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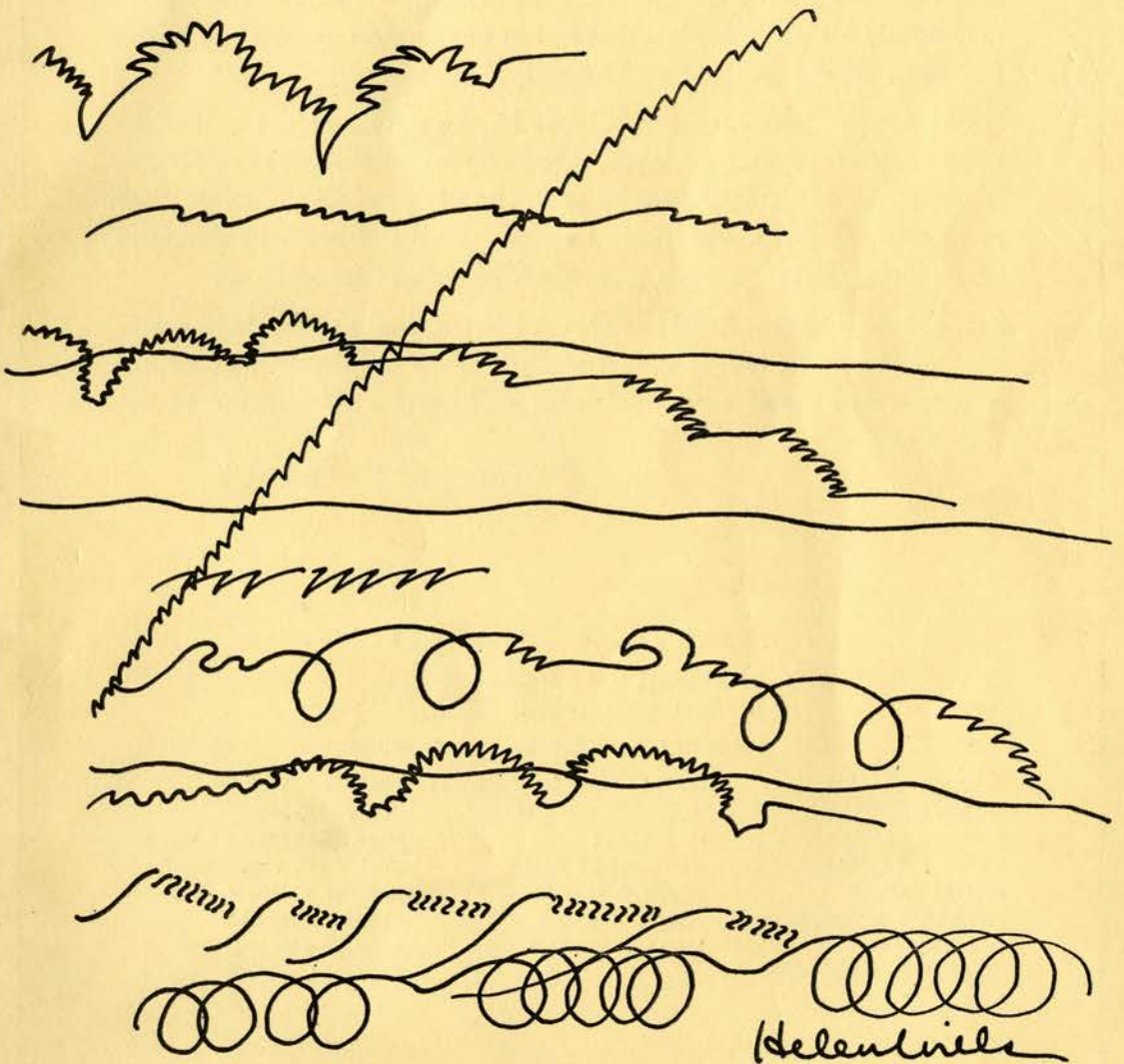
San Francisco Opera Archives

# SAN FRANCISCO OPERA ASSOCIATION

NINTH  
ANNUAL  
SEASON

SEPT. 10  
TO SEPT.  
29. 1931

## CIVIC AUDITORIUM



**C**ITIZENS 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.

Audiences of from eight to ten thousand people have attended the Municipal Symphony Concerts during the last ten years. This means that nearly 50,000 people attended in one season or 500,000 in the ten years of the existence of Municipal Concerts.

