

Aida

1925

Saturday, October 3, 1925 8:00 PM

SFO_PUB_01_SFO_1925_01

Publications Collection

San Francisco Opera Archives

SAN FRANCISCO
OPERA
COMPANY

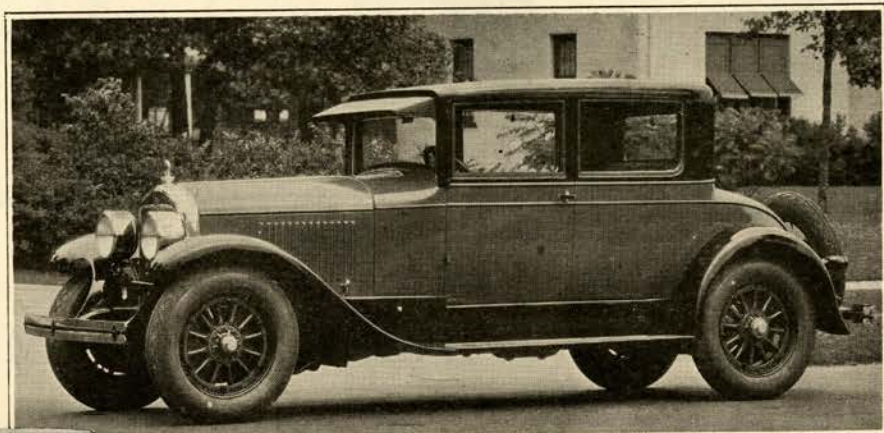


SEASON 1925

Arpa

SAN FRANCISCO
OPERA
COMPANY

the new **CADILLAC**

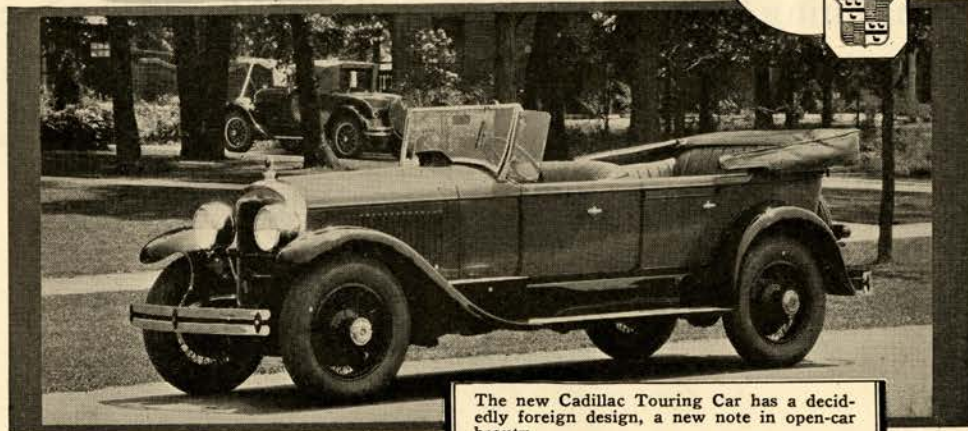


The ever-popular Cadillac Coupe.



Beautiful front view of the new Cadillac.

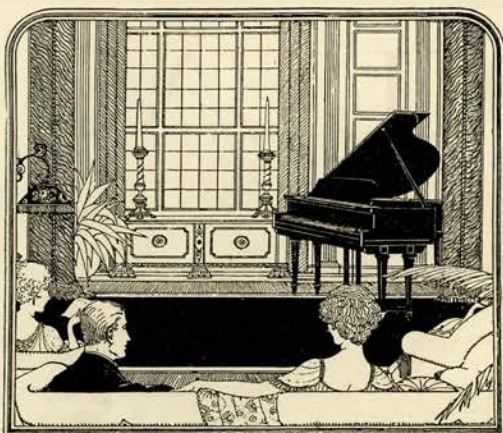
Added Beauty
Added Comfort
More Power
Lower Price



The new Cadillac Touring Car has a decidedly foreign design, a new note in open-car beauty.

DON LEE

VAN NESS AVE. AT O'FARRELL ST.



Rachmaninoff
would charge
\$3000

Such a price would bring you this master to play on your piano in your home!

MASON & HAMLIN *with the* AMPICO

No need to have the artist in person if you but possess this incomparable piano with the Ampico—the master re-enacting mechanism! For it plays at your will the music of the great artists—plays it exactly as the master himself played it! You thrill to the poetic personality of Levitzki, the haunting beauty of Dohnányi, the dazzling technique of Godowsky, the brilliant eloquence of Rachmaninoff—and to the pulsing syncopations of the masters of the modern dance, Vincent Lopez and Zez Confrey.

*The musical instrument for those who recognize the best—
and are determined to possess it!*

Wiley B. Allen Co.

135 KEARNY STREET, SAN FRANCISCO
1323 WASHINGTON ST., OAKLAND

Tito Schipa exclusively uses the Mason & Hamlin Piano

THIRD ANNUAL SEASON

SAN FRANCISCO
OPERA
COMPANY

GAETANO MEROLA
General Director

Program

The Steinway Piano Used

CIVIC AUDITORIUM
SEPTEMBER 19 to OCTOBER 4, 1925

MAYOR'S OFFICE
SAN FRANCISCO
AUGUST 31, 1925

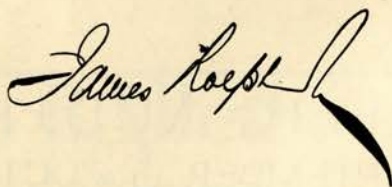
By MAYOR JAMES ROLPH, JR.

Cultural achievement has been the crowning glory of the world's greatest cities throughout all ages. It comes as the logical step after commercial and industrial supremacy; the highest expression of life.

San Francisco, from its earliest times has been noted as a devoted patron of the arts. Even in the days when she was busiest in building the material things which now make her one of the world's great business centers our men and women found their recreation in the enjoyment of the best in music, in literary pursuits and other branches of the arts.

Therefore it is with no little satisfaction that we welcome the advent of this third season of the San Francisco Opera Company. Three years ago the San Francisco Opera Association initiated a movement to give this city its own opera organization.

At that time, the opera project was an experiment. Today, however, that period is past and San Francisco is proud to acclaim its established opera company, which, for wealth of talent and artistry of production, ranks with the best in the country. The community owes a lasting debt of gratitude to the men and women of the San Francisco Opera Association and to Gaetano Merola, whose genius has been given so fully to this civic accomplishment.

A handwritten signature in black ink, reading "James Rolph, Jr." with a stylized flourish at the end.



Gaetano Merola

GAETANO MEROLA was born in Naples, Italy, where he studied composition, piano and voice in the Royal Conservatory of Music. He graduated at the age of nineteen and in the same year began his operatic career, being engaged by the Metropolitan as assistant to Luigi Mancinelli.

Maestro Merola has won wide recognition in Latin America, United States and Europe. To him is due the credit for many operatic organizations, the last one being the San Francisco Opera Company, originated and organized by his skill.

He was associated with Oscar Hammerstein in the Manhattan Opera House, New York, and the London Opera House. The many members of the San Francisco Opera Association recognize in him the guiding spirit that has made possible the organization of San Francisco's own opera company and the achievement of the notable operatic successes that have added greatly to the luster of this city's name as the home of good music.



Claudia Muzio

with

The San Francisco
Grand Opera
Company

*"I choose the Baldwin for a beauty of
tone beyond comparison in any other
piano."*

Claudia Muzio

WHENEVER Muzio, a star of the San Francisco Opera Company, sings with piano accompaniment, the piano is a Baldwin. That loveliness and purity of tone which appeals to Muzio and to every exacting musician is found in all Baldwins; alike in the Concert Grand, in the smaller Grands, in the Uprights, and in the Reproducing Pianos. The history of the Baldwin is the history of an ideal.

Elvira De Hidalgo, Fernand Anseau, Antonio Cortis, Tito Schipa, Cesare Formichi, Antonio Nicolich and Vittorio Trevisan, also with the San Francisco Grand Opera Company, use Baldwin for their accompaniments.

