

Il Barbiere di Siviglia

1925

Thursday, September 24, 1925 8:00 PM

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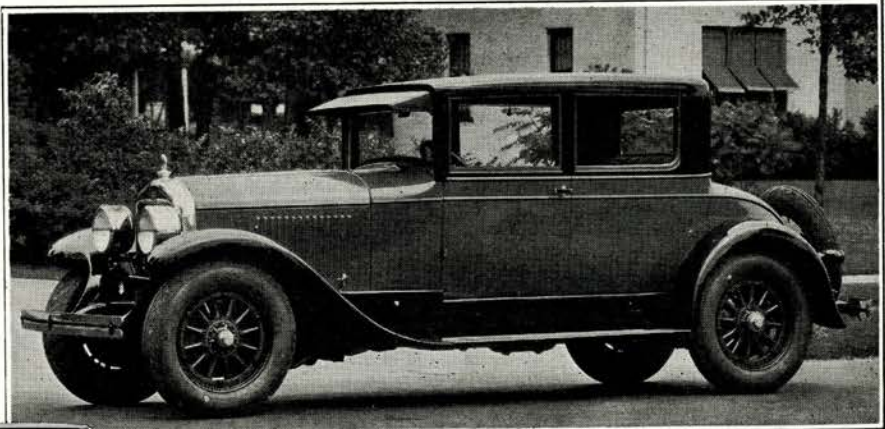
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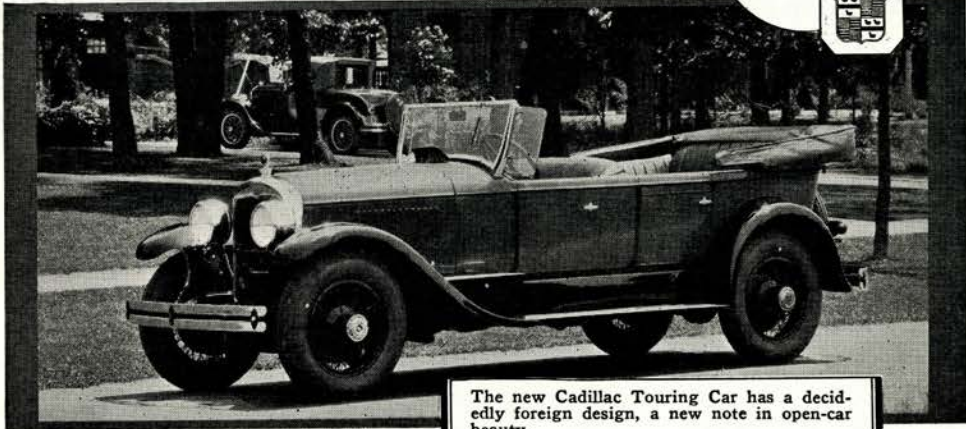


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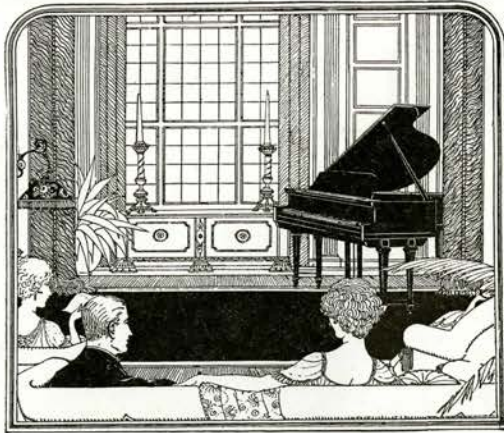
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General Director

Program

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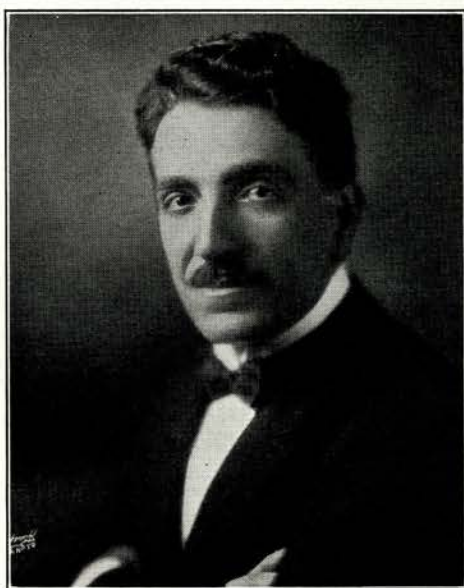
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San Francisco, from its earliest times has been noted as a devoted patron of the arts. Even in the days when she was busiest in building the material things which now make her one of the world's great business centers our men and women found their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



