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Magazine of Los Angeles



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COMPANY

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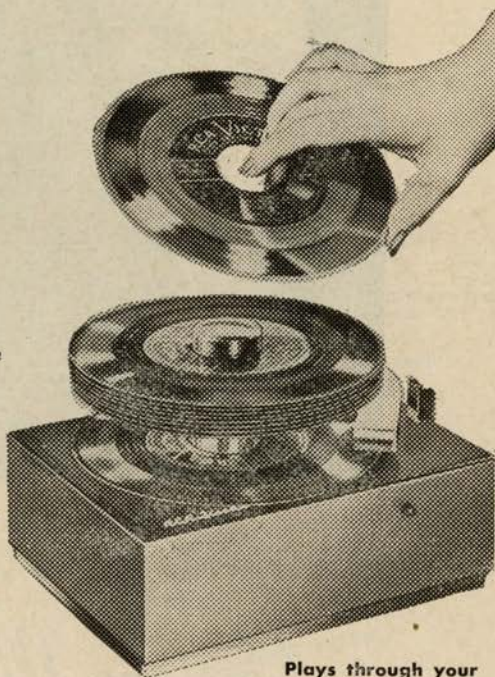
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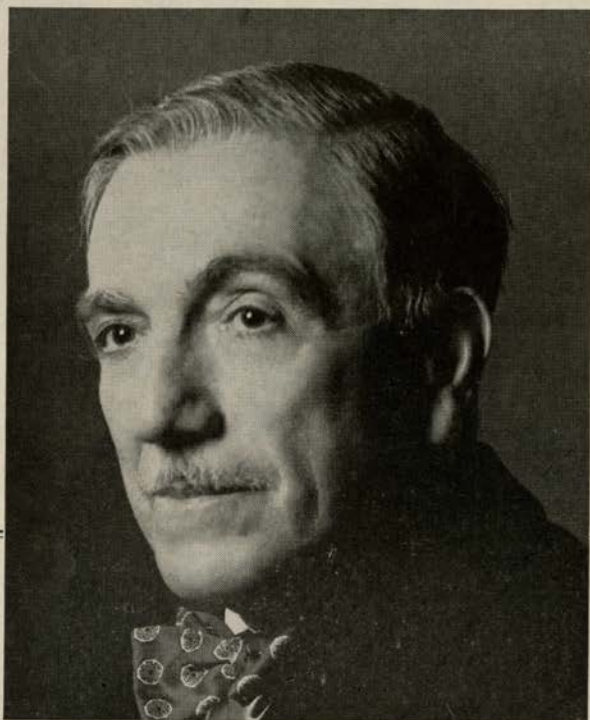
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October 25, 1949

To the Music Lovers of Southern California

Dear Friends:

Once again, it is with very genuine pleasure and satisfaction that Greater Los Angeles Plans, Inc. welcomes the return of the San Francisco Opera Company to Los Angeles.

We enjoy our fine association with this great Opera Company and our many friends of our sister city. Our relationship with them has been interesting and stimulating, and we look forward with real anticipation to many years of continued cooperation.

During the last few months Greater Los Angeles Plans, Inc. has made substantial and encouraging and constructive progress towards the ultimate achievement of our primary objective, a great Music Center and Memorial Auditorium.

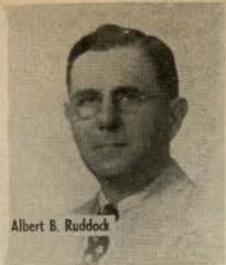
May I, on behalf of the officers and Board, express to you our very genuine appreciation for your support of this Opera Season and your continued support of Greater Los Angeles Plans, Inc. Without your loyalty and interest, our task would be impossible.

Sincerely yours,

Henry Duque
President



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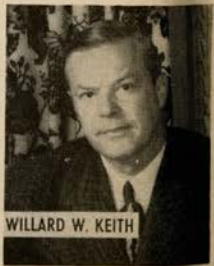
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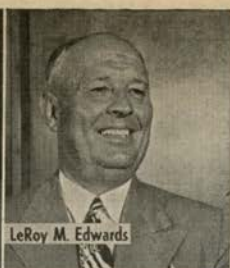
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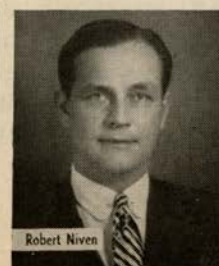
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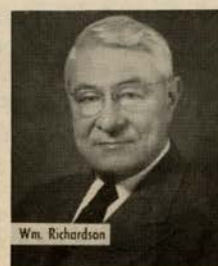
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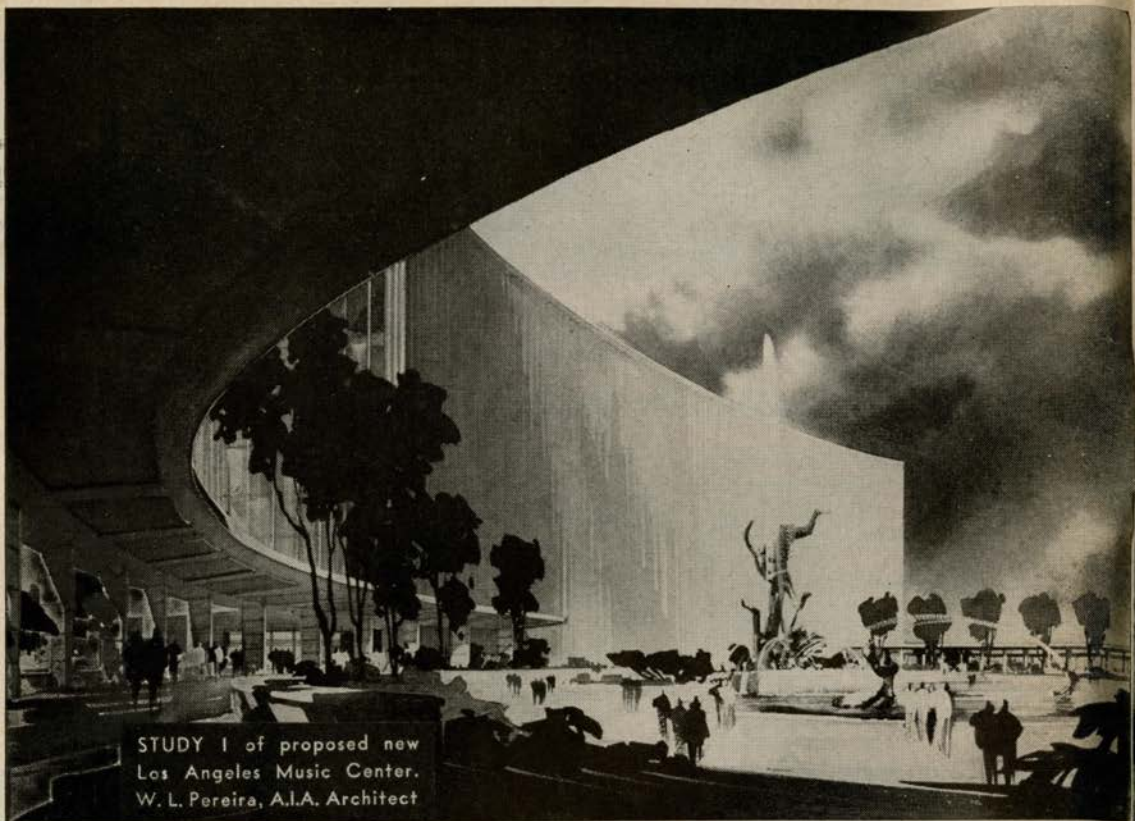
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STUDY I of proposed new
Los Angeles Music Center.
W. L. Pereira, A.I.A. Architect

GREATER LOS ANGELES PLANS inc.

