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1927

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FIFTH ANNUAL SEASON
UNDER THE DIRECTION OF
GAETANO MEROLA

SEASON 1927
SEPTEMBER 15 TO OCTOBER 1
CIVIC AUDITORIUM

Announcement



In appreciation of admirable enterprise and operatic interest the artists of the San Francisco Opera Company are pleased to tender the Opera Association Founders and their guests an

Opera Costume Ball and Banquet

at the FAIRMONT HOTEL
WEDNESDAY EVENING, SEPTEMBER 21
NINETEEN TWENTY-SEVEN

*Artists will be present in costume, to sing,
dance and mingle with the merry guests.*



A scholarship fund for members of the San Francisco Opera School will be established from the net proceeds of the Opera Ball and Banquet.



*This function under the joint auspices of the
Women's and Men's Committees of the
San Francisco Opera Association.*

Giovanni Martinelli, Tenor



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writes:

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Giovanni Martinelli

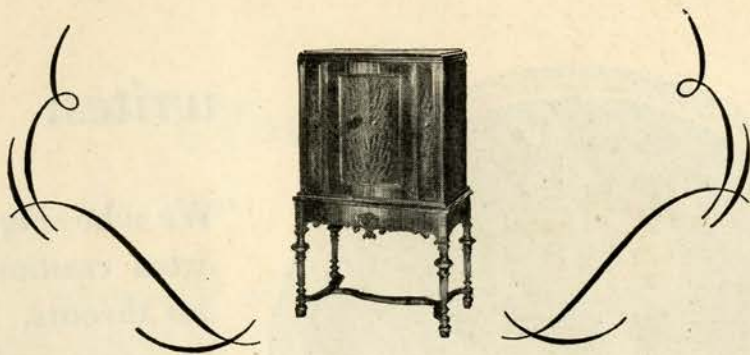
You, too, will find that Lucky Strikes are mild and mellow—the finest cigarettes you ever smoked, made of the finest Turkish and domestic tobaccos, properly aged and blended with great skill, and there is an extra process—"It's toasted"—no harshness, not a bit of bite.

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Program

FIFTH ANNUAL SEASON

SAN FRANCISCO
OPERA COMPANY

GAETANO MEROLA, General Director

CIVIC AUDITORIUM
September 15 to October 1, 1927

The Steinway Piano Used

1927 — SIXTH SEASON — 1928

MUNICIPAL "POP" CONCERTS

FIVE EVENING CONCERTS — CIVIC AUDITORIUM

San Francisco Symphony Orchestra
ALFRED HERTZ · *Conductor*

Concert Dates and Guest Artists

Tues. Eve., Nov. 1—ALEX. BRAILOWSKY, *Pianist*
Thurs. Eve., Jan. 12—GEORGES ENESCO, *Violinist*
Mon. Eve., Feb. 6—BENIAMINO GIGLI, *Tenor*
Thurs. Eve., Feb. 23—YEHUDI MENUHIN, *Violinist*
Tues. Eve., Mar. 6—HAROLD BAUER, *Pianist*

SEASON TICKETS NOW ON SALE

Reservations may be made at Peter D. Conley Box Office, Sherman, Clay & Co., Sutter and Kearny Streets. Season Tickets entitling the holder to the same reserved seat for each concert are sold at a reduced price. Lower Floor and Dress Circle, \$4.00; Center Sections and first six rows on side sections in Balcony, \$2.00; Last seven rows on side sections of Balcony, \$1.00.

Direction: AUDITORIUM COMMITTEE, BOARD OF SAN FRANCISCO SUPERVISORS
FRANCK R. HAVENNER, *Chairman* MILTON MARKS WARREN SHANNON
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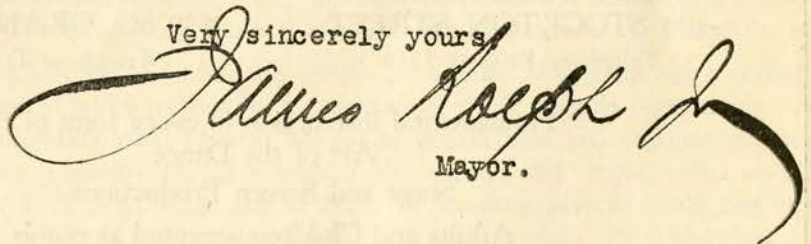
September 2, 1927.

To the Members
of the San Francisco Opera Association:-

Let me extend to you, on the auspicious opening of your San Francisco Opera's fifth successful season, my hearty appreciation of all that your splendid presentation of grand opera has meant to our community. No other institution has done more to spread the fame of San Francisco as a center of music. It has made opera a vital part of the life of our happy people.

San Francisco needs an opera house worthy of such productions, and it is my earnest hope that this will be realized in the completion, ere long, of the War Memorial Building in the Civic Center. To this end you may be assured of my fullest co-operation.

Very sincerely yours,

A large, elegant handwritten signature in cursive script, reading "James Rolph". The signature is written in dark ink and extends across the width of the page, with a long, sweeping flourish at the end.

Mayor.

Theodore Kosloff



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GAETANO MEROLA

Opera lovers of California hold the name of Gaetano Merola in grateful regard; for it is mainly due to his vision, organizing powers and untiring labors that the State has realized a long cherished dream of producing locally maintained grand opera.

Gaetano Merola brought to the directorship of the San Francisco Association, now in its fifth successful season, a distinguished reputation as conductor of opera.

The son of a violinist in the court of Ferdinand II, Maestro Merola began his musical studies at an early age. Graduating with honors, at the age of eighteen, from the Royal Conservatory of his native Naples, he came, the following year, to the United States, where he was engaged by the Metropolitan Opera Company as assistant of its conductor-in-chief, Luigi Mancinelli. He remained with that company for one season, then toured the country with a small opera concern. Soon afterward he was secured by Oscar Hammerstein as director of his Manhattan and London Opera House, the association covering three years. On the close of the war he formed a connection with the San Carlo Opera Company, and with that company again toured the United States.

In 1921 he came to California and while there organized a season of open air opera at Stanford University, the success of which pointed out the possibilities of a local opera organization. A prominent group of music lovers asked Maestro Merola to remain here and organize the San Francisco Opera Company. Maestro Merola assembled his orchestra and chorus, called several leading artists from New York and Chicago and in 1923, the company gave its initial performance. Since its foundation Merola has been the Association's guiding spirit. He is also director-general of the Los Angeles Grand Opera Association, founded the following year.

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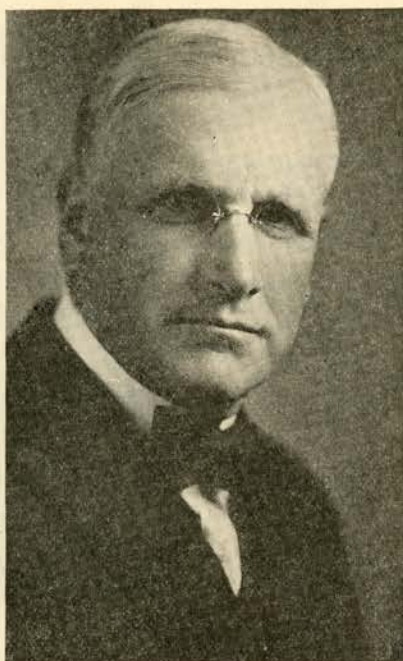


