

Aida

1935

Saturday, November 23, 1935 8:00 PM

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ASSOCIATION

Gaetano Merola • General Director



Thirteenth Annual Season

NOVEMBER 1 TO DECEMBER 2, 1935

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King Lear
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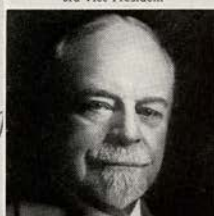
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The inclusion of Richard Wagner's "Der Ring des Nibelungen" in an opera repertoire is important under any circumstances. When the presentation marks the premiere performances of that cycle by an opera company, the event takes on vastly added significance. It is, then, with more than usual pride that the San Francisco Opera Association presents the San Francisco Opera Company in its Thirteenth Annual Season.

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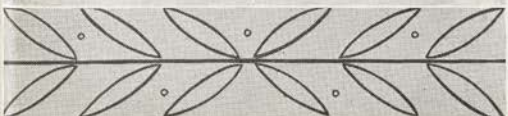
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Due to the vision, organizing powers, inspired leadership and untiring labor of Gaetano Merola, San Francisco has been restored to her traditional place among opera-producing cities. As General Director of the San Francisco Opera Company since its inception in 1923, Mr. Merola has guided the artistic affairs of the company with the hand of genius. He has brought to San Francisco the world's greatest opera artists in performances whose brilliance has spread the fame of our music-loving city broadcast; and successfully realized his ambition to produce locally grand opera comparable to that of any place in the world.



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The San Francisco Opera Company

GAETANO MEROLA, *General Director*

Given paramount importance by premiere performances of Richard Wagner's "Der Ring des Nibelungen," the San Francisco Opera Company, maintained by the San Francisco Opera Association, begins its Thirteenth Annual Season on Friday evening, November 1, and brings it to an end Monday evening, December 2.

Conductors

ARTUR BODANZKY RICHARD LERT GAETANO MEROLA
Assistant Conductors: Nino Comel, Antonio Dell' Orefice,
Karl Riedel, Maurice Rouyer, Hermann Weigert

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CHASE BAROMELO, *bass*; RICHARD BONELLI, *baritone*; HANS CLEMENS, *tenor*;
LOUIS D'ANGELO, *bass*; DORIS DOE, *contralto*; NELSON EDDY, *baritone*;
KIRSTEN FLAGSTAD, *soprano*; HELEN GAHAGAN, *soprano*; ALFREDO GANDOLFI, *baritone*;
COE GLADE, *soprano*; HELEN JEPSON, *soprano*; EMANUEL LIST, *bass*;
DOROTHEE MANSKI, *soprano*; GIOVANNI MARTINELLI, *tenor*;
KATHRYN MEISLE, *contralto*; LAURITZ MELCHIOR, *tenor*; GRACE OMERON, *soprano*;
EZIO PINZA, *bass*; ELIZABETH RETHBERG, *soprano*; TITO SCHIPA, *tenor*;
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QUERITA EYBEL, *soprano*; ALICE LOUISE FENDALL, *soprano*; DU BLOIS FERGUSON, *soprano*;
IRENE FREMONT, *contralto*; GERTRUDE GERDAU, *soprano*;
RUBSIE GIRAGOSSIANZ, *soprano*; FANNETTA GIONAS, *soprano*; BERNICE GLANDO, *soprano*;
ESTHER GREEN, *soprano*; EVA GRUNINGER, *contralto*;
PAUL GUENTER, *baritone*; EMILY HARDY, *soprano*; JEAN HARTMAN, *contralto*;
JOHN HOWELL, *baritone*; OLIVER JONES, *bass*; LINA KNOPH, *soprano*; MARIE LEANDRE, *soprano*;
RAYMOND MARLOWE, *tenor*; JEAN MERRILL, *soprano*; HELEN NOSTROM, *soprano*;
MARGARET O'DEA, *contralto*; FLORENCE RINGO, *soprano*;
GEORGETTE SCHILLER, *soprano*; JEANETTE SHOLL, *soprano*; HENRI SHEFOFF, *bass*;
EDNA ELIZABETH SMITH, *soprano*; CATHERINE STEED, *contralto*;
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PAUL WRIGHT, *bass*; ANNA YOUNG, *soprano*.

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DER RING DES NIBELUNGEN

DAS RHEINGOLD (WAGNER) *Friday Night, November 1, at 8:30*
With Schorr, Marlowe, Clemens, Schutzendorf, Windheim, Baromeo, Beattie, Eybel, Manski,
Gandolfi, Meisle, Doe, Merrill, Omeron. BODANZKY, Conductor.

DIE WALKURE (WAGNER) *Monday Night, November 4, at 7:30*
With Flagstad, Rethberg, Meisle, Melchior, Schorr, Baromeo, Doe, Manski.
BODANZKY, Conductor.

SIEGFRIED (WAGNER) *Wednesday Night, November 6, at 7:30*
With Melchior, Flagstad, Schorr, Schutzendorf, Windheim, Baromeo, Meisle, Hardy.
BODANZKY, Conductor.

GOTTERDAMMERUNG (WAGNER) *Saturday Afternoon, November 9, at 5:00*
With Melchior, Flagstad, Schorr, Schutzendorf, List, Manski, Meisle, Doe, Merrill, Omeron.
BODANZKY, Conductor.

The opera will begin at 5:00 p. m. There will be an intermission of about two hours after the first act. The performance will be resumed at 8:30 sharp. No one will be seated after the curtain rises.

