

Lohengrin

1932

Tuesday, October 25, 1932

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TENTH ANNUAL SEASON
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA · GENERAL DIRECTOR

*Alfredo
Louis d'Angelo*



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THE far-reaching significance and importance of this Tenth Annual Season of the San Francisco Opera Association is such that we may, with becoming modesty, assume it will stand in the record of musical history of this country as a pinnacle of achievement, a living monument, eloquent of hopes realized and dreams come true.

The initial season of the organization which has since been maintained by this association marked a milestone in the city's musical history, establishing more firmly its position among the great cultural cities of the world. Each succeeding year has witnessed greater achievements, added fresh triumphs, and brought us closer to the long-deferred goal, now a glorious reality. Our municipally owned opera house, the first and only building of its kind in the United States, is something more than a majestic temple of music. It is a visible and concrete expression of the persistent faith and courage of a community achieving its ideals, and at the same time is an eloquent tribute to the indomitable persistence of those who labored long and incessantly to make dreams come true.

Since its inception in 1923, the San Francisco Opera Association has steadily developed and progressed, successfully overcoming all handicaps, until today it is one of the few permanent opera organizations in this country, and in many ways the most unique. During the last decade, the majority of world-famous operatic stars who have appeared in this country have sung as guest artists with our company,

several of them making their American débuts here. Steadfastly pursuing one of the major principles which motivated the original organization, opportunity has consistently been given to our own local artists who have had the privilege and the benefiting experience of appearing with these great artists. The members of the chorus, trained in our own opera school, the ballet, and the personnel of the Symphony Orchestra engaged for every season have all identified the company as a civic institution.

It is impossible to give adequate expression here to the recognition due to those who, without thought of compensation other than the public good, have given so generously of their efforts, time, and individual abilities. To them we owe a great debt of gratitude which can never be repaid, but those living must feel the gratification of accomplishment and the compensation of a goal achieved. To the first small group of enthusiasts who, with dauntless optimism and valiant service, refused to accept defeat, and, in particular, to those women whose faith and courage were made manifest with unceasing activity, even to the extent of personal sacrifices, we gratefully acknowledge our indebtedness. From a modest experimental beginning has developed a permanent organization with nearly twenty-five hundred names in the list of Founders, and we have our own opera company giving a season so that the opera lovers not only of San Francisco but of the entire West may enjoy performances comparable to the best available anywhere.

As General Director of the San Francisco Opera Company since its inception, after first demonstrating its feasibility, Gaetano Merola has guided the artistic development of the organization with such success that we may rightfully regard him as a public benefactor. His vision, which he has been able to convert into practical realities, through his genius and organizing powers, his knowledge of and familiarity with opera gained through many years of experience abroad and in this country, and his untiring efforts have accomplished an achievement that has brought world renown to himself and the city of his adoption. He is that rare combination of dreamer, astute executive, and inspiring leader so necessary for an enterprise of this nature, and to him we pay grateful tribute.

WALLACE M. ALEXANDER, *President.*

SAN FRANCISCO OPERA ASSOCIATION

Officers

THE Officers of the San Francisco Opera Association are Wallace M. Alexander, President; Robert W. Miller, First Vice-President; Horace B. Clifton, Second Vice-President; Arthur Merrill Brown, Jr., Third Vice-President; and Edward F. Moffatt, Secretary-Treasurer.

DIRECTORS: Wallace M. Alexander, Frank B. Anderson, Arthur Merrill Brown, Jr., George T. Cameron, Horace B. Clifton, William H. Crocker, Milton H. Esberg, Mortimer Fleishhacker, Timothy Healy, Robert W. Miller, John Francis Neylan, and Richard M. Tobin.

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Women's Committee

The Women's Committee of the San Francisco Opera Association has for its Advisory Board Mrs. Robert I. Bentley, Mrs. William

Fitzhugh, Mrs. Marcus Koshland, Miss Edith Livermore, and Mrs. M. C. Porter.

