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Gaetano Merola, General Director

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October 31 through November 12, 1950

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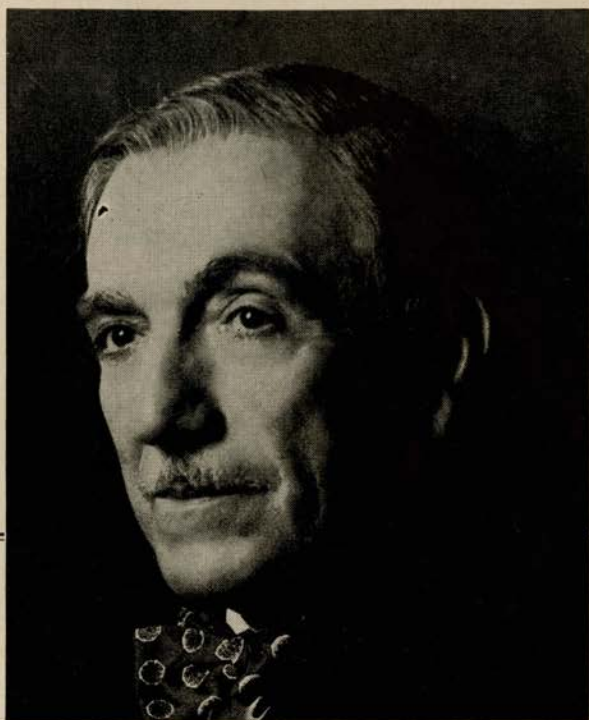


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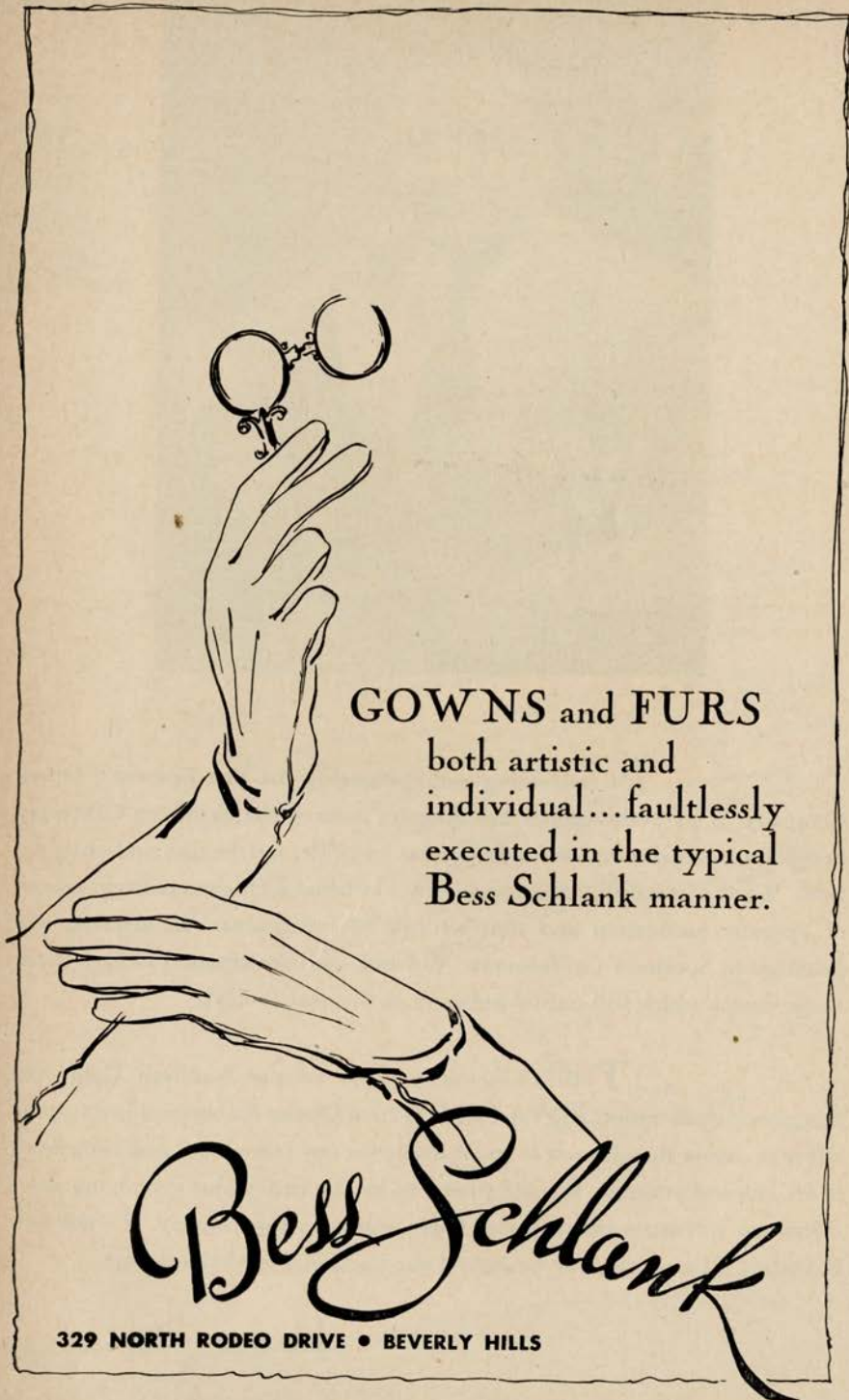
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THE fusion of purpose of the Southern California Symphony Association and the San Francisco Opera Association is a further effort to assure the ultimate in great music for our community and contribute to its cultural stature. We are proud to be the first major symphony association to sponsor a major grand opera season in this country. To the San Francisco Opera Company we extend our warm and cordial welcome.