Baldwin

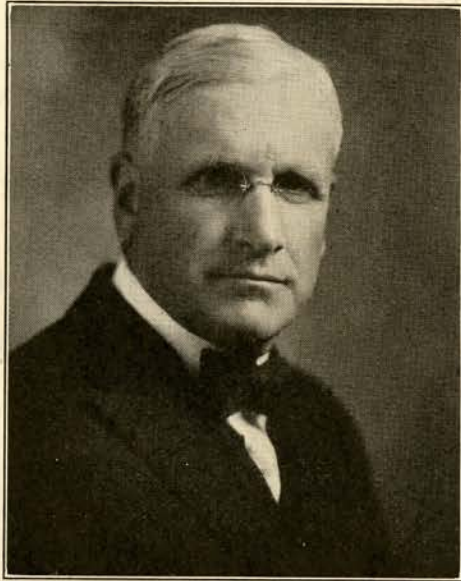
*The Purest Tone
Ever Produced*

Used and endorsed by such famous artists as de Pachmann, Bachaus, Chaliapin, Muratore, Raisa, and Rimini.



The Baldwin Piano Company

310 Sutter Street · San Francisco



ROBERT I. BENTLEY

OFFICERS OF THE SAN FRANCISCO OPERA ASSOCIATION

PRESIDENT

ROBERT I. BENTLEY

SECOND VICE-PRESIDENT
HORACE B. CLIFTON

SECRETARY-TREASURER
EDWARD F. MOFFATT

FIRST VICE-PRESIDENT
WALLACE M. ALEXANDER

THIRD VICE-PRESIDENT
EDWARD H. CLARK, JR.

BOARD OF GOVERNORS

WALLACE M. ALEXANDER
FRANK B. ANDERSON
ALBERT M. BENDER
BARTON T. BEAN
ROBERT I. BENTLEY
P. A. BERGEROT
J. BRENDAN BRADY
GUIDO CAGLIERI
MRS. GEO. T. CAMERON
CHARLES A. CHRISTIN
EDW. H. CLARK, JR.
HORACE B. CLIFTON
WIGGINTON E. CREED
C. TEMPLETON CROCKER
WILLIAM H. CROCKER
GEORGE E. CROTHERS
A. B. C. DOHRMANN
JOHN S. DRUM
MISS MARY C. DUNHAM
SIDNEY M. EHRMAN
MILTON H. ESBERG

CHARLES W. FAY
MRS. CHARLES N. FELTON
CHARLES K. FIELD
MORTIMER FLEISHHACKER
MRS. WILLIAM M. FITZHUGH
JOSEPH D. GRANT
RUEBEN B. HALE
MRS. LAWRENCE W. HARRIS
MRS. ROBERT H. HAWLEY
J. EMMET HAYDEN
TIMOTHY HEALY
RICHARD M. HOTALING
CHARLES H. KENDRICK
K. R. KINGSBURY
SAMUEL KNIGHT
MRS. MARCUS S. KOSHLAND
GUSTAVE LACHMAN
J. B. LEVISON
MRS. F. W. LEIS
MISS EDITH LIVERMORE
WALTER S. MARTIN

MISS SALLIE MAYNARD
EDW. F. MOFFATT
CHARLES C. MOORE
MORRIS MEYERFELD, JR.
JAMES D. PHELAN
RALPH L. PHELPS
MRS. M. C. PORTER
JOSEPH C. RAAS
JOSEPH D. REDDING
GEORGE M. ROLPH
ANGELO J. ROSSI
WILLIAM T. SESNON
FRED R. SHERMAN
PAUL SHOUP
MRS. ERNEST S. SIMPSON
SIGMUND STERN
A. SBARBORO
MRS. M. C. SLOSS
M. C. THRELKELD
LEONARD A. WOOLAMS

EXECUTIVE COMMITTEE

FRANK B. ANDERSON
WALLACE M. ALEXANDER
ROBERT I. BENTLEY

HORACE B. CLIFTON
MILTON H. ESBERG
MORTIMER FLEISHHACKER

TIMOTHY HEALY
JOSEPH D. REDDING
WM. T. SESNON

WOMEN'S COMMITTEE

MRS. CHARLES N. FELTON, CHAIRMAN

MRS. ROBERT I. BENTLEY
MRS. TIMOTHY HEALY, PRESS

MRS. MARCUS S. KOSHLAND
MISS LAURA MCKINSTRY
MRS. M. C. PORTER

MRS. GAILLARD STONEY
MRS. LEONARD A. WOOLAMS

All the Stars Now Singing with the

SAN FRANCISCO OPERA CO.

will be in the Southland with

THE CALIFORNIA OPERA CO.

LOS ANGELES

OCTOBER 6 to 12, 1925

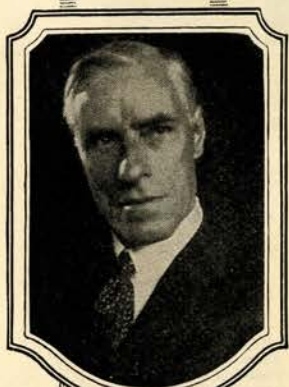
OLYMPIC AUDITORIUM

Eighteenth and Grand Ave.

IN REPERTOIRE



Gaetano Merola



Alexander Bevani



L.E. Behymer

{ Gaetano Merola, *General Director*
{ Alexander Bevani, *Artistic Director*
{ Theodore Kosloff, *Ballet Master*



{ *Ticket Reservations NOW*
{ *Season and Single Seats*
{ Birkel Music Co. 446 So. Broadway
{ Los Angeles Tel. VA. 1241

Business Management

L. E. Behymer

Rena Mac Donald

705 Auditorium Building

ALFRED HURTGEN

Assistant Conductor with San Francisco Opera Company

EXPERIENCED EUROPEAN CONDUCTOR
OPERATIC COACH AND ACCOMPANIST

Complete Training for Opera and Concert
ADVANCED PIANO PUPILS ACCEPTED

Residence studio:
3232 Jackson Street
San Francisco

Telephone:
Fillmore 8240



NATALE CAROSSIO
Ballet Master



PIETRO CIMINI
Conductor



GIUSEPPE PAPI
Chorus Master



GIOVANNI GRANDI
Technical Director



GIACOMO SPADONI
Asst. Conductor



ALFRED HURTGEN
Asst. Conductor
Hartsook Photo



CHARLES LAUWERS
Asst. Conductor

MME. JOHANNA KRISTOFFY

Studio
740 PINE STREET

Prima Donna Soprano

Telephone
DOUGLAS 6624

THOROUGH VOCAL AND DRAMATIC TRAINING

LINDUS

Imported and Domestic Haberdashery

590 Market Street
(Hobart Building)

San Francisco, Cal.

HEAR ALL THESE GREAT ARTISTS AT PRICES YOU CAN AFFORD TO PAY



ELWYN ARTIST SERIES

TEN SUBSCRIPTION CONCERTS WEEK DAY EVENINGS at AUDITORIUM
BEGINNING NOVEMBER 5, 1925

SEASON TICKETS \$8⁰⁰, \$5⁰⁰, \$3⁵⁰

Single tickets \$1.00 to \$2.00 and \$3.00—Save 66 $\frac{2}{3}$ % on Season ticket

AN ALL STAR COURSE INCLUDING

Roland Hayes, *Negro Tenor*; Edward Johnson, *Leading Tenor Metropolitan Opera, assisted by Joan Ruth, Soprano, in Costume Scenes from the Operas*. Margaret Matzenauer, *Contralto*. Benno Moiseiwitsch, *Russian Pianist*. Cecilia Hansen, *Brilliant Young Violinist*. The London String Quartet. Thamar Karsavina, *the Queen of Dance and her Ballet, with Pierre Vladimiroff*. *Joint Recital*, Maria Kurenko, *Coloratura Soprano, and Vicente Ballester, Baritone, Metropolitan Opera*. *Joint Recital*, Hulda Lashanska, *Lyric Soprano, and Felix Salmond, Cellist*. Toscha Seidel, *Russian Violinist*.

TICKETS NOW ON SALE—SHERMAN, CLAY & CO.