OFFICERS: Mrs. Horace B. Clifton, Chairman; Mrs. Stanley Powell, First Vice-President; Mrs. Jesse Colman, Second Vice-President; Mrs. Edwin Eddy, Third Vice-President; Mrs. Charles Christin, Recording Secretary; Mrs. Marie Hicks Davidson, Corresponding Secretary; and Mrs. Isabel Stine Leis, Official Hostess.

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PAST CHAIRMEN: Mrs. Ernest Simpson, 1923; Mrs. Charles N. Felton, 1924, 1925, 1926, 1927; Mrs. C. O. G. Miller, 1928; Mrs. James W. Reid, 1929; Mrs. Marcus S. Koshland, 1930; and Mrs. Horace B. Clifton, 1931.

Program Committee

The Committee in Charge of the Program and the War Memorial Souvenir Brochure consists of Reginald L. Vaughan, Chairman; Arthur Merrill Brown, Jr., Edward H. Clark, Jr., Mrs. William Leib, and Miss Elizabeth Moore.

* * *

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SEASON TICKETS—*Ten Events*—\$12.00, \$9.00, \$6.00 (including tax)

OAKLAND AUDITORIUM THEATRE

Martinelli, *tenor*; Gabrilowitch, Horowitz, *pianists*; Spalding, Szigeti, *violinists*; Lehmann, Schumann, *sopranos*; The Hall Johnson Negro Chorus (*from the play "Green Pastures"*); Nelson Eddy, *American baritone*, etc.

SEASON TICKETS—*Ten Events*—\$11.00, \$8.25, \$5.50 (including tax)

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THE SAN FRANCISCO OPERA COMPANY

THIS, the Tenth Annual Season of Opera, presented by the San Francisco Opera Association, maintaining the San Francisco Opera Company, inaugurates the War Memorial Opera House. The Season, commencing Saturday night, October 15, and concluding November 1, 1932, is under the general direction of Gaetano Merola and the business management of Peter D. Conley. The Publicity Director is Everett Lynn Jones. Ramona Jennings is Office Secretary, and William Meade is Director of House Service.

Conductors

The Conductors for the season's performances are Hans Blechschmidt, Pietro Cimini, and Gaetano Merola.

The Assistant Conductors are Arturo Casiglia, Nino Comel, and Alfred Hurtgen.

Artists

GUEST ARTISTS: Richard Bonelli, baritone; Dino Borgioli, tenor; Mario Chamlee, tenor; Louis D'Angelo, bass; Arnold Gabor, baritone; Alfredo Gandolfi, baritone; Marie Lothrop, soprano; Queena Mario, soprano; Tandy MacKenzie, tenor; Kathryn Meisle, contralto; Francesco Merli, tenor; Maria Mueller, soprano; Claudia Muzio, soprano; Ezio Pinza, bass; Lily Pons, soprano; Friedrich Schorr, baritone, and Marek Windheim, tenor.

RESIDENT ARTISTS: Evaristo Alibertini, bass; Marsden Argall, bass; Bianca Bruni, soprano; Zoya Dimitrieff, soprano; George Eldredge, bass; Lelia Gambi, soprano; Eva Gruninger, contralto; Russell Horton, tenor; Terry Lafranconi, tenor; Charlotte Linné, soprano; Evelyn MacNevin, contralto; Bascha Malinoff, soprano; Katerina Malova, soprano; Raymond Marlowe, tenor; Myrtle McLaughlin, soprano; May Sewall, soprano; George Simondet, tenor; Austin Sperry, baritone; Helene Strause, soprano; Cuthbert Tibbe, bass; and Tudor Williams, bass.

Corps de Ballet

In the Corps de Ballet, under the supervision of Miss Estelle Reed, première danseuse, are the following dancers:

MISSES: Betty Noyes, solo dancer; Frances Alfonso, Dona Bugbee, Eleanor Coryell, Yvonne Dortignac, Mabel Fontanella, Frances Gates, Claire Gleason, Doris Goodman, Ruth Harland, Louise Holmes, Doris Howell, Peggy Johnson, Gladys Jordan, Clara Lauche, Dorothea Lawrence, Patsy Lee, Irene Matthews, Irene McNutt, Virginia Meldrum, Jacqueline Mitchell, Mary Morgan, Janet Overton, Margaret Scheehl, Bernice Semur-Sellman, Beatrice Shaw, Margaret Simpson, Margaret Topjian, Violet Topjian, Lorraine Torassa, Frances Twohig, Natalie Vasiliieff, Sara Voght, and Patsy Ann Wheeler.

