

Manon

1934

Monday, November 19, 1934 8:00 PM

Saturday, December 1, 1934 8:00 PM

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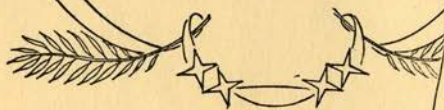
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GAETANO MEROLA · GENERAL DIRECTOR

NOVEMBER · 14 · TO · DECEMBER · 8 · 1934

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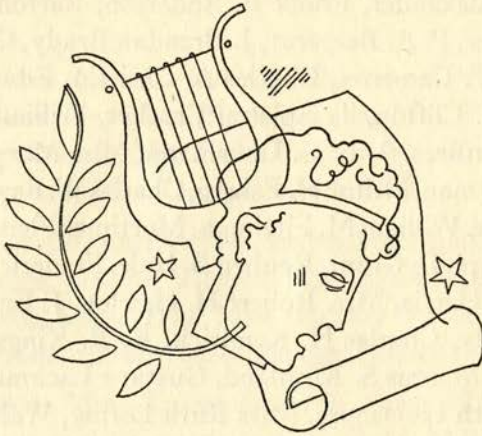
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IT is with justifiable pride that the San Francisco Opera Association presents the San Francisco Opera Company in its twelfth annual season. The continued and world-attention commanding success of this organization is a striking tribute to the loyalty 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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RICHARD BONELLI, *baritone*; DINO BORGIOLI, *tenor*; LUCREZIA BORI, *soprano*; MARIO CHAMLEE, *tenor*; LILLIAN CLARK, *soprano*; RICHARD CROOKS, *tenor*; LOUIS D'ANGELO, *bass*; JOHN ELLIS, *baritone*; ALFREDO GANDOLFI, *baritone*; LOTTE LEHMANN, *soprano*; ELINOR MARLO, *contralto*; LAURITZ MELCHIOR, *tenor*; EZIO PINZA, *bass*; ELISABETH RETHBERG, *soprano*; HANS TAENZLER, *tenor*; NINON VALLIN, *soprano*; MAREK WINDHEIM, *tenor*.

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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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November 12 to December 5

[7]

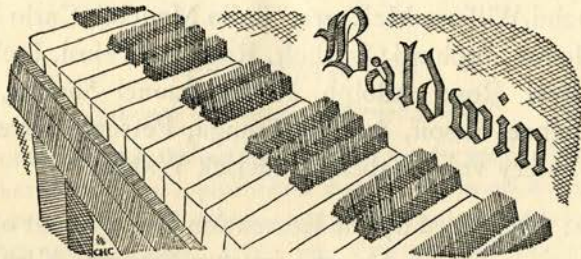
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REPERTOIRE

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*

Monday Night, November 19, at 8:00

Saturday Night, December 1, at 8:00

MANON

Opera in five acts. Music by Jules Massenet. Text (in French)
by Meilhac and Gille, after the novel by Abbé Prévost

THE CAST

Manon Lescaut	LUCREZIA BORI
Chevalier des Grieux	*RICHARD CROOKS
Lescaut, <i>Manon's cousin</i>	ALFREDO GANDOLFI
Count des Grieux	LOUIS D'ANGELO
Guillot Morfontaine, <i>a roué</i>	MAREK WINDHEIM
De Brétigny, <i>a nobleman</i>	JACK HOWELL
Possette	MYRTLE MCLAUGHLIN
Javotte	HELENE STRAUSE
Rosette	GEORGETTE SCHILLER
Maid	MADELAINE LANZ
Innkeeper	ANDRÉ FERRIER
First Guard	GEORGES SIMONDET
Second Guard	AMERIGO FREDIANI

*San Francisco début.

Citizens, Travelers, Nobles, Soldier, Prisoners

Conductor: PIETRO CIMINI

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: 1721; Amiens, Paris, Havre

ACT I	Courtyard of an Inn, Amiens
ACT II	Boudoir, in Manon's House, Paris
ACT III	Anteroom in Seminary of Saint Sulpice
ACT IV	Gambling Salon, Hotel Transylvanie
ACT V	Road to Havre

Bell rings three minutes before curtain rises

Encores not permitted

[10]

THE STORY

ACT I: Lescaut, a bibulous officer of the guard, is awaiting the coming of a coach bearing Manon, his cousin, who is being sent to a convent in his care. On her arrival, Guillot Morfontaine, an old roué, who is at the inn with a party, takes a fancy to the petite and pretty Manon and pays her court. Amused but flattered, Manon rejects his advances and he is called away by Bretigny, his traveling companion. Among those who have been attracted by Manon is young Chevalier des Grieux on his way to begin study for the priesthood. He approaches and pays his addresses. Manon, not liking the prospect of life in a convent and intoxicated by a new-found love she senses, eagerly accepts his proposal and suggests an elopement to Paris. They use Guillot's coach, which the roué has placed at her disposal, for the purpose.