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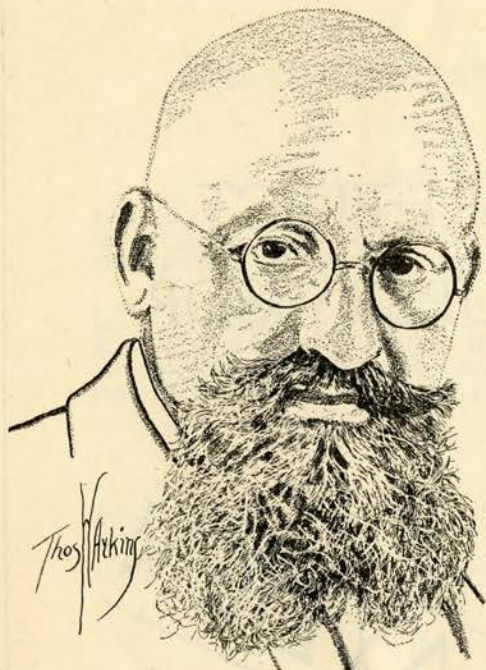
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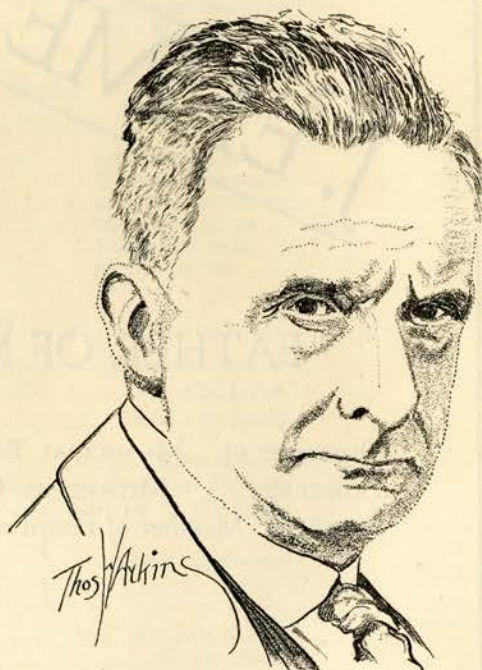
ALFRED HERTZ

ALFRED HERTZ

Alfred Hertz, conductor of the San Francisco Symphony, was born in Frankfort-am-Main, Germany, where he studied music under Anton Urspruch, principal instructor of the Raff Conservatory. His career as conductor began at the Court Theatre at Altenburg, Saxony. After filling a three-year conductorship there, he accepted an engagement with the Municipal Opera House of Elberfeld-Barmen as chief conductor. The impression his conducting made on Maurice Grau, during a concert term in London in 1899, led to an offer from that impresario to fill the position of chief conductor at the Metropolitan, which was accepted by Hertz after the expiration of a three-year contract with the Municipal Opera Company of Breslau. During the thirteen years of his conductorship at the Metropolitan, Hertz led the first representation of "Parsifal" given outside Bayreuth, the premier of Strauss' "Salome" and "Der Rosenkavalier" and many other first performances of notable operas, and presided over all Wagnerian operas and other standard German operas on the Metropolitan repertoires. For several summers Hertz conducted at Covent Garden, London, and elsewhere abroad. In 1915 Hertz accepted an invitation to take the leadership of the San Francisco Symphony, with which he has since remained the conductor. In recent summers he has also conducted orchestra concerts at the Hollywood Bowl.

PIETRO CIMINI

Maestro Pietro Cimini was born in Bologna, Italy, and received his musical education in the Conservatory of that artistic center. After being graduated with the degree of Master of Music, he made his first appearance as conductor in the Costanzi Theatre in Rome. After conducting in many of the foremost theatres of Italy, Maestro Cimini was engaged as conductor-in-chief of the Imperial Opera of Warsaw, filling that position from 1909 until the outbreak of the war. In 1922 he came to the United States to fill a conductorship with the Chicago Grand Opera and in that office has toured the principal cities of the country. Since 1925, Maestro Cimini has been one of the conductors of the San Francisco Opera Company. His home is now Los Angeles.



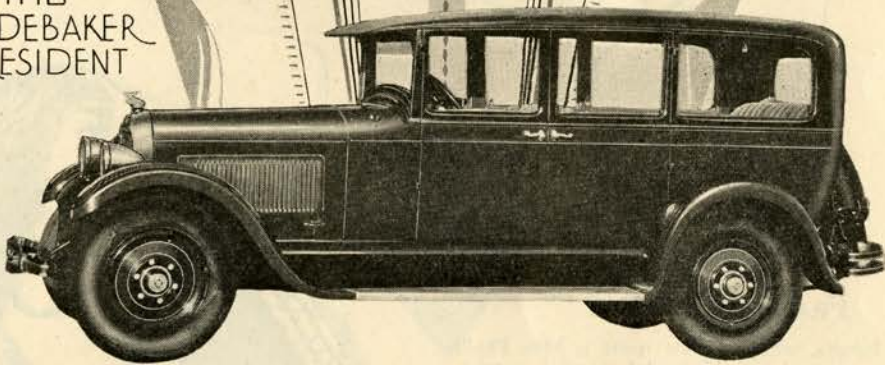
PIETRO CIMINI

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ELSA ALSEN

ELSA ALSEN

Elsa Alsen, guest artist of the Chicago Opera Company, has made a high place for herself with the American public by her effective, highly sensitized impersonations of Isolde, Brunnhilde and other Wagnerian roles. The singer was born in Russian Poland, of a Norwegian father and a French mother, and inherited her musical talent from both sides of her family. She began her studies at the age of seventeen at Breslau and started her career as a church and concert singer. Making her debut as Azucena in *Trovatore* she won instantaneous success in that role through the chief cities of Germany. It was after these triumphs as a contralto that Mme. Alsen's voice developed into the fine dramatic soprano that it is today. Mme. Alsen has an immense repertory ranging from Azucena, Delila, Carmen and all the roles of Wagner. This is Mme. Alsen's first appearance with the San Francisco Opera Association.

FRANCES PERALTA

Frances Peralta, whose private name is Miss Phyllis Partington, comes of an old English family, members of which are associated with the pioneer history of San Francisco, where Miss Peralta was born and educated. Her father, the late J. H. E. Partington, was a portrait painter of note, and Miss Partington's art inheritance is shared generally by her generation of the family. Miss Peralta received her vocal training from Victor Maurel, the great baritone, and Jose Mardones, Spanish basso of the Metropolitan, with which company she has been singing for the last six years, her debut following on a tour throughout the country with Antonio Scotti's Grand Opera Company, wherein she achieved the élat in principal roles that she has so enhanced in her subsequent career as a Metropolitan star soprano.



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GIOVANNI MARTINELLI

GIOVANNI MARTINELLI

Giovanni Martinelli's musical career began in his native city of Milan, where, after studying under the distinguished vocal instructor, Guiseppe Mandolini, he made his debut at the Dal Verme in the title role of Verdi's "Ernani." The next year Martinelli toured Italy in a production of the composer's "La Fanciulla del West," winning such applause as Dick Johnson, that he received invitations to sing in many of the leading cities of Europe. Following these triumphs came an engagement-offer from the Metropolitan Opera Company in 1913. Frequent appearances in concert and opera in Europe, Cuba, and South America from 1914 on, have made his name world-famous. In 1920 he did the first performance of Rossini's "William Tell" in thirty years, either in America or Europe. Previously he was a lyric tenor. In essaying this robust role, which was the great Tamagno's own, he did the "impossible" and changed over-night to the dramatic tenor category. Today, he is considered alone in these roles. Martinelli made his debut with Zerda at Palo Alto in 1922, and also sang with the San Francisco Opera Company the following year.