MESSEURS: Francis Blair, Walter Breeding, Edmund Carsner, Julian Carsner, Paul Carsner, Lewis Connor, Jacques Moreau, William Palmer, Rudolf Petro, Carlos Pineda, Ramon Renov, De Kyle Tracy, Nikolay Vasiliieff, and Carl Wieland.

JUNIORS: Catherine Boyd, Victory Corbett, Dolores Fent, Gloria Henderson, Dorothy Kovelas, Lynda Lindsay, Helen Marie Noonan, and Violet Watkins.

Choral Ensemble

SOPRANOS AND CONTRALTOS: M. Williams Ankele, Bettye Baird, Helena Barth, Jane Brackett, Bianca Bruni, Edna Carrolan, Maria Cecchini, Vera Deperadovich, Margaret Diffenderfer, Zoya Dimitrieff, Katherina Donahue, Alyce Doughty, Clorine Engle, Esther Folli, Lelia Gambi, Fannetta Gionas, Elsie Hammel, Verda Hogan, Elisabeth Hunt, Millen Johns, Thirza Jones, Martha Kingstone, Raylyn Kinney, Florence Knipsher, Maria Kostin, Aileen Lange, Lillian Lanz, Madelaine Lanz, Albina Lesslova, Charlotte Linné, Emily McKinnon, Renée Marquis, Mardelle May, Elsie Milbrath, Blanche Miller, Catherine Musante, Mignon E. Nyrop, Hildegard Ott, Regina Pagano, Tatyana Popova, Isabella Redmond, May Sewall, Helene Strause, Hilda Sund, Maria Vogel, Edith Wishart, Margaret Yates.

TENORS, BARITONES, AND BASSES: Abel Alberigi, Thomas Alexander, Evaristo Alibertini, Irving Bernstein, Adolfo Chiarpotti, Carlo Cima, John Condoyan, Giulio Cortesi, John Courtney,

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Production

The Technical Staff assisting the Director in the production of the operas is as follows:

STAGE: Armando Agnini, Stage and Technical Director; André Ferrier, Assistant Stage Manager; Fritz Kraencke, Scenic Artist; Harry Gregg, Stage Carpenter; C. J. Holzmueller, Chief Electrician; C. Happy Adams, Properties; Western Costume Corporation, Costumes and Wigs; and Alexander Agnini, Chief of Wardrobe.

MUSIC: Jascha Veissi, Concertmaster; Walter Oesterreicher, Orchestra Manager; Otto Kegel, Orchestra Librarian; and Ulisse Caiati, Chorus Librarian.

Acknowledgment

The San Francisco Opera Association gratefully acknowledges the loan of stage properties from the following firms: S. & G. Gump Company, Fairmont and Mark Hopkins Hotels, H. Liebes & Company, Podesta & Baldocchi, and Harold Wallace.

The Steinway is the official piano of the San Francisco Opera Company. This and other instruments furnished by Sherman, Clay & Co.

Notice

- Librettos of the Operas, and copies of the War Memorial Souvenir Brochure are on sale in the Lobby. Buffet Service in the Basement Promenade.

REPERTOIRE

TOSCA (PUCCINI) *Saturday Night, October 15, at 8:15*
With Muzio, Borgioli, Gandolfi.

LUCIA DI LAMMERMOOR (DONIZETTI) *Monday Night, October 17,*
With Pons, Merli, Gandolfi. *at 8:15*

DIE MEISTERSINGER (WAGNER) *Tuesday Night, October 18, at 7:45*
With Mueller, Chamlee, Schorr, Gabor, Pinza, Windheim.

