

La Rondine

1934

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NOVEMBER · 14 · TO · DECEMBER · 8 · 1934

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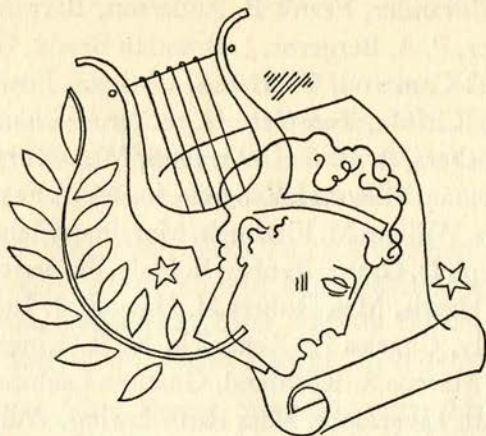
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IT is with justifiable pride that the San Francisco Opera Association presents the San Francisco Opera Company in its twelfth annual season. The continued and world-attention commanding success of this organization is a striking tribute to the loyalty 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, Armando Petrucci, Maurice Rouyer, William Tyroler.

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- 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, December 3, at 8:15

LA RONDINE

(The Swallow)

Lyric comedy in three acts. Music by Giacomo Puccini
Text (in Italian) by Giuseppe Adami

THE CAST

Magda, <i>a lady of the demimondaine</i>	LUCREZIA BORI
Ruggero, <i>a provincial youth</i>	DINO BORGIOLI
Lisette, <i>maid to Magda</i>	LILLIAN CLARK
Prunier, <i>a decadent poet</i>	MAREK WINDHEIM
Rambaldo, <i>a banker</i>	LOUIS D'ANGELO
Perichaud	JACK HOWELL
Gobin	AMERIGO FREDIANI
Crebillon	EVARISTO ALIBERTINI
Yvette	ESTER FOLLI
Bianca	EDNA ELIZABETH SMITH
Suzy	HELENE STRAUSE
Majordomo	ANGELO ROSSINI
A Voice	HELEN NOSTROM

*Students, Young Painters, Grisettes, Bourgeoise, Ladies,
Gentlemen, Officers, Flower-girls, Dancers, Waiters*

Irene Isham and Dimitri Romanoff, featured dancers

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: The Second Empire; Paris and Nice

ACT I Salon in Magda's Home, Paris

ACT II The Bal Bullier, in Quartier Latin

ACT III Garden of a Cottage at Nice

*Bell rings three minutes before curtain rises
Encores not permitted*

THE STORY

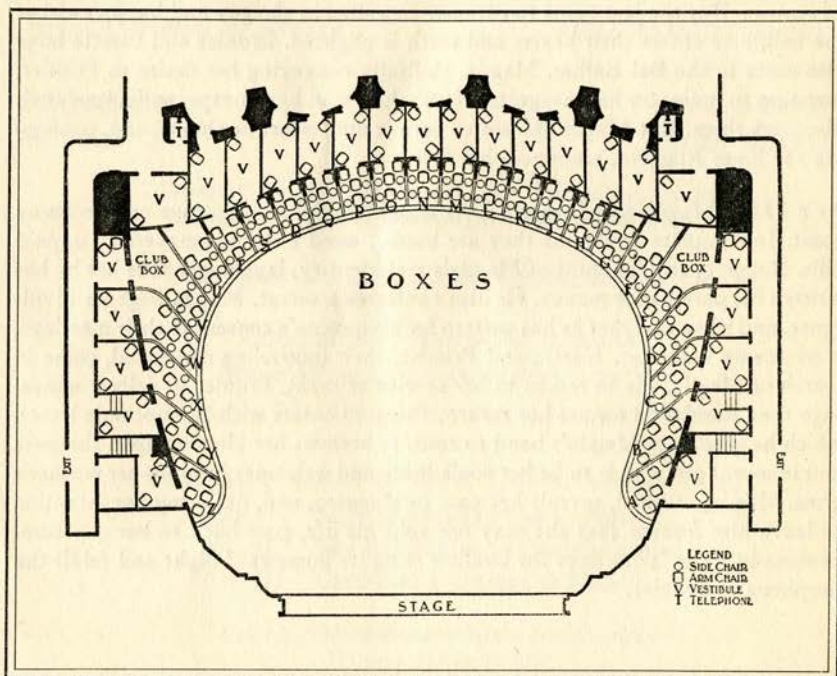
ACT I: Magda is entertaining in her magnificent salon provided by the generosity of Rambaldo. The sprightly conversation has turned to affairs of the heart. It brings the memory of an early and real love to Magda, who tells the story of her maiden affair with a young student whom she had met at the Bal Bullier. Prunier reads her palm and foretells that, like the swallow, she will leave her home, but, like the swallow, will return again some day. Ruggero, on his first visit to Paris, calls to pay his respects to Rambaldo. He is anxious to see something of the night life. Various places are suggested. He chooses the Bal Bullier. After Ruggero's departure the guests disperse. Magda finds the penciled notes dropped by Ruggero, and, memory re-evoked by the name of the Bal Bullier, determines to disguise herself as a grisette and visit again the scene of her first love. Lisette, resplendent in borrowed finery of her mistress, encounters Prunier and is surprised at his declaration of love. Madga departs for the Bal Bullier confident she will not be recognized.