The eyes of the musical world are focused on Los Angeles, for here, within the next few years, will rise the most beautiful music center in the world.

This center, to become the home of cultural arts, is now past its embryonic stage. Under the guidance of Greater Los Angeles Plans, Inc., substantial progress has been made toward the unification of plans and general design for the new project.

These new plans, were, in part, the result of findings and recommendations by the research firm of Madigan-Hyland, following a six months survey of opera houses and auditoriums throughout the country.

In the past few months architect members of the Board of Design have made extensive revisions of the original plans, on their drafting

boards, and these plans are now in the hands of the executive committee of Greater Los Angeles Plans, Inc., for further study.

No single factor is being overlooked to bring to a successful conclusion the fulfillment of Greater Los Angeles Plans, Inc., objectives; a music center of unsurpassed beauty, wherein the world's greatest artists will perform in surroundings befitting their artistic standing, and an auditorium that will establish Los Angeles as the center of sports events, world trade shows and conventions of international importance.



STUDY 2 of proposed new
Los Angeles Music Center.
W. L. Pereira, A.I.A. Architect

Spearheading these noble enterprises are such far seeing civic minded citizens as Henry O. Duque, president of Greater Los Angeles Plans, Inc., Harvey S. Mudd, chairman of the Board; Albert B. Rud-dock, vice-chairman of the Board; Ray W. Smith, executive vice-presi-dent and secretary; Frank L. King, treasurer and vice presidents: P. G. Winnett, Charles H. Strub, Mrs. Leiland Atherton Irish, A. J. Gock, Willard W. Keith and George J. O'Bbien.

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VOL. I

NO. 6

Twelve Performances

October 25 Through November 6, 1949

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Thirteenth Annual Los Angeles Season

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Text by the composer assisted by a committee of friends.

After the novel by Abbé Prevost.

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Chevalier Des Grieux	Jussi Bjoerling
Lescaut	*Enzo Mascherini
Geronte de Ravoir	Salvatore Baccaloni
Edmund, a Student	Caesar Curzi
A Dancing Master	Alessio De Paolis
A Captain	Desire Ligeti
A Musician	Herta Glaz
A Lamplighter	Leslie Chabay
Innkeeper	Colin Harvey
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*Los Angeles debut

Girls, Citizens, Students, Musicians, Old Gentlemen, Priests,
Harlots, Sailors, Marines.

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CHORUS DIRECTOR
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Time and Place: 1721; Amiens, Paris, Havre, Louisiana

Act I: Courtyard of an Inn, Amiens

Act II: Apartment in Geronte's Home

Act III: Harbor of Havre

Act IV: Desolate Spot in Louisiana

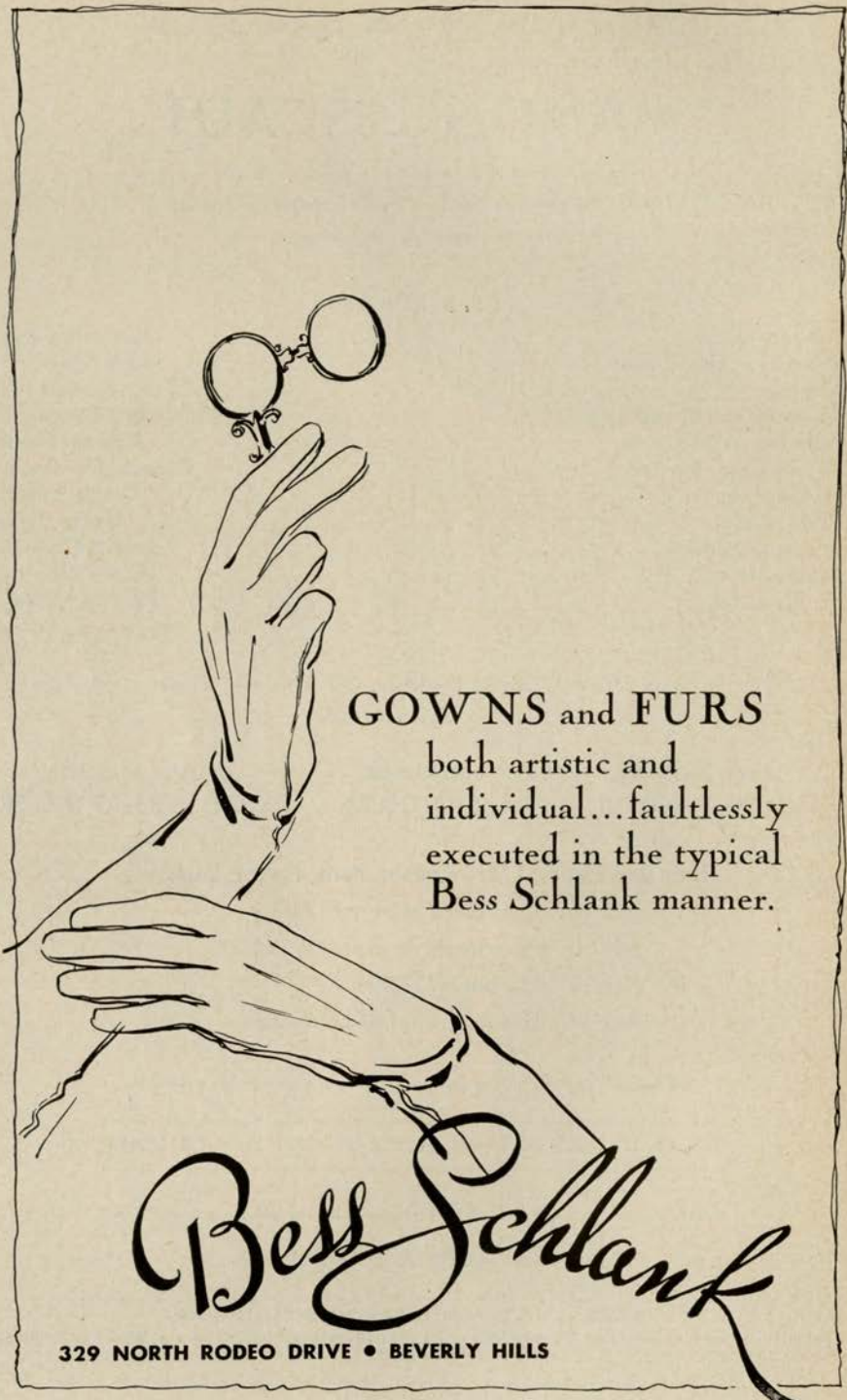
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GREATER LOS ANGELES PLANS, Inc. (Continued)

In taking the lead to establish Los Angeles as an important cultural and musical center of the nation, Greater Los Angeles Plans, Inc., is indeed proud of the opportunity to again sponsor this engagement of the celebrated San Francisco Opera Company.

This marks the fourth major opera season to be given here under their auspices; two by the Metropolitan Opera Association and two by the San Francisco Opera Association.

With the San Francisco Opera Association, recognized as one of the finest institutions of its kind in the world, playing so important a part in Pacific Coast musical history, it becomes all the more apparent for the need for Los Angeles to have a magnificent music center in which it can perform. For Los Angeles has become an important portion of its audience, and it hopes to continue its close relations.

