

Tosca

1925

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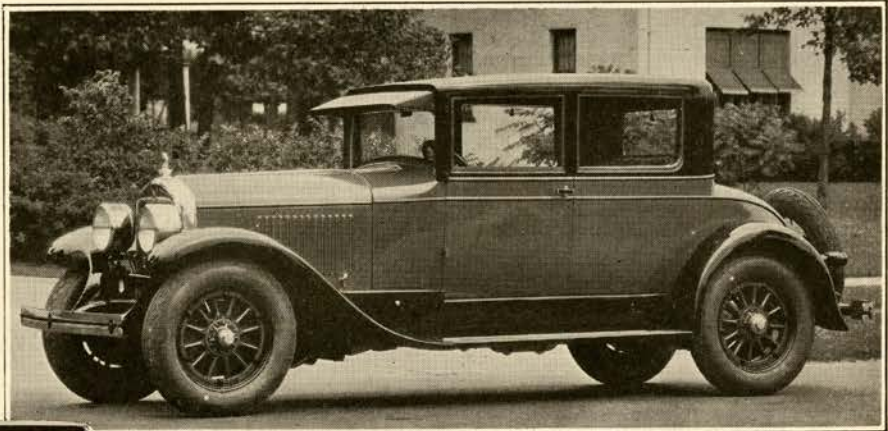


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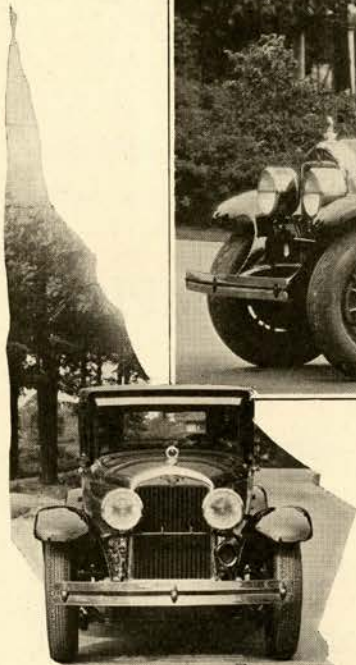
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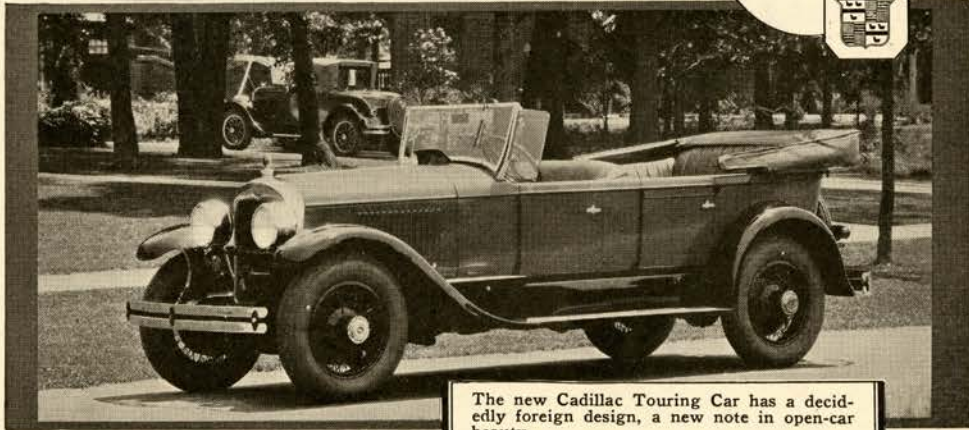


