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

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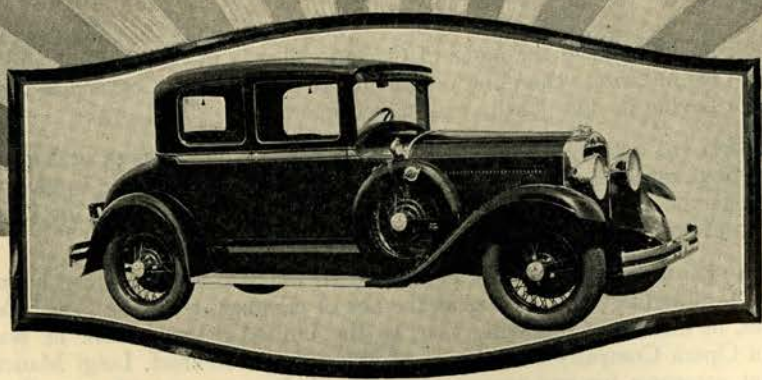
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The son of a violinist in the court of Ferdinand II, Maestro Merola began his musical studies at an early age. Graduating with honors at the age of eighteen, from the Royal Conservatory of his native Naples, he came, the following year, to the United 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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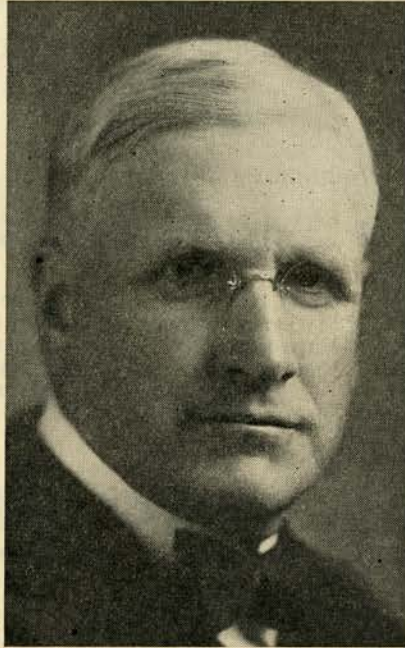
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Q.—*Does it play only the formal compositions of concert pianists?*

A.—No, indeed. It plays all kinds of enjoyable music, exactly as skilled performers would render such music in person on the piano in your home. For instance, you can hear complete Grand Operas, "Madame Butterfly," "Faust," "Pagliacci," "La Boheme," "Cavalleria Rusticana," "Il Trovatore," "La Tosca," "Aida," "Carmen," and many others. Or you can hear nocturnes, concertos, ballads or the gayest of dance music.

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A.—By means of master-made rolls, electrically impelled, and so cunningly devised that the slightest touch, alteration of emphasis, or shade of expression on the part of the original pianist is re-created for you *exactly as the master played it*.

Q.—*Is this not the "player roll" of the customary "player piano"?*

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Q.—*If these Duo-Art rolls are so surpassing, can they not be played enjoyably on any ordinary "player piano" or reproducing piano?*

A.—The result would be a jargon of meaningless notes. Duo-Art rolls can accomplish their mission only upon Duo-Art pianos.

Q.—*The term Duo-Art, then, refers not only to a great system of master-made rolls, but essentially to the instrument that plays them?*



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A.—The Duo-Art recognizes that piano music is a very broad subject and its roster of notable pianists includes not Paderewski and Hofmann only, but George Gershwin; not only the great figures of the concert stage, but the inimitable pianists of Broadway. And the roster includes, too, such pianists as Robert Armbruster, whose ballads of the Kipling style appeal strongly to men who decline to go to concerts, yet will sit enthralled at home when they can



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A.—To be familiar with good music is to love it. The Duo-Art cultivates a musical ear, because it makes possible the frequent playing in the home of the best in music, *played as the artists play it*. Paderewski himself, and Alfred Hertz, conductor of the San Francisco Symphony Orchestra, are but two of the many musical authorities who are impressed with the power of the Duo-Art for *inspiring* little fingers.

