

Il Segreto di Susanna
(The Secret of Suzanne)

1933

Friday, November 17, 1933 8:15 PM
Thursday, November 30, 1933 2:15 PM (Thanksgiving)

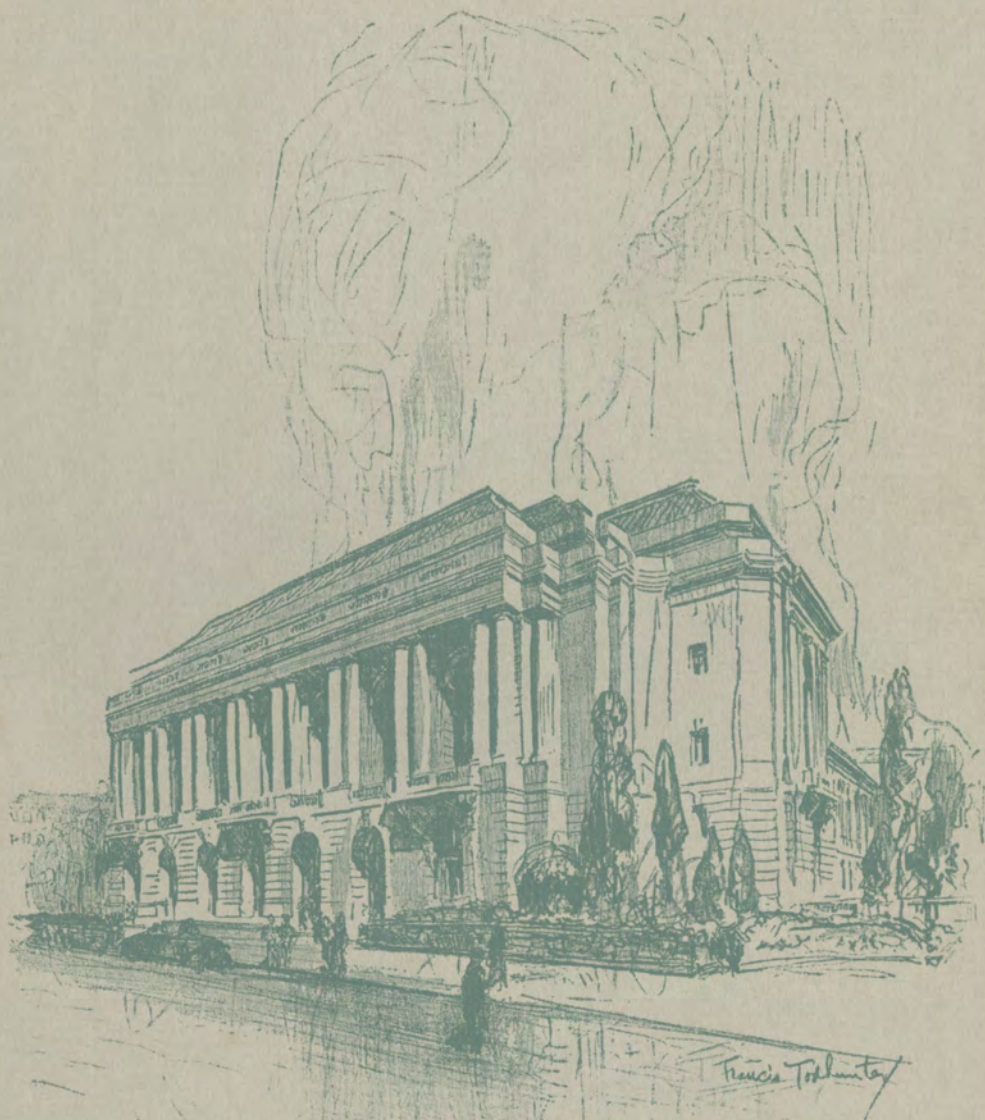
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ELEVENTH ANNUAL SEASON
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA · GENERAL DIRECTOR



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WALLACE M. ALEXANDER

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

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

Friday Night, November 17, at 8:15
Thanksgiving Matinée, November 30, at 2:15

THE SECRET OF SUZANNE

Opera in one act. Music by Ermanno Wolf-Ferrari. Book by Max Kalbeck.
Text (in English) by Claude Aveling, after the Italian of Enrico Golisciani

