

The Bartered Bride

1934

Wednesday, November 14, 1934 8:15 PM

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SAN FRANCISCO OPERA ASSOCIATION



GAETANO MEROLA GENERAL DIRECTOR

NOVEMBER • 14 • TO • DECEMBER • 8 • 1934

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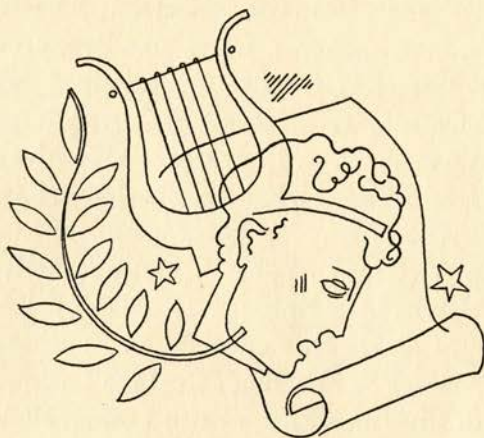
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IT is with justifiable pride that the San Francisco Opera Association presents the San Francisco Opera Company in its twelfth annual season. The continued and world-attention commanding success of this organization is a striking tribute to the loyalty of the music-loving people of San Francisco, to whom the officers of the Opera Association express their sincere appreciation.

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THE SAN FRANCISCO OPERA COMPANY

GAETANO MEROLA, *General Director*

ROUNDING out the years of its artistic life to an even dozen, the San Francisco Opera Company, maintained by the San Francisco Opera Association, begins its twelfth annual season, and the third in War Memorial Opera House, on Wednesday evening, November 14, and brings it to an end Saturday evening, December 8.

Conductors

PIETRO CIMINI ALFRED HERTZ GAETANO MEROLA

Assistant Conductors: Nino Comel, Antonio Dell' Orefice,
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TENORS, BARITONES AND BASSES: Evaristo Alibertini, Avito Alviti, Arnot Amos, Louis Baguet, Otello Baldacci, Arthur Bolton, Jr., Adolfo Chiarpotti, John Courtney, Robert Crawford, Amerigo Del Grande, Hans De Mont, Oscar Descito, Alan Deuchar, Albert Fear, Amerigo Frediani, Clevene Martin Friburg, Giovanni Germanetti, Charles Grus, Paul Guenter, Richard Harrell, Alois Hofman, Nikolas Kemarsky, Theodor Kostin, Keith La Vigne, Einar Lindquist, Max Lorenzini, William McEvers, Giulio Mancini, Carlo Mennuci, Norman Meiran, Richard Overholt, Ruggiero Pelosi, Jack Reeder, Roderick Best Ross, Adolph Rubin, Lionel Somers, William Stumpf, Michael Susoff, Andrea Tranga, Petronio Urrea, Albert Vannucci, Valery von Raaben, Frederick Wahlin.

BOY CHOIR: Sponsored by the Recreation Department of the City of San Francisco. Helen Moore, *director*; Singers: Alfred Becker, Robert Brown, Harry Butler, Robert Dallam, Louis Demartini, Walter Fillhoner, John Geary, Charles Hammer, Robert Hewett, Armond Hoppel, Hugh Houston, Edward McBride, Jesu Olga, Edward Reed, Donald Rose, Edward Sabini, Charles Stauffacher, James Taylor, Robert White. [Continued on page 15]

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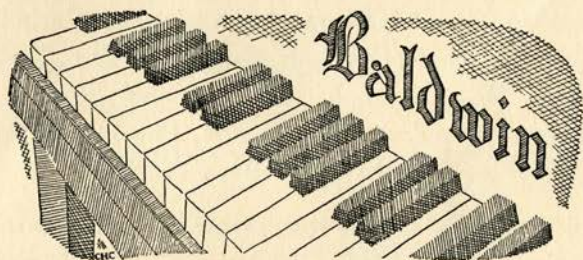
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REPERTOIRE

