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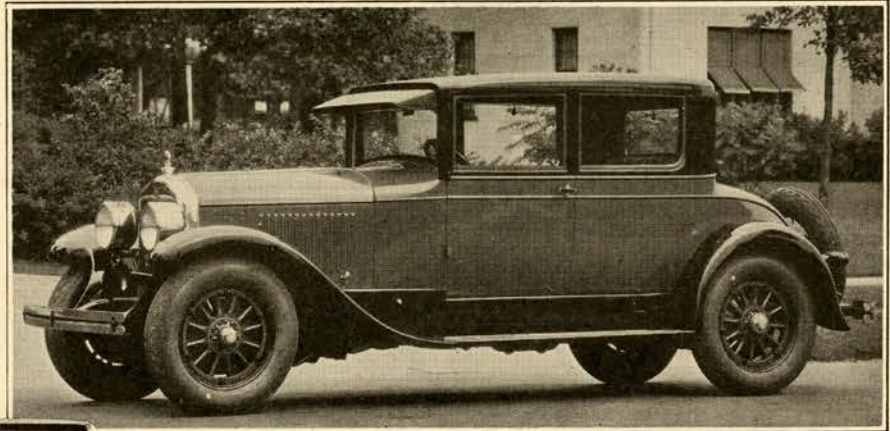
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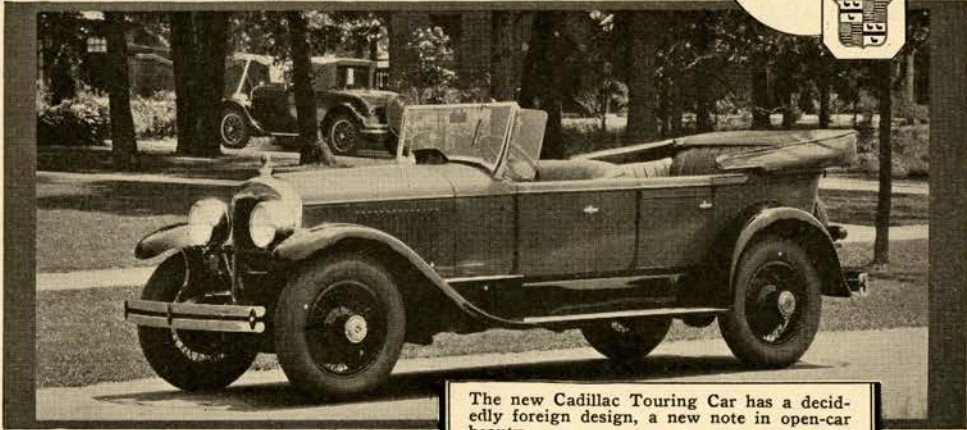


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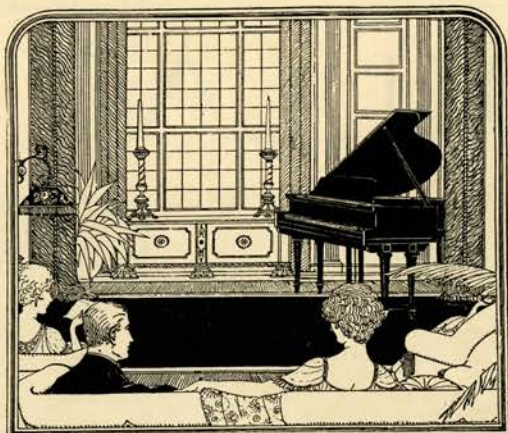
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AUGUST 31, 1925

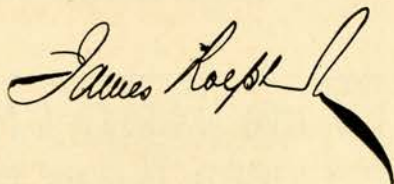
By MAYOR JAMES ROLPH, JR.

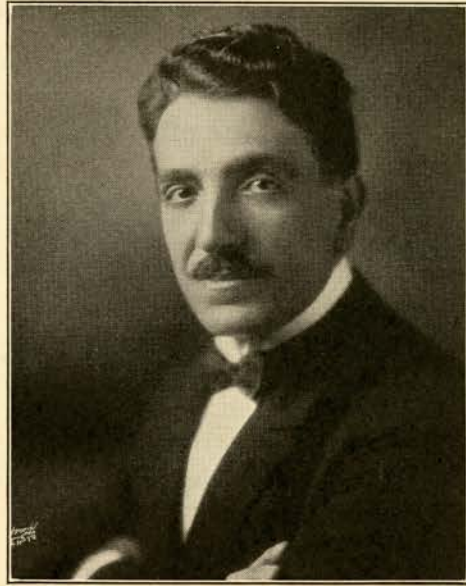
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San Francisco, from its earliest times has been noted as a devoted patron of the arts. Even in the days when she was busiest in building the material things which now make her one of the world's great business centers our men and women found their 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 cursive script, reading "James Rolph, Jr.", with a long, sweeping flourish extending from the end of the name.



