

Madama Butterfly

1934

Wednesday, November 21, 1934 8:15 PM

Sunday, December 2, 1934 2:15 PM

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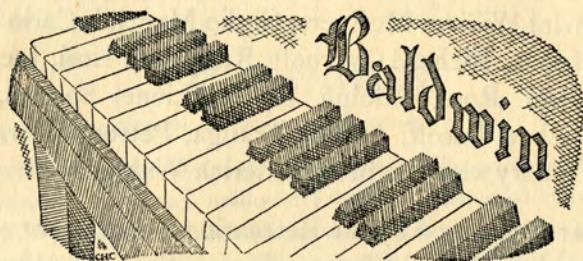
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- LA TOSCA (PUCCINI) *Friday Night, November 16, at 8:15*
 With Lehmann, Borgioli, Gandolfi, Gruninger, Howell, D'Angelo, Windheim,
 Alibertini. MEROLA, Conductor.
- CARMEN (BIZET) *Saturday Night, November 17, at 8:00*
 With Vallin, Chamlee, Pinza, 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,
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- 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*

Sunday Matinee, December 2, at 2:15

MADAME BUTTERFLY

Opera in three acts. Music by Giacomo Puccini. Text (in Italian)
by Giacosa and Illica

THE CAST

Madame Butterfly (<i>Cho-Cho-San</i>)	ELISABETH RETHBERG
Pinkerton, <i>Lieutenant in the U. S. Navy</i>	DINO BORGIOLO
Suzuki, <i>Cho-Cho-San's servant</i>	ELINOR MARLO
Sharpless, <i>U. S. Consul at Nagasaki</i>	ALFREDO GANDOLFI
Goro, <i>a marriage broker</i>	MAREK WINDHEIM
The Bonze, <i>Cho-Cho-San's uncle</i>	LOUIS D'ANGELO
Prince Yamadori	LOUIS D'ANGELO
Kate Pinkerton	BERNICE GLANDO
The Imperial Commissioner	JACK HOWELL
The Official Registrar	EVARISTO ALIBERTINI

Trouble, Cho-Cho-San's Relations and Friends, Servants

Conductor: PIETRO CIMINI

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: About 1900; Nagasaki, Japan

ACT I Exterior of Pinkerton's House

ACT II Interior of Butterfly's Home

ACT III Same as Act II

Bell rings three minutes before curtain rises

Encores not permitted

THE STORY

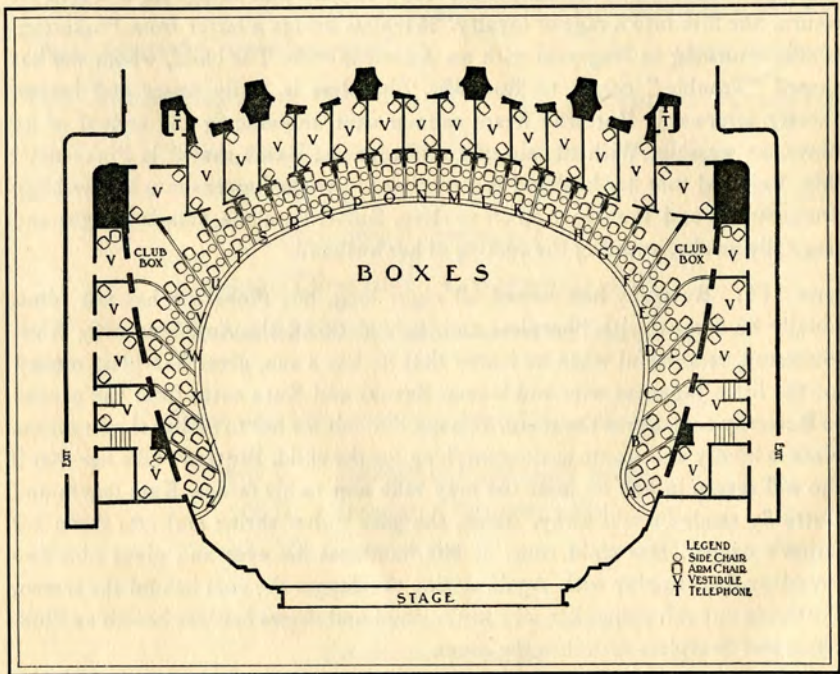
ACT I: Lieutenant Pinkerton, U. S. N., stationed in Japan, has arranged with Goro, a Japanese marriage broker, to provide him with a "port wife." Sharpless, the American Consul, comes to warn Pinkerton of the possible consequences, but to no avail. Pinkerton's companions propose a drink to the new menage, but Pinkerton himself cynically drinks to the unknown American girl he hopes to marry some day. Goro announces the approach of Cho-Cho-San—"Madame Butterfly," herself. She narrates that her people, once wealthy, had lost their money, and now she is compelled to earn her living as a geisha. She shows a knife held sacred in the family because the Mikado had sent it to her father for the purpose of committing hara-kiri. For love of the American, Butterfly renounces the religion of her forefathers, and as a Christian she goes through the marriage ceremony. Bonzi, Butterfly's uncle, arrives to denounce her. The enraged Pinkerton bundles him out, and then endeavors to comfort his terrified little bride. Twilight falls and Suzuki helps Butterfly into her white wedding garment. The two lovers are left alone.

