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GAETANO MEROLA · GENERAL DIRECTOR

NOVEMBER · 14 · TO · DECEMBER · 8 · 1934

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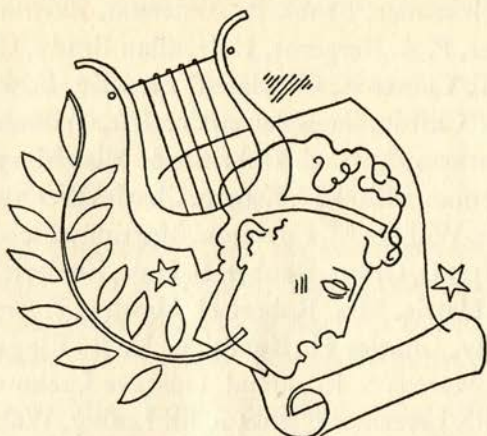
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GAETANO MEROLA, *General Director*

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.

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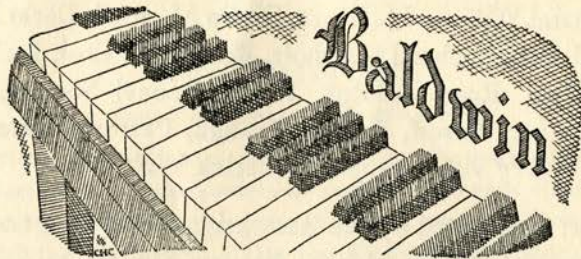
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 With Rethberg, Chamlee, Windheim, Pinza, Smith, Gruninger, Clark, Gandolfi,
 Howell, Taenzler, Ellis; Corps de Ballet. HERTZ, Conductor.
- LA TOSCA (PUCCINI) *Friday Night, November 16, at 8:15*
 With Lehmann, Borgioli, Gandolfi, Gruninger, Howell, 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*

Friday Night, November 30, at 8:00

FAUST

Opera in a prologue and four acts. Music by Charles Gounod
Text (in French) by Barbier and Carré, after Goethe's tragedy

THE CAST

Faust, <i>a learned philosopher</i>	DINO BORGIOLO
Mephistopheles	EZIO PINZA
Marguerite	NINON VALLIN
Valentine, <i>her brother</i>	RICHARD BONELLI
Siebel, <i>a young soldier in love with Marguerite</i>	LILLIAN CLARK
Martha, <i>chaperon of Marguerite</i>	EVA GRUNINGER
Wagner	JACK HOWELL

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Incidental Dances Arranged by ADOLPH BOLM

Corps de Ballet

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: Germany during the Sixteenth Century

PROLOGUE Faust's study

ACT I A public square—The Kermesse

ACT II Marguerite's garden

ACT III A street in front of the Cathedral—Marguerite's house near by

ACT IV The prison

Bell rings three minutes before curtain rises

Encores not permitted

THE STORY

PROLOGUE: Faust, an aged philosopher, having passed his lonesome life in study, longs for his lost youth and is planning suicide when attracted by the joyousness of the young people about him. Mephistopheles, the devil incarnate, appears in answer to a summons uttered in desperation. With the beautiful Marguerite as a lure he does not find it difficult to bargain with the old philosopher for his soul, and a magic potion brings him youth.

ACT I: Valentine, about to leave for the war, entrusts his sister, Marguerite, to Siebel who loves her. It is Kermess time and there is festive drinking. Faust and Mephistopheles mingle with the townspeople. Mephistopheles, scorning proffered wine, causes a nectar vintage to flow from the sign over the inn door. He proposes a toast to Marguerite. Valentine resents this with his sword, which Mephistopheles breaks in two. When Valentine holds the two pieces before him in the shape of a cross Mephistopheles shrinks away. In the midst of the dancing which now begins, Marguerite appears. She is charmed by Faust, who had retained the wisdom of his years when he became invested with the form and charm of youth.

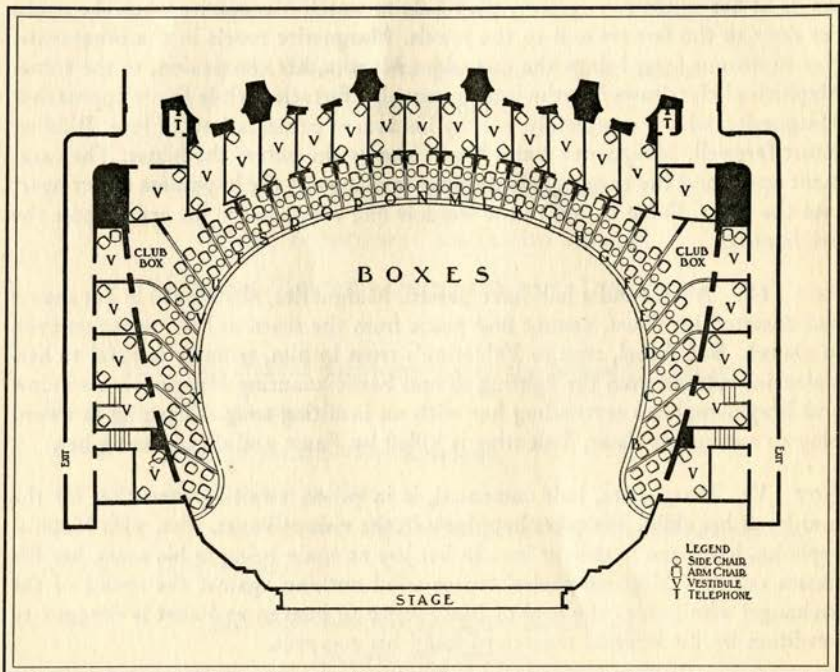
ACT II: Siebel leaves flowers at Marguerite's door. They wither before the curse of Mephistopheles (uttered in Act I) and cannot be revived. Later Faust comes with his now constant companion, Mephistopheles, and places a casket of jewels at her window. Together, they hide to watch Marguerite when she opens her door to the flowers and to the jewels. Marguerite revels in the ornaments. Her rapturous song brings the querulous Martha, her companion, to the scene. Mephistopheles draws Martha into an amusing flirtation while Faust approaches Marguerite, who is completely won by his ardent protestations of love. Bidding Faust farewell, Marguerite wafts him a kiss as she enters the house. The case-ment opens and the enraptured Marguerite pours out the happiness of her heart into the night. Faust rushes to the window and clasps her in his arms where she lies fainting.