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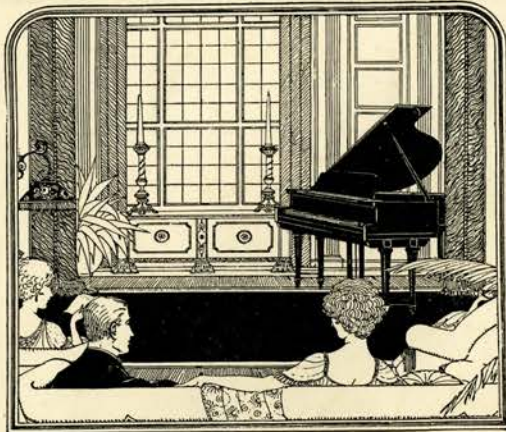
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Program

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SAN FRANCISCO
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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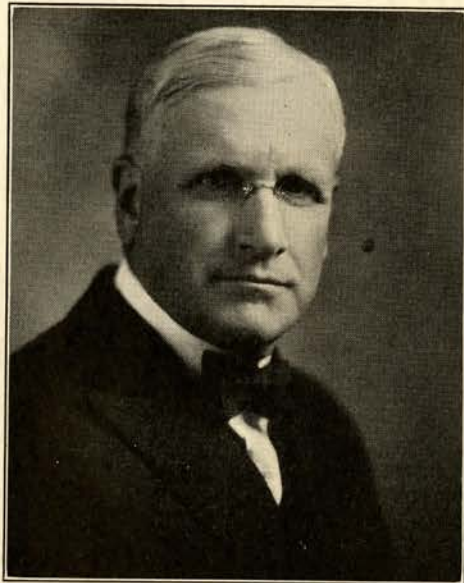
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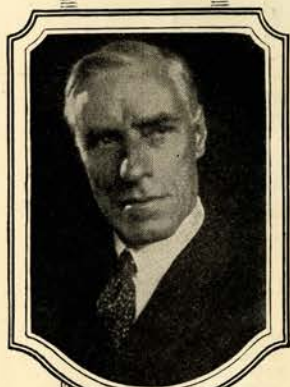
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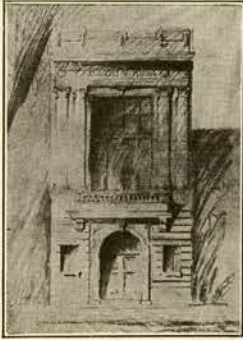
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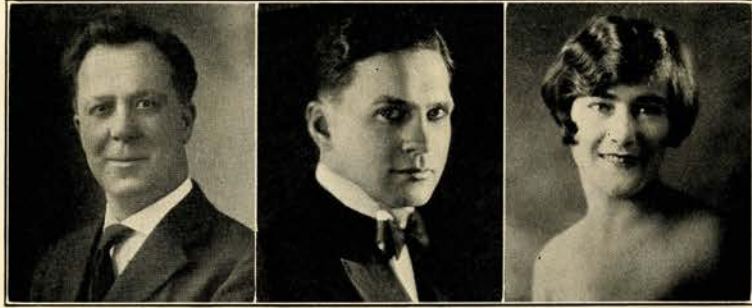
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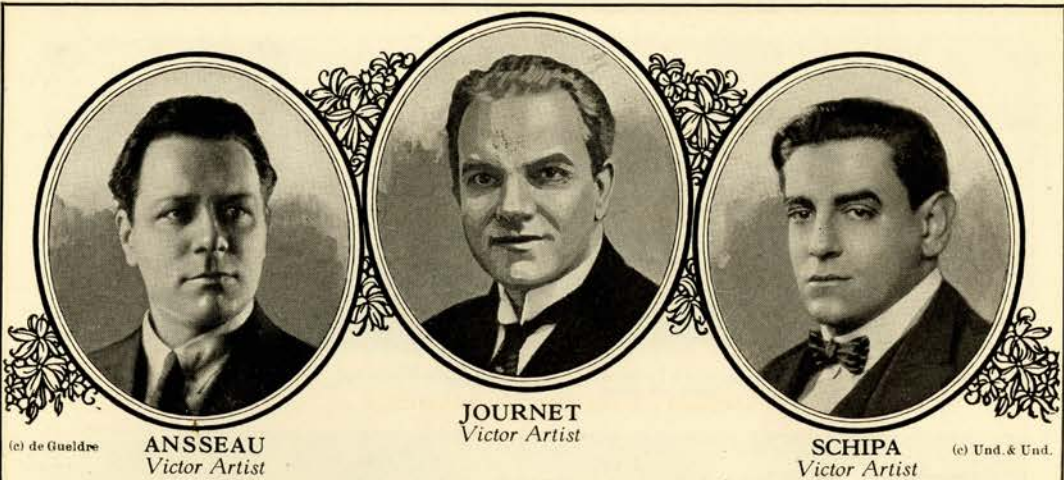