ACT II: Ruggero, seated alone at a table, is approached by grisettes, but with a gesture of annoyance waves them away. Magda appears on the staircase. Several of the gay throng salute her. She timidly declines their attentions. Sensing an appointment they laughingly escort her to Ruggero's table. Magda, unrecognized, would leave, but Ruggero, stirred by her sincerity, begs her to remain. And so does the swallow migrate toward the sun to re-enact the scene of her youthful adventure. But the jest turns to earnest. Engulfed in the gay and happy swirl of the ball, love enters their hearts and troth is plighted. Prunier and Lisette have also come to the Bal Bullier. Magda, skillfully conveying her desire to Prunier, manages to maintain her incognito. Rambaldo, who has unexpectedly appeared, discovers them. But Magda refuses to permit him escort her home, and, confessing she loves Ruggero, renounces his riches.

ACT III: Magda and Ruggero have sought refuge in a cottage on the Azure coast. In complete happiness they are hard-pressed but undismayed by unpaid bills. Ruggero, still ignorant of Magda's real identity, laughingly tells her he has written his parents for money. He also confesses a secret. Magda begs its divulgence, and when told that he has written for his mother's consent to their marriage, is overcome with fear. Lisette and Prunier, their quarreling continued, come in search of Magda, she to return to her service as maid, Prunier to deliver a message that Rambaldo awaits her return. Ruggero enters with his mother's letter, which he gives into Magda's hand to read. It bestows her blessing upon the pure and innocent girl who is to be her son's bride and welcomes her into her mother's arms. Magda, crushed, reveals her past to Ruggero, and, declaring her intention to leave him forever that she may not ruin his life, goes back to her gay companions in Paris. Thus does the swallow wing its homeward flight and fulfill the prophecy of Prunier.

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Ballet: ADOLPH BOLM, *Director*

EVELYN WENGER, *Assistant*. PRINCIPAL DANCERS: Misses Betty Scoble Abbott, Carla Bradley, Irene Flyzik, Frances Giugni, Irene Isham, Maclovia Ruiz, Dimitri Romanoff, and Nicholas Vasilieff; CORPS DE BALLET: Misses Isobel Bradshaw, Virginia Browning, Donna Bugbee, Dorothy Cotton, Jane Crawford, Genevieve Cunningham, Iris De Luce, Elva Dimpfel, Clare Lauche, Lucille Mayes, Eccleston Moran, Suzanne Parker, Laura Post, Margaret Rogers, Alice Snyder, Virginia Treen; and Messieurs Walter Alden, George Bratoff, Allan Cooke, Ralph De Garcia, Gregory Gorbounoff, Andrew Parin, Rudolph Petro, Carlos Pineda, Ramon Renov, Alexis Shimonauuff, Richard Siprelle, James Starbuck, Felice Yazolino.

