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1929

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PROGRAM



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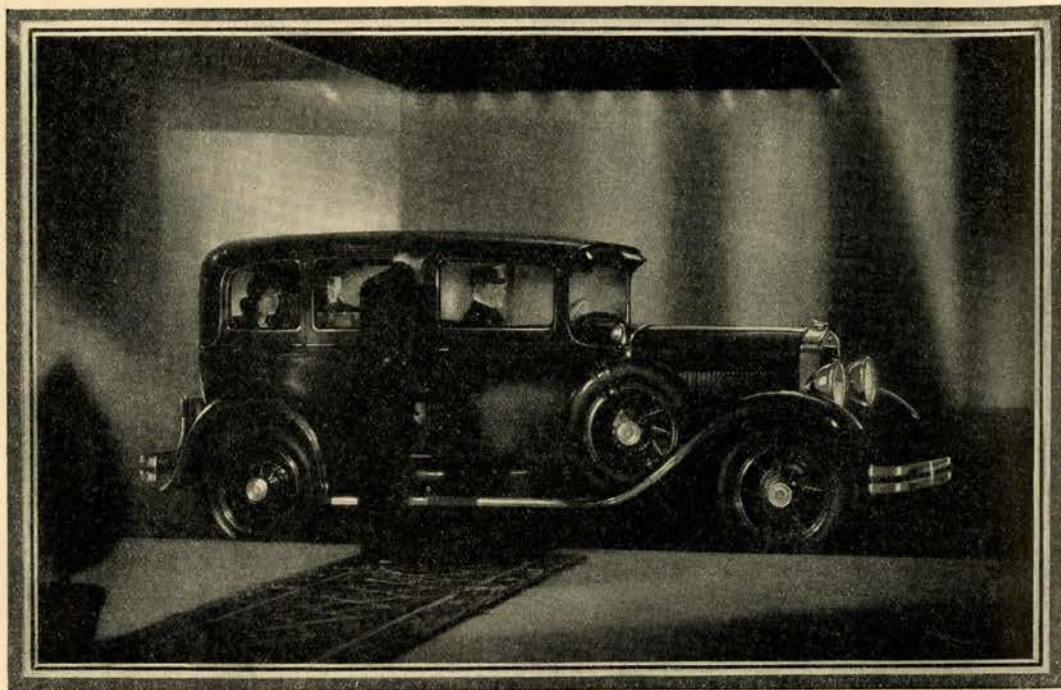
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Notes on the operas appearing in this program were written by Alice W. Yates.



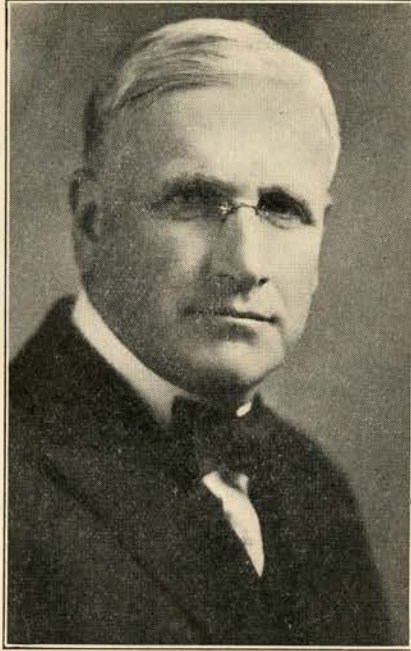
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Thursday Evening, September 12, at 8:15 sharp

Rigoletto

An Opera in Four Acts, by Giuseppe Verdi
Words by Francesco Maria Piave, in Italian

The Duke of Mantua	- - - - -	Giacomo Lauri-Volpi
Rigoletto, his jester	- - - - -	Giuseppe DeLuca
Gilda, daughter of Rigoletto	- - - - -	Queenia Mario
Sparafucile, a hired assassin	- - - - -	Leon Rothier
Maddalena, his sister	- - - - -	Eva Atkinson
Giovanna, Gilda's maid	- - - - -	Edna Smith
Count Monterone, A Noble of Dukedom of Mantua	- - - - -	Louis D'Angelo
Marullo, a cavalier	- - - - -	Millo Picco
Borsa, a domestic of the Duke's	- - - - -	Ludovico Oliviero
Count Ceprano, a Noble of Dukedom of Mantua	- - - - -	Austin W. Sperry
The Countess Ceprano	- - - - -	Lola Perdue
A Page	- - - - -	Maudelene Smith

Incidental Dance by Serge Oukrainsky Corps de Ballet
Conductor - - - - - Gaetano Merola
Chorus Master - - - - - Antonio Dell'Orefice
Stage and Technical Director - Armando Agnini

Mantua and Vicinity, Sixteenth Century

- Act I Ballroom in the Duke's Palace.
Act II Outside of Rigoletto's Home.
Act III A Hall in the Duke's Palace.
Act IV Sparafucile's Inn at a lonely spot.