CONTINUED ON PAGE 33





White Mink CAPE... MODELED BY
MRS. DEAN CHRISTY... SUPERBLY DESIGNED AND CREATED
BY WILLARD H. GEORGE, LTD., 5650 WILSHIRE BLVD.

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Bass

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Soprano

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Tenor

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Soprano

CAESAR CURZI
Tenor

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Tenor

KIRSTEN FLAGSTAD
Soprano

HERTA GLAZ
Contralto

UTA GRAF
Soprano

PAUL GUENTER
Bass

LOIS HARTZELL
Soprano

COLIN HARVEY
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WINIFRED HEIDT
Soprano

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Bass

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Bass

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Tenor

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Tenor

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Soprano

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Bass

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WEDNESDAY NIGHT, OCTOBER 26, 1949 AT 8:00

RIGOLETTO

Opera in four acts. Music by Giuseppe Verdi.

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

THE CAST

Rigoletto, a hunchback, jester to the Duke.....	Lawrence Tibbett
Gilda, his daughter.....	Lily Pons
Duke of Mantua, a titled profligate.....	Jan Peerce
Sparafucile, a hired assassin.....	*Mihaly Szekely
Maddalena, his sister.....	Herta Glaz
Count Monterone.....	Desire Ligeti
Count Ceprano.....	Colin Harvey
Borsa.....	Alessio De Paolis
Marullo.....	George Cehanovsky
Countess Ceprano.....	Mary Jane Gray
Giovanna.....	Eileen Baldwin
Page.....	Martina Zubiri

*Los Angeles debut

Courtiers, Pages, Servants

Incidental dances by Corps de Ballet

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

Time and Place: Sixteenth Century; Mantua and Vicinity

Act I: Ballroom in the Duke's Palace

Act II: A Street Outside Rigoletto's House

Act III: Hall in the Duke's Palace

Act IV: Ruined Inn in a Lonely Spot—Sparafucile's Home

Encores not permitted—Bell rings three minutes before curtain rises

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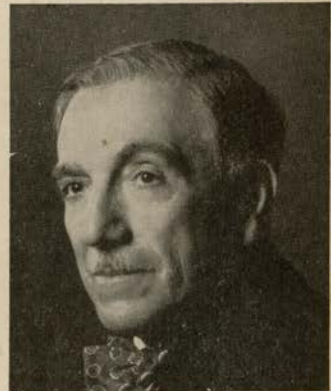
THE STORY OF "RIGOLETTO"

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

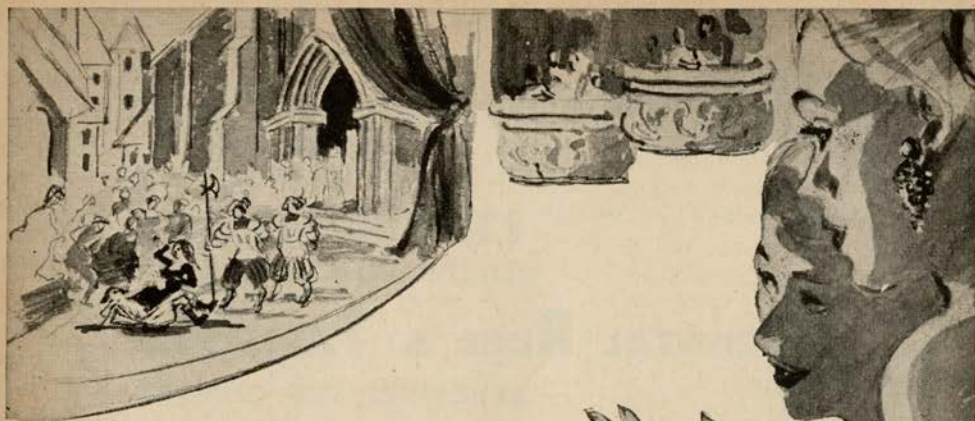
ACT II—Rigoletto hurriedly steals to the house where Gilda is kept secluded. He meets Sparafucile, a professional killer, and promises to bear him in mind should he wish to make away with any enemies. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands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

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

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



GAETANO MEROLA, conducting "Rigoletto," and "Lucia Di Lammermoor."



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Licia Albanese. Il est doux, il est bon from "Hérodiade," and Adieu, notre petite table from "Manon." RCA Victor Orchestra, Jean Paul Morel, Conductor. Single record.

Rose Bampton. Recitative and Aria (Act I) and Non mi dir, bell' idol mio from "Don Giovanni." With Hardesty Johnson. RCA Victor Symphony Orchestra, Wilfred Pelletier, Conductor. Single record.

Jussi Bjoerling. Donna non vivi mai from "Manon Lescaut" and Siciliana: O Lola from "Cavalleria Rusticana." Nils Grevillius, Conductor. Single record.*

Kirsten Flagstad. Three Famous Scenes. From "Tristan und Isolde" and "Die Götterdämmerung." With Lauritz Melchior. San Francisco Opera Orchestra, Edwin McArthur, Conductor. Five records.

Jarmila Novotná. Barcarolle and Romance of Antonia from "Tales of Hoffmann." RCA Victor Orchestra, Frieder Weissmann, Conductor. Single record.

Jan Peerce. Four Operatic Arias. From "La Gioconda," "I Pagliacci," "La Juive" and "La Tosca." RCA Victor Orchestra, Erich Leinsdorf, Conductor. Two records.

Set Svanholm. In Fernem Land and Höchstes Vertrau'n from "Lohengrin." RCA Victor Orchestra, Frieder Weissmann, Conductor. Single record.

Ferruccio Tagliavini. Operatic Arias. From "Rigoletto," "L'Elisir d'amour," "L'Africana" and "L'Arlesiana." RCA Victor Orchestra, Antal Dorati, Conductor. Two records.*

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Blanche Thebom. Voce di Donna o d'angelo from "La Gioconda," and Weiche, Wotan, Weiche from "Das Rheingold." RCA Victor Orchestra, Frieder Weissmann, Conductor. Single record.

Lawrence Tibbett. Chanson du Toréador from "Carmen" and Te Deum from "La Tosca." Single record.

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FRIDAY NIGHT, OCTOBER 28, 1949 AT 7:45

TRISTAN UND ISOLDE

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

THE CAST

Tristan, a Cornish Knight, nephew of King Mark.....	Set Svanholm
Isolde, Princess of Ireland.....	Kirsten Flagstad
Brangane, Isolde's friend and attendant.....	Blanche Thebom
King Mark of Cornwall.....	Mihaly Szekely
Kurvenal, Tristan's devoted servant.....	Herbert Janssen
Melot, one of King Mark's courtiers.....	George Cehanovsky
Shepherd.....	Leslie Chabay
Steersman.....	John Ford
A Sailor's Voice.....	Leslie Chabay

Sailor Lad, Sailors, Knights, Esquires, Men-at-Arms.

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	WILLIAM STEINBERG	KURT HERBERT ADLER

Time and Place: *Legendary*

Act I: On Board a Vessel Nearing the Cornish Coast

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

Act III: Garden of Tristan's Estate in Brittany

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "TRISTAN UND ISOLDE"



WILLIAM STEINBERG,
conducting
"Tristan Und Isolde," "Die
Walkure" and "Aida."

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

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

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THE STORY OF "TRISTAND UND ISOLDE" (Continued)

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

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

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SATURDAY NIGHT, OCTOBER 29, 1949 AT 8:00

TOSCA

Opera in three acts. Music by Giacomo Puccini.

