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GAETANO MEROLA · GENERAL DIRECTOR

NOVEMBER · 14 · TO · DECEMBER · 8 · 1934

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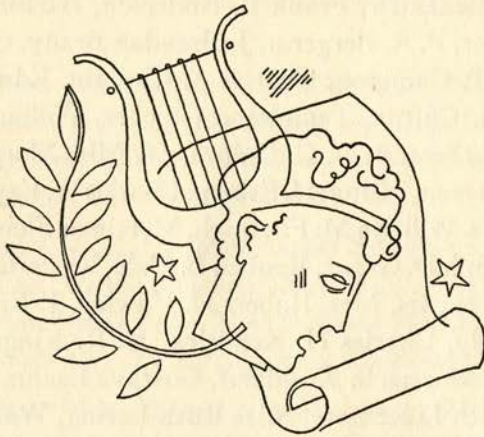
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SAN FRANCISCO OPERA ASSOCIATION



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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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, Nikolaas 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.

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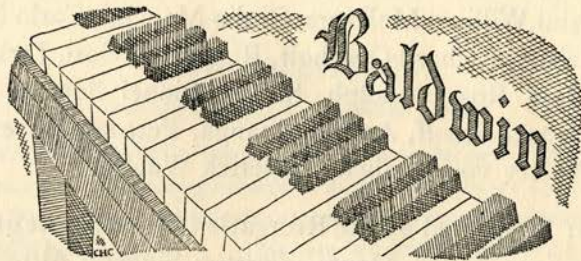
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REPERTOIRE

- 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*

Tuesday Night, Decmber 4, at 8:00

LAKMÉ

Opera in three acts. Music by Léo Delibes. Text (in French)
by Gouinet and Gille. Taken from the story, "*Le Mariage de Loti*"

THE CAST

Lakmé, <i>daughter of Nilakantha</i>	EMILY HARDY
Gerald, } <i>officers of the British army</i>	{ MARIO CHAMLEE
Frederic, } <i>in India</i>	
Nilakantha, <i>a Brahmin priest</i>	EZIO PINZA
Hadji, <i>a Hindoo slave</i>	GEORGES SIMONDET
Mallika, <i>Lakmé's slave</i>	EVA GRUNINGER
Mrs. Bentson, <i>a governess</i>	JEANNE GUSTIN FERRIER
Ellen, <i>the governor's daughter</i>	LILLIAN CLARK
Rose, <i>her companion</i>	HELENE STRAUSE
A Seapoy	JACK HOWELL
A Chinese Vendor	AMERIGO FREDIANI

*Hindoos, Altar Girls, English Officers and Ladies, Sailors, Soldiers, Tourists,
Bayaderes, Chinamen, Merchants, Fakirs*

