

La Traviata

1934

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# SAN · FRANCISCO · OPERA ASSOCIATION

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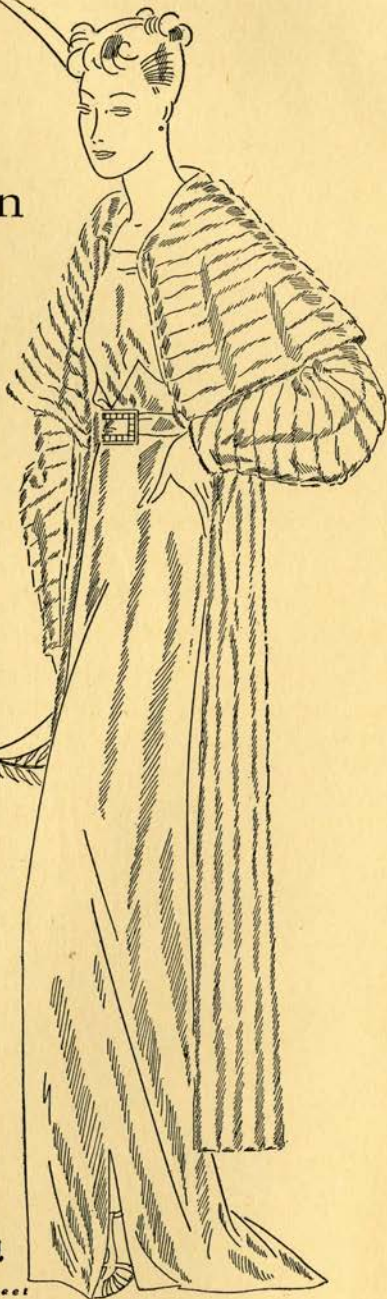
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GAETANO MEROLA · GENERAL DIRECTOR

NOVEMBER · 14 · TO · DECEMBER · 8 · 1934

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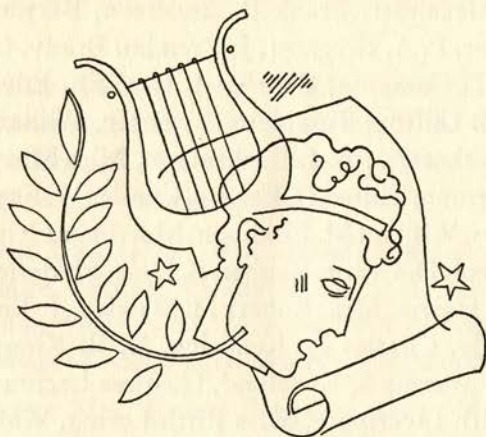
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**LA ARGENTINA:** Sunday Night, Dec. 2, and Tuesday Afternoon, Dec. 4

**VIENNA BOYS CHOIR:** Thursday Night, December 20—Sunday Afternoon, December 23

**JOSÉ ITURBI:** Thursday Night, January 10

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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

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[ 7 ]

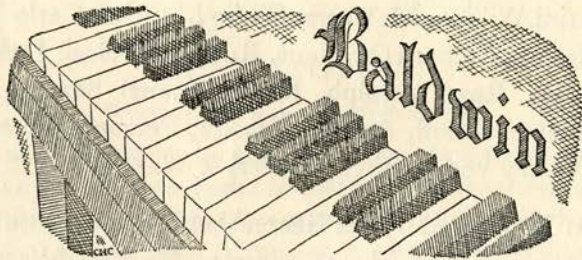
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- THE BARTERED BRIDE (SMETANA) *Wednesday Night, November 14, at 8:15*  
 With Rethberg, Chamlee, Windheim, Pinza, Smith, Gruninger, Clark, Gandolfi,  
 Howell, Taenzler, Ellis; Corps de Ballet. HERTZ, Conductor.
- LA TOSCA (PUCCINI) *Friday Night, 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 | <i>Saturday Night, December 1, at 8:00</i> |
| CARMEN     | “                  | <i>Sunday Matinée, December 2, at 2:00</i> |
| TANNHAUSER | “                  | <i>Saturday Night, December 8, at 7:45</i> |