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.

## CIVIC MUSIC LEAGUE

---

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# THE SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA  
GENERAL DIRECTOR

NINTH ANNUAL SEASON  
TWELVE PERFORMANCES



CIVIC AUDITORIUM  
September 10 to September 29, 1931



JOSE ITURBI



SIGRID ONEGIN



LAWRENCE  
TIBBETT



RICHARD  
CROOKS



GRACE MOORE



JACQUES THIBAUD

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GAETANO MEROLA

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.

## THE COMPANY

GAETANO MEROLA

General Director

WILFRID DAVIS

Business Manager



### Sopranos and Contraltos

Eva Atkinson  
 Audrey Farncroft  
 Yvonne Gall  
 Maria Mueller  
 Faina Petrova  
 Elisabeth Rethberg  
 Luisa Silva  
 Maxine Castleton  
 Zaruhi Elmastian  
 Dublois Ferguson  
 Charlotte Linne  
 Delphine Murphy  
 Helene Strause

### Tenors

Mario Chamlee  
 Giovanni Martinelli  
 Gotthelf 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.  
 Goldstein, Costumes; Alexander  
 Agnini, Costumes Assistant;  
 Robert Murray, Assistant to Mr.  
 Agnini; C. J. Holzmueller, Elec-  
 trician; Harry Gregg, Mechanic;  
 C. Happy Adams, Properties.

### Music

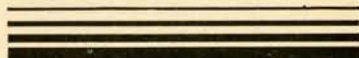
Nathan Abas, Concert Master;  
 Walter Oesterreicher, Orches-  
 tra Manager; Otto Kegel, Or-  
 chestra Librarian; Ulisse Caiati,  
 Chorus Secretary; Ruth Loring,  
 Chorus Librarian.

### Business

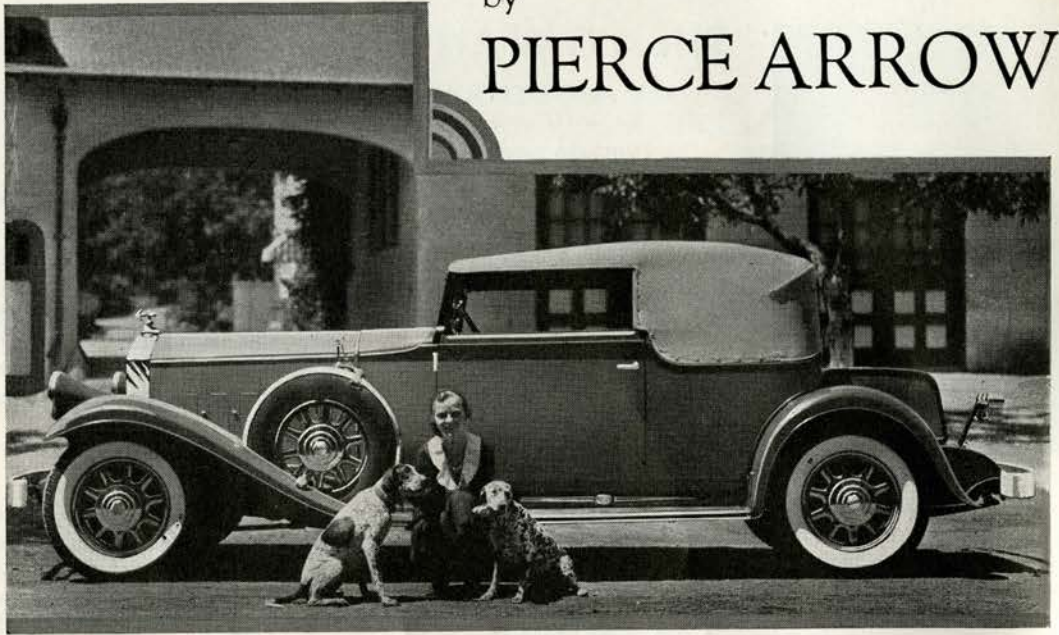
Alice W. Yates, Publicity Repre-  
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 Loring, Season Tickets; Frank  
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 Ramona Jennings, Office Secre-  
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### Program Notes