Text by Illica and Giacosa, after Sardou's drama.

THE CAST

Floria Tosca, a celebrated singer.....	*Elizabetta Barbato
Mario Cavaradossi, a painter.....	Jan Peerce
Baron Scarpia, Chief of the Police.....	Lawrence Tibbett
Cesare Angelotti, a political prisoner.....	Desire Ligeti
The Sacristan.....	Salvatore Baccaloni
Spoletta, a police agent.....	Alessio De Paolis
Sciarrone, a gendarme.....	George Cehanovsky
A Jailer.....	George Cehanovsky
A Shepherd.....	*Donna Walker
	*Los Angeles debut

Judge, Cardinal, Officer, Sergeant, Soldiers, Police Agents, Ladies, Nobles, Citizens

STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
FAUSTO CLEVA

CHORUS DIRECTOR
KURT HERBERT ADLER

Time and Place: Rome, 1800

Act I: Interior of the Church of St. Andrea.

Act II: A Room in Scarpia's Apartments in the Farnese Palace.

Act III: A Terrace of the San Angelo Castle, outside the Prison.

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

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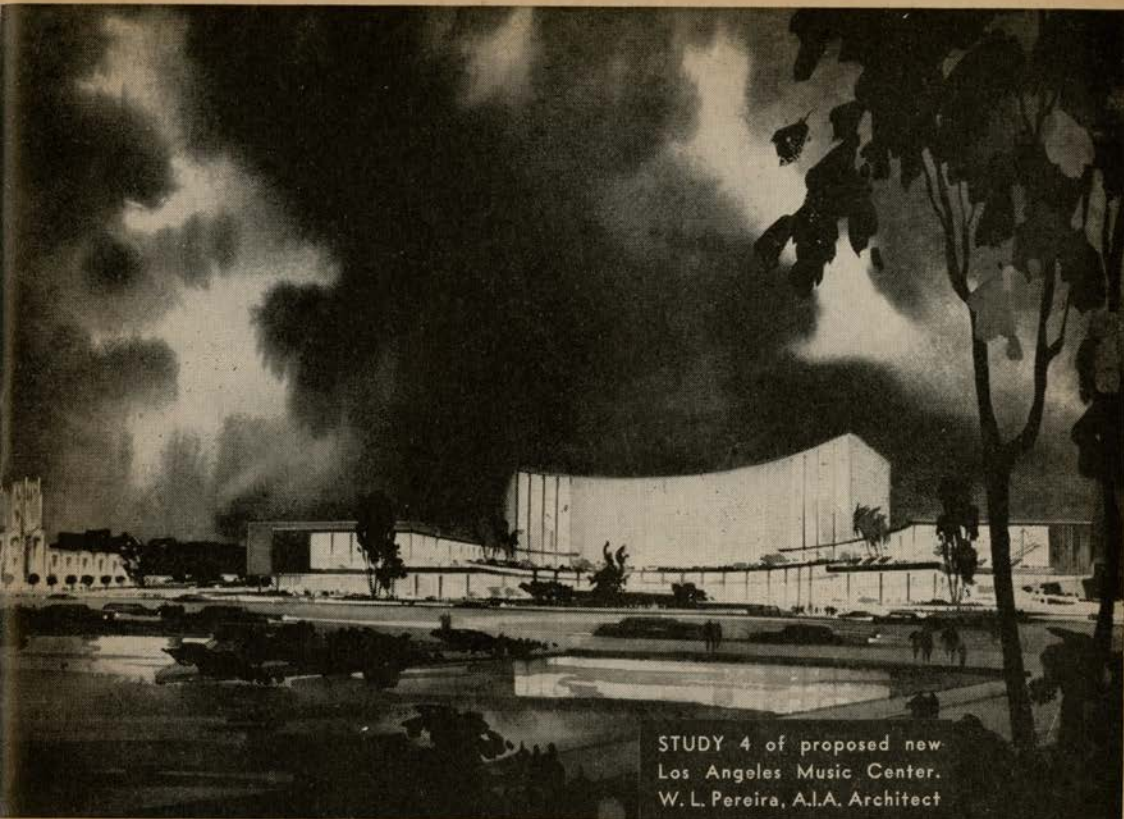
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SUNDAY MATINEE, OCTOBER 30, 1949 AT 2:00

SAMSON ET DALILA

Opera in three acts. Music by Camille Saint-Saens
Text by Ferdinand Lemaire

THE CAST

Dalila	Blanche Thebom
Samson	Ramon Vinay
The High Priest of Dagon	Robert Weede
Abimelech, Satrape of Gaza	John Ford
An Old Hebrew	Desire Ligeti
A Messenger	Leslie Chabay
First Philistine	*Arthur Peters
Second Philistine	Robin Nelson

Hebrew and Philistine Chorus

Solo Dancer: Joan Vickers

Incidental Dances by Corps de Ballet

Choreography by Willam Christensen

STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
FAUSTO CLEVA

CHORUS DIRECTOR
KURT HERBERT ADLER

Time and Place: 1150 B.C.; Gaza in Palestine

Act I: Public Square in Gaza

Act II: Dalila's Home, Valley of Sorek

Act III: Scene 1: Prison at Gaza

Scene 2: Interior of Temple of Dagon

Encores not permitted—Bell rings three minutes before curtain rises

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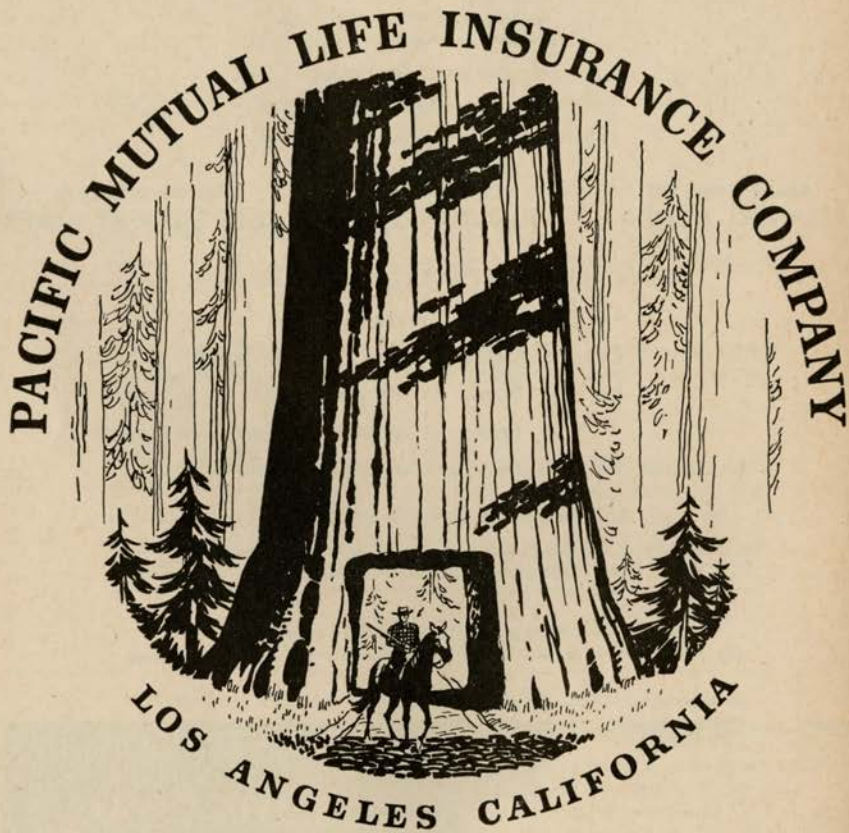
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"THE STORY OF "SAMSON ET DALILA"



