

Andrea Chénier

1928

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**SIXTH ANNUAL SEASON  
UNDER THE DIRECTION OF  
"GAETANO MEROLA"**

**PROGRAM**



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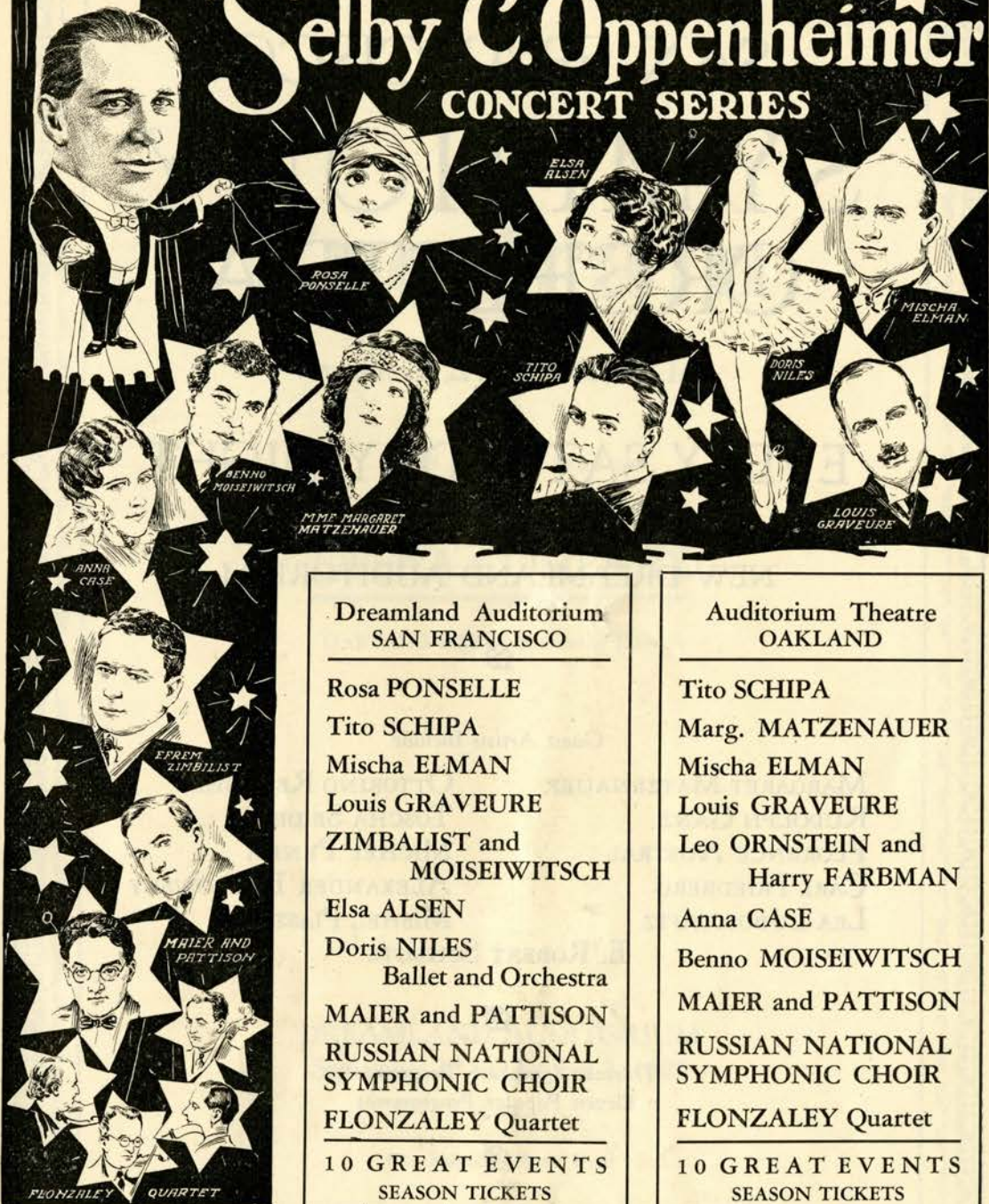


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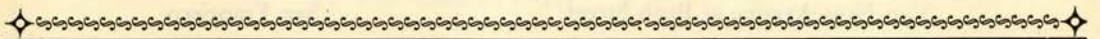
California Opera lovers hold the name of Gaetano Merola in deep respect and gratitude. For it is largely due to his unerring vision and organizing powers that the State has realized the long cherished dream of having its own locally maintained opera.

