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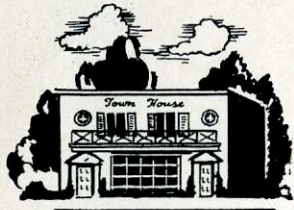
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FIRST ANNUAL PORTLAND SEASON
PORTLAND MUNICIPAL AUDITORIUM - OCTOBER 1941

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PROGRAM

MANON

THURSDAY EVENING
OCTOBER 2, at 8:15

TANNHAUSER

FRIDAY EVENING
OCTOBER 3, at 8:00

RIGOLETTO

SATURDAY EVENING
OCTOBER 4, at 8:15

•

Portland Management
ELLISON-WHITE BUREAU
Frank E. Andrews, President

•

Greetings to the Music Loving Public of Portland

The San Francisco Opera Association achieves a long desired ambition this Autumn in sending the San Francisco Opera Company on its first tour of the Pacific Coast. Nineteen years ago the Opera Association was formed by a group of public spirited citizens who believed it possible to create an opera company that would meet a definite music need of the West.

Year by year the San Francisco Opera Company has grown in stature. Some nine years ago the people of San Francisco rewarded the company's efforts by giving it a six million dollar Opera House as its home—one of the finest equipped and most modern opera houses in the world.

Today the San Francisco Opera Company is second to none in artistic quality. Its principals are for the most part stars of the Metropolitan Opera Company. The chorus and ballet have won the acclaim of critics; the properties, costumes and lighting effects represent the last word in production resourcefulness.

Although it has cost several millions of dollars to bring the company to its present state of maturity, the Opera Association offered the company and the best of its repertoire to a selected number of Pacific Coast cities at less than touring cost. Civic leaders in Portland, Seattle, Sacramento, Los Angeles and Pasadena accepted the offer. The Opera Association welcomes this opportunity to share its company with the friends of good music in these cities. The extent of public support in the communities visited will determine the frequency and length of subsequent seasons.

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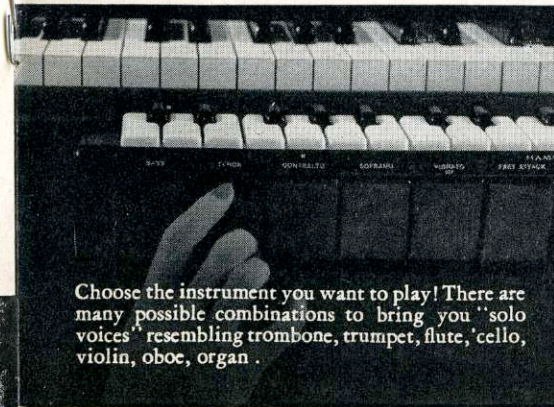
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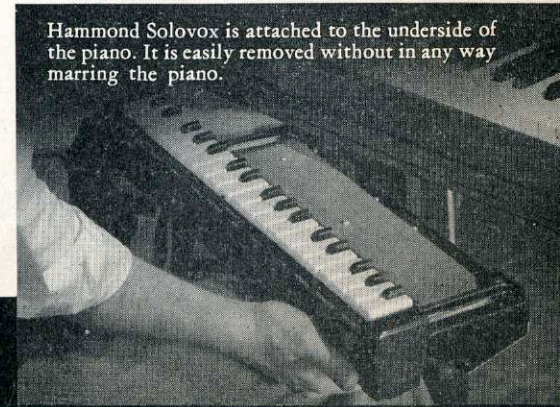
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THURSDAY NIGHT, OCTOBER 2, at 8:15

M A N O N

Opera in five acts. Music by Jules Massenet.

Text (in French) by Meilhac and Gille, after the novel by Abbé Prévost.

THE CAST

| | |
|----------------------------------|-------------------|
| Manon Lescaut..... | GRACE MOORE |
| Chevalier des Grioux..... | RAOUL JOBIN |
| Lescaut, Manon's cousin..... | JOHN BROWNLEE |
| Count des Grioux..... | LORENZO ALVARY |
| Guillot Morfontaine, a roué..... | ANTHONY MARLOWE |
| De Brétigny, a nobleman..... | GEORGE CEHANOVSKY |
| Possette..... | CHRISTINA CARROLL |
| Javotte..... | WILMA SPENCE |
| Rosette..... | ALICE AVAKIAN |
| Maid..... | MARGARET RITTER |
| Innkeeper..... | KARL LAUFKOETTER |
| First Guard..... | ROBERT BALLAGH |
| Second Guard..... | EDWARD WELLMAN |

Citizens, Travelers, Nobles, Soldiers, Prisoners

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

GAETANO MEROLA

CHORUS MASTER

GIACOMO SPADONI

TIME AND PLACE 1721; Amiens, Paris, Havre.

Act I: Courtyard of an Inn, Amiens.

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

Act III: Anteroom in Seminary of Saint Sulpice.

Act IV: Gambling Salon, Hotel Transylvanie.

Act V: Road to Havre.

Bell rings three minutes before curtain rises - Encores not permitted

The Story of "Manon"

ACT I

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

ACT II

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

ACT III

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

ACT IV

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

ACT V

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

FRIDAY NIGHT, OCTOBER 3, at 8:00

TANNHAUSER

Opera in three acts and four scenes.
Music and text (in German) by Richard Wagner.