Wednesday Night, November 28, at 8:15

# LA TRAVIATA

Opera in four acts. Music by Giuseppe Verdi. Text (in Italian)  
by Piave, after Dumas's "*La Dame aux Camélias*"

## THE CAST

Violetta Valery, <i>a lady of the demimondaine</i>	LUCREZIA BORI
Alfredo Germont, <i>lover of Violetta</i>	RICHARD CROOKS
Giorgio Germont, <i>his father</i>	RICHARD BONELLI
Gaston, <i>Viscount of Letorières</i>	MAREK WINDHEIM
Baron Douphol, <i>a rival of Alfredo</i>	ALFREDO GANDOLFI
Flora, <i>friend of Violetta</i>	FLOSSITA BADGER
Annina, <i>maid to Violetta</i>	MYRTLE MCLAUGHLIN
Doctor Grenville	ANGELO ROSSINI
Marquis d'Obigny	JACK HOWELL
Giuseppe, <i>a servant</i>	AMERIGO FREDIANI
Majordomo	EVARISTO ALIBERTINI

*Ladies and Gentlemen, Friends of Violetta and Flora*

Incidental Dances Arranged by ADOLPH BOLM

Pas de Trois:—Frances Giugni, Dimitri Romanoff, Allan Cooke  
Gypsy Dance:—Corps de Ballet

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: About 1700; Paris and environs

Act I Drawing-room in the house of Violetta  
Act II A Villa near Paris  
Act III Salon in Flora's palace  
Act IV Violetta's apartment

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

## THE STORY

ACT I: A party is in progress in the salon of Violetta's house, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when all of the guests have departed, Violetta contemplates this great new love which has come into her life.

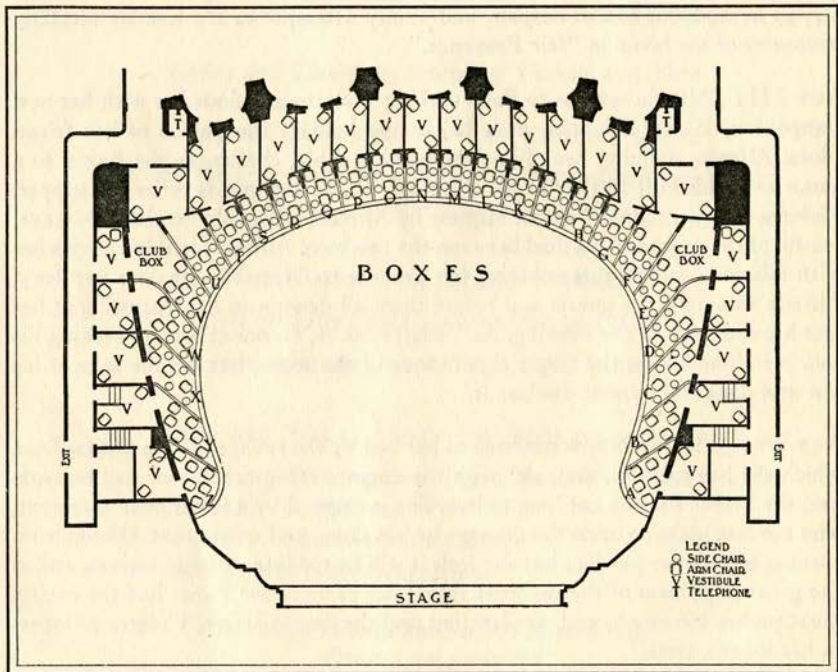
ACT II: Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and this happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she leaves on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III: Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming-table, challenges the Baron to a game and adds still further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering her promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV: Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who too late seeks to undo the damage he has done, and writes that Alfredo is returning to seek her pardon, but she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave for Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lover's arms.