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PRESIDENT



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October 31, 1950

Dear Friends:

Greater Los Angeles Plans, Inc. is happy to join with the Southern California Symphony Association in welcoming to our city the great San Francisco Opera Company. It was our pleasure and privilege to sponsor previous seasons of the San Francisco Opera Company but circumstances this year made it seem desirable for the sponsorship to be undertaken by our long established and very successful Symphony Association.

It was with great reluctance that the Executive Board of Greater Los Angeles Plans, Inc. postponed presenting the Auditorium and Music Center plan to the people of Los Angeles on the November ballot. The postponement was due to the critical war situation prevailing at the time it was necessary to make the decision.

The need for the twin facilities is greater than ever before. The rise in population in greater Los Angeles, making this the third most populous metropolitan area in the nation, is clear evidence that our community needs, and can support, these facilities.

The development of the plans has been continued through this interim period. The organization has remained intact and it has been active in advancing the project.

It is our hope and expectation that it will be feasible to present these plans for public approval at the elections to be held during the coming spring.

Sincerely yours,

Harvey S. Mudd
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Southern California Symphony Association



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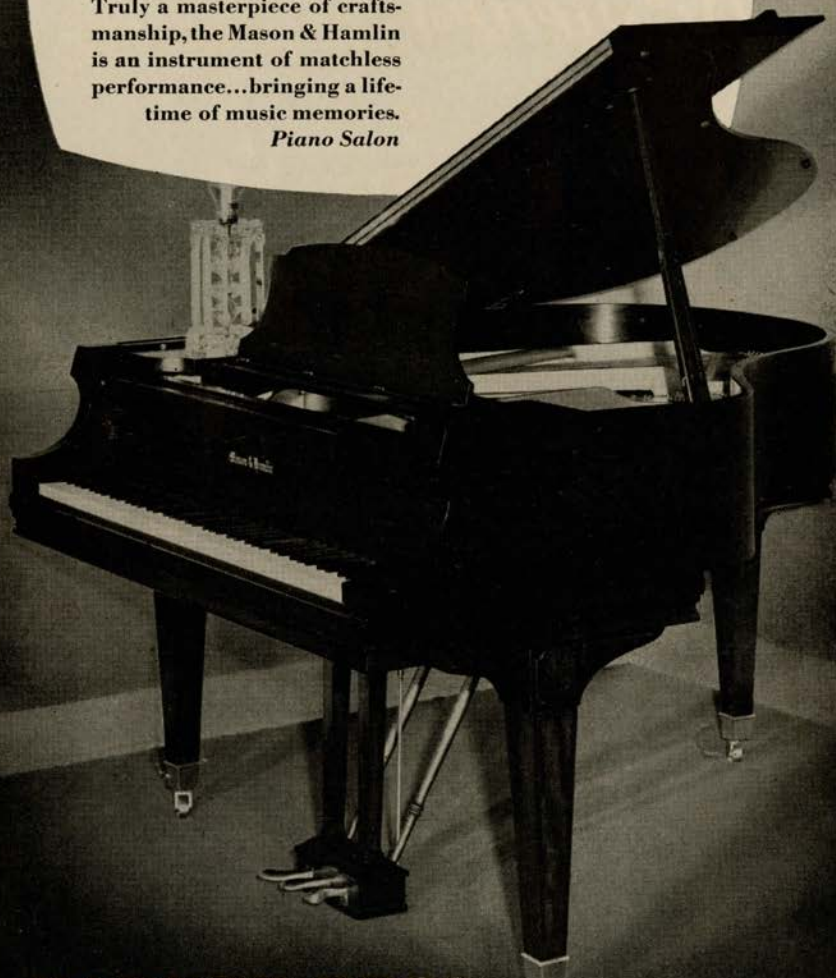
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
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Text by Luigi Illica

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Andrea Chenier, a poet of the French Revolution.....	*Mario del Manaco
Madeleine, daughter of the Countess de Coigny.....	Licia Albanese
Countess de Coigny.....	Claramae Turner
Bersi, Madeleine's maid.....	Alice Ostrowsky
Gerard, footman at the Chateau, later a Revolutionist.....	Robert Weede
Majordomo at the Chateau.....	Max Lorenzini
Fleville, a novelist pensioner of the King.....	*Yi-Kwei Sze
The Abbe.....	*Hubert Norville
A Spy for the Revolutionists.....	Alessio de Paolis
Roucher, Chenier's friend.....	George Cehanovsky
Madelon, a blind woman.....	Donna Walker
Mathieu, a revolutionist.....	*Ralph Herbert
Fouquier-Tinville, public prosecutor.....	Desire Ligeti
Dumas, President of the Revolutionary Tribunal.....	Yi-Kwei Sze
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Act I: Ballroom of Chateau de Coigny

Act II: Cafe Hottot in Paris

Act III: Revolutionary Tribunal and Prison of St. Lazare

Act IV: Same as Act III—At Dawn

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ACT I—The footman, Gerard, is arranging the ballroom for a reception. Under the flunkey's livery beats the heart of a freeman, and at the sight of his father, stooped by sixty years of service, he bursts forth in bitter denunciation of the aristocrats. Madeleine, daughter of the Countess, comes in with her maid Bersi. Gerard's bitterness leaves him and he is conscious only of her gentle loveliness and the joy her presence gives him. The guests arrive: a dignitary of the Church, lords and ladies, and Andrea Chenier. The latter is out of place in the frivolity of the ballroom and stands unresponsive to the general chatter. Only when Madeleine, in a spirit of coquetry, goads him to reply does he launch into impassioned improvisation—an appeal for the poor. The guests are shocked, Madeleine alone being stirred by the rebuke. A crowd of ragged beggars appear and appeal for aid but are ejected. Gerard is hustled out with them and Chenier follows.