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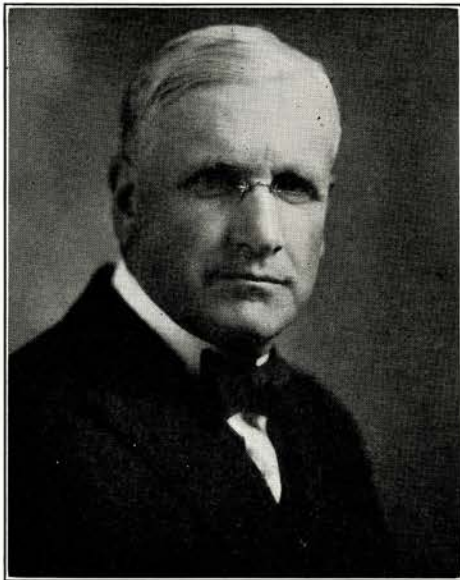
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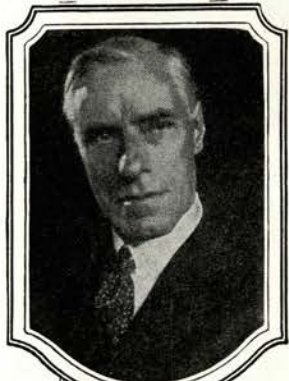
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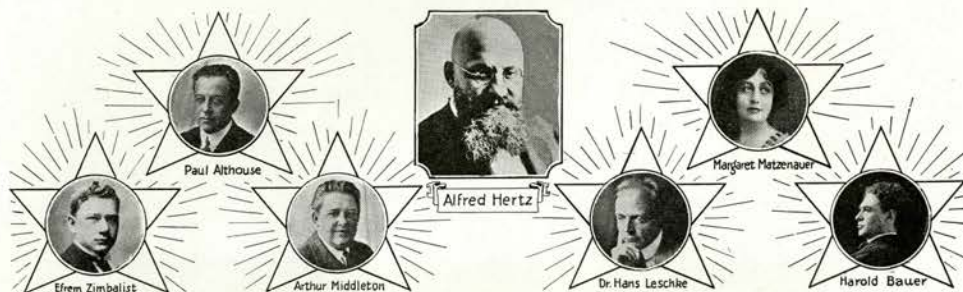
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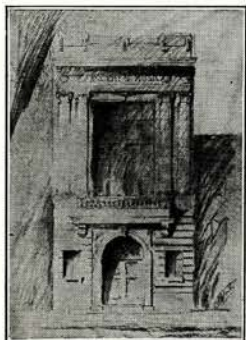
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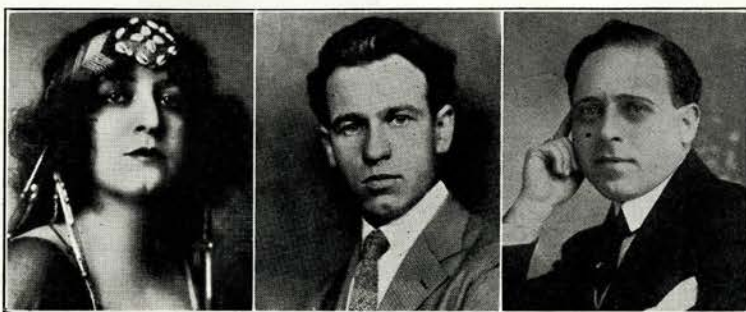
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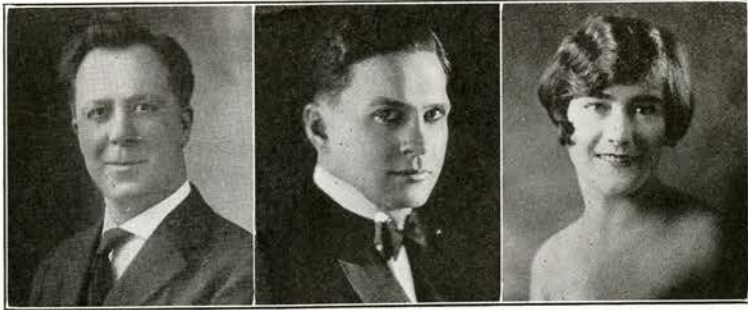
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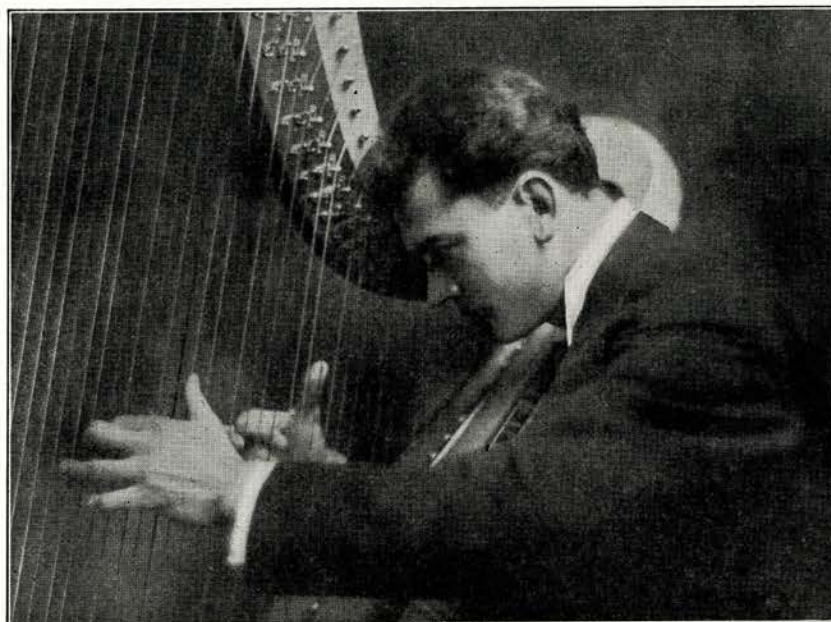