Founded on Victor Hugo's play "Le Rois' Amuse" (The King's Jester). The tale of the jester whose own daughter was ensnared by the master from whose affairs he derived such wicked pleasure. Planning the Duke's death as revenge he unwittingly brought about his daughter's death instead.

Highlights in the Music

- Act I The Duke: "Questa o quella" (Mid the fair throng; this one or that one, to me 'tis the same).
Rigoletto: Coarsely ridicules Monterone in the flippant "Ch'io le parli" (I will speak to him).
- Act II Rigoletto: Famous monologue, "Monologo—"Pari siamo" (We are equal) referring to the equal deadliness of his poisonous tongue and Sparafucile's dagger.
Rigoletto and Gilda: Duet, "Deh non parlare al misero" (Recall not the past).
Duke and Gilda: Duet, "E il sol dell' anima" (Love is the sun).
Gilda: The lovely aria "Caro Nome" (Dearest Name).
- Act III Courtiers tormenting Rigoletto: "Povero Rigoletto" (Poor Rigoletto!).
Rigoletto: In one of the most remarkable scenes in any opera, "Cortigiani, vil razza dannata" (Vile Race of Courtiers).
Gilda to Rigoletto: "Tutte le feste al tempio" (On every festal morning).
Rigoletto, comforting Gilda: "Piangi fanciulla" (Weep, my child).
- Act IV Gilda learns Mantua's falseness through his song, "La Donna e mobile" (Woman is fickle).
Duke, Maddalena, Gilda, Rigoletto: "Bella figlia dell' amore" (Fairest daughter of the graces), the great Rigoletto Quartet.
Rigoletto and Gilda: "Lassu in Cielo" (In Heaven Above).

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Saturday Matinee, September 14, at 2:30 sharp

Hansel and Gretel

Fairy Opera in Two Acts and Four Tableaus, by Engelbert Humperdinck
Words by Adelheid Wette, in German

Hansel	- - - - -	Lenore Ivey
Gretel	Queena Mario
The Witch who eats children	- - - - -	Kathryn Meisle
Gertrude, the mother	- - - - -	Eva Atkinson
The Sandman, the Sleep Fairy	- - - - -	May Sewall
The Dewman, the Dawn Fairy	- - - - -	Adeline Rivero
Peter, the father	- - - - -	Eugenio Sandrini
 Conductor		- - - - - Karl Riedel
Chorus Master		- - - - - Antonio Dell'Orefice
Stage and Technical Director		- - - - - Armando Agnini

Act I Scene 1 House of the Broom-maker.
 Scene 2 In the Woods.

Act II Scene 1 In the Woods.
 Scene 2 The Witch's House.

The old German fairy-tale of the children who were lost in the woods. Falling into the hands of the Witch-who-eats-children, they not only outwitted and killed her, but brought back to life all her victims.

Highlights in the Music

The Prelude: A noble orchestral review of the main themes.

Act I Scene 1 The children, playing, sing the old German folk-song, "Suse, liebe Suse" (Little Susie).
Orchestral Interlude: "Witch's Dance."

Act I Scene 2 Gretel: "Ein Männlich steht im Walde" (A little man is in the wood).

Act II Scene 1 Sandman: "Der kleine Sandman bin ich" (I am the Sleep-Fairy).
 Hansel and Gretel: "Abendgebet" (Evening hymn—When at night I go to sleep, fourteen
 angels watch do keep.)
 Scene 2 The Dewman, or Dawn-Fairy's Awakening Song.

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Under the personal supervision of Gaetano Merola, and with Antonio Dell'Orefice as Chorus Master, the San Francisco Opera Association conducts its own Chorus School. From those members who have completed one full term the entire personnel of the company's chorus is selected. Minor roles are awarded to chorus members on the competitive basis.

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HILDEGARDE OTT
VALERIA POST
HILDA ROMAIN
EVA SAMET
MAY SEWALL
EDNA ELIZABETH SMITH
MAUDELINE SMITH
ELEANOR STADTEGGER
SUZANNE TORRES

