

Un Ballo in Maschera

1931

Saturday, September 19, 1931 8:00 PM

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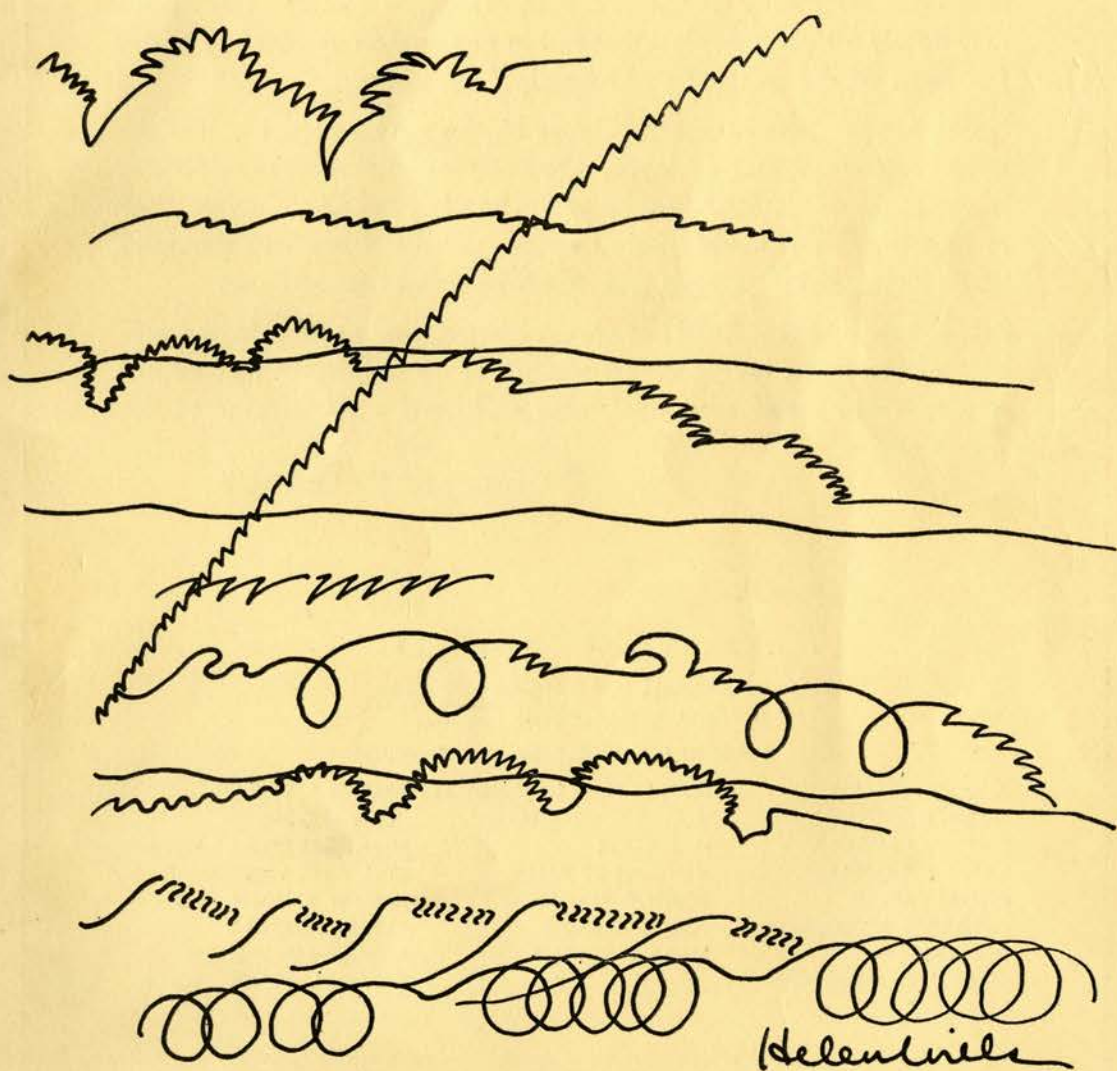
San Francisco Opera Archives

SAN FRANCISCO OPERA ASSOCIATION

NINTH
ANNUAL
SEASON

SEPT. 10
TO SEPT.
29. 1931

CIVIC AUDITORIUM



CITIZENS of San Francisco interested in music should enthusiastically and energetically work for the election of Angelo J. Rossi as Mayor of San Francisco. Throughout his official career . . . as Supervisor, Chairman of the Finance Committee, and Mayor . . . Mr. Rossi has given his wholehearted endorsement and support to the policy that the Municipality should assist in giving the people of San Francisco an opportunity to hear the San Francisco Symphony Orchestra, together with world-famous artists at prices within the reach of everybody—rich or poor, young or old.

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Next year the War Memorial Opera House will be finished. It is absolutely essential that a Mayor, who has proved himself sympathetic to the cause of music, should be at the head of the City Government at that time. The Civic Music League, now enlisting fifty thousand music loving voters, stands unanimously behind Mayor Rossi.

But, although Mayor Rossi has always been a friend of music, the support of the music loving voters would not be justified if he had not also proved himself an honest, able and loyal administrator of the City's affairs.

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GAETANO MEROLA
GENERAL DIRECTOR

NINTH ANNUAL SEASON
TWELVE PERFORMANCES



CIVIC AUDITORIUM
September 10 to September 29, 1931



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SIGRID ONEGIN



LAWRENCE
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Opera lovers hold the name of Gaetano Merola in grateful regard, for it is mainly due to his vision, organizing powers, and untiring labors that San Francisco has been restored to her traditional place with the opera producing cities of the world. As General Director of the San Francisco Opera Company, since its inception in 1923, Mr. Merola has guided the artistic affairs of the company with the hand of genius, realizing successfully the city's long cherished dream of producing locally maintained grand opera of metropolitan standards. Himself, a prominent figure in opera, he has brought to San Francisco the world's greatest singers in performances which have delighted almost a half-million people and have spread the fame of our music loving city all over the world wherever music is heard.