ACT II: Three years have elapsed and Pinkerton, long back in America, does not know that there is a little son. He had promised Butterfly that he would return "when the robins build their nests." They have twice built their nests and still there is no word from him. Suzuki tells Butterfly that foreign husbands never return. She flies into a rage of loyalty. Sharpless brings a letter from Pinkerton, who is returning to Nagasaki with an American wife. The child, whom she has named "Trouble," comes to Butterfly. Sharpless is badly upset and leaves. Shortly afterwards Butterfly hears cannon shot announcing the arrival of an American warship. With the aid of a telescope she learns that it is Pinkerton's ship. Rejoiced that her husband is returning to her she hastens into her wedding dress. Suzuki and Trouble drop off to sleep. Butterfly, alone, stands upright and tragically awake, awaiting the coming of her husband.

ACT III: Butterfly has waited all night long, but Pinkerton has not come. Finally he arrives with Sharpless and, behind them, the American wife, Kate. Pinkerton, remorseful when he learns that he has a son, gives Sharpless money for the little Japanese wife and leaves. Suzuki and Kate enter from the garden as Butterfly comes into the room. It is not difficult for her to realize the situation. Kate is kindly and wants to do something for the child. Butterfly tells her that if she will return in half an hour she may take him to his father. Kate leaves and Butterfly sends Suzuki away. Alone, she goes to her shrine and lifts down her father's dagger. Her child runs in. She bandages his eyes and gives him two American flags to play with. Again seizing the dagger she goes behind the screen. Tottering out she gropes her way to the child and draws her last breath as Pinkerton and Sharpless rush into the room.

