, Masquers, Citizens

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

LIBRETTO OF THE OPERAS MAY BE PURCHASED IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR — SOUTH END OF LOBBY

SEATS
NOW AT
BOX
OFFICE

HOLLYWOOD PREMIERE
OPENS WED. EVE. OCT. 27

A J. ARTHUR RANK ENTERPRISE

Laurence Olivier
PRESENTS
Hamlet



by WILLIAM SHAKESPEARE

A Universal-International Release

SPONSORED BY THE THEATRE GUILD

ALL SEATS
RESERVED

4 STAR
THEATRE

Wilshire near
La Brea
FOR RES.
YORK 8211

Perfs: Matinees daily at 2:30 • Evenings at 8:30 •
Extra Matinees Sun. & Holidays 5:30

Prices: Matinees: \$1.20 and \$1.80
(Tax incl.) Eves., Sun., Holidays \$1.80 and \$2.40

MAIL ORDERS FILLED PROMPTLY!

★ ★ **SAN FRANCISCO OPERA CO. STARS** ★ ★

Managed by

COLUMBIA ARTISTS MANAGEMENT, Inc.

LICIA ALBANESE

LORENZO ALVARY

MARIO BINCI

JUSSI BJOERLING

NADINE CONNER

CLOE ELMO

DOROTHY KIRSTEN

CHARLES KULLMAN

BIDU SAYAO

FERRUCCIO TAGLIAVINI

ITALO TAJO

LEONARD WARREN

★ **COLUMBIA ARTISTS MANAGEMENT, INC.** ★

113 WEST 57th ST., NEW YORK

DAVID FERGUSON, Pacific Coast Mgr., 714 Philharmonic Aud. Bldg., L. A. 13, Calif.

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



Greetings to the San Francisco

Opera Company

HERBERT WALL SCHOOL OF MUSIC

7950 SUNSET BLVD. • HO. 6371 • Approved for Veterans

TELEVISION AT ITS BEST!

AT W&J SLOANE

- ★ MAGNAVOX
- ★ DUMONT
- ★ SCOTT
- ★ RCA

PRICES RANGE

from 299.50 to 2625.00

You may purchase on

CONVENIENT BUDGET TERMS

Sloane's sensible Monthly Payment Plan
relieves a heavy cash outlay

CR. 66251 ★ BR. 23151

W&J SLOANE

9536 WILSHIRE • BEVERLY HILLS

*Hospitality Committee for
the Los Angeles 1948 Season
San Francisco Opera Co.*

CONTINUED ON PAGE 61

MRS. ITALO MONTEMEZZI
MRS. VICTOR MONTGOMERY
MRS. HARVEY S. MUDD
MRS. SEELEY GREENLEAF MUDD
MRS. WILLIAM BENNETT MUNRO
MRS. WILLIAM ROBERT MUNROE
MRS. GEORGE MURPHY
MRS. ELVON MUSICK
MRS. JOHN O'MELVENY
MRS. STUART O'MELVENY
MRS. CHARLES WILLIAM PADDOCK
MRS. MORGAN PADELFORD
MISS ANNE WILSON PATTON
MRS. JOHN JACOB PIKE
MRS. FRANK H. POWELL
MRS. JOSEPH F. RHODES
MRS. HARRY W. ROBINSON
MRS. WILLIAM STARKE ROSECRANS
MRS. LeROY SANDERS
MRS. WILLIAM J. SCHMIDT
MRS. RICHARD JEWETT SCHWEPPE
MRS. FRANK RODGER SEEVER
MRS. WILLIAM T. SESNON, JR.
MRS. ROBERT GORDON SPROUL
MRS. CHARLES HENRY STRUB
MRS. REESE HALE TAYLOR
MRS. DONALD THORNBURGH
MRS. HALLET WILBUR THORNE
MRS. JOHN TREANOR
MRS. WALTER K. TULLER
MRS. EDWARD R. VALENTINE
MRS. ROY McLEAN VAN WART
MRS. HOWARD VERBECK
MISS ABIGAIL VON SCHLEGEL
MRS. LEWIS ALLEN WEISS
MRS. ELMER WILSON
MRS. JOHN CREE WILSON
MRS. JOHN BANDINI WINSTON, JR.
MRS. ALFRED WRIGHT
MRS. CHARLES LOVELL WRIGHT
MRS. ARCHIBALD BELMONT YOUNG
MRS. WILLIAM KENYON YOUNG
MRS. PHILIP ZOBELIN

"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 managements; 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.