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WILFRID DAVIS

Business Manager



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Maria Mueller
Faina Petrova
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Luisa Silva
Maxine Castleton
Zaruhi Elmastian
Dublois Ferguson
Charlotte Linne
Delphine Murphy
Helene Strause

Tenors

Mario Chamlee
Giovanni Martinelli
Gothelf Pistor
Ludovico Oliviero
Tudor Williams
Mareck Windheim
Dudley Clarke
Robert Edmunds
Edward Fadem
Russell Horton
Alex. Julian
John Radic
Georges Simondet

Baritones and Bassos

Louis D'Angelo
Giuseppe Danise
Andreas de Segurola
Arnold Gabor
Millo Picco
Ezio Pinza
Eugenio Sandrini
Friedrich Schorr
Evaristo Alibertini
George Miller
Robert Sellon

Conductors

Hans Blechschmidt
Pietro Cimini
Antonio Dell'Orefice
Gaetano Merola
Wilfred Pelletier
Karl Riedel

Ballet

Director - - Ernest Belcher
Premiere Danseuse - Danila
Solo Dancers - Sada Hindman,
Lucille Iverson, Serrita Lorraine,
Gertrude Knowlton

Stage

Armando Agnini, Stage and
Technical Director; Fritz Kraen-
cke, Scenic Artist; Louis J.
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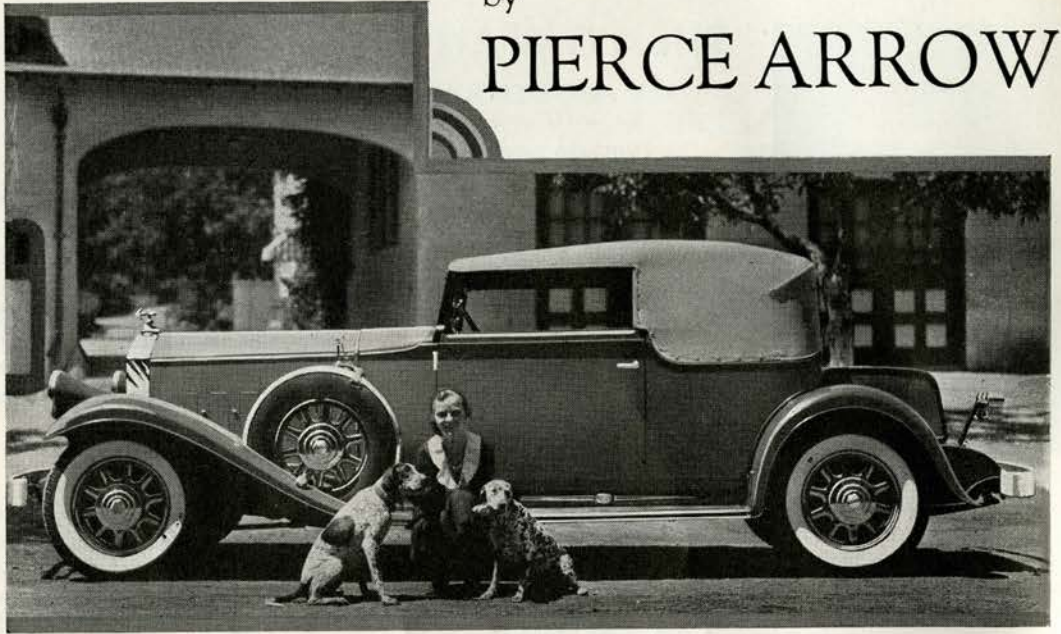
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Program Notes

Notes on the operas appearing
in this program were written by
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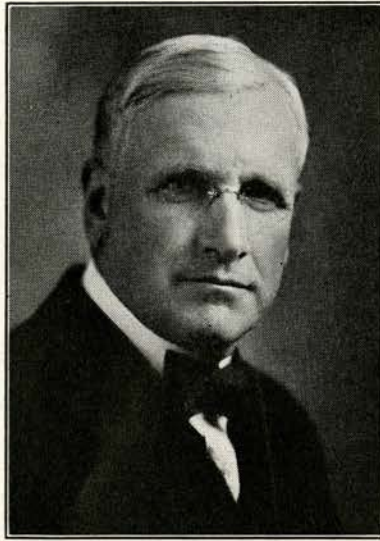
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THE COVER

The drawing by Helen Wills for the front cover is an artist's earnest experiment in translating into line drawing the equivalent of a response to music. In this instance the First Ballet from Marouf by Rabaud was used. The artistic success must be left to the critical judgment of the musician, the artist, and the interested audience.

SAN FRANCISCO AND LOS ANGELES OPERA ASSOCIATIONS' CHORUS



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 MAYEBELLE CLARK
 ZOIA DIMITRIEFF
 ZARUHI ELMASSIAN
 LELIA GAMBÌ
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 EVA SAMET
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Mezzos

CALLIE BARROS
 JANE BRACKETT
 ROSA DAVI
 DUBLOIS FERGUSON
 FANNETTA GIONAS
 MARY KOSTIN
 TATYANA POPOVA
 HELENE STRAUSE
 RHEBA TERRY
 MARGARET TOZER

Contraltos

SOPHIE BARROS
 ESTHER BRADY
 MELLEN JOHNS
 AILEEN LANGE
 DELPHINE MURPHY
 MARGUERITE SIGORD
 RUTH TREWEEK
 ELFRIEDA WROBEL

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VICTOR BERNARDI
 IRVING BERNSTEIN
 FRANK CASSINA
 DUDLEY CLARK
 AMERICO DEL GRANDI
 ROBERT EDMUNDS
 EDWARD FADEM
 ALEX. JULIAN
 THEODOR KOSTIN
 JOHN RADIC
 GEORGES SIMONDET
 DAN STEGER
 NOE VILLA

Second Tenors

JOHN COURTNEY
 JACK FINER
 J. GANOPOLI
 RUSSELL HORTON
 NIKOLAS KEMARSKY
 ANGELO ROSS
 RODERICK ROSS

Baritones

J. BORRIS
 THOMAS CLARK
 GIOVANNI GERMANETTI
 EUGENE GRAHAM
 PAUL GUENTER
 GEORGE MILLER
 THOMAS SHELDON
 LIONEL SOMERS
 VALERY VON RAABEN
 GENE WEBER

Basses

EVARISTO ALIBERTINI
 THEODORE BERGEN
 FRANK CASSINA
 A. CARRILLO
 A. CHIARPOTTI
 ALAN DEUCHER
 LEON McCARTHY
 ROBERT SELLO

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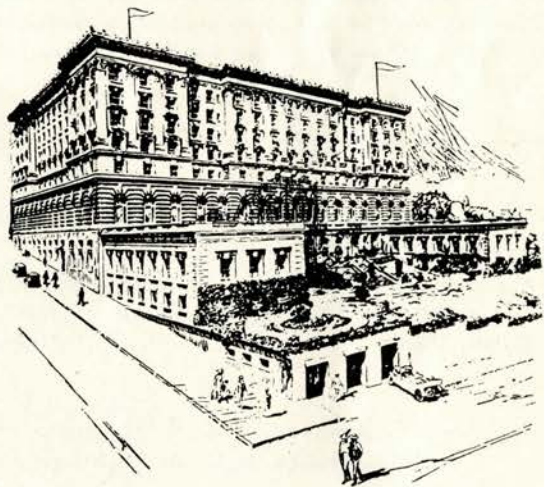
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BENTLEY, R. I.
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CURRAN, ROSS AMBLER