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



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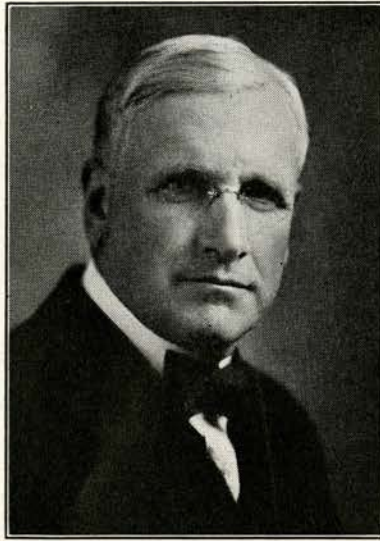
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---- 1931 ----

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| Public Schools . . . . .         | Mrs. Ernest J. Mott   |
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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



## Sopranos

BIANCA BRUNI  
 MAYEBELLE CLARK  
 ZOIA DIMITRIEFF  
 ZARUHI ELMASSIAN  
 LELIA GAMBÌ  
 HAZEL HUFF  
 THYRZA JONES  
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 HILDEGARDE OTT  
 RIGNOR PETERSON  
 VESTA REDMON  
 EVA SAMET  
 MAY SEWALL  
 MAUDELINE SMITH  
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## Mezzos

CALLIE BARROS  
 JANE BRACKETT  
 ROSA DAVI  
 DUBLOIS FERGUSON  
 FANNETTA GIONAS  
 MARY KOSTIN  
 TATYANA POPOVA  
 HELENE STRAUSE  
 RHEBA TERRY  
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 ESTHER BRADY  
 MELLEEN JOHNS  
 AILEEN LANGE  
 DELPHINE MURPHY  
 MARGUERITE SIGORD  
 RUTH TREWEEK  
 ELFRIEDA WROBEL

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 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 Mc CARTHY  
 ROBERT SELLO

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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. Application for admission to the Opera Chorus School may be sent to the offices of the Association at 153 Kearny Street.

### CHORUS SCHOOL AUDITORS

Sopranos and Contraltos: M. CLAFLIN, LILLIAN LANZ, MADELEINE LANZ, RENEE MARQUIS  
 Tenors, Baritones, and Basses: ROBERT EVANS, WILLIAM HICKS, GEORGE METLAR



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 IDA MAY STEVENSON

MARLEAH ROSE  
 VIOLET CREPY  
 LOIE TILTON  
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June 30th, 1931

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Capital, Reserve and Contingent Funds \$5,900,000.00

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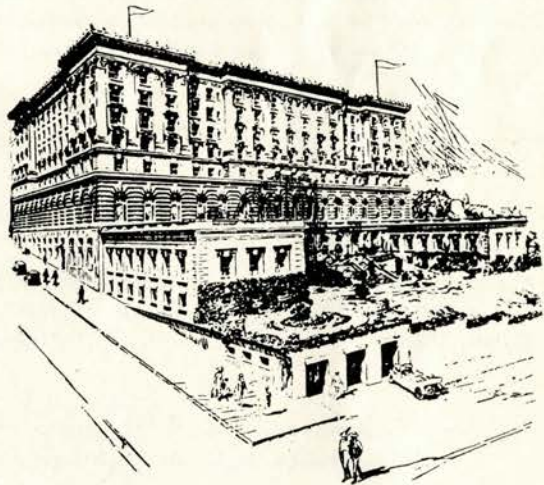
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 CAMPBELL, WALLACE  
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 CARRIGAN, ANDREW, Jr.  
 CLIFTON, H. B.  
 COLEMAN, S. WALDO  
 CONRAD, BARNABY  
 CRYSTAL, DOUGLAS  
 CURRAN, ROSS AMBLER

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 DEVEREUX, W. G.  
 DILLMAN, DEAN  
 ESBERG, M. H.  
 ESBERG, M. H., Jr.  
 EVANS, HARRY L.  
 EYRE, EDWARD L.  
 FAIR, HARRY A.  
 FORD, BERNARD W.  
 GUNST, MORGAN  
 HACKETT, C. NELSON  
 HANNA, R. W.  
 HARRIS, STANLEY G.  
 HARRISON, EDWARD D.  
 HEALY, TIMOTHY  
 HILL, FENTRISS  
 JENKINS, JAMES  
 KAMM, WALKER W.  
 KNOX, JOHN  
 LEIB, GEO. C.  
 LYMAN, EDMUNDS