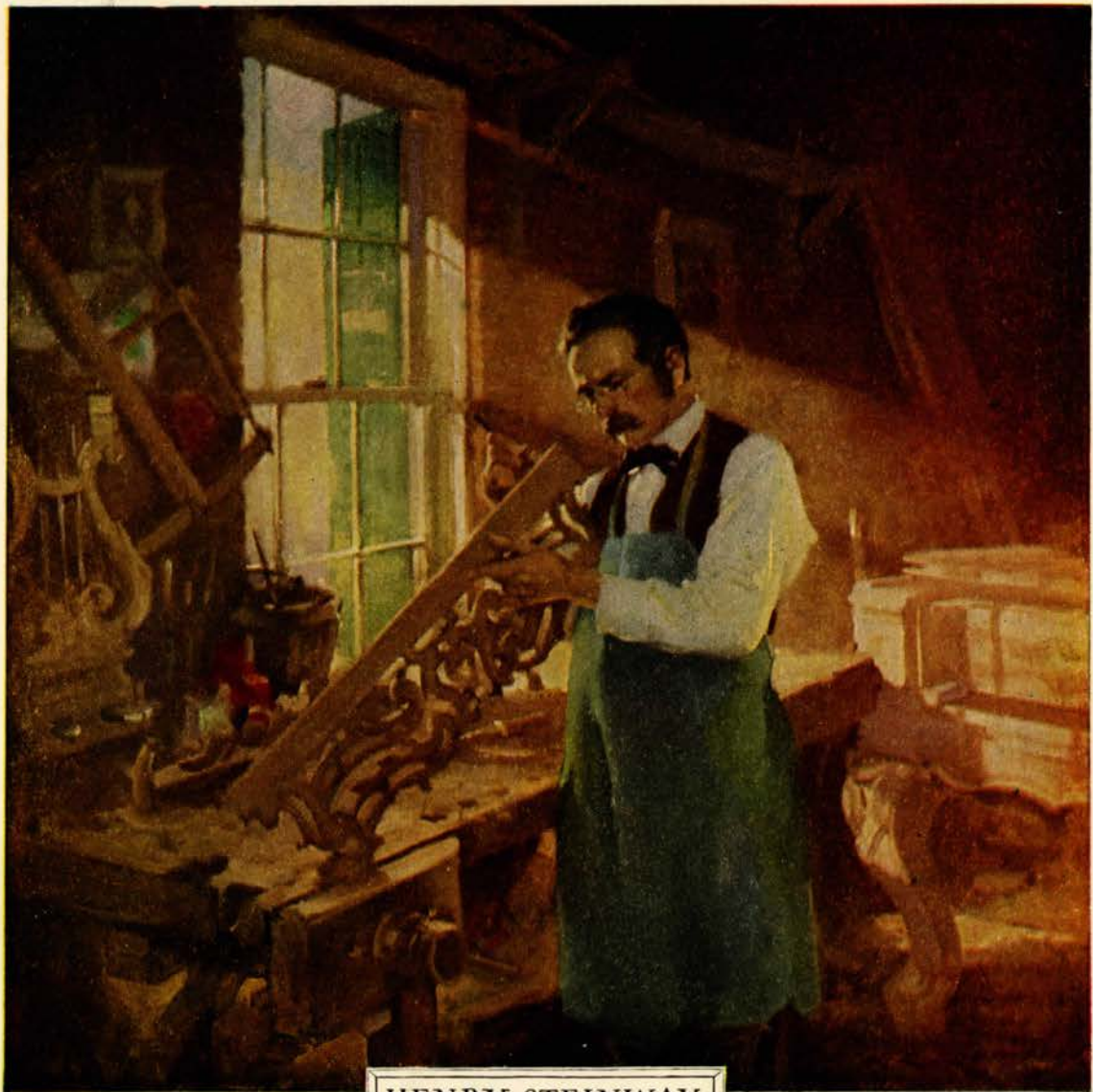
RUDOLF LAUBENTHAL

Rudolf Laubenthal, the German-born tenor, is a recent addition to the roster of the Metropolitan Opera Company. He has brought to this country an enviable prestige, acquired in Wagnerian roles in performances at Covent Garden, London, and since his American stay has inspired public enthusiasm as a soloist with the New York Symphony and other similar leading organizations here, the critics uniting in applauding his dramatic bearing and consummate mastery of a voice of appealing warmth and unforced vocal plenitude. Laubenthal will be heard this coming season of the Metropolitan as Siegfried, Tristan and other Wagnerian roles, and has also been engaged for the next spring season at Covent Garden to sing the same roles. This is the German singer's first appearance with the San Francisco Opera Company. He will make his debut here in what is perhaps his most applauded impersonation, that of Tristan.



RUDOLF LAUBENTHAL

The Story of the STEINWAY



HENRY STEINWAY
making his first piano

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BEFORE my advent at Steinway, Long Island, I was a Tree; and after being felled, and sawed into planks, I was borne away and deposited in the Steinway lumber yard to weather.

I lay out of doors, in sun and rain and snow, for five full years.

A seeming City of waiting piano lumber lay about me, in blocks and tiers and streets. All of it was destined to be made into Steinway pianos. Each vast block of timber was dated; every stick, as I was to learn, had to wait five years in that lumber yard.

Years passed, men came. I was lifted and examined and inspected. I was chosen. I was about to enter the Steinway factory.

Eleven more months were to pass before I would emerge again from that great sunlit plant. On that remote day I would stand before the world—a Steinway piano.

SAWS and planes and dust and whirring wheels! I was no longer a plank, but a Rim. A Rim or case of a grand piano, as I was to learn, consists of a number of thin boards, about fifteen inches wide and eighteen feet long, glued together layer upon layer.

Six herculean workmen with swelling muscles seized and bent me around a form that gave me the shape of a grand piano. Thus I was locked in a press and left to dry. The next day I was taken out. "Now," I thought, "I am about to receive the Plate and Strings and Sounding-Board of a Steinway." But not yet. I was carried into a seasoning room and left there again for a very long period.

There were many Rims in that drying room. Some, I found, were called Inner Rims. I was only an Outer Rim. Some day two of us would be fitted together, and each would have his special part to play in the great orchestra of parts that constitutes a Steinway piano.

Eventually that day came. We went to the Steinway cabinet-maker who carefully glued us together and thus we constituted the case.

EVERY step of my construction, and of the construction of all the metal and other parts, was taking place within that single splendid factory—a plant as vast and tranquil as a cathedral, as one day I heard a visitor remark. Nothing seemed hurried there.


The great day came, shortly after my fitting at the cabinet shop, when I was to receive my Plate.

STEINWAY — THE INSTRUMENT

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

But the piano 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. The musical



What a ceremony that required!

Time after time the plate was lowered into my embrace. Certain sections of it were covered with graphite that touched me and showed our points of contact. Then the plate would be lifted out, I would be scraped patiently at those points, and the plate would be lowered again. There seemed to be no limit to the human patience behind this fine adjustment. At last my contact with the Plate was even and true all around. I heard the workmen say: "This piano will always have the full, round tone of a Steinway."

Now I was in another room flooded with sunshine. Here men met me, gray-haired and spectacled workmen, who examined me like physicians. They had such a deliberate air, such dignity and tranquillity of manner, that their very attitude seemed to say, "We are the unhurried makers of Sounding-Boards for the Instrument of the Immortals." A visitor thru the factory that day said in my hearing, "These men, had they lived centuries ago, might have been the violin makers of Cremona."

Ah, that Sounding-Board! How cunningly it had been made! Of how many strips of wood, so evenly matched as to grain and texture that they comprised one broad, smooth, slightly convexed whole!

