

Aida

1933

Wednesday, November 8, 1933 8:00 PM

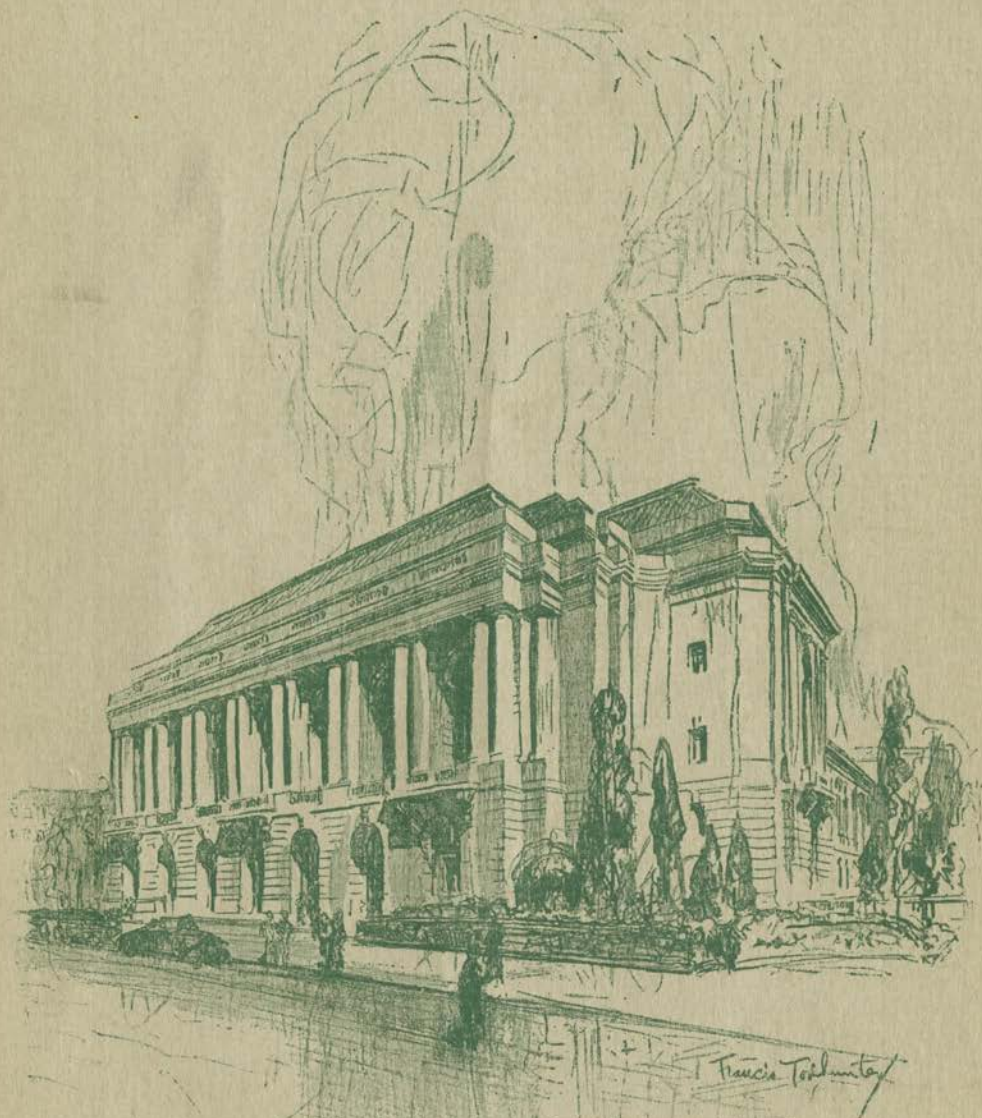
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*ELEVENTH ANNUAL SEASON*  
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA · GENERAL DIRECTOR



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WALLACE M. ALEXANDER

*I*N presenting the San Francisco Opera Company in its Eleventh Annual Season, the San Francisco Opera Association desires to express its appreciation to the Founder Members of the Association whose support and encouragement have been so important a factor in the success of its first ten years, and to the music-loving people of San Francisco, without whose continued attendance the repeated seasons would not have been possible.

## *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.

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### *Women's Committee*

The Women's Committee of the San Francisco Opera Association has for its Advisory Board Mrs. William Fitzhugh, Mrs. Marcus S. Koshland, Miss Edith Livermore, and Mrs. M. C. Porter.