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

Baldwin

3273 WILSHIRE BOULEVARD
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

LIBRETTO OF THE OPERAS MAY BE PURCHASED
IN THE LOBBY

BALDWIN PIANO IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

REGINA RESNIK



FERRUCCIO TAGLIAYINI



LICIA ALBANESE



CHARLES KULLMAN





- ★ **COMMERCIAL & INDUSTRIAL PROPERTIES**
- ★ **MANAGEMENT OF INCOME PROPERTIES**
- ★ **LOANS ON INCOME PROPERTIES**
- ★ **INSURANCE**

AMERICAN AID TO FRANCE

presents

THE FRENCH NATIONAL ORCHESTRA

CHARLES MUENCH *conducting*

Saturday evening, November 13 at eight-thirty

Philharmonic Auditorium, Los Angeles

and

Sunday evening, November 14, at eight-thirty

Civic Auditorium, Pasadena

Proceeds to be used for medical care and supplementary feeding of undernourished children. Contributions to American Aid to France are tax deductible.

Tickets: \$7.50, 6.00, 4.80, 3.60, 2.40, 1.80, 1.20 incl. tax.

Mail orders now: **American Aid to France, 606 S. Hill Street, Los Angeles, 14**

(This ad donated by a friend)

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.



ERICH LEINSDORF, conducting
"Carmen" and "Siegfried"



Earl Carroll Vanities

NEW HIT REVUE
SEE AMERICA'S GREATEST REVUE!

"THERE'S NOTHING LIKE IT IN
NEW YORK," SAYS WALTER WINCHELL

TWO COMPLETELY
DIFFERENT SHOWS
NIGHTLY
9:15 P.M. and MIDNIGHT

ALL-STAR CAST
50 LAVISH SCENES
60 MOST BEAUTIFUL GIRLS
IN THE WORLD

IT ISN'T EXPENSIVE!

ADMISSION — \$2.00 PLUS TAX
DINNER A LA CARTE
REASONABLE PRICES
EXCELLENT CUISINE

- DANCING BETWEEN SHOWS ON
- REVOLVING STAGE TO AL LYONS
- AND EARL CARROLL
- THEATRE ORCHESTRA

For Reservations
HOLLYWOOD 7101

Earl Carroll's
10th YEAR
SUNSET NEAR VINE — HOLLYWOOD

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 fiancé'.....	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

Peasants, Musicians, Dancers, Demons

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

LIBRETTOS OF THE OPERAS MAY BE PURCHASED IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR — SOUTH END OF LOBBY

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

LESTER HORTON'S BRILLIANT
BALLET WITH BELLA LEWITZKY,
HERMAN BODEN AND AN EXCEP-
TIONAL AND EXCITING COMPANY
OF YOUNG DANCERS

DANCE
THEATER

SALOME

THE BELOVED TOTEM INCANTATION

SATURDAY EVENINGS AT 8:45. SEATS \$2.40 AND \$1.20 TAX
INCLUDED. ON SALE AT BOX OFFICE AND SOUTHERN
CALIFORNIA MUSIC COMPANY AND ALL MUTUAL AGENCIES.

7566 MELROSE AVENUE YORK 9387

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."

The Town House
The Town House
The Town House
The Town House
The Town House
The Town House
The Town House
The Town House

BEFORE THE OPERA—

GARDEN ROOM • ZEBRA ROOM • CAPE COD GRILL

Cocktails & Dinner

Only Ten Minutes From Your Box

AFTER THE OPERA—

GARDEN ROOM • ZEBRA ROOM

Nightcaps & Dancing

No Couvert or Minimum

—AND FOR LUNCHEON

GARDEN ROOM • CAPE COD GRILL

Continental Buffet

Fashion Luncheons Each Tuesday

WILSHIRE BOULEVARD

RESERVATIONS EX. 1234

EXTENDING . . .