RIGOLETTO (VERDI) *Thursday Night, October 20, at 8:15*
With Pons, Borgioli, Bonelli, Pinza, Gabor.

CAVALLERIA RUSTICANA (MASCAGNI) *Saturday Night, October 22,*
Followed by I PAGLIACCI (LEONCAVALLO) *at 8:00*
With Muzio, Merli, MacKenzie, Gandolfi, Bonelli.

LOHENGRIN (WAGNER) *Tuesday Night, October 25, at 7:45*
With Mueller, Chamlee, Meisle, Schorr, Gabor, D'Angelo.

FAUST (GOUNOD) *Thursday Night, October 27, at 8:00*
With Mario, Borgioli, Pinza, Bonelli.

IL TROVATORE (VERDI) *Saturday Night, October 29, at 8:00*
With Muzio, Meisle, Merli, Bonelli.

LA TRAVIATA (VERDI) *Tuesday Night, November 1, at 8:15*
With Muzio, Borgioli, Bonelli.

EXTRA PERFORMANCES

HANSEL AND GRETEL (HUMPERDINCK) *Saturday Matinée, October 22,*
With Mario, Lothrop, Meisle, Gabor. *at 2:30*

Followed by BALLET DIVERTISSEMENTS

(a) La Valse—Poëme Chorégraphique (RAVEL)

(b) Bolero (RAVEL)

Estelle Reed, Première Danseuse, and Corps de Ballet.

LUCIA DI LAMMERMOOR (DONIZETTI) *Sunday Matinée, October 23,*
With Pons, Merli, Gandolfi. *at 2:15*

DIE MEISTERSINGER (WAGNER) *Sunday Matinée, October 30, at 2:00*
With Mueller, Chamlee, Schorr, Gabor, Pinza, Windheim.

Tuesday Night, October 25, 1932

LOHENGRIN

Opera in three acts. Music and Libretto (in German) by Richard Wagner

THE CAST

Henry the Fowler, <i>King of Germany</i>	LOUIS D'ANGELO
Lohengrin	MARIO CHAMLEE
Elsa of Brabant	MARIA MUELLER
Frederick of Telramund, <i>Count of Brabant</i>	FRIEDRICH SCHORR
Ortrud, <i>his wife</i>	KATHRYN MEISLE
The King's Herald	ARNOLD GABOR

*Saxon, Thuringen and Brabantian Counts and Nobles, Ladies of Honor,
Pages and Attendants*