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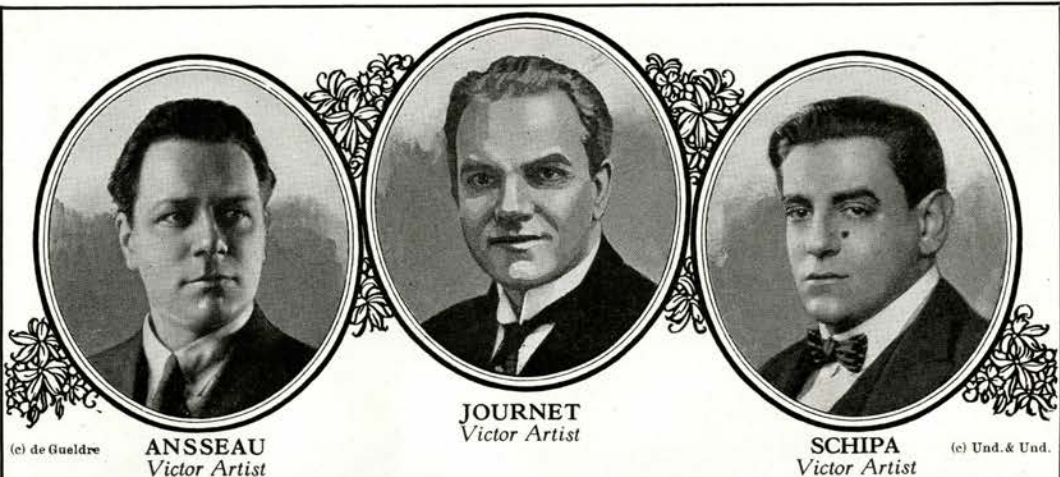


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“Barbiere di Siviglia”

AN OPERA IN THREE ACTS

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Music by Gioachino Rossini

Thursday Evening, September 24

Act I. Square before the house of Don Bartolo, a physician of Seville. Count Almaviva serenades Rosina, ward of Bartolo, who desires to marry her for her fortune. Figaro, a barber, approaches singing. The count asks the merry barber for assistance in meeting Rosina. Figaro advises him to disguise himself as a soldier and by feigning drunkenness gain entrance to the house. For this suggestion he is richly rewarded.