ACT II—Five years have elapsed. From denouncing the tyranny of the aristocrats, Chenier has turned to attack the excesses of the revolution and Robespierre's spies are watching him. One sits at table with Bersi. In vain Chenier's friend Roucher begs him to escape from France. But Chenier insists on keeping an appointment with an unknown woman with whom he has long corresponded. Roucher suggests that the unknown may be a detested aristocrat. The revolutionary leaders pass by, among them Robespierre and Gerard. While Bersi talks with Roucher, Gerard takes his spy aside and gives him a description of Madeleine whom he still hopelessly loves and seeks. The unknown arrives in disguise but identifies herself to Chenier as Madeleine by quoting the words of the poem he had improvised the night of her ball. A spy observes them. He sends word to Gerard who bursts in on them. Fighting with Chenier, Gerard is wounded, but begs Chenier to save Madeleine and the two flee.

ACT III—Mathieu and Gerard are exhorting the crowd for money for France. A spy informs Gerard that Chenier has been found, but without Madeleine, and persuades Gerard to write a denouncement of Chenier. Madeleine comes and Gerard informs her that her lover has been seized. He tells her also that she has been his one desire and to save Chenier she offers herself as the price of his life. Gerard is touched by her devotion. He would even save Chenier but it is too late. Chenier is brought to trial. Gerard confesses his jealous treachery against Chenier, but without avail. Chenier is condemned to die.

ACT IV—Chenier is writing his last poem. As he reads his verses to Roucher, Madeleine and Gerard enter the courtyard. Madeleine, so that she may share death with Chenier, bribes a jailer to let her take the place of a condemned woman. In the last few minutes the lovers have of life they give thanks for their love and the fate which brought them to each other's arms. The guards summon the prisoners and the two go forth to death, united.

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WEDNESDAY NIGHT, NOVEMBER 1 AT 8:00

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.....	Enzo Mascherini
Lucy (Lucia), his sister.....	Lily Pons
Edgar, Master of Ravenswood.....	Giuseppe Di Stefano
Lord Arthur Bucklaw.....	Caesar Curzi
Raymond, chaplain of Lammermoor.....	Desire Ligeti
Alice, companion to Lucy.....	Yvonne Chauveau
Norman, follower of Lord Ashton.....	Hubert Norville

Knights and Ladies, Pages, Soldiers and Domestics of Lammermoor.

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KURT HERBERT ADLER

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

Act I: Gardens of the Castle of Lammermoor

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

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

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "LUCIA DI LAMMERMOOR"

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

ACT I—As the curtain rises Norman, captain of the guards, directs his men to search the old Ravenswood tower for the intruder. Sir Henry enters with Raymond to whom he speaks of his impending ruin and his concern over the stranger whom



Scene from "Lucia di Lammermoor"

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.

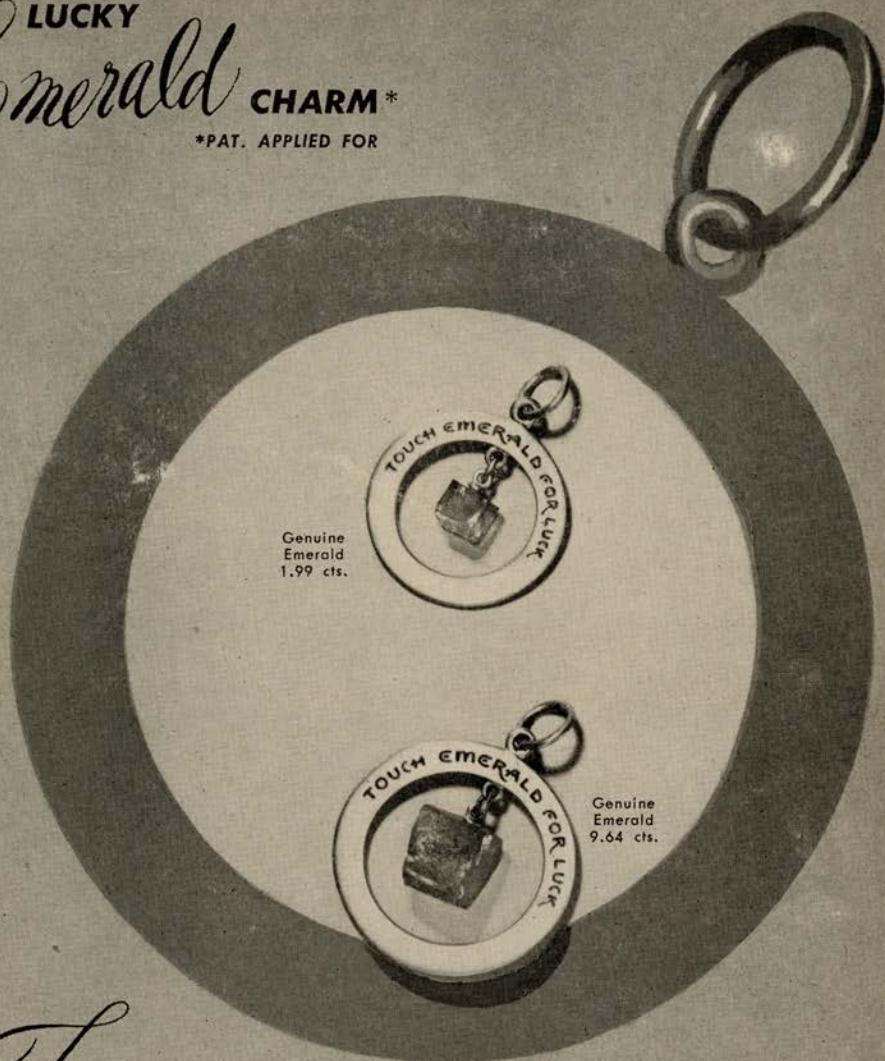
ACT II—Sir Henry tries to force Lucy into marriage with Sir Arthur, telling her that his treachery to the King has been discovered and that he will be ruined unless she consents. But Lucy again refuses. He then shows her a forged letter purporting to have come from Edgar and which proves him to be faithless. 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 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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TRISTAN UND ISOLDE

