

Carmen

1934

Saturday, November 17, 1934 8:00 PM

Sunday, November 2, 1934 2:00 PM

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# SAN FRANCISCO OPERA ASSOCIATION

TWELFTH ANNUAL SEASON



WAR MEMORIAL OPERA HOUSE

GAETANO MEROLA GENERAL DIRECTOR

NOVEMBER 14 TO DECEMBER 8 1934

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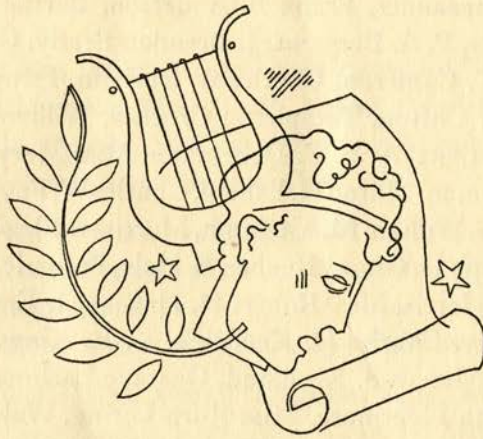


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## SAN FRANCISCO OPERA ASSOCIATION



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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ISSAY DOBROWEN, Conductor

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**RACHMANINOFF:** Tuesday Night, November 27

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**JOSÉ ITURBI:** Thursday Night, January 10

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**HEIFETZ:** Thursday Night, January 31

**KATHRYN MEISLE:** Thursday Night, February 7

**LAWRENCE TIBBETT:** Friday Night, April 26

Ticket Office: Sherman Clay & Co., Sutter and Kearny Streets, San Francisco



# 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,  
Armando Petrucci, Maurice Rouyer, William Tyroler.

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[ 7 ]



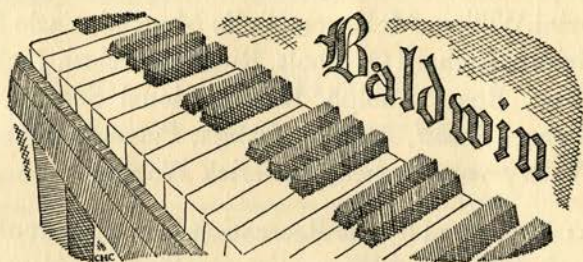
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THE BARTERED BRIDE (SMETANA) *Wednesday Night, November 14, at 8:15*  
 With Rethberg, Chamlee, Windheim, Pinza, Smith, Gruninger, Clark, Gandolfi,  
 Howell, Taenzler, Ellis; Corps de Ballet. HERTZ, Conductor.

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*



*Saturday Night, November 17, at 8:00*

*Sunday Matinée, December 2, at 2:00*

# CARMEN

Opera in four acts. Music by Georges Bizet. Text (in French)  
by Meilhac and Halévy, after Prosper Mérimée's Romance

## THE CAST

Carmen	*NINON VALLIN
Micaela	LILLIAN CLARK
Don José	MARIO CHAMLEE
Escamillo, <i>the Toreador</i>	EZIO PINZA
Zuniga, <i>Captain of Dragoons</i>	LOUIS D'ANGELO
Frasquita, <i>a companion of Carmen</i>	EDNA ELIZABETH SMITH
Mercedes, <i>a companion of Carmen</i>	EVA GRUNINGER
Dancaino, <i>a smuggler</i>	JOHN ELLIS
Romendado, <i>a smuggler</i>	MAREK WINDHEIM
Morales, <i>an officer</i>	JACK HOWELL

\*San Francisco début

*An Innkeeper, Guide, Soldiers, Citizens, Boys, Cigaret Girls,  
Gypsies, Smugglers*

Incidental Dances Arranged by ADOLPH BOLM

Maclovia Ruiz, principal dancer, with Betty Scoble Abbott,  
Irene Flyzik, Irene Isham; and Corps de Ballet

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: About 1820; Seville, Spain

- ACT I    A Public Square  
ACT II    Interior of Tavern in Suburbs  
ACT III    A Rocky Pass in the Mountains at Night  
ACT IV    Square at Entrance to Bull Ring

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

## THE STORY

ACT I: Micaela, a country maid to whom Don José, young brigadier, is engaged, seeks her affianced with a message from his mother. He is not on duty, and embarrassed by the attentions of the soldiers, she leaves. The new guard marches in. José is told that Micaela has come to see him, and he sits thinking of her. Cigarette girls stream out from the factory near by; with them, Carmen the gypsy. Attracted by the indifference of handsome Don José, Carmen sings directly to him. Throwing him a flower, she leaves him, dazed and bewildered. A moment later a stabbing affray with a rival factory girl leads to the Gypsy's arrest and she is placed in the care of José. A few more smiles and José is half persuaded to allow her to escape and to join her later on at the Tavern of Lillas Pastia. There is a sudden struggle, the soldier lets go his hold, and Carmen flees.