Act II. Chamber of Dr. Bartolo. Rosina knowing the count only under the name of Lindoro, writes to him, and is leaving the room when Bartolo and Basilio, a music master, enter. Bartolo suspects the count, and Don Basilio advises that he be put out of the way. When the two have gone Rosina and Figaro enter, and the latter asks her for a few words for Lindoro, which she has already written. Surprised by Don Bartolo, she manages to fool him, but he is still suspicious. When the stage is empty Bertha tries to pass through the exit but is met by the count disguised as an intoxicated soldier. Bartolo endeavors to remove the supposed soldier, but does not succeed. The count manages to see Rosina, whispers that he is Lindoro, gives her a letter, and she hands the watching Bartolo the list of the wash. When Basilio, Figaro and Bertha disappear the noise attracts the soldiers. Don Bartolo asks for the arrest of the trio, but Count Almaviva mentions his name to the officer and is released. Bartolo and Basilio are astounded, and Figaro makes sport of them.

Act III. The house of Dr. Bartolo. Almaviva again appears, disguised as a tutor, and acting as substitute for the supposedly ailing Don Basilio, who gives music lessons to Rosina. In order that he may not be alone with Rosina, the doctor has himself shaved by Figaro. When Basilio suddenly appears he is bribed by a full purse from Figaro to play the part of an invalid. Finally Bartolo detects the trick, drives everybody from the room, and rushes to a notary to draw up the marriage contract between himself and Rosina. The count and Figaro enter from the balcony. When Basilio arrives with the notary, he is again bribed, and he and Figaro witness the signatures to a marriage contract between the count and Rosina. The befooled Bartolo is pacified by being allowed to retain Rosina's dowry.

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at 8

BARBIERE

(IN 1ST)

An Opera in 3 Acts
By Gioacchino Rossini

Rosina
Bertha
Count Almaviva
Figaro
Don Basilio
Don Bartolo
Fiorello }
The Officer }
Conductor

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LOS ANGELES

“MARTHA”

AN OPERA IN FOUR ACTS AND FIVE SCENES

Text from the French by Friedrich

Music by Friederich von Flotow

Wednesday Evening, September 30

Act I. Scene 1. A room in the castle of Lady Harriet Durham. For a diversion, Lady Harriet, maid of honor to Queen Anne, forces her stiff English cousin Tristan to accompany her and her maid Nancy to the market of maids in Richmond.

Act I. Scene 2. The maids' market. Disguised as servants they meet the rich farmer Plunkett and his foster-brother Lionel, whose birth is unknown, but who possesses a ring by which he hopes to be recognized. Harriet and Nancy take service under the names of Martha and Betsy, but as they accept money on account of their wages the fun changes to earnest and the judges force them to follow the farmers.

Act II. A room at Plunkett's farm. Martha and Betsy try in vain to spin, and are instructed by the men. The susceptible Lionel falls deeply in love with Martha, and when at his request she sings for him he declares his love. Although she admires Lionel, Martha does not intend to carry the joke to this extent, and admonished by Tristan, she and Nancy escape during the night.

Acts III and IV. The wood and inn, and maids' market. Plunkett discovers Nancy in the guise of a huntress, but is driven away by her and her companions. Lionel preserves a rose which he has received from Martha, but when he sees her as a lady of the court and she disowns him and declares him to be insane he tries to tear his love from his heart. He is recognized by the ring on his finger as the son of a man of high position and is reinstated in his possessions. Lady Harriet is overjoyed, for she loves Lionel and is now willing to marry him, but he in his turn repulses her for having played with him so cruelly. After Plunkett and Nancy have come to an agreement they desire to assist their friends also to find happiness.

