

Samson et Dalila

1933

Friday, November 3, 1933 8:15 PM  
Sunday, November 12, 1933 2:15 PM

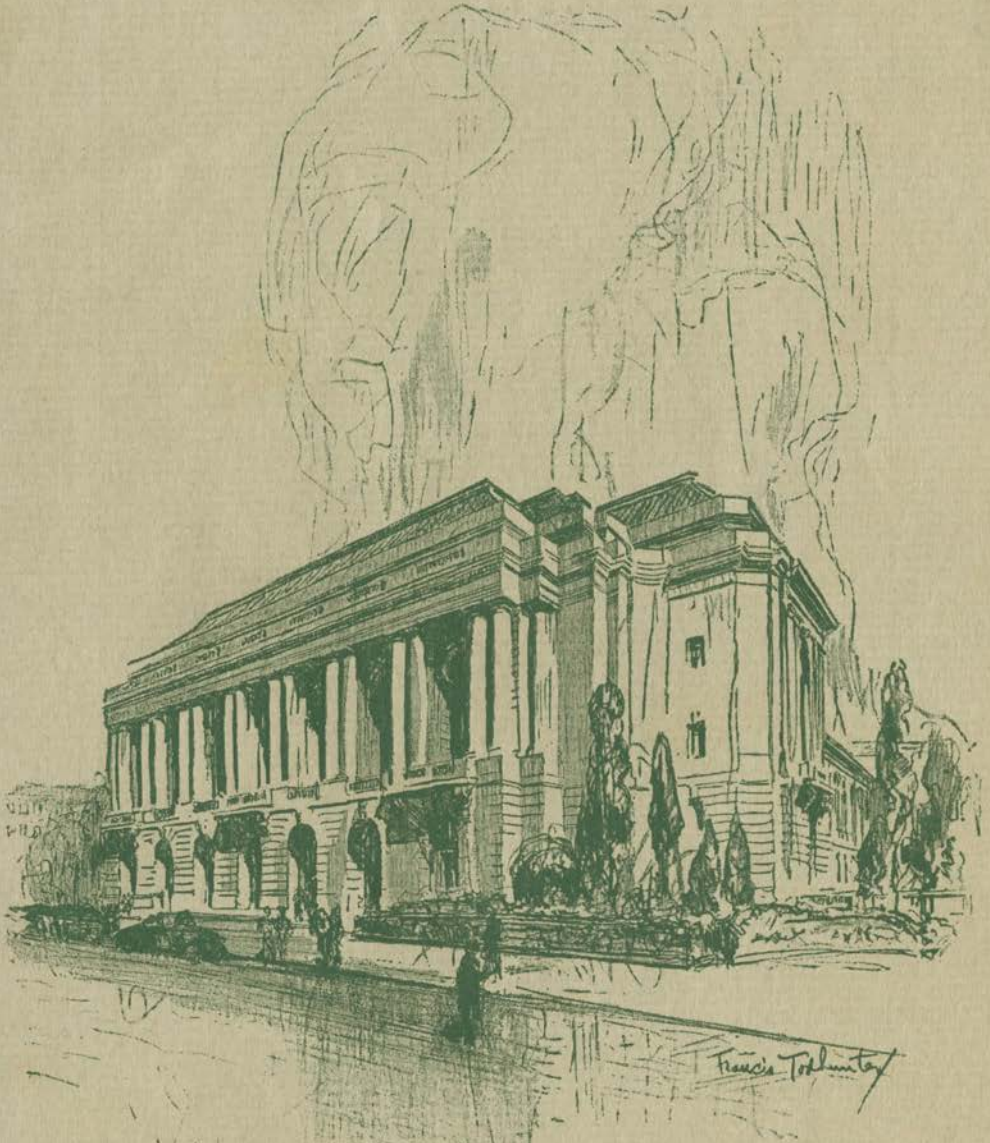
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*ELEVENTH ANNUAL SEASON*  
SAN FRANCISCO OPERA ASSOCIATION

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.