Q.—*The Duo-Art is a positive aid to the musical training of children?*

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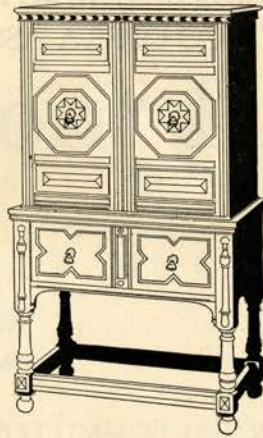
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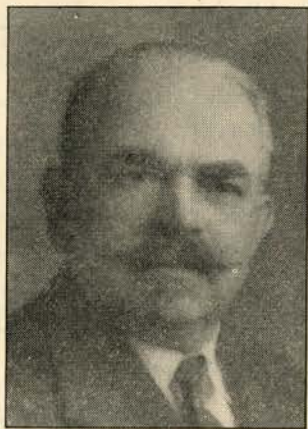
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FEDORA

[In Italian]

An Opera in Three Acts
By UMBERTO GIORDANO

ACT I—Fedora Romazov, the betrothed of Count Vladimir Andrejevitch, arrives unexpectedly at the home of the count in St. Petersburg, interrupting a discussion among the servants of the approaching marriage of their dissolute master. Fedora, unaware that the count is deceiving her, awaits his return and expresses her love by kissing his photograph. Sleigh bells are heard and the count is brought in, dying, the victim of an assassin. Count Loris Ispanov is suspected of the crime, believed to have been inspired by Nihilists. De Siriex, a diplomat, and Grech, of the police, plan an investigation. Fedora vows vengeance upon the assassin.

ACT II—There is a reception at Fedora's house in Paris. Countess Olga Sukarev, a noted flirt, is the center of a group of distinguished men. Fedora enters with Count Ispanov, enthraling him as part of her plan of revenge. She presents De Siriex to Ispanov. A doctor, Borov, warns the count against Fedora. Fedora tells De Siriex of her plans to trap Ispanov, but discloses that she cannot bring herself to hate him. She draws subtly from Ispanov the admission that he is the slayer of Vladimir. News comes of a plot against the Czar. Fedora arranges with Grech to arrest Ispanov when he leaves the house. Learning from Ispanov that he slew Vladimir for seducing his wife, Fedora relents, realizes she loves Ispanov, and detains him in the house to save him from arrest and death.

ACT III—Fedora and Count Ispanov happily in love, are at her villa in Oberland. Countess Olga is with them, but bored with the rustic scene. De Siriex appears and after a bantering exchange with Olga tells Fedora that Ispanov's brother has been executed for complicity in a Nihilist plot and that the shock has killed their mother. Fedora blames herself. Ispanov observes her distress and questions her. She seeks to prevent him from reading a letter in which Dr. Borov tells him that a woman spy betrayed his brother. Loris is distracted, while Fedora frantically implores pardon for the

△ △ P R O C

TUESDAY EVENING, SEPT

Fed

[IN ITA

An Opera in

Music by UMBE

Text by V. SARDOU

C A

Fedora
Olga
Loris
De Siriex
Grek
Desire
Rouvel
Boroff
Cirillo
Lorek
Dimitri
Savojardo
Nicola
Sergio

Conductor

Chorus Master.....

Stage and Technical Direc

ACT I St. Petersburg, winter in the hous

ACT II Reception in the house of Princes

ACT III The villa of Fedora in Oberland.

Main Promenade and Lou

GRAM △ △

SEPTEMBER 25, AT 8 O'CLOCK SHARP

Fedora

[GIORDANO]

Three Acts

LIBRETTO BY GIORDANO

MUSIC BY GIORDANO and A. COLANTTI

CAST

..... Maria Jeritza
 Myrtle Claire Donnelly
 Gennaro Barra
 Giuseppe Danise
 Louis D'Angelo
 Lodovico Oliviero
 Angelo Bada
 Millo Picco
 Jose Mercado
 Austin W. Sperry
 Fannetta Gionas
 Hildegarde Ott
 Evaristo Alibertini
 Amerigo Frediani

 Gaetano Merola
 Antonio Dell'Orefice
 Armando Agnini
 Count Vladimir Andrejevich.
 Fedora Romazov, at Paris.

Seating on Mezzanine Floor.

spy. Dr. Borov arrives and Fedora, unable to detain Ispanov, drinks poison which she pours from a cross she wears. Ispanov forgives Fedora as she dies in his arms.

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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