Congratulations to Greater Los Angeles Plans, Inc., for taking a 20,000 league forward stride in furtherance of our cultural life in bringing the West's leading operatic company to Los Angeles.

"Bravos" to the management and artists of the magnificent San Francisco Opera Company.

Well Done, Greater Los Angeles Plans Inc.

Well Sung, San Francisco Opera Company.

**DOWNTOWN
BUSINESS MEN'S
ASSOCIATION**



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

LIBRETTO OF THE OPERAS MAY BE PURCHASED
IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

JUSSI BJOERLING



LOIS HARTZELL



ITALO TAJO



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

LIBRETTOS OF THE OPERAS MAY BE PURCHASED
IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

JAN PEECE



CLARAMAE TURNER



FRANCESCO VALENTINO



HERTA GLAZ



A TRIBUTE



OPERA, 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 such 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 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.



Board of Supervisors, Los Angeles County

RAYMOND V. DARBY Chairman Fourth District
WILLIAM A. SMITH Supervisor First District
LEONARD J. ROACH Supervisor Second District
JOHN ANSON FORD Supervisor Third District
ROGER W. JESSUP Supervisor Fifth District

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

CONGRATULATES GREATER LOS ANGELES PLANS, INC.

in bringing to Los Angeles the 12th Annual Season of the San Francisco Opera Company.

The officers and directors of the Opera Guild of Southern California invite you to become a member and participate in the many Guild activities.

OFFICERS

MRS. EDMUND W. GALE	President
MR. WILLIAM H. RICHARDSON	First Vice-President
MRS. HARVEY S. MUDD	Second Vice-President
MRS. LEILAND ATHERTON IRISH	Third Vice-President
MRS. MORGAN PADEFORD	Corresponding Secretary
MR. JOHN ANSON FORD	Recording Secretary
MR. VAN RENSSELAER WILBUR	Treasurer
MR. WILLIAM H. BENDER	Executive Director

DIRECTORS

ROBERT ANSTEAD	MRS. ELYON MUSICK
MRS. ARTHUR BERGH	MRS. MORGAN PADEFORD
JOHN ANSON FORD	WILLIAM H. RICHARDSON
ALICE TANNER GAIRDNER	FRANK VITALE
MRS. EDMUND W. GALE	MRS. GURDON W. WATTLES
DURWARD HOWES	VAN RENSSELAER WILBUR
MRS. HARVEY S. MUDD	MRS. PHILIP ZOBELEIN
MRS. LEILAND ATHERTON IRISH	

**OPERA GUILD OF SOUTHERN CALIFORNIA
3055 WILSHIRE BLVD., LOS ANGELES 5**

TYPES OF MEMBERSHIP

Active\$ 6.00
Civic 10.00
Associate 25.00
Contributing.... 50.00
Donor 100.00

All memberships enjoy the same privilege with the exception of the Active which does not include Opera News magazine.

In recognition of the purposes of the Opera Guild of Southern California, I desire to be a member. (Please check type of membership.)

NAME

STREET..... City..... Zone.....

TELEPHONE..... OPERA ATTENDED.....

Make all checks payable to the **Opera Guild of Southern California**.
For further information, call **DRexel 7755**.

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.

LIBRETTO OF THE OPERAS MAY BE PURCHASED IN THE LOBBY

BALDWIN IS THE OFFICIAL PIANO OF THE
SAN FRANCISCO OPERA COMPANY

COCKTAIL BAR ON MAIN FLOOR—SOUTH END OF LOBBY

H. G. Daniels

ARTISTS' & DRAWING MATERIALS
BOOKS ON THE ARTS
FRAMES OF DISTINCTION

621 S. Grand Ave., Los Angeles 14, Calif. • MI-3029 • VA-5511

"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.