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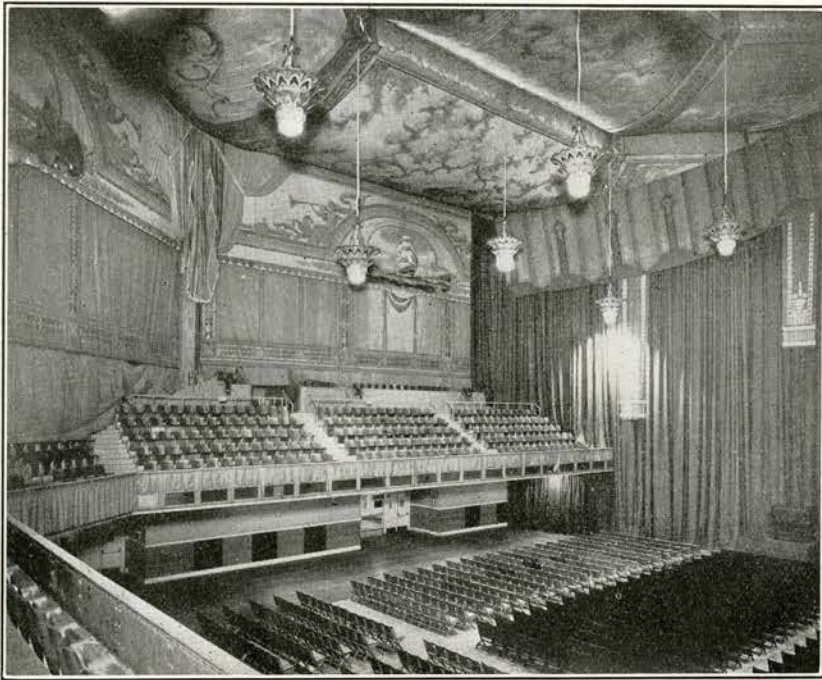
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 "THE CANVAS GOODS CORNER"



Thursday Evening, September 10, at 8 sharp



MAROUF

A Comedy-Opera in Five Acts, by Henry Rabaud

Words by Lucien Nepoty, after the Arabian Nights' tale of
The Cobbler of Cairo (in French)

Princess Saamcheddine	Yvonne Gall
Marouf, the cobbler	Mario Chamlee
Fattoumah, Marouf's kill-joy wife	Eva Atkinson
The Sultan, father of the Princess	Louis D'Angelo
The Vizier	Eugenio Sandrini
Ali, a friend of Marouf	Millo Picco
The Fellah	Marek Windheim
Ahmad, the pastryman	Louis D'Angelo
The Kadi	Tudor Williams
First Merchant	Marek Windheim
Second Merchant	Tudor Williams
A Donkey Driver }	Ludovico Oliviero
A Sea Captain }	
First Muezzin }	
Second Muezzin	Georges Simondet
First Policeman	Alexandre Julian
Second Policeman	John Radic

Incidental Dance by Ernest Belcher Corps de Ballet
Conductor Gaetano Merola
Stage and Technical Director Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Act I—A Poor Cobbler's Booth, in Cairo.

Marouf works lazily at his last, thinking enviously of those men who possess delectable wives—*Il est des Musulmans* (There are Mussulmans). His own scolding creature comes to him craving a cake made with the honey of bees. She must have it before evening. The poor fellow has no money, but the sympathetic pastry-cook presents him with a huge slice of cake made with the honey of sugar-cane, more exquisite than the honey of bees. Marouf is happy, but not for long. Fattoumah scents the honey of sugar and refuses the cake. Marouf is well enough pleased for he now enjoys it himself. Fattoumah is enraged. "Oh for a way to destroy the dog." She has it. Running down the street shouting, "Murder," she finds the Kadi and returns with him to punish Marouf who, she reports, has beaten her. Marouf is given a hundred blows on his back. When he recovers the street is deserted, until shouts announce a group of sailors. Marouf asks to go with them. They tell him the work is hard, but he answers that no work is too hard for a man running away from his witch.



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Act II—The Market of Khaitan.

Shipwrecked, Marouf is carried to Khaitan by two slaves of Ali. As Marouf tells Ali his story—A *hacheuse aventure!* (O the sorry tale)—it develops that they had been childhood friends. Ali is rich, and he promises that Marouf also shall have riches. At prayertime the merchants of the city are told that Ali has as his guest the richest merchant in the world, and preparations are made for his reception. In splendid attire Marouf rejoins his friend. This is a game to suit him and he plays it with spirit. Graciously he accepts the homage of the merchants, and with a free hand gives fortunes to beggars. The Sultan, disguised in the crowd, is so impressed by Marouf's tale of riches on the way that he discloses his identity and invites Marouf to dine with him.

Act III—The Sultan's Palace.

The Sultan is giving his daughter in marriage to Marouf, even against his grand Vizier's advice. Marouf tells the Sultan he is grief-stricken because his caravan is delayed and he cannot give his wedding dowry. The Sultan assures Marouf that he honors his intentions and will himself pay the cost of the wedding. The ceremony is read, and as the guests are entertained by a ballet, Marouf passes out the Sultan's gold. The bridegroom has not yet seen the Princess, and memories of his wife in Cairo do not make him too happy in the possession of another. But when the bride uncovers her face she is so lovely that he berates himself for his falseness and completely overcome falls in a faint.

Act IV—The Harem.

The Vizier presses the Sultan to speak to the Princess about the non-appearance of the caravan. She is in love and lies for Marouf. "He has had word that his goods have been delayed in the desert." As they leave her, Marouf comes in. She is melancholy and explains that he is suspected of deceit. Laughingly he admits the whole ruse, to her great amusement. But now he grows sad. He realizes that his happiness is at an end. The Princess though has a plan—Marouf, *il n'est pas de richeuse que je te prefere* (Marouf, I prefer thee above riches). She will disguise herself as a boy and they will escape together.

Act V—A Plain near Khaitan.