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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.

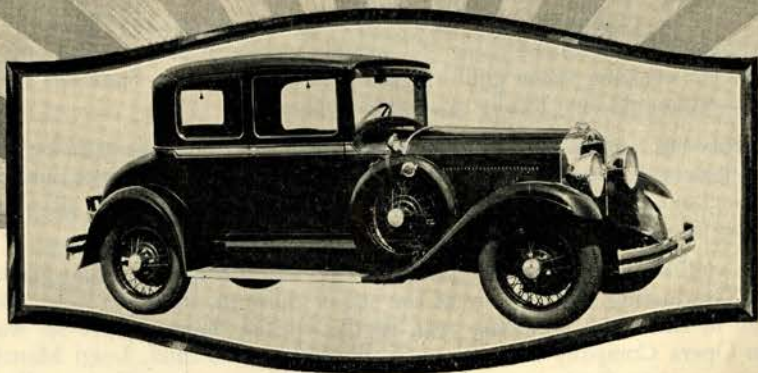
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GIANCOMO SPADONI .....	Assistant Conductor
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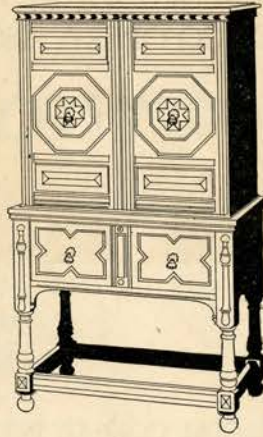


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# ANDREA CHENIER

[In Italian]  
An Opera in Four Acts  
By UMBERTO GIORDANO

ACT I—In the Chateau de Coigny preparations are being made for a ball. One of the servants is Gerard, a revolutionary, eager for his escape from servitude. The countess enters with her daughter, Madeleine, and her attendant, Bersi. Madeleine expresses aversion to a life of fashion. Guests arrive, including Andrea Chenier, a young poet, and the abbe, Flaville, an author. Rumors of the impending revolution are met with songs and gayety. Madeleine asks Chenier to improvise on the theme of love. Chenier discourses on the pride of the rich. Indignant, the countess orders dance music. Gerard enters with a ragged crowd. They are roughly ejected and the ball continues.

ACT II—Chenier is seated alone at a cafe table in Paris. Bersi and a spy are seated near. The spy notes Bersi and Chenier as suspects. Roucher brings Chenier passports and urges him to leave Paris. The poet refuses, saying he loves an unknown lady, and displaying a letter from her. Robespierre and a mob pass. Gerard enters and asks the spy about Madeleine. Bersi begs Chenier to await the lady. Madeleine comes to meet Chenier and is recognized by the spy, who hastens to Gerard. Chenier and Madeleine, avowing their love, are about to fly when Gerard intercepts them. Roucher escorts Madeleine away. Gerard and Chenier draw swords. Gerard, wounded, generously counsels Chenier to save Madeleine.

ACT III—The Revolutionary Tribunal. The mob is exhorted by one Mathieu, then by Gerard. A child is dedicated to patriotic service while the crowd sings the Carmagnole. The spy brings word to Gerard of Chenier's arrest, and urges Gerard to denounce the poet. Gerard signs the papers as Madeleine appears. He declares his love for her and she tries to escape, then offers herself to Gerard to save Chenier. The poet is brought before the tribunal and denounced as a traitor. Gerard joins Chenier in denying the charge, but the mob prevails and Chenier is led away to prison.