Coming in February, 1926

SAN CARLO GRAND OPERA COMPANY

FORTUNE GALLO, Director

The San Carlo Company will be presented at the Auditorium with an augmented orchestra, ballet and chorus. Great Stars will be especially engaged for the San Francisco engagement.

EXTREMELY LOW PRICES

Mgt. ELWYN CONCERT BUREAU

QUOTATIONS AND STATISTICAL DATA UPON REQUEST

ANDERSON & FOX BROKERS

409 MONTGOMERY STREET
San Francisco, Calif.
KEARNY 400

Member S. F. Stock and Bond Exchange



FERNAND ANSSEAU

ANTONIO CORTIS

MARGUERITE D'ALVAREZ



ELVIRA DEHIDALGO

CESARE FORMICHI

MARCEL JOURNET

ELINOR MARLO

KENNETH WALSH

GEORGE R. O'CONNOR

ARTHUR N. EARLL

WALSH-O'CONNOR & Co.

Members

SAN FRANCISCO STOCK AND BOND EXCHANGE

345 Montgomery St.
San Francisco

Oakland Bank Bldg.
Oakland

DIRECT PRIVATE WIRE TO NEW YORK

City of San Francisco Presents
Five Municipal "Pop" Concerts



SOLOISTS WITH SAN FRANCISCO SYMPHONY ORCHESTRA
ALFRED HERTZ, Conductor

EFREM ZIMBALIST
Violinist
 Soloist - - - - November 17

PAUL ALTHOUSE, *Tenor*
 and
ARTHUR MIDDLETON, *Baritone*
 Soloists - - - - December 15

HANDEL'S "MESSIAH"
 With San Francisco's Municipal Chorus of 300 mixed voices, under the direction of Dr. Hans Leschke and the San Francisco Symphony Orchestra augmented to 100
ALFRED HERTZ, Conductor
JANUARY 8

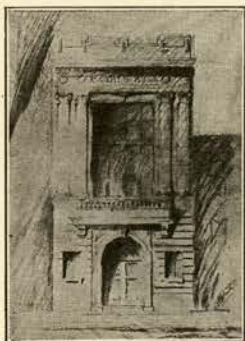
MARGARET MATZENAUER
Contralto
 Soloist - - - - February 10

HAROLD BAUER
Pianist
 Soloist - - - - March 2

Season Tickets - 5 Concerts - \$4⁰⁰, \$3⁰⁰, \$2⁰⁰, \$1⁰⁰
 SAME RESERVED SEAT FOR EACH CONCERT

NOW ON SALE AT SHERMAN, CLAY & CO.

Direction: AUDITORIUM COMMITTEE
 J. Emmet Hayden, Chairman Angelo J. Rossi Edwin G. Bath



SAN FRANCISCO'S HOME FOR A MUSICAL EDUCATION

This college offers extensive courses in the Applied and Theoretical Study of Music. *All branches taught.*

ORCHESTRAL — CHORAL — PIPE ORGAN

Faculty of 25 Teachers

A DEGREE-CONFERRING INSTITUTION

Oldest and Most Completely Equipped Conservatory in the West

Arrillaga Musical College

VINCENT DE ARRILLAGA, Director

2315 Jackson St. Telephone West 4737 San Francisco

Write for catalog and complete information today



CLAUDIA MUZIO

ANTONIO NICOLICH

LODOVICO OLIVIERO



TITO SCHIPA

RICCARDO STRACCIARI

ROSINA TORRI

VITTORIO TREVISAN
Matzene Photo

LOGAN & BRYAN

BROKERS

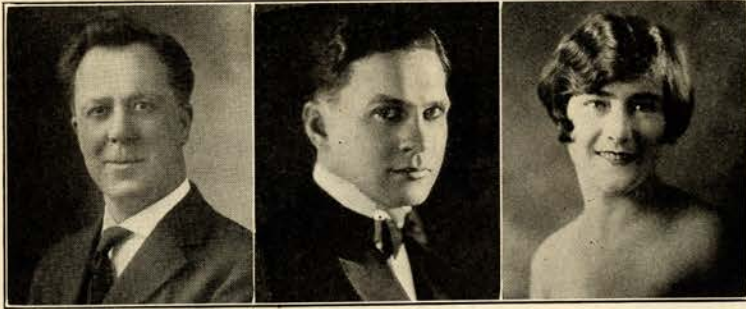
MEMBERS

NEW YORK STOCK EXCHANGE

SAN FRANCISCO STOCK & BOND EXCHANGE

PRIVATE WIRES, ATLANTIC TO PACIFIC, UNITED STATES AND CANADA

401 MONTGOMERY STREET



EVARISTO ALBERTINI

MARSDEN ARGALL

ALICE BLUM



FLOSSITA BADGER

ELSIE CROSS
Novak-Coleman Photo

LOIS DARROW

MARIAM ELKUS

DAY PHONES:
SUTTER 8294 - 8295

NIGHT PHONES:
SUTTER 8547 - 8287

DANCE and DINE
TROVATORE
ROOF GARDEN CAFE

Unexcelled Italian Cuisine

506 Broadway, San Francisco

PAUL KELLI'S FAMOUS PLAYERS



QUERITA EYBEL



AUDREY FARNCROFT
Hartsook Photo



DuBLOIS FERGUSON



ROSE FLORENCE



AMERIGO FREDIANI



ELISE GOLCHER



ALMA MICHELINI



TERESINA MONOTTI

Representing
LYON & HEALY, HARPS
The World's Standard



KAJETAN ATTL
Concert Harpist



Solo Harpist S. F. Symphony

For Engagements Address Bohemian Club



(c) de Gueldre

ANSSEAU
Victor Artist



JOURNET
Victor Artist



(c) Und. & Und.

SCHIPA
Victor Artist

*The next performance
can be in your own home*

YOU can hear these three famous artists, and all the great Victor artists whenever you please. Have them repeat for you the same beautiful arias they sing at their operatic performances. Have them always at your command in programs of your own choosing. Hear the Victor Records at the store of any dealer in Victor products and you will appreciate how faithfully the Victrola brings to you their personalities and their art.



There is but one Victrola and that is made by the Victor Company
Look for these Victor trade marks



"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

Victrola

TRADE MARK

REG. U.S. PAT. OFF.

Victor Talking Machine Company, Camden, N. J.

Victor Talking Machine Co. of Canada, Ltd., Montreal

Canadian price-list on request

“AIDA”

AN OPERA IN FOUR ACTS AND SEVEN SCENES

Text by Ghislanzoni

Music by Giuseppe Verdi

Saturday Evening, October 3

Act I. Scene 1. A hall in the palace of the King of Egypt. Ministers and statesmen are assembled to select a captain to lead the armies against Amonasro, King of Ethiopia. A hostage of war, Aida, the unknown daughter of Amonasro, lives at Memphis as a slave. She loves Radames, a young warrior, but has a dangerous rival in Amneris, Princess of Egypt. Aida's father has made an incursion into Egypt to deliver her. Incited by Amneris, the high priest Ramfis declares that Radames has been selected by Isis to be leader of the army against Amonasro. Aida's heart is torn between her love for her father and for Radames, and she remains at Memphis.

Act I. Scene 2. Temple of Vulcan. Solemn ceremonies and dance of priestesses. Consecration of Radames as captain of the Egyptian armies.

Act II. Scene 1. Amneris's chamber. Festal dances and music. Amneris receives her slave Aida and cunningly draws from her the avowal of her love for Radames.

Act II. Scene 2. Radames returns victorious. In the grand triumphal march Amonasro appears as a captive, unrecognized except by Aida. He declares that the Ethiopian king has been slain in battle. The prisoners are released at the request of Radames and the grateful King of Egypt declares him his successor and the betrothed of his daughter.

Act III. Scene 1. Banks of the Nile, near the temple of Isis. Amonasro and Aida are held as hostages and he forces her to learn from Radames the position of the Egyptian army. Radames only seemingly consents to become the husband of Amneris, and is persuaded through love for Aida to give her the information required by her father. When Amonasro reveals his identity and flies with Aida the despairing Radames allows himself to be taken prisoner.

Act IV. Scene 1. A hall in the temple of justice. Amneris desires to save Radames but he repulses her, and the priest condemns Radames to be buried alive.

