

Tosca

1934

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SAN FRANCISCO OPERA ASSOCIATION

TWELFTH ANNUAL SEASON



WAR MEMORIAL OPERA HOUSE

GAETANO MEROLA GENERAL DIRECTOR

NOVEMBER 14 TO DECEMBER 8 1934

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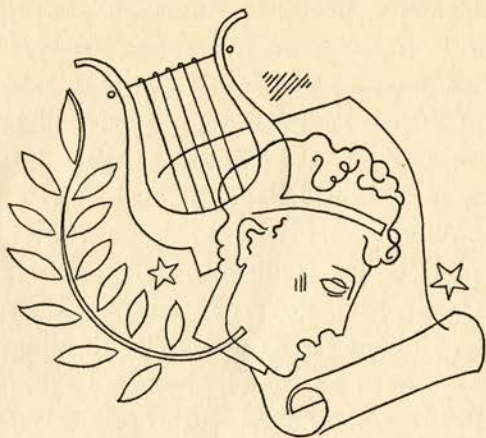
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GAETANO MEROLA, *General Director*

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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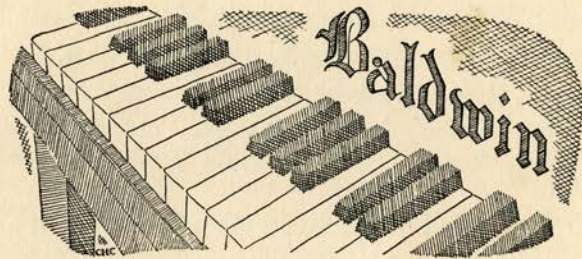
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- THE BARTERED BRIDE (SMETANA) *Wednesday Night, November 14, at 8:15*
 With Rethberg, Chamlee, Windheim, Pinza, Smith, Gruninger, Clark, Gandolfi,
 Howell, Taenzler, Ellis; Corps de Ballet. HERTZ, Conductor.
- LA TOSCA (PUCCINI) *Friday Night, November 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*

Friday Night, November 16, at 8:15

LA TOSCA

Opera in three acts. Music by Giacomo Puccini. Text (in Italian)
by Illica and Giacosa, after Sardou's drama

THE CAST

Floria Tosca, <i>a celebrated singer</i>	*LOTTE LEHMANN
Mario Cavaradossi, <i>a painter</i>	DINO BORGIOLI
Baron Scarpia, <i>Chief of the Police</i>	ALFREDO GANDOLFI
Cesare Angelotti, <i>a political prisoner</i>	JACK HOWELL
The Sacristan	LOUIS D'ANGELO
Spoletta, <i>a police agent</i>	MAREK WINDHEIM
Sciarrone, <i>a gendarme</i>	LOUIS D'ANGELO
A Jailer	EVARISTO ALIBERTINI
A Shepherd	EVA GRUNINGER

*San Francisco debut

*Judge, Cardinal, Officer, Sergeant, Soldiers, Police Agents, Ladies,
Nobles, Citizens*

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: Rome, 1800

ACT I	Interior of the Church of St. Andrea
ACT II	A Room in Scarpia's Apartments in the Farnese Palace
ACT III	A Terrace of the San Angelo Castle, outside the prison