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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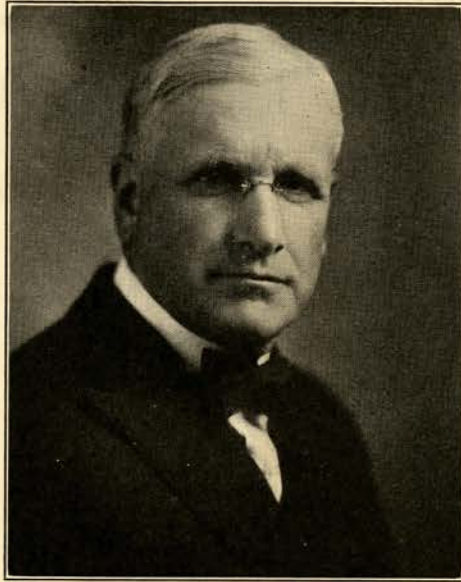
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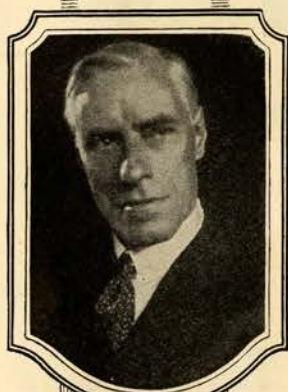
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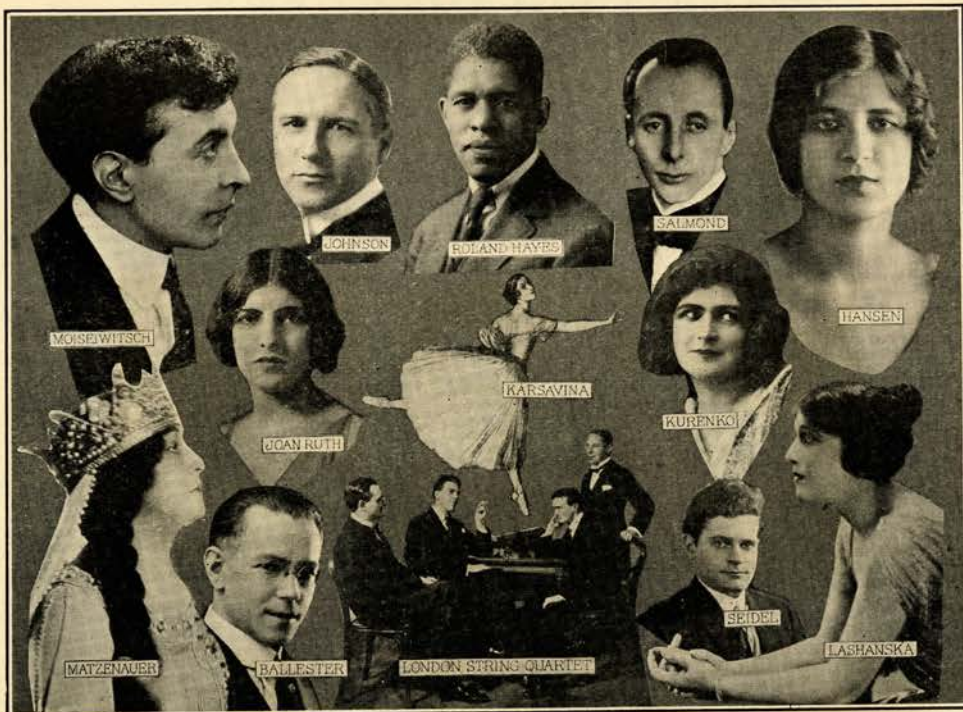
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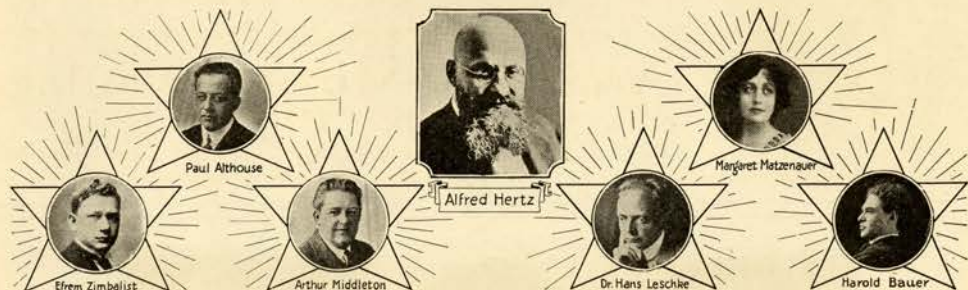
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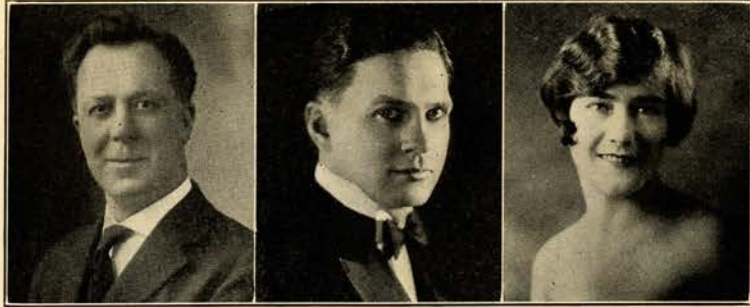
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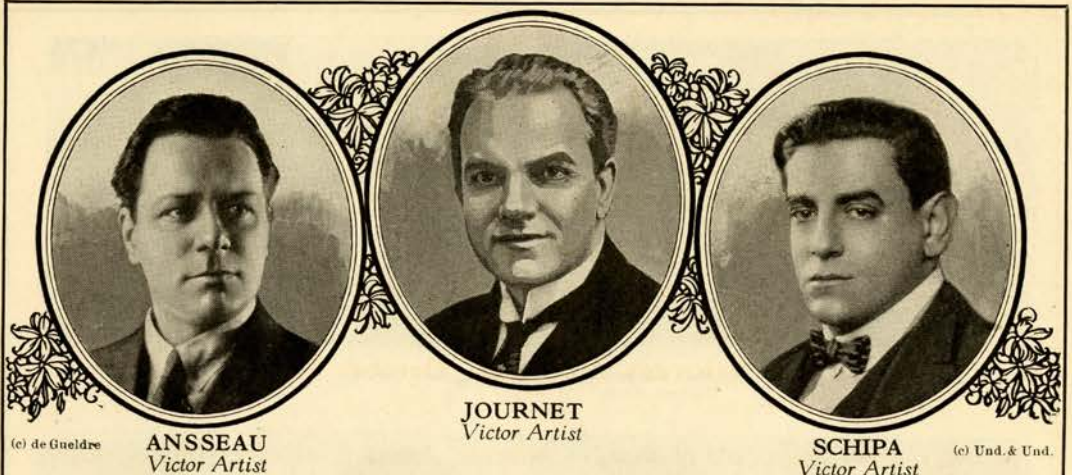