- THE BARTERED BRIDE (SMETANA) *Wednesday Night, November 14, at 8:15*
 With Rethberg, Chamlee, Windheim, Pinza, Smith, Gruninger, Clark, Gandolfi,
 Howell, Taenzler, Ellis; Corps de Ballet. HERTZ, Conductor.
- LA TOSCA (PUCCINI) *Friday Night, November 16, at 8:15*
 With Lehmann, Borgioli, Gandolfi, Gruninger, Howell, D'Angelo, Windheim,
 Alibertini. MEROLA, Conductor.
- CARMEN (BIZET) *Saturday Night, November 17, at 8:00*
 With Vallin, Chamlee, Pinza, Clark, Smith, Gruninger, D'Angelo, Gandolfi,
 Windheim, Howell; Corps de Ballet. MEROLA, Conductor.
- MANON (MASSENET) *Monday Night, November 19, at 8:00*
 With Bori, Crooks, Gandolfi, D'Angelo, Windheim, Howell, McLaughlin, Lanz,
 Schiller, Strause, Ferrier, Simondet, Frediani. MEROLA, Conductor.
- MADAME BUTTERFLY (PUCCINI) *Wednesday Night, November 21, at 8:15*
 With Lehmann, Borgioli, Marlo, Glando, Gandolfi, Windheim, D'Angelo,
 Howell. CIMINI, Conductor.
- LAKMÉ (DELIBES) *Friday Night, November 23, at 8:00*
 With Hardy, Chamlee, Gandolfi, Pinza, Simondet, Clark, Ferrier, Gruninger,
 Strause; Corps de Ballet. CIMINI, Conductor.
- TANNHAUSER (WAGNER) *Monday Night, November 26, at 7:45*
 With Rethberg, Melchior, Bonelli, Pinza, Eybel, Clark, Marlowe, Gandolfi,
 Windheim, D'Angelo; Corps de Ballet. HERTZ, Conductor.
- LA TRAVIATA (VERDI) *Wednesday Night, November 28, at 8:15*
 With Bori, Crooks, Bonelli, Badger, McLaughlin, Gandolfi, Windheim, D'Angelo,
 Alibertini, Frediani, Howell; Corps de Ballet. MEROLA, Conductor.
- FAUST (GOUNOD) *Friday Night, November 30, at 8:00*
 With Vallin, Borgioli, Pinza, Bonelli, Clark, Gruninger, Howell;
 Corps de Ballet. MEROLA, Conductor.
- LA RONDINE (PUCCINI) *Monday Night, December 3, at 8:15*
 With Bori, Borgioli, Clark, Windheim, D'Angelo, Folli, Smith, Strause, Nostrom,
 Alibertini, Frediani, Howell; Corps de Ballet. MEROLA, Conductor.
- OTELLO (VERDI) *Wednesday Night, December 5, at 8:00*
 With Melchior, Bonelli, Rethberg, Marlowe, Gruninger, D'Angelo, Frediani,
 Alibertini, Howell. MEROLA, Conductor.
- MIGNON (THOMAS) *Saturday Night, December 7, at 8:00*
 With Bori, Hardy, Borgioli, Pinza, Marlo, Windheim, D'Angelo;
 Corps de Ballet. CIMINI, Conductor.

EXTRA PERFORMANCES

- MANON Same cast as above *Saturday Night, December 1, at 8:00*
 CARMEN " *Sunday Matinée, December 2, at 2:00*
 TANNHAUSER " *Saturday Night, December 8, at 7:45*

Wednesday Night, November 14, at 8:15

THE BARTERED BRIDE

Comic Opera in three acts. Music by Friederich Smétana. Text (in German)
by Max Kalbeck. Book by Karla Sabina

THE CAST

Marie, daughter of Kruschina	ELISABETH RETHBERG
Hans, her betrothed	MARIO CHAMLEE
Wenzel, son of Micha	MAREK WINDHEIM
Kezal, a matrimonial agent	LOUIS D'ANGELO
Kruschina, a peasant	ALFREDO GANDOLFI
Kathinka, his wife	EDNA ELIZABETH SMITH
Micha, a landed proprietor	JACK HOWELL
Agnes, his wife	EVA GRUNINGER
Springer, a ringmaster	HANS TAENZLER
Esmeralda, a dancer	LILLIAN CLARK
Muff, an Indian comedian	JOHN ELLIS

Villagers, Actors

Incidental Dances Arranged by ADOLPH BOLM

Carla Bradley, Irene Flyzik, Nicholas Vasilieff, principal dancers;
and Corps de Ballet

Conductor: ALFRED HERTZ

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: Mid-nineteenth century; a village in Bohemia

