

Le Coq d'Or
(The Golden Cockerel)

1933

Monday, November 6, 1933 8:30 PM
Sunday, November 26, 1933 2:30 PM

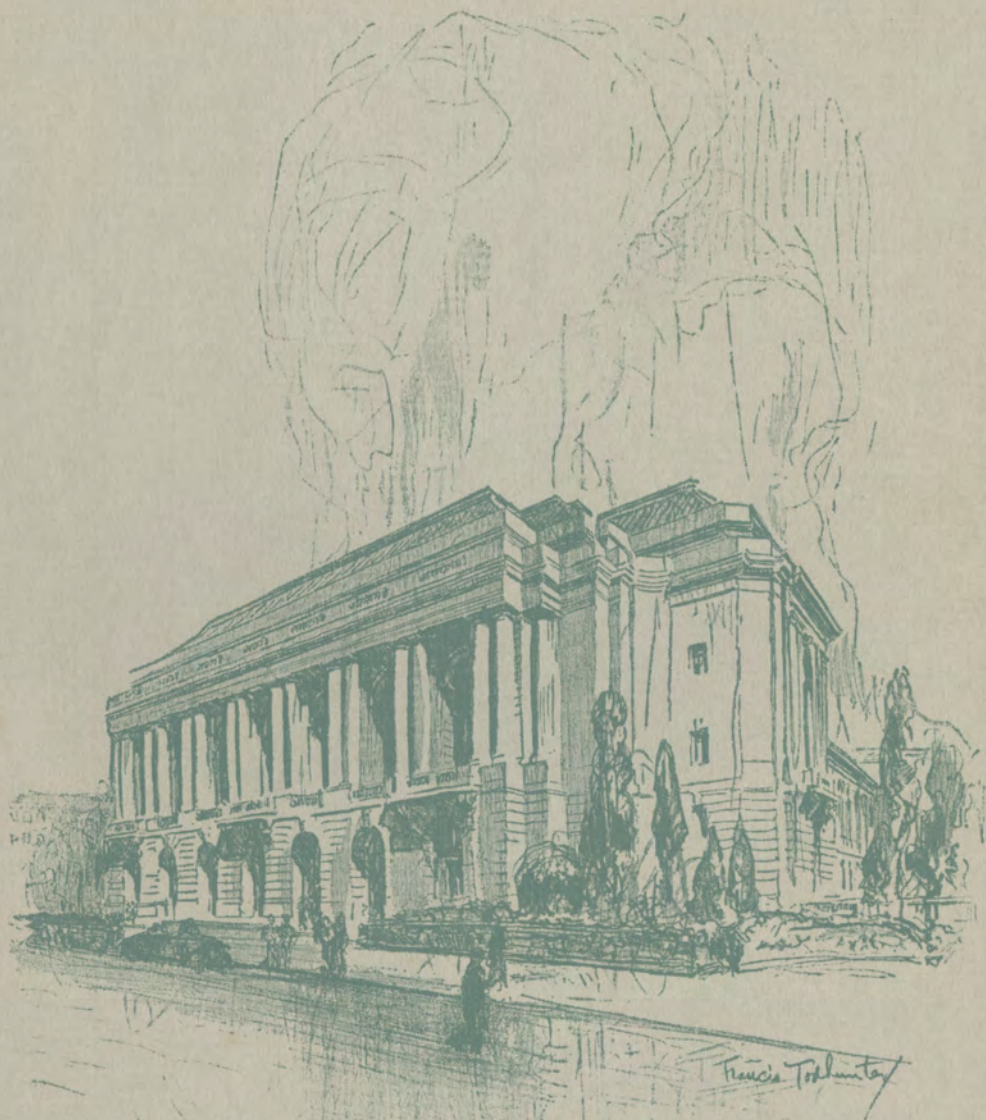
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ELEVENTH ANNUAL SEASON
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA · GENERAL DIRECTOR



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NOVEMBER 3 TO DECEMBER 2, 1933

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In 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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PROPERTIES COMMITTEE: Mrs. John G. Levison, Chairman; Mrs. Alexander Donald, Miss Katherine Eddy, Miss Jean Leonard, Miss Dorothea Roeding, Miss Beth Sherwood, and Mrs. Andrew Talbot.