Mezzos

JANE BRACKETT
MAEBELLE CLARKE
DU BLOIS FERGUSON
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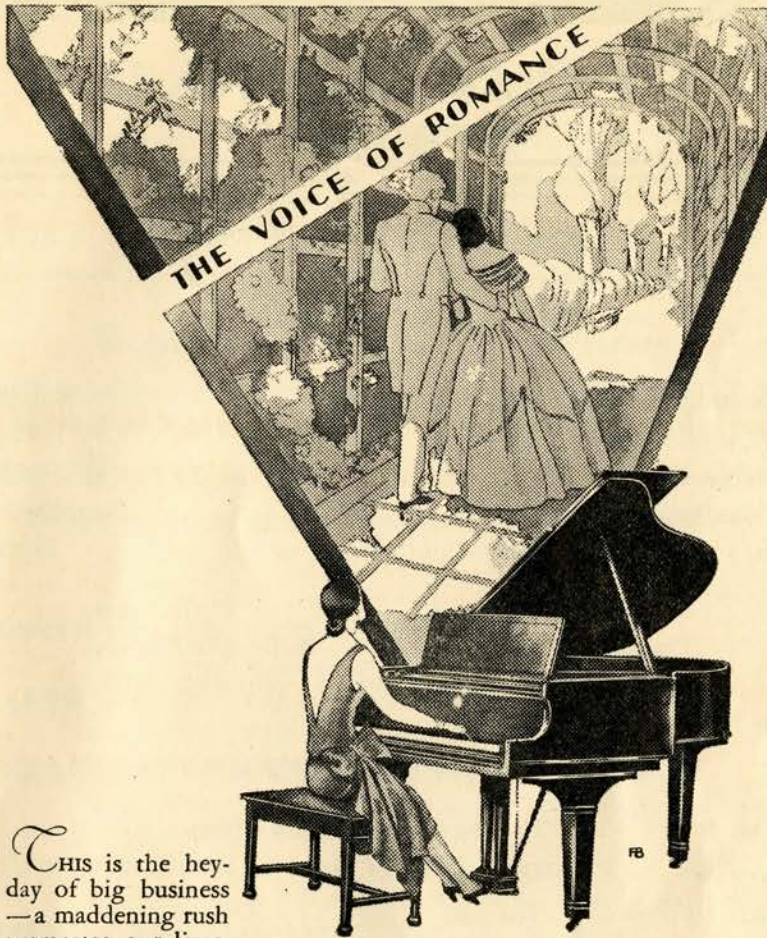
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Saturday Evening, September 14, at 8:15 sharp

Elíxir of Love

(L'Elisir d'Amore)

An Opera in Three Acts, by Gaetano Donizetti

Words by Felice Romani, in Italian

Adina, a wealthy and independent young woman	- - -	Nina Morgana
Nemorino, peasant, in love with Adina	- - - - -	Tito Schipa
Belcore, Sergeant of village garrison	- - - - -	Millo Picco
Doctor Dulcamara, a quack doctor	- - - - -	Pompilio Malatesta
Giannetta, a peasant girl	- - - - -	Bianca Bruni

Conductor - - - - - Pietro Cimini

Chorus Master - - - Antonio Dell'Orefice

Stage and Technical Director - Armando Agnini

In a Tuscan village, end of the eighteenth century.

Act I The homestead of Adina's farm.

Act II The same.

Act III Scene 1 The Inn.

 Scene 2 As Act I.

Nemorino, a love-sick lad unable to win the wealthy Adina, buys a love-potion, which is nothing more than a heady wine. Under its influence he scorns Adina who, piqued, sets about to regain his love, and succeeds.

Highlights in the Music

Act I Whispering Chorus of peasant women.

Nemorino, enraptured with Adina: "Quanto e Bella" (Ah, how lovely!).

Act II Dulcamara, explaining his potion, "Udite, udite, o rustici" (Give ear now, ye rustic ones).

Nemorino to Dulcamara: "Obbligato" (Thank you kindly).

Adina to Nemorino: "Esalti pur la barbara" (Though now the exulting cruel one).

Act III Scene 1 Dulcamara and Adina: "Io son ricco" (I have riches).

 Scene 2 Adina and Dulcamara: "Quanto amore" (What love).

Nemorino: "Una furtiva lagrima" (A furtive tear). (One of Schipa's most popular arias.)

Adina: "Prendi, per me sei libero" (Take it, through me you're free again).

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Il Trovatore

An Opera in Four Acts (Eight Scenes), by Giuseppe Verdi
Words by Salvatore Cammanaro, in Italian

Leonora, Noble Lady of Court of an Aragon Princess	- - -	Elisabeth Rethberg
Azucena, wandering Biscayan gypsy	- - - - -	Kathryn Meisle
Inez, attendant of Leonora	- - - - -	Hilda Romain
Manrico, young chieftan under the Prince of Biscay, of mysterious birth, and in reality brother of Count di Luna	- - -	Giacomo Lauri-Volpi
Count di Luna, powerful noble of Prince of Aragon	- - -	Giuseppe Danise
Ferrando, Captain of the Guard, under di Luna	- - - - -	Leon Rothier
Ruiz, a soldier in Manrico's service	- - - - -	Ludovico Oliviero
A Gypsy	- - - - -	Evaristo Alibertini
Conductor	- - - - -	Gaetano Merola
Chorus Master	- - -	Antonio Dell'Orefice
Stage and Technical Director	- - -	Armando Agnini

Biscay and Aragon—Middle of Fifteenth Century.

Act I	Scene 1	Vestibule in Aliaferia Palace.
	Scene 2	Garden of the Palace.
Act II	Scene 1	Gypsy Camp in Biscay Mountains.
	Scene 2	A Convent Cloister.
Act III	Scene 1	Encampment of di Luna's soldiers.
	Scene 2	Room in Manrico's Castle.
Act IV	Scene 1	Outside of Aliaferia Palace.
	Scene 2	Prison Cell of Manrico.