ACT I Public Square in Village

ACT II Interior of an Inn

ACT III Same as Act I

Bell rings three minutes before curtain rises

Encores not permitted

THE STORY

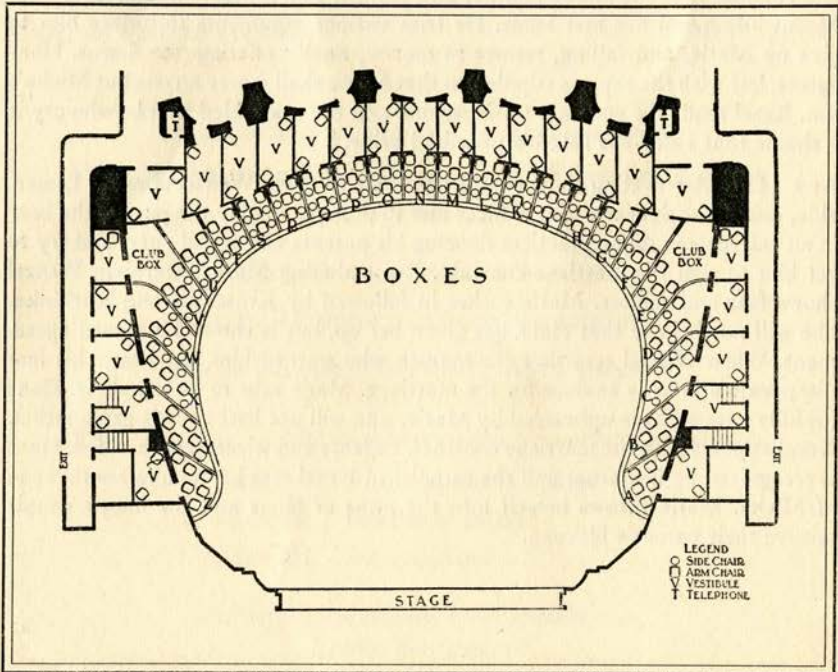
ACT I: It is the time of the yearly church fair. The townspeople, rejoicing, sing of love and marriage. Hans, returned unrecognized to his home after an absence of years, and Marie are in love. But Marie's parents plan to marry her to a man of whom she does not even know the identity. Marie laments the unhappy situation. Hans bids her trust in him and all will be well in the end. Hans leaves and Marie hides when approaching footsteps announce the arrival of Kezal, Kruschina and Kathinka. It is Kezal with whom her parents are negotiating for Marie's marriage to Wenzel, son of Micha, to whom Kruschina is in debt. The matrimonial agent sings Wenzel's praises highly and the parents sanction the match. Marie refuses, despite a signed document promising her to the son of Micha because of the debt. She declares she will marry no one but Hans. Kezal proposes that the father go talk the affair over with Micha while he tries to arrange matters with Hans.

ACT II: Seated around tables young people sing the praises of beer, the national drink, suiting the action to the word. Hans champions love as the greatest thing in the world. Kezal puts money above all. The boys and girls sing again to beer and dance out of the room. The simple Wenzel timidly enters and is encountered by Marie. Neither knows the other, but Marie senses his identity and asks if he is not the one chosen to be Marie's husband. On his affirmative she expresses sorrow, telling him that he will have nothing but trouble with Marie, and confides that she knows another girl, herself, who is dearly in love with him. Meanwhile Kezal has met Hans. He tries various arguments to induce him to give up Marie, and failing, resorts to money, finally offering 300 florins. Hans agrees, but with the express stipulation that Marie shall marry no one but Micha's son. Kezal reads the contract to Kruschina and the assembled people, who cry it a shame that Hans has sold his promised bride.

ACT III: A traveling show troupe has come to town. Wenzel admires Esmeralda, one of the dancers, who induces him to promise to play the part of the bear in an emergency. As he practices dancing his parents and Kezal enter and try to get him to sign the marriage contract. Remembering Marie's warning, Wenzel shows fear and refuses. Marie rushes in followed by Kruschina and Kathinka. She will not believe that Hans has given her up, but is shown his signed agreement. When Wenzel sees that the maiden who warned him was Marie his fear disappears and he is anxious for the marriage. Marie asks to be left alone. Hans joyfully enters but is upbraided by Marie, who will not listen to his explanation. Kezal appears with the marriage contract. Parents and witnesses are called. Hans is recognized by his father and the astonished Kezal sees before him another son of Micha. Marie throws herself into the arms of Hans and the happy couple receive their parent's blessing.