A fellah sings the praises of his ugly donkey as Marouf and the Princess come to his poor hovel. They are hungry and though he has little he urges them to accept his hospitality. While he is preparing the meal Marouf takes up the plow. The blade catches in a large metal ring and when Marouf attempts to free it he dislodges a large stone which uncovers a stairway into the earth. To their embarrassment the fellah returns. By chance the Princess rubs the ring and the fellah is instantly clothed in glittering garments. He is a Genii, the slave of the ring, and he offers them what they will. Of course, they ask for the caravan. But before it can appear the Sultan arrives, and Marouf and his fellow conspirator Ali are about to be executed. Just in time the camels are heard; the Genii has wrought his magic. The reward of the Vizier for his lack of faith is dictated by Marouf, a hundred blows on the back.



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Saturday Evening, September 12, at 8 sharp



AIDA

An Opera in Four Acts—Six Scenes

Music by Giuseppe Verdi

Words by Antonio Ghislanzoni (in Italian)

Aida, an Ethiopian slave	Elisabeth Rethberg
Amneris, daughter of the Egyptian King	Faina Petrova
Rhadames, Captain of the Egyptian Guard	Giovanni Martinelli
Amonasro, King of Ethiopia (Aida's father)	Giuseppe Danise
Ramfis, High Priest of Isis	Ezio Pinza
The King of Egypt	Eugenio Sandrini
A Messenger	Ludovico Oliviero
A Priestess	Charlotte Linne

Incidental Dance by Ernest Belcher Corps de Ballet
 Conductor Gaetano Merola
 Stage and Technical Director Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Act I, Scene 1—Palace of the King of Egypt at Memphis, in Pharaoh's time.

Ministers and statesmen are assembled to select a captain to lead the Egyptian armies against Ethiopia's King and his invading forces, already across the Egyptian frontier. Rhadames, a young warrior, hoping that he may be chosen, and that, victorious, he may be rewarded by marriage with Aida, an Ethiopian slave, gives expression to his aspirations in *Celeste Aida* (Heavenly Aida). He does not know that Aida is the daughter of Amonasro, the Ethiopian King; nor that Aida's mistress, the Princess Royal, is in love with him. Rhadames is chosen; and through his selection Aida finds herself torn between love of him, and of her father whom he is going out to fight—*Ritorna vincitor* (Return victorious).

Act I, Scene 2—Temple of Vulcan.

Solemn ceremonies and dance of the priestesses. Rhadames is consecrated as Captain of the Egyptian armies by the High Priest Ramfis—*Nume, custode e vindice* (God, Guardian, and Avenger).

Act II, Scene 1—Amneris' Apartments.

By strategy Amneris discovers that Aida returns Rhadames' love—*Fu la sorte dell'armi* ("Neath chances of battle)—and cruelly orders her to share in the royal welcome for the returning hero whom she intends to have for herself—*Alla pompa, che s'appreste* (In the pageant now preparing).

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AIDA—Continued

Act II, Scene 2—The Gates of Thebes.

Rhadames returns victorious at the head of a grand triumphal march. Amonasro, Ethiopia's King, is among the captives, unrecognized except by his daughter Aida. He declares that the King was slain in battle—*Quest'assisa ch'io vesto* (This dress has told you). The grateful King of Egypt not only grants Rhadames' request to release the prisoners of war, but declares him his successor to the throne and the betrothed of Amneris.

Act III—Banks of the Nile near the Temple of Isis.

Amneris enters the Temple to prepare herself for marriage with Rhadames. Aida follows, hoping to meet Rhadames, and pours out her love for her native land—*Oh Patria Mia*. She is surprised by her father who commands her to learn from Rhadames the plans of the Egyptian forces—*Rivedrai le foreste imbalsamate* (Thou shalt see again the balmy forests). Rhadames is heard approaching and Amonasro conceals himself. The young captain is unhappy in his enforced betrothal, and it is not very difficult for Aida to persuade him to fly with her—*Fuggiam gli adori* (Fly with me)—nor to draw from him his military plans. At the end of his disclosure Amonasro appears and reveals his identity. Amneris, also, has heard, and Rhadames is taken prisoner, as Amonasro flees with Aida.

Act IV, Scene 1—A Hall in the Temple of Justice.

Amneris' love for Rhadames prompts her to request that he be spared provided he will marry her—*Gia i sacerdote* (The Priests assemble). Rhadames repulses her and he is condemned to be buried alive. *Ohime! Morir mi sento* (Ah me, Death approaches), is Amneris' lament as she realizes what his fate is to be.

Act IV, Scene 2—Burial Pit in the Temple of Vulcan.

Amneris and the Priestesses kneel in prayer. Rhadames is delivered into the pit and the stone is lowered over him—*La Fatal Pietra* (The fatal stone). Out of the darkness in a corner of the pit appears Aida who has concealed herself there so that she may die with her lover. Blissful in their mutual sacrifice they await the end—*O terra addio* (Farewell, oh Earth).

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Monday Evening, September 14, at 7:45 sharp



LOHENGRIN

An Opera in Three Acts—Four Scenes

Words and Music by Richard Wagner (in German)

Lohengrin, Knight of the Holy Grail	Gottlieb Pistor
Elsa of Brabant	Maria Mueller
Frederick of Telramund, a noble of Brabant	Friedrich Schorr
Ortrud, wife of Telramund	Faina Petrova
Henry the Fowler, King of Germany	Louis D'Angelo
The King's Herald	Arnold Gabor

Conductor Hans Blechschmidt
 Stage and Technical Director Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Act I—Banks of the Scheldt, near Antwerp.

King Henry, come to enlist the aid of the Knights of Brabant against the invading Huns, finds strife among the nobles. Telramund, who had been appointed by the dying Duke of Brabant as guardian of his children, Elsa and Godfrey, has accused Elsa of having killed her brother and concealed his body. Telramund was betrothed to Elsa but suspecting her of fratricide he has married Ortrud and claimed the Dukedom. King Henry summons Elsa to plead her cause. She makes no statement, but tells of a vision she has had of a knight sent by Heaven to champion her—Elsa's Traum (Elsa's Dream). Telramund demands that Elsa produce her dream knight to combat him. Three calls of the trumpet are sounded, and a knight appears in silver armor, standing in a boat drawn by a swan. He announces that he has been sent by God to defend a slandered maiden—Nun sei bedankt, mein lieber schwan (My trusty swan). He offers himself as her champion, and her husband, provided only that she will never ask his name. Elsa accepts his condition and the knight fells Telramund. All sing praises of the victor, all but Telramund and Ortrud, who threaten vengeance.

Act II—Court of the Palace.