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

THE STORY

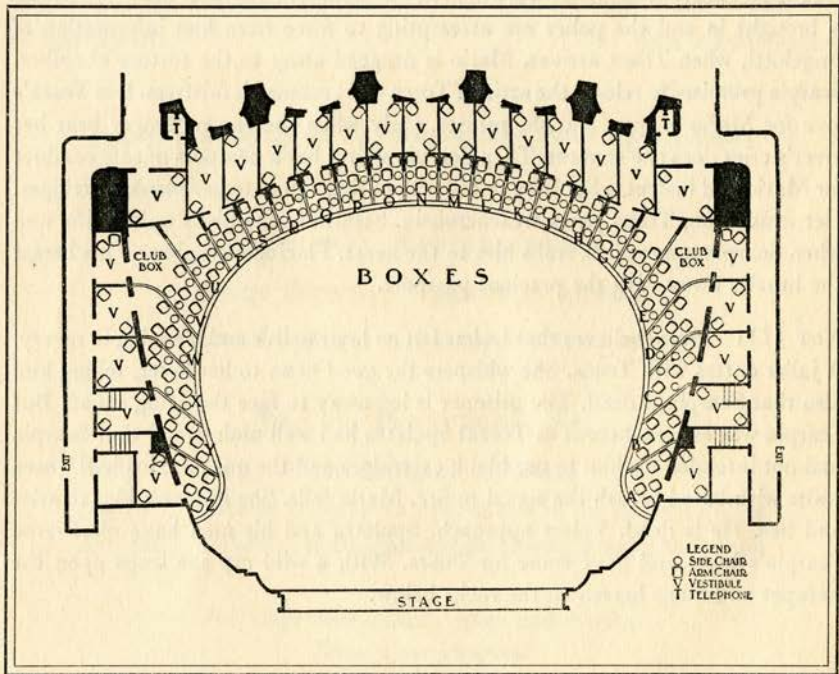
ACT I: Angelotti, a Roman patriot, has escaped from the political prison of San Angelo and seeks refuge in the church. His friend, Mario Cavaradossi, comes to the church to work on a painting of the Magdalene, for whose countenance he has used the likeness of Angelotti's sister. As Mario paints he sings of his mistress, Tosca. Hearing Tosca approaching he hurries Angelotti off to the chapel, as he goes to meet her. She is suspicious of his abstraction, and accuses him of infidelity, professing to see her rival in the likeness of the portrait. Mario reassures her, but urges her to leave, saying he will meet her later. After Tosca has left, Mario summons Angelotti and instructs him to go to his villa and hide, promising to aid him to escape across the border. The fugitive has scarcely disappeared when a cannon shot discloses his escape. Choristers, acolytes, and penitents, headed by the Sacristan, rush into the church. A silence falls; Scarpia has come with Spoletta and his agents! The crowd melts away in terror, but the Sacristan is detained and questioned. The church is searched. Scarpia discovers the painting of the Magdalene and recognizes in it the portrait of the fugitive's sister. Quickly he evolves a scheme to recapture his prisoner and to get Mario in his power so that he may take from him Tosca, whom he has long desired. He hears Tosca returning in search of her lover and hides until she leaves. Spoletta is sent to trail her.

ACT II: Scarpia awaits Tosca, whom he has summoned to meet her lover. Mario is brought in and the police are attempting to force from him information of Angelotti, when Tosca arrives. Mario is dragged away to the torture chamber. Scarpia promises to release the artist if Tosca will become his mistress. But Tosca's love for Mario is true, and she refuses. Only when she can no longer bear her lover's cries does she consent. Then Scarpia writes her a passport of safe conduct for Mario and instructs Spoletta to order the firing squad to use blank cartridges. Her cause won, Tosca plans treacherously. Stealthily she picks up a knife, and when Scarpia approaches stabs him to the heart. Placing a crucifix on his breast she hurries away with the precious passport.

ACT III: Mario believes that he has but an hour to live and is sitting in revery. A jailer enters with Tosca. She whispers the good news to her lover, telling him also that Scarpia is dead. The prisoner is led away to face the firing squad. But Scarpia was as treacherous as Tosca! Spoletta had well understood that Scarpia had not intended for him to use blank cartridges and the guns are loaded! Tosca waits with bated breath the signal to fire. Mario falls. She implores him to arise and flee. He is dead. Voices approach. Spoletta and his men have discovered Scarpia's body and have come for Tosca. With a wild cry she leaps upon the parapet and flings herself to the rocks below.