“ANIMA ALLEGRA”

AN OPERA IN THREE ACTS

Libretto by the Brothers Quintero

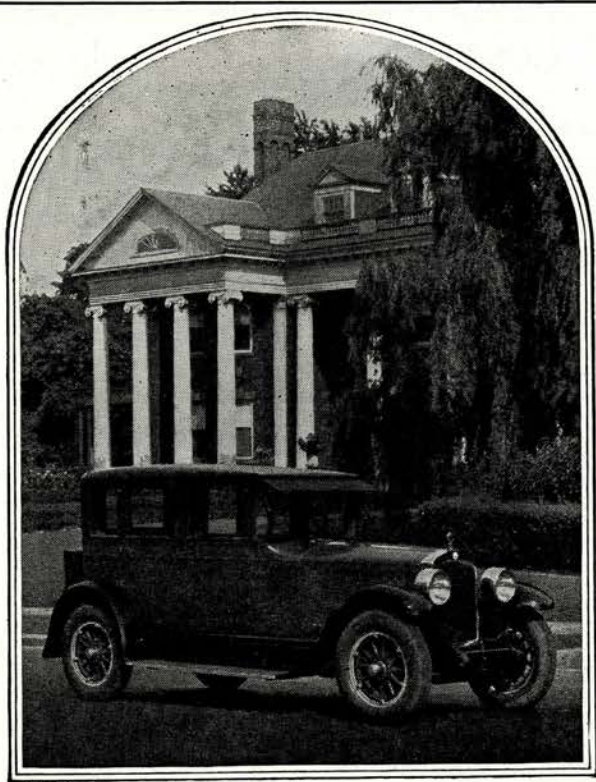
Music by Franco Villadini

Saturday Afternoon, September 26

Act I. Interior of the House of the Dona Sacramento, Marchioness of Arrayanes, at Alminar de la Reina, Spain. Don Eligio, the major-domo, is having his portrait painted and takes angry exception to the painter's ideas. The Marchioness appears much aggrieved that her son, Don Pedro, prefers the gay life of Granada to his home. A family prayer is disturbed by the antics of Lucio, a young servitor. Don Pedro arrives and tells his mother why he seeks the joys of Granada. Into this atmosphere of gloom comes a cousin, Consuelo, who radiates sunlight and cheer, accompanied by her maid, Coralito. The act ends with an off-stage serenade by Lucio. Consuelo listening, regrets the serenader was not Don Pedro.

Act II. A square overlooking Alminar. A gypsy fair is in progress. Consuelo and Lucio arrive in time for her to act as godmother for the bride at a gypsy wedding and to scatter coins among the gitanos. Don Pedro comes to take her to the palace but she persuades him to stay and join in the fun. As she has expended all her money, she borrows his as a present for the bride. There is a revel of dancing and Consuelo and Pedro ring the bells in a church tower for the gypsy wedding.

Act III. The patio of Dona Sacramento's home. Dona Sacramento and Don Eligio lament the bustle and activity and the frivolity of their guest but when Don Pedro again returns from Granada to be near Consuelo, Dona Sacramento is won over. Finally the major-domo, too, is pacified and the triumph of the "Joyous Soul" is complete. Consuelo and Don Pedro exchange vows of love, and Lucio's serenade, "Springtime has found its way to Alminar," is heard again as the curtain falls.