The gypsy, to avenge her mother's execution, kidnaps as a baby di Luna's brother, whom she rears as Manrico. Later Manrico elopes with Leonora who is loved also by di Luna. Manrico, returning to rescue Azucena from burning, is captured and condemned to the axe. Leonora offers herself to di Luna as ransom for Manrico, but takes poison before di Luna can claim her. Thwarted, he proceeds with execution of Manrico. Azucena takes grisly pleasure in telling di Luna he has killed his long sought brother.

Highlights in the Music

Act I	Scene 1	Ferrando: "Abbietta zingara" (Swarthy and threatening).
	Scene 2	Leonora: "Tacea la notte placida" (Peaceful was the night).
Act II	Scene 1	"La Zingarella", the famous Anvil Chorus. Azucena: "Stride la vampa" (Fierce flames are soaring). Manrico: "Mal reggendo all'aspro assalto" (At my mercy lay the foe).
	Scene 2	Di Luna: "Il balen del suo sorriso" (Tempest of the heart).
Act III	Scene 2	Manrico and Leonora: "Ah, si ben mio" (The vows we fondly plighted). Manrico: "Di quella pira" (Tremble ye tyrants).
Act IV	Scene 1	Leonora: "D'amor sull' ali rosee" (Love, fly on rosy pinions). Manrico and Leonora: "Miserere" (I have sighed to rest me). Leonora to di Luna: "Mira d'acerbe lagrime" (Oh let my tears implore thee).
	Scene 2	Manrico and Azucena: "Ai nostri monti" (Home to our mountains).



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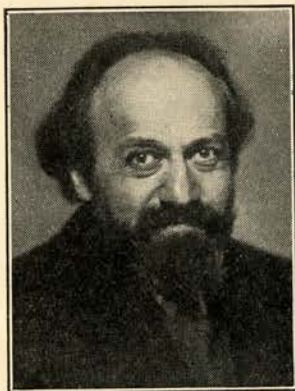
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Wednesday Evening, September 18, at 8:15 sharp

The Barber of Seville

An Opera in Three Acts, by Gioacchino Rossini

Words by F. Sterbini, in Italian

The Count Almaviva	- - - - -	Tito Schipa
Doctor Bartolo	- - - - -	Pompilio Malatesta
Rosina, his ward	- - - - -	Nina Morgana
Figaro, the Barber of Seville	- - - - -	Giuseppe DeLuca
Don Basilio, music master	- - - - -	Leon Rothier
Berta, Rosina's governess	- - - - -	Lenore Ivey
Fiorello, servant to the Count	- - - - -	Austin W. Sperry
An Officer	- - - - -	Ludovico Oliviero

Conductor - - - - - Pietro Cimini

Chorus Master - - - Antonio Dell'Orefice

Stage and Technical Director - Armando Agnini

Seville in the Seventeenth Century.

Act I A street in Seville, early morning.

Act II A room in Doctor Bartolo's house.

Act III The same.

Count Almaviva loves Rosina, whose guardian, Doctor Bartolo, also desires her. Almaviva, though opposed by Bartolo and his friend the music master Don Basilio, is aided by the barber Figaro, and is in the end successful in wedding Rosina.

Highlights in the Music

Act I Almaviva: Serenade "Ecco ridente" (Dawn with her rosy mantle).
Figaro: In the gay "Largo al factotum" (Room for the Factotum).
Almaviva: "Il mio nome?" (My name?).

Act II Rosina: Celebrated coloratura aria "Una voce poco fa" (A little voice I hear).
Basilio: "La Calunnia" (Slander's Whisper).
Rosina and Figaro: "Dunque io son" (What! I?).
Bartolo: "Manca un foglio" (Here's a leaf missing).
Almaviva, Bartolo, Figaro, Rosina: Famous quartet "Guarda Don Bartolo" (Look at Don Bartolo).

Act III Almaviva and Bartolo: "Pace e gioia" (Heaven send you peace and joy).
Rosina in the Lesson Scene will sing the Waltz Song from "Mireille" by Gounod.

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La Boheme

An Opera in Four Acts, by Giacomo Puccini
Words by Giacosa and Illica, in Italian

Mimi, an embroiderer	- - - - -	Elisabeth Rethberg
Musetta, a grisette	- - - - -	Anna Young
Rodolfo, a poet	- - - - -	Gennaro Barra
Marcello, a painter	- - - - -	Giuseppe Danise
Colline, a philosopher	- - - - -	Leon Rothier
Alcindoro, a State councilor and follower of Musetta	- -	Pompilio Malatesta
Schaunard, a musician	- - - - -	Millo Picco
Benoit, an importunate landlord	- - - - -	Eugenio Sandrini
Parpignol, a toy peddler	- - - - -	Ludovico Oliviero

Conductor	- - - - -	Pietro Cimini
Chorus Master	- - - - -	Antonio Dell'Orefice
Stage and Technical Director	-	Armando Agnini

Paris, about 1830.

- Act I Garret of the Bohemians.
- Act II Terrace of the Cafe Momus.
- Act III A City Gate of Paris.
- Act IV Same a Act I.