*FAUSTO CLEVA, conducting
"Manon Lescaut," "Tosca" and
"Samson et Dalila."*

ACT I—Chanting a prayer pregnant with sorrow and resignation, a group of Hebrew slaves kneel in the square before the Philistine temple of Dagon. Samson stands forth adjuring them to lift up their hearts in faith and their arms in strength, and God shall be found to them. Inspired, the Hebrews arise and rejoice. Upon this scene comes Abimelech, who charges them to subjection. The Hebrews glorify God and in rage Abimelech leaps out with drawn sword. Samson, striking down the Prince, leads the Hebrews in glorious revolt. The High Priest comes from the temple and, discovering the slain Prince, commands immediate retribution. But a messenger hurries in to tell of the Hebrews rampant in the city, and the already cowed Philistines retreat. The Hebrews reenter rejoicing and are joined by the women from the Temple of Dagon, led by Dalila, who

in tones of mellow innocence pleads with Samson for a renewal of the pleasures of love they once shared. Samson prays for strength to resist her seduction, conscious that behind it lies treachery.

ACT II—Dalila is appealing to the power of love for allure which shall drive Samson again into her arms and discover to her the secret of his strength. The High Priest of Dagon comes to her offering unlimited wealth if she will secure this same secret. She scorns his bribes and confides that her protestations have been only an effort to bring Samson to betray himself. Together they pray for his capitulation. Dalila is beginning to question her power over Samson when he appears in a torment of uncertainty. Loosing upon him gentle reproaches for desertion and love's

CONTINUED ON PAGE 39

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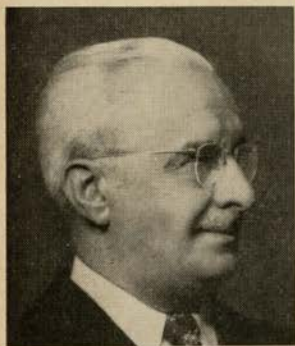
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THE STORY OF "SAMSON ET DALILA" (Continued)

CONTINUED FROM PAGE 37

every blandishment, she woos him with dispassionate passion. Samson vows his love, but still denies the secret she would have as proof of his complete devotion. Angry and tearful, Dalila rushes from him. Samson, remembering his God, hesitates; then, in passionate abandon, follows her within. Philistine soldiers surround the house and, answering Dalila's triumphant call, overpower Samson.

ACT III—Samson in prison, blinded and chained, works at the mill besieged with reproaches from the Hebrews. Deeply repentant, he beseeches that Jehovah pour His wrath upon his head alone and take again under His protection the children of Israel. Philistine soldiers come to take him away. (Scene 2.) Philistines, princes, and vulgars have flocked to the Temple of Dagon. Licentiously singing and dancing, they hail Samson, led into their midst by a child, as the savior of Israel, and ridicule his God and his own ruin. With magnificent humility Samson accepts their abuses. Dalila laughs at his weakness in the embrace of love and with the High Priest forces upon him a cup to offer in sacrifice to Dagon. Led forward, Samson, inspired by repentance, wrath, and a mighty faith, prays for a miracle of strength, and, grasping the pillars of the temple, he crumples them, crushing the Philistines and himself, while his voice soars in praise of the glory of his God.



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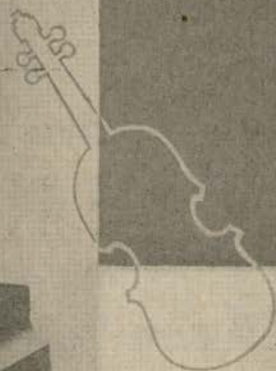
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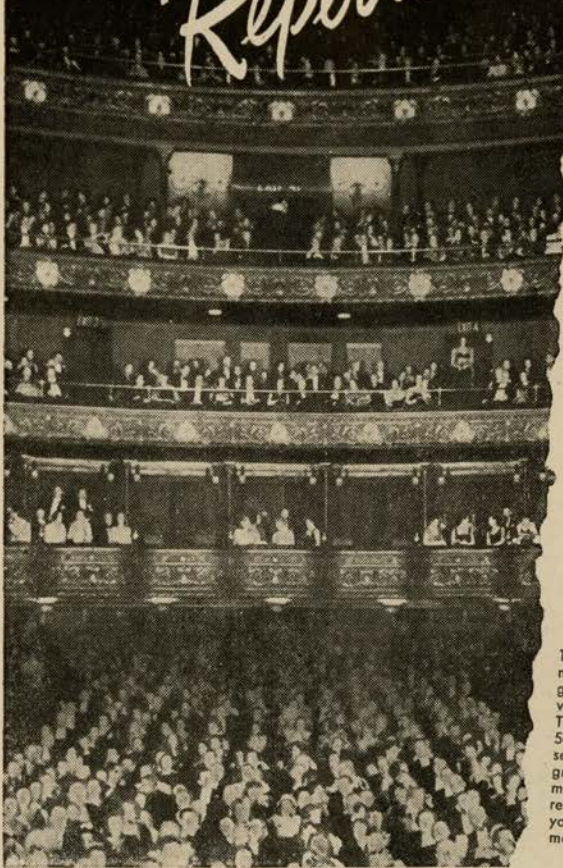
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Set MM 607



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(Complete Opera) Bidu Sayao, Richard Tucker, Salvatore Baccaloni, Mimi Benzell, George Cehanovsky, Francesco Valentino, Nicola Moscona, Lodovico Oliviero, and Lawrence Davidson with Giuseppe Antonicelli conducting the Chorus and Orchestra of the Metropolitan Opera Association..... **(ML 4076-ML 4077) Set SL-1**

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MADAME BUTTERFLY (Puccini) [Complete Opera] Eleanor Steber, Richard Tucker, Giuseppe Valdengo, Jean Madeira with Max Rudolf conducting the Chorus and Orchestra of the Metropolitan Opera.....**SL 104**

TRISTAN UND ISOLDE—LOVE DUET (Wagner), Helen Traubel (soprano), Torsten Ralf (tenor) and Herta Glaz (contralto) with Fritz Busch conducting the Orchestra of the Metropolitan Opera Association. **Bridal Chamber Scene** (from "Lohengrin") (Wagner). Helen Traubel (soprano) and Kurt Baum (tenor) with Artur Rodzinski conducting the Philharmonic-Symphony Orchestra of New York.....**ML 4055**

MOZART OPERATIC ARIAS [Madamina! (from "Don Giovanni"); Osmin's Aria (from "Il Seraglio"); Qui Sdegno (from "The Magic Flute"); Mentre Ti Lascio, O Figlio; Se Vuol Ballare (from "The Marriage of Figaro"); Aprite Un Po' Quegl' Occhi (from "The Marriage of Figaro"); Ezio Pinza (basso) with Bruno Walter conducting the Orchestra of the Metropolitan Opera Association.....**ML 4036**

ITALIAN OPERATIC ARIAS [Ritorna Vincitor (from "Aida") (Verdi); Ave Maria (from "Otello") (Verdi); Or Sai Chi L'Onore (from "Don Giovanni") (Mozart); Vissi D'Arte, Vissi D'Amore (from "Tosca") (Puccini); Suicidal (from "La Gioconda") (Ponchielli); Voi Lo Sapete (from "Cavalleria Rusticana") (Mascagni)] Helen Traubel (soprano) with Orchestra conducted by Charles O'Connell.....**ML 2052**