**OFFICERS:** Mrs. Stanley Powell, Chairman; Mrs. Horace B. Clifton, First Vice-Chairman; Mrs. Sigmund Stern, Second Vice-Chairman; Mrs. Roger Lapham, Third Vice-Chairman; Miss Sallie Maynard, Recording Secretary; and Mrs. Marie Hicks Davidson, Corresponding Secretary.

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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, 1932.

**OPERATIC AND BALLET SCHOOL COMMITTEE:** Early in the present year Director-General Gaetano Merola established the San Francisco Operatic and Ballet School, and thus forged the last link in the chain of successful metropolitan opera production in San Francisco, placing the city on a par with the leading opera producing centers of the world. The School is conducted by the Women's Committee of the Opera Association, with Antonio Dell'Orefice as Chorus Master, Adolph Bolm as Ballet Director, and Evelyn Wenger, assistant. Lee Caiati is Business Manager. Mrs. Philip E. Bowles is Chairman of the Operatic and Ballet School Committee; Mrs. Edwin Eddy, First Vice-Chairman; Mrs. Marcus S. Koshland, Second Vice-Chairman; Mrs. Andrew Talbot, Secretary; and Mrs. Robert W. Miller, Treasurer.

### *Opera House*

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### *Acknowledgment*

The San Francisco Opera Association gratefully acknowledges the loan of stage properties from the following firms: Mark Hopkins Hotel, Podesta & Baldocchi, and William D. McCann....The Steinway is the official Piano of the San Francisco Opera Company. This and other instruments furnished by Sherman, Clay & Co. The artists' photographs are by Baccari.

# THE SAN FRANCISCO OPERA COMPANY



GAETANO MEROLA

WITH this, its eleventh season, the San Francisco Opera Company, maintained by the San Francisco Opera Association, enters the second decade of its artistic life. Under the brilliant and sagacious general direction of Gaetano Merola, the company and the city it represents have been brought into operatic world prominence. The season, which begins Friday night, November 3, and concludes December 2, is under the business management of Peter D. Conley. The Publicity Director is Curran D. Swint, Ramona Jennings is Office Secretary, and William Meade is Director of House Service. The program notes are by Olga Dee Nelson.

## *Conductors*

The Conductors for the season's performances are: Gaetano Merola, Alfred Hertz, Wilfred Pelletier, and Antonio Dell'Orefice; the Assistant Conductors: Giacomo Spadoni and William Tyroler.

## *Artists*

GUEST ARTISTS: Paul Althouse, tenor; Sidor Belarsky, bass; Richard Bonelli, baritone; Lucrezia Bori, soprano; Louis D'Angelo, bass; Alfredo Gandolfi, baritone; Gertrude Kappel, soprano; Giovanni Martinelli, tenor; Tandy MacKenzie, tenor; Kathryn Meisle, contralto; Nina Morgana, soprano; Claudia Muzio, soprano; Ludovici Oliviero, tenor; Ezio Pinza, bass; Lawrence Tibbett, baritone; and Cyrena Van Gordon, soprano.

RESIDENT ARTISTS: Evaristo Alibertini, bass; Eugene Anderson, tenor; Otello Baldacci, baritone; G. A. Battaglia, bass; George Eldredge, bass; Quarita Eybel, soprano; Andre Ferrier, tenor; Ester Folli, soprano; Amerigo Frediani, tenor; Emily Hardy, soprano; Madeline Lanz, contralto; Myrtle Leonard, contralto; Alfred Levi, bass; Max Lorenzini, baritone; Raymond Marlowe, tenor; Myrtle McLaughlin, soprano; May Sewall, soprano; Georges Simondet, tenor; Robert Stanton, baritone; Nathan Stewart, baritone; Helene Strause, soprano; Arena Toriggino, soprano; Alberto Vannucci, tenor; Letha Wayne, soprano; and Joseph Williams, baritone.