Telramund upbraids Ortrud for their downfall, but she explains that the knight had won by sorcery and they need only overcome his power to win their own reinstatement. As they argue Elsa comes to her window, pouring out her love for the young stranger—Euch luften, die mein klagen (Ye wandering breezes). Making her presence known, Ortrud feigns repentance in order to gain Elsa's ear and implant in her heart the seeds of doubt and suspicion—Du Aermste (Thou unhappy one). The light of day is welcomed by a trumpeter. A herald proclaims the banishment of Telramund and the leadership of the mysterious knight as the Guardian of Brabant. Elsa's wedding procession starts. She is about to enter the chapel when Ortrud ap-

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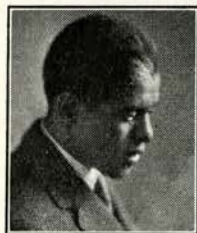
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MAROUF

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Sandrini, Williams, Ernest Belcher Corps de Ballet

Saturday Evening, Sept. 12, at 8 sharp

AIDA

with

Rethberg, Petrova, Martinelli, Danise, Pinza, Sandrini,
Oliviero, Ernest Belcher Corps de Ballet

Monday Evening, Sept. 14, at 7:45 sharp

LOHENGRIN

with

Mueller, Petrova, Pistor, Schorr, D'Angelo, Sandrini

Wednesday Eve., Sept. 16, at 8:15 sharp

ANDREA CHENIER

with

Rethberg, Petrova, Atkinson, Martinelli, Danise, Oliviero,
D'Angelo, Picco, Windheim, Sandrini

Friday Evening, Sept. 18, at 8:15 sharp

MADAME BUTTERFLY

with

Mueller, Petrova, Chamlee, de Seguro, Oliviero,
D'Angelo, Picco, Sandrini

Saturday Evening, Sept. 19, at 8 sharp

THE MASKED BALL

with

Rethberg, Silva, Farncroft, Martinelli, Danise,
D'Angelo, Sandrini

Monday Eve'g, Sept. 21, at 8:15 sharp

TOSCA

with

Gall, Atkinson, Chamlee, Danise, D'Angelo, Sandrini,
Oliviero, Picco, Gabor

Wednesday Eve'g, Sept. 23, at 8 sharp

TANNHAUSER

with

Rethberg, Castleton, McLaughlin, Pistor, Schorr,
Windheim, Gabor, Oliviero, D'Angelo,
Ernest Belcher Corps de Ballet

Friday Evening, Sept. 25, at 8:15 sharp

LA BOHEME

with

Mueller, Farncroft, Chamlee, Pinza, de Seguro, Picco,
Oliviero, Sandrini

Saturday Evening, Sept. 26, at 8 sharp

IL TROVATORE

with

Rethberg, Silva, Martinelli, Danise, D'Angelo, Oliviero

Monday Evening, Sept. 28, at 7:45 sharp

DIE MEISTERSINGER

with

Mueller, Atkinson, Pistor, Schorr, Pinza, Gabor,
Windheim, Picco, Sandrini, Oliviero, D'Angelo

Tuesday Evening, Sept. 29, at 8 sharp

CARMEN

with

Petrova, Farncroft, Atkinson, Elmassian, Martinelli, Pinza,
D'Angelo, Gabor, Oliviero, Picco,
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LOHENGRIN—Continued

pears and demands priority over the bride-elect of a nameless knight. Telramund accuses the knight of sorcery, but the King will not listen, and the procession continues.

Act III, Scene I—Bridal Chamber in the Palace.

Prelude—The Wedding March.

The act opens with the beautiful bridal chorus. When the young couple are left alone they join in a long duet—*Das Lied verhalt* (The song has died away), followed by the knight's beautiful, *Athmest du nicht mit mir die sussen duffte?* (Dost thou breathe the incense sweet?) Elsa scarcely hears him. The poison injected into her mind by Ortrud is fermenting. She insists that her husband tell his name. Suddenly Telramund leaps into the chamber, followed by four warriors with drawn swords. Elsa hands her husband his sword and he strikes Telramund dead. Others rush in at the noise. The victor demands that Telramund's body be carried to the Oak of Justice, where he will follow and reveal the secret of his identity.

Act III, Scene 2—Same as Act I.

The Knight easily justifies his slaying of Telramund. Then he reveals that Elsa's curiosity has made her break her promise, and he proclaims himself to be Lohengrin, son of Parsifal, a knight of the Holy Grail. The amazing revelation—Lohengrin's Narrative—is received in sad wonder. Elsa is deeply affected—*Welche nacht* ('Tis dark around me). During her lamentations the swan approaches and Lohengrin prepares to go. He bids an affectionate farewell to his bride, leaving behind his horn, sword, and ring, to be given to Elsa's brother should he ever return. As the boat reaches the bank Lohengrin steps aboard. A sudden cry of triumph is heard. It is Ortrud who claims that after all her magic is superior. "'Twas I that wound the band around the neck of yonder swan, the true heir of Brabant!" But Ortrud speaks prematurely. Her words are heard by Lohengrin kneeling in prayer in the boat. The white dove of the Holy Grail flutters down. Lohengrin rises swiftly and loosens the chain from the swan which immediately sinks. From the depths of the water Lohengrin then raises Godfrey and lifts him to the land. The boy rushes into Elsa's arms while the dove draws the boat away. Lohengrin is gone forever and Elsa sinks lifeless to the ground.

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Wednesday Evening, September 16, at 8:15 sharp



ANDREA CHENIER

An Opera in Four Acts

Music by Umberto Giordano
Words by Luigi Illica (in Italian)

Andrea Chenier, a poet of the French Revolution	Giovanni Martinelli
Madeleine, daughter of the Countess de Coigny	Elisabeth Rethberg
Countess de Coigny	Eva Atkinson
Bersi, Madeleine's maid	DuBlois Ferguson
Gerard, Footman at the Chateau, later a Revolutionist	Giuseppe Danise
Major-domo at the Chateau	Dudley Clark
Fleville, a novelist pensioner of the King	Louis D'Angelo
The Abbe	Marek Windheim
A Spy for the Revolutionists	Ludovico Oliviero
Roucher, Chenier's friend	Millo Picco
A Blind Woman	Faina Petrova
Mathieu, a Revolutionist	Eugenio Sandrini
Fouquier-Tinville, Public Prosecutor	Louis D'Angelo
Dumas, President of the Revolutionary Tribunal	Millo Picco
Schmidt, Jailer at St. Lazare	Eugenio Sandrini
Conductor	Gaetano Merola
Stage and Technical Director	Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Act I—Ballroom in the Chateau de Coigny, Paris, just before the Revolution.

