

Tristan und Isolde

1933

Friday, November 10, 1933 7:45 PM  
Sunday, November 19, 1933 1:45 PM

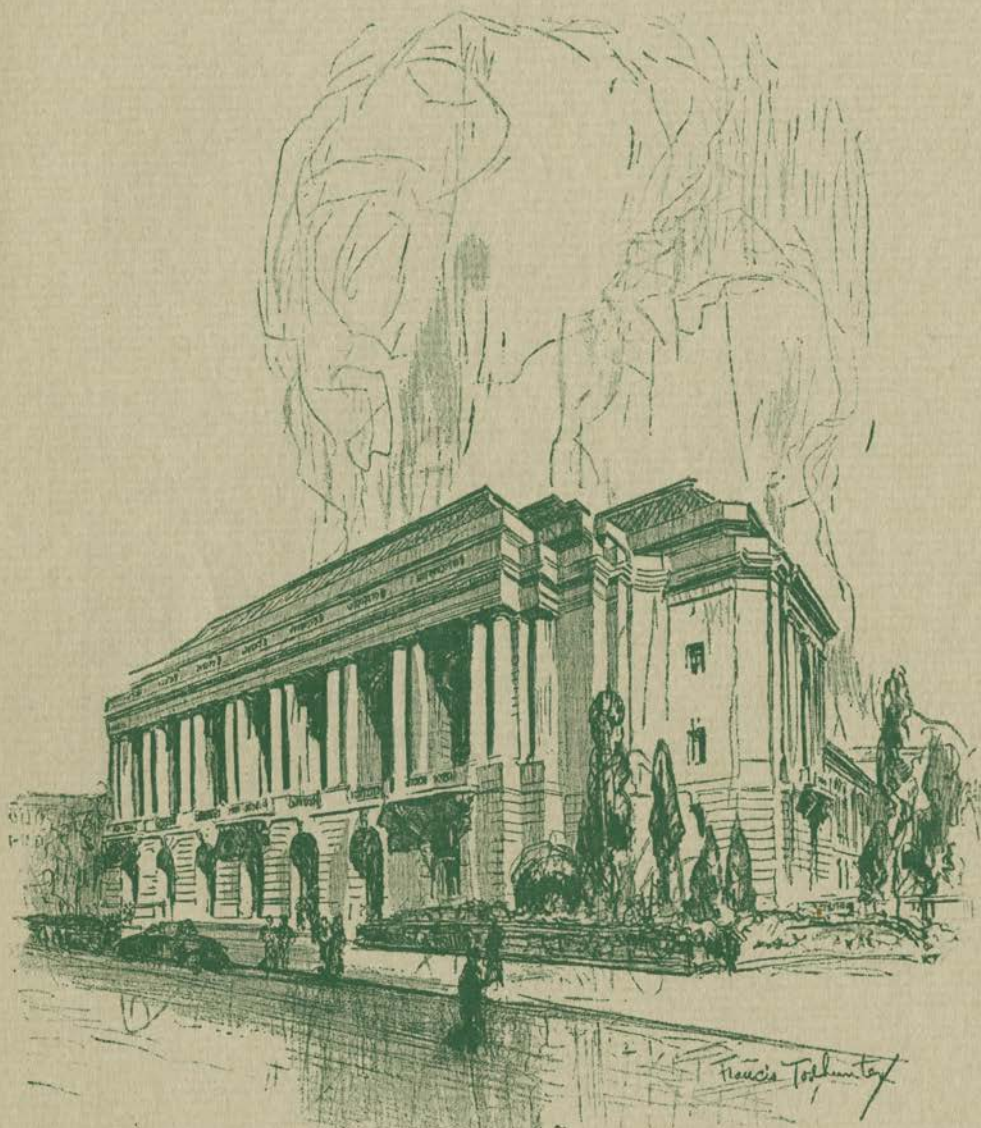
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ELEVENTH ANNUAL SEASON  
SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA · GENERAL DIRECTOR



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*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.