THURSDAY NIGHT, NOVEMBER 2, AT 7:45

Opera in three acts. Music and Text by Richard Wagner

THE CAST

Tristan, a Cornish Knight, nephew of King Mark	Ramon Vinay
Isolde, Princess of Ireland	Kirsten Flagstad
Brangane, Isolde's friend and attendant	Herta Glaz
King Mark of Cornwall	Dezso Ernster
Kurvenal, Tristan's devoted servant	*Sigurd Bjoerling
Melot, one of King Mark's courtiers	George Cehanovsky
Shepherd	Hubert Norville
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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

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THE STORY OF "TRISTAN UND ISOLDE"

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

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

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

ACT III—Tristan lies delirious in his castle where he has been taken by Kurvenal who has sent for Isolde knowing that only she can cure his master's wounds. In a lucid moment Kurvenal tells Tristan of Isolde's expected coming. The pipe of a



Scene from "Tristan und Isolde"

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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Opera in four acts. Music by Wolfgang Amadeus Mozart

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

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Figaro, the Barber, valet of the count.....	Italo Tajo
Count Almaviva, a Spanish noble.....	John Brownlee
Countess Almaviva, his wife.....	Florence Quartararo
Susanna, maid of the Countess.....	Bidu Sayao
Cherubino, page to the Countess.....	Dorothy Warenskjold
Marcellina, servant to Bartolo.....	Claramae Turner
Barberina, Basilio's cousin.....	Yvonne Chauveau
Doctor Bartolo, rejected lover of Susanna.....	Salvatore Baccaloni
Antonio, a gardener.....	George Cehanovsky
Don Basilio, a busy-body.....	Alessio De Paolis
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THE STORY OF "THE MARRIAGE OF FIGARO"

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

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

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

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

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SATURDAY NIGHT, NOVEMBER 4, AT 8:00

Opera in four acts. Music by Giacomo Puccini.

Text by the composer assisted by a committee of friends.

After the novel by Abbé Prevost.

THE CAST

Manon Lescaut.....	Licia Albanese
Chevalier Des Grieux.....	Mario Del Monaco
Lescaut.....	Giuseppe Valdengo
Geronte de Ravoit.....	Ralph Herbert
Edmund, a Student.....	Caesar Curzi
A Dancing Master.....	Alessio De Paolis
A Captain.....	John Ford
A Musician.....	Herta Glaz
A Lamplighter.....	Hubert Norville
Innkeeper.....	Colin Harvey
A Sergeant.....	Patrick McVey

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

STAGE DIRECTOR
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CONDUCTOR
FAUSTO CLEVA

CHORUS DIRECTOR
KURT HERBERT ADLER

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 Territory

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Encores not permitted—Bell rings three minutes before curtain rises

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OPERA TURNTABLE:

This entire column is devoted to what we believe is the best integrated, finest sounding Grand Opera yet released. Singularly, it is the first such pressing from the impressive LONDON waxstable...

Mozart's "The Abduction from the Seraglio" can now be purchased in a compact three-record LP. LONDON has utilized the Vienna Philharmonic Orchestra and the Chorus of the Vienna State Opera under the baton of Josef Krips.

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vellously happy feeling can either be made or broken at the conductor's stand. Mr. Krips integrates the entire work into a tremendous concerto for voice and orchestra. And oh—how our American record companies can take a lesson in acoustical reproduction from this album!

In addition to the great Kripsian interpretation, both chorus and orchestra are superb. Emmy Loose is a fine Blondchen and Walther Ludwig an eloquent Belmonte. Endre Koreh portrays an impressive Osmin, and I found his profundo stood up as well as the usual buffo for the role. But the amazing voice of Wilma Lipp as Konstanze—a coloratura of comparable quality with the great Erna Berger, will make this album a collector's item of the rarest water.

It is a real pleasure to recommend this great LONDON release. You will find, I am sure, that whether or not you understand German, this Mozart Opera flows, as it only can, in the mother tongue.

Thus we wind up another "Three Speeds Forward." Hope to see your eyes on other such reviews in Symphony Magazine and The Playgoer, soon...

PARSIFAL

SUNDAY MATINEE, NOVEMBER 5 AT 1:00

Sacred Festival Music-drama in three acts.

Music and Text by Richard Wagner; based on the legend of the Holy Grail.

THE CAST

Titirel, a Holy Knight.....	Desire Ligeti
Amfortas, his Son, Keeper of the Holy Grail.....	Sigurd Bjoerling
Gurnemanz, a Veteran Knight of the Grail.....	Dezo Ernster
Parsifal, a "Guileless Fool".....	Charles Kullman
Klingsor, an Evil Magician.....	Ralph Herbert
Kundry, an Enchantress.....	Kirsten Flagstad
A Voice.....	Donna Walker
First and Second Knights.....	Caesar Curzi, John Ford
Four Esquires.....	Uta Graf, Herta Glaz
	Hubert Norville, James Schwabacher
Six of Klingsor's Flower Maidens.....	Uta Graf,
	Yvonne Chauveau, Herta Glaz, Jo'Ann O'Connell,
	Joyce Stephens, Alice Ostrowsky

Knights of the Grail, Klingsor's Flower Maidens, Youths and Boys.