The footman Gerard is arranging the ballroom for a reception. Under the flunkey's livery beats the heart of a freeman, and at sight of his father stooped by sixty years of service, and thought of the futility of his own position, he bursts forth in bitter denunciation of the aristocrats—E giunta l'ora della Morte! (The hour of doom is nigh). Madeleine, daughter of the Countess, comes in with her maid Bersi. Gerard's bitterness leaves him and he is conscious only of her gentle loveliness and the joy her presence gives him. The guests arrive: a dignitary of the Church, lords and ladies, and Andrea Chenier. The latter a young poet, is out of place in the frivolity of the ballroom and stands unresponsive to the general chatter. Only when Madeleine, in a spirit of coquetry, goads him into reply does he launch into impassioned improvisation—Un di all'azzurro spazio (Once o'er the azure fields)—an appeal for the poor. The guests are shocked; Madeleine alone is stirred by the rebuke. A crowd of ragged beggars appear and with pompous manner Gerard announces "His Serene Highness Prince Poverty." They are starving and appeal for aid, but are ejected. Gerard is hustled out with them, and Chenier follows.

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ANDREA CHENIER—Continued

Act II—In Paris, at the Cafe Hottot, during the Revolution.

Five years have elapsed. From denouncing the tyranny of the aristocrats, Chenier has turned to attack the excesses of the revolution and Robespierre's spies are watching him. One sits at table with Bersi. In vain Chenier's friend Roucher, sitting with him at another table, begs him to escape from France; but Chenier insists on keeping an appointment with an unknown woman with whom he has long corresponded—*Segno il destino umano dell'amore* (The destiny that guides me is love). Roucher suggests that the unknown is one of the detested aristocrats. Chenier is almost persuaded to believe him. The revolutionary leaders pass by, among them Robespierre and Gerard. While Bersi talks with Roucher, Gerard takes his spy aside and gives him a description of Madeleine whom he still hopelessly loves and seeks. Darkness has fallen before the unknown arrives for Chenier. She identifies herself to him as Madeleine by quoting the words of the poem he had improvised the night of her ball—*Eravate possente* (In the day of your power). A spy observes them. He sends word to Gerard who bursts in on them. Fighting with Chenier, Gerard is wounded, but he begs Chenier to save Madeleine, and the two fly.

Act III—At the Court of the Revolutionary Tribunal.

Mathieu and Gerard are exhorting the crowd for money for France. A child is dedicated to patriotic service while the crowd sings the Carmagnole. A spy informs Gerard that Chenier has been found, but without Madeleine, and he persuades Gerard to write a denouncement of Chenier, which he does, despising himself for it—*Nemico della patria* (An enemy of his country). Madeleine comes, and Gerard informs her that her lover has been seized. He tells her also that she has been his one desire—*lo t'aspettava* (For you was I waiting), and to save Chenier she offers herself as the price of his life—*Prendilo dunque* (Take me then). Gerard is touched by her devotion; he would even save Gerard; but it is too late. Chenier is brought to trial. He refuses to die as a traitor, but as a soldier in the cause of humanity, a poet in the service of his country—*Si, fui soldato* (I was a soldier). Gerard confesses his jealous treachery against Chenier, but without avail, Chenier is condemned to die.

Act IV—Prison of St. Lazare at Midnight.

Chenier is writing his last poem, greeting the Muse with the worship of a dying man—*Come un bel di di Maggio* (As some soft day in May). As he reads his verses to Boucher, Madeleine and Gerard enter the courtyard. Madeleine, so that she may share death with Chenier, bribes a jailer to let her take the place of a condemned woman. In the last few minutes of life they give thanks for their love, and the fate which brought them to each other's arm—*Vicino a te Sagneta* (From thee, beloved). The guards summon the prisoners, and the two go forth to death, united.

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Friday Evening, September 18, at 8:15 sharp

MADAME BUTTERFLY

An Opera in Three Acts

Music by Giacomo Puccini

Words by Giacosa and Illica (in Italian)



Madame Butterfly (Cho-Cho-San)	Maria Mueller
Suzuki, Cho-Cho-San's servant	Faina Petrova
Pinkerton, Lieutenant in the U. S. Navy	Mario Chamlee
Sharpless, U. S. Consul at Nagasaki	Andreas de Seguroola
Goro, a marriage broker	Ludovico Oliviero
The Bonze, Cho-Cho-San's uncle	Louis D'Angelo
Prince Yamadori	Eugenio Sandrini
Kate Pinkerton	Delphine Murphy
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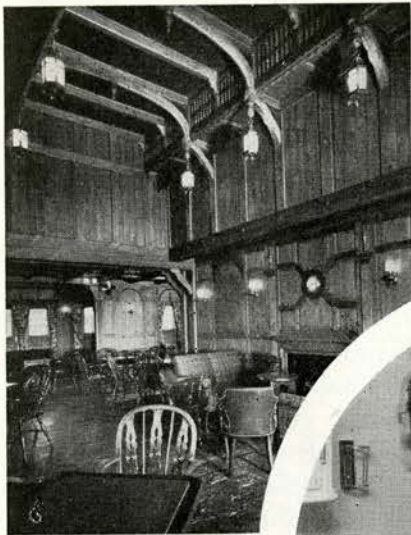
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ACTION—WITH MUSIC HIGHLIGHTS

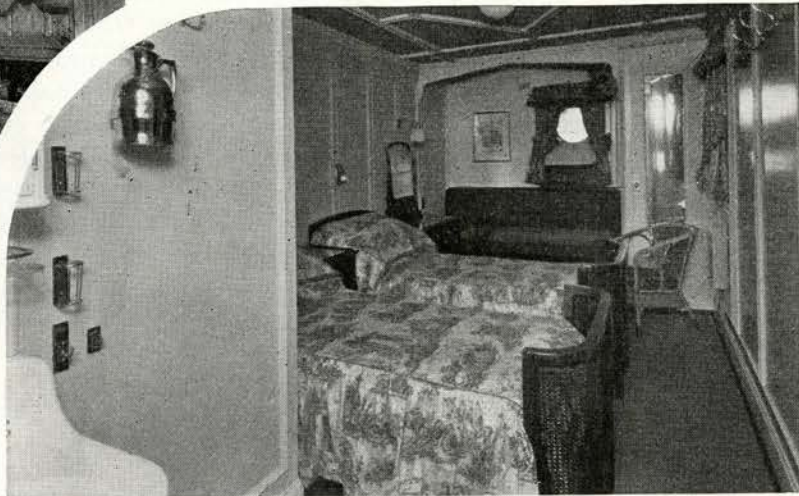
Act I—A Japanese Garden. In Background, the City of Nagasaki.