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Act I. The Church of Sant' Andrea Della Valle. Angelotti, an escaped political offender, seeks refuge therein. A sacristan enters, followed by Cavaradossi, who proceeds to put the finishing touches on his painting of the Magdalen. Tosca arrives unexpectedly, 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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“Barbiere di Siviglia”

AN OPERA IN THREE ACTS

By Sterbini

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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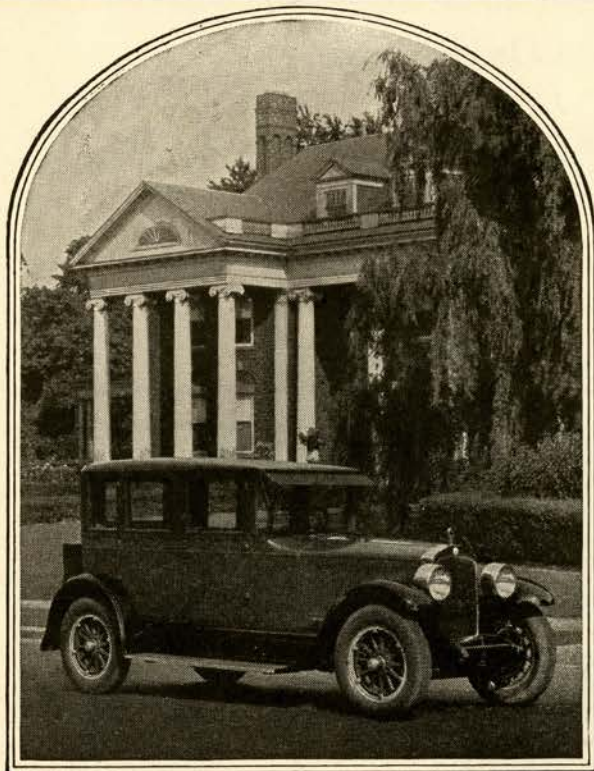
Music by Franco Vittadini