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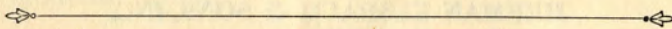
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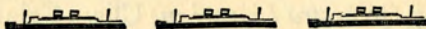
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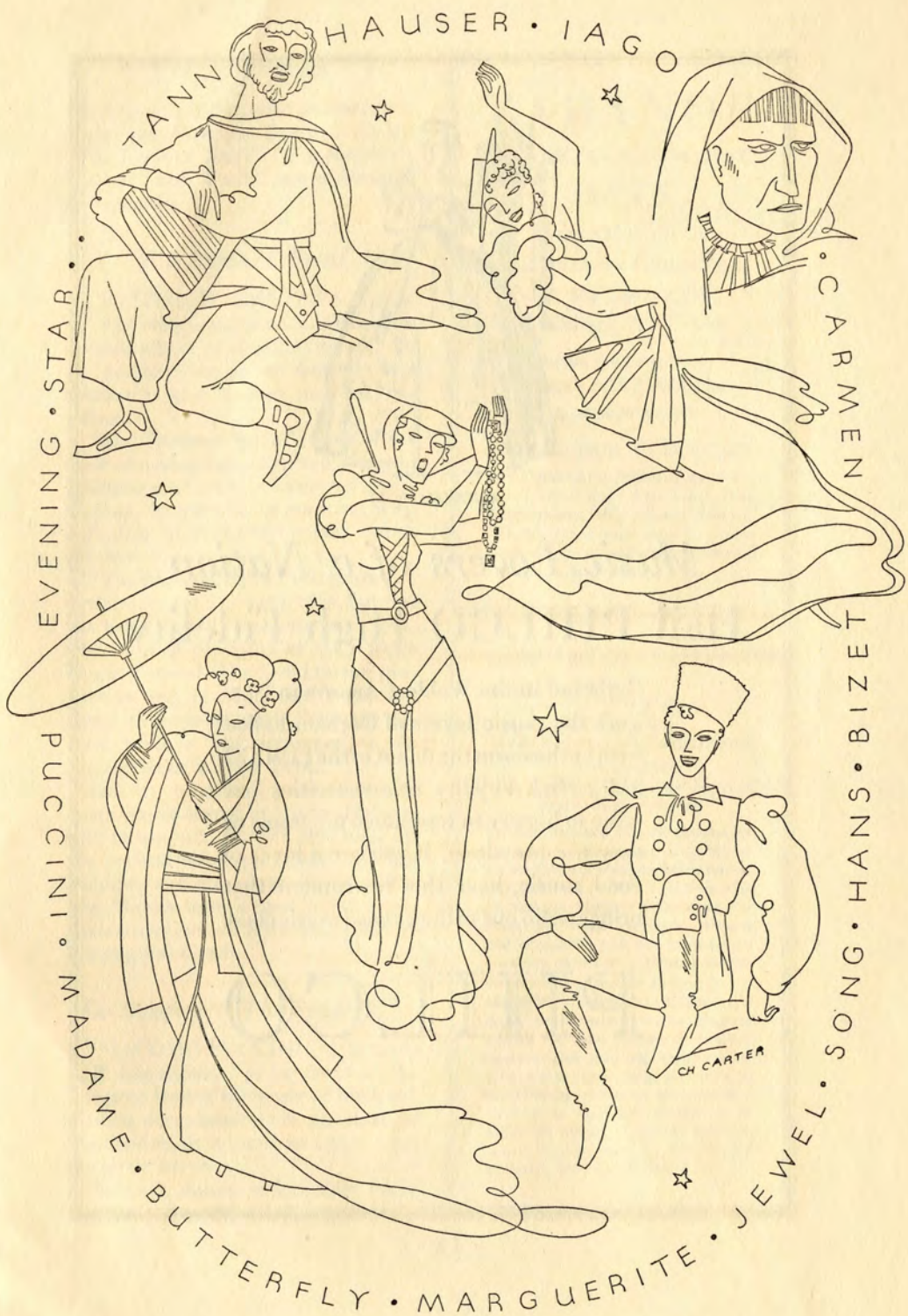
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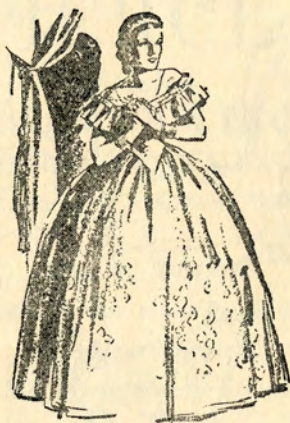
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The following operas on the present season of the San Francisco Opera Company, "The Bartered Bride", "La Rondine", "Lakmé" and "Otello", are additions to the repertoire.

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.

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"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")

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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 3974

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

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 Tetravzini; 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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KEARNY AND SUTTER STREETS

Sunday Matinee, December 2, at 2:15

MADAME BUTTERFLY

Opera in three acts. Music by Giacomo Puccini. Text (in Italian)
by Giacosa and Illica

THE CAST

Madame Butterfly (<i>Cho-Cho-San</i>)	ELISABETH RETHBERG
Pinkerton, <i>Lieutenant in the U. S. Navy</i>	DINO BORGIOLO
Suzuki, <i>Cho-Cho-San's servant</i>	ELINOR MARLO
Sharpless, <i>U. S. Consul at Nagasaki</i>	ALFREDO GANDOLFI
Goro, <i>a marriage broker</i>	MAREK WINDHEIM
The Bonze, <i>Cho-Cho-San's uncle</i>	LOUIS D'ANGELO
Prince Yamadori	LOUIS D'ANGELO
Kate Pinkerton	BERNICE GLANDO
The Imperial Commissioner	JACK HOWELL
The Official Registrar	EVARISTO ALIBERTINI

Trouble, Cho-Cho-San's Relations and Friends, Servants

Conductor: PIETRO CIMINI

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: About 1900; Nagasaki, Japan

ACT I Exterior of Pinkerton's House
ACT II Interior of Butterfly's Home
ACT III Same as Act II

Bell rings three minutes before curtain rises
Encores not permitted