

I Pagliacci  
(The Clowns)

1933

Tuesday, November 21, 1933 8:00 PM

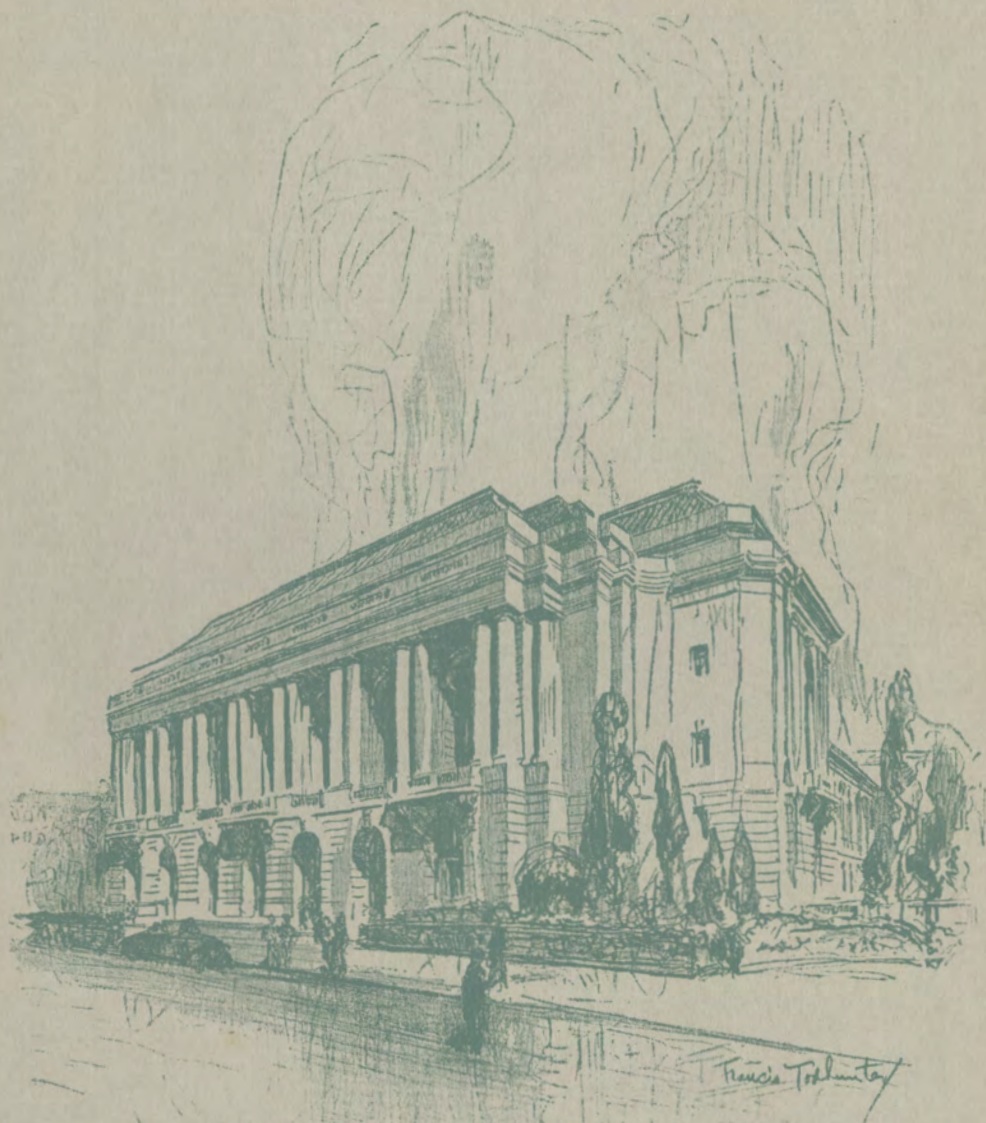
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*ELEVENTH ANNUAL SEASON*  
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA · GENERAL DIRECTOR



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NOVEMBER 3 TO DECEMBER 2, 1933

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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.

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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 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.

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

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

Tuesday Night, November 21, at 8:00

## CAVALLERIA RUSTICANA

Opera in one act. Music by Pietro Mascagni. Libretto (in Italian)  
by G. Targioni-Tozzetti and G. Menasci, adapted from a story by G. Verga

### THE CAST

Santuzza, a village girl	CLAUDIA MUZIO
Lola, wife of Alfio	MYRTLE LEONARD
Turiddu, a young soldier	DINO BORGOLI
Alfio, a teamster	ALFREDO GANDOLFI
Lucia, mother of Turiddu	HELENE STRAUSE
Popolana	ARENA TORIGGINO

*Peasants and Villagers*

Conductor: ANTONIO DELL'OREFICE

SCENE AND PERIOD: The action takes place on a square in a  
Sicilian village, at the present time

