

La Traviata
(The Fallen Woman)

1933

Friday, November 24, 1933 8:15 PM

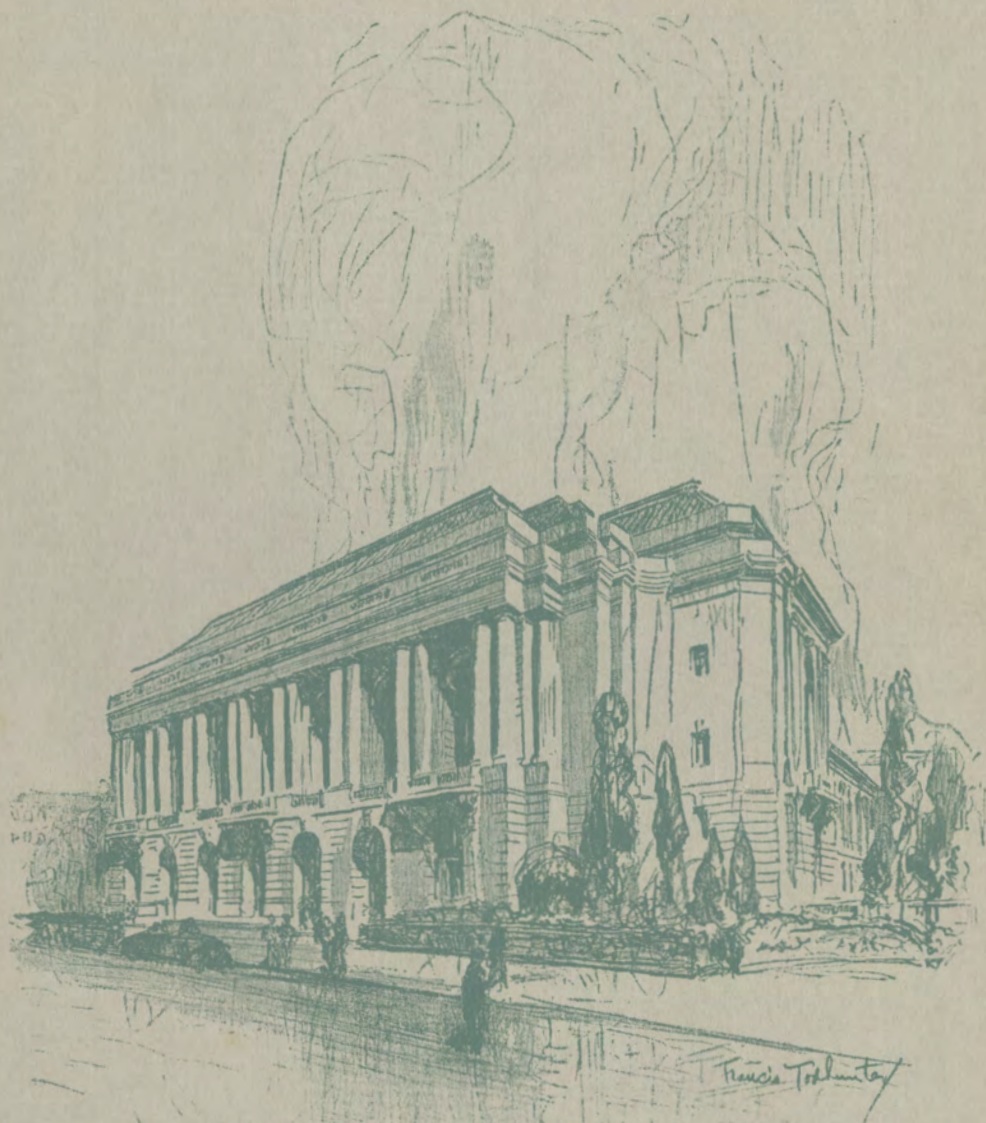
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ELEVENTH ANNUAL SEASON
SAN FRANCISCO OPERA ASSOCIATION

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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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.

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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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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.