When a note is struck, as I was to learn, the vibration runs along the string to a bridge and thence down into the Sounding-Board, which is set in motion. This gives forth the musical note. But in a Steinway piano a wonderful thing happens.

The vibration does not stop with the Sounding-Board. For the Sounding-Board is united with such precision to the Rim that the entire structure becomes one vibrating body. When a Steinway sings, it all sings! This I was soon to learn.

And into me, with scrupulous exactness, was fitted my imperishable Sounding-Board.

MUCH of what I now know about Steinway procedure has since been told me by my Plate, my Strings, and my Keys and Hammers. But every day of my construction was wonderfully enlightening. After being fitted to me, my Sounding-Board, for instance, was marked with the scientific Steinway scale. Just what this is, or by what

MENT OF THE IMMORTALS

history of this age could not be what it is, if the world of musicians in concert stage or studio, or the lovers of music in the homes, had not possessed the inspiration of the STEINWAY.

Giuseppe Merola
Director-General San Francisco Opera

abstruse mathematics of music it was arrived at, none of us who comprise the component parts of a Steinway will ever quite comprehend. Generations of Steinway experts must have worked at it, finally to arrive at what the world of music considers the most perfect scale in existence. Upon that diagramming my strings were placed.



Yet I still was mute, for I had as yet no Action. Again into sunlit shops—one of those clean, tranquil workrooms—I was ushered for this careful operation.

Since becoming a Steinway piano, I have learned many things. One is, that the Action is the heart of a piano, just as the Strings are its nerves and the Sounding-Board its very soul. And every portion of a Steinway Action—hammer, felts, keys, and all the other intricate parts of bronze and buckskin and clean, hard wood—is made and fitted in *the Steinway plant*. All must be done under the eyes of the Steinway family.

So my Action went into me, and a skilled workman who was called a "voicer" spent hours upon the regulation of each hammer, the tonal quality produced by each stroke. Finally he stood up. He spread his fingers proudly over my keys, and struck grand, ringing, massive, rippling chords. He struck soft chords, as well—chords that fell away like a whisper, and left me wondering what part of them was sound and what part memory. It was then that he pronounced me finished.

I was an "Instrument of the Immortals"—a STEINWAY piano.

SOMEWHERE it has been remarked in my hearing that this is an age of mass production—that workmen no longer fashion for love of their craft but only for hasty profit.

The speaker knew more of the actual world than I. But I, not he, have been thru the Steinway factory. I have lain long years in the lumber yard; I have rested in the drying rooms; I have passed thru the hands of Steinway artisans.

In all that great, quiet, studious, sunlit plant, there pervaded but one thought, one fully-shared ideal: the unattainable, but ever-sought *absoluteness of perfection*.

Down the generations has that establishment been guided by members of the Steinway family. As I was fashioned under their watchful eyes, so is every Steinway that ever goes forth.

Ah, you who appreciate the good, the true, the honest, the painstaking and the well-worth-while, some day pay a visit to the Steinway factory!

If that be impracticable, visit Sherman, Clay & Co., here on the Pacific Coast and hear the whole story of my wonderful transformation—out of metals in the mines and trees of the forest, into an "Instrument of the Immortals."

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OPENING OCTOBER 21, 1927

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WEDNESDAY EVENING, SEPTEMBER 28, AT 8 O'CLOCK SHARP

AÏDA

[IN ITALIAN]

An Opera in Four Acts

Music by GIUSEPPE VERDI [1813-1901]

Libretto by ANTONIO GHISLANZONI

[Continued on fourth page following]

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When you cannot use your Season Tickets

If it should happen that you are prevented from using your season seat for any performance, do not let the ticket go to waste. There are many deserving music students who would appreciate the opportunity to attend the opera but who cannot afford to do so. The Women's Auxiliary of the San Francisco Opera Association has a list of such students by whom seats would be much appreciated. When you cannot use your ticket telephone to Miss Edith Livermore, Prospect 2624, and she will see that it gets into the hands of an appreciative guest.



FLORENCE MACBETH

FLORENCE MACBETH

Miss Macbeth's career has been particularly interesting by reason of the fact that she started virtually at the top and has never sung anything but leading roles. Her musical education was received from the noted vocal instructor, Yeatman Griffith, and she made her debut as a concert singer with the Lamoureux Orchestra at Darmstadt, Germany, and later sang in a number of the continental opera houses as star and guest soprano. Returning to this country, she made her first American appearance as Rosina in "The Barber of Seville" with the Chicago Opera Company in 1914. During that and successive seasons she continued to score signal favor as Juliette, Mimi, and a great variety of other coloratura and lyric personations. In New York, during two of the Chicago Company's seasons there, Miss Macbeth's Rosina, and her Ophelia in "Hamlet", created little less than a sensation. For the last four years the singer has also been leading coloratura of the Ravinia Opera Company. Her position among American prima donnas has been steadily maintained, and her career has served as inspiration to other American girls of talent.

This is the second consecutive season that Miss Macbeth has sung with the San Francisco Opera Company.

ANNE ROSELLE

Miss Roselle's birthplace is the great musical centre of Budapest, and her voice and gifts of impersonation in opera received there the early recognition they deserved. At the age of twelve she was accepted as a pupil of the Budapest Opera School. In 1920 Miss Roselle was engaged by Antonio Scotti for his opera company, and then by the Metropolitan. Since her connection with the latter company she has passed from one triumph to another, singing in all the chief opera houses of Europe, with a climax of these many honors in her recent presentation of the Princess in Puccini's "Turandot" at the Dresden Opera House, and the Berlin Staatsoper. The roles in which Miss Roselle appears in the repertoire of the San Francisco Opera Company this season are those in which she particularly excels. She has a voice of rare carrying power and brilliance and possesses a commanding stage presence.



ANNE ROSELLE



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Antonio Scotti, Baritone

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PORTLAND
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Foreign

BERLIN, GERMANY

LONDON, ENGLAND

PARIS, FRANCE

PROGRAM—CONTINUED

AIDA

CAST

Aida Anne Roselle
Amneris Ina Bourskaya
Rhadames Giovanni Martinelli
Amonasro Pasquale Amato
Ramfis Ezio Pinza
The King of Egypt Louis D'Angelo
A Messenger Giuseppe Carcione
High Priestess Marcella Knierr

Incidental Dance arranged by Theodore Kosloff
Solo Dance by Vera Fredowa

Conductor Pietro Cimini
Chorus Master Giuseppe Papi
Stage and Technical Director Armando Agnini

[Continued on fourth page following]