Lieutenant Pinkerton, U.S.N., is stationed on the Abraham Lincoln, and he has arranged with Goro, a Japanese marriage broker, to provide him with a "port wife." Sharpless, the American Consul, comes to warn Pinkerton of the possible consequences of his impulsive action, but the heedless officer merely replies with a charming expression of his passion for Cho-Cho-San—Amore o grillo (Love or Fancy?). Pinkerton's companions propose a drink to the new menage, but Pinkerton himself cynically drinks to the unknown American girl he hopes to marry some day. Goro announces the approach of Butterfly, which is indeed already heard in her lark-like song—Ancora un passo (The entrance of Butterfly). She narrates that her people, once wealthy, had lost their money, and now at the age of fifteen she is compelled to earn her living as a geisha. She shows a knife held sacred in the family because the Mikado had sent it to her father for the purpose of committing hara-kiri. For love of the American, Butterfly renounces the religion of her forefathers, and as a Christian she goes through their marriage ceremony. The relatives are drinking the health of the newly wedded couple to a delightful tune—O Kami, O Kami—when Bonzi, Butterfly's uncle, a High Priest of the Buddhist faith, arrives to denounce her. The enraged Pinkerton bundles him out, and then endeavors to comfort his terrified little bride. Twilight falls and Suzuki helps Butterfly into her white wedding garment. The two lovers are left alone. O quanti occi fisi (Oh, Kindly Heavens) expresses Butterfly's love for the man who with such lighthearted gaiety seeks only to amuse himself with a charming wife, pro tem, in a little matchbox of a house in the land of tea and chrysanthemums.



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MADAME BUTTERFLY—Continued

Act II—Interior of Butterfly's Home.

Three years have elapsed since the wedding, and Pinkerton, long back in America, does not know that there is a little son. He had promised Butterfly that he would return "when the robins build their nests." They have twice built their nests; the money he left has all been used, and still there is no word from him. Suzuki tells Butterfly that foreign husbands never return. Butterfly flies into a rage of loyalty, and in the most famous aria of the opera she gives voice to her faith—*Un bel di vedremo* (Some day he'll come). Sharpless brings a letter from Pinkerton. It is difficult for him to tell Butterfly that her husband is returning to Nagasaki with an American wife. It is harder for her to believe. The child, whom she has named "Trouble," comes to her and she sings him the pitiful little air—*Sai cos' ebbe cuore* (Do you know, my sweet one?). Sharpless is badly upset and leaves. Shortly afterwards Butterfly hears cannon shot announcing the arrival of an American warship in the bay. With the aid of a telescope she learns that it is Pinkerton's ship, and she is rejoiced that her husband is returning to her. With Suzuki she exultantly sings the joyous *Tutti i fior* (Duet of the flowers). She hastens into her wedding dress—white, the color worn only for love and death. Suzuki and Trouble drop off to sleep. Butterfly, alone, stands upright and tragically awake, awaiting her husband—(one of the most poignant scenes in grand opera).

Act III—Same Scene as Act II.

Pinkerton has not come, although Butterfly has waited all night long. When she takes Trouble off to bed, Pinkerton does finally arrive with Sharpless—and, behind them, the American wife, Kate. Pinkerton is remorseful when he learns that he has a son. He gives Sharpless money for the poor little Japanese wife and leaves singing a most unconvincing *Addio* (Farewell, home of love). Suzuki and Kate enter from the garden just as Butterfly comes into the room. It is not difficult for her to realize the situation. Kate is kindly, however. She wants to do something for the child, and Butterfly tells her that if she will return in half an hour she may have him to take to his father. Kate leaves, and Butterfly sends Suzuki away to play with her baby. Alone, she goes to her shrine and lifts down her father's dagger, reading the words inscribed on it, "Death with honor is better than life with dishonor." Her child runs in. She bandages his eyes and gives him two American flags to play with—then, again seizes the dagger and goes behind the screen. Tottering out, with a scarf around her throat, she gropes her way to the child just as Pinkerton and Sharpless hurry into the room. With her son still waving his little flags, she draws her last breath.

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THE MASKED BALL

An Opera in Three Acts—Five Scenes

Music by Giuseppe Verdi

Words by M. Somma (in Italian)

Riccardo, Count of Warwick, and Governor of Boston	.	Giovanni Martinelli
Renato, his secretary and friend	.	Giuseppe Danise
Amelia, wife of Renato	.	Elisabeth Rethberg
Ulrica, an astrologer	.	Luisa Silva
Oscar, a page	.	Audrey Farncroft
Sam	.	} Enemies of the State }
Tom	.	
A Judge	.	Eugenio Sandrini
A Servant	.	Robert Edmunds
	.	Alexandre Julian

Conductor Pietro Cimini

Stage and Technical Director . . . Armando Agnini

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ACTION—WITH MUSIC HIGHLIGHTS

Act I, Scene 1—Hall in the Governor's House, Boston, end of 17th Century.

The townsfolk, assembled in the audience chamber, are awaiting their popular Governor, Riccardo. On his arrival he goes over the guest list for a masked ball the next night. Finding the name of Amelia, wife of his friend Renato, he breaks into a rapturous avowal of his love for her—*La rivedra nell'estasi* (I shall behold her). The townspeople leave and Renato enters, anxious for Riccardo whose life he warns him is threatened by a conspiracy in his own household. *Alla vita che t'arride* (On the life thou now dost cherish). Riccardo laughs at his friend's fears, and turns to receive the Judge, who demands the banishment of Ulrica, a witch. Oscar, the page, pleads for Ulrica, and wins the Governor to look into the matter personally.

Act I, Scene 2—Ulrica's Hut.

Riccardo, disguised, comes alone to the hut as Ulrica is chanting over the simmering of her magic brew. A sailor seeks advice, and is promised speedy good fortune—which Riccardo immediately provides from his own pocket. Amelia enters. She confesses herself in love with her husband's friend and asks for a curative brew. Ulrica tells her that under the hangman's scaffold grows an herb which alone can bring her peace, if she will gather it herself at midnight—*Della citta all'ocaso* (Hard by the western portal). The listening Riccardo thus learns that his love is returned. When his friends arrive he is light-hearted—*Di' tu se fedele* (The waves will bear

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THE MASKED BALL—Continued

me)—but the sibyl is stern. She foretells his early death by the hand of a friend. Riccardo is not convinced—*E Scherzo, od e folia* (Your prophecy absurd). Nevertheless, he asks Ulrica to describe the agent of his fate. (" 'Twill be the man whose hand you next shall take in yours"). At this moment Renato enters and warmly grasps the Governor's hand.