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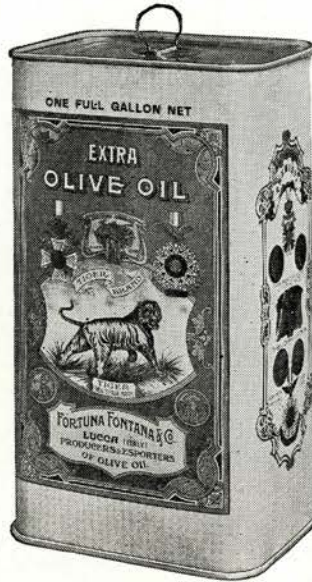
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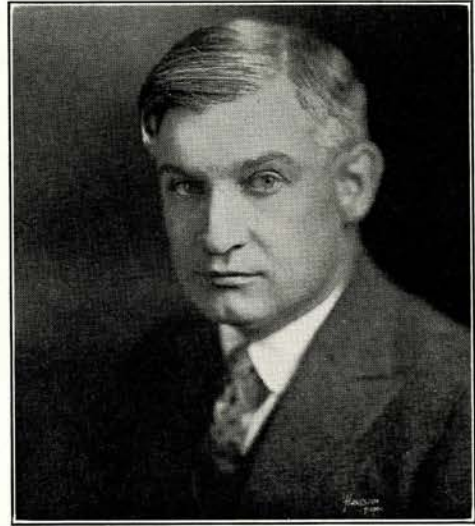
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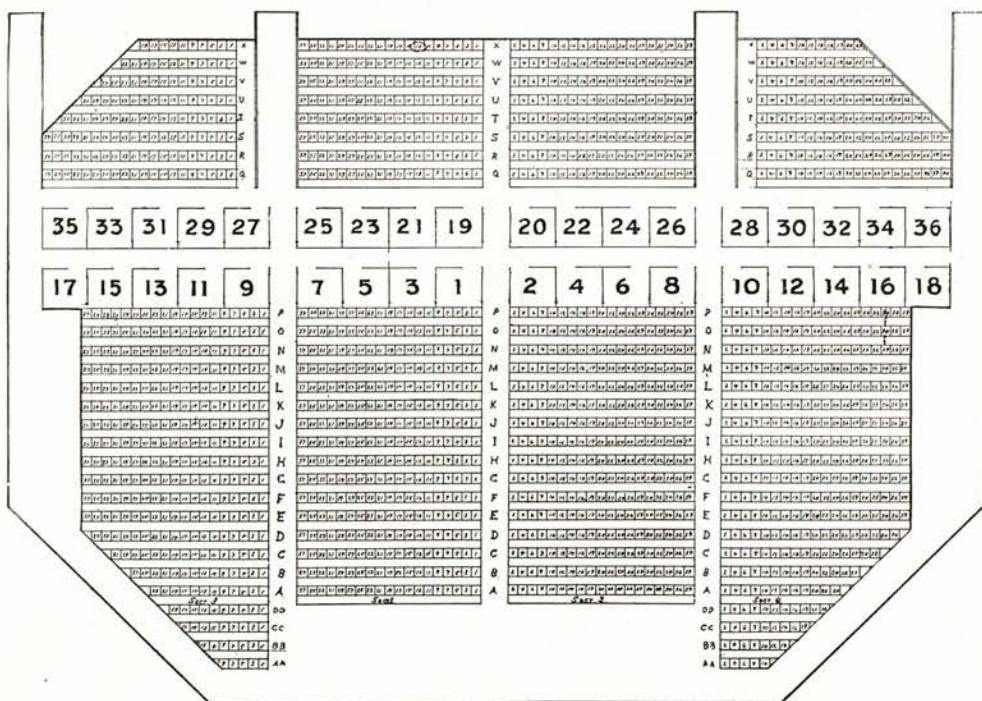
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Excerpt from an Address by Mr. John F. Davis

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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.