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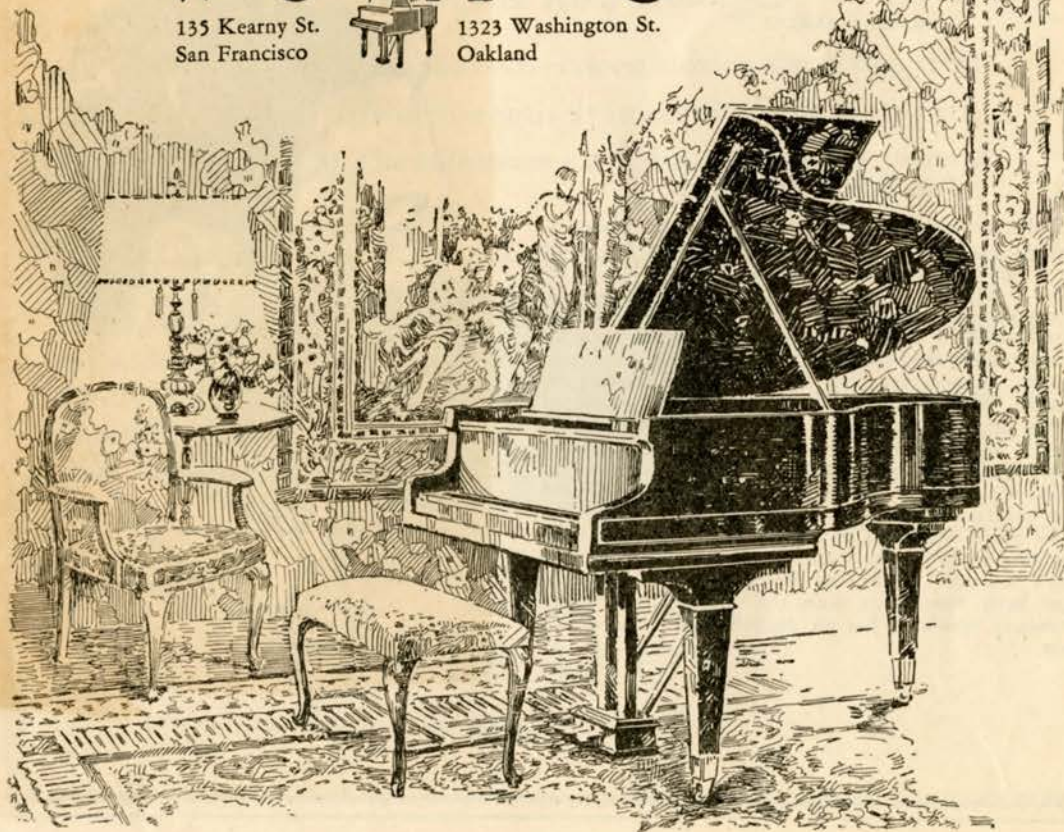
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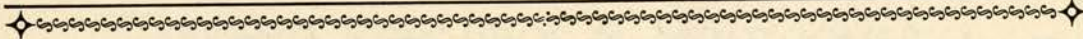
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MARIO CHAMLEE

MARIO CHAMLEE

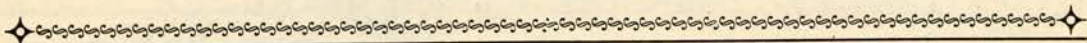
Early success of a most signal kind, followed by ever-increasing honors, has marked the career of the Los Angeles-born singer, Mario Chamlee. He is one of Antonio Scotti's discoveries. That eminent baritone and impresario heard him as a mere youth singing in a New York motion picture theatre and, carried away by his rich tenor voice, immediately engaged him for his touring opera company. His rare successes with the Scotti Opera Company resulted, after his discharge from the American Expeditionary Forces in France, in a contract, in 1920, with the Metropolitan Opera Company. Since his notable debut as Cavaradossi in "La Tosca" at the Metropolitan, Chamlee has sung on its stage numberless roles wherein he has charmed the public by both the warm lyricism of his voice and the versatility of his natural acting. For the last five years Chamlee has also been a member of the Ravinia Park Opera Company, and his frequent appearances during the season there attest his popularity with a discriminating musical public. This is his first appearance with the San Francisco Opera Company.

ARMAND TOKATYAN

Tokatyan, youngest of Metropolitan lyric tenors, is another example of how quickly real vocal gift finds its recognition from the American public. His birthplace is Bulgaria, whither his parents fled from massacres in Constantinople, and much of his youth has been passed in Egypt. There Tokatyan got his education, which includes a remarkable mastery of languages. Besides speaking fluently Arabic, Armenian, Turkish, Italian and Greek, Tokatyan has lately added to his linguistic attainments a thorough knowledge of French and English. Tokatyan's first appearance in grand opera was with the Cairo Opera Company in 1919, the director of this company having discovered the beauty of this boy's voice and induced him to make grand opera his profession. Subsequently, after studying in Milan, he made his Italian debut in Puccini's "Manon" at the Dal Verme in Milan. He has now been four years with the Metropolitan Opera Company where he has an unchallenged niche of his own.



ARMAND TOKATYAN



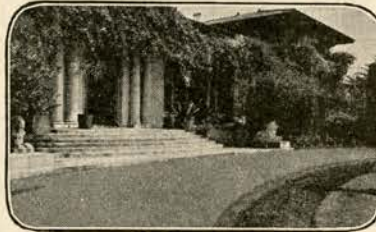
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PROGRAM—CONTINUED

AIDA

ACT I —Scene 1. A Hall in the Palace

Scene 2. The Temple of Vulcan

ACT II —Scene 1. A Hall in Amneris' Apartment

Scene 2. Without the City Walls

ACT III—The Banks of the Nile; Moonlight

ACT IV—Scene 1. A Room in the Palace

Scene 2. Interior of the Temple of Vulcan:

Below—a Subterranean Apartment, the Tomb of Rhadames

[Continued on fourth page following]

Music and the Business Man

Reasons are becoming apparent, even to the least enlightened of our musically inclined, that good music exerts an influence to ends other than giving pleasure to mankind. Its power to soothe and to stimulate are admitted facts. Quite recently the business man has made a discovery. He has learned to his financial profit that it keeps imagination above par, that it serves to awaken that faculty when it slumbers too long, and (since it actually has so operated) that good music may even develop imagination in minds where it seemed non-existent. There are also economic values: the wholesome use of increased leisure which labor-saving, distance-consuming and time-saving devices are bringing to all. Finally, there is the crowning benefit of music's aesthetic influence. No nation committed entirely to commercialism survives for long.

—PIERRE KEY.

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INA BOURSKAYA

INA BOURSKAYA

Ina Bourskaya, the Russian mezzo-soprano, is an outstanding instance of quickly recognized talent. She was a prime favorite of Petrograd opera-goers in the Romanoff regime. Then, on the establishment of Bolshevik rule, she left Russia as a member of the Russian Opera Company, touring the Far East with it, and, in 1921, came to the United States with that organization. Her American debut was rewarded by an immediate acknowledgment of her exceptional powers as an artist. Struck by her pronounced talent, Gaetano Merola, director-general of the San Francisco Opera Association, engaged her for the name role of "Carmen" in his open-air opera production at Palto Alto in 1922. Since that time she has had steady engagements with the Metropolitan, the Ravinia and all the great operatic institutions of the country. It is this singer's special achievement that she is uncircumscribed in her range of roles. These are almost numberless, and in them all she displays the same extraordinary ability to grasp their essence and completely to submerge her own personality in them. It is rare to find such access talent combined with Madame Bourskaya's vocal fitness.

KATHRYN MEISLE

Miss Meisle comes of distinguished German ancestry, some of her forebears emigrating to this country in 1840. She is herself a native of Philadelphia, and is proud of the fact that her musical education has been entirely American. At sixteen, while a student at the Philadelphia Conservatory of Music, Miss Meisle had an opportunity to sing contralto solos in a local church choir, the beauty of her voice attracting the attention of professionals who urged her to prepare for concert and opera. Her debut on the concert stage was as soloist with the Minneapolis Orchestra in 1921 and after rapidly acquiring fame in that field she accepted a first operatic engagement, in 1923, with the Chicago Civic Opera, where she attained an extraordinary initial success as Erda in "Siegfried." Two years later Miss Meisle was invited to sing leading contralto parts with the San Francisco Opera Company and its sister organization of Los Angeles, her appearances being attended by rare ovations due both to her vocality and histrionism. She is the possessor of a voice of true contralto quality, of exceptional range and flexibility.