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 májor-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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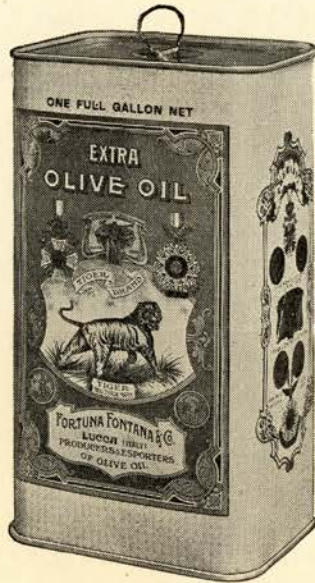
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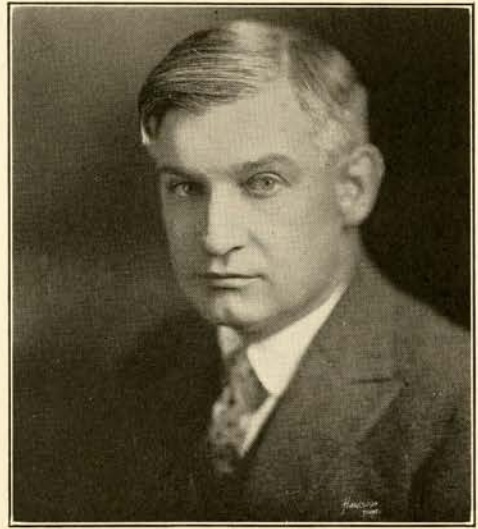
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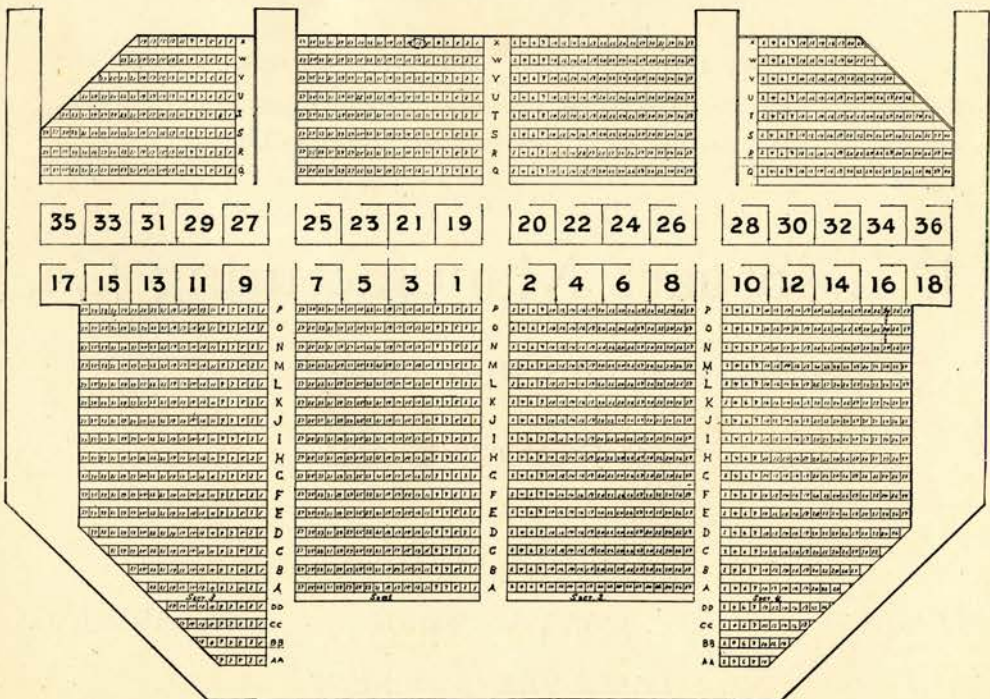
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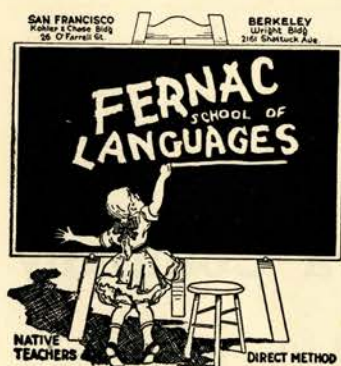