Incidental Dances Arranged by ADOLPH BOLM

Maclovia Ruiz and Dimitri Romanoff, principal dancers;
and Corps de Ballet

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: About 1880; India

ACT I A Sacred Garden

ACT II A Bazaar

ACT III An Indian Forest

Bell rings three minutes before curtain rises

Encores not permitted

THE STORY

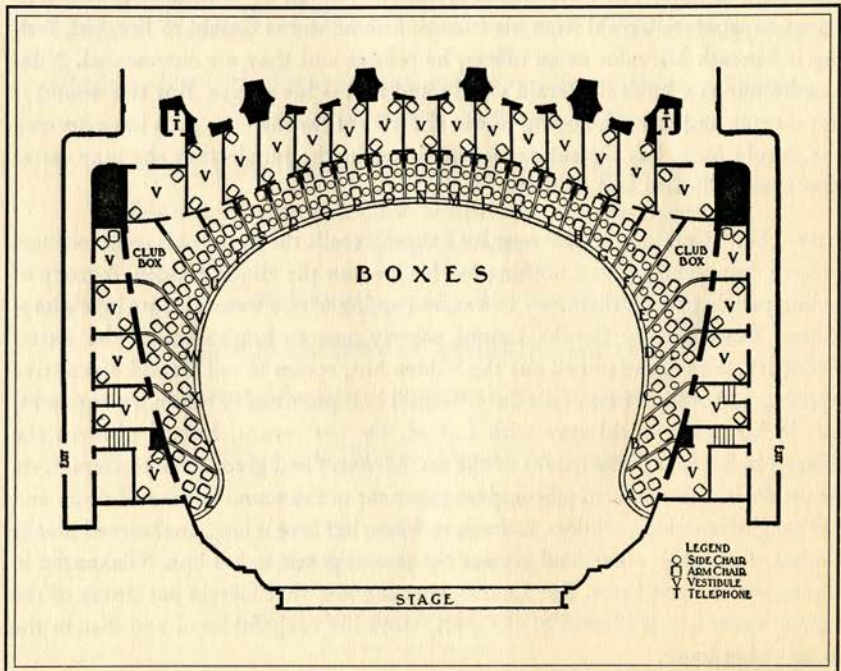
ACT I: Before departing on a journey, Nilakantha, guardian of the Shrine of Ganesa, leaves Lakmé in charge of attendants, warning them that death will be the fate of any foreigner trespassing in the holy gardens. A party of English gentlemen and their ladies wander to the garden in their sightseeing and, heedless of the advice of Frederick, break down the frail fence and enter. Gerald, charmed by the spot and intrigued with the story of Nilakantha and Lakmé as told by Frederick, remains to sketch the design of some jewels when the others depart. Surprised by the return of the attendants he conceals himself, but is discovered by Lakmé. Knowing her outcry would summon the guards from the temple, Lakmé hesitates to bring death to the obviously charmed youth and bids him begone. Gerald answers with a passionate outburst of love. Lakmé, deeply affected, finally prevails upon him to leave just as Nilakantha returns, and, finding the fence broken, declares the intruder must die.

ACT II: Nilakantha knows that the invaders of the holy grounds could be found in the bazaar. Disguised as a beggar, he brings Lakmé thither in the belief that the stranger would recognize her by sight or sound of voice and betray his presence. He orders Lakmé to sing. A crowd gathers, but Gerald is not among them. Nilakantha commands Lakmé sing again. Gerald, now attracted by the voice, draws near. Their startled recognition is noted by Nilakantha, who contrives to separate Gerald from his friends. Lakmé warns Gerald to flee, but, feeling it beneath his valor as an officer, he refuses and they are surrounded. Nilakantha buries a knife in Gerald's body and makes his escape. But the wound is not mortal, and Lakmé, hoping to win the love of the man the gods have decreed she should hate, has Gerald carried to a hut in the jungle that she may nurse him back to health and strength.

ACT III: Gerald, watched over by Lakmé, recalls the past as his consciousness returns, but seems to heed nothing but his love for the Hindu maiden. A group of young people pass on their way to a sacred spring whose waters insure love's happiness. Beseached by Gerald, Lakmé eagerly goes to bring some of the water. Frederick, who has searched out the hidden hut, comes to tell Gerald of a native uprising and remind him of his duty. Gerald half promises to rejoin his regiment, but in his heart would stay with Lakmé. On her return, Lakmé discerns the change in her lover. She drinks of the sacred water and gives some to Gerald. As he drinks it, the wounded officer gives eager ear to the sound of fife and drum and the song of marching soldiers. Lakmé, realizing her love is lost, unobserved plucks daturas from their stems and presses the poison petals to her lips. Nilakantha in a rage comes upon them. But Lakmé, warning him that Gerald has drunk of the sacred water and is blessed of the gods, stays his vengeful hand and dies in the arms of her lover.