AIDA (VERDI) *Monday Night, November 11, at 8:00*
With Rethberg, Meisle, Martinelli, Eddy, Pinza, Beattie, Windheim, Watt.
MEROLA, Conductor.

MARTHA (VON FLOTOW) *Saturday Night, November 16, at 8:15*
With Schipa, Jepson, Glade, Sheffoff, D'Angelo, Beattie. LERT, Conductor.

LA JUIVE (HALEVY) *Monday Night, November 18, at 8:00*
With Martinelli, Rethberg, Hardy, Clemens, Pinza, Howell. LERT, Conductor.

WERTHER (MASSENET) *Friday Night, November 22, at 8:15*
With Schipa, Glade, Gerdau, Gandolfi, D'Angelo, Marlowe, Howell. MEROLA, Conductor.

BARBER OF SEVILLE (ROSSINI) *Monday Night, November 25, at 8:15*
With Schipa, Bonelli, D'Angelo, Tumminia, Pinza. MEROLA, Conductor.

LA BOHEME (PUCCINI) *Wednesday Night, November 27, at 8:15*
With Jepson, Smith, Martinelli, Bonelli, Pinza, Gandolfi, D'Angelo. LERT, Conductor.

RIGOLETTO (VERDI) *Friday Night, November 29, at 8:00*
With Bonelli, Hardy, Schipa, Pinza, Gruninger, Beattie, Alibertini. MEROLA, Conductor.

LE COQ D'OR (RIMSKY-KORSAKOFF) *Monday Night, December 2, at 8:30*
Adolph Bolm, Corps de Ballet, Cast of Singers and Entire Chorus.
PRECEDED BY

SUOR ANGELICA (PUCCINI)
With Gahagan, O'Dea, Hartman, Gruninger, Steed, Young, Callahan, Fremont, Schiller,
Ferguson. MEROLA, Conductor.

Extra Performances

DIE WALKURE (WAGNER) *Wednesday Night, November 13, at 7:30*
With Flagstad, Rethberg, Meisle, Melchior, Schorr, List, Doe, Manski.
BODANZKY, Conductor.

OPERA-TUNITIES *Friday Night, November 15, at 8:15*
OPERA ARTISTS — MOVIE STARS — RADIO FAVORITES — CHORUS — BALLET
A Bit of MUSIC — MIRTH — MYSTERY. A Lot of Fun

AIDA (VERDI) *Saturday Night, November 23, at 8:00*
With Rethberg, Glade, Martinelli, Bonelli, Pinza, Beattie, Windheim, Watt.
MEROLA, Conductor.

MARTHA (VON FLOTOW) *Sunday Matinee, December 1, at 2:15*
With Schipa, Jepson, Glade, Sheffoff, D'Angelo, Beattie. LERT, Conductor.

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San Francisco Symphony Orchestra

PIERRE MONTEUX, Conductor

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January 10
January 24
January 31
February 14
February 28
March 13
March 27
April 3
April 17
April 24

January 11
January 25
February 1
February 15
February 29
March 14
March 28
April 4
April 18
April 25

FOUR YOUNG PEOPLE'S CONCERTS (Opera House)

Sat., Apr. 11, 10:30 A.M.

Wed., Apr. 22, 4:00 P.M.

Sat., Apr. 18, 10:30 A.M.

Sat., Apr. 25, 10:30 A.M.

*These concerts will be conducted by Ernest Schelling of
The New York Philharmonic Orchestra*

THREE CONCERTS AT UNIVERSITY OF CALIFORNIA

Sun., Jan. 26, 3:15 P.M.

Grete Stueckgold, Soprano

Sun., Mar. 15, 3:15 P.M.

Brailowsky, Pianist

Sun., Apr. 5, 3:15 P.M.

Myra Hess, Pianist

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Boy Choir

Sponsored by the Recreation Department of the City of San Francisco. Helen Moore-Matthias, Director; Singers: Harry Butler, Ramona Del Buchia, Bill Christensen, Dante Cacciari, Maurice Euphrat, Walter Filhouer, Jack Geary, Paul Haynes, Scott Haynes, Kevin Healy, Hugh Huston, Tom Kellog, Wilbur Laidlow, Walter Mattock, Eddie McBride, Richard McMillan, Fred Muther, Edward Reed, Joseph Romeo, Don Rose, Charles Stauffacher, Sterling Sturgeon, Robert White, Jack Wilder.

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Programme

W E R T H E R **Friday Night, November 22, at 8:15**

Opera in three acts and four scenes. Music by Jules Massenet
Text (in French) by Edouard Blau, Paul Millet and
George Hartman.

First time in San Francisco

Werther TITO SCHIPA
Charlotte, *daughter of the Bailiff* COE GLADE
Sophie ANNA YOUNG
Albert ALFREDO GANDOLFI
The Bailiff LOUIS D'ANGELO
Schmidt, *his friend* RAYMOND MARLOWE
Johann, *also his friend* JOHN HOWELL
Bruhlmann ALBERTO VANNUCCI
Katchen MADELAINE LANZ
Children: RUBSIE GIRAGOSSIANTZ, ALYCE LOUISE FENDALL, JOSEPH
ROMERO, HUGH HOUSTON, DON ROSE, ROBERT HEWITT

Villagers

Conductor: GAETANO MEROLA
Stage Director: ARMANDO AGNINI
Chorus Master: ANTONIO DELL'OREFICE
Boy Choir Director: HELEN MOORE-MATTHIAS

TIME AND PLACE: In the Vicinity of Frankfort, Germany, 1772

Act I House of the Bailiff
Act II Street in the Village of Wetzlar
Act III Scene 1 In the House of Albert
 Scene 2 