KATHRYN MEISLE

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La Cena delle Beppe

"La Cena delle Beppe", or "The Jesters' Supper", has a seizing episode of fifteenth-century Florence as its theme, and is a newcomer on the American opera stage. Under the name of "The Jest" it was given as a drama by the Barrymore brothers on Broadway, New York, some years ago. Like Puccini's operas "La Cena delle Beppe" offers the most tempting opportunities for actor singers, and its great success, as an example of the modern Italian school, is due as much to the fine character interpretation with which it has been rendered as to its music. The work is by the famous Italian composer, Umberto Giordano, and the four-act libretto by Sem Benelli. "La Cena delle Beppe" was a frequent piece in the repertoire of the Metropolitan Opera Company last season, and is being presented in San Francisco this year for the first time.

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PROGRAM—CONTINUED

SEASON REPERTOIRE

MANON LESCAUT	-	-	-	-	-	Thursday Evening, September 15
TRISTAN UND ISOLDE	-	-	-	-	-	Friday Evening, September 16
LA TOSCA	-	-	-	-	-	Saturday Evening, September 17
TURANDOT	-	-	-	-	-	Monday Evening, September 19
ROMEO ET JULIETTE	-	-	-	-	-	Tuesday Evening, September 20
IL TROVATORE	-	-	-	-	-	Thursday Evening, September 22
CAVALLERIA RUSTICANA and I PAGLIACCI	-	-	-	-	-	Saturday Evening, Sept. 24
FALSTAFF	-	-	-	-	-	Tuesday Evening, September 27
AIDA	-	-	-	-	-	Wednesday Evening, September 28
LA CENA DELLE BEFFE	-	-	-	-	-	Thursday Evening, September 29
LA BOHEME	-	-	-	-	-	Friday Evening, September 30
CARMEN	-	-	-	-	-	Saturday Evening, October 1

[Continued on eighth page following]

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Angelo Bada

Angelo Bada, Italian born tenor, is one of the most facile of character-role singers on the opera stage. For a number of years he has been on the roster of the Metropolitan. Among his famous character parts are Doctor Caius in "Falstaff."



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SUNDAY AFT., FEB. 19, 1928

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 High School Auditorium, Stockton — Thursday Night, Feb. 23, 1928

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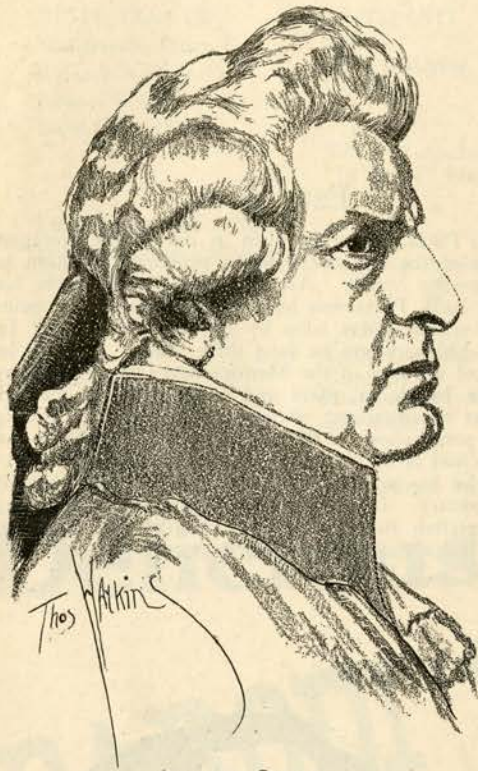
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ANTONIO SCOTTI

ANTONIO SCOTTI

Antonio Scotti is the patrician among baritones and one of the most famous of living actor singers. Wherever opera is known, the name of Scotti is revered and loved, for he has been identified with the greatest operatic achievements in this country and Europe. A great friend of the late Caruso, they were inseparable companions and made many records of great operatic duets together. The last time Scotti was heard here, he was at the head of his own organization known as the Scotti Grand Opera Company. As Baron Scarpia in Puccini's "La Tosca" is not only acknowledged to be supreme but may be said to preempt the part by right of priority in its interpretation. It was he who sang the Baron when, after having its signal debut in 1900 in Rome and London, "La Tosca" was initially produced, the following year, at the Metropolitan Opera House, where he invariably sings the role whenever the work is given. Equally famous is his personation of Sir John in Verdi's "Falstaff", demanding that *declamato* gift Scotti possesses to such an eminent degree.

PASQUALE AMATO

Pasquale's singing romance has carried him far; throughout Italy to Germany, Paris, London, Brazil, the Argentine, Chile, and finally New York, where both he and his noble voice are so well loved. The Metropolitan star baritone was born in Naples, and, in 1900, made his debut in that city, at the Teatro Bellini as Germont in "Traviata." After triumphant appearances in various leading opera houses of Italy he sang for several seasons in Paris and London, and for six seasons in Buenos Aires and other cities of South America. In 1908 he became a member of the Metropolitan Opera Company, where he quickly established himself as a prime favorite of New York opera-lovers by his performances of Figaro and other roles requiring the histrionic gift Amato possesses to so notable a degree. Among the operas in which he created leading baritone parts are Puccini's "Girl of the Golden West", and Damrosch's "Cyrano." He also appeared in first American performances of "Pellias et Melisande" and "L'Amore del tre Re." Among the grand ovations given the singer was that in Havana at the close of an 1918 season. Among Amato's linguistic accomplishments is singing in German as well as French, Italian and Spanish.



PASQUALE AMATO



EZIO PINZA

EZIO PINZA

Ezio Pinza, of Italian birth, is one of the youngest singers of the day occupying a prominent position in the operatic world. After making his debut in his native land, Pinza was immediately engaged for principal baritone opera roles by Arturo Toscanini of La Scala, Milan, where he sang three years. In 1926 he accepted an offer of the Metropolitan Opera Company to take Mardones' place and is at present a member of that organization. Pinza has appeared in leading opera personations in Buenos Aires, Rio de Janeiro and other cities of South America, enjoying there the popularity he has achieved with the opera-going public of this country. In addition to a superb voice the young Metropolitan star possesses acting gifts that make his characterizations on the opera stage a rare delight.

LAWRENCE TIBBETT

This California-born singer enjoys the distinction of being the youngest baritone star of the opera stage. While still in his early twenties Tibbett left Los Angeles to seek his fortunes in New York, where he obtained an engagement with the Metropolitan Opera Company. He had been with that company only a few months when he was given the role of Ford in Verdi's "Falstaff." His debut performance of that part was so finely rendered that it created a furore almost unparalleled in the history of the Metropolitan. Suddenly thrust into fame, Tibbett has justified the favor shown him by the public through his brilliant characterization of Neri in Giardano's "La Cena delle Beffe" and other main roles that demand the histrionic abilities Tibbett pre-eminently displays in addition to masterly vocal executions. Tibbett is equally a favorite of the concert stage. This is his first appearance with the San Francisco Opera Company.



LAWRENCE TIBBETT

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Falstaff

"Falstaff" is the last offspring of Verdi's prolific genius and the only one of a comedy nature. Although written when the composer was on the verge of his eighties, it has all the fire and force of his highest art. Indeed, in the opinion of some critics it ranks first among Verdi's masterpieces and is unequalled by any humorous grand opera ever penned. The text, supplied by his fellow composer, Boito, is adaptation of Shakespeare's "Many Wives" and "Henry IV", and rings with the rollicking spirit of the former play. It was given its first performance in Milan in 1893, with the title role filled by Maurel, who also appeared in its next year American debut at the Metropolitan, Eames, Scalchi, de Lussan and Companari taking the other leading parts.