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March 12

ROLAND HAYES

Negro tenor

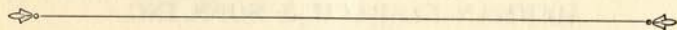
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Production: ARMANDO AGNINI, *Stage and Technical Director*

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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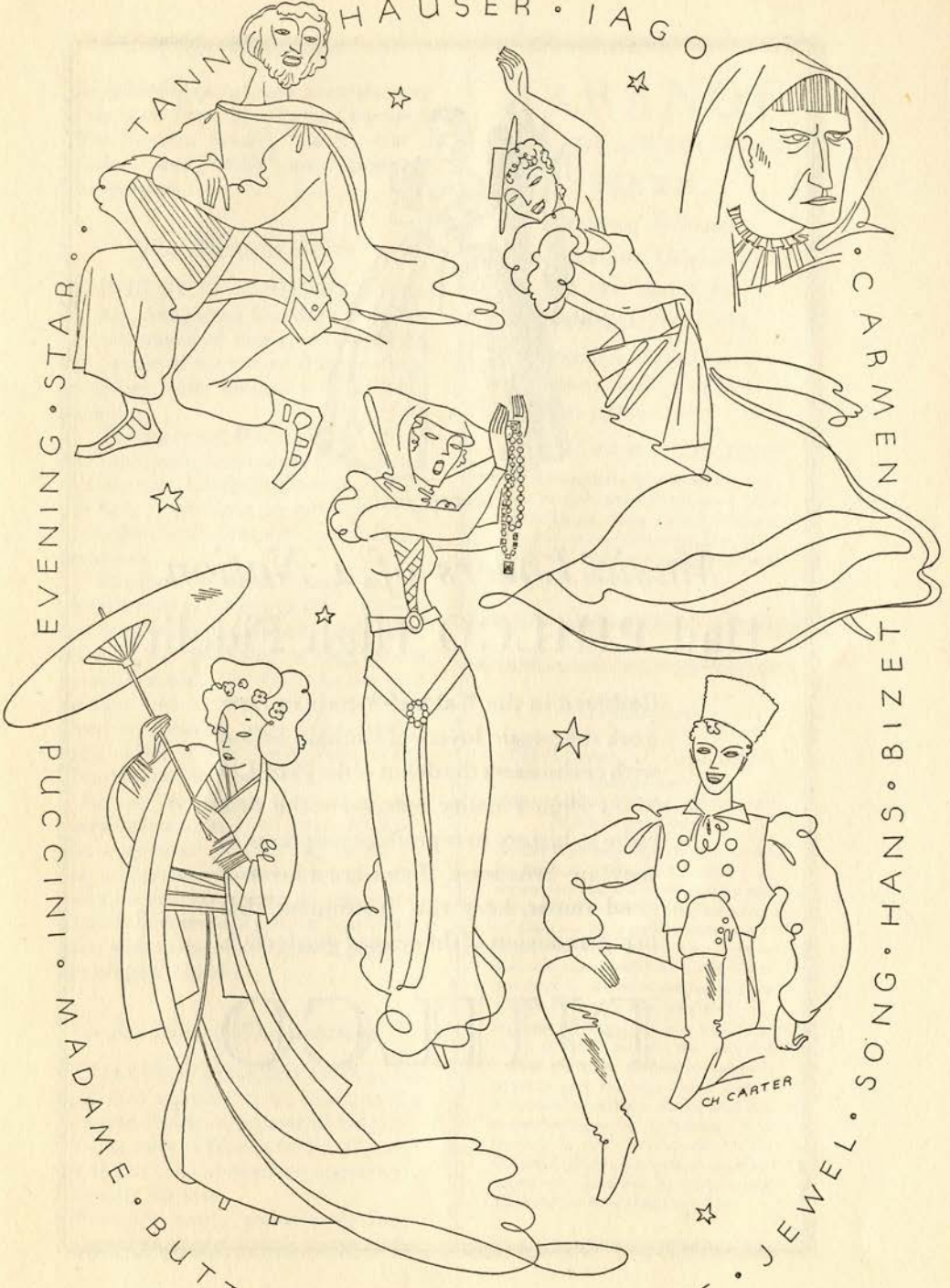
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PHILCO

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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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," "Naïla" 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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