Conductor: HANS BLECHSCHMIDT

Stage Director: ARMANDO AGNINI

SCENE AND PERIOD: Antwerp, during the first half of the Tenth Century

Act I On the banks of the River Scheldt

Act II Court of the Palace

Act III Scene 1. The Bridal Chamber of the Palace

Scene 2. Same as Act I

Encores not permitted

THE STORY

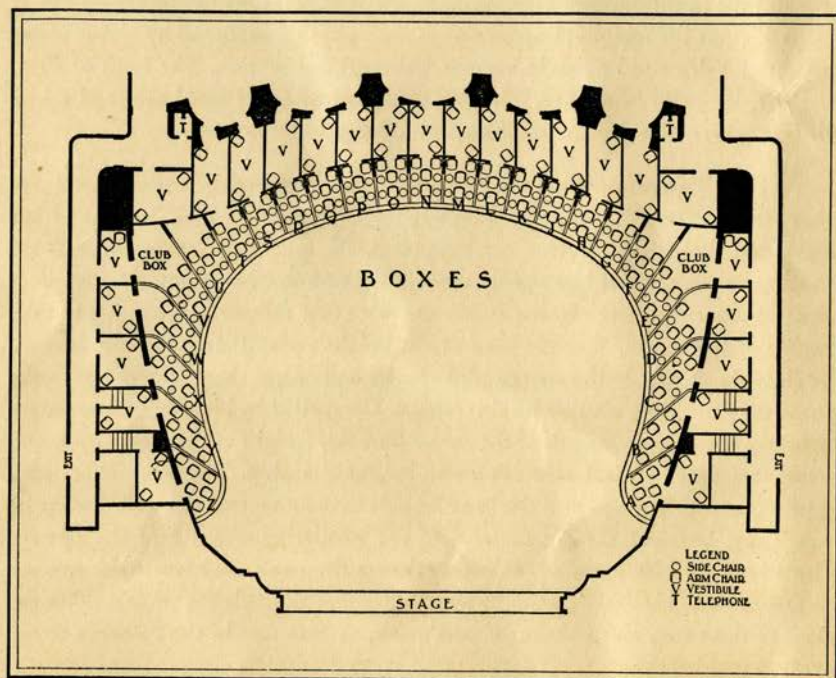
ACT I: Henry I, King of Germany, known as "The Fowler," arrives at Antwerp for the purpose of raising a force to help him expel the Hungarians, who are threatening his dominions. He finds Brabant in a condition of anarchy. Gottfried, the young son of the late duke, has mysteriously disappeared, and Telramund, the husband of Ortrud, daughter of the Prince of Friesland, claims the dukedom. The claimant openly charges Elsa, sister of Gottfried, with having murdered him to obtain the sovereignty, and she is summoned before the king to submit her cause to the ordeal of battle between Telramund and any knight whom she may name. She describes a champion whom she has seen in a vision, and conjures him to appear in her behalf. After a triple summons by the heralds, he is seen approaching on the Scheldt, in a boat drawn by a swan. Before the combat Lohengrin and Elsa are betrothed, he naming the condition that she shall never question him as to his name or race. She assents, and the combat results in Telramund's defeat.

ACT II: In this act the bridal ceremonies occur, prior to which, moved by Ortrud's entreaties, Elsa promises to obtain a reprieve for Telramund from the sentence which has been pronounced upon him. At the same time Ortrud takes advantage of her success to instill doubts into Elsa's mind as to her future happiness and the faithfulness of Lohengrin. In the next scene, as the bridal cortège is about to enter the minster, Ortrud claims the right of precedence by virtue of her rank, and Telramund publicly accuses Lohengrin of sorcery. The faith of Elsa, however, is not to be shaken. The two conspirators are ordered to stand aside, the train enters the church, and Elsa and Lohengrin are united.

ACT III: This act opens in the bridal chamber. The seeds of curiosity and distrust which Ortrud has sown in Elsa's mind have ripened, and, in spite of her conviction that it will destroy her happiness, she questions Lohengrin with increasing vehemence, at last openly demanding to know his secret. At this juncture Telramund breaks into the apartment with four followers, intending to take the life of Lohengrin. A single blow of the knight's sword stretches him lifeless. He then places Elsa in the charge of her ladies and orders them to take her to the presence of the king, whither he also repairs. Compelled by his wife's unfortunate rashness, he discloses himself as the son of Parsifal, Knight of the Holy Grail, and announces that he must now return to its guardianship. The swan once more appears, and as he steps into the boat he bids Elsa an eternal farewell. Before he sails away, however, Ortrud declares to the wondering crowd that the swan is Elsa's brother. Lohengrin at once disenchant's the swan, and Gottfried appears and rushes into his sister's arms. A white dove flies through the air and takes the place of the swan, and Lohengrin sails away, as Elsa dies in the embrace of her newly found brother.

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RT. HON. RICHARD VON KUHLMANN, *Germany*. FEBRUARY 14

CAPTAIN C. W. R. KNIGHT, *Falconry* (Illustrated) MARCH 9

F. A. MITCHELL-HEDGES, *Ancient Mayan Cities* (Illustrated) MARCH 24

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ABAS STRING QUARTET [Fifth Season Community Playhouse] Opens December 6

GREENWOOD REVIEWS [Fairmont Hotel] Opens October 6
 [First Thursdays, 11 a. m.]

MRS. JACK VALLELY—*Current Events* [Fairmont Hotel] Opens October 13
 [Second Thurs., 11 a. m.]