**SUB-COMMITTEE CHAIRMEN:** Mrs. Isabel Stine Leis, Artists; Miss Edith Livermore, Tickets; Mrs. M. C. Sloss, Opera Teas; Miss Sallie Maynard, Boxes; Miss Ruth Loring, Chorus Activities; Miss Barbara Burke and Mrs. Edward Stanwood, Private Schools; and Mrs. George C. Thierbach, Social Notes.

**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*

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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, 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, Nikolai Vasiliéff, 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 BOHÊME (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*



Friday Night, November 3, at 8:15  
Sunday Matinée, November 12, at 2:15

# SAMSON ET DALILA

Opera in three acts and four scenes. Music by Camille Saint-Saëns.  
Text (in French) by Ferdinand Lemaire

## THE CAST

Dalila	CYRENA VAN GORDON
Samson	GIOVANNI MARTINELLI
Le Grand Prêtre de Dagon	EZIO PINZA
Abimelech, <i>Satrape de Gaza</i>	LOUIS D'ANGELO
Un Vieillard Hébreu	SIDOR BELARSKY
Un Messager Philistin	LUDOVICO OLIVIERO
Premier Philistin	GEORGES SIMONDET
Deuxieme Philistin	GEORGE ELDREDGE
Un Garçon	ROBERT BROWN

## *Choeur Hébreux et Philistins*

Incidental Dances Arranged by ADOLPH BOLM:  
Elise Reiman, Evelyn Wenger, Irene Isham, Dimitri Romanoff,  
principal dancers; and Corps de Ballet

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: 1150 B.C.; Gaza in Palestine

- Act I Public Square in Gaza  
Act II Dalila's Home, Valley of Sorek  
Act III Scene 1 Prison at Gaza  
Scene 2 Interior of Temple of Dagon

*Bell rings three minutes before curtain rises*  
*Encores not permitted*

\* \* \*

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## THE STORY

ACT I: Chanting a prayer pregnant with sorrow and resignation, a group of Hebrew slaves kneel in the square before the Philistine temple of Dagon. Samson stands forth adjuring them to lift up their hearts in faith and their arms in strength, and God shall be found to them. Inspired, the Hebrews arise and rejoice. Upon this scene comes Abimelech, who charges them to subjection. The Hebrews glorify God and in rage Abimelech leaps out with drawn sword. Samson, striking down the Prince, leads the Hebrews in glorious revolt. The High Priest comes from the temple and, discovering the slain Prince, commands immediate retribution. But a messenger hurries in to tell of the Hebrews rampant in the city, and the already cowed Philistines retreat. The Hebrews reënter rejoicing and are joined by the women from the Temple of Dagon, led by Dalila, who in tones of mellow innocence pleads with Samson for a renewal of the pleasures of love they once shared. Samson prays for strength to resist her seduction, conscious that behind it lies treachery.

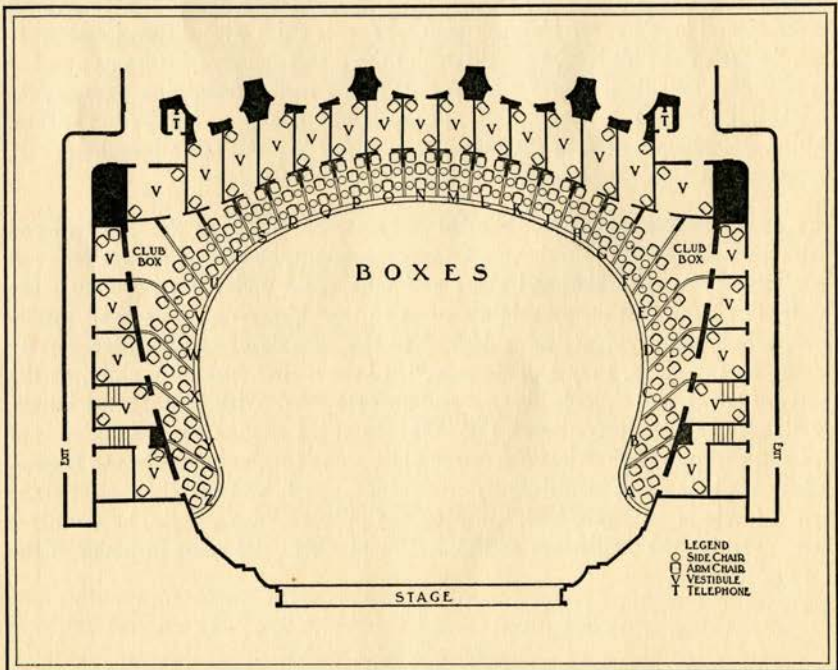
ACT II: Dalila is appealing to the power of love for allure which shall drive Samson again into her arms and discover to her the secret of his strength. The High Priest of Dagon comes to her offering unlimited wealth if she will secure this same secret. She scorns his bribes and confides that her protestations have been only an effort to bring Samson to betray himself. Together they pray for his capitulation. Dalila is beginning to question her power over Samson when he appears in a torment of uncertainty. Loosing upon him gentle reproaches for desertion and love's every blandishment, she woos him with dispassionate passion. Samson vows his love, but still denies the secret she would have as proof of his complete devotion. Angry and tearful, Dalila rushes from him. Samson, remembering his God, hesitates; then, in passionate abandon, follows her within. Philistine soldiers surround the house and, answering Dalila's triumphant call, overpower Samson.