*Followed by*

## I PAGLIACCI

Opera in two acts. Music and Text (in Italian) by Ruggerio Leoncavallo

### THE CAST

Canio ( <i>in the play "Punchinello"</i> ), master of the troupe	GIOVANNI MARTINELLI
Nedda ( <i>in the play "Columbine"</i> ), his wife	LUCREZIA BORI
Tonio ( <i>in the play "Taddeo"</i> ), the clown	LAWRENCE TIBBETT
Beppe ( <i>in the play "Harlequin"</i> )	LUDOVICO OLIVIERO
Silvio, a villager	ALFREDO GANDOLFI
First Peasant	EVARISTO ALIBERTINI
Second Peasant	AMERIGO FREDIANI

*Peasants and Villagers*

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

SCENE AND PERIOD: Calabria, near Montalto, on the Feast of Assumption  
First Act, afternoon; Second Act, evening

*Bell rings three minutes before curtain rises*

*Encores not permitted*

## CAVALLERIA RUSTICANA

WITH tender ardor Turiddu is heard expressing his love for the fickle Lola, who, while he was at war, broke their exchange of vows and married Alfio. When the villagers have entered the church to offer praise for their humble contentments Santuzza seeks Lucia for news of Turiddu and intimates her shame; but confidences are interrupted by the stormy arrival of Alfio. The formal Easter mass draws the peasants into the church, and when they are alone Santuzza confesses to Lucia that when Turiddu sought solace in her love she yielded to him. But now he deserts her to return to Lola. Lucia leaves so Santuzza may meet Turiddu alone. He denies with guilty violence that he has returned to Lola and repulses her love. Singing of Turiddu, the witching Lola strolls onto their quarrel. Mocking them as lovers, she derisively enters the church whose doors are closed to Santuzza. Desperately striving to save love and honor, Santuzza begs Turiddu to return to her, but he furiously scorns her supplications. Alfio discovers her, and she bitterly denounces Lola and Turiddu to him. Coming from the peace of the church, the villagers accept Turiddu's invitation to drink, and with him toast Lola. Alfio enters and malevolently refuses the cup offered by Turiddu, but accepts with cold satisfaction the challenge implied when Turiddu bites his ear. Turiddu bids farewell to his mother, in tardy concern commending Santuzza to her protection, and goes to meet Alfio and death.

### I PAGLIACCI

PROLOGUE: The clown Tonio wistfully appeals that it be remembered that sincere emotions are the equal heritage of actors and men.

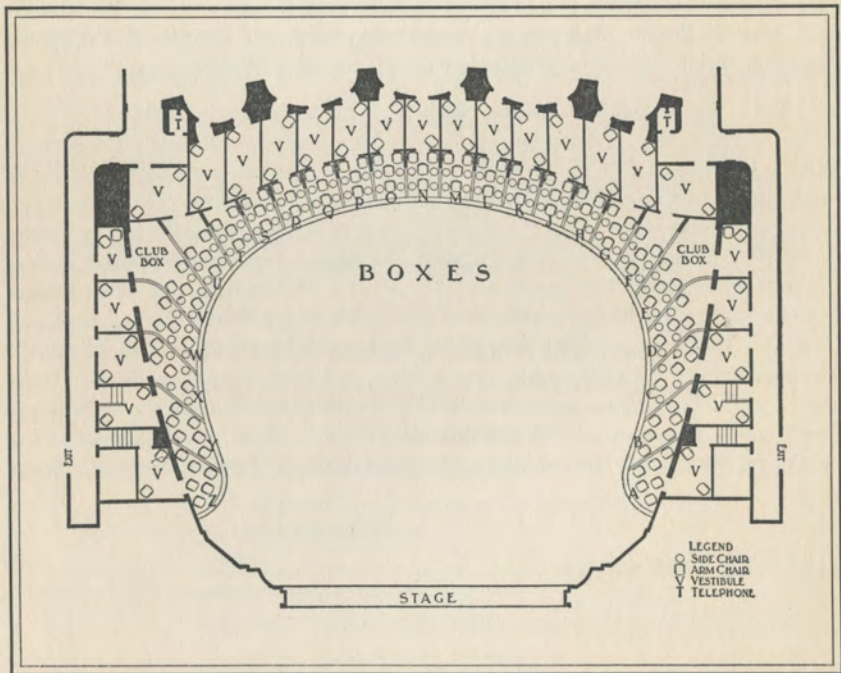
ACT I: Greeted by festive townsfolk, a traveling theater arrives. Tonio would assist Nedda, but is buffeted aside by Canio, who embraces Nedda with affectionate trust and goes with Beppe and the villagers to the tavern. The crowd disperses, leaving Nedda to wonder in lonely disquiet if Canio suspects her lover. She dispels her fears in sweet musings, and when Tonio appears repulses his overtures with ridicule that incurs his hatred. Silvio steals to Nedda, and the lovers are discovered by Tonio. Vindictively he summons Canio, and they hear Nedda promising to fly that night. Silvio escapes Canio's furious pursuit. Beppe urges them to forget their quarrel for the play; but Canio, shocked with rage and heart-break, shrinks from acting the comedy.