Tickets for the above at Sherman, Clay & Co., Box Office

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 THE TWENTY-SECOND SEASON

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WAR MEMORIAL OPERA HOUSE

Season Opens Friday Afternoon, November 11, 1932, at 3:00

Season Tickets at Sherman, Clay & Co., Sutter and Kearny Sts.

* The Five Municipal Concerts will be given in the Opera House, and are presented by the Music Committee of the San Francisco Art Commission, J. Emmet Hayden, Chairman; Albert A. Greenbaum and Emerson Knight.



WAR MEMORIAL OPERA HOUSE

SAN FRANCISCO has long been noted for its appreciation and support of musical activities, and now after many years of patient waiting the music-loving public has a magnificent building, exclusively designed for and dedicated to the enjoyment of musical entertainment in its various forms.

The War Memorial Opera House, the first and only civic building of its kind in the United States, is part of San Francisco's inspiring War Memorial, constructed as a monument dedicated to the memory of the heroic dead, and consecrated to the service of the living. It is a temple devoted to the expression of beauty in its many forms, particularly through music; and, because of its practical usefulness, far surpasses in its intent and purpose any shaft or statue that could be designed.

The struggle to provide an adequate opera house has been a long one, extending over a period of twenty years; but this splendid edifice, opening with the Tenth Annual Season of the San Francisco Opera Company, amply compensates for all the efforts and delays.

The construction of the project has been directed by the Board of Trustees of the War Memorial of San Francisco, a board authorized by the City Charter. The original Board of Trustees, appointed by the Regents of the University of California, consisted of Messrs. Walter S. Martin, Templeton Crocker, John D. McKee, E. S. Heller, Charles H. Kendrick, Frank F. Kilsby, Milton

H. Esberg, Herbert Fleishhacker, William H. Crocker, and John S. Drum. Later R. I. Bentley, Jesse C. Colman, Frank Havenner, and James B. McSheehy were added to the board. The board appointed in 1930 consisted of General Hunter Liggett, Frank N. Belgrano, Jr., James I. Herz, Charles H. Kendrick, Richard Montgomery Tobin, Kenneth R. Kingsbury, R. I. Bentley, George T. Cameron, George Hearst, James W. Mullen, and Jesse C. Colman.

Kenneth R. Kingsbury has served as President ever since the board's formation. Of the original board, James W. Mullen and R. I. Bentley have died. Harry A. Milton has since been appointed to the board.

W. C. Douglas is Secretary of the board, and Selby C. Oppenheimer, Technical Advisor on Management.

The architect is Arthur Brown, Jr., and the collaborating architect for the Opera House is G. Albert Lansburgh. Work in the field has been directed by Lindgren & Swinerton, Inc., as the agents of the trustees. The engineering corps assisting the architects consists of C. H. Snyder, Structural Engineer; Leland & Haley, Mechanical Engineers; Robert L. St. John, Electrical Engineer; Clifford M. Swan, Acoustical Engineer; Peter D. Clark, Inc., Armando Agnini, and Pericles Ansaldo, Consultants for Stage Work; William D. McCann, Consultant for Furnishings; and Alexander Wagstaff, Chief Draftsman.

A detailed account from the first dis-

cussions of the several plans, and the successive stages that resulted eventually in the Opera House as it stands completed, would be quite impossible here; but because of the great interest in the building and its essential characteristics, a brief description prepared by the architects and covering the most important features is herewith given.

In designing the Opera House full advantage was taken of the experience gained in the development of similar buildings elsewhere and of the latest improvements in the mechanical operation of the necessarily complicated stage. This thorough study has resulted in a building in which are incorporated all the elements necessary for beauty, convenience and mechanical perfection.

The Opera House and the Veterans' Building are identical in external appearance except for the necessary stage block of the Opera House which rises above the main roof. The architecture is classic and the design carries the lines of the City Hall, thus flanking the broad avenue with three consistent and dignified buildings.

The War Memorial group cost approximately \$6,125,000 in addition to part of the site contributed by the City of San Francisco. These funds were provided by public subscriptions in the amount of over \$2,000,000, by a city bond issue of \$4,000,000, and by \$125,000 received as premiums on those bonds. The above total cost includes not only the two buildings, the Memorial Court, and the balance of the site, but also all necessary furniture, draperies, rugs, carpets, seats, and lighting fixtures.