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Gianni Schicchi

An Opera in One Act, by Giacomo Puccini
Words by Gioachino Forzano, in Italian

Gianni Schicchi	- - - - -	Giuseppe DeLuca
Lauretta	- - - - -	Nina Morgana
La Vecchia, Zita's cousin	- - - - -	Eva Atkinson
Rinuccio, Zita's nephew	- - - - -	Gennaro Barra
Gherardo, Buoso's nephew	- - - - -	Ludovico Oliviero
Nella, his wife	- - - - -	Anna Young
Gherardino, their son	- - - - -	Hildegarde Ott
Betto, cousin to Buoso	- - - - -	Millo Picco
Simone, cousin to Buoso	- - - - -	Louis D'Angelo
Marco, his son	- - - - -	Eugenio Sandrini
La Ciesca, Marco's wife	- - - - -	Lenore Ivey
Spinelloccio, physician	- - - - -	Pompilio Malatesta
Ser Amantio de Nicolao, notary	- - - - -	Andre Ferrier
Pinellino, a shoemaker	- - - - -	Evaristo Alibertini
Guccio, a dyer	- - - - -	Giovanni Germanetti
Conductor	- - - - -	Gaetano Merola
Chorus Master	- - - - -	Antonio Dell'Orefice
Stage and Technical Director	- - - - -	Armando Agnini

Pagliacci

An Opera in Two Acts
Words and Music by Ruggero Leoncavallo, in Italian

Canio	- - - - -	Giacomo Lauri-Volpi
Nedda, Canio's wife	- - - - -	Nina Morgana
Tonio, the clown	- - - - -	Giuseppe DeLuca
Beppe	- - - - -	Ludovico Oliviero
Silvio	- - - - -	Millo Picco
Conductor	- - - - -	Pietro Cimini
Chorus Master	- - - - -	Antonio Dell'Orefice
Stage and Technical Director	- - - - -	Armando Agnini

Entrance of a village in Calabria, on the Feast of the Assumption.

The love tragedy in the lives of the husband and wife in a small theatrical travelling troupe is enacted in their play.

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Act I Opening Chorus "Son qua!" (They're here!).

Canio: "Un grande spettacolo!" (A wondrous performance!).

Nedda: Brilliant bird song, "Che volo d'angelli!" (Ye Birds without number).

Canio: "Vesti le giubba" (On with the play).

Act II Canio: "Serenata d'Arlecchino" (Harlequin's Serenade).

Canio: "No, Pagliaccio non son!" (No, Punchinello, no more!).

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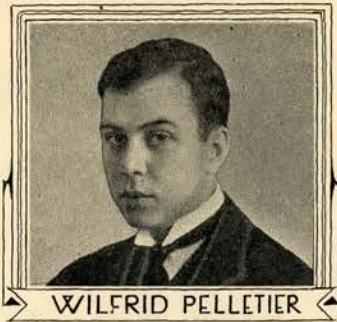
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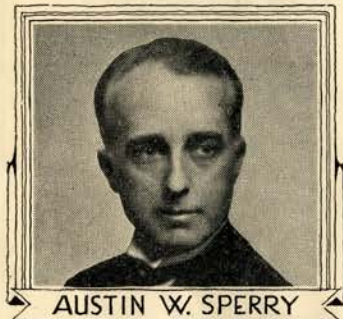
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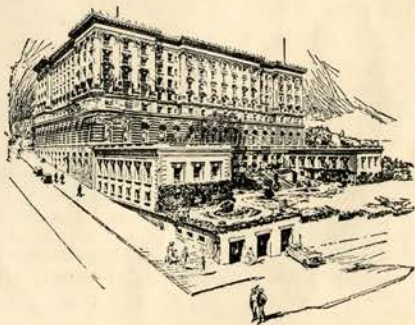
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THE FAIRMONT HOTEL



Monday Evening, September 23, at 8 sharp

Martha

An Opera in Three Acts (Five Scenes), by Friedrich von Flotow

Words by St. George and Friedrich, in Italian

Lady Harriet, Maid of Honor to Queen Anne	- - - -	Queena Mario
Nancy, her friend	- - - -	Lenore Ivey
Plunkett, a wealthy farmer	- - - -	Giuseppe DeLuca
Lionel, his foster-brother, afterwards Earl of Derby	- - - -	Tito Schipa
Sir Tristan, Lady Harriet's cousin	- - - -	Pompilio Malatesta
The Sheriff of Richmond	- - - -	Louis D'Angelo
A Maid	- - - -	Marguerite Sigond
First Servant	- - - -	Hazel Huff
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Third Servant	- - - -	Ruth Treweck
A Farmer	- - - -	Paul Wright

Conductor - - - - Karl Riedel

Chorus Master - - - Antonio Dell'Orefice

Stage and Technical Director - Armando Agnini

Act I	Scene 1	Boudoir of Lady Harriet.
	Scene 2	The Fair at Richmond.
Act II		Room in Plunkett's Farmhouse.
Act III	Scene 1	Hunting Park in Richmond Forest.
	Scene 2	Same as Act I, Scene 2.