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“MANON”

AN OPERA IN FOUR ACTS AND FIVE SCENES

By Meilhac and Gille

Music by Jules Massenet

Saturday Afternoon, October 3

Act I. The courtyard of an inn—Amiens. Lescaut, an officer of the guard, is waiting for the arrival of the coach bearing Manon, his cousin. At their arrival Guillot, who is at the inn with a party, falls in love with her. Manon rejects his proposals and instead falls in love with Des Grieux, with whom she elopes to Paris, using Guillot's coach which had been placed at her disposal.

Act II. The apartment of Manon and Des Grieux—Paris. Lescaut and De Bretigny arrive to try to take away Manon. Des Grieux assures Lescaut that he is desirous of marrying her, and shows the letter he wrote to his father. De Bretigny tells Manon the old Count is plotting to abduct his son that very night; he promises her a life of luxury. His seductions win the pleasure-loving girl and her grief when Des Grieux is taken from her is shallow.

Act. III. Scene One. The seminary of St. Sulpice. Des Grieux's father tries to dissuade the young novice from the priesthood; and then Manon, in the desperate fear of losing him forever, comes and woos Des Grieux until he can no longer resist.

Act III. Scene Two. The Hotel Transylvania. Des Grieux and Manon are reunited but on the verge of poverty. Manon, aided by Lescaut, urges Des Grieux to try his luck at the gaming tables. He wins a large sum from Guillot, who accuses him of cheating and sends the police to arrest Des Grieux and Manon. The intercession of his father saves Des Grieux from exile; Manon is sentenced to be deported.