Boys selected from San Francisco Boys Chorus

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	JONEL PERLEA	KURT HERBERT ADLER

Time and Place: Middle Ages; Monsalvat, Spain

Act I: Scene 1, A Forest near Monsalvat
Scene 2, Hall in Temple of the Holy Grail

Act II: Scene 1, Court of Klingsor's Castle
Scene 2, Enchanted Garden of Klingsor's Castle

Act III: Scene 1, Grounds of Monsalvat
Scene 2, Same as Act I, Scene 2

Settings designed by Armando Agnini and Eugene B. Dunkel.

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

The "Parsifal" setting is a gift from the San Francisco Opera Guild

Encores not permitted—Bell rings three minutes before curtain rises

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THE STORY OF "PARSIFAL"

PREFACE—"Parsifal" is the legend of the Holy Grail, the cup that caught the blood from the side of Christ on the cross and He blessed. The cup and the sacred spear that pierced the side of Christ came into the custody of Titurel and the Knights of the Holy Grail who have guarded them in their Temple of Montsalvat atop the Pyrenees. Becoming old, Titurel had appointed his son, Amfortas, keeper of the Grail. Angry at not having been made a knight of the Grail, Klingsor, a sorcerer, had built a magic castle and garden near the castle of the Grail. Under his spell he had brought Kundry, who in a previous incarnation had mocked at Christ on the cross, and surrounded her with maidens of ravishing beauty to lure the Knights to their downfall. In ordinary existence Kundry is an uncouth and penitent creature bent only on service to the Grail but under the spell of Klingsor is transformed into a defiant and beautiful woman whose blandishments none can resist. Amfortas, in an attempt to vanquish the sorcerer had himself fallen to her wiles and while in her arms had been robbed of the sacred spear by Klingsor and with it wounded in the side. He had returned to the castle heavy with remorse and stabbed by pain. But he cannot die nor can his wound be healed until it is touched by the sacred spear in the hands of a "guileless fool" to be brought to Montsalvat by heavenly messengers.

ACT I—SCENE I—Gurnemanz and the squires awaken and kneel to offer up their morning prayers. Kundry, penitent now, comes with a balsam from India to heal Amfortas' wound. Amfortas is borne by in a litter. He accepts the balsam but does not hope for a cure until the "guileless one" comes. Gurnemanz here relates the story of the Grail and the wounding of Amfortas. Suddenly a wounded swan falls among them and Parsifal appears. Gurnemanz rebukes him for killing the swan, for all birds and animals are sacred near the Grail. He confesses to having shot the swan but says that he sees no wrong in it. Gurnemanz is impressed by his innocence. Kundry startles Parsifal by telling him that his mother had died since he left home. Astounded he seizes Kundry and attempts to strangle her but Gurnemanz prevents him from doing her harm. Again Parsifal sees no wrong in his act. Gurnemanz is still more impressed and thinking he may be the Promised One invites the youth to go with him to the temple of the Grail.

SCENE II—The Knights are about to celebrate the feast of communion. Amfortas is brought in. The aged Titurel commands him to unveil the Grail which gives spiritual strength to all who look upon it. Amfortas feels that he is unworthy and begs to be spared both the spiritual and physical pain but finally obeys. The Knights drink from their goblets and eat bread. Parsifal does not join in the com-



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munion. The Grail is covered again and all withdraw except Gurnemanz and Parsifal. The former, now believing that the youth is nothing but a stupid fool warns him against further shooting of swans and ejects him from the temple.

ACT II—SCENE I—Klingsor knowing that his power is threatened by the “guileless fool” awakens Kundry from her sleep. He mocks the obedient, half-rebellious woman because of her remorse and orders her to exert all her wiles to lure Parsifal. Darkness falls and the castle sinks. In its place appear the enchanted gardens.

SCENE 2—The lovely maidens who people the gardens bewail the slaughter of their lovers. Parsifal scales the wall. Arraying themselves in flowers, the maidens attempt to beguile him. But he does not succumb to temptation. Kundry, now bewitchingly beautiful, lies in wait for him. She tells him of his father and mother and he sinks down at her feet. Her arms around him she presses her kiss upon his lips. For the first time the youth knows passion and feels what he thinks is the wound of Amfortas in his own breast. Now knowing how Amfortas was lured to sin in love’s gardens he comes to his feet, his eyes opened at last, and denounces Kundry. She suffers intense grief but Parsifal tells her that if he sinned with her, he, too, would be damned. Klingsor appears and hurls his spear at Parsifal. But a miracle happens. It hangs in mid-air. Parsifal seizing the spear makes with it the sign of the cross and Klingsor is annihilated together with his castle and his gardens. Kundry falls insensible. Parsifal disappears.

ACT III—SCENE 1—Years have passed. Parsifal, wandering, ever holds to the sacred spear. The aged Gurnemanz finds Kundry in a thicket almost lifeless. He revives her. She has repented and has consecrated herself wholly to the service of the Grail. Parsifal comes with the spear. Gurnemanz recognizes him as the “guileless one” and is overjoyed. Kundry humbly washes his feet and dries them with her hair. Gurnemanz anoints him. Parsifal baptizes Kundry exhorting her to trust in God. He sings of the country’s beauty. It is Good Friday and the bells call the Knights to prayer. Parsifal is arrayed in a robe of the Grail Knights.

SCENE 2—Titirel is dead and his body is brought in with the Grail. Once more the cup is to be unveiled. Amfortas again shrinks in agony from looking upon the Grail. He pleads with the Knights to slay him and release him from his terrible pain. But now Parsifal enters and touches the wound of Amfortas with the spear. Instantly it heals. Titirel, coming back to life for a moment, sees Parsifal kneeling before the Grail. Kundry dies forgiven. A dove descends and hovers over the head of Parsifal—the new keeper of the Grail.