Act IV. Scene 2. Burial place in the temple of Vulcan. Aida has come to die with Radames. They accept their terrible fate, while Amneris prays above their tomb in the midst of the priestly ceremonies and the jubilant dance of the priestesses.

San Francisco Conservatory of Music

ADA CLEMENT and LILLIAN HODGHEAD, CO-DIRECTORS

SPECIAL ANNOUNCEMENT

Ernest Bloch will be here soon to direct the Conservatory and give courses

3435 SACRAMENTO STREET
TELEPHONE FILLMORE 898

STAFF OF SAN FRANCISCO OPERA COMPANY

EDWARD F. MOFFATT	<i>Business Manager</i>
HOWARD G. HANVEY	<i>Publicity Director</i>
MISS GRACE RANKIN	<i>Assistant to Manager</i>
WILLIAM J. RILEY	<i>Director of Ticket Sales</i>

E. W. BARTON	<i>Master Mechanic</i>
C. J. HOLZMUELLER	<i>Electric Equipment</i>
J. L. STUART MFG. CO	<i>Stage Construction</i>
SYMON BROS.	<i>Seating Arrangement</i>
GOLDSTEIN AND CO.	<i>Costumes</i>
GOLDSTEIN'S HAIR STORE	<i>Wigs</i>

PROPERTIES COMMITTEE

MISS FRANCES AMES, *Chairman*

MMES. GEORGE HEARST
HOWARD MONROE
RALSTON PAGE
BLISS RUCKER

MMES. GERALD HERRMANN
HORACE BRADFORD CLIFTON } *Advisory*
FRANK W. LEIS

Warriner Vocal Studios

(Formerly of the METROPOLITAN OPERA HOUSE, New York City)

STUDIO 702, KOHLER & CHASE BUILDING
26 O'FARRELL STREET

(Former address 545 Sutter)

PHONE: KEARNY 7816

MME. MARIE HENRIETTA WARRINER
Teacher of Singing

CHAS. WILLIAM WARRINER
Pianist, Vocal Coach and Choral Conductor



JOHN BUBEN

Fur Fashion's Creator

Fur Artistry and Craftsmanship for discriminating fur lovers. Furs restyled as Jaquettes, or in the latest Creations.

57 Geary St.

Paris Office:
31 Rue De Paradis

Phone:
Kearny 5873

FRED HARTSOOK

OFFICIAL
PHOTOGRAPHER

San Francisco
Opera Company



STUDIOS IN ALL PRINCIPAL CITIES
OF CALIFORNIA

SAN FRANCISCO
SYMPHONY
ORCHESTRA
ALFRED HERTZ CONDUCTOR

1925

1926

SEASON TICKETS

NOW ON SALE

First Concert, Oct. 23



Box Office
Sherman, Clay & Co.

*Remember our Opera Association depends on
our Symphony for its musical background.*

A. W. Widenham
Secretary-Manager
457 Phelan Building

Program

Saturday Evening
at 8 o

A I
(IN IT

An Opera in Four Act
By Giuse

Aida
Amneris
Rhadames
Amonasro
Ramphis
The King
A Messenger
A Priestess

Conductor

I HAVE just heard my first Ampico recordings of the group of six operatic numbers. It was myself playing, I assure you. It was uncanny.

I think I have a peculiar interest in the Ampico. A conductor of opera, by the very nature of his work, feels something in an operatic number which few concert pianists can interpret. It is for that reason that I have enjoyed expressing operatic music with the piano as I do with my baton on the night of the performance. It has been a privilege.



That these interpretations will live through the marvel of the Ampico and the glorious voice of the Chickering completes my pleasure.

Cordially yours,

Gaetano Merola

A NEW MARVEL has given pause to this generation already marvel-wise—the re-enacting piano. Step by step, stage by stage, the way has led from the player-piano to the reproducing piano, from the reproducing piano to the re-enacting piano—the Ampico. From a mere mechanism striking notes, man's study and inspiration has led to the heights—to a wonderful instrument which makes the strings re-live the touch of the master's hand, the thought of the instant in the master's mind, the shadings and subtleties of the master's genius. . . . There is but one way to satisfy yourself that this marvel can be true—by comparison of The Ampico with any other instrument in the world, under any conditions you may select. . . . And your comparison will convince you that the only thing that will duplicate the Ampico's re-enactment of the playing of any artist is the actual playing of that artist himself.

Chick
ESTABLISHED

WHAT makes a piano great artists who have are divided between the of the world—the Chick Liszt to Lhevinne, from Alda, from Ysaye to K the years musical history the Chickering and its p Other pianos have enj well. Each artist has sel ment for some reason pe temperament. These pr

ng, October 3rd
clock

D A

ALIAN)

ts and Seven Scenes
ppe Verdi

CLAUDIA MUZIO

MARGUERITE D'ALVAREZ

ANTONIO CORTIS

CESARE FORMICHI
(First appearance in San Francisco)

MARCEL JOURNET

ANTONIO NICOLICH

LODOVICO OLIVIERO

QUERITA EYBEL

GAETANO MEROLA

Chickering
ESTD 1823

great? Is it the names of the
ve used it? These names
four or five leading pianos
ering among them. From
n Jenny Lind to Frances
ubelik—down through
has intimately associated
particular group of artists.
oyed their following as
ected his concert instru-
ecular to his needs or his
ferences determine the

greatness of a musical instrument for the concert stage—but do they determine the greatness of a piano for the home? For a concert piano is utterly different from a home piano. Chickering does not make its bid for favor merely on the strength of the artists who use it.

IS the age of the piano the important thing? Merely because the Chickering is the oldest piano in America—the one after which all others have been modeled—does not prove it to be the best. Mere age is no criterion of value. The important thing is—what has it done in the years between? Where does it stand now? And it is on these two points—its place in the home and its contributions through a century and even recently, to the piano world—that Chickering has gained its dominant position.

Particularly important to the world of music are the two most recent developments of Chickering construction—the *full orchestral tone*, now for the first time in any piano, and the *hidden tone-chamber*, both to be found only in the Chickering.

After all, the most any piano can give in performance depends on its tone; and the *full orchestral tone*, which brings into one instrument the range and latitude of the tones that blend in an orchestra of varied instruments, and the *hidden tone chamber* which adds new lustre and wealth to the music of the piano, combine to make the Chickering in performance incomparable.

Furthermore, this very tone-wealth of the Chickering makes it pre-eminently a *home* piano; for in its richness there are all the elements from which home enjoyment of music can come; without this Chickering richness, something is lacking. *Indeed, many great concert artists have selected the Chickering for their homes in preference to a concert piano of any make.*

LEE S ROBERTS inc.

Chickering
Ware Rooms
230 Post st.



ZANNETTE W. POTTER

Oakland Pioneer Concert Manager

ANNOUNCES

Great array of high class concert attractions to take place in Oakland this season

ARTISTS CONCERTS SERIES

ELIZABETH RETHBERG.....Oct. 5
JOSEPH LHEVINNE.....Nov. 30
PAUL ALTHOUSE and }
ARTHUR MIDDLETON }.....Dec. 11
SIGRID ONEGIN.....Jan. 12
PAUL KOCHANSKI.....Feb. 1
CLAIRE DUX.....Apr. 13
BARRERE ENSEMBLE.....Apr. 23

MME. SCHUMANN-HEINK

JOHN PHILIP SOUSA

and other great artists

San Francisco Chamber Music Society

4 Recitals beginning September 28

TICKETS ON SALE AT THE Z. W. POTTER

BOX OFFICE, SHERMAN, CLAY & CO.

OAKLAND, CALIF.

LAKESIDE 6700

EVENING SLIPPERS

New and exclusive Bootery creations of infinite charm and exquisite workmanship. In a variety of smart modes that reflect good taste and quiet elegance.

FRED E. WHITE PRES.

The **BOOTERY**

C.H. WOLFELT CO.

Smart Shoes for Women.