*The whiskey that didn't watch
the clock!*



You have been invited to try many good whiskies, but never before one quite like this . . . For here is a whiskey aimed not just at success . . . but at perfection! As noble a whiskey as could be made . . . then aged to smooth . . . mellow . . . full-bodied flavor. Taste Old Charter . . . we believe you will agree it is the finest Kentucky Bourbon ever to pass your lips!

**KENTUCKY'S FINEST
STRAIGHT BOURBON**



OLD CHARTER

STRAIGHT BOURBON WHISKEY • THIS WHISKEY IS 6 YEARS OLD
86 PROOF • BERNHEIM DISTILLING COMPANY, INC., LOUISVILLE, KY.

WELCOME to the San Francisco Opera Company!

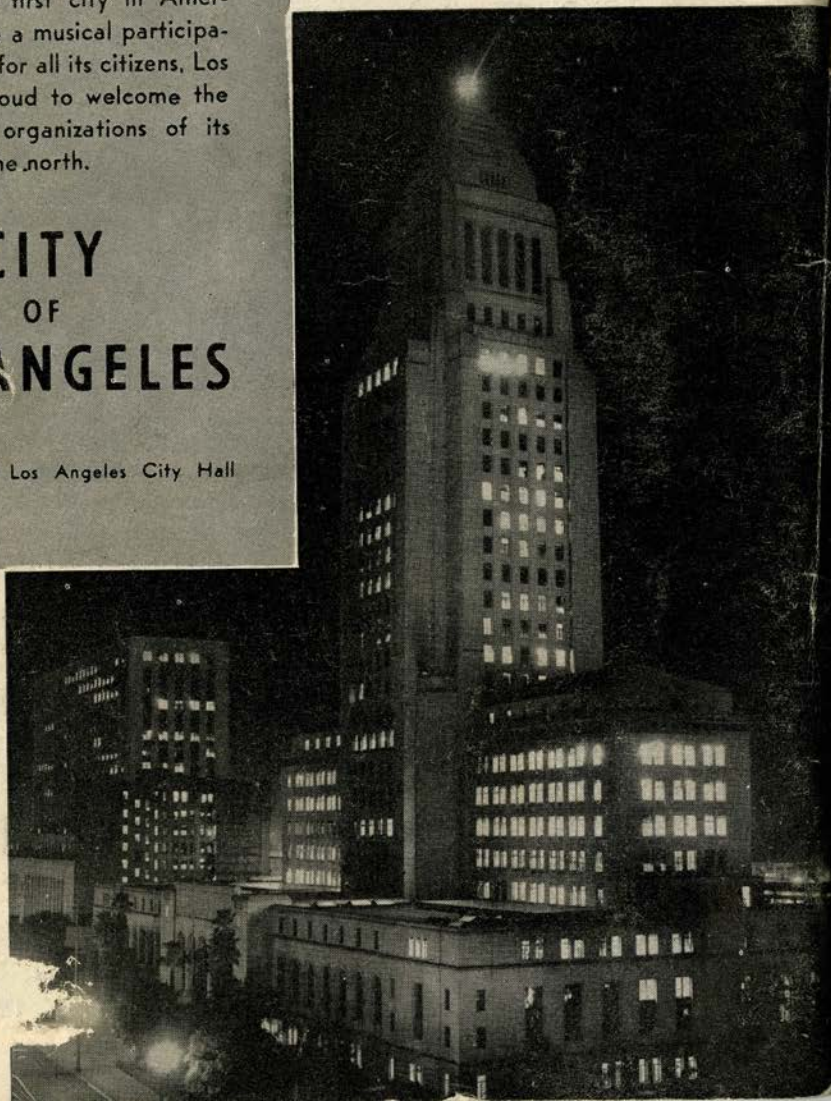
Los Angeles' annual enthusiastic reception of fine opera is indicative of the mature musical development of its people.


The City is proud of the part it is playing in building an appreciation for music through its Youth and Adult Choruses, Community Sings, concerts, and musical competitions.

The first city in America to provide a musical participation program for all its citizens, Los Angeles is proud to welcome the fine musical organizations of its neighbor to the north.

CITY OF LOS ANGELES

Night view of Los Angeles City Hall





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