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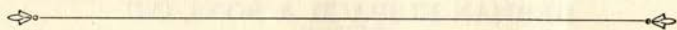
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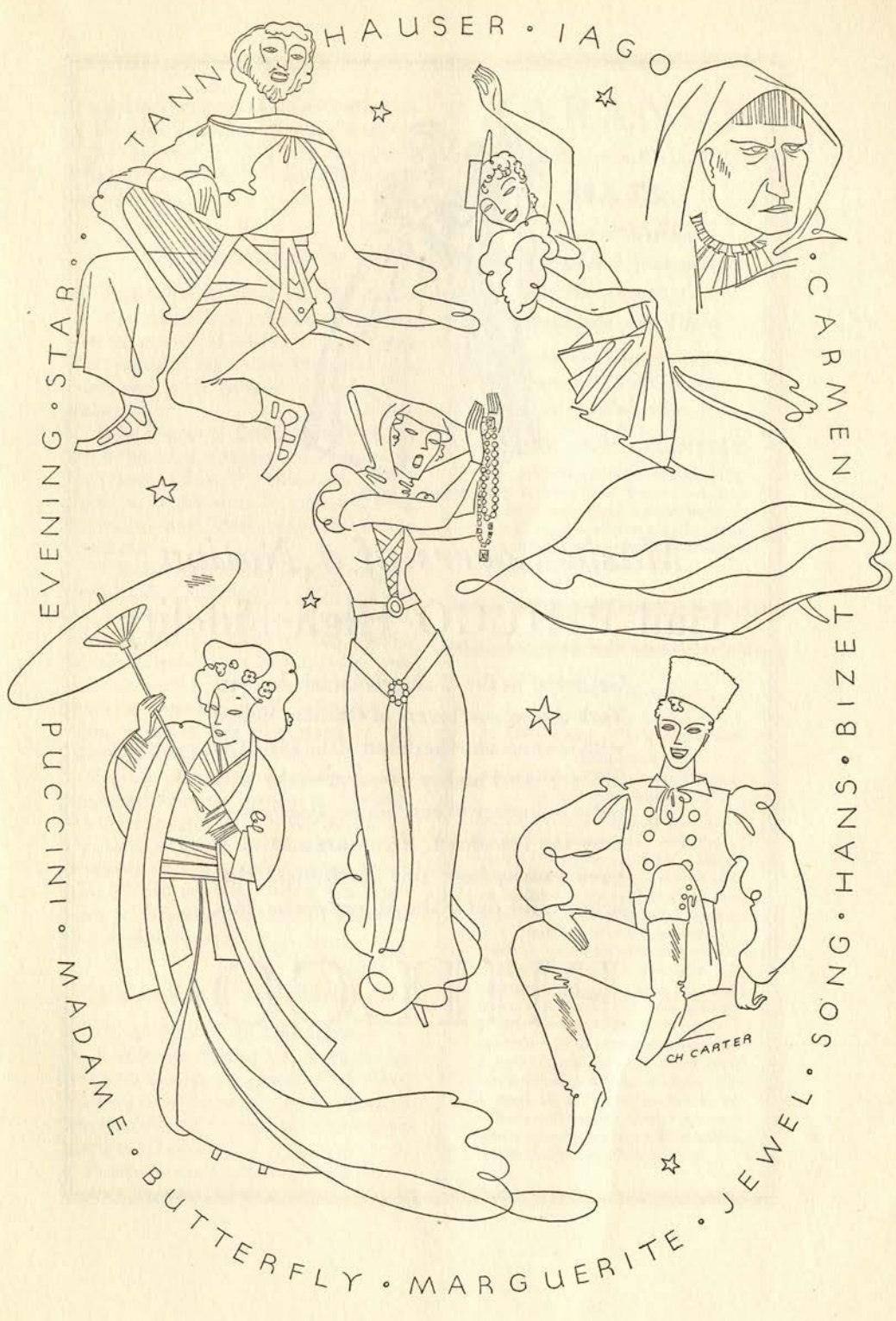
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## THE OPERAS

*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*

**F**RIEDRICH 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")*

**G**IACOMO 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 McCune Williamson

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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 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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