ACT III: A year and a half have passed. Marguerite, abandoned in her shame and deserted by Faust, cannot find peace from the scorn of her townsmen even in church. But Siebel, true to Valentine's trust in him, remains faithful to her. Valentine returns from the fighting to find Faust haunting Marguerite's window and Mephistopheles serenading her with an insulting song. Engaging in sword play to avenge his sister, Valentine is killed by Faust and dies, cursing her.

ACT IV: Marguerite, half demented, is in prison awaiting execution for the murder of her child. She takes happiness in the visit of Faust, who, with Mephistopheles, has come to deliver her. In her joy at again being in his arms, her life passes out and Mephistopheles' curses avail nothing against the sword of the archangel who guides the soul of Marguerite to heaven as Faust is dragged to perdition by his infernal master to fulfill his compact.

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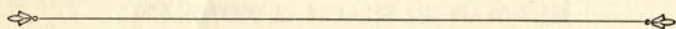
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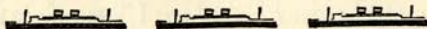
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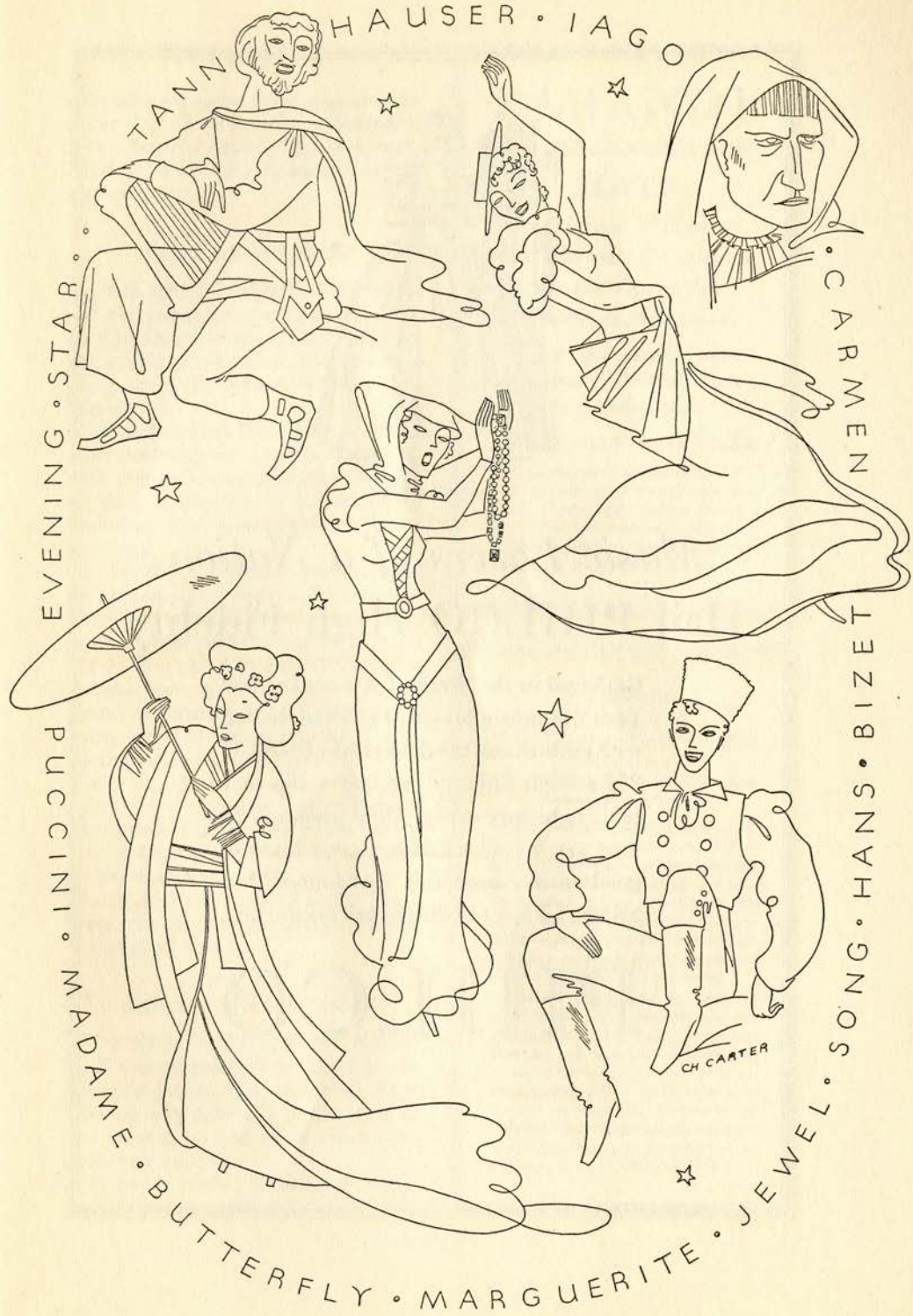
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PHILCO

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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