ACT II: Carmen and a band of gypsies are singing a gay song. She remembers that the soldier who went to prison for her is now at liberty and shortly will join her. Morales, of José's guard, is trying to win her favor, but she laughs at him. The famous bull-fighter Escamillo enters and she devotes herself to him. Morales is enraged. Both men leave and the tavern is closed. The innkeeper then admits two smugglers who tell their plans to the girls whom they invite to join them. Carmen, alone, will not go. She is waiting for José, whose arrival leads to an ardent love scene. But he hears the trumpet sounding the retreat and tells Carmen he must return to his regiment. She is incensed and tells him that she hates him. Desperately he pours out his love and Carmen hurries to paint attractively the life they might lead together in the mountains. Despite her charms José is about to leave when his officer appears and orders him back to line. Resentfully José defies the Captain, and escapes to the smugglers' camp with Carmen.

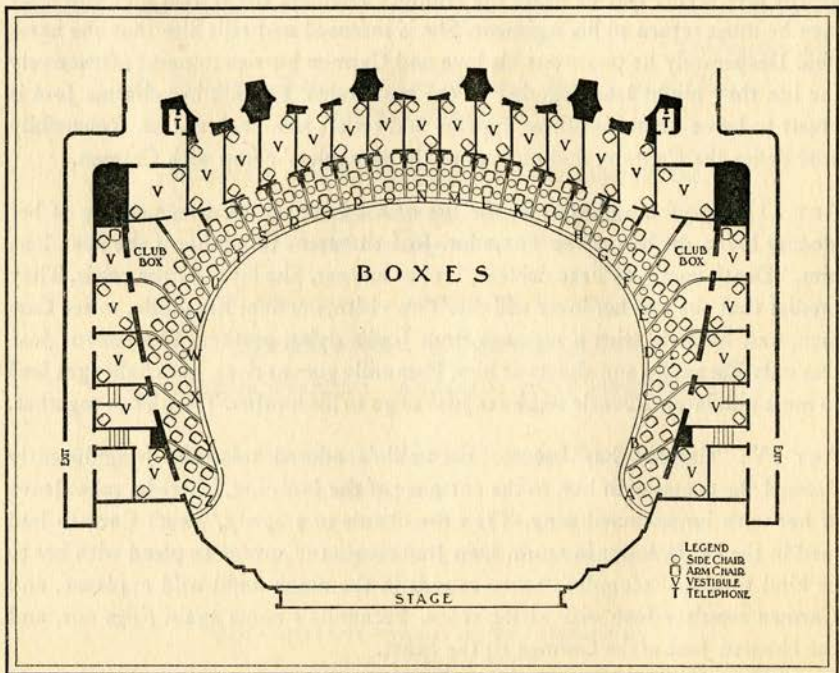
ACT III: José is unhappy in the life of a bandit, and Carmen, tiring of her gloomy lover, dreams of the Toreador. José threatens to kill her if she abandons him. "Death comes as Fate decrees," is her answer. She lays out the cards. They predict that she and her lover will die. Two visitors arrive: Escamillo, to see Carmen, and Micaela with a message from José's dying mother. The jealous José sees only Escamillo and shoots at him. Escamillo goes at once, but challenges José to meet him later. Micaela implores José to go to his mother. They leave together.

ACT IV: Carmen has become Escamillo's adored mistress. Magnificently dressed she comes with him to the entrance of the bull-ring, where he takes leave of her with impassioned song. Then the clouds of tragedy, which Carmen had read in the cards, lower in truth. Don José comes to Carmen to plead with her to be kind to him. Escamillo's name sounds in the arena amid wild applause, and Carmen repulses José with biting scorn. Escamillo's name again rings out, and the cheated José stabs Carmen to the heart.



