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1934

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SAN FRANCISCO OPERA ASSOCIATION



GAETANO MEROLA GENERAL DIRECTOR

NOVEMBER · 14 · TO · DECEMBER · 8 · 1934

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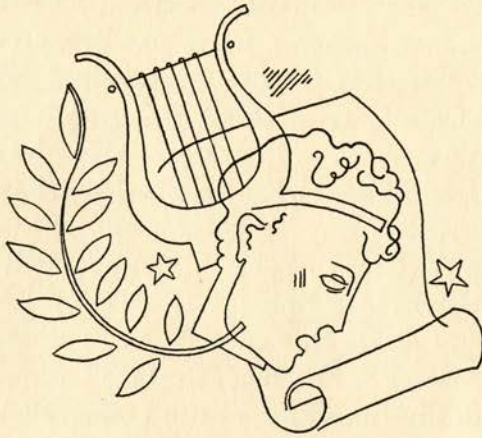
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THE SAN FRANCISCO OPERA COMPANY

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.

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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*

1934

Friday Night, December 7, at 8:00

MIGNON

Opera in three acts and four scenes. Music by Ambroise Thomas. Text (in French) by Barbier and Carré. Based on Goethe's "*Wilhelm Meister*"

THE CAST

Mignon, <i>a girl stolen by gypsies</i>	LUCREZIA BORI
Philine, <i>an actress</i>	EMILY HARDY
Wilhelm, <i>a student</i>	DINO BORGIOLI
Lothario, <i>an Italian nobleman</i>	EZIO PINZA
Frederick, <i>a young nobleman</i>	ELINOR MARLO
Laertes, <i>an actor</i>	MAREK WINDHEIM
Giarno, <i>a gypsy</i>	LOUIS D'ANGELO

Townfolk, Peasants, Gypsies, Actors and Actresses

Incidental Dances Arranged by ADOLPH BOLM

Eccleston Moran, Betty Scoble Abbott, Dimitri Romanoff, principal dancers; and Corps de Ballet

Conductor: PIETRO CIMINI

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: Late Eighteenth Century; Acts I and II in Germany, Act III in Italy

ACT I Courtyard of a German Inn

ACT II Scene 1 A Boudoir in Tieffenbach Castle
Scene 2 The Gardens of the Castle

ACT III Count Lothario's Castle in Italy

Bell rings three minutes before curtain rises

Encores not permitted

THE STORY

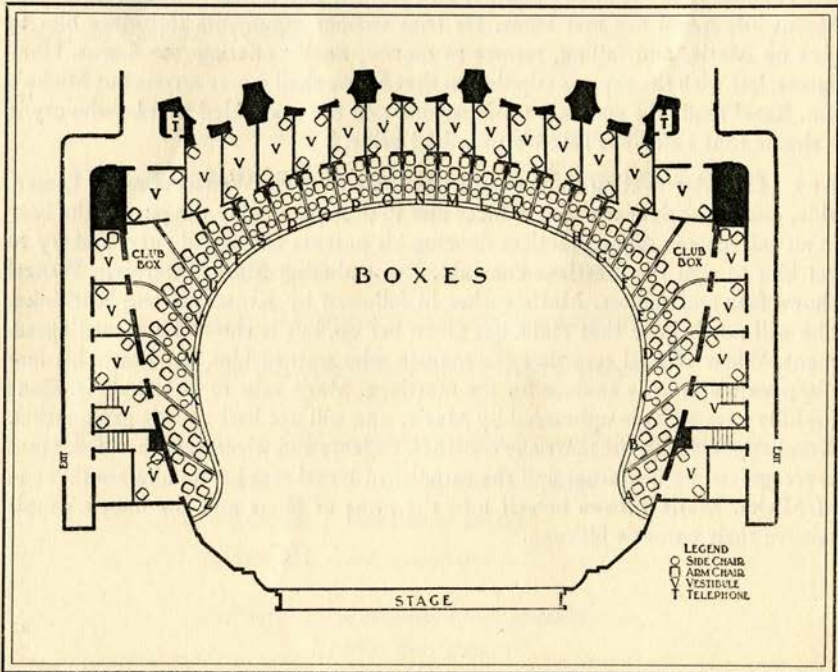
ACT I: Lothario, a wandering singer, maddened over the loss of his kidnaped daughter, tells the sympathetic peasants of his long search for her. Giarno and his gypsy band arrive. In a cart is Mignon whom Giarno commands to dance. She refuses and he attempts to strike her, Lothario feebly intervening. Giarno again threatens Mignon, but Wilhelm, who has suddenly arrived, draws his pistol and forces Giarno to release the girl. Wilhelm's good looks and gallantry interest Philine and she sends Laertes to find out who he is. Wilhelm has noticed Philine also and chooses to disregard Laertes' advise to avoid her as a flirt. When Mignon thanks Wilhelm he questions her about herself. She knows nothing of her origin, but from childhood memories tells of her background and Wilhelm recognizes Italy. He buys her freedom from Giarno. Frederick, in lovesick pursuit of Philine, arrives only to have her taunt him by introducing Wilhelm. A letter is received from Baron Rosenberg inviting Philine and her company to his castle. Frederick is further distressed to learn that the Baron, his uncle, is still another rival. Philine will accept the invitation if Wilhelm will go with them. He readily agrees. Mignon reminds Wilhelm that she belongs to him and persuades him to take her disguised as his personal servant.