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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 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 Linqvist, 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 Dimphel, 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, Maclovia 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 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 10, at 7:45*  
*Sunday Matinée, November 19, at 1:45*

# TRISTAN UND ISOLDE

Opera in three acts. Music and text (in German) by Richard Wagner

## THE CAST

Tristan, <i>a Cornish Knight, nephew of King Mark</i>	PAUL ALTHOUSE
King Mark of Cornwall	EZIO PINZA
Isolde, <i>Princess of Ireland</i>	*GERTRUDE KAPPEL
Brangäne, <i>Isolde's friend and attendant</i>	KATHRYN MEISLE
Kurvenal, <i>Tristan's devoted servant</i>	RICHARD BONELLI
Melot, <i>one of King Mark's courtiers</i>	ALFREDO GANDOLFI
Shepherd	LUDOVICO OLIVIERO
Steersman	LOUIS D'ANGELO
A Sailor's Voice	RAYMOND MARLOWE

\*San Francisco début.

*Sailor Lad, Sailors, Knights, Esquires, Men-at-Arms*

Conductor: ALFRED HERTZ

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: *Legendary*

- Act I    On board a Vessel nearing the Cornish Coast  
Act II    Garden before Isolde's Chamber; Summer Night  
Act III    Garden of Tristan's Palace in Brittany

*Bell rings three minutes before curtain rises*

*Encores not permitted*

## THE STORY

ACT I: Wrapt in melancholy, Brangäne struggles to assuage Isolde's journey to Cornwall to become Queen to King Mark. A command that Tristan attend her is refused, and, reticence yielding to the fury of yearning, Isolde confides her love for Tristan, whom, at her father's castle, though she knew him to be the slayer of her betrothed, she healed of his wounds. His oath of gratitude he now fulfills by bearing her to another. Irrevocably loving Tristan, and unwilling to live if denied his love, Isolde determines to alleviate her grief by death which shall claim Tristan to revenge Morold and herself to avenge betrayed love. She asks the fatal draught. Refusing to prepare to land, Isolde commands Kurvenal to bid Tristan to her. He appears darkly miserable, since while wooing her for his uncle he has awakened to a realization of his own great love. When she refuses the sword offered her to avenge insulted honor and proffers the chalice, he, opining its contents, eagerly seeks in death surcease for his conflict between destroying honor by betraying Mark or betraying love by forsaking Isolde. But Brangäne has exchanged the death draught for a love potion, and the lovers soar to an oblivion of rapture, menaced when King Mark approaches.

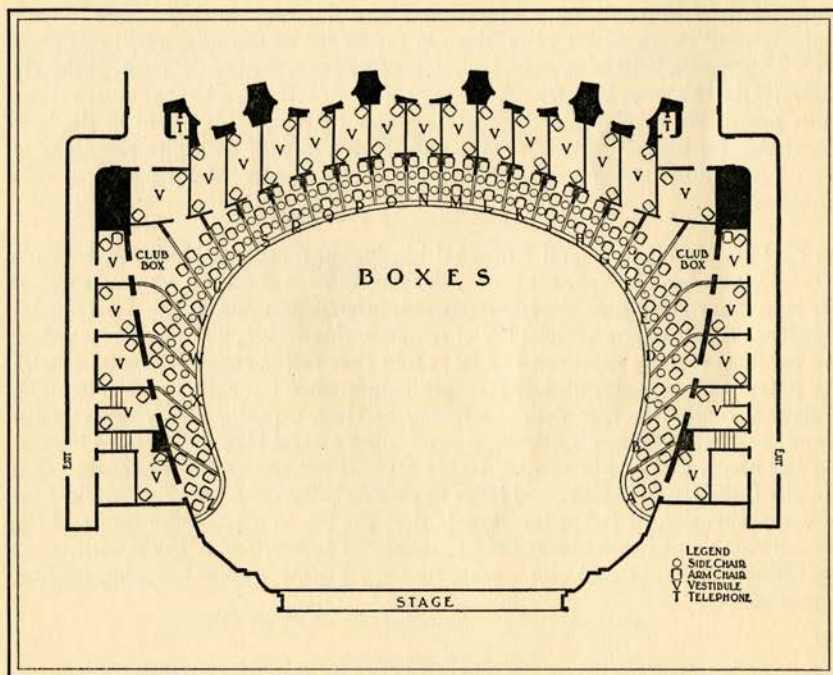
ACT II: Isolde and Brangäne await the retreat of a suddenly arranged court hunt. Brangäne, suspecting a plot, would delay; but Isolde dashes out the torch in the signal that will bring darkness and Tristan—Tristan and radiance. In exalted ecstasy the lovers praise night that manifests their dream to them, abhorring day, whose garish brilliance deluded and estranged them. Brangäne's warning of the passing of night oppresses senseless ears, for the lovers breathe where the only passion is love, the only duty adoration. From this rapture they aspire to that night beyond death whose calm black is the haven of the immortality of their love. This vision, born of ecstasy, is shattered by the return of the hunt. Jealously Melot, Tristan's once best friend, denounces him to Mark, whose reproaches deplore honor and loyalty dissolved in Tristan's betrayal. Entranced in the love that holds for him all virtue, Tristan calls Isolde to seek with him the night of their contemplation, and, abandoning his guard before Melot's attack, falls wounded.