## *Choral Ensemble*

SOPRANOS AND CONTRALTOS: Helen Ackerson, Mary Anderson, Berthe Andre, Willaine Auer, Marion Bell, Olga Callahan, Lucile Cary Callen, Muriel Clark, Dorothy Cunningham, Lois Darrow, Georgette De La Reine, Zoia Dimitrieff,

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TENORS, BARITONES, AND BASSES: David Alhadeff, Evaristo Alibertini, Angelo Bacoccina, Louis Bagnet, Otello Baldacci, Guido Battaglia, Adolfo Chiarpotti, John Condoyan, Robert Crawford, Amerigo Del Grande, Alan Deuchar, Giovanni Germanetti, Charles Grus, William W. Hicks, Irving Hillers, Alois Hofmann, Carlos Jarquini, Nikolas Kemarsky, Theodore Kostin, Alfred Levi, Einar Linquist, Max Lorenzini, Norman Merian, Virgil McElmoyl, Carlo Micheletti, Ernest Palany, Jack Reeder, Roderick Ross, N. Franklin Smith, Lester Smith, Lionel Somers, Robert Stanton, Alphonse Stumpf, Peter Tarzia, Andrea Tranga, Petronio Urrea, Albert Vannucci, Valery Von Raaben, and Frederick Wahlin.

#### *Corps de Ballet*

MISSES: Elizabeth Abbott, Nell Bilz, Isobel Bradshaw, June Brumbley, Dorothy Cotton, Jane Crawford, Elva Dimpfel, Marion Fitzgerald, Irene Flyzik, Greta Garde, Frances Giugni, Marjorie Hill, Irene Isham, Evelyn James, Clare Lauche, Phyllis Lawler, Alys Luthi, Shirley Malm, Louise Marische, Lucille Mayes, Billy McConnell, Eccleston Moran, Suzanne Parker, Philippa Paulini, Eileen Poston, Elise Reiman, Margaret Rogers, Maclovio Ruiz, Ruth Louise Schueler, Alice Snyder, Evelyn Snyder, Evelyn Wenger.

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#### *Production*

STAGE: Armando Agnini, Stage and Technical Director; André Ferrier, Stanley MacLewee, Assistants; Julian Dové, Fritz Kraenke, Scenic Artists; Paul Pinell, Carpenter; C. J. Holzmueller, Chief Electrician; Edward Littell, Assistant; Alexander Agnini, Wardrobe; and Boxer Bros., Makeup. The Scenery and Properties for the operas were designed by Armando Agnini, Julian Dové and Nicholas Remisoff and built by the San Francisco Opera Association Studio. The Costumes and Wigs are by The Western Costume Corporation and Goldstein & Co.

BALLET: Adolph Bolm, Director.

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

\* \* \*

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## REPERTOIRE

SAMSON ET DALILA (SAINT-SAËNS) *Friday Evening, November 3, at 8:15*  
 With Van Gordon, Martinelli, Pinza, D'Angelo, Oliviero

LE COQ D'OR (RIMSKY-KORSAKOFF) *Monday Evening, November 6, at 8:30*  
 With Adolph Bolm, Corps de Ballet, Cast of Singers and Entire Chorus

AÏDA (VERDI) *Wednesday Evening, November 8, at 8:00*  
 With Muzio, Meisle, Martinelli, Bonelli, Pinza, D'Angelo, Oliviero

TRISTAN UND ISOLDE (WAGNER) *Friday Evening, November 10, at 7:45*  
 With Kappel, Meisle, Althouse, Bonelli, Pinza

MANON (MASSENET) *Tuesday Evening, November 14, at 8:00*  
 With Bori, Borgioli, Gandolfi, D'Angelo, Stewart

THE EMPEROR JONES (GRUENBERG) *Friday Evening, November 17, at 8:15*  
 With Tibbett, Leonard, Marlowe

Preceded by THE SECRET OF SUZANNE (WOLF-FERRARI)  
 With Morgana, Gandolfi

CAVALLERIA RUSTICANA (MASCAGNI) *Tuesday Evening, November 21,*  
 With Muzio, Leonard, Borgioli, Gandolfi *at 8:15*

Followed by I PAGLIACCI (LEONCAVALLO)  
 With Bori, Martinelli, Tibbett, Gandolfi, Oliviero

LA TRAVIATA (VERDI) *Friday Evening, November 24, at 8:15*  
 With Muzio, Borgioli, Tibbett, Gandolfi, D'Angelo, Oliviero

LA BOHÈME (PUCCINI) *Tuesday Evening, November 28, at 8:15*  
 With Bori, Hardy, Borgioli, Bonelli, Pinza, Gandolfi, D'Angelo, Oliviero

LA FORZA DEL DESTINO (VERDI) *Friday Evening, December 1, at 8:00*  
 With Muzio, Leonard, Martinelli, Bonelli, Pinza, Gandolfi, D'Angelo, Oliviero