LYMAN, OLIVER  
 MACDONALD, RUSSELL  
 MADISON, MARSHALL P.  
 MARCUS, WILLIAM A.  
 MASON, REDFERN  
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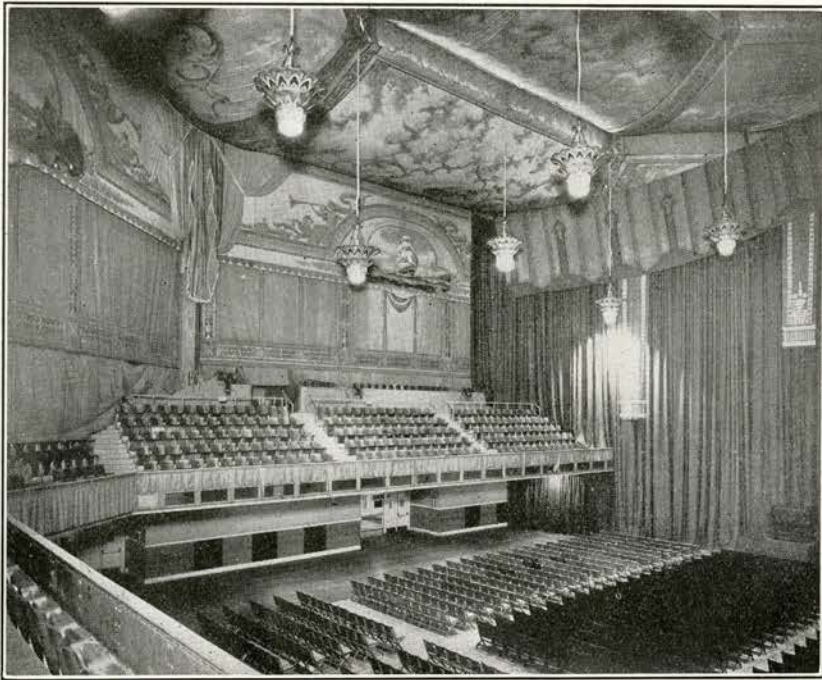
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# MAROUF

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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# 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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# 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

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## 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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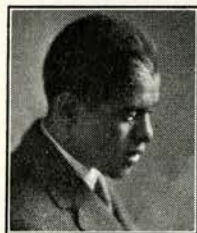
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with

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

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

### DIE MEISTERSINGER

with

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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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# 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 Seguro   |
| 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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Conductor . . . . . Wilfred Pelletier

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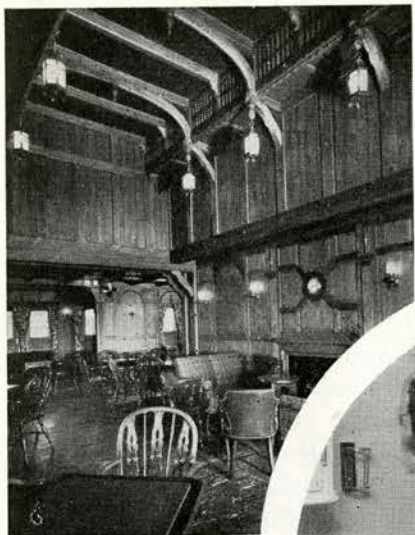
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## ACTION—WITH MUSIC HIGHLIGHTS

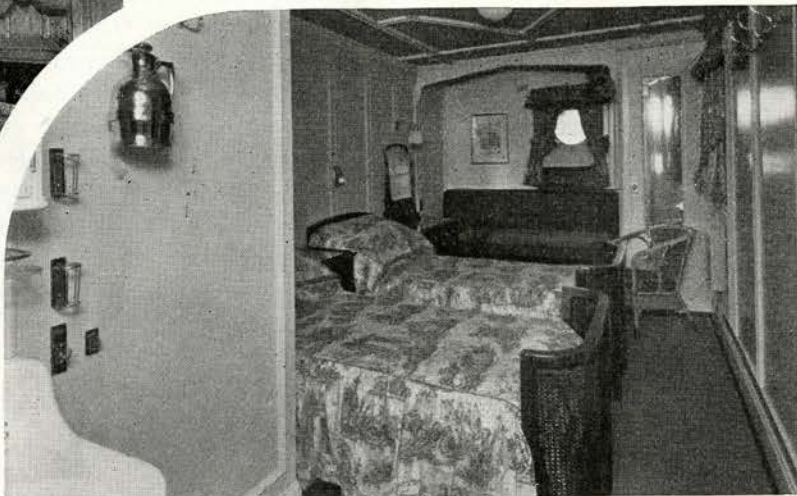
### Act I—A Japanese Garden. In Background, the City of Nagasaki.