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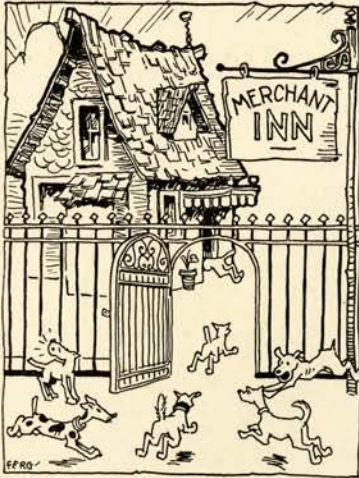
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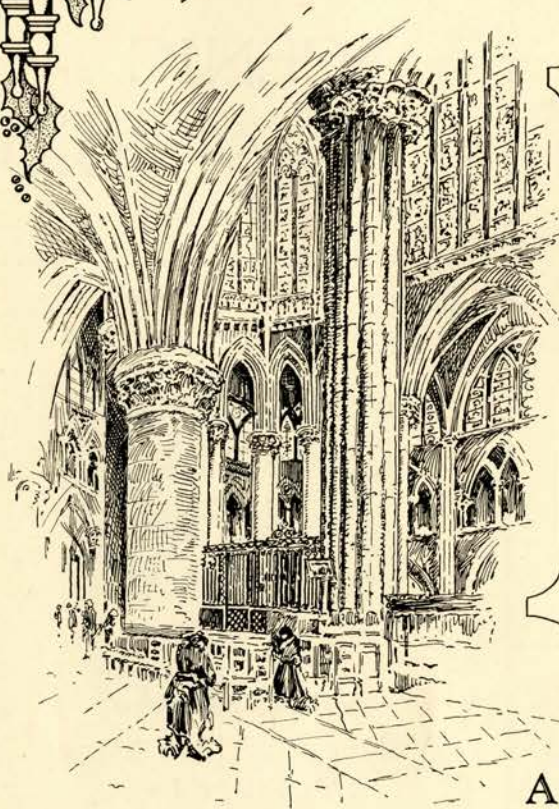
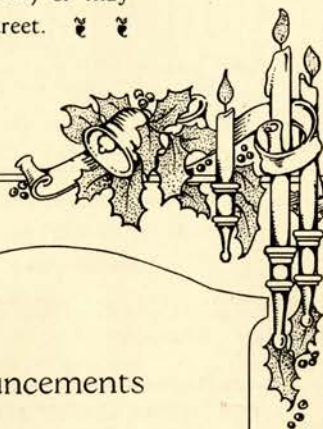
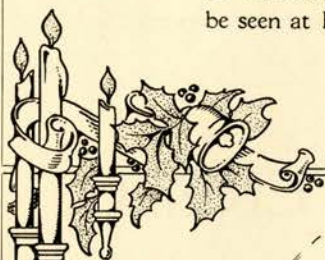
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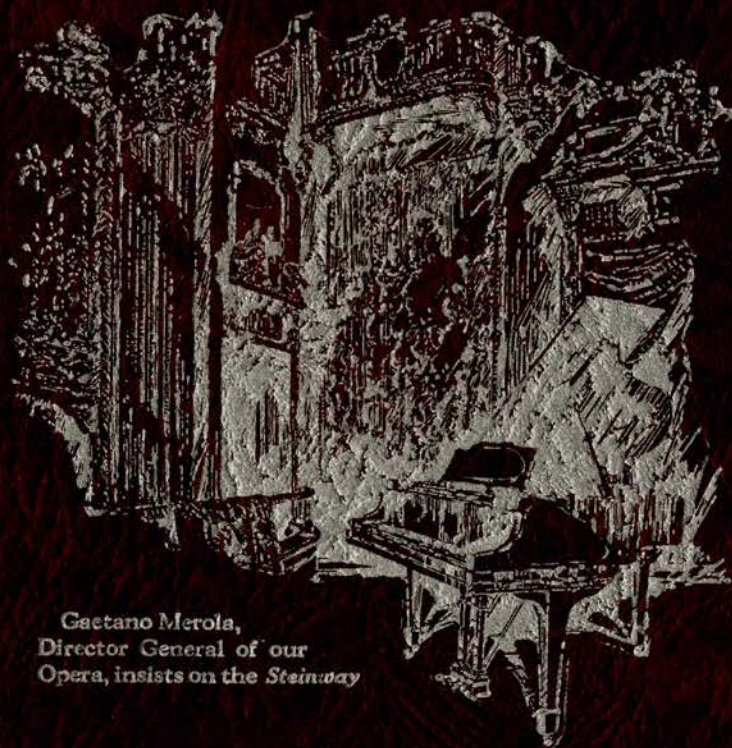
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