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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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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 24, at 8:15

LA TRAVIATA

Opera in four acts. Music by Giuseppe Verdi. Text (in Italian)
by Piave, after Dumas' "*La Dame aux Camélias*"

THE CAST

Violetta Valery, <i>a courtesan</i>	CLAUDIA MUZIO
Flora, <i>friend of Violetta</i>	QUERITA EYBEL
Annina, <i>confidante of Violetta</i>	MYRTLE MCLAUGHLIN
Alfredo Germont, <i>lover of Violetta</i>	DINO BORGIOLO
Giorgio Germont, <i>his father</i>	LAWRENCE TIBBETT
Gaston, <i>Viscount of Letorières</i>	LUDOVICO OLIVIERO
Baron Douphol, <i>a rival of Alfredo</i>	ALFREDO GANDOLFI
Doctor Grenvil	LOUIS D'ANGELO
Marquis d'Obigny	GEORGE ELDREDGE
Giuseppe, <i>a servant</i>	AMERIGO FREDIANI
Major Domo	EVARISTO ALIBERTINI

Ladies and Gentlemen, Friends of Violetta and Flora

Incidental Dances arranged by ADOLPH BOLM

Pas de Trois:—Elise Reiman, Dimitri Romanoff, Nico Charisse

Gypsy Dance:—Corps de Ballet

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

SCENE AND PERIOD: Paris and environs; about 1700

Act I Drawing-room in the house of Violetta

Act II A Villa near Paris

Act III Salon in Flora's palace

Act IV Violetta's apartment

Bell rings three minutes before curtain rises

Encores not permitted

THE STORY

ACT I: Pale and lovely, Violetta sits in the midst of a gay company. To her is brought Alfredo Germont, a new adorer. Violetta greets him, lightly mocking his ardor, and draws her guests to table. Called on for a drinking-song Alfredo lifts his glass to love and beauty, indicating Violetta, who responds, pledging fleeting pleasures. Rising to lead the others to the dance, a weakness possesses Violetta, wasted by consumption, and she requests they go without her. Alfredo tries to protest her incautious living and voices his tender desire to cherish her. Delicately insouciant, she sends him away with a flower—he to return when it has faded. Alone, having bade farewell to her guests, Violetta dreams over Alfredo's love, struggling between a yearning to embrace its sweetness, and a fear of its sorrow.

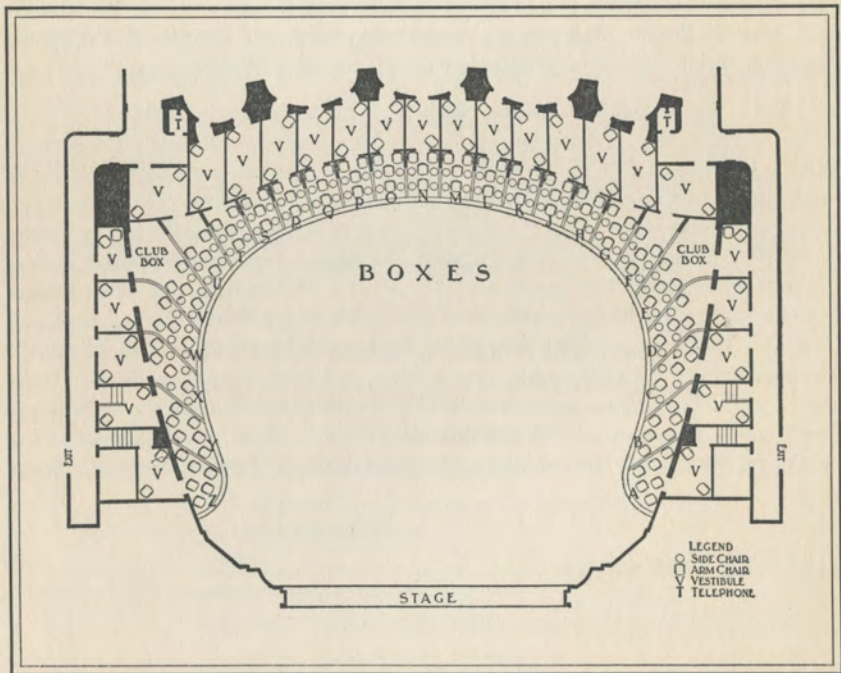
ACT II: Violetta, having yielded to love, is with Alfredo at a sequestered villa. Her lover's idyllic rapture is disturbed when he encounters Annina, Violetta's maid, returning from Paris, where she has arranged the sale of Violetta's effects. Wild with self-reproach, Alfredo goes himself to obtain money. Violetta enters; wonders a little at his departure; laughs a little at a ball invitation; and prepares to receive a stranger. It is Alfredo's father, come to plead with her to end the disastrous liaison. In anguish Violetta agrees to the parting. Learning of his father's intended visit, Alfredo returns and Violetta heartbrokenly slips away. Returning her letter parting them, Germont enters to embrace his son, whose stunned grief is dispelled not by tenderness but by fury, when, seeing the invitation, he divines Violetta has returned to her former life.