Lady Harriet and her friend Nancy in a lark hire themselves out as maids to two farmers and find themselves bound to serve. Through his ring it is discovered that Lionel, one of the farmers, is of noble birth. This makes possible his marriage with Lady Harriet, whom he loves.

Highlights in the Music

Overture.

Act I Scene 1 Lady Harriet and Nancy: "Mesta ognor" (Ah, these tears).
Scene 2 Lionel and Plunkett: "Solo, profugo" (Lost, proscribed).

Act II Lionel, Plunkett, Lady Harriet and Nancy:
1st quartet: "Siam Giunti, O Giovinette" (This is your future dwelling).
2nd quartet: "Che vuol dir cio" (Surprised and astounded).
3rd quartet: "Presto, presto" (Spinning Wheel Quartet).
Lady Harriet: "Last Rose of Summer."
4th quartet: "Quartetto notturno" (Good night).

Act III Scene 1 Plunkett: "Canzone del Porter" (Porter Song).
Lionel: "M'appari" (Like a dream).
Scene 2 Plunkett: "Il mio Lionel perira" (Soon will my Lionel die).



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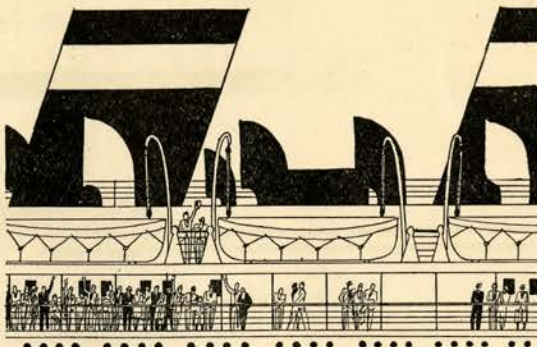
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Wednesday Evening, September 25, at 8 sharp

Aida

An Opera in Four Acts (Seven Scenes), by Giuseppe Verdi
Words by Antonio Ghislanzoni, in Italian

Aida, an Ethiopian Slave	- - - - -	Elisabeth Rethberg
The King of Egypt	- - - - -	Eugenio Sandrini
Amneris, his daughter	- - - - -	Kathryn Meisle
Radames, Captain of the Guard	- - - - -	Giacomo Lauri-Volpi
Ramfis, High Priest	- - - - -	Leon Rothier
Amonasro, King of Ethiopia and Aida's father	- - - - -	Giuseppe Danise
A Messenger	- - - - -	Ludovico Oliviero
A Priestess	- - - - -	Valeria Post

Incidental Dances by Serge Oukrainsky and Corps de Ballet

Conductor	- - - - -	Gaetano Merola
Chorus Master	- - - - -	Antonio Dell'Orefice
Stage and Technical Director	- - - - -	Armando Agnini

In Memphis and Thebes in the time of the Pharaoh's Power.

Act I	Scene 1	Hall in King's Palace at Memphis.
	Scene 2	Temple of Isis.
Act II	Scene 1	A Hall in Amneris' Apartment.
	Scene 2	The Gate of Thebes.
Act III		Shores of Nile, near Temple of Isis.
Act IV	Scene 1	Outside the Judgment Hall.
	Scene 2	Above—in Temple of Vulcan. Below—Vault beneath the Temple.

Amneris, daughter of the King of Egypt loves Radames, who loves her slave Aida, an Ethiopian Princess. For Aida, Radames turns traitor to Egypt. Condemned to burial alive, he finds Aida waiting in his tomb, and together they die.

Highlights in the Music

Prelude of delicate beauty.

Act I	Scene 1	Radames: "Celeste Aida" (Heavenly Aida). Aida: "Ritorna vincitor" (Return victorious).
	Scene 2	Ramfis and Radames: "Nume, custode e vindice" (God, Guardian and Avenger).
Act II	Scene 1	Aida and Amneris: 1st duet, "Fu la sorte dell'armi" (Neath chances of battle); 2nd duet, "Alla pompa, che s'appreste" (In the Pageant now preparing).
	Scene 2	Grand Triumphal March. Amonasro: "Quest'assisa ch'io vesto" (This dress has told you).
Act III		Aida: "O patria mia" (My native land). Aida and Radames: "Fuggiam gli ardori" (Fly with me).
Act IV	Scene 1	Amneris and Radames: "Gia i sacerdote" (The Priests assemble). Amneris: "Ohime! Morir mi sento!" (Ah me, Death approaches).
	Scene 2	Radames: "La Fatal Pietra" (The Fatal Stone). Radames and Aida: "O terra addio" (Farewell, O Earth).

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Friday Evening, September 27, at 8:15 sharp

Don Pasquale

Comic Opera in Three Acts

Words and Music by Gaetano Donizetti, in Italian

Don Pasquale, an old bachelor - - - - - Pompilio Malatesta
Doctor Malatesta, his friend, a physician - - - - - Giuseppe DeLuca
Ernesto, nephew of Don Pasquale - - - - - Tito Schipa
Norina, beloved of Ernesto - - - - - Nina Morgana
A Notary - - - - - Ludovico Oliviero

Conductor - - - Antonio Dell'Orefice
Stage and Technical Director - Armando Agnini

Rome, the beginning of the Nineteenth Century.