Each of the two buildings is 180 feet by 282 feet on the ground, with the projections of the two main features at the front increasing the width of the main façade to 231 feet. The façades are 78 feet high above the ground with the mansard roofs rising 22 feet higher, to a total height of 100 feet. The stage block of the Opera House rises to a height of 150 feet.

THE main façade of the building gives entrance through five pairs of doors to the Lobby, and thence to the Foyer with walls of cast stone, vaulted and coffered ceiling, and floor of marble. At each end marble stairs rise to the upper levels, and on the side opposite the entrances steps lead into the first floor of the Auditorium. On both sides of the Auditorium are wide Promenades with doors giving entrance to patrons arriving in automobiles. At the ends of the Promenades are secondary stairs. Check-rooms and telephone facilities are provided, and elevator service to the upper balconies is available.

The Auditorium has a total seating capacity of 3285. The matter of seating naturally received careful consideration. The tendency has been to continually reduce the seating capacity of opera houses in order to give greater intimacy and avoidance of the vocal strain to which the artists are subjected in the larger auditoriums. The total seating is less by over 200 than the new Chicago Opera House, and is nearly 500 less than the old Metropolitan in New York. Most of the European opera houses have considerably smaller seating capacities than those in this

country, the famous Paris Opera House having only two-thirds as many seats as the new San Francisco house.

Approximately 1300 seats are on the first floor, with a generous spacing of $35\frac{1}{4}$ inches from back to back, $3\frac{1}{4}$ inches more than in the usual theatre. The mezzanine provides 25 boxes, each of which has a private vestibule approached from a broad Promenade reaching across the width of the house and served by private stairways and elevators from the first floor. The dress circle and the balcony are reached from various promenade levels, and have their own foyers, rest-rooms, telephone- and check-rooms.

SIMPLE, direct, and dignified, as is befitting a room of this character, the Auditorium is 113 feet wide, 116 feet long from curtain to rear wall on first floor, 161 feet from curtain to balcony rear wall, and 74 feet high. The lower rusticated portions of the side walls form a base for the pilasters, balustrades, and great arches which make up the wall treatment below the main cornice. The frame of the proscenium arch is coffered, and the spandrels at the sides are decorated with figures in relief. The arch is 52 feet wide and 51 feet high in the center. The principal feature of the ceiling is a great elliptical surface from which the main lighting fixture hangs. This fixture, 27 feet in diameter, produces the effect of a huge illuminated star, the color which can be changed to suit the lighting of the stage or the mood of the music being played. The arches of the side walls contain perforated plaster grilles to

permit the issuance of future organ music from the organ loft on each side. These grilles will ordinarily be concealed by draperies matching those of the stage.

The floor of the orchestra pit is mechanically raised and lowered, and the members of the orchestra may take their places if need be at the basement level and then be raised to the first floor or stage level as desired. This floor is arranged in sections so that one section can be raised with the organ console and the organist when an organ recital is given. An orchestra of 65 can be accommodated on one section and 125 musicians may be seated on the combined sections.

In the basement at the front of the building, and reached both by stairs and elevators, is a Promenade from which open rest- and telephone-rooms, a hospital-room, equipped with all the facilities of a minor operating-room, and a large buffet that provides light refreshments.

At the rear of the dress circle is located a large and completely equipped room for spot- and flood-lighting of the stage and for the projection of motion pictures. There are additional flood-lights in compartments on the front of the dress circle, and additional spot-lights are concealed in the main ceiling and main lighting fixture.

On the fourth-floor level at the front of the building are the offices for the administration of the San Francisco Opera Association and of the San Francisco Symphony Orchestra, and a board-room for the meetings of the War Memorial Trustees.