152 Geary Street

SAN FRANCISCO

PASADENA

LOS ANGELES

“LA TOSCA”

AN OPERA IN THREE ACTS

Text based on Sardou's drama by Illica and Giacosa

Music by Giacomo Puccini

Sunday Afternoon, October 4

Act I. The Church of Sant' Andrea Della Valle. Angelotti, an escaped political offender, seeks refuge therein. A sacristan enters, followed by Cavaradossi, who proceeds to put the finishing touches on his painting of the Magdalen. Tosca arrives unexpectedly, and professing to see in the likeness of the portrait her fancied rival accuses her lover of infidelity. After her departure Cavaradossi helps Angelotti plot his escape—but the sound of a cannon shot discloses the fact that his escape has been discovered. People from the church rush in, headed by the sacristan. Suddenly there is silence; Scarpia stands there with Spoletta and his agents. During the search Scarpia finds the painter's basket emptied of food and wine. He also finds a fan of the Marchesa, and Tosca, jealous, departs in anger. Scarpia follows her and avows his love.

Act II. Scarpia's room in the Farnese Palace. Scarpia awaits Tosca's arrival for supper. Spoletta enters with Mario, Angelotti having eluded him. Mario is questioned without result, and sent to the torture chamber. Scarpia describes to Tosca in detail her lover's anguish until, utterly prostrated, she divulges Angelotti's hiding-place. Mario denounces Tosca for her betrayal of the secret. Distant drums announce the probable victory of Bonaparte over Scarpia's forces. Scarpia demands Tosca's virtue as the price of her lover's freedom; she finally pretends to yield. Scarpia orders a mock execution of Mario; is persuaded to give Tosca safe-conduct for Tosca and Mario to leave the country. She then stabs Scarpia.

Act III. The platform of Castle Sant' Angelo. Mario, awaiting execution at dawn, writes Tosca a farewell letter. She enters with the safe-conduct and explains the need for a mock execution. It is real, however, and Tosca not knowing this playfully compliments Mario on his marvelous acting. As she realizes the truth Spoletta enters with soldiers to take Tosca prisoner, but she thrusts him back, and leaps from the castle parapet to her death.

IN APPRECIATION

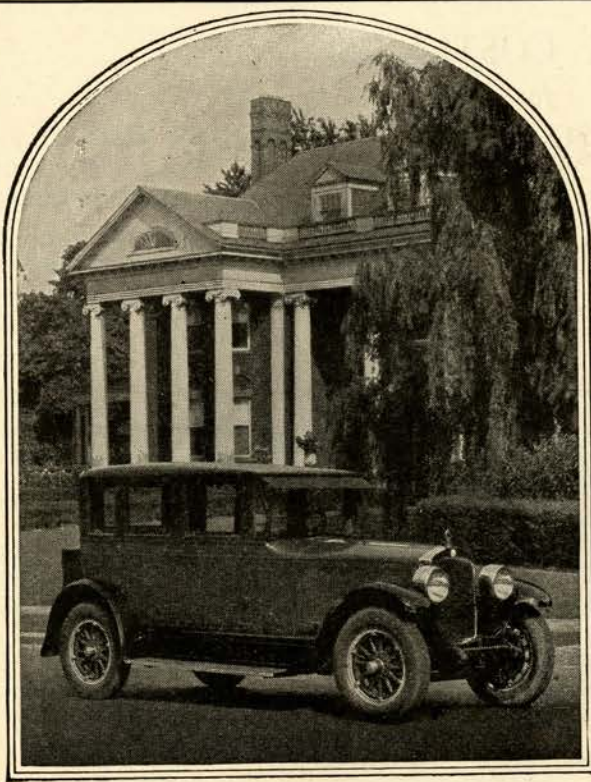


As the 1925 season of the San Francisco Opera Company draws to a close the management wishes to express its appreciation to the music loving public for the wonderful support given this undertaking.

When the San Francisco Opera Association three years ago undertook the task of giving this city its own opera organization it was with a lofty ideal to provide opera that would rival the best to be heard anywhere. How fully this has been realized through the genius and initiative of Gaetano Merola, our general director, has been evidenced in each and every one of the performances during the present season.

But all of this artistic achievement would have been in vain had it not met with the sympathetic and appreciative support of an intelligent public. The attendance during the present season has surpassed all previous operatic records in San Francisco and has reimpressed the world at large with the fact that this city is one of the cultural centers of today.

For this support the management wishes to express its deep appreciation and assure the public that this will make possible even greater triumphs in the seasons to follow.



The
Great Jordan
Line Eight



Chase Morrill Co.
VAN NESS AVENUE
AT SUTTER

THE SAN FRANCISCO BANK

SAVINGS COMMERCIAL

INCORPORATED FEBRUARY 10th, 1868.

One of the Oldest Banks in California,
the Assets of which have never been increased
by mergers or consolidations with other Banks.

Member Associated Savings Banks of San Francisco
526 California Street, San Francisco, Cal.

JUNE 30th, 1925

Assets	\$102,232,604.33
Capital, Reserve and Contingent Funds	4,100,000.00
Employees' Pension Fund	479,081.25

MISSION BRANCH..... Mission and 21st Streets
PARK-PRESIDIO BRANCH..... Clement St. and 7th Ave.
HAIGHT STREET BRANCH..... Haight and Belvedere Streets
WEST PORTAL BRANCH..... West Portal Ave. and Ulloa St.

**Interest paid on Deposits at the rate of
FOUR AND ONE-QUARTER (4 $\frac{1}{4}$) per cent per annum,
COMPUTED MONTHLY and COMPOUNDED QUARTERLY,
AND MAY BE WITHDRAWN QUARTERLY**

THE COSTUMES
for the
 SAN FRANCISCO OPERA COMPANY
 are furnished by
GOLDSTEIN & COMPANY
 989 MARKET STREET
 PHONE GARFIELD 5150



MARY NEWSOM



SHIRLEY PORTER



NAZARETH REGOLI



ATTILIO VANNUCCI
(c) Elzin Studio



VICTOR VOGEL
Hartsook Photo



ELIZABETH WITTER



PAUL RAYMOND WRIGHT



ANNA YOUNG

ANGELO J. ROSSI

Member Board of Governors, S. F. Opera Association
 Member Auditorium Committee, Board of Supervisors (*sponsoring Municipal Symphony Concerts*)

IS A CANDIDATE FOR RE-ELECTION, NOVEMBER 3
 HIS FRIENDS SOLICIT THE SUPPORT OF ALL MUSIC-LOVERS

ROSE FLORENCE

Endorsed by her teacher Leopold Kellen, 48 years Professor Superior of Singing at the Conservatory of Geneva, Switzerland

Studio 683 Sutter Street

Telephone: Franklin 6472

OUR SPECIALTIES

TIGER OLIVE OIL
 SASSO OLIVE OIL
 LIBERTY OLIVE OIL
 ROLANDELLI OLIVE OIL
 POMPEIAN OLIVE OIL
 ROMANZA OLIVE OIL
 LOCATELLI REGGIANO
 LOCATELLI GORGON-
 ZOLA
 LOCATELLI ROMANO
 FERNET de VECCHI
 VERMOUTH TONIC
 CORA 18%
 MARSALA TONIC
 FLORIO 18%
 BITTER CAMPARI 39%
 PEZZIOL'S "VOV" 18%
 ANGELO PARODI
 TONNO
 ANGELO PARODI
 VENTRESCA



ANGELO PARODI
 ANCHOVIES
 ANGELO PARODI
 CLUB SARDINES
 ANGELO PARODI
 LUNCH SARDINES
 ANTIPASTO IL SOLE
 ANTIPASTO NORD
 AMERICA
 ANTIPASTO GENOVA
 ALICI ARRIGONI
 CAZANOVE SYRUPS
 MARTINI & ROSSI
 VERMOUTH
 BUITONI PRODUCTS
 TALMONE'S FANCY
 CHOCOLATES
 TALMONE'S GIANDUJA
 PERNIGOTTI'S—
 TORRONE & MOSTARDA



Monteverde, Rolandelli & Parodi, Inc.