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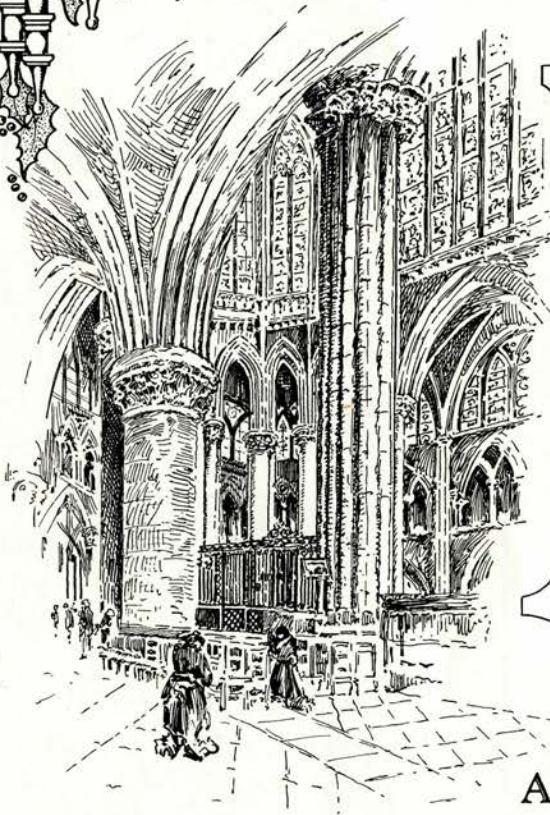
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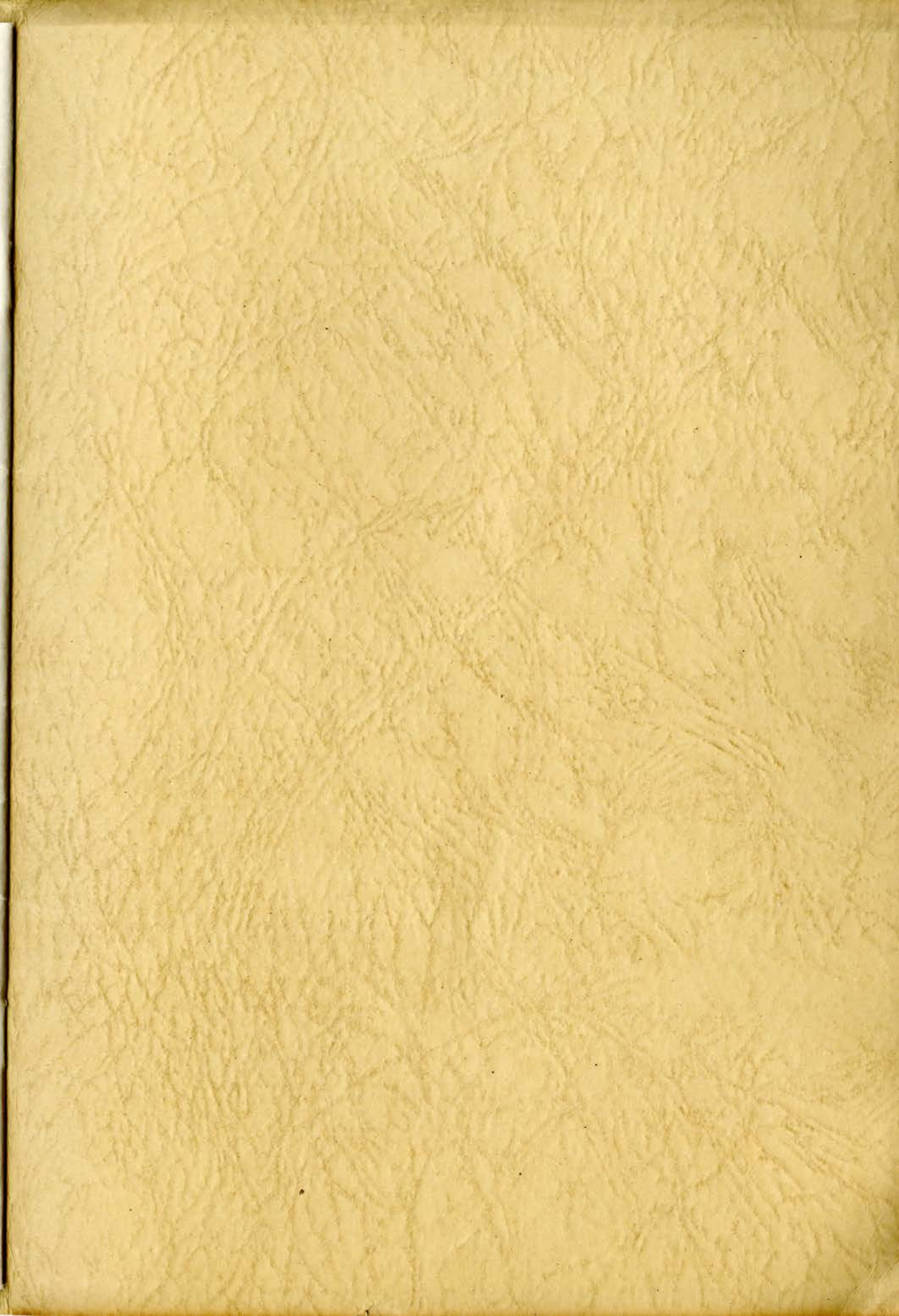
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