THE CAST

The Countess Suzanne	NINA MORGANA
Count Gil	ALFREDO GANDOLFI
Sante, a dumb servant	LOUIS D'ANGELO

Conductor: ANTONIO DELL'OREFICE

Stage Director: ARMANDO AGNINI

TIME AND PLACE: About 1840; Living-room of Count Gil's villa in Piedmont
The hung portrait is by Howard Brodie

Followed by

THE EMPEROR JONES

Opera in one act, a prologue, an interlude, and six episodes. Music by Louis
Gruenberg. Text (in English) after the play by Eugene O'Neill

THE CAST

Brutus Jones	LAWRENCE TIBBETT
Henry Smithers, a cockney trader	RAYMOND MARLOWE
An Old Native Woman	MYRTLE LEONARD
The Congo Witch Doctor	NICO CHARISSE
A Pullman Porter	EUGENE ANDERSON

*Soldiers, the Formless Fears, Jeff, the Negro Convicts, the Prison Guard,
the Planters, the Auctioneer, the Slaves*

Conductor: WILFRED PELLETIER

Stage Director: ARMANDO AGNINI

Chorus Master: ETHEL R. CLARK

TIME AND PLACE: The present. The action takes place on an island
in the West Indies. The form of government is an empire

SCENES: In the Palace of the Emperor; In the Forest; nightfall, night, and dawn

Bell rings three minutes before curtain rises

Encores not permitted

THE SECRET OF SUZANNE

The charming Suzanne slips home with only time to give Sante her things and retreat to her room before Count Gil appears. His feverish restlessness augments as, sniffing the odor of tobacco, he secretly doubts his bride's fidelity, since none in his household is permitted to smoke. Joined by Suzanne, he is won from lover-wise jealousy to adoration till again he breathes the hateful odor. Accusing Suzanne of shielding some secret, he is astounded at her acquiescence and plea that he overlook her indulgence of a craving that speeds the hours of his absence. Suzanne's timid reconciliation after their quarrel embraces a gentle eagerness that he go to his club. Unhappy suspicions quickened again, the Count storms off, and Suzanne, in mischievous content, settles herself to smoke. Gil's return discovers her secret. Relieved, he begs forgiveness, and in humble sacrifice accepts a cigarette for his own lips.

THE EMPEROR JONES

SCENE I: Stealthily creeping past the awesome scarlet throne, an old negress reaches the doorway that marks the edge of freedom when Smithers seizes her and with vicious questioning learns the natives have run away. Understanding this silent threat, he dares to waken the Emperor, who in high-humored braggadocio reveals money and ease await his return to the States, and exhibits a silver bullet that shall, in the unthinkable event of his capture, defeat the vengeance of low bush-niggers. The tom-toms begin to sound. Jones confers his estate on Smithers, and arrogantly walks toward the jungle.

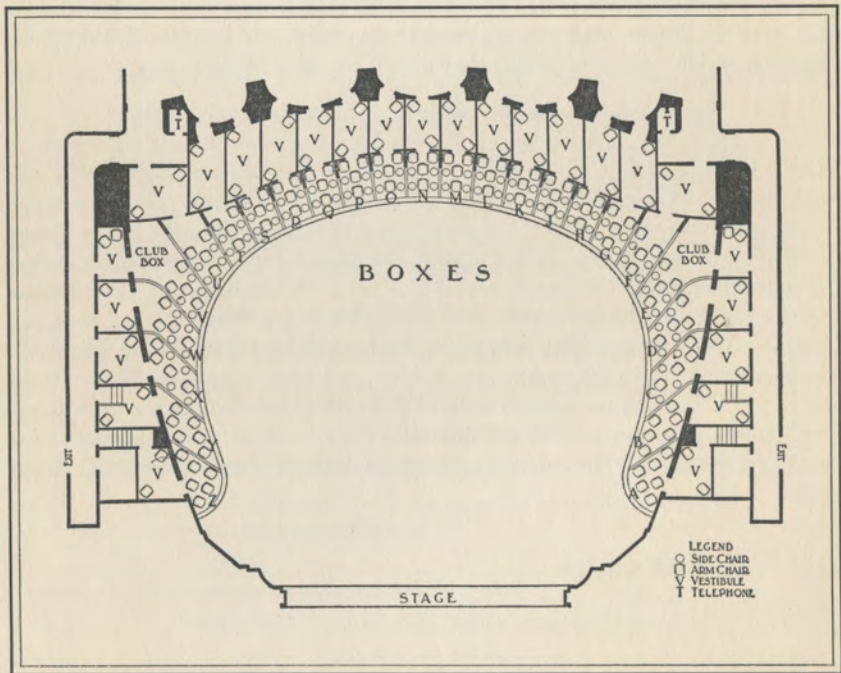
SCENE II: A lonely figure lost in the timeless throb of tom-toms, insignificant before the vast jungle, the Emperor hunts vainly for his cache of food. With the first quickening of terror he perceives the little formless fears, creeping black out of blackness. Shooting wildly, he plunges into the jungle, which becomes a breathing fabric of fear weaving translucent visions of his past:—Jeff, the murdered porter, murdered again; the road gang laboring under the murdered guard, murdered again; the sullen humility of the slave block suffered again, and conquered with the last two lead bullets; and Jones calling first on his will as Emperor, then upon the strength of God, breaks under the torture of horror, the monotony of the tom-toms, and the oppression of defeat. The circle of blind flight leads him into the heart of the pursuit, and in a paralysis of panic he follows the Witch Doctor's hideous pantomime of the night, whose end discovers him vanquished before despised bush-niggers. In a glorious repossession of circumstance, he remembers the silver bullet, and by it, suitably, the Emperor dies.