TRAVIATA, LA (Verdi) [Text by Francesco M. Piva after Dumas' "Camille"] Adriana Guerrini (soprano), Maria Huder (mezzo-soprano), Luigi Infantino (tenor), Paolo Silveri (baritone), Adelio Zagonara (tenor), Gino Conti (bass), Paolo Radowsky (baritone), Carlo Platania (bass), Blando Giusti (tenor) with Chorus and Orchestra of the Opera House, Rome, conducted by Vincenzo Bellezza.....**SL 103**

HANSEL AND GRETEL (Humperdinck) [Complete Opera] (Libretto by Adelheid Wette—Trans. Constance Bache) Rise Stevens, Nadine Conner, Claramae Turner, Thelma Votipka, John Brownlee and Lillian Raymondi with Max Rudolph conducting the Orchestra of the Metropolitan Opera Association.....**SL 102**

CELEBRATED OPERATIC ARIAS [Non So Piu (from "The Marriage of Figaro") (Mozart); Voi Che Sapete (from "The Marriage of Figaro") (Mozart); Ah! Non Credea Mirati! (from "La Sonnambula") Bellini); Mimi's Farewell (from "La Boheme") (Puccini); Manon's Entrance (from "Manon") (Massenet); Adieu, Notre Petite Table (from "Manon") (Massenet); The King Of Thule (from "Faust") (Gounod); Jewel Song (from "Faust") (Gounod)] Bidu Sayao (soprano) with Fausto Cleva conducting the Orchestra of the Metropolitan Opera Association.....**ML 4056**

SALOME—FINAL SCENE (R. Strauss) Ljuba Welitch with Fritz Reiner conducting the Metropolitan Opera Orchestra. Eugene Onegin—Tatiana's Letter Scene, Op. 24 (Tchaikovsky) Ljuba Welitch and the Philharmonic Orchestra conducted by Walter Susskind **ML 2048**

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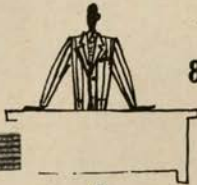
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Don Pedro, the Commandant.....	Desire Ligeti
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Don Ottavio, her fiance.....	Jan Peerce
Leporello, servant of Don Giovanni.....	Salvatore Baccaloni
Donna Elvira, jilted by Don Giovanni.....	Jarmila Novotna
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Zerlina, his betrothed.....	Uta Graf

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CONTINUED ON PAGE 56



The overwhelming trend toward LP continues with well over a dozen manufacturers going into the 33 1/3 speed. Sales in the old 78 speed continue firm, but LP is gaining in sales every day, according to the latest trade reports.

The opera, "La Boheme," replete with immortal melodies is now on LP. COLUMBIA has a Metropolitan Opera version, featuring Sayao, Tucker, Baccaloni and Moscona. The entire performance is noteworthy.

POP ALBUM OF THE MONTH: TEMPO has just released an amazing 78 album with Joe Venuti, world's greatest jazz violinist and Bobby Maxwell ditto on the harp. This 6 sided album boasts some of the best arrangements ever heard in the pop field.

CETRA-SORIA has released Mascagni's "L'amico Fritz." We recommend this little-known opera both because of the appealing melodic line and the presence of Ferruccio Tagliavini.

MODERN CLASSICS: On the new DISCOVERY label is a particularly fine LP which contains 3 Suites of Darius Milhaud, Kabalevsky and Gibbs. The Paris Symphony Orch. is outstandingly conducted by Jacques Metehen.

CLASSICAL SINGLE OF THE MONTH: RCA VICTOR has waxed Jussi Bjoerling singing "Siciliana: O Lola." This is a must record.

LIGHT AND MELODIC: DECCA has released an LP of "Carousel" with the original New York cast. It's superb. Another DECCA release that is extremely listenable is an LP version of

CONTINUED ON PAGE 56

THE STORY OF "DON GIOVANNI" (Continued)

Time and Place: Seventeenth Century; Seville

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

Scene 2: Street in Suburban Seville

Scene 3: In Don Giovanni's Palace

Scene 4: Outside Don Giovanni's Palace

Scene 5: Ballroom in Don Giovanni's Palace

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

Scene 2: A Dark Hallway

Scene 3: A Cemetery

Scene 4: Room in Donna Anna's Palace

Scene 5: In Don Giovanni's Palace

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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.



Scene from "Don Giovanni,"
Act I, Scene 2

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 discloses his real identity and declares himself to be the dupe of Don

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THE STORY OF "DON GIOVANNI" (Continued)

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 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 is his end—who doeth ill to like account the wicked ever did come—ever will."

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Musetta, a grisette.....		Lois Hartzell
Rudolph, a poet.....	} The Four } Bohemians {	Ferruccio Tagliavini
Marcel, painter.....		Francesco Valentino
Schaunard, musician.....		George Cehanovsky
Colline, philosopher.....		Nicola Moscona
Benoit, an importunate landlord Alcindoro, state councilor and admirer of Musetta	}	Salvatore Baccaloni
Customhouse Sergeant.....		Max Lorenzini
Customhouse Guard.....		Colin Harvey
Parpignol.....		Caesar Curzi
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3 speeds forward

CONTINUED FROM PAGE 46

Johann Strauss waltzes for dancing. This is conducted by the beloved Robert Stolz.

LONDON RECORDS has released an earnest interpretation on LP of excerpts from "Tristan and Isolde" and "Parsifal" by Wagner. The London Phil. Orch. is conducted by Clemens Krauss. **LONDON** has also released Mozart's Symphony No. 25, excitingly interpreted by Sergiu Celbidache.

LP 10" RECORD OF THE MONTH: Glazunov Symphony No. 4, Jacques Rachmilovich on a **CAPITOL TELEFUNKEN** release, conducts the Symphony Orch. of the Academy of Santa Cecilia, Rome. Recording and interpretation are brilliant.

CAPITOL TELEFUNKEN has recorded Sibelius "Symphony No. 1." C-T has also released Cesar Franck's "Symphony in D Minor." This is an extremely sonorous and exciting version by the Amsterdam Concertgebouw Orch. under Mengelberg.

Koussevitzky scores: the venerable Boston prexy has just made a fine new recording of Beethoven's "Symphony No. 5 for **RCA VICTOR** . . . **VICTOR** has also come out with a stirring interpretation of Sibelius, "Tapiola." This is conducted by Sir Thomas Beecham.

OPERAS OF THE MONTH: Honors are equally divided between the following two grand operas (both on LP):

Verdi's "La Traviata," recorded in Italy by **COLUMBIA MASTERWORKS**, is a memorable musical experience.

CETRA-SORIA has issued an album of "Lucia Di Lammermoor" with the great Lena Pagliughi. Also recorded in Italy, this is a must album.