ACT II: Des Grieux and Manon are living in an apartment in Paris. Des Grieux writes for his father's consent to his marriage with Manon and goes out to post the letter. The capricious Manon, having found that the modest style of their menage hardly meets with her desires, listens to the advances made to her by Bretigny, who promises a life of luxury. It ends by her conniving in a scheme, planned by the elder des Grieux, for carrying off the son from his questionable surroundings. However, she cannot leave without regret, for she knows how deeply des Grieux loves her. And when he returns from posting the letter and tells her of a dream that has come to him, it is with a heavy heart that she thinks of their separation. A knock at the door halts the dream narrative. Manon, suddenly repentant, vainly tries to prevent her lover's capture, and he is carried off to her grief and despair.

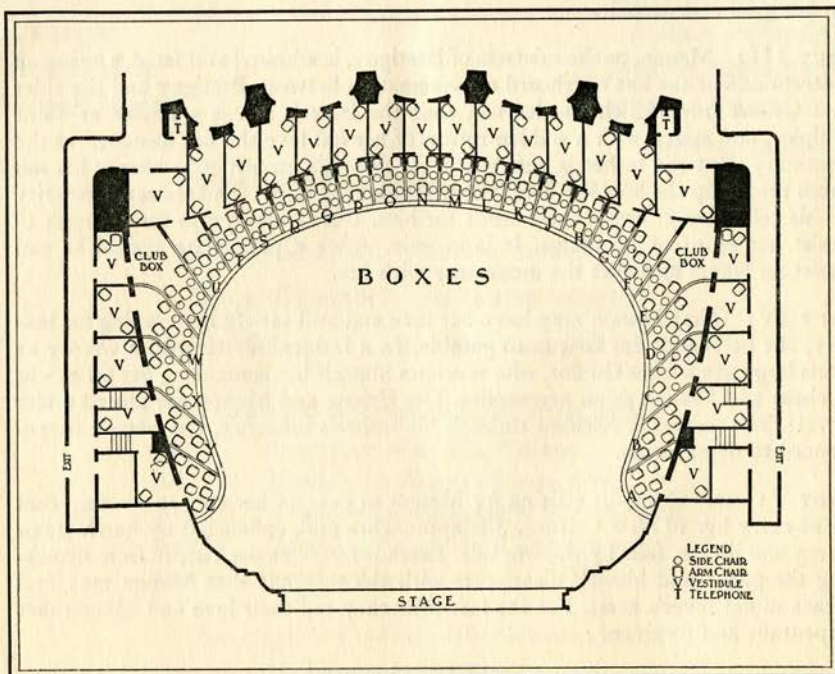
ACT III: Manon, as the mistress of Bretigny, is admired and feted. During an entertainment she has overheard a conversation between Bretigny and the elder des Grieux from which she learned that the latter's son is a novice at Saint Sulpice, and seized with a sudden return of her old love she has hastened to the seminary. But the father is before her. He does his utmost to persuade his son from taking up the holy life. Des Grieux stubbornly refuses and seeks the sanctity of his cell. Manon arrives and sends for him. Des Grieux prays for strength to resist her sensuous pleadings. It is in vain. After a passionate appeal he can resist no longer and flees the monastery with her.

ACT IV: That Manon may have her love and still satisfy her craving for luxury, she persuades des Grieux to gamble. In a fashionable temple of chance he wins large sums from Guillot, who revenges himself by denouncing des Grieux as a cheat and Manon as an accomplice. Des Grieux and Manon are placed under arrest. The former is released through his father's influence, but Manon is sentenced to deportation.