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

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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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 Parsons, Bishop E. L.  
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 Powell, Stanley  
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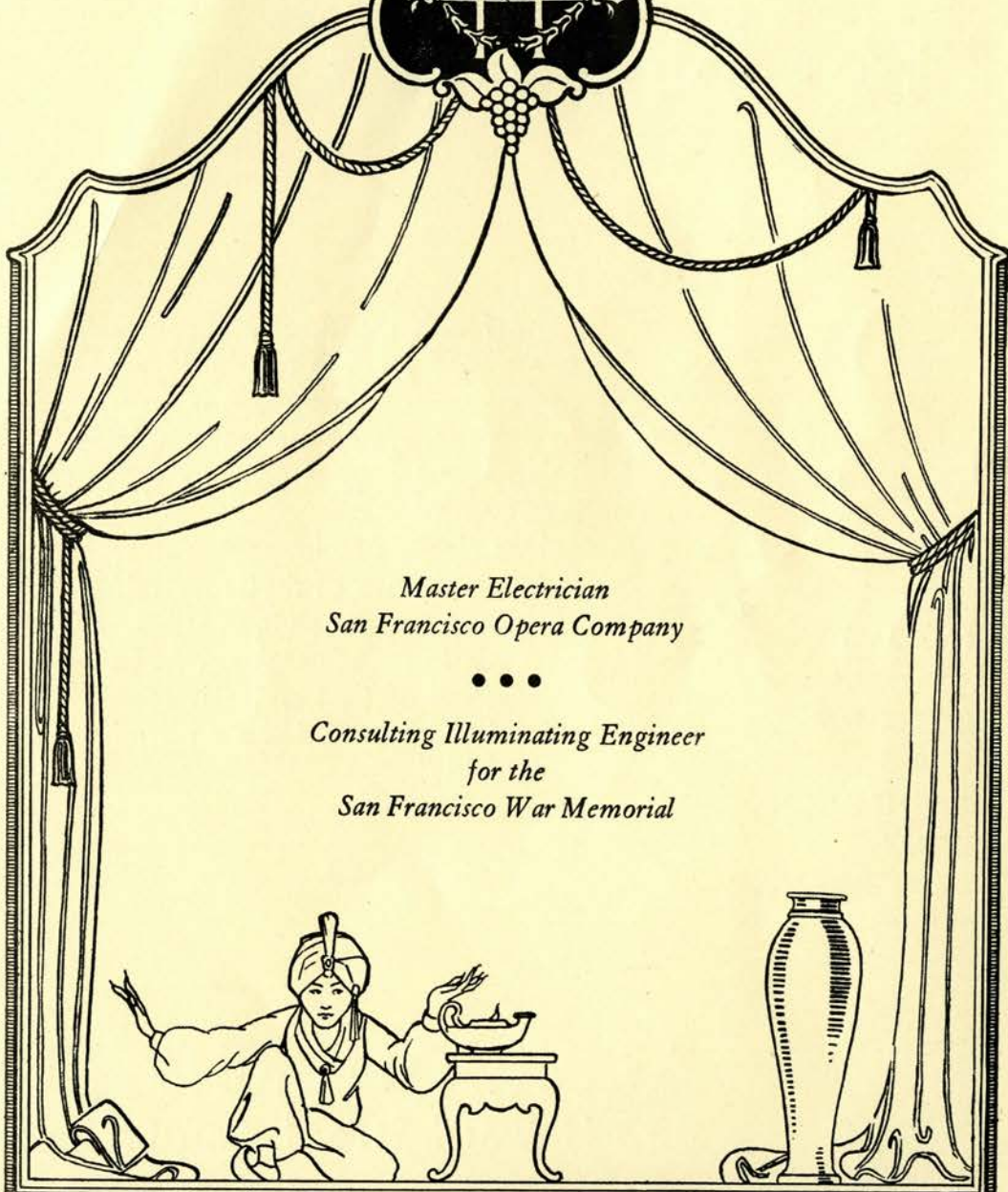
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Yates, Carlita  
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Zane, Mary Franklin  
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Ziel, Miss Charlotte A.

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Saroni, Mrs. Louis  
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