NOTE: The Negro male chorus appearing are members of the Coleridge Taylor Choral Club of San Francisco. Their participation is sponsored by the Booker T. Washington Community Service Center. The singers are:

First Tenors: Charles Crawford, Alden McClelland, Ollie McClelland, William Morgan, John Nelson, Chauncey Long, James Robinson; *Second Tenors:* Harold Braan, David Derrick, Walter Cavanugh, Robert Flippen, Paul Greene, Robert Harris, Alfred Hunter, Irving Meyers, Clifford Morris, Klein Wilson, Wesoneal Winston, Clifford Wysinger; *Baritones:* Barry Baines, Leo Durant, Wendell Clark, Godfrey Halsell, Clement Hunter, Alvin Nurse, Carlos McLean, Clifford Payne, Clarence Sands, Jay Malone; *Basses:* Homer Alfred, W. W. Barber, Richard Clark, Joseph Gier, Jean Hubbard, A. H. James, George Watkins, Jr.

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Mr. and Mrs. Robert B. Henderson	K	Mr. and Mrs. Arthur Dale King	Y
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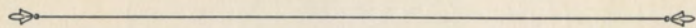
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K-HOOK

Scarpia
and
Des Grieux



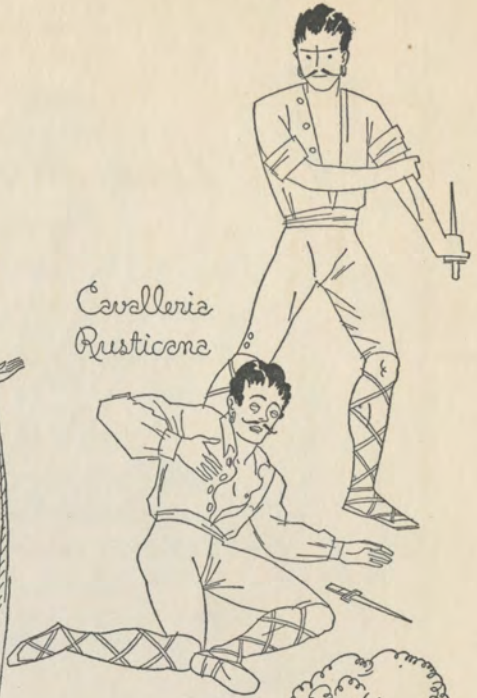


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**WAR MEMORIAL OPERA HOUSE**

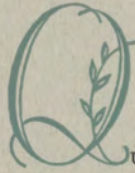
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MIDGET OUTPOST OF A DUBIOUS WESTERN CIVILI-  
ZATION; TODAY, A CITY OF OPERAS, SYMPHONIES,  
COMMERCE, FINANCE AND PROGRESS....YOUR GOLDEN  
YESTERDAYS ARE OUR DELIGHT. YOUR TOMORROWS  
CHALLENGE WITH VISIONS OF BRIGHTEST FULFILLMENT.

Sherman,  Clay & Co.