ACT V: Des Grieux is waiting for Manon to pass on her way to the ship that is to carry her to New Orleans. She approaches and, exhausted by harsh treatment and illness, falls by the wayside. Lescaut restrains des Grieux from attacking the guard and himself disappears with the sergeant that Manon may find peace in her lover's arms. For the last time they tell their love and Manon dies repentant and forgiven.

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December 12

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January 7

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February 13

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March 12

ROLAND HAYES

Negro tenor



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Production: ARMANDO AGNINI, Stage and Technical Director
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Music: GAETANO MEROLA, Director

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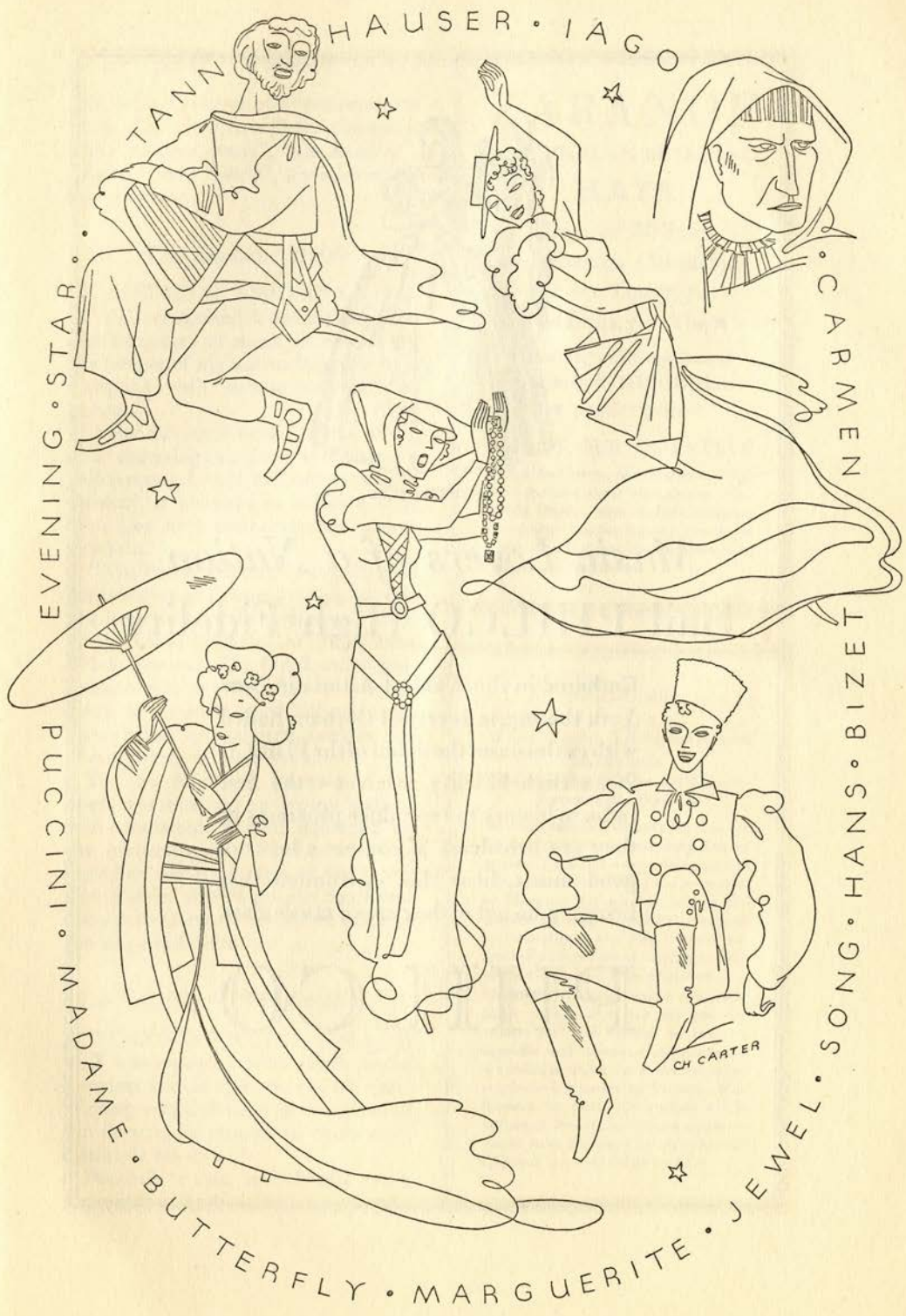
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PHILCO

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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