ACT III: To his own land Kurvenal has brought Tristan. However, his rude arts failing to heal, he has sent for Isolde. The anxious shepherd who watches for her ship mournfully pipes to an empty sea. Stirred from his stupor Tristan's indifference thrills to the devious joy of remembering Isolde, and his weary yearning becomes ecstatic rapture when he is told that Isolde comes. Exhausted with the potency of memory, his last strength surges when her ship appears. Sending Kurvenal to greet her, in delirious frenzy he rises, exposing the wounds Isolde alone shall heal. His soul's ecstasy transcending mortal bliss, he perishes breathing her name. Isolated in sorrow, Isolde attends not the arrival of another ship nor the futile struggle Kurvenal leads to shield the lovers from King Mark. Lost to comprehension as Brangäne reveals that she has confessed the secret of the love-draught and Mark comes only to unite the lovers, Isolde gazes with sweet adoration upon that darkness where, smiling, Tristan awaits her who, smiling, comes to him.



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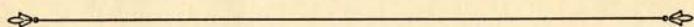
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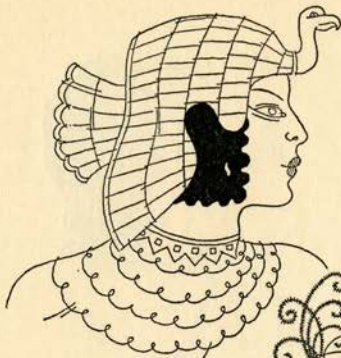
K. HOOK

"Mild und leise  
wie er lächelt..."

Scorpio  
and  
Des  
Grioux

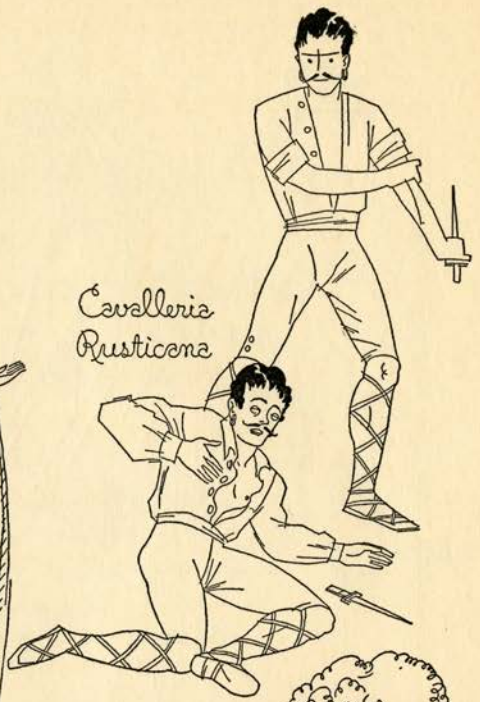






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STAGE-COACHES CARRIED THE PAREPA-ROSA OPERA  
COMPANY OVER THE SIERRAS TO A TINY EMPIRE OF  
STOVEPIPE HATS AND RUSTLING SILKS!....THEN A  
MIDGET OUTPOST OF A DUBIOUS WESTERN CIVIL-  
ZATION; TODAY, A CITY OF OPERAS, SYMPHONIES,  
COMMERCE, FINANCE ~~~ PROGRESS....YOUR GOLDEN  
YESTERDAYS ARE OUR DELIGHT. YOUR TOMORROWS  
CHALLENGE WITH VISIONS OF BRIGHTEST FULFILLMENT.

Sherman,  Clay & Co.