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Graduating at the age of nineteen from the Royal Conservatory of Music at Naples, Maestro Merola has been connected with the opera since. The year of his graduation saw him an assistant to Luigi Mancinelli of the Metropolitan. Following this, he was associated with Oscar Hammerstein at the Manhattan Opera House, at the London Opera House, and at other leading houses in Europe and North and South America. To Gaetano Merola, San Francisco owes a deep debt of gratitude.



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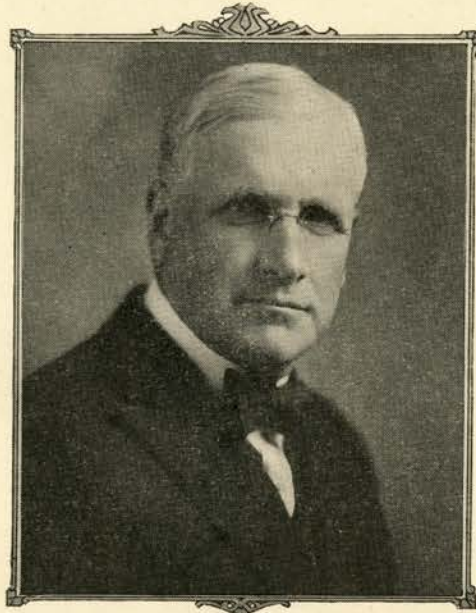
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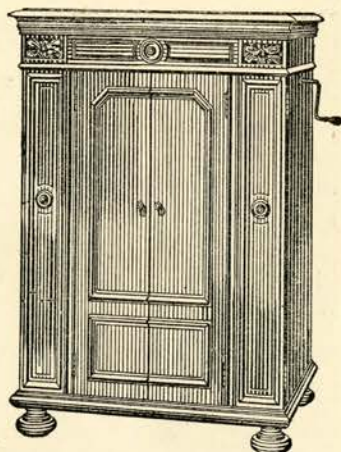
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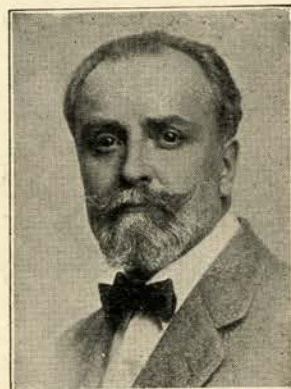
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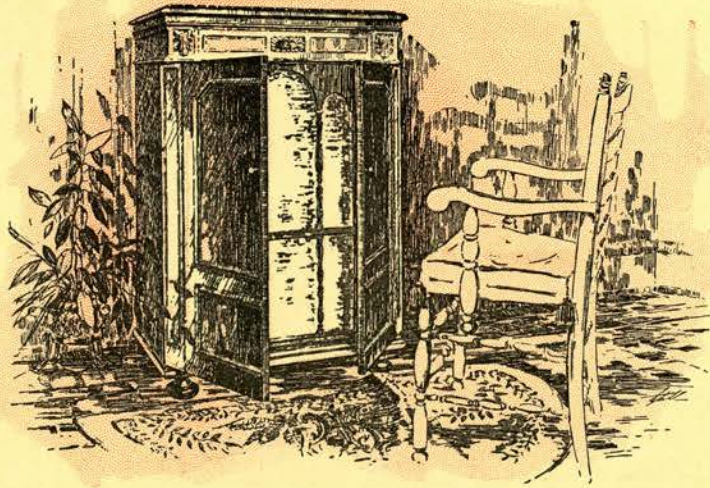
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Count di Luna
Leonora, a noble lady
Azucena, a Gypsy
Inez, companion to Leonora
Manrico, the troubador, a Gypsy chieftain
First Appearance
Ferrando, a Guard Captain
Ruiz, a soldier under Manrico
An Old Gypsy