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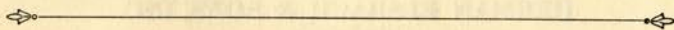
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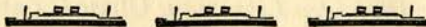
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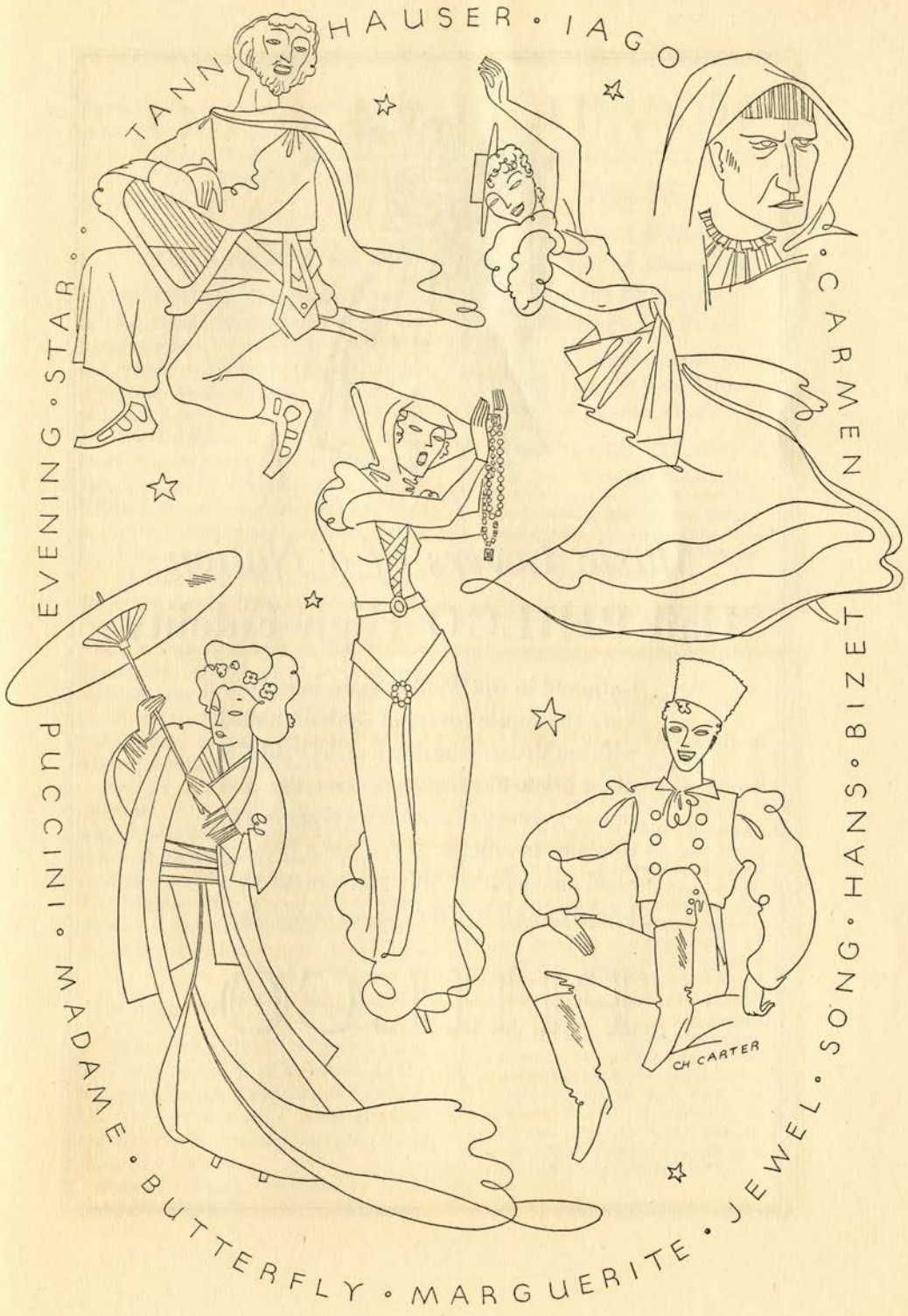
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## THE OPERAS

*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*

**F**RIEDRICH 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")*

**G**IACOMO 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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## Madame McCune Williamson

*Distinguished  
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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*

**L**ÉO 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*

**T**HE 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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