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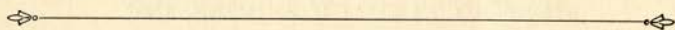
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Production: ARMANDO AGNINI, Stage and Technical Director

ANDRÉ FERRIER, STANLEY MACLEWEE, *Assistant Stage Directors*; Julian Dové, Fritz Kraencke, *Scenic Artists*; Paul Pinell, *Carpenter*; C. J. Holzmueller, *Chief Electrician*, Edward Littel, *Assistant*; S. E. Simmons, *Properties*; Alexander Agnini, *Wardrobe*; Warde Hamilton, *Makeup*; Western Costume Corporation, *Costumes and Wigs*. Scenery and Properties designed by Armando Agnini and Julian Dové and built by San Francisco Opera Association Studios.

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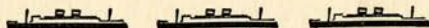
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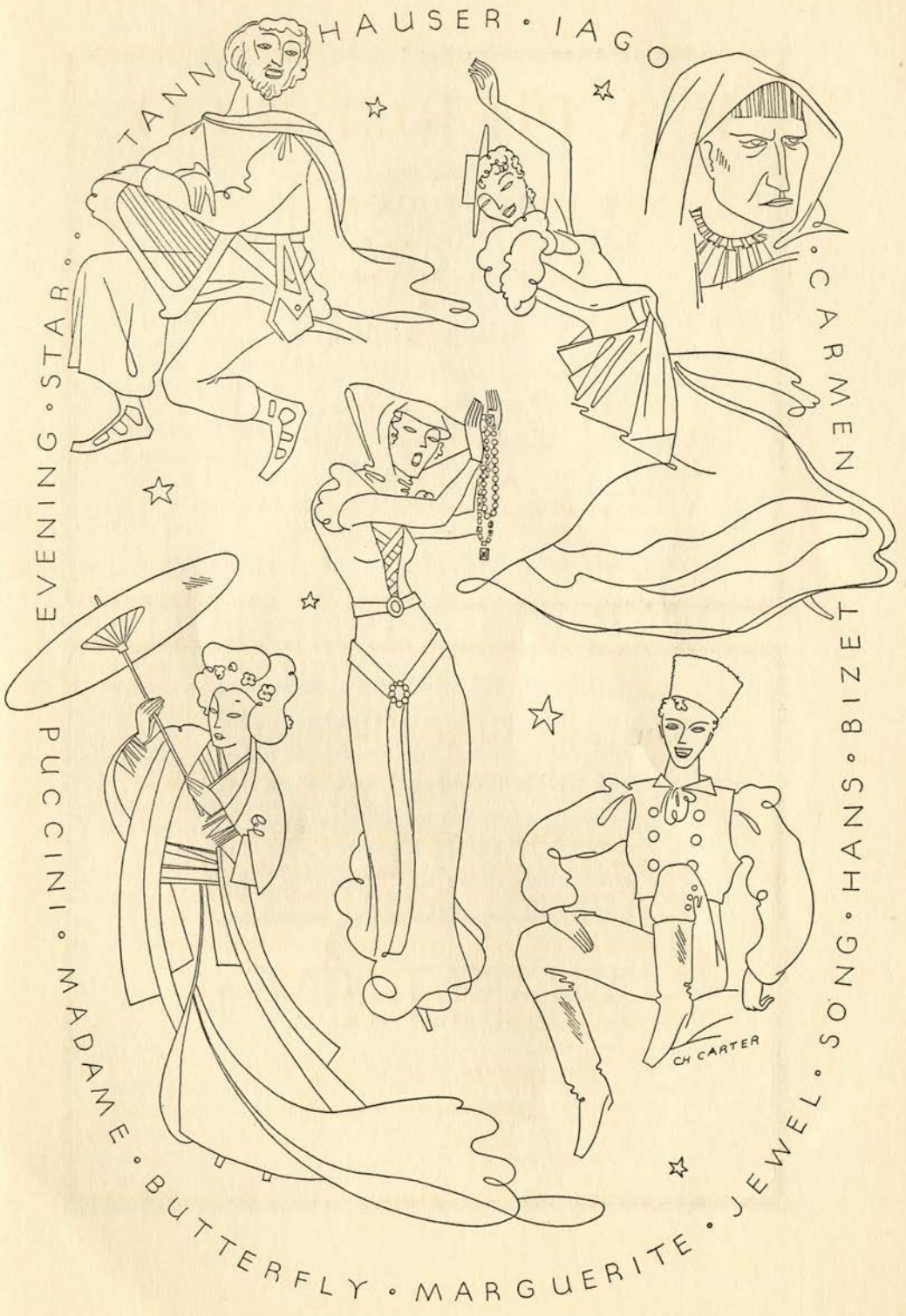
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PHILCO

THE OPERAS

The following operas on the present season of the San Francisco Opera Company, "The Bartered Bride", "La Rondine", "Lakmé" and "Otello", are additions to the repertoire.