Conductor
Stage Director
Chorus Master

SYNOPSIS

Time—15th Century
ACT I Scene 1—Vestibule
Scene 2—Garden
ACT II Scene 1—Gypsy Camp
Scene 2—A Convent
ACT III Scene 1—Encampment
Scene 2—Room
ACT IV Scene 1—Outsides of Prison
Scene 2—Prison

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ance in San Francisco	.	Antonio Nicolich
.	.	Salvatore Messina
.	.	Paul Guenter

.	Gaetano Merola
.	Armando Agnini
.	Giuseppe Papi

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Place—Biscay and Arragon
 ale in Aliaferia Palace
 us of Count di Luna's Castle, Paris
 Camp in the Biscay Mountains
 vent Cloister
 oment of Count di Luna's Soldiers
 in Manrico's Castle
 e of Palace of Aliaferia
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RT OCTOBER 15th

IL TROVATORE

Music by GIUSEPPE VERDI
Text by SALVATORE CAMMANARO

ACT I. Scene 1. Ferrando tells the retainers of the Count the tragedy of their master's childhood. His brother having fallen ill after the visit of a gypsy, she was believed responsible and was burned at the stake. To avenge her death, her daughter Azucena kidnaped the sick child, and when a child's bones were found in the ashes the boy was believed dead.

Scene 2. Leonora is serenaded so charmingly by an unknown singer that she comes out to meet him. The Count, too, has heard and the two men cross swords.

ACT II. Azucena tells Manrico the tale of her mother and the stolen child and while she swears that he is her own son, Manrico doubts. He tells how he had fought with the Count and on impulse had spared his life.

Leonora has not heard from her troubadour and believing him dead she plans to become a nun. Luna attempts to abduct her just before the final rites but is defeated in this purpose by Manrico.

ACT III. Azucena is taken by Luna's soldiers and when the Count learns that she is Manrico's "mother" he feels he has a double grievance against her. Leonora and Manrico are exchanging vows when word comes that Azucena is to be burned and he hurries off to save her.

ACT IV. Manrico's effort results in his capture and imprisonment with Azucena. To free him Leonora offers to marry Luna. She goes to the prison to tell Manrico who doubts her love until she falls dying at his feet from the poison she has taken to cheat Luna. The Count, infuriated, sends Manrico to the stake. When the sentence is being executed Azucena gets her revenge for her mother's death by drawing Luna to the window to look on as she tells him that his victim is his own brother.

The costumes and wigs for the San Francisco Opera Company are furnished by Goldstein & Co.

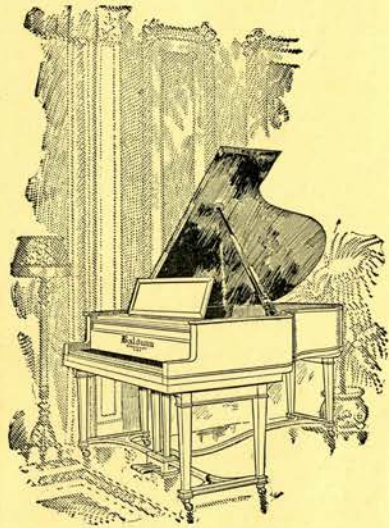
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Born at the Olympia, London, in 1911, when it played to 30,000 people in a day.

Produced with great triumph in Berlin, Stockholm, Vienna and fifteen other European capitals.

Finally, New York, in the Century Theatre, for ten months, playing to \$2,300,000.

Then the City of Cleveland took it for three weeks and played to 136,994 people, with receipts of \$401,000, in the huge Public Auditorium.

Played in Cincinnati Music Hall for three weeks, breaking all records in that city.

Was then transferred to Boston, where in the course of six weeks it smashed every existing record, thousands of people being turned away. Nine extra matinees were necessary to accommodate the demand,

and, as at Cleveland, thousands were turned away.

From Boston "The Miracle" was transferred to St. Louis, where the production was underwritten by a civic committee to the extent of \$325,000 and where it proved to be the greatest engagement ever known there and brought great glory to the City of St. Louis.