Act IV. A road to Havre. Des Grieux is watching for Manon to pass on her way to the ship that is to carry her to New Orleans. Lescaut restrains him from attacking the guard and himself disappears with the sergeant so that Manon, exhausted by fatigue and overcome by remorse, may find peace in her lover's arms. For the last time they tell their love, and Manon dies repentant and forgiven.

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Saturday Afternoon
at 2:30

MA

(IN)

An Opera in Four Acts
By Jules Massenet

Manon
Pousette
Javotte
Rosette
Chevalier des Grieux
Lescaut
Count des Grieux
De Bretigny
Guillot Morfontaine
The Hotelier
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by Massenet

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PASADENA

LOS ANGELES

“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.

“LA TOSCA”

AN OPERA IN THREE ACTS

Text based on Sardou's drama by Illica and Giacosa

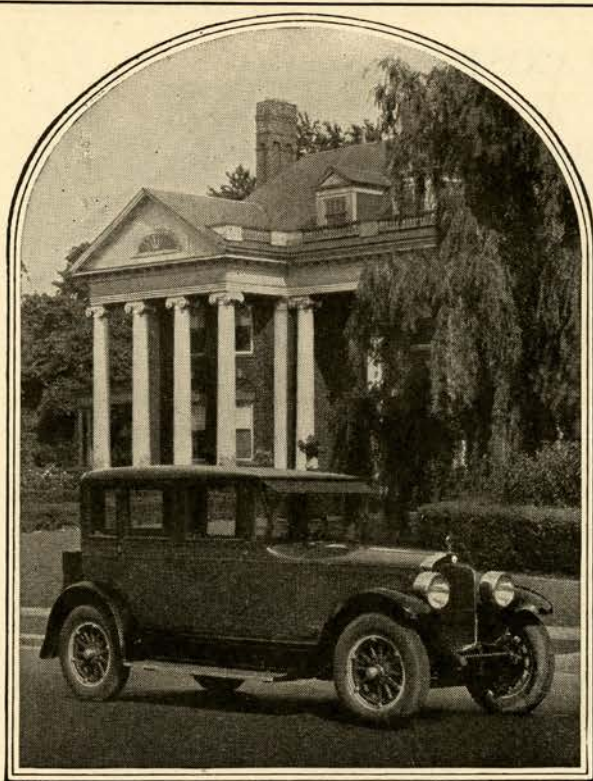
Music by Giacomo Puccini

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.



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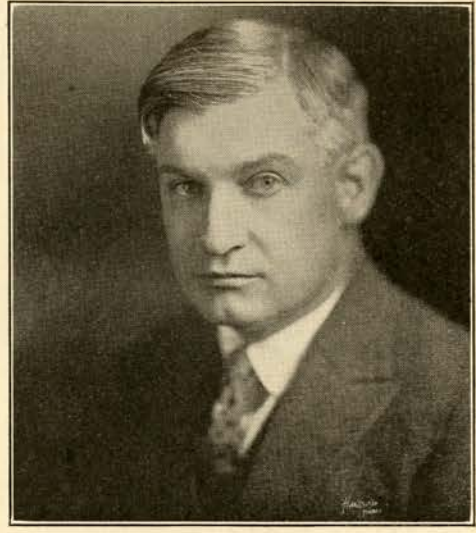
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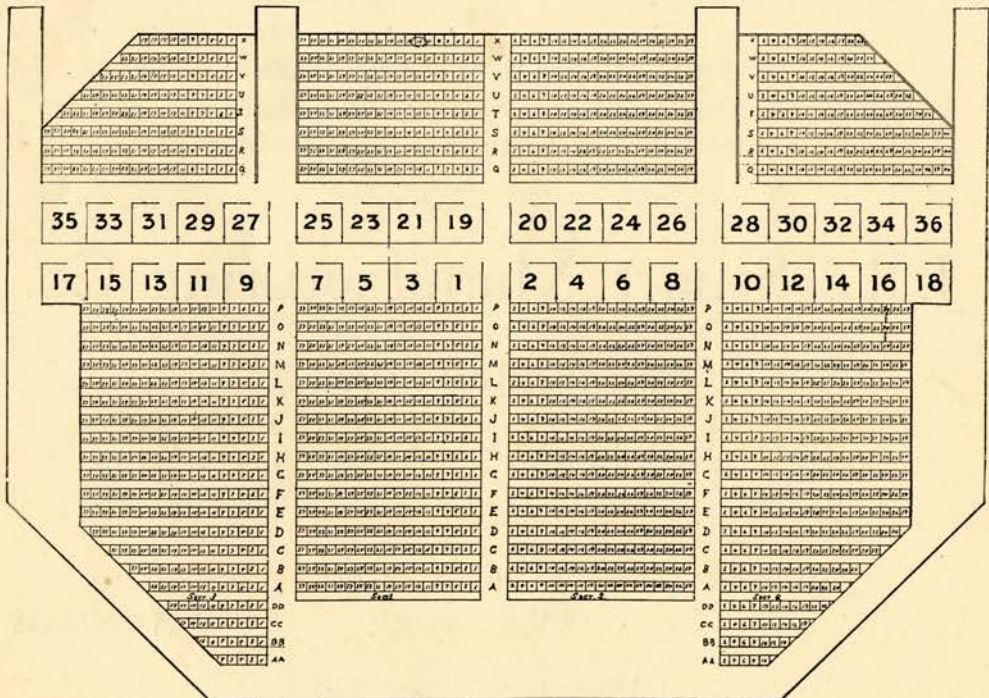
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Excerpt from an Address by Mr. John F. Davis