COLUMBIA'S recording of "Hansel and Gretel" (the complete opera sung in English) is a very good addition to any record library. It was recorded in this

Hospitality Committee San Francisco Opera Season—1949

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LA BOHEME (Continued)

Time and Place: About 1830; Paris

Act II: Terrace of the Cafe Momus

Act I: Garret of the Bohemians

Act III: A City Gate of Paris

Act IV: Same as Act I

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

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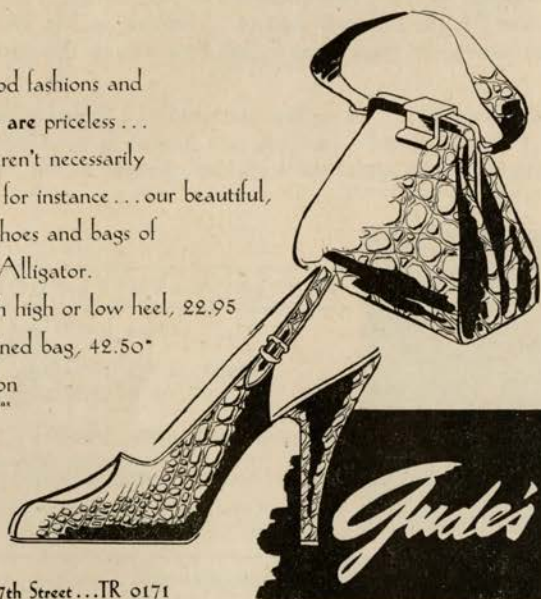
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"LA BOHEME"-AMERICAN PREMIERE—LOS ANGELES



KARL KRITZ
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 Theatre 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



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THE STORY OF "LA BOHEME" (Continued)

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 Gilbert, Marcel Journet, and Eugene Dufriche. Luigi Mancinelli conducted.

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

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

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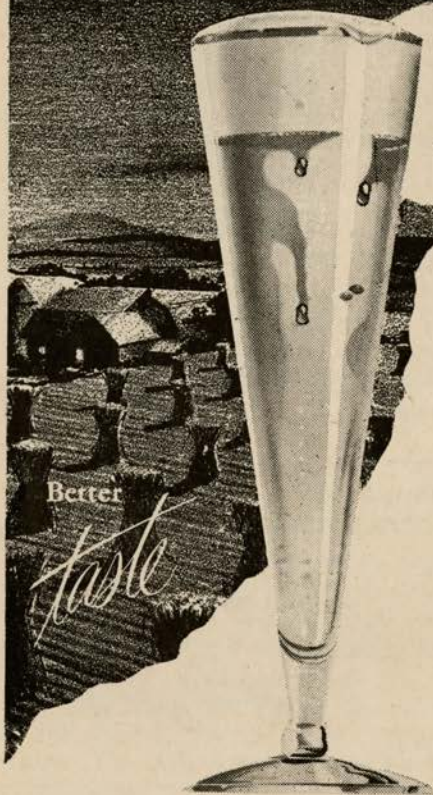


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WEDNESDAY NIGHT, NOVEMBER 2, 1949 AT 7:45

DIE WALKURE

Opera in three acts. Music and text by Richard Wagner

THE CAST

Brunnhilde	Kirsten Flagstad
Sieglinde	Rose Bampton
Fricka	Blanche Thebom
Sigmund	Set Svanholm
Wotan	Richard Sharretts
Hunding	Mihaly Szekely
Helmwige	*Virginia Wilcox
Gerhilde	*Mary Jane Spry
Ortlinde	*Yvonne Chauveau
Siegrune	Herta Glaz
Rosswisse	Eileen Baldwin
Waltraute	Alice Ostrowski
Grimgerde	*Destal Thornbury
Schwertleite	Donna Walker
	*Los Angeles debut

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

WILLIAM STEINBERG

Time and Place: Legendary.

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

Act II: A Wild and Rocky Pass.

Act III: Rock of the Valkyries.

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "DIE WALKURE"

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



ARMANDO AGNINI,
Stage Director

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

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

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

THURSDAY NIGHT, NOVEMBER 3, 1949 AT 8:00

LUCIA DI LAMMERMOOR

Opera in three acts. Music by Gaetano Donizetti.

Text by Salvatore Cammerano, after Sir Walter Scott's novel,

"The Bride of Lammermoor."

THE CAST

Lord Henry Ashton, of Lammermoor.....	Francesco Valentino
Lucy (Lucia), his sister.....	Lily Pons
Edgar, Master of Ravenswood.....	Ferruccio Tagliavini
Lord Arthur Bucklaw.....	Leslie Chabay
Raymond, chaplain of Lammermoor.....	Desire Ligeti
Alice, companion to Lucy.....	Martina Zubiri
Norman, follower of Lord Ashton.....	Caesar Curzi

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ARMANDO AGNINI	GAETANO MEROLA	KURT HERBERT ADLER

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Time and Place: Scotland at the close of the Sixteenth Century

Act I: Gardens of the Castle of Lammermoor

Act II: Scene 1: Ante-Room to Hall of the Castle
Scene 2: Great Hall of the Castle

Act III: Scene 1: Same as Act II, Scene 2
Scene 2: Tombs at Ravenswood

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "LUCIA DI LAMMERMOOR"



KURT HERBERT ADLER
Conductor and Chorus Director

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

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

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

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

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

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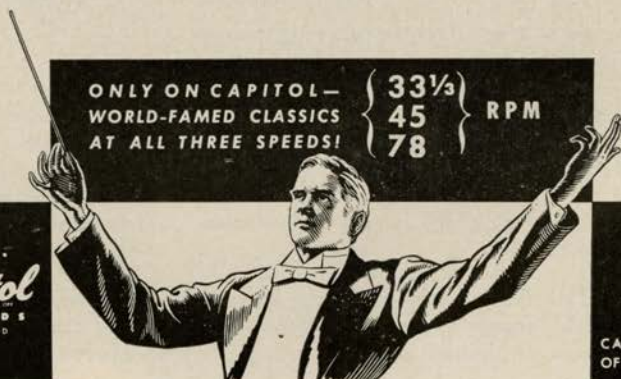
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FRIDAY NIGHT, NOVEMBER 4, 1949 AT 8:00

CARMEN

Opera in four acts. Music by George Bizet.

Text by Meilhac and Halvey, after Prosper Merimés's Romance.

THE CAST

Carmen	Winifred Heidt	
Don Jose	Ramon Vinay	
Micaela	*Dorothy Warenskjoeld	
Escamillo, the Toreador.....	Francesco Valentino	
Zuniga, Captain of Dragons.....	Desire Ligeti	
Frasquita.....	} Companions of Carmen {	Lois Hartzell
Mercedes.....		Alice Ostrowsky
Dancairo.....	} Smugglers {	George Cehanovsky
Remendado.....		Alessio De Paolis
Morales, an officer.....	George Cehanovsky	
		*Los Angeles debut

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

Solo Dancers: Geraldine Vasquez, Joan Vickers, Roland Vasquez

Incidental Dances by Corps de Ballet

Choreography by Willam Christensen

Boys Chorus from St. James Episcopal Church, South Pasadena

STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
PAUL BREISACH

CHORUS DIRECTOR
KURT HERBERT ADLER

Time and Place: About 1820; Seville, Spain

Act I: Courtyard 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

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THE STORY OF "CARMEN"

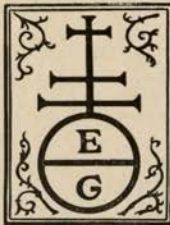


*Scene of the smugglers' cave
Act III, "Carmen."*

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

Tavern of Lillas Pastia. There is a sudden struggle, the soldier lets go his hold, and Carmen flees.

ACT II—Carmen and a band of gypsies are singing a gay song. She remembers that the soldier who went to prison for her is now at liberty and shortly will join her. Morales, of Jose's guard, is trying to win her favor, but she laughs at him. The famous bull-fighter Escamillo enters and the tavern is closed. The innkeeper 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



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the life they might lead together in the mountains. Despite her charms Jose is about to leave when his officer appears and orders him back to line. Resentfully Jose defies the captain, and escapes to the smugglers' camp with Carmen.