Opened in Chicago at the Auditorium February 2, 1926. Public response was so enormous that five box offices had to be opened, and the original engagement of six weeks was prolonged to ten. The final performance was given April 10 after all known records in the world had been broken.

The stupendous stage spectacle will be moved intact to San Francisco, where it will be presented on a scale dwarfing all previous efforts.

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 Russell, Miss Susie

S

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 Salberg, Mrs. Nellie
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 Saroni, Louis
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 Sinton, Miss Jean
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 Sloss, Leon, Jr.
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 Sloss, Louis, Jr.
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 Sloss, M. C.
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 Somers, Mrs. Geo. B.
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 Spreckels, Rudolph
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 Stern, Jacob
 Stern, Sigmund
 Stern, Mrs. Sigmund
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 Stewart, Chas. A.
 Stewart, Miss M.
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Sopranos

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LULA MAE CHAPMAN
LORNA CLAIRE DELANEY
FRANCES DOWDALL
AUDREY FARNCROFT
DU BLOIS FERGUSON
GERTRUDE MAUDE HEAL
HAZEL HUFF
CONSTANCE KING
MARCELLA KNIERR
CECILE LEO
IRENE MEUSSDORFFER

NELLIE REMINGTON OMSTEAD
HILDEGARDE OTT
VIOLETTA POLIDORI
IRENE REED
MAY SEWALL
EDNA ELIZABETH SMITH
FRONA SIMON SOUSA
ELEANORE STADTEGGER
MARIE ETHEL TWIGG
PHILO VICTOR
ELLEN WALES
MAUDE WILLIAMS

Mezzo-Sopranos

FLOSSITA BADGER
CLAIRE BOWEN
GRACE COLE
MARION COPELAND

ROSE ROSEN
HELEN STRAUSE
RAE EMMA WELLS

Contraltos

ADELINE BIRCHLER
ELLEN DEELEY
IRENE FREMONT
THEA HOYER

ELSIE MILBRAITH
CLAIRE READY
LILLIAN RUNDSTROM

Tenors

ABEL ALBERIGI
CECIL DAVID BENTLEY
VITTORIO BERNARDI
GIUSEPPE CARCIONE
UBALDO CHECCHI
JOHN ALFRED COURTNEY
ADOLFO DINI
MARVYN ELLEYNE
ROBERT HALSTED ELLIOTT
JOSEPH P. FERRY

AMERIGO FREDIANI
NICHOLAS KEMARSKÉ
JOHN LEMARQUE
LOUIS LEIMBACH
SALVATORE MESSINA
BATTISTA PIERI
KARL PIERSON
NAZARETH REGOLI
RODERICK ROSS
PARKER TRUMAN

Baritones and Basses

EVARISTO ALIBERTINI
STANLEY BLUM
FRANCIS EDMOND CROFTS
ALBERTO CESARE FIRENZE
GIOVANNI GERMANETTI
CHARLES GRUS
PAUL GUENTER

MORTON SIMPSON LIPPETT
EARL FRANCIS McNEIL
CORNELIUS JACOBUS PAUW
GIOACCHINO PISANI
PROSPER REITER
LIONEL FREDERICK SOMERS
PAUL WRIGHT



AUDREY FANCROFT



DU BOIS FERGUSON



EDNA SMITH



IRENE FREMONT



SALVATORE MESSINA



PAUL WRIGHT



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PAUL GUENTER



EVARISTO ALIBERTINI



HAZEL HUFF



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AMERIGO FREDIANI



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Tito Schipa*

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 Sullivan, M. J.
 Sullivan, Noel
 Sullivan, Walter H.
 Sultan, Mrs. Ernest J.
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 Sussman, Mrs. Emile

T

Taft, Harry
 Talbot, Andrew Burton
 Talbot, W. H.
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 Terrell, Mrs. Maude
 Terry, Dr. Wallace I.
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U

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 Vincent, A. W. B.
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 Walker, Mrs. W. J.

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