ACT II: The townspeople are introduced to a piquant Columbine in Nedda, and delight in her naughty love for Harlequin. PUNCHINELLO's sudden return sends Harlequin out the window, and between him and Nedda ensues an inquiry of her fidelity. Canio, torn with injury, injects all the storm of his own tragedy into the play; but, with capricious insistency, Nedda draws him back into its delicate artificiality. In the fury of his misery Canio stabs her, and when Silvio rushes to her side, kills him, and intones dully, "The comedy is ended."

NOTE: The Boys' Choir appearing in "I Pagliacci" is sponsored by the Recreation Commission of the city. Helen Moore is director, and Elizabeth Alexander, accompanist. The singers are: Robert Brown, Harry Butler, Chatham Forbes, John Globe, Charles Hammer, Gordon Jacobs, Harold Leoni, Alfred Mason, Louis De Martini, Howard Pennypacker, Edward Reed, Norman Reid, Joseph Romeo, Charles Stauffacher, John Trudrung, Philip Whaley, Ronald White, Warren Vocke.

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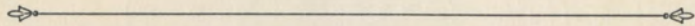
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La Traviata



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"Mild und leise wie er lächelt..."



K-HOOK



Scarpia and Des Grieux





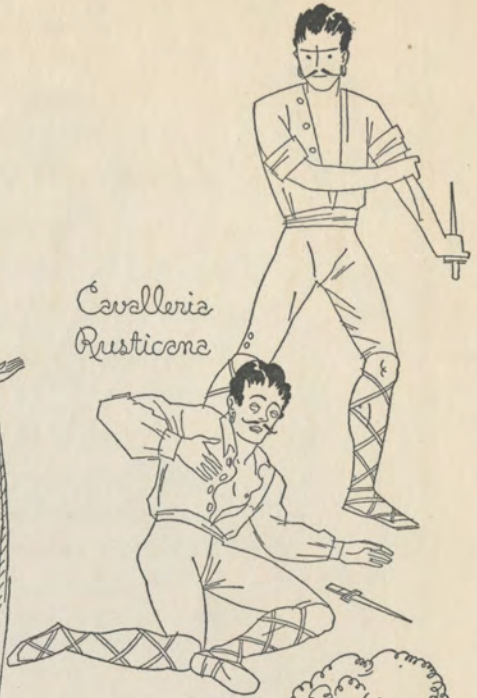


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JOSÉ ITURBI, PIANIST, GUEST ARTIST

**WAR MEMORIAL OPERA HOUSE**

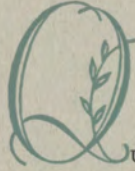
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
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YOU who turn to music for inspiration, a fresh perspective, uplift of spirit, will find a counterpart for your hours in the workaday world in offices in the Russ Building Tower, high above the din of city streets. Sunshine. Inspiring vistas! ✧ From this eminence watch the building of the Bay Bridge ✧ Garage within the building ✧ Express elevators to Tower ✧ The Office of the Building is Room 1101;  
Garfield 7424.

## SAN FRANCISCO:



QUEENLY METROPOLIS  
OF THE PACIFIC, ANOTHER GRAND OPERA SEASON  
HERALDS YOUR CHARMS TO THE WORLD....WITHIN  
THIS TEMPLE OF MUSIC, A MONUMENT TO VISIONS  
MADE REAL, WE DRINK DEEP OF THE INSPIRATION  
AND CLASSIC BEAUTY GRAND OPERA BRINGS US....  
STRANGE CONTRAST, THIS, TO THAT FIRST SEASON  
OF EIGHTY-ONE YEARS AGO, WHEN GREAT SWAYING  
STAGE-COACHES CARRIED THE PAREPA-ROSA OPERA  
COMPANY OVER THE SIERRAS TO A TINY EMPIRE OF  
STOVEPIPE HATS AND RUSTLING SILKS!....THEN A  
MIDGET OUTPOST OF A DUBIOUS WESTERN CIVILI-  
ZATION; TODAY, A CITY OF OPERAS, SYMPHONIES,  
COMMERCE, FINANCE AND PROGRESS....YOUR GOLDEN  
YESTERDAYS ARE OUR DELIGHT. YOUR TOMORROWS  
CHALLENGE WITH VISIONS OF BRIGHTEST FULFILLMENT.

Sherman,  Clay & Co.