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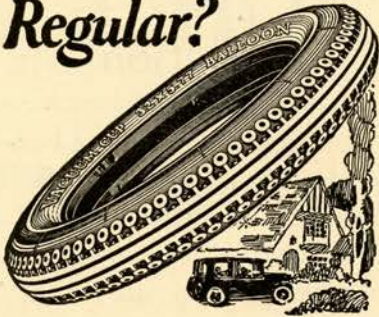
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The Men's Auxiliary has been one of the best contributions to the advancement of the association's interests this season. After effecting their preliminary organization the young men immediately set about furthering public interest in the approaching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

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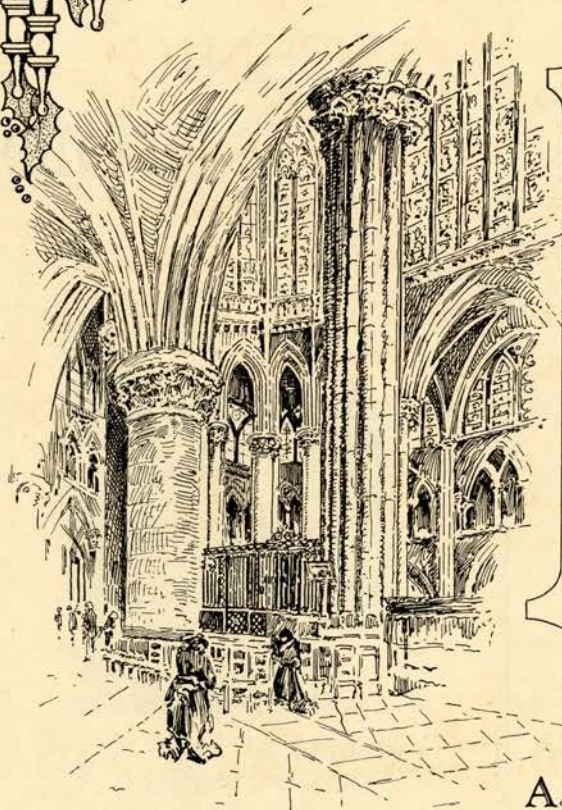
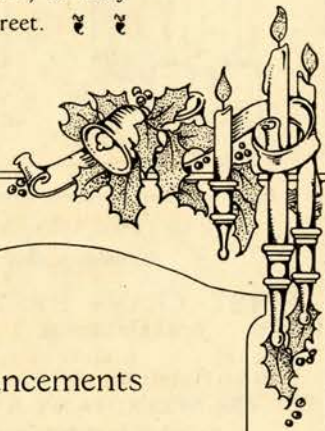
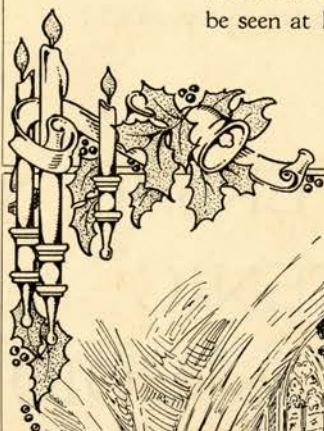
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