Act I Scene 1 A room in Don Pasquale's house.
Scene 2 Garden of Norina's house.
Act II Hall in Don Pasquale's house.
Act III Scene 1 Same as Act II.
Scene 2 A Garden.

When Ernesto refuses to marry his uncle's choice, the latter decides to punish him by disinheriting him and himself marrying. Ernesto's sweetheart enters a plot to win the uncle, who has never seen her. A mock marriage consummated with the uncle, Norina proceeds to show herself such an accomplished shrew that the uncle is delighted when he learns that she is not really his wife, and is so glad to be rid of her that he sanctions a marriage between her and Ernesto.

Highlights in the Music

A jolly Overture.

Act I Scene 1 Malatesta: "Son nov'ore" ('Tis nine o'clock).
Pasquale: "Un fece insolite" (A fire all unfelt).
Ernesto: "Sogno soave e caste" (Fond dream of love).
Scene 2 Norina: "So anch'io la virtu magica" (Thy virtues know).
Norina: "Pronta io son" (My part I'll play).
Norina and Malatesta: "Vado Corro" (Haste we).
Act II Pasquale: "Son Tradito!" (I am ruined).
Act III Scene 1 Pasquale: "Signorina in tanta fretta" (Why this haste?).
Pasquale: "Aspetta, aspetta, cara esposina" (Wait, wait, dear little wife).
Scene 2 Ernesto: In the exquisite serenade, "Com e' gentil" (Soft beams the light).
Ernesto and Norina: "Tornami a dir" (Tell me again).
Norina: "La morale in tutto questo" (Thus the moral).



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Faust

An Opera in Four Acts (Five Scenes), by Charles Gounod
Words by Barbier and Carre, in French

Faust	- - - - -	Giacomo Lauri-Volpi
Mephistopheles	- - - - -	Leon Rothier
Marguerite	- - - - -	Elisabeth Rethberg
Valentin, her soldier brother	- - - - -	Giuseppe Danise
Wagner, Valentin's friend	- - - - -	Eugenio Sandrini
Siebel, who loves Marguerite	- - - - -	Suzanne Torres
Martha, Companion to Marguerite	- - - - -	Dublois Ferguson

Conductor	- - - - -	Wilfrid Pelletier
Chorus Master	- - - - -	Antonio Dell'Orefice
Stage and Technical Director	- - - - -	Armando Agnini

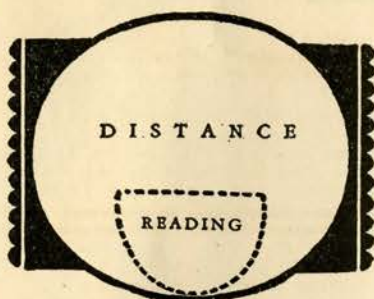
Action takes place in Germany.

Act I	Scene 1	Faust's studio.
	Scene 2	Public square.
Act II		Marguerite's garden.
Act III		Outside of Marguerite's house.
Act IV		The Prison.

Faust the philosopher sells his soul to Mephistopheles in return for his lost youth. Guided by Mephistopheles, he meets Marguerite, who is also brought under the evil spell. When Faust's love for her wanes, Marguerite is driven to madness. Salvation comes to her through death, but Faust remains in the clutches of the evil spirit.

Highlights in the Music

Act I	Scene 1	Faust: "Mais ce Dieu, que peut-il pour moi" (But this God, what will he do for me?). Faust and Mephistopheles: "A moi les plaisirs" (The pleasures of youth). Faust: "O merveille" (O Heavenly Vision).
	Scene 2	Kermesse Scene. Valentin: "Dio Possente" (Even Bravest Heart). Mephistopheles: "Le Veau d'Or" (The Calf of Gold). The Waltz.
Act II		Siebel: The Flower-song, "Le parlate d'amor" (In the language of love). Faust: "Salut demeure" (All hail, thou dwelling). Marguerite: "Air des bijoux" (Jewel Song). Marguerite and Faust: "Eh quoi toujours seule?" (But why so lonely?). Mephistopheles: "Invocation" (Oh Night, draw thy curtain). Marguerite and Faust: "Tardi si fa" (The hour is late). Marguerite and Faust: "Eternelle" (Forever Thine).
Act III		Soldiers' Chorus. Mephistopheles: "Catherine que j'adore" (Catarina).
Act IV		Faust: "Mon coeur est penetre d'epouvante" (My heart is torn with grief). Marguerite: "Attends! Voici la rue" (This is the Fair). Mephistopheles: "Alerte" (Then leave her). Marguerite: "Anges Pures" (Holy Angels).