ACT IV—In the prison of St. Lazare. It is midnight and Chenier is writing, with

△ △ P R O C

THURSDAY EVENING, SEPT

## Andrea

[IN ITALIAN]  
An Opera in Four Acts  
Music by UMBERTO GIORDANO  
Words by LUCIANO BIANCHI

C A

Maddalena de Coigny .....  
Madelon .....  
Andrea Chenier .....  
Carlo Gerard .....  
Roucher .....  
Pietro Fleville .....  
Fouquier Tinville .....  
Il Sanculotto Mathieu .....  
Un "Incredibile" .....  
L'Abate .....  
Schmidt .....  
Dumas .....  
Bersi .....  
La Contessa de Coigny .....  
Conductor .....  
Stage and Technical Director .....

ACT I Ball Room at the Chateau de Coigny  
ACT II In Paris, the Terrace des Feuillants  
ACT III At the Court of the Revolutionary Tribunal  
ACT IV The Prison of St. Lazare.

Main Promenade and Louvre



GRAM     △     △

1926  
SEPTEMBER 27, AT 8 O'CLOCK SHARP

# Chenier

LIAN]

Four Acts

ERTO GIORDANO

UIGI ILLICA

S T

..... Elisabeth Rethberg  
..... Marion Telva  
..... Gennaro Barra  
..... Giuseppe Danise  
..... Millo Picco  
..... Louis D'Angelo  
..... Louis D'Angelo  
..... Pompilio Malatesta  
..... Angelo Bada  
..... Lodovico Oliviero  
..... Austin W. Sperry  
..... Austin W. Sperry  
..... Valeria Post  
..... Eva Atkinson  
..... Gaetano Merola  
or..... Armando Agnini

ny.

s on the Seine.

y Tribunal.

nge on Mezzanine Floor.

Roucher standing near. Chenier reads the verses he has written, telling of his faith in truth and beauty, and bids Roucher farewell. Madeleine and Gerard enter. She offers the gaoler a bribe to substitute for another woman so that she may die with the poet. Gerard has gone to Robespierre with a last vain appeal to save Chenier. With the break of dawn Chenier and Madeleine go together to the guillotine.

## Season Repertoire

AIDA—Verdi

Saturday Evening, September 15

LA CENA DELLE BEFFE

[The Jest]—Giordano

Monday Evening, September 17

TOSCA—Puccini

Wednesday Evening, Sept. 19

MADAMA BUTTERFLY—

Puccini

Friday Evening, September 21

TURANDOT—Puccini

Saturday Evening, September 22

L'AMORE DEI TRE RE

[The Love of Three Kings]—

Montemezzi

Monday Evening, September 24

FEDORA—Giordano

Tuesday Evening, September 25

ANDREA CHENIER—Giordano

Thursday Evening, September 27

TOSCA—Puccini

Saturday Matinee, September 29

FAUST—Gounod

Saturday Evening, September 29

CARMEN—Bizet

Monday Evening, October 1

CAVALLERIA RUSTICANA—

Mascagni

AND

PAGLIACCI—Leoncavallo

Wednesday Evening, October 3



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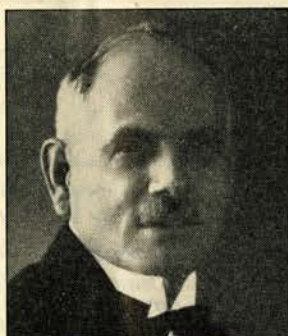
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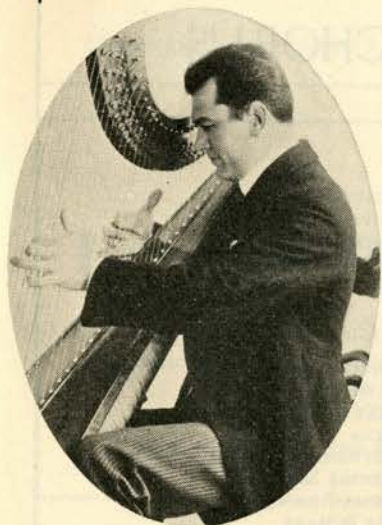
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