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LA BOHEME

MONDAY NIGHT, NOVEMBER 6, AT 8:00

Opera in four acts. Music by Giacomo Puccini.

Text by Giacosa and Illica.

THE CAST

Mimi, an embroideress.....		Bidu Sayao
Musetta, a grisette.....		Uta Graf
Rudolph, a poet.....	} The Four } Bohemians {	Giuseppe Di Stefano
Marcel, Painter.....		Francesco Valentino
Schaunard, musician.....		George Cehanovsky
Colline, philosopher.....		Italo Tajo
Benoit, an importunate landlord } Alcindoro, state counselor and } admirer of Musetta }		Salvatore Baccaloni
Customhouse Sergeant.....		Max Lorenzini
Customhouse Guard.....		Colin Harvey
Parpignol.....		Caesar Curzi
A Boy.....		Michael Kersnar

Students, Work-Girls, Grisettes, Shopkeepers, Vendors, Waiters, Soldiers, etc.

Boys selected from San Francisco Boys Chorus.

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ARMANDO AGNINI

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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

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Encores not permitted—Bell rings three minutes before curtain rises

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OTELLO

TUESDAY NIGHT, NOVEMBER 7 AT 8:00

Lyric drama in four acts. Music by Giuseppe Verdi.

Text by Arrigo Boito.

THE CAST

Otello, the Moor.....	Ramon Vinay
Desdemona, his wife.....	*Renata Tebaldi
Iago, his ensign.....	Giuseppe Valdengo
Cassio, his lieutenant.....	Alessio De Paolis
Emilia, wife of Iago.....	Alice Ostrowsky
Roderigo, a Venetian gentleman.....	James Schwabacher
Lodovico, an ambassador.....	Desire Ligeti
Montano, predecessor of Otello in government of Cyprus.....	George Cehanovsky
Herald.....	Robin Nelson

*Los Angeles Opera debut

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

Boys selected from San Francisco Boys Chorus

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	FAUSTO CLEVA	KURT HERBERT ADLER

Time and Place: End of Fifteenth Century; a Seaport in Cyprus

Act I: Outside the Castle

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

Act III: The Great Hall of the Castle

Act IV: The Bedroom of Desdemona

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- A black and white illustration of a hand holding a card and a piece of fabric. The hand is positioned at the top center, with fingers delicately gripping the top edge of a rectangular card. The hand is adorned with a ring on the ring finger and a bracelet on the wrist. The fabric, which appears to be a lace-trimmed garment, is draped around the card and extends upwards and downwards. The card itself is tilted slightly to the left and contains text in a clean, sans-serif font. The background is a plain, light-colored surface.
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THE BARBER OF SEVILLE

WEDNESDAY NIGHT, NOVEMBER 8, AT 8:00

Opera in three acts. Music by Gioacchino Rossini.

Text by F. Sterbini. Founded on the trilogy by Beaumarchais.

THE CAST

Count Almaviva.....	Eugene Conley
Figaro, the Barber of Seville.....	Enzo Mascherini
Doctor Bartolo, a physician.....	Salvatore Baccaloni
Rosina, his ward.....	Lily Pons
Don Basilio, a music master.....	Italo Tajo
Bertha, Rosina's governess.....	Claramae Turner
Fiorello, a servant of the Count.....	George Cehanovsky
Officer.....	Alessio De Paolis
Ambrosio, a servant of Dr. Bartolo.....	Colin Harvey
Notary, Serenaders, Police.	

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	NICHOLAS RESCIGNO	KURT HERBERT ADLER

Time and Place: Seventeenth Century; Seville

Act I: A Street in Seville, Early Morning

Act II: A Room in Doctor Bartolo's House

Act III: The Same

In the lesson scene Miss Pons sings "Lo Here the Gentle Lark," Bishop,
and "Villanelli," Acqua

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THE STORY OF "THE BARBER OF SEVILLE"

ACT I—Rosina, coveted by her mean and suspicious guardian, Dr. Bartolo, because of her wealth, is so closely watched by him that she is forced against the dictates of her heart, to appear indifferent to the serenading of an unknown admirer who nightly haunts her window. It is the Count Almaviva deeply in love and masquerading as one Lindoro in order that the glamour of his rank may not influence the girl. The rising curtain discloses the Count in his devotional serenade. He is interrupted by the arrival of the loquacious Figaro, barber and general factotum, who recognizes him but is adjured to secrecy. Figaro informs the Count that Rosina is not the daughter, as she long thought, but the ward of Dr. Bartolo who plans

immediate marriage with her. Rosina appears on the balcony and drops a note to her serenader. Figaro plots that the Count shall gain entrance by posing as a billeted drunken soldier.



Scene from the "Barber of Seville"

ACT II—Rosina delights in a note from Almaviva, running from the room with it as Bartolo and Basilio enter. The doctor tells his friend that he intends to marry Rosina. Basilio informs him that Count Almaviva, who has asked for her hand, has arrived but the doctor little suspects the identity of the serenader of the night before. The two plot against the Count and plan for the doctor's

marriage to Rosina on the morrow. When they leave Rosina returns with Figaro who playfully torments her about the pseudo Lindoro. He explains the plan of their meeting and leaves to aid in its execution. The doctor, returning, accuses Rosina of writing the note and dropping it from the balcony. She glibly and impertinently denies the evidence he offers and enjoys the taunting of him. They are interrupted by the noisy entrance of the disguised Count, pretending to be drunk. The police are called but Almaviva craftily identifies himself and they leave, much to the fury of Bartolo.