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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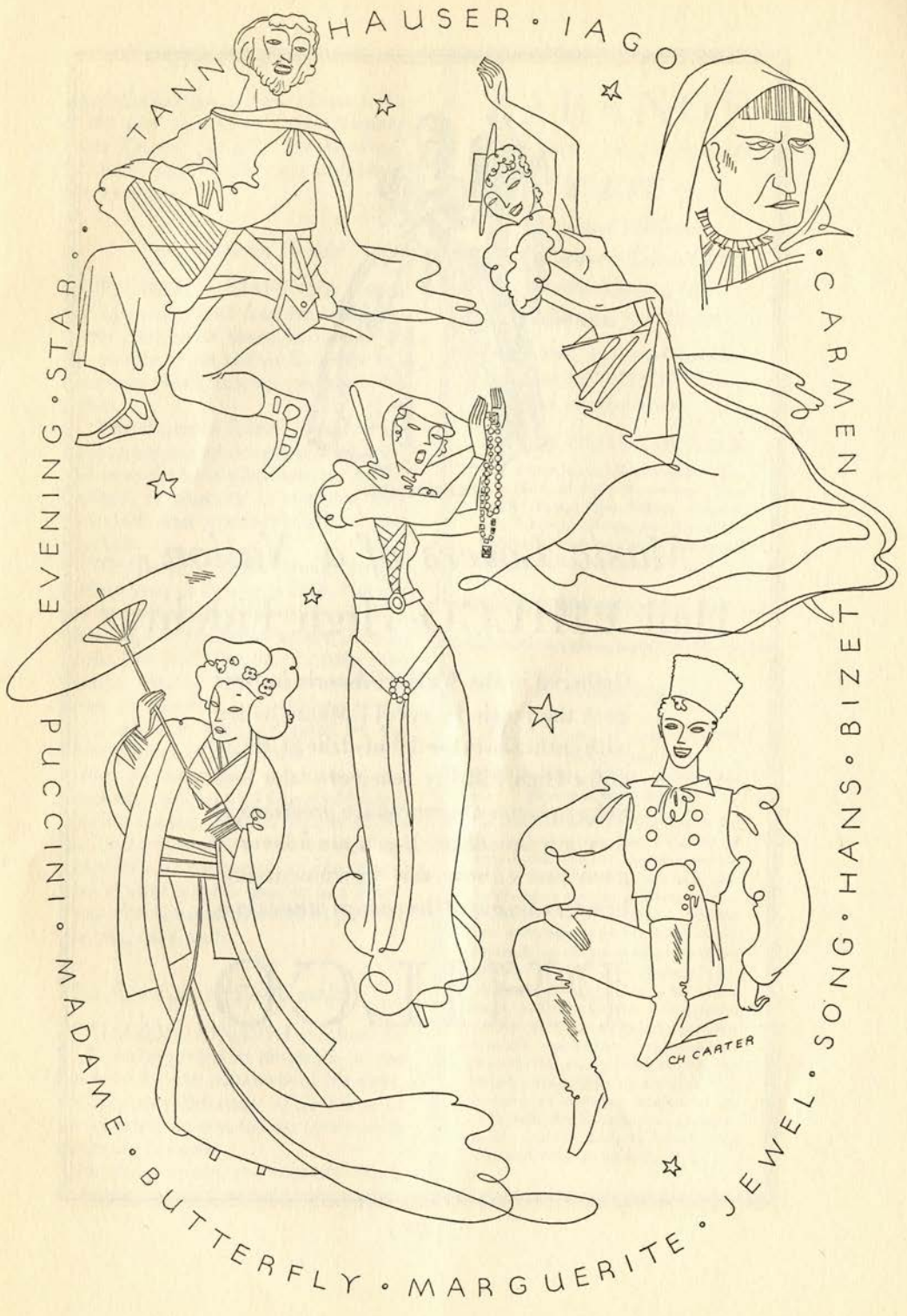
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PHILCO

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 ORway 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," "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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