The Bartered Bride

FRIEDRICH SMETANA (1824-84), recognized founder of the Bohemian school of music, is revered by the people of his native Bohemia as a composer with intense national impulses.

"The Bartered Bride" is one of the most charming comic operas of all musical literature. Lively, brilliant and highly finished, it abounds in national song melodies and characteristic dance rhythms.

"The Bartered Bride" was given first performance at Prague in 1866, but was not heard outside Bohemia until 1892, when it was produced at the Vienna Music Festival. The first London production was in 1895, but it was not given in America until February 19, 1909, when it was performed at the Metropolitan in New York.

For its American production the opera was re-scored by Gustav Mahler, who conducted. Mahler lightened up the orchestration to better suit the melodies and the tempo of the story. The Mahler score is used in San Francisco with German libretto in place of the original Czech.

La Rondine ("The Swallow")

GIACOMO PUCCINI (1858-1926) was regarded at his death as the foremost Italian composer of his time. Writing very definitely in the idiom of the theatre, he created an opera style distinctly his own.

Puccini's music, melodiously facile and easily comprehended, is unmistak-

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To San Francisco, already famous for its fine musicians, and long list of artists, (its music centre being second only to New York City,) has been added Madame McCune Williamson, distinguished voice specialist, lecturer and composer, who has lectured extensively on the art of singing and the science by which it is produced.

Madame Williamson has to her credit many artists who pay her grateful tribute for their success in concert, operatic and teaching engagements. A cordial invitation is extended to the music-loving public by Madame Williamson to visit her studios at 26 O'Farrell Street, or special appointments may be made by telephoning EXbrook 5969 or ORdway 8974

able in its appeal. "La Rondine" was composed in 1917, following "Girl of the Golden West" by seven years. The music is characteristically Puccini, but displays new and brilliant facets in its fascinating and fragile score, which approaches operetta in its charming lightness.

The opera had its world premiere in Monte Carlo, March 17, 1917. In March, 1928, it was produced at the Metropolitan with Lucrezia Bori, Editha Fleischer, Beniamino Gigli and Armand Tokatyan. Mme. Bori, who is the only artist to have sung the role of Magda in America, re-creates the part in the first presentation of "La Rondine" in San Francisco.

Lakmé

LÉO DELIBES (1836-91) ranks as a pioneer in the modern French impressionistic school. He found best expression for his musical gift in ballet

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composition, his charming "Sylvia," "Naila" and "Coppelia" ballets holding prominent place in all music libraries. Of Delibes' operas, "Lakmé" alone has survived.

The brilliant passages of "Lakmé" have made the opera a favorite vehicle for revival performances to display the vocal wares of coloratura sopranos. Its first production was in Paris in 1883.

The Metropolitan produced "Lakmé" in 1890 with Patti, and again in 1892 for Marie Van Zandt. It was revived in 1906 for Sembrich; by the Chicago Opera Company in 1910 for Tetrizzini; again at the Metropolitan in 1916 with Barrientos and in 1917 at Chicago for Galli-Curci.

Emily Hardy, resident soprano who made her opera début last season, sings the title role in the San Francisco revival.

San Francisco has not heard "Lakmé" since 1911, when it was performed at the Valencia Theatre by the Paris Grand Opera Company, of which André Ferrier, now of the San Francisco Opera Company, was leading tenor.

Otello

THE prolific and virile music pen of Giuseppe Verdi (1813-1901) had been without product for sixteen years when "Otello," was produced at La Scala, Milan, in February, 1887.

That Verdi had not spent the sixteen years in idle resting on his well-earned laurels, but had kept in step with the changing mood in music, was apparent in his newest work.

For in "Otello" he very definitely abandoned the forms that had previously determined the nature of Italian opera. The opera has no set arias. There are melodious song-like passages aria in motive, but none in accepted aria form. Instead, a free-flowing recitative, tremendously intense in expression and copiously accompanied, is used with short, crisp dramatic phrasing.



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