ACT III—Through the further conniving of Figaro, Almaviva again gains entrance to Bartolo's house, this time in the guise of a music teacher who pretends he has been sent in place of Basilio whom he reports as being ill. Bartolo suspects that he has seen the man before. To disarm his suspicions the Count gives him a note written by Rosina to Lindoro saying that he had found it and offers to use it to convince Rosina that she is being duped. The music lesson begins. Figaro enters insisting over protests that it is his day to shave Bartolo. There is consternation when Basilio, himself, appears. But he is convinced by them all, and especially by a purse from the Count, that he really is very ill and must return home. To cover the conversation of the lovers, Figaro continues his shaving and chatter to Bartolo. The doctor, suspicious, surprises the young people in their plotting. Realizing he has again been duped he drives the Count from the house. Bartolo then shows Rosina the Count's note and the furious girl consents to their immediate marriage. Figaro and Almaviva enter. He makes known his real identity and when Basilio comes with the notary, a second purse secures him as a witness to the marriage of Rosina to the Count instead of the doctor.

SUOR ANGELICA

THURSDAY NIGHT, NOVEMBER 9, AT 8:00

Opera in one act. Music by Giacomo Puccini.

Text by Gioacchino Forzano.

THE CAST

Sister Angelica	Licia Albanese
The Princess, her Aunt	Claramae Turner
The Abbess	*Destal Thornbury
The Sister Monitor	Alice Ostrowsky
The Mistress of Novices	Donna Walker
Sister Genevieve	Yvonne Chauveau
A Touriere	Eileen Baldwin
Sister Osmina	*Dorothy Thronsdon
Sister Dolcina	*Leona Hurd
The Nursing Sister	Joyce Stephens
The Novices	Sherrill Lanyon, *Pauline Pappas
The Lay Sisters	*Joan Welton, *Greta Nelson
Three Sisters	Josephine Barbano, Bianca Bruni, *Carmen Andreatta
	*Los Angeles debut

Boys selected from San Francisco Boys Chorus

CONDUCTOR

KURT HERBERT ADLER

STAGE CONDUCTOR

ARMANDO AGNINI

Time and Place: Seventh Century; An Italian Convent

THE STORY OF "SUOR ANGELICA"

Sister Angelica, a Florentine noblewoman, compelled by her family to take the veil following a youthful fault, for seven years has vainly waited tidings from her family. The Abbess announces the arrival of Angelica's aunt, the Princess, who coldly tells Angelica that she has come for her to sign an act of release made necessary by the coming wedding of her younger sister. Informed by the princess that her child had died two years previously, Angelica in despair, swallows poison. Seized by remorse at her act, she implores the Virgin not to let her die in mortal sin. A miracle takes place. The Virgin appears leading a child. She gently pushes the boy into the arms of his dying mother as a choir of nuns and angels chant forgiveness.

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SALOME

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

THE CAST

Salome, daughter of Herodias.....	*Brenda Lewis
Herod, Tetrach of Judea.....	Frederick Jagel
Herodias.....	Claramae Turner
Jochanaan, the Prophet.....	Sigurd Bjoerling
Narraboth, Captain of the Guard.....	*Walter Fredericks
Page of Herodias.....	Herta Glaz
First Nazarene.....	Desire Ligeti
Second Nazarene.....	Arthur L. Peters
First Soldier.....	George Cehanovsky
Second Soldier.....	John Ford
First Jew.....	Hubert Norville
Second Jew.....	Caesar Curzi
Third Jew.....	Alessio De Paolis
Fourth Jew.....	James Schwabacher
Fifth Jew.....	Yi-Kwei Sze
A Slave.....	Eileen Baldwin
A Cappadocian.....	Robin Nelson
A Henchman.....	*Allan Louw
	*Los Angeles debut

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

STAGE DIRECTOR	CONDUCTOR	TECHNICAL DIRECTOR
WILLIAM WYMETAL	PAUL BREISACH	ARMANDO AGNINI

Time and Place: A.D. 30; Tiberias in Galilee

Scene: A Great Terrace of the Palace of Herod

Encores not permitted—Bell rings three minutes before curtain rises

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THEBOM
Jan. 15



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Sun. Mat. Mar. 18



RUBINSTEIN
Sun. Mat. May 13

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THE STORY OF "SALOME"

Jochanaan, the Prophet, has been imprisoned by Herod because of his teachings. But fearing the Jews, Herod will not put him to death. Narraboth, who is madly infatuated with the beautiful and sensuous Salome, and his soldiers guard the entrance to a banquet hall where revel reigns. Salome, tired of the banquet and the sensuous advances of Herod, comes onto the terrace. She hears Jochanaan's voice coming from the cistern in which he is held prisoner and demands that he be brought out. Unable to resist her cajoling, Narraboth complies. Jochanaan begins a terrible denunciation of Herodias. Salome falls wildly in love with him and gives vent to her infatuation in abandoned song. Denouncing her, Jochanaan descends into the cistern and Narraboth, crazed by what he has witnessed, kills himself. Herod, Herodias and the entire court come onto the terrace. The warning voice of the Prophet is heard from the cistern. Herodias urges the king to order his execution but Herod, still fearing the Jews, refuses. Herod then commands Salome to dance for him but she refuses unless he gives her whatever she may ask for. At his promise, Salome begins the Dance of the Veils and at the urging of Herodias claims the head of Jochanaan for her reward. The horrified Herod begs release from his promise but Salome will not be dissuaded. A headsman descends into the cistern and comes up with the dripping head of Jochanaan on a platter. Salome receives the head from the executioner and with abandon pours out her amorousness for the white flesh of Jochanaan. But when she kisses the lifeless lips, Herod can stand no more and at his command the guards crush the ghoulish princess to death under their shields.

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FRIDAY NIGHT, NOVEMBER 10, AT 8:00

Fantasia opera in three acts with twelve scenes. Music by Wolfgang Amadeus Mozart.