### EXTRA PERFORMANCES (Casts same as above)

SAMSON ET DALILA *Sunday Matinée, November 12, at 2:15*

TRISTAN UND ISOLDE *Sunday Matinée, November 19, at 1:45*

LE COQ D'OR *Sunday Matinée, November 26, at 2:30*

THE EMPEROR JONES } *Thanksgiving Matinée, November 30, at 2:15*  
 THE SECRET OF SUZANNE }

MANON *Saturday Evening, December 2, at 8:00*

Wednesday Night, November 8, at 8:00

# AÏDA

Opera in four acts and seven scenes. Music by Giuseppe Verdi.  
Text (in Italian) by Antonio Ghislanzoni

## THE CAST

Aïda, <i>an Ethiopian slave</i>	CLAUDIA MUZIO
Amneris, <i>daughter of the Egyptian King</i>	KATHRYN MEISLE
Radames, <i>captain of the Egyptian guard</i>	GIOVANNI MARTINELLI
Amonasro, <i>King of Ethiopia (Aïda's father)</i>	RICHARD BONELLI
Ramfis, <i>High Priest of Isis</i>	EZIO PINZA
The King of Egypt	LOUIS D'ANGELO
Messenger	LUDOVICO OLIVIERO
Priestess	ESTER FOLLI

*Priests, Priestesses, Ministers, Captains, Soldiers, Officials,  
Ethiopian Slaves and Prisoners, Egyptians, etc.*

Incidental Dances arranged by ADOLPH BOLM:  
Elise Reiman, Evelyn Wenger, Irene Isham, Maclovia Ruiz,  
principal dancers; and Corps de Ballet

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: In Pharaoh's Time: Memphis and Thebes

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

*Bell rings three minutes before curtain rises*

*Encores not permitted*

## THE STORY

ACT I: Ramfis reveals the gods have named Egypt's leader against insurgent Ethiopians. Radames aspires to the honor that, having won glory, he may claim Aïda. Amneris, jealously afraid of losing his love, in dark jest accuses his song of being more passionate than patriotic. His denial is belied by the glances exchanged when Aïda appears weeping for her people. The court assembles to hear Radames pronounced the chosen of the gods, and, rejoicing, escorts him to the Temple. Aïda bewails the fate that sends her lover to oppose her father, tearing her heart between devotion and loyalty. (Scene 2.) In the eerie recesses of the Temple of Vulcan, Radames, receiving from his King a consecrated sword, is dedicated to his trust.

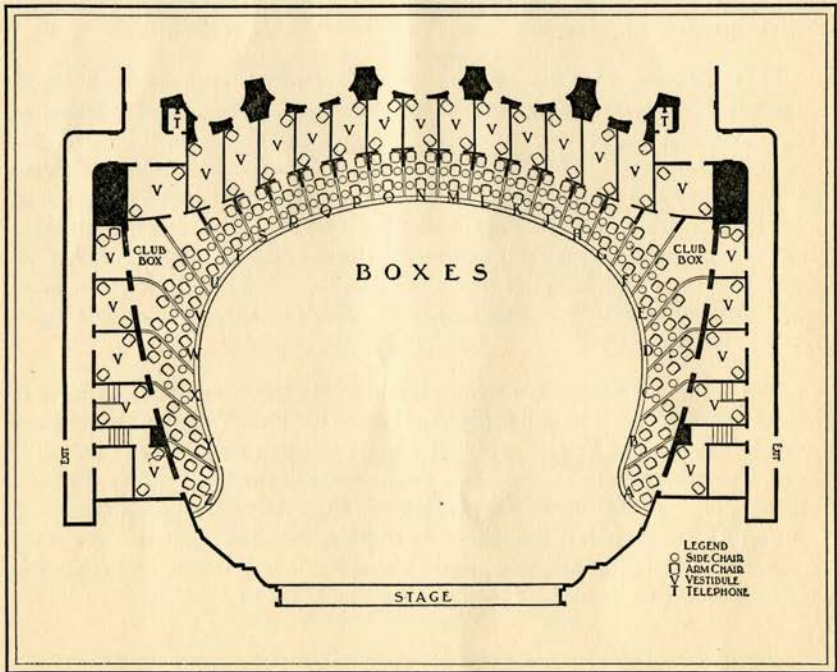
ACT II: Waiting maids praise Radames as they prepare Amneris for the festival of his return. Seeing Aïda, her jealous suspicions reawaken, and, determining to discover their justice, she lulls Aïda with false sympathy, then confounds her, saying Radames is dead. Aïda's anguish betrays her heart, and in cruel triumph Amneris asserts he lives, but lives to be hers. Her rapture crushed by terror, Aïda prays mercy for her love. (Scene 2.) With all the majesty, color, and fire of a conquering people the Thebans gather to welcome Radames. His asked boon is freedom for the captive Ethiopians. Among these Aïda recognizes her father whose royal identity they conceal. With Radames he pleads for clemency, against the insistence of the Priests that the slaves die. Holding only Aïda and Amonasro, the King accedes to Radames, and to the warrior's dismay yields him as further reward, the hand of Amneris.