ACT II: In unaccustomed luxury Philine sings her happiness in being surrounded by lovers and Laertes (off scene) voices his pleasure in wine without cost. Wilhelm and Mignon come to the boudoir. Mignon, pretending sleep, jealously watches as Wilhelm helps Philine make up. They leave the room and Mignon dons a costume of Philine's and makes up as she has seen the actress do. She leaves and Frederick enters. Wilhelm appears and the two men are about to fight when Mignon intervenes. Wilhelm, embarrassed by Mignon's constant company, tells her they must part. Their farewell is interrupted by Philine who takes Wilhelm away with her. [Scene 2] Mignon, distracted, is about to throw herself into the lake, but is stopped by Lothario. Hearing loud applause for Philine's acting, Mignon passionately cries out that she wishes the building might burn. The actors come out into the garden with Philine happy in her success. Wilhelm has really missed Mignon and he greets her so joyously that Philine jealously sends her away to the conservatory to fetch some forgotten flowers. With Mignon inside, the building bursts into flames. Lothario blindly had executed her wish. Wilhelm rushes into the fire and saves Mignon.

ACT III: Wilhelm takes Mignon, dangerously ill, to an old Italian castle. Lothario is with them. Wilhelm tells Lothario that they are in the famous Cipriani castle and that he plans to purchase it for Mignon. The castle's name agitates Lothario. When Mignon is well enough Wilhelm takes her out on the balcony to view her new home, where they pledge their love. Lothario appears, richly attired, to welcome them to "his home." The name "Cipriani" had stirred him to explore the castle and familiar objects had completely restored his memory. He brings a casket of his lost child's treasures, and through its contents Mignon is identified as Sperata, his daughter.

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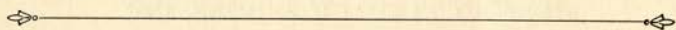
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Production: ARMANDO AGNINI, Stage and Technical Director

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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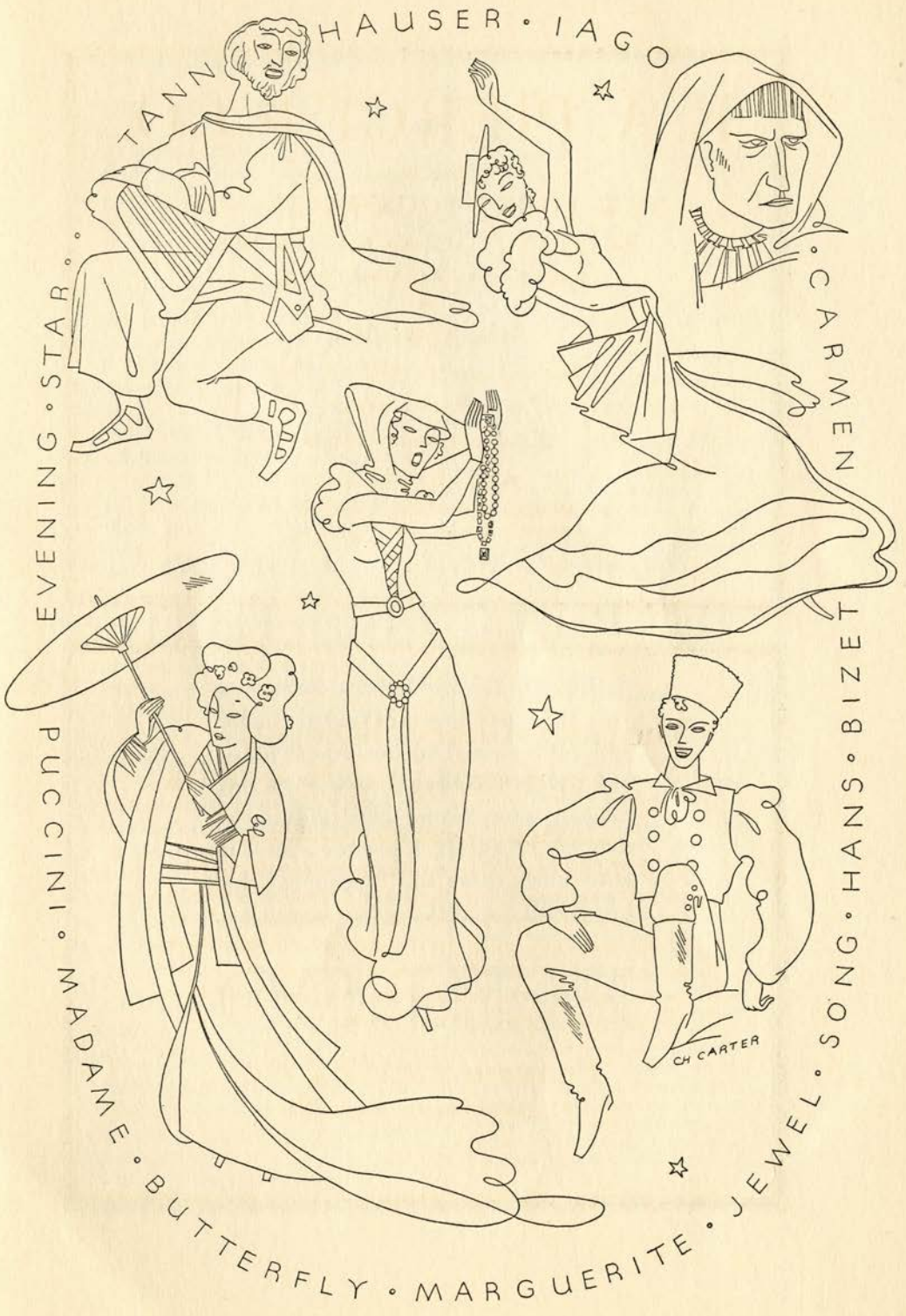
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PHILCO

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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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

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 Tétrazzini; 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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