517-531 Washington Street

San Francisco

Pacific Coast Distributors for

"SHUM-SHUM"

Best Vegetable Oil

The San Francisco Opera Company

(Alphabetically Listed)

SOPRANOS AND CONTRALTOS

ELSIE CROSS*	ELINOR MARLO
MARGUERITE D'ALVAREZ	TERESINA MONOTTI*
ELVIRA DE HIDALGO	CLAUDIA MUZIO
MARIAM ELKUS*	MARY NEWSOM*
QUERITA EYBEL*	ROSINA TORRI
AUDREY FARNCROFT*	ELIZABETH WITTER*
ROSE FLORENCE*	ANNA YOUNG*
ELISE GOLCHER*	

TENORS

FERNAND ANSSEAU	NAZARETH REGOLI*
ANTONIO CORTIS	TITO SCHIPA
AMERIGO FREDIANI*	ATTILIO VANNUCCI*
LODOVICO OLIVIERO	

BARITONES AND BASSOS

EVARISTO ALIBERTINI*	RICCARDO STRACCIARI
MARSDEN ARGALL*	VITTORIO TREVISAN
CESARE FORMICHI	VICTOR VOGEL*
MARCEL JOURNET	PAUL RAYMOND WRIGHT*
ANTONIO NICOLICH	

MUSICAL DIRECTOR

GAETANO MEROLA

Conductor

PIETRO CIMINI

Chorus Master

GIUSEPPE PAPI

Assistant Conductors

ALFRED HURTGEN
CHARLES LAUWERS
GIACOMO SPADONI

Technical Director

GIOVANNI GRANDI

Ballet Master

NATALE CAROSSIO

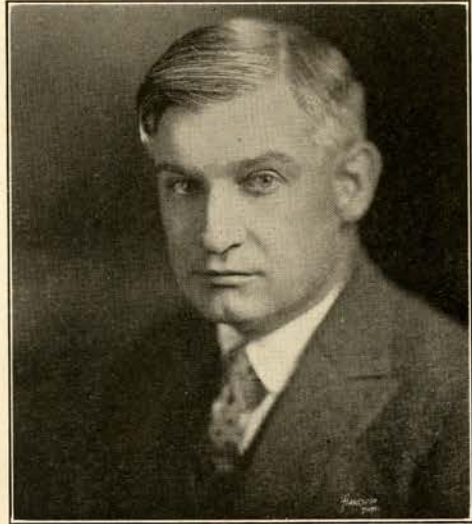
European representative
Pollastri and Tramontano
Milan, Italy

The star () denotes San Francisco singer*

STEINWAY PIANO USED



MR. EDWARD F. MOFFATT
Secretary and Treasurer
San Francisco Opera Association
and Business Manager
San Francisco Opera Company



HOWARD G. HANVEY
Publicity Director
San Francisco Opera Company

AS USUAL WITH ALL BIG SHOWS
Proscenium arch, large masking curtains, gridiron rigging and all heavy
construction work for the San Francisco Opera

- - BY - -

J. L. Stuart Manufacturing Co.

160-164 Russ Street

SAN FRANCISCO, CAL.

DECORATIONS

TENTS

CANVAS WORK

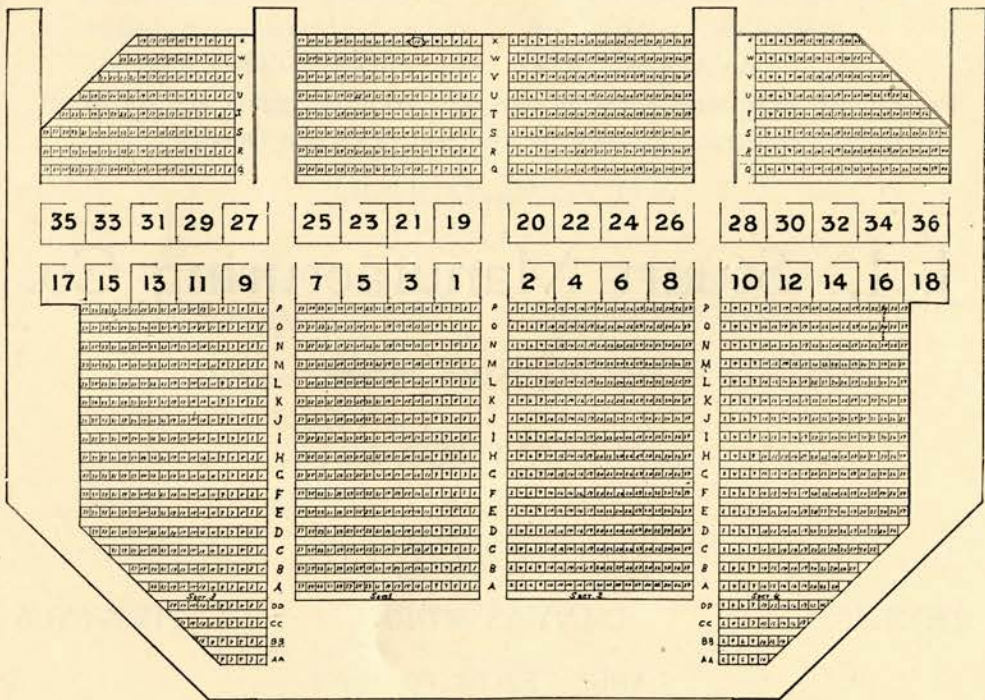
AWNINGS

LARGE TENTS TO RENT

BOX HOLDERS

SEASON 1925

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Mr. and Mrs. Timothy Healy 2. Mr. and Mrs. Robert I. Bentley 3. {Mr. and Mrs. William T. Sesnon
Mr. and Mrs. Charles W. Fay 4. Mr. and Mrs. Horace Bradford Clifton 5. Mr. and Mrs. Milton H. Esberg 6. Mr. and Mrs. Joseph A. Donohoe 7. {Mr. and Mrs. Frank H. Fries
Mr. and Mrs. Irvin J. Wiel
Mrs. Jesse W. Lilienthal, Jr.
Mr. William Fries 8. Mr. and Mrs. William B. Bourn 9. Mr. and Mrs. Spencer Grant 10. Mr. and Mrs. James L. Flood 11. {Mr. and Mrs. M. C. Sloss
Mr. and Mrs. J. J. Gottlob 12. Mr. and Mrs. Kenneth R. Kingsbury 13. Mr. and Mrs. M. C. Threlkeld 14. Mrs. John F. Brooke 15. {Mr. and Mrs. Silas H. Palmer
Mr. and Mrs. Ross S. Faxon 16. Mr. and Mrs. William M. Fitzhugh 17. {Mr. and Mrs. Thomas C. Kierulff
Mr. and Mrs. Joseph L. Kierulff 18. Mr. and Mrs. Gaetano Merola | <ol style="list-style-type: none"> 19. Mr. and Mrs. Prentis C. Hale 20. Mr. and Mrs. Edward L. Eyre 21. {Mr. and Mrs. James W. Edwards
Mrs. Milan Soule
Mrs. Edward C. Wright
Mrs. Ernest Cowell
Miss Nellie Lowry 22. Mrs. Ira Pierce 23. Mr. and Mrs. Frederic R. Sherman 24. Mr. James D. Phelan 25. Mr. and Mrs. Frank B. Anderson 26. Mr. Frank D. Madison 27. Mr. and Mrs. Leonard A. Woolams 28. {Mrs. William B. Tubbs
Mrs. Richard Girvin 29. Mr. and Mrs. William H. Crocker 30. Mr. and Mrs. Charles A. Christin 31. Sherman, Clay and Company 32. Mrs. Fred W. Bradley 33. Mr. and Mrs. Templeton Crocker 34. Mr. George E. Crothers 35. Directors, The Wiley B. Allen Company
(opening night) 36. Mr. and Mrs. Frank W. Leis |
|---|---|



STAGE

ESTABLISHED 1852

QUALITY
PRESTIGE
SERVICE



SHREVE & COMPANY

Jewelers and Silversmiths

POST STREET AT GRANT AVENUE

SAN FRANCISCO



MRS. CHARLES N. FELTON

Chairman

Women's Committee

San Francisco Opera Association

Excerpt from an Address by Mr. John F. Davis

*** There is a language, understood by every member of the human race, apprehended and loved by every man, woman and child in the world, regardless of race, class, age, or condition,—the universal appeal of human music. It is said to have charms even to soothe the savage breast. Racial and national qualities are indeed retained and preserved in certain characteristics or nuances which the ear easily detects—Italian, French, English, Irish, Scotch, Magyar, German, Spanish, Scandinavian, Slav—but the basic themes are made manifest and abide: worship, patriotism, love, hate, revenge, joy,—in short everything to which the most dialectically refined human speech can give utterance. From the tender croon of the lullaby to the deep diapason of tragedy, every emotion is not only registered but understood. Thank God, that in this world of divisions and separations there is one supreme art that does not smite asunder, but welds together; that does not erect barriers, but breaks them down; that makes for human unity and human brotherhood—the one clear call of the divine language of music.