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

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



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SATURDAY NIGHT, NOVEMBER 5, 1949 AT 8:00

AIDA

Opera in four acts. Music by Giuseppe Verdi.

Text by Antonio Ghislanzoni.

THE CAST

Aida, an Ethiopian slave.....	Elisabetta Barbato
Amneris, daughter of the Egyptian King.....	Blanche Thebom
Rhadames, captain of the Egyptian guard.....	Set Svanholm
Amonasro, King of Ethiopia, Aida's father.....	Robert Weede
Ramfis, High Priest of Isis.....	Nicola Moscona
The King of Egypt.....	Desire Ligeti
Messenger.....	Leslie Chabay
Priestess.....	Uta Graf

Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian

Slaves and Prisoners, Egyptians, etc.

Solo Dancer: Celena Cummings

Incidental Dances by Corps de Ballet

Choreography by Willam Christensen

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	WILLIAM STEINBERG	KURT HERBERT ADLER

Time and Place: In Pharaoh's Time: Memphis and Thebes

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

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

Act III: Shores of Nile, near Temple of Isis

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

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "AIDA"

ACT I—A messenger has come to the palace of the Egyptian king with word of approaching invasion by the Ethiopians under the leadership of King Amonastro. Ramfis, the high priest, reveals to Rhadames that the Gods have selected



Scene from "AIDA," Act I, Scene 2

him to command the forces sent forth to repel the invasion. This choice pleases Princess Amneris for victory would make Rhadames, with whom she is in love, a desirable mate for her. The warrior's thoughts are not of Amneris, however, but of Aida, Ethiopian slave of the princess, captured in a late war, and, unknown to the Egyptians, a daughter of Amonastro. Amneris, coming upon Rhadames, rallies him on the passion of his bearing but jealously comprehends it is not for her when the weeping slave girl enters. The court assembles and escorts Rhadames to the temple to receive his command. (Scene 2). In the recesses of the temple of Vulcan, Rhadames receives a consecrated sword and is dedicated to his trust.

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

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and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

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

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

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SUNDAY MATINEE, NOVEMBER 6, 1949 AT 2:00

LES CONTES D'HOFFMANN

(The Tales of Hoffmann)

Opera in three acts with prologue and epilogue. Music by Jacques Offenbach.

Text by Jules Barbier.

THE CAST

Hoffmann, the poet	.....	Raoul Jobin
Niclaus, his friend	.....	Herta Glaz
Olympia, the mechanical doll	.....	Uta Graf
Giulietta, the courtesan	.....	Blanche Thebom
Antonia, daughter of Crespel	.....	Jarmila Novotna
Voice of the Mother	.....	Donna Walker
Coppelius	} The Evil One in } } Various Guises }	Salvatore Baccaloni
Dappertutto		Lawrence Tibbett
Dr. Miracle		Lawrence Tibbett
Schlemil, lover of Giulietta	.....	George Cehanovsky
Spalanzani	.....	Alessio De Paolis
Crespel, father of Antonia	.....	Desire Ligeti
Frantz	.....	Alessio De Paolis
Nathanael	.....	Caesar Curzi
Cochenille	.....	Leslie Chabay
Pittichinaccio	.....	Leslie Chabay
Hermann	.....	*Demy Trevor
Luther	.....	Colin Harvey
Andres	Leslie Chabay
Lindorf	George Cehanovsky
Stella	*Valerie Lagorio
		*Los Angeles debut

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Incidental Dances by Corps de Ballet

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CONDUCTOR
PAUL BREISACH

CHORUS DIRECTOR
KURT HERBERT ADLER

Time and Place: Nineteenth Century; Various Parts of Europe

Act I: Prologue

Ballroom in Spalanzani's Home

Act II: Court of a Palace on the Grand Canal, Venice

Act III: Room in Antonia's Home Munich

Epilogue: Same as Prologue

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"Les Contes d'Hoffman," "Don
Giovanni" and "Carmen."

PROLOGUE—The poet Hoffman and his companion Niclaus are warmly greeted by Hoffman's student friends. They drink and sing. His friends accuse Hoffman of being in love. He pleads not guilty and in a dreamy mood agrees to tell the story of his three fantastic loves.

ACT I—Spalanzani, a mechanical genius, has constructed a lifese doll that looks and acts like a human being. He exhibits her, Olympia, as his beautiful daughter. Hoffman comes along and Coppelius, the Evil One, sells him a pair of magic glasses. He falls deeply in love with Olympia. Olympia is not responsive to his advances but she sings just as any lovely girl might do. Niclaus tries to persuade Hoffman to give up his mad infatuation but the poet will not be dissuaded. But in the furious dance something goes wrong and the beautiful Olympia literally flies to pieces.

To Hoffmann it is an uncanny, tragic end to his amours.

ACT II—Giulietta, a wonderously beautiful courtesan, is entertaining lavishly. She and Dapertutto sing the famous barcarolle. The maidens and men also sing. Hoffman meets and loves Giulietta though Niclaus again tries to make him see things clearly. Dapertutto, the Evil One in human form, owns the shadow, or soul, of Schlemil, who also loves Giulietta. He, too, hopes to obtain the soul of Hoffman. The poet easily falls into the trap laid by Giulietta when she tells him that he may have the key to her bedroom if he challenges Schlemil, who now has it. Hoffman challenges and kills Schlemil. But instead of winning Giulietta he sees her sail off in a gondola, clasped in Dapertutto's arms. Nathaniel, the ever present protective influence, warns him the police approach. Once more he is disillusioned.

ACT III—Hoffmann loves the sweet, delicate Antonia. The girl's mother had been a great singer and Antonia also has a wonderful voice and loves to sing though overtaxes her strength. Though her father forbids she sings for Hoffman, greatly weakening her little store of energy. Dr. Miracle, the Evil One, comes to the girl and shows her a vision of her mother who urges her to sing. She obeys the vision and sings once again. The strain is too much, she literally sings herself to death. Hoffmann rushes in and her father, beside himself demands blood for her pale cheeks. Knife in hand he advances upon Hoffmann but once more Nathaniel arrives in the nick of time. So ends the third romance.

EPILOGUE—Hoffmann has finished his stories. He has had three kinds of love—one that comes from mere beauty, one that springs from lustful passion, and one that comes from the heart based on pure motives. Now he has had enough. The students leave but Hoffman does not go with them. He sits in a dream and a vision of his poetic Muse comes to him. In the future his only love will be she who never proves unfaithful. And he sleeps.



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3. BALLET Russe DE MONTE CARLO.....TUES. EVE., DEC. 6
4. ARTUR RUBINSTEIN, *Pianist*.....SUN. MAT., JAN. 8
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12. RUDOLF FIRKUSNY, *Pianist*.....TUES., FEB. 28
13. MARYLA JONAS *Pianist*, (*first appearance*).....TUES., MAR. 7
14. PLATOFF COSSACK CHORUS & DANCERS.....SAT., MAR. 11
15. CLAUDIO ARRAU, *Pianist*.....TUES., MAR. 14
16. WINIFRED HEIDT, (*Met. Contralto and*
EUGENE CONLEY, *Tenor*).....TUES., MAR. 21
17. LUBOSHUTZ & NEMENOFF, *Duo-Pianists*.....FRI., APR. 14

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