Act II—At the Gallows, Just Before Midnight.

Amelia is seeking the herb—*Ma dall'arido stelo divulsa* (Yonder plant enchanted). A shadowy figure startles her. It is Riccardo. The unhappy girl admits her love and begs him to go away—*Ah! qual soave brivido* (Like dew the words fall). Renato appears! He has come to warn Riccardo of danger. Riccardo commissions him to take the veiled lady back to the city without speaking to her or attempting to learn her identity. Renato promises—and unknowingly escorts his own wife from a meeting with her lover. The two are stopped by the conspirators against Riccardo, and in the confusion Amelia drops her veil, standing revealed before them all. Sam and Tom are delighted with what they regard as a piquant situation—*Ve'se di notte qui con la sposa*—(Ah! Here by Moonlight).

Act III, Scene 1—A Room in Renato's House.

Renato is resolved that death by his hand is the only punishment for Amelia. She protests her innocence in vain. Finally, she asks only to say farewell to her child—*Morro ma prima in grazia* (I die, yet first implore Thee). Renato agrees—*Eri tu che macchiavi quell'anima* (Is it Thou?). With Amelia's departure Renato's mood changes. Riccardo is the one who should die. He summons the conspirators, and it is decided to draw lots for the honor of striking the blow. Amelia returning, Renato resolves that her hand shall draw the fatal number. To his great delight he finds himself the chosen man. Into this tense scene Oscar enters with the invitations to the ball.

Act III, Scene 2—The Governor's Private Office.

Riccardo has just signed a document securing Renato an honorable appointment which will take him and Amelia back to England, and in imagination he bids farewell to his beloved—*Ma se m'e forza perderti* (Forever to lose Thee). Oscar brings an anonymous letter (from Amelia, of course) warning him that an attempt will be made on his life that evening.

Act III, Scene 3—The Grand Ball-room in the Governors' House.

Renato seeks the Governor. Oscar teases him—*Saper vorreste* (You would be hearing)—but finally describes Riccardo's costume. Meanwhile the two lovers have found each other. Riccardo is explaining his plan to return her to England, and they are about to take their last farewell when Renato rushes between them and stabs Riccardo to the heart. Riccardo lives long enough to gasp out his and Amelia's innocence, and breathes his last among the sobs of his grief-stricken people.

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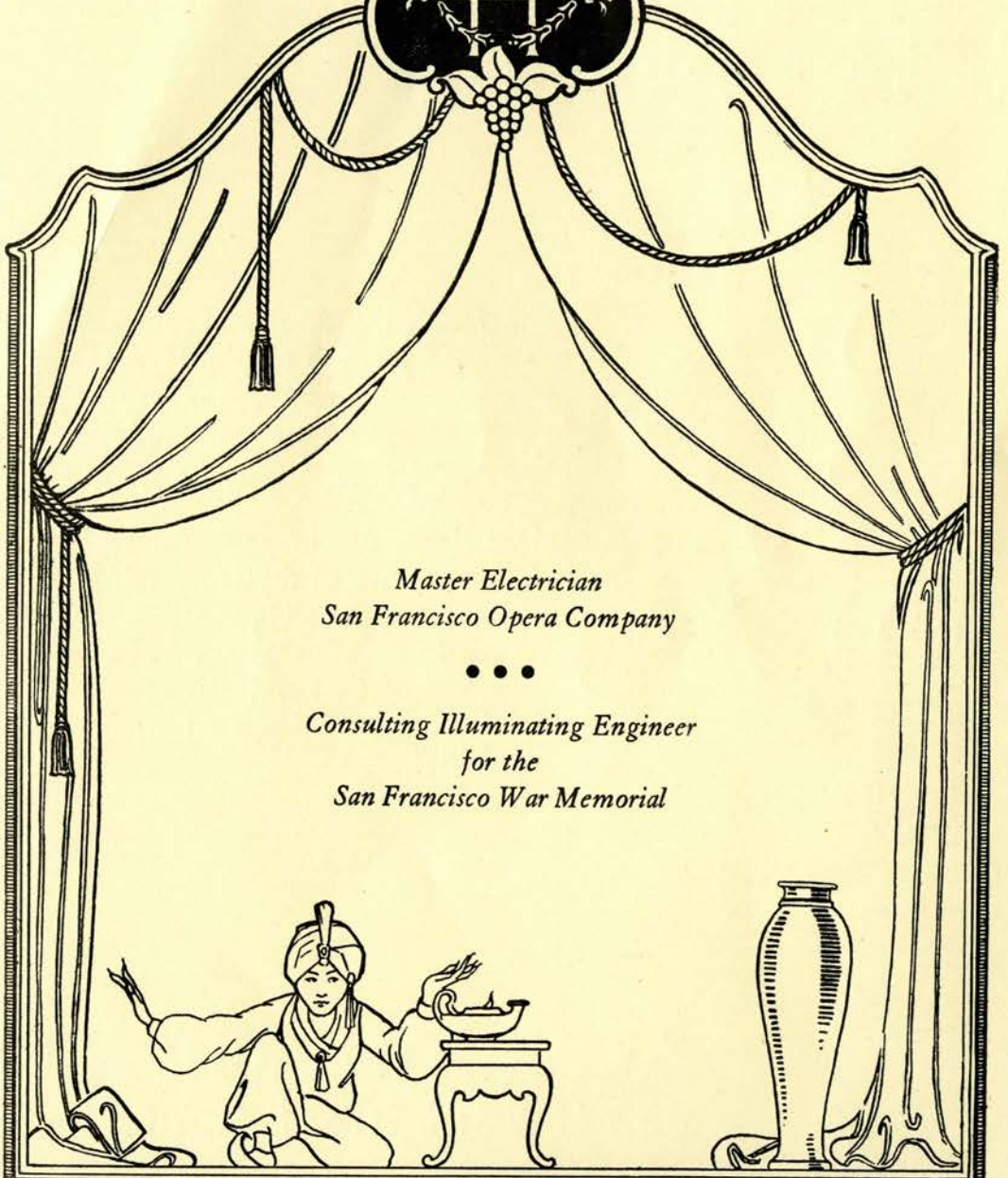
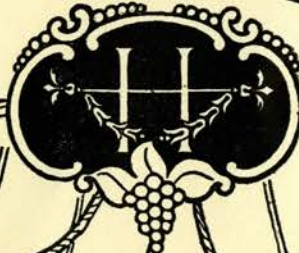
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