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

The War Memorial Opera House is operated by the Board of Trustees of the War Memorial. Kenneth R. Kingsbury is President; George T. Cameron, Vice-President; and the Directors are: Frank N. Belgrado, Jr., Colbert Coldwell, Jesse C. Colman, James I. Herz, Charles Kendrick, Gen. Hunter Liggett, John A. McGregor, Harry A. Milton, and R. M. Tobin. Selby C. Oppenheimer is Managing Director, and William C. Douglas, Secretary.

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 Alhadéff, 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, Maclovía Ruiz, Ruth Louise Schueler, Alice Snyder, Evelyn Snyder, Evelyn Wenger.

MESSEURS: Guy Alden, Wallace Bancroft, George Bratoff, Niko Charisse, Allen Cooke, Gregory Gorbounoff, Michael Kolodin, Curt Connor Lewis, Andrew Parin, Rudolph Petro, Carlos Pineda, George Pring, Julio Ramaciotti, Ramon Renov, Dimitri Romanoff, Alexis Shiminauff, Ernest Snodgrass, Walter Vander Kamp, Nickolai Vasilieff, Roman Vesselofzorov.

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

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

Monday Night, November 6, at 8:30
Sunday Matinée, November 26, at 2:30

LE COQ D'OR

(THE GOLDEN COCK)

Opera-Pantomime in three acts. Music by Rimsky-Korsakoff. Text (in English) translated from the Russian of V. Bielsky by Edward Agate. Founded on a fairy tale by Pushkin.

THE CAST

	<i>Singers</i>	<i>Pantomimists</i>
King Dodon	NATHAN STEWART	ADOLPH BOLM
Queen of Shémaka	EMILY HARDY	MACLOVIA RUIZ
The Astrologer	RAYMOND MARLOWE	GEORGE BRATOFF
General Polkan	GEORGE ELDREDGE	NICKOLAI VASILIEFF
Amelfa	MYRTLE LEONARD	PHILIPPA PAULINI
Prince Guidon	AMERIGO FREDIANI	NICO CHARISSE
Prince Afron		ALLAN COOKE
First Bojor	ALBERTO VANNUCCI	MICHAEL KOLODIN
Second Bojor	ALFRED LEVI	DIMITRI ROMANOFF
Voice of the Golden Cock	QUERITA EYBEL	

Bojors, Court Ladies and Nobles, Soldiers, Oriental Dancers, Giants, and Dwarfs

Entire production staged and directed by ADOLPH BOLM

Scenery, costumes and properties designed by NICHOLAS REMISOFF.* Scenery executed in the studio of the San Francisco Opera Association. Costumes by Goldstein & Co.

The singing cast of the opera is composed entirely of San Francisco artists, and the dance and pantomime personnel drawn from the San Francisco Ballet School.

Conductor: WILFRED PELLETIER

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: A fairy tale

- Act I Palace of King Dodon
Act II A narrow gorge in a mountain pass
Act III Same as Act I

*The original sketches of Nicholas Remisoff for the scenery and costumes of "Le Coq D'Or" will be exhibited at Courvoisier Galleries, beginning November 8th.