The FAIRMONT HOTEL

and the excellence of Fairmont appointments and service are too well known in San Francisco to need further introduction to the opera-going public.



LeROY LINNARD
Manager
D. M. LINNARD
Managing Director



Alice Seckels
Concert Manager

ANNOUNCES

"The Alice Seckels Matinee Musicales"

(Sixth Season)

Six Concerts of Artistic Individuality
Gold Ballroom—Fairmont Hotel
Monday afternoons

Elvira de Hidalgo—Opening Concert, Oct. 19th
Elena Gerhardt..... *Mezzo Soprano*
Germaine Schnitzer..... *Pianist*
Fiske & Lyssac..... *A Novelty*
George Barrere and his Little Symphony
Richard Crooks..... *Tenor*

Aline Barrett
Greenwood

Current Reviews

Vivid Delightful
Discussions covering
WORLD EVENTS
BOOKS *and*
THEIR AUTHORS
MUSIC *and* ART
NEW PLAYS



ST. FRANCIS
HOTEL
FAIRMONT
HOTEL
SOROSIS CLUB
OAKLAND
BERKELEY

Twenty-one Talks in California
Monthly

OPENING OCTOBER 1st Hotel St. Francis
11 a. m.

Clip here and mail **ALICE SECKELS**, Fairmont Hotel

Please send me details of Series checked.

Name.....

Address.....

MATINEE MUSICALES

GREENWOOD REVIEWS

Chorus of San Francisco Opera Company



SOPRANOS

HELEN BERGSMA
MARIE BULLUS
LULU MAE CHAPMAN
MARIA CORTESI
HELEN J. CUMMINGS
LOIS V. DARROW
LORNA CLAIRE DELANEY
FRANCES DOWDALL
AUDREY FARNCROFT
DuBLOIS FERGUSON
GERTRUDE M. HEAL

HAZEL HUFF
RUBYE KURTZ
FREDA LOVDAL
IRENE MEUSSDORFFER
ALMA MICHELINI
TERESINA MONOTTI
MARY NEWSOM
HILDEGARDE OTT
VIOLETTE POLIDORI
IRENE REED
MAY SEWALL

MADELEINE SISSON
EDNA E. SMITH
ELEANOR E. STADTEGGER
NORA SOUTHWELL
CAROLYN R. THOMSON
GRACE THOMSON
M. ETHEL TWIGG
ELLEN WALES
LOLETA WARREN
MAUDE WILLIAMS

MEZZO-SOPRANOS

FLOSSITA BADGER
CLAIRE BOWEN
GRACE A. COLE
MARION COPELAND

QUERITA EYBEL
MERYL FLOYD
ANNE HEALY

ROSE ROSEN
HELENE STRAUSE
E. RAE WELLS

CONTRALTOS

ADELIN E. BIRCHLER
IRENE FREMONT
GRACE GILBERT
EDWINNA A. HELLAR

ETHEL LINDQUIST
NORMA MCKINLEY
FLORENCE L. MEYER
ELSIE MILBRATH

ANITA PEARCE
SHIRLEY PORTER
LUELLA RICE

TENORS

ABEL ALBERIGI
THOMAS ALEXANDER
GEORGE BARNES
VITTORIO BERNARDI
GEORGE BIRD
UBALDO CHECCHI
GIULIO CORTESI
JOHN A. COURTNEY
FERRUCCIO DI VITA

MARVYN ELLEYNE
ROBERT H. ELLIOTT
JOSEPH P. FERRY
AMERIGO FREDIANI
ANTONIO GHENO
VICTOR GREEN
ALFRED JACOBS
NICHOLAS V. KEMARSKE

JOHN LAMARQUE
LOUIS LEIMBACH
GUIDO PAULAZZO
B. PERLINO
BATTISTA PIERI
NAZARETH REGOLI
RODERICK ROSS
SYLVIAN SARRAT

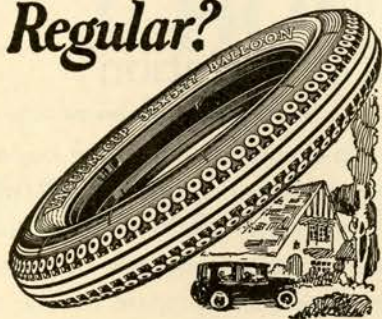
BARITONES AND BASSES

EVARISTO ALIBERTINI
G. GERMANETTI
PAUL GUENTER
JOHN HENCKE

EINAR J. O. LINDQUIST
B. J. MARKOVICH
G. PISANI
ALFONSE PORISKA

PAUL RAYMOND WRIGHT
HARRY E. URIDGE
DR. F. M. WAHLIN

*Balloon or
Regular?*



60%

of the Founders of
the San Francisco
Opera Association

are users of

PENNSYLVANIA

**VACUUM CUP
BALLOON TIRES**

There must be
a Reason

Tansey-Crowe Co.

Distributors

999 Geary Street
at Polk

Phone Prospect 2000

PROSPECT 4000

Club Auto
Service . . .
Company

H. A. FIALER, Prop.!

Lincoln and Cadillac
LIMOUSINES

at your service always

SHOPPING
DRIVING
TOURING

*Courteous and Reliable
Chauffeurs Only*



585 POST STREET

PROSPECT 4000

Men's Auxiliary

San Francisco Opera Association

With a view to building for the future a group of outstanding young business and professional men were called together recently by President Robert I. Bentley and an organization effected which has since been called the Men's Auxiliary. The purpose of this movement was to draft the new interest and new enthusiasm of these young men into the work of the association and prepare for the day when they will carry on the undertaking initiated three years ago by the present officers of the organization.

The Men's Auxiliary has been one of the best contributions to the advancement of the association's interests this season. After effecting their preliminary organization the young men immediately set about furthering public interest in the approaching season and devising ways and means to assure capacity performances.

The membership of the Auxiliary is as follows:

Clark, Edw. H., Jr.
Chairman

Anderson, B. P.
Armour, Stanley
Avenali, Ettore
Bailey, F. A.
Baker, George W.
Baker, Wakefield
Beal, Carl H.
Beaver, F. H.
Bertheau, C. J.
Bowles, Geo. M.
Brown, Arthur M., Jr.
Brown, Bradley B.
Burgard, J. C.
Butler, V. K., Jr.
Campbell, Wallace
Carpenter, Lewis G.
Carrigan, Andrew, Jr.
Coleman, S. Waldo
Conrad, Barnaby
Crystal, Douglas
Curran, Ross Ambler
Davis, Kenneth
Devereux, W. G.
Dillman, Dean
Esberg, M. H., Jr.

Eyre, Edward L.
Fair, Harry A.
Ford, Bernard W.
Gunst, Morgan
Hackett, C. Nelson
Hanna, R. W.
Harris, Stanley G.
Harrison, Edward
Hartigan, John H.
Jenkins, James
Kamm, Walker W.
Knox, John
Leib, Geo. C.
Lyman, Edmunds
Lyman, Oliver
Macdonald, Russell
Madison, Marshall P.
Marcus, William A.
McCauley, Capt. Edward
McCoy, Paul J.
McIntosh, Kenneth
McNear, Cyril
Meigs, J. J.
Miller, Robert W.
Mintzer, Lucio
Monteagle, Paige
Montgomery, Geoffrey
Montgomery, George

Moore, Austin
Paramore, J. W.
Park, H. G.
Phelps, Ralph L.
Patchin, Philip H.
Phleger, Herman
Poole, Leland S.
Porter, Hugh
Powell, Stanley
Selby, Arthur N.
Sesnon, Porter
Shuman, Blair
Slade, Russell C.
Spreckels, Howard
Stimmel, George
Stow, Ashfield E.
Sullivan, Jerd
Sutton, Zook C.
Tailer, L. S.
Tenney, V. E.
Tubbs, Tallant
Wheeler, Charles S., Jr.
Whittel, Alfred
Van Sicklen, F. D.
Van Sicklen, Horace C.
Walsh, Kenneth
Witter, Jean
Young, Alexander, Jr.