ACT III: Samson in prison, blinded and chained, works at the mill besieged with reproaches from the Hebrews. Deeply repentant, he beseeches that Jehovah pour His wrath upon his head alone and take again under His protection the children of Israel. Philistine soldiers come to take him away. (Scene 2.) Philistines, princes, and vulgars have flocked to the Temple of Dagon. Licentiously singing and dancing, they hail Samson, led into their midst by a child, as the savior of Israel, and ridicule his God and his own ruin. With magnificent humility Samson accepts their abuses. Dalila laughs at his weakness in the embrace of love and with the High Priest forces upon him a cup to offer in sacrifice to Dagon. Led forward, Samson, inspired by repentance, wrath, and a mighty faith, prays for a miracle of strength, and, grasping the pillars of the temple, he crumbles them, crushing the Philistines and himself, while his voice soars in praise of the glory of his God.



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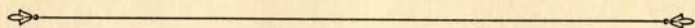
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La Traviata



Delila

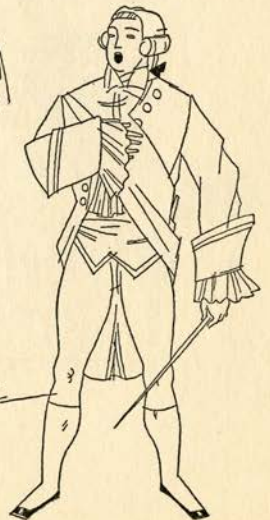


Canio

"Mild und leise wie er lächelt..."

K-HOOK

Scarpia and Des Grieux

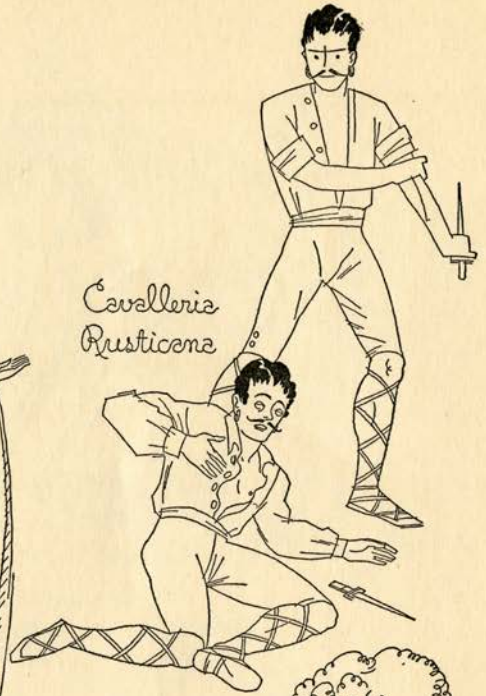






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YESTERDAYS ARE OUR DELIGHT. YOUR TOMORROWS  
CHALLENGE WITH VISIONS OF BRIGHTEST FULFILLMENT.

Sherman,  Clay & Co.