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Negro tenor

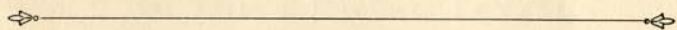
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Production: ARMANDO AGNINI, Stage and Technical Director
ANDRÉ FERRIER, STANLEY MACLEWEE, *Assistant Stage Directors*;
Julian Dové, Fritz Kraencke, *Scenic Artists*; Paul Pinell, *Carpenter*;
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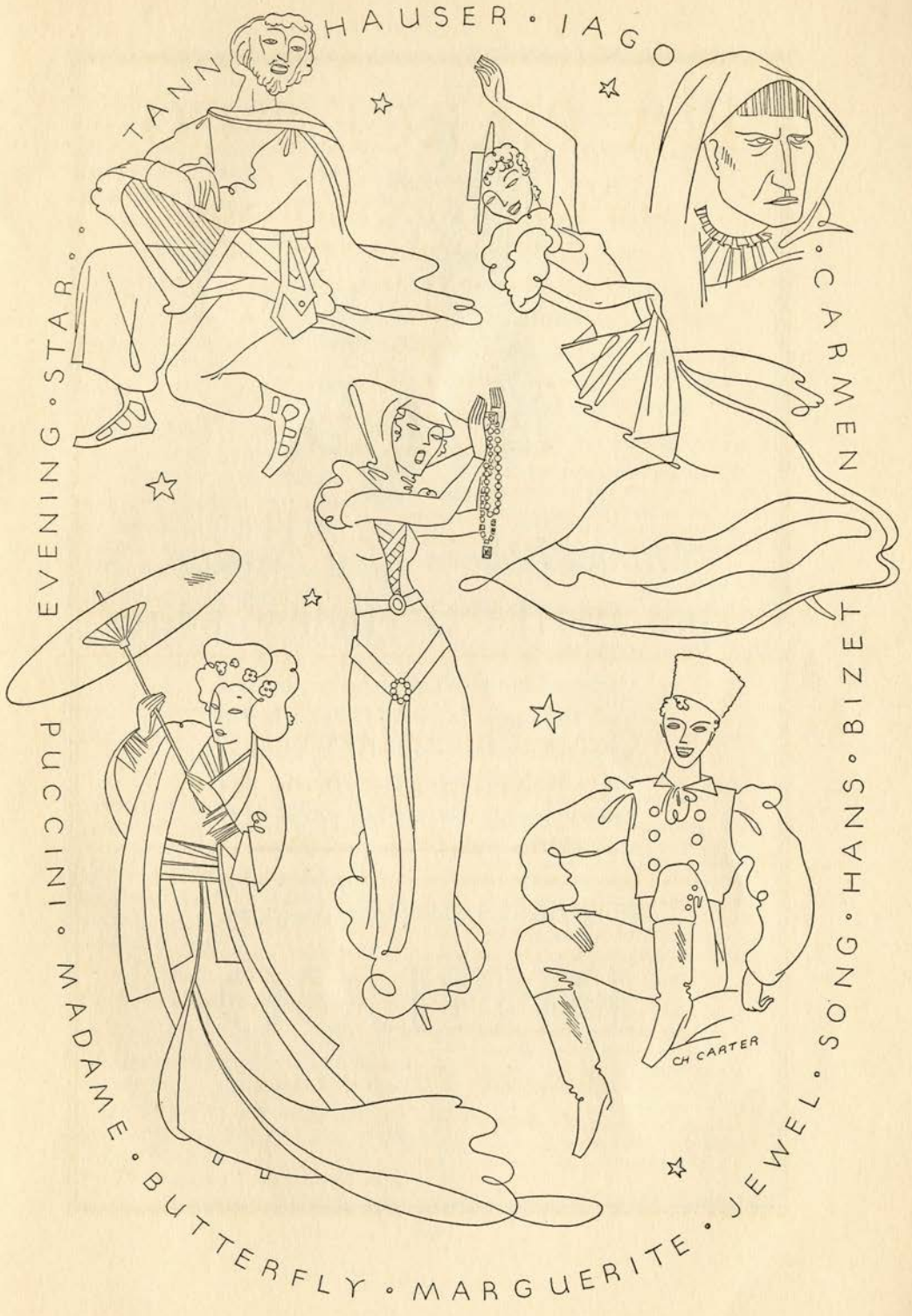
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PHILCO

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," "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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