Bell rings three minutes before curtain rises

Encores not permitted

THE STORY

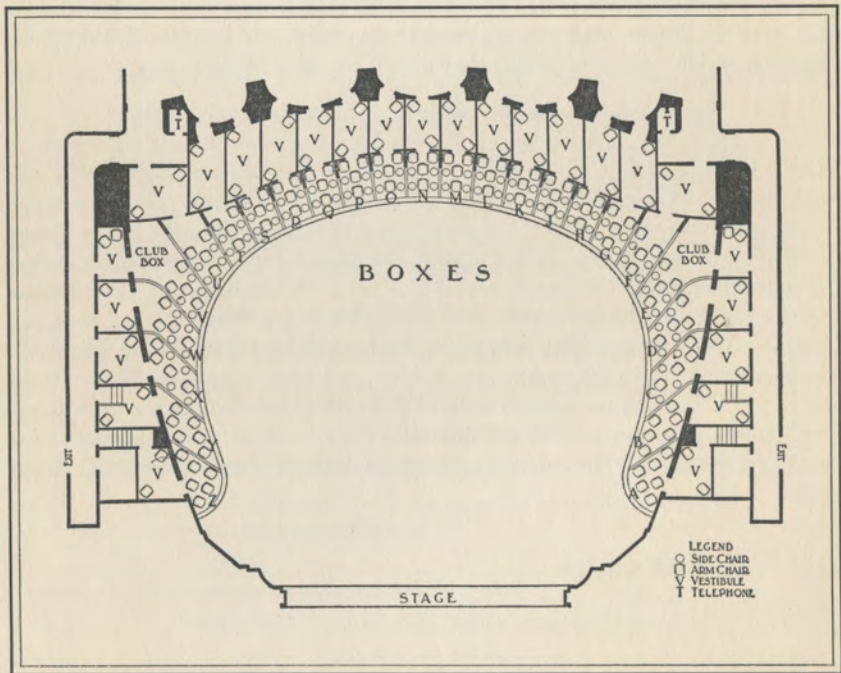
ACT I: The old story-teller begins to speak, and so it is out of the silence of the past there stirs the accents of an ancient court whose bright magnificence astounds the eye as its silent figures weave their way between the words and cast the enchantment of reality over them. So:—"In the midst of splendor sits the unhappy King and calls his councillors to decide which of his enemies to oppose. But they only talk, and, talking, quarrel, and, quarreling, are no help at all. This day there comes to King Dodon an old Astrologer bearing a magic Cock of Gold who, when danger threatens its possessor, will cry aloud a warning. Joyfully promising the Astrologer his first spoken wish, the King mounts the Golden Cock and, demanding his bed laid in the sun, surrenders himself to a peaceful old age spent enjoying its luxury and lush dainties from Amelfa's kitchen. The Cock rouses the court, and the King sends out the army under his sons, relaxing, again content, against his pillows. But the Cock crows again, and King Dodon hears from Polkan of his son's defeat. Then he orders his armour brought him, and, calling the old men to him, leads them himself to battle.

ACT II: "But even as his sons, King Dodon is defeated. In the valley where he seeks retreat he finds the dead princes and mourns them till the lifting mists disclose a strange tent from which emerges a beautiful Queen. The sight of so beautiful a creature drives war from King Dodon's thoughts, and, dazzled, he drinks of her loveliness and her wine, and so seeks to win the favor of her caprice that he dances before his soldiers and her slaves, laughing, and begs her to come with him and share his throne. Merry to see an old man foolish and infatuated, the Queen consents, and in a golden carriage they depart for King Dodon's city.

ACT III: "In the courtyard of his castle King Dodon's people await uneasily the return of their ruler and his Queen. The Golden Cock is still, but a great cloud gathers in the east to frighten them. The carriage appears and the people cheer mightily as the Queen descends. Then into the court with slow, elderly steps the Astrologer walks, and, when the King greets him happily, asks the lovely Queen as the price of the Golden Cock. Enraged, the King refuses, and disputed, strikes the Astrologer dead. The Queen mocks this act with laughter, but when Dodon would embrace her, in great fury she foretells his death. Then the Golden Cock leaves his spire, and, circling low, pecks the head of the King and he falls dead. The black cloud from the east covers the sun, and when it has passed the Queen and the Golden Cock are gone, and left before the people is only the slain King, for whom they send up a great and mournful elegy."—And into the silence of the past drifts the voice of the narrator and into its darkness dissolves the magnificent vision.

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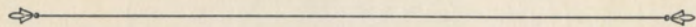
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K-HOOK



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and
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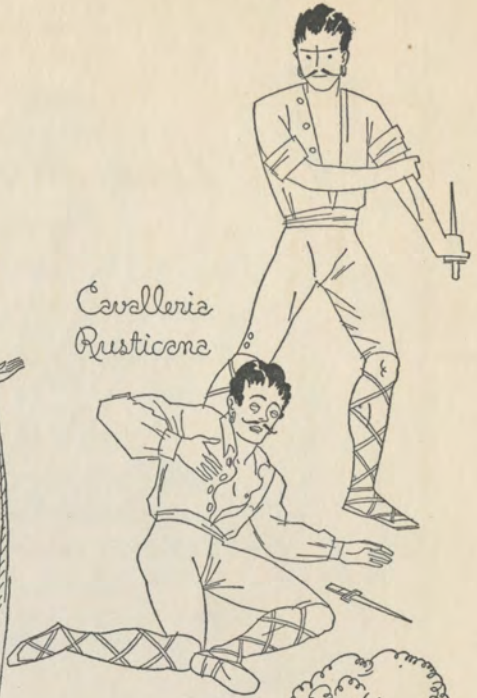


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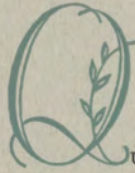
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