C. J. HOLZMUELLER'S

ESTABLISHED IN 1902

Theatrical Appliances

Designer and Manufacturer
of

Lighting Equipment for the Stage, School,
Ballroom, Pageants, Carnivals, Show
Windows, Expositions, Lodges, Churches,
and Moving Picture Studios.

All Lighting Effects and Equipment
used by

San Francisco Opera Company

Furnished, Installed and Operated by

C. J. HOLZMUELLER

1108 HOWARD STREET :: PHONE PARK 6169

Telephone Douglas 5958
Residence Telephone Sunset 2293

Mme. STELLA BEST

Voice

ITALIAN METHOD

Studio:
904 Kohler & Chase Building
26 O'Farrell Street
SAN FRANCISCO

Class or Private Lessons *Native Teachers*



500-501 Kohler & Chase Building
26 O'FARRELL STREET
SAN FRANCISCO

Prepares for all Colleges *Direct Method*

KNOX HATS AND
WEARING APPAREL



KNOX
HATS

*and Wearing Apparel
for MEN & WOMEN*

Men and Women of good
clothes judgment recog-
nize in the Knox Shop,
San Francisco, that same
dapper smartness that
New Yorkers find in the
Knox Fifth Avenue Shops.

The
KNOX SHOP
51 GRANT AVENUE



Eat a genuine Italian or French Dinner

WHERE OPERA STARS DINE

Luncheon also

FIRST CLASS RESTAURANT
UNIQUE CHARACTERISTIC UNPARALLELED

MANAGED BY

Madam Florence Meyer and Signor Ulisse Caiati

659 MERCHANT STREET

NEAR HALL OF JUSTICE, KEARNY ST.

Williams and Berg Co.

General English Tailors

110 Sutter Street

French American Bank Building

San Francisco, Calif.

Telephones Franklin 4600-4601-4602 Res. Phone: Market 6161
Garage Phone: Mission 5449

CITY TRANSFER CO.

GUS. TEMPS, Manager

Baggage and Furniture Hauled to all parts of San Francisco
and Bay Towns

Theatrical Baggage a Specialty

Auto Trucks Used

Daily Trips to Oakland, Alameda and Berkeley

Long Distance Hauling

Trunks Stored

3 Days Free

138 Turk Street

Near Taylor

San Francisco, Cal.

PICTURE AND STAGE SETTINGS

SCENIC WINDOW DISPLAYS

E. W. BARTON

Master Mechanic

San Francisco Opera Co.

UNIVERSAL
SCENIC
STUDIO

Renting to Amateur and

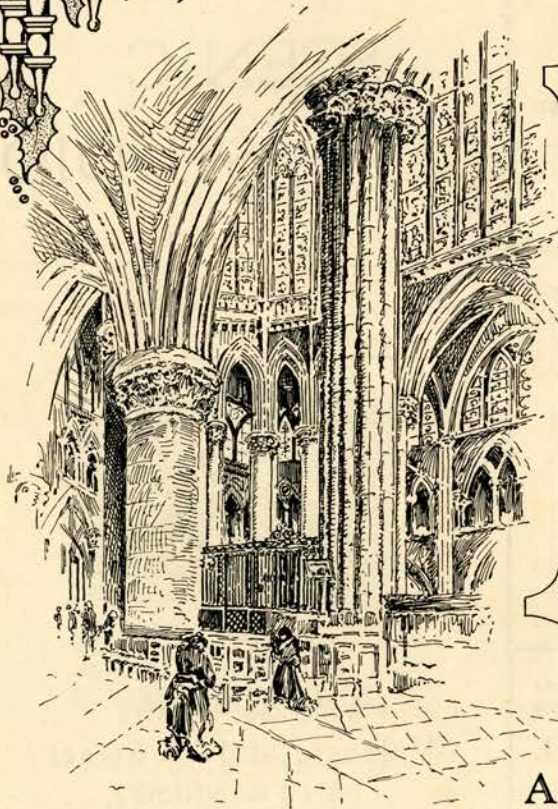
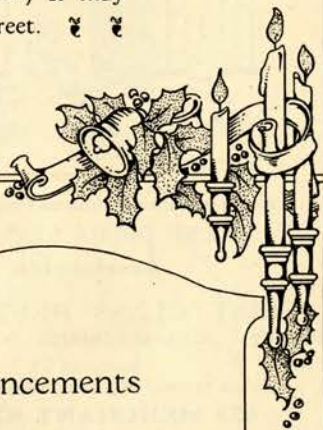
Professional Productions



Valencia Theatre
Valencia at 14th Street
SAN FRANCISCO
Telephone Park 2952

ENGRAVED PERSONAL CHRISTMAS CARDS SEASON 1925-26

A varied and beautiful assortment of original and distinctive designs, embracing some novelties and many new ideas. This attractive display, now awaiting your early inspection, will be submitted upon request (Phone Garfield 2750) or may be seen at Engraving Department, 251 Bush Street. ❧ ❧



Announcements
Wedding Invitations
At Home Cards
Visiting Cards
Greeting Cards
Social Stationery



A. CARLISLE & CO.

LITHOGRAPHY PRINTING OFFICE
ENGRAVING STATIONERY SUPPLIES

251 - 261 BUSH STREET
SAN FRANCISCO

Established 1878

In 1916, A. Carlisle & Co. succeeded to the business of Britton & Rey, which firm, since 1858, occupied a dominant position in the Graphic Arts industry. The reputation for responsibility, accuracy and quality established by the older firm is steadfastly adhered to and maintained today by 185 members of the Carlisle organization. ❧ ❧

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

*The following is a letter received from
Gaetano Merola:*

I AM a sincere admirer of all fine pianos, indeed there are several.

But the piano of my preference, in my home, as in my professional work, is the *Steinway*. Its beautiful tone, its agreeable action, its almost human sympathy with the moods of the player, are such that I hope I shall never be without my Steinway.

Gaetano Merola

Sherman,  Clay & Co.

*Home of Steinway, Duo-Art, Weber, Sohmer, Steinert,
Sherman, Clay & Co., Steck, Aldrich, and
other good pianos.*

Kearny and Sutter Streets
Oakland • Fourteenth & Clay Sts.

Sherman, May & Co.

Giuseppe Veroni,
Director, Conservatory of Music,
Opera House of the San Francisco

All things considered

All things considered, the piano that most satisfies every condition under the exacting conditions of the concert stage, must be the most satisfactory and enduring of pianos.

Simply the "Instrument of the Immortals" — known by the instrument so overwhelmingly used and beloved of great artists — is the piano of all pianos for your home. Refer to fact your requirements.

Sherman,  May & Co.

Home of *Steinway, Duo-Art, Walter, Mason, Knicker,*
Sherman, Clay & Co., Stein, Kohler, and
other great pianos.

425 and 500 Streets
Golden, Fourteenth & Clay Sts.

Uro Schipa, Marcel Journet and Fernand Brugga, the Victor Artists and
may be heard on Victor Red Seal Records.

AN FRANCISCO OPERA

San Francisco Opera Company
GAETANO MEROLA, *General Director*

Announces

First Presentation in America of the New Opera

FAY YEN FAH

BY

CHARLES TEMPLETON CROCKER

AND

JOSEPH REDDING

*With leading artists who participated in the sensational
production of the Opera recently at Monte Carlo*

Also

*First appearance on the Pacific Coast
of*

MME. TOTI DAL MONTE

FAMOUS COLORATURA SOPRANO

in her Opera Repertoire

COLUMBIA THEATRE

(Formerly the Civali)

IN JANUARY