THE CAST

Tannhauser, a minstrel knight.....LAURITZ MELCHIOR
Elizabeth, niece of Hermann.....STELLA ROMAN
Venus.....KARIN BRANZELL
Herman, landgrave of Thuringia.....LORENZO ALVARY
Wolfram.....).....JULIUS HUEHN
Walther.....).....ERNEST SCHOEN
Biterolf.....) Minstrel Knights.....JEROME HINES
Heinrich.....).....KARL LAUFKOETTER
Reinmar.....).....SERAFIM STRELKOFF
A Young Shepherd.....CHRISTINA CARROLL
Pages.....WILMA SPENCE, CHRISTINA CARROLL,
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Pilgrims, Sirens, Naiads, Nymphs, Bacchantes*

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STAGE DIRECTOR
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ERICH LEINSDORF

CHORUS MASTER
GIACOMO SPADONI

TIME AND PLACE Beginning of the Thirteenth Century; Vicinity of Eisenach.

Act I: Scene 1 Within the Hill of Venus.

Scene 2 The Valley of Wartburg.

Act II: The Great Hall of Song, Castle of Wartburg

Act III: Same as Act I, Scene 2

Bell rings three minutes before curtain rises - Encores not permitted

The Story of "Tannhauser"

ACT I

Dwelling with the immortals under the spell of Venus, Tannhauser, the minstrel knight, wearies of the monotony of his sensuous life. Even as he sings praises to Venus his thoughts wander back to earth and he implores the goddess to let him return there. Venus angrily threatens him and Tannhauser cries in despair, "My salvation rests in Mary, Mother of God." The name of the Blessed Virgin breaks the unholy spell; Venus and her court disappear. [SCENE 2] In pronounced contrast to the sensuous surroundings he has just left, Tannhauser finds himself alone in a beautiful valley near a wayside shrine before which he kneels in repentance. From a hill nearby a shepherd sings an ode to Spring; pilgrims chant as they pass on their way to Rome, and Tannhauser remorsefully sobs out his guilt in prayer. The Landgrave and his minstrel knights, hunting in the forest, are surprised to find Tannhauser, their long-lost knight. He tells them his soul is oppressed by his sin and that he must forever in penance roam alone. Their entreaties that he join them avail nothing until Wolfram reminds him of Elizabeth, niece of the Landgrave, who longs for his return. Tannhauser, taking new hope that in the purity of Elizabeth's love he may be saved, consents to return to Wartburg with the knights and promises to compete in the forthcoming Tournament of Song, the prize for which is to be the hand of Elizabeth.

ACT II

The knights, assembled for the great song contest, are greeted by Elizabeth. Wolfram brings Tannhauser who tells Elizabeth that for her love alone he has returned. When he leaves her to join the other knights, her uncle comes to tell her that the singer whom she crowns as victor is to be her husband. Gorgeously arrayed, the contestants march, singing in chorus. The Landgrave welcomes the knights and gives them the contest theme, "Love." All of the knights but Tannhauser sings to virtuous love, but he praises sensual passion and sings that he who knows not Venus, knows not love. The knights would crush him, but Elizabeth pleads that he be permitted to see Heaven's forgiveness, and he is sent off to beseech the pardon of the Pope.

ACT III

Elizabeth, watching for Tannhauser, kneels by a crucifix. Tannhauser is not among the returning pilgrims who pass in chorus (The Pilgrim's Chorus), and she sinks in anguished prayer. Wolfram urges her to let him return with her to the castle, but she declines and sets off alone. Left by himself, and with night falling, Wolfram sings to the evening star his thoughts of Elizabeth. Tannhauser appears. The Pope has refused him absolution, and he is returning to Venus. A vision of Venus appears to him, but Wolfram speaks of Elizabeth, and Venus, seeing Tannhauser's hesitation disappears in defeat. A funeral procession approaches. Elizabeth has died. Tannhauser, broken with grief and exhaustion, falls dead beside her bier just as a second group of pilgrims arrives carrying the papal staff, which has brought forth green leaves—a miracle revealing that Tannhauser has been pardoned.

SATURDAY NIGHT, OCTOBER 4, at 8:15

R I G O L E T T O

Opera in four acts. Music by Giuseppe Verdi.

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

THE CAST

Rigoletto, a hunchback,
jester to the Duke.....LAWRENCE TIBBETT
Gilda, his daughter.....BIDU SAYAO
Duke of Mantua, a titled profligate.....JAN PEERCE
Sparafucile, a hired assassin.....LORENZO ALVARY
Maddalena, his sister.....IRRA PETINA
Count Monterone.....JEROME HINES
Count Ceprano.....EDWARD WELLMAN
Borsa.....ANTHONY MARLOWE
Marullo.....GEORGE CEHANOVSKY
Countess Ceprano.....MARY HELEN MARKHAM
Giovanna.....THELMA VOTIPKA
Page.....KATHLEEN LAWLOR

Courtiers, Pages, Servants.

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| STAGE DIRECTOR | CONDUCTOR | CHORUS MASTER |
|----------------|--------------|-----------------|
| ARMANDO AGNINI | GENNARO PAPI | GIACOMO SPADONI |

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.

Bell rings three minutes before curtain rises - Encores not permitted

The Story of "Rigoletto"

MUSIC ROOM
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ACT I

The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda. But knowing so intimately the follies of his time he has kept her in a far quarter of the city to hide her fact and person from his profligate associates. The Duke, however, has seen her several times in church and, disguised as a student, has won her love. The curtain rises on a fete in the palace of the Duke who tells his 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 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 place disconsolate. Informed that Rigoletto's "mistress" has been captured and is in the next room he hastens in to her. Rigoletto enters and, despite pitiable jocular attempts at concealment, breaks down and heartbrokenly admits the abducted girl to be his daughter. The door opens and Gilda rushes into his arms as he vows vengeance on the Duke.

ACT IV

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

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