THE stage, the accommodations for the principals and others, and the rooms for the mechanical equipment offer much that is of interest. All of the sub-basement, the major portion of the basement, and all of the stage block are given up to such purposes. Rooms are provided for properties, switchboards and fans, plenum or fresh-air chamber, carpenter shop, music and musical instruments, armor and clothing, stage crew, organist, orchestra conductors, musicians, chorus, ballet, stars, quick-change rooms, green-rooms, and a room for chorus practice.

The stage is 83 feet deep, 131 feet wide, and 140 feet from stage level to roof. There are four fly galleries at each side of the stage and two gridirons extending over the entire upper stage area, all for the purpose of operating scenery and properties. The lower gridiron is 116 feet above the stage floor. In addition, there are other levels for the 19 star dressing-rooms. Stairs and elevators give access to all of these levels. The lifting and lowering of scenery and properties is automatically controlled at the stage level by an electrical push-button system. There is a spotlight bridge which can be raised or lowered as the lighting requires, and 8 rows of border lights to give overhead stage lighting at various distances back from the curtain. A specially imported electric cloud machine gives the illusion of outdoor atmosphere, and projects upon a cyclorama 85 feet high located on the stage. The central portion of the stage floor can be automatically raised and lowered by means of 4 bridges and 29 traps.

The Auditorium and all other rooms and public spaces are heated and ventilated by means of duct systems and fan circulation. In the Auditorium the fresh air enters under the seats and the vitiated air is exhausted through ceiling grilles. The boiler-room is in the Veterans' Building.

The entire electric lighting of the Auditorium and stage is controlled from a switchboard located at one side of the stage. This board is 30 feet long, and is of a type permitting the pre-setting of all the lighting combinations required for an entire performance, the throwing of one switch releasing these combinations in order. Two tormentors and one teaser equipped with draperies are provided to diminish the size of the proscenium opening as may be desired.

The building was specially studied from the acoustical engineering point of view. A large portion of the main ceiling is formed of acoustical plaster, while the balance of wall and ceiling surfaces is of lime plaster, all tending to the absorption of reverberations. Sound amplifiers are provided around the proscenium opening.

IT is hoped that this description will give some conception of the intricate nature of the modern opera house, with its problems incident to the comfort of the audience, the proper conditions for sight and hearing, the provisions for the complex stage operation, the accommodations of performers and mechanics, and the problem of so designing the public portions of the building that the result will be harmonious, direct, dignified, colorful, and beautiful.

BUILDERS OF THE WAR MEMORIAL
SAN FRANCISCO

ARTHUR BROWN, JR., Architect

G. ALBERT LANSBURGH, Collaborating Architect on
Opera House

LINDGREN & SWINERTON, INC., Managers of Construction

*

C. H. SNYDER, Structural Engineer

LELAND & HALEY, Mechanical Engineers

ROBERT L. ST. JOHN, Electrical Engineer

CLIFFORD M. SWAN, Acoustical Engineer

PETER D. CLARK, INC., Consultant on Stage Equipment

WILLIAM D. McCANN, Consultant on Furnishings

*

*Details of construction have been entrusted to
the following individuals and firms, whose names are
listed in the order of their call to service:*

ABBOT A. HANKS, INC.

Testing Concrete

ROBT. W. HUNT CO.

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Heating and Ventilating

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Plumbing

(Continued on next page)

THE completion of this beautiful Opera House constitutes a memorable advance in the cultural life of San Francisco. To be selected to perform all the decorative painting in the Memorial Buildings is a distinct recognition of our half-century record of service.

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Ten short years ago, a band of San Francisco men and women, small in number but large in purpose, found in their souls a vision. They sought other men and other women who likewise were inspired.

The vision was a noble, a magnificent one — destined to lead America into a new era of cultural development. This San Francisco War Memorial Opera House — the fulfillment of that vision — is one of the finest in the world. It is the first — the only civically owned Opera House in the United States.

It is here, not for one season, nor two, nor three. It stands forever an enduring monument to the highest ideals a city may hold, and as an inspiration to the musical development of other American cities.

To the Opera Association, to those men and women who have worked and planned and held to their dreams...do we express sincere gratitude and deep-founded admiration.

Sherman,  Clay & Co.