Romeo et Juliette

Gounod's "Romeo et Juliette" is bracketed with his "Faust" in popularity with the public. It is full of enchanting melody and, except in a few details, faithfully follows the action of Shakespeare's play. The first production of the work was given at the Theatre Lyrique, Paris, in 1867, and after being heard at the Covent Garden, London, and La Scala, Milan, the same year, was presented in the United States in 1868, with Minnie Hauk in the role of Juliette. During its innumerable American presentations such great artists as Patti, Eames, the de Reszkes, Melba, Plancon, with scores of others, have immortalized its melting lyrics. No season's repertoire seems complete without this gem of love-music.

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The work of selecting the properties was performed by a special committee of the Women's Committee, composed of the following:

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PROGRAM—CONTINUED

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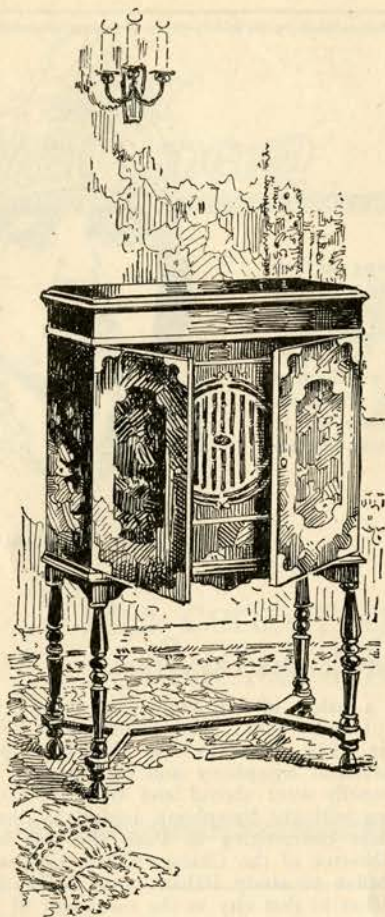
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ELINOR MARLO

Elinor Marlo is a young mezzo-soprano who has been living in Los Angeles for the past few years. Since her residence in California she has sung with the Los Angeles Philharmonic Orchestra at the Philharmonic Auditorium and the Hollywood Bowl, the latter appearance being under the direction of Alfred Hertz. As a member of the San Francisco Opera Company since its inception, Miss Marlo has won the highest praise for her characterizations. Her success with the San Francisco organization and its sister company of Los Angeles has recently led to an engagement with the Chicago Civic Opera Company to sing mezzo-soprano roles.



ELINOR MARLO



MYRTLE CLAIRE DONNELLY

MYRTLE CLAIRE DONNELLY

Myrtle Claire Donnelly, a native of San Francisco, was the pupil of Mme. Marcella Sembrich of New York. Her concert-stage debut was made in her natal city, in 1919, with the San Francisco Symphony. After singing with the Cleveland Symphony and in numerous concerts in Eastern cities, Miss Donnelly went abroad and was well received at Queen's Hall where she sang with the Symphony, under the direction of Sir Henry J. Wood. While concertizing in Paris she was heard by Giorgio Polacco, Musical Director of the Chicago Opera Company, who persuaded her to go to Milan to study Italian opera. The following year she made her opera debut in that city in the name-part of "Lucia." On her return to San Francisco she was engaged by the San Francisco Opera Company for two performances of "La Bohème" and "Gianni Schicci" during its 1924 season, and also appeared last season with that company in the role of Marguerite in "Faust" and as Musetta in "La Bohème", wherein she was much applauded for her acting as well as for her voice.

KATHERINE SEYMOUR

Katherine Seymour was born in London, England, of a musical family. After a few years of primary training, she studied with Giuseppe Campanari for several years, and later was coached by Setti of the Metropolitan. The youthful singer resides in Los Angeles where she is closely associated with its musical world. This is Miss Seymour's first appearance with the San Francisco Opera Company and also her debut on the operatic stage.



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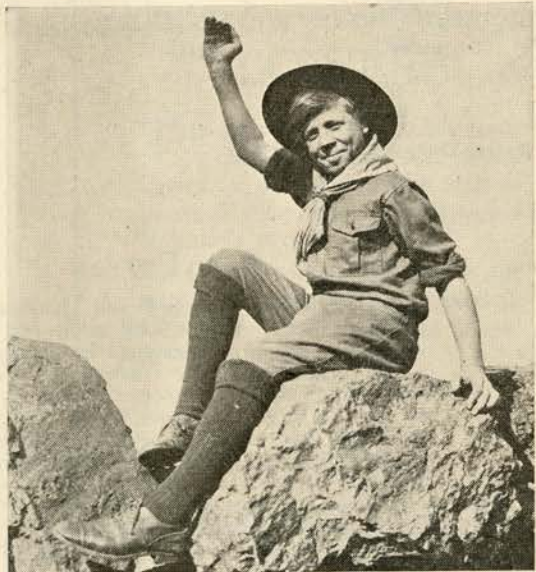
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MILLO PICCO

An Italian by birth, Millo Picco started on his vocal career as a tenor and then studied baritone parts at the Academia Santa Cecilia in Rome. He was brought to this country by the director of the Bulan Opera Company and since its dissolution has been connected with the Metropolitan.



MILLO PICCO



DESIRE DEFRERE

DESIRE DEFRERE

Desiré Defrère is a native of Belgium and received his musical instruction in Paris. After successful appearances on the Paris opera stage, the gifted young baritone came to this country to join the Chicago Civic Opera Company, with which he has now been associated for the last seven years. Defrère is also a regular member of the Ravinia Opera Company, and is considered one of the best artists on the operatic stage.

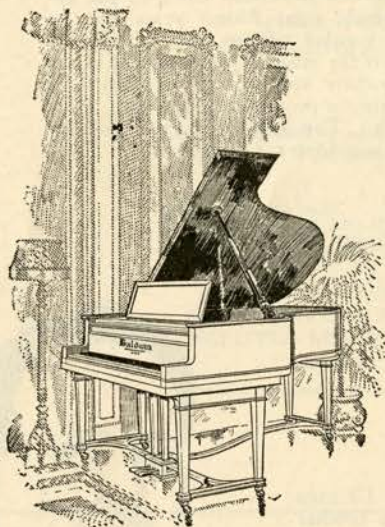
FRED PATTON

Fred Patton was born in South Manchester, Conn., of Scotch-Irish parentage, and while still a lad, attracted attention to his fine voice by singing in church choirs. When the family removed to New York, in 1905, Patton finally abandoned a business career for the concert stage and oratorio solo work, and since that period has been guest artist of many of the leading symphony orchestras and choral organizations of this country. Patton's début in opera was with a Cincinnati opera company, and sang recently with Peralta in the open air productions of "Aida" this summer at Seattle. Patton has just signed a contract with the Metropolitan to sing bass roles during its coming season. Last year Patton was a soloist in a rendition of "The Messiah" given here under the direction of Alfred Hertz. This is his first appearance with the San Francisco Opera Company.



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AUSTIN W. SPERRY

AUSTIN W. SPERRY

Austin W. Sperry, a San Francisco-born business man, is a non-professional singer possessing a baritone voice of exceptional quality. He is a pupil of the famous tenor, Mackenzie Gordon, and a member of the San Francisco Bohemian Club, in the annual Grove celebrations of which, some fifteen years ago, he made his debut as an amateur vocalist. Since then, Mr. Sperry has yearly taken leading roles in the musical performances of the Grove. Mr. Sperry has frequently appeared in concerts here and filled solo parts in the oratorios produced in this city under the auspices of Trinity Church. This is Mr. Sperry's first appearance with the San Francisco Opera Company.