Text by Schickaneder and Gieseke. English version by Ruth and Thomas Martin.

THE CAST

Sarastro, High Priest of Isis.....	Dezso Ernster
Tamino, an Egyptian Prince.....	James Schwabacher
Papageno, a bird catcher.....	John Brownlee
The Queen of the Night.....	*Sari Barabas
Pamina, her daughter.....	Uta Graf
Monostatos, a Moor, servant of Sarastro.....	Hubert Norville
Papagena.....	*Geraldine Williams
Three Ladies in Waiting.....	*Barbara Lauppe, Yvonne Chauveau, Claramae Turner
Three Youths.....	Jo'Ann O'Connell, Bettie Sanderson, Eileen Baldwin
The Speaker.....	Yi-Kwei Sze
Two Priests.....	John Ford, Caesar Curzi
Two Men in Armor.....	Caesar Curzi, Desire Ligeti
Three Slaves.....	Colin Harvey, *William Bond, Allan Louw

*Los Angeles debut

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- Scene 4: Grove Outside the Temples
- Act II: Scene 1: A Palm Grove
- Scene 2: Courtyard of the Temple
- Scene 3: A Garden
- Scene 4: A Short Hall
- Act III: Scene 1: Same as Scene 4, Act I
- Scene 2: A Palm Garden with Tree
- Scene 3: Rocky Caves
- Scene 4: Temple of the Sun

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Encores not permitted—Bell rings three minutes before curtain rises

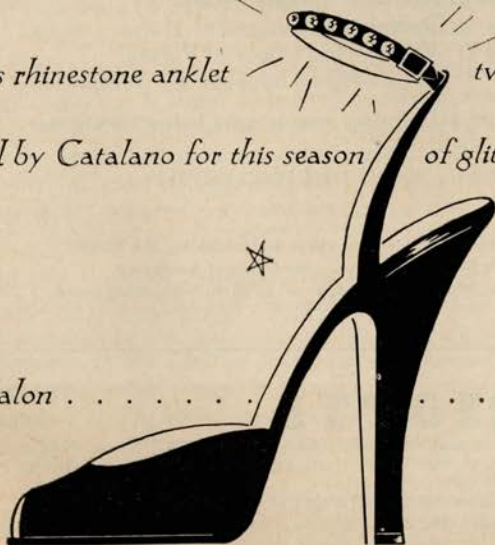
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AIDA

SATURDAY NIGHT, NOVEMBER 11, AT 8:00

Opera in four acts. Music by Giuseppe Verdi.

Text by Antonio Ghislanzoni.

THE CAST

Aida, an Ethiopian slave.....	Renata Tebaldi
Amneris, daughter of the Egyptian King.....	*Elena Nikolaidi
Rhadames, captain of the Egyptian guard.....	Mario Del Monaco
Amonasro, King of Ethiopia, Aida's father.....	Robert Weede
Ramfis, High Priest of Isis.....	Italo Tajo
The King of Egypt.....	Yi-Kwei Sze
Messenger.....	Caesar Curzi
Priestess.....	Uta Graf

*Los Angeles Opera debut

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

Solo Dancer: Celena Cummings

Incidental Dances by Corps de Ballet

Choreography by William Christensen

STAGE DIRECTOR	CONDUCTOR	CHORUS DIRECTOR
ARMANDO AGNINI	GAETANO MEROLA	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 1—A messenger has come to the palace of the Egyptian king with word of approaching invasion by the Ethiopians under the leadership of King Amonasro. Ramfis, the high priest, reveals to Rhadames that the Gods have selected him to command the forces sent forth to repel the invasion. This choice pleases Princess Amneris for victory would make Rhadames, with whom she is in love, a desirable mate for her. The warrior's thoughts are not of Amneris, however, but of Aida, Ethiopian slave of the princess, captured in a late war, and, unknown to the Egyptians, a daughter of Amonasro. Amneris, coming upon Rhadames, rallies him on the passion of his bearing but jealously comprehends it is not for her, when the weeping slave girl enters. The court assembles and escorts Rhadames to the temple to receive his command.



Scene from "Aida," Act 1, Scene 2

(Scene 2). In the recesses of the temple of Vulcan, Rhadames receives a consecrated sword and is dedicated to his trust.

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

ACT III—Amneris goes to the temple on the eve of her marriage to Rhadames. Aida, coming later, is followed by her father who plays upon her love for Rhadames and her concern for her countrymen to involve him in a plot to his advantage. Rhadames appearing, Amonasro conceals himself. Aida begs her lover to flee with her. Enraptured, he unwittingly discloses his army's movement, 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 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 12, AT 2:00

Opera in four acts. Music by Giuseppe Verdi.

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

THE CAST

Rigoletto, a hunchback, jester to the Duke.....	Enzo Mascherini
Gilda, his daughter.....	Lily Pons
Duke of Mantua, a tilted profligate.....	Giuseppe Di Stefano
Sparafucile, a hired assassin.....	Desire Ligeti
Maddalena, his sister.....	Herta Glaz
Count Monterone.....	John Ford
Count Ceprano.....	Colin Harvey
Borsa.....	Alessio De Paolis
Marullo.....	Demy Trevor
Countess Ceprano.....	Yvonne Chauveau
Giovanna.....	Eileen Baldwin
Page.....	Sherrill Lanyon

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ARMANDO AGNINI

CONDUCTOR

*RICHARD KARP

CHORUS DIRECTOR

KURT HERBERT ADLER

Time and Place: Sixteenth Century; Mantua and Vicinity

Act I: Ballroom in the Duke's Palace

Act II: A Street Outside Rigoletto's House

Act III: Hall in the Duke's Palace

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

Encores not permitted—Bell rings three minutes before curtain rises

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