ACT III: Accompanied by Ramfis, Amneris sweetly approaches a bridal vigil to Isis. Aïda steals to a rendezvous with Radames. To her, mourning the loss of lover and country, appears Amonasro pledging her happiness if she will discover of Radames the Egyptian attack. At her stricken refusal he flings forth the curse of country and mother, terrorizing her into consent. Radames comes, vowing his love. Fearing Amneris' fury Aïda pleads for flight, gaining his reluctant agreement. When, planning their escape, Radames betrays the march of his soldiers, Amonasro reveals himself and his identity. Branding himself a traitor when Amneris discovers them, Radames stays Amonasro's murderous hand and yields himself to her guards.

ACT IV: Amneris regrets her denunciation of Radames and sending for him offers her intervention if he will accept and return her love. Wrapt in the memory of Aïda he refuses. The Priests pace before her, preceding Radames to the Hall of Justice. The remorseful Princess hears the progress of the trial, and as the inexorable judgment of the silent Radames is read, she wildly curses the Priesthood. (Scene 2.) As Radames' last thoughts turn to Aïda, from the dimness of the crypt a shadow creeps. It is Aïda, who, anticipating her lover's doom, had concealed herself within the tomb to share with him a vision of life beyond life.

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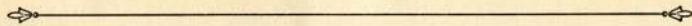
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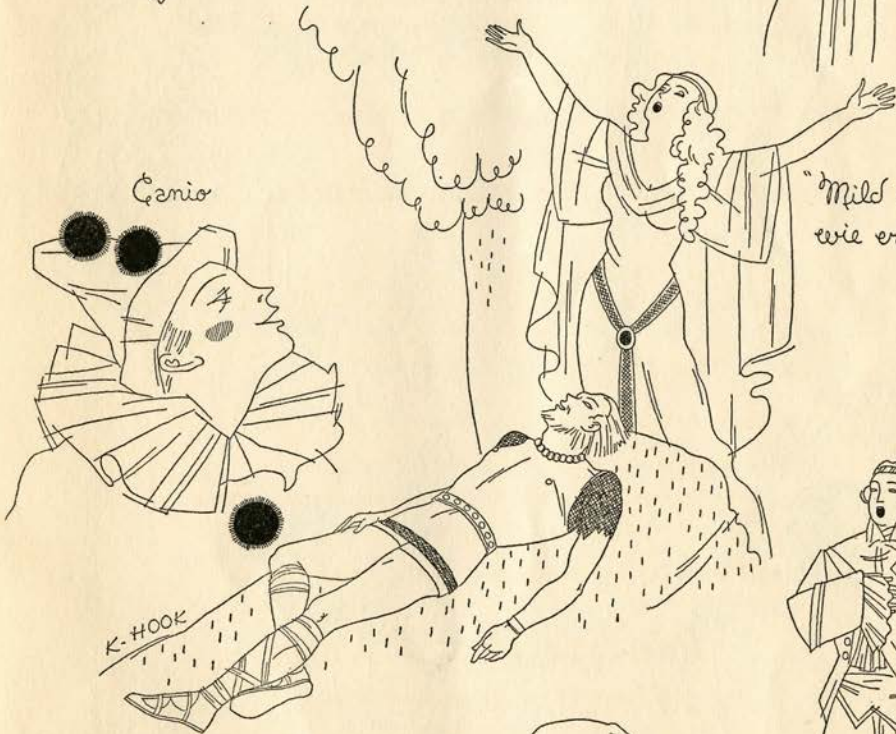
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La Traviata



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Canio

K. HOOK

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and  
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CHALLENGE WITH VISIONS OF BRIGHTEST FULFILLMENT.

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