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Manon

An Opera in Five Acts, by Jules Massenet
Words by Meilhac and Gille, in French

Manon Lescaut	- - - - -	Queena Mario
Lescaut, her cousin	- - - - -	Giuseppe DeLuca
Chevalier Des Grieux	- - - - -	Tito Schipa
Count des Grieux, his father	- - - - -	Leon Rothier
Guillot Morfontaine, a roue	- - - - -	Ludovico Oliviero
DeBretigny, a nobleman	- - - - -	Millo Picco
Innkeeper	- - - - -	Andre Ferrier
Possette	- - - - -	Zarubi Elmassian
Javotte	- - - - -	Charlotte Hodge
Rosette	- - - - -	Dublois Ferguson
Guard	- - - - -	Joseph Bonnacaze
Second Guard	- - - - -	Dan Steger
A Maid	- - - - -	Suzane Torres

Conductor - - - - - Gaetano Merola
Chorus Master - - - - - Antonio Dell'Orefice
Stage and Technical Director - Armando Agnini

France, in 1721 { Act I Courtyard of an Inn in Amiens.
Act II Boudoir in Manon's house, Paris.
Act III Ante-room in the Seminary of Saint Sulpice.
Act IV The Hotel of Transylvanie.
Act V The road to Havre.

From Abbe Prevost's novel is created Manon, one of the most alluring figures in opera. Loving Des Grieux, she leaves him to satisfy her craving for luxury, only to return to him again for the happiness of their love.

Highlights in the Music

- Act I Manon and Des Grieux: "Et je sais votre nom" (If I knew your name).
Manon and Des Grieux: "Nous vivrons a Paris" (We will go to Paris).
Act II Manon and Des Grieux: "On l'appelle Manon" (She is called Manon).
Manon: "Adieu notre petite table" (Farewell, our little table).
Des Grieux: "La Reve" (The Dream).
Act III Manon: "Obeissons quand leur" (Hear the voice of youth).
Des Grieux: "Ah! fuyez, douce image!—Dispar, vision" (Depart, Fair Vision!).
Act IV Des Grieux and Manon: "Manon? Tu piangi?" (Manon, Thou Weepest).

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In Memoriam, 1929

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The Board of Supervisors has each year contributed a sum sufficient to cover the deficit incurred by the Summer Symphony Concerts, and this year will contribute substantially to the deficit sustained last season by the Musical Association's Winter Concerts. All this I believe to be a warranted investment in the artistic future of San Francisco.

JAMES B. MCSHEEHY,

Chairman, Auditorium Committee.

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The San Francisco Symphony Orchestra, Alfred Hertz, conductor and guest artists have been engaged for a series of five popular concerts at the Exposition Auditorium on the following dates:

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February 18, 1930—

SERGE PROKOFIEFF, *pianist and composer*.

March 29, 1930—

GIOVANNI MARTINELLI, *tenor*.

April 15, 1930—

YEHUDI MENUHIN, *violinist*.

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ARTURO CASIGLIA, *Director General*

FEBRUARY 20 TO MARCH 6, 1930

EIGHT PERFORMANCES STANDARD OPERA
selected from the following repertoire:

*Ballo in Maschera, Lucia, La Sonnambula, Rigoletto,
La Traviata, Cavalleria Rusticana, I Pagliacci, Carmen,
La Boheme, Butterfly, Norma.*

[The Pacific Coast Opera Association takes this opportunity to extend its hearty congratulations to the San Francisco Opera Association upon the splendor of its present season and its high achievements of the past.]

The initial season of the Pacific Opera Company last spring made music history for San Francisco. As a result there has been a widespread demand on the part of the public for the season here announced. All indications point to an enlarging future for this organization dedicated to the presentation of fine resident artists of the Pacific Coast in operas of high order at prices within the reach of all. However, in order to assure permanency in this work an increased number of founder members is desired. Realizing the unity of aim in the two organizations many founders of the San Francisco Opera Association are also founders of the Pacific Coast Opera Association. The purpose of this message is to invite more to join in this worthy effort. Write or telephone your request for membership forms or further information to the offices of the company, 605 City National Bank Building, 26 O'Farrell St. Phone Kearny 6044. Thomas C. Girton, Business Manager.

PACIFIC OPERA ASSOCIATION

Executive Committee—Hugo D. Newhouse, chairman; Captain James W. Baldwin, Selah Chamberlain, Jesse C. Colman, Percy G. Goode, Homer B. Maris, Herbert A. Schmidt, Richard tum Suden.

Women's Committee—Mrs. Ettore Bernieri, Miss Barbara Burke, Mrs. Philip L. Bush, Mrs. Chas. W. Byrnes, Miss Sophie Clayburgh, Mrs. Horace Coffin, Mrs. Edward F. Glaser, Mrs. Percy G. Goode, Mrs. Ira Kahn, Mrs. Homer B. Maris, Mrs. J. J. Meigs, Mrs. William T. Senon, Mrs. Richard tum Suden, Mrs. Louis P. Signer, Mrs. George Uhl, Mrs. Shirley Walker, Mrs. Uda Waldrop.