ACT III: Among her old gay associates Alfredo seeks Violetta. When she arrives with Baron Douphol his insults provoke her escort to accept his challenge at cards. Supper suspends their quarrel, and Violetta signals Alfredo, begging him to leave and escape the imminent danger of a duel. He refuses to go unless she will accompany him. Miserably Violetta tells him they are held apart by her promise to one who asked it in perfect right, and when he gives her Douphol's name, she will not deny it. Feeling his devotion bitterly deceived, Alfredo furiously summons the others and decrying his mistress and their love, flings at her his winnings as payment for his while of bliss.

ACT IV: For weeks Violetta has lain with death, and the Doctor confesses to Annina that only hours now distance the end. Violetta realizes this, and, hearing carnival revelers, sends Annina among the poor with her last coins. She reads again Germont's letter saying that her great sacrifice has been confided to Alfredo, who will come to her. But he has not. Annina reënters, starry-eyed. Her mistress intuits the cause: Alfredo has come! Locked in a tender embrace, they pledge eternal union. Eagerly Violetta urges departure. Weakness, however, commands her. Annina hastens to summon the Doctor, who arrives with Germont. A sudden rush of strength encourages Violetta to yet believe in life; but it is only the fatal presage of death, to which she succumbs in Alfredo's arms.

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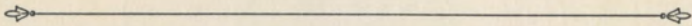
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La Traviata



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K-HOOK

Scarpia and Des Grieux



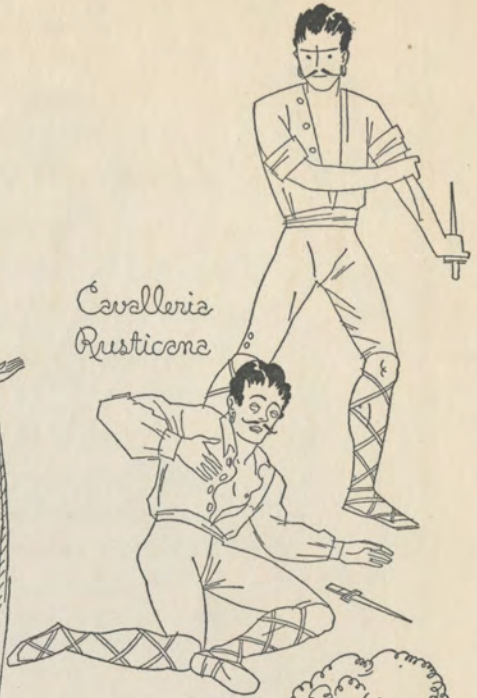


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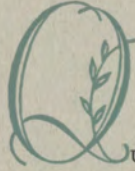
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
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COMMERCE, FINANCE AND PROGRESS....YOUR GOLDEN  
YESTERDAYS ARE OUR DELIGHT. YOUR TOMORROWS  
CHALLENGE WITH VISIONS OF BRIGHTEST FULFILLMENT.

Sherman,  Clay & Co.