LODOVICO OLIVIERO

Lodovico Oliviero, of Italian birth, fills with the Chicago Civic Opera Company the same position as does his brother artist at the Metropolitan, being equally versed in diversified character parts. This is his third season with the San Francisco Opera Company.



LODOVICO OLIVIERO



LOUIS D'ANGELO

LOUIS D'ANGELO

Louis D'Angelo is an American-born Italian, and began his career as an operatic baritone with the Aborn Opera Company, appearing with that company in New York and in its tours of the country. He is an exceptional linguist and sings in a wide variety of roles. D'Angelo is a regular member of the Metropolitan and also of the Ravinia Opera Company.

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These inseparables of the opera-stage enjoy a perennial favor with the public that no other work of either of the two composers has succeeded in attaining. Both works achieve the heights in dramatic intensity, into which a like spirit of fate strikes the dominant chord. Mascagni's one-act piece had its first performance in Rome in 1890, and its American debut took place at Philadelphia the following year. Its prodigious instant success rescued the composer from the hardships which had surrounded his earlier years and brought him the most dazzling tributes at the hands of his countrymen. Leoncavallo's work was given the world two years after Mascagni's and had a prior association with it in having been unsuccessfully submitted in a contest in which "Cavalleria Rusticana" was awarded the first prize. "I Pagliacci", of which the text is also by the composer, was equally instrumental in bringing fortune to Mascagni, who was as poverty-straitened as his rival.

England's First Opera

England's first opera was performed in 1656. It was entitled the "Siege of Rhodes" and was composed by five persons in collaboration.

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GIUSEPPE PAPI

Giuseppe Papi, Chorus Master of the San Francisco Opera Association, was born in Italy and there began his notable career as a trainer of opera choruses, a work to which he has devoted twenty-seven years. He made his first success in 1904 conducting the chorus of "William Tell" at the Dal Verme, Milan. He was engaged the next season as chorus master of the Comunale Theatre, Bologna. During the years 1914-16 Papi held the position of chorus master at La Scala in Milan, after which he accepted an engagement in the same capacity with The Colon of Buenos Aires for the following five years. At present he fills the post of Chorus Master at the San Carlos Theatre, Naples, where his work last year included the training of its choral force for "Turandot", on its debut performance in that city. Under Giuseppe Papi's inexhaustible enthusiasm, efficiency and force of personality, the Chorus School of the San Francisco Opera Association has become a model institution of its kind.



GIUSEPPE PAPI



ARMANDO AGNINI

ARMANDO AGNINI

Armando Agnini was born in Naples and received his musical education in that city. He came to this country when quite young and started here as stage manager with Montreal Opera Company, in 1908. Later he was stage manager for the Boston Opera Company, and was first stage director of the St. Louis Opera in its open air productions, and also associated from its inception with the Rivinia Opera Company in a similar capacity. Agnini has been stage manager of the Metropolitan Opera House since 1917.

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 SALLY THOMSON
 LOMA WALKER
 MAUDE WILLIAMS

Mezzo-Sopranos

THIEL BALDI
 DU BLOIS FERGUSON
 CLAIRE BOWEN
 GRACE COLF
 MARION COPELAND
 WINIFRED ESTABROOK
 AILEEN HARRISON

ANNA KARKOVA
 MARIE KOSTIN
 LAURA SIVLEY
 LINA SUSULICH

Contraltos

ADELINE BIRCHLER
 ELLEN DEELEY
 IRENE FREMONT
 EDWINNA HELLAR
 MARGARETA GOLLMER
 EDDY LIEVANO
 ELSIE MILBRATH
 ORVILLA PAUW
 RITA THOMPSON
 ELLEN WIDENMAN

First Tenors

THOMAS ALEXANDER
 VITTORIO BERNARDI
 GIUSEPPE CARCIONE
 FRANCESCA CASSINA
 JOHN CONDOIAN
 ADOLFO DINI
 FEODOR KOSTIN
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 SALVATORE MESSINA
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 BATTISTA PIERI
 HARVEY SKIRVIN
 ALBERTO VANNUCCI
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Second Tenors

ABEL ALBERIGI
 LOUIS BAGUET
 DAVID BARKER
 UBALDO CHECCHI
 JOHN COURTNEY
 NIKOLAS KEMARSKA
 KARL PIERSON
 RODERICK ROSS
 BERT TUCO

Baritones

SOUREN BOUDAKIAN
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VERA FREDOWA

VERA FREDOWA

Vera Fredowa, première ballerina of the Theodore Kosloff Ballet, appearing with the San Francisco Opera Company, has been closely associated with Theodore Kosloff for the past ten years, both as his dancing partner and as directrice of the schools of the dance in Los Angeles and San Francisco. Mme. Fredowa made three tours of the United States with Theodore Kosloff as his partner and première danseuse, appearing in "Russian Melodies", "The Legend of Tatar", "The Romance of the Infanta", "Sheherazade", and other productions, and when the latter came to California to appear in motion pictures and at the same time open his Imperial Russian Ballet School in Los Angeles, he appointed Mme. Fredowa as directrice. Last year, upon the opening of the larger Kosloff Studio in San Francisco, she came here.

Mme. Fredowa was seen here during the opera season of last year in "Aida" and "Samson and Delilah"; this year she will appear in "Aida" and "Carmen."

THEODORE KOSLOFF

Theodore Kosloff was born in Moscow, Russia. His father was a violinist, concert master in the orchestra of the Imperial Grand Theatre of Moscow. His grandfather before him had held the same position. At the age of eight Theodore Kosloff entered the Imperial Theatrical School of Moscow and commenced his career as a dancer. The training period was ten years, and at eighteen Theodore Kosloff graduated from the Moscow school with the rank of premier danseur and gold medal for highest honors. Through powerful influence he was allowed to go to Petrograd and take the final year in the school there, so he holds graduation honors from both cities. After dancing on the stage at the Imperial Theatre for several years, Theodore Kosloff was invited to go to Paris with Serge de Diaghieff's "Ballet Russe", which, after its first season there set London and America "Russian mad." In that original company were Mes. Geltzer, Pavlova, Karsavina, Baldina (now Mrs. Theodore Kosloff), Feodorova, and Mm. Nijinsky, Mordkin, Theodore Kosloff, Alexis Kosloff, Fokine, Bolm and a corps de ballet of the best and most enterprising of all the dancers of the Imperial Theatre.

Theorem followed two brilliant London seasons with his own company; and then in 1911 Kosloff came to America for the first time, where after many successful theatrical seasons with his own ballets, he entered upon his motion picture career and opened his now famous Imperial Russian Ballet Schools in Los Angeles and San Francisco. While sojourning in California, Mr. Kosloff has produced many big ballets both for stage and screen.



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ALFRED HURTGEN

Alfred Hurtgen, for some time a resident of San Francisco, is of German birth. His musical studies were pursued under Ernst von Schuch, Edmund Kretschner and other well-known instructors. For five years he was assistant conductor of the Royal Opera of Dresden and has directed opera in many European cities.



ALFRED HURTGEN



ANTONIO DELL'OREFICE

ANTONIO DELL'OREFICE

Antonio Dell 'Orefice is one of the assistant conductors of the Metropolitan and studied under the Royal Conservatory of Music, Naples, where he was born. He came to this country three years ago.

CHARLES LAUWERS

Charles Lauwers was born in Belgium, where he began his career as a conductor. After conducting in many notable opera houses in Europe he came to this country, some five years ago, to be assistant conductor of the Chicago Civic Opera Company.



CHARLES LAUWERS

KARL RIEDEL

Karl Riedel was born in Germany and there acquired his musical education. He came to this country to conduct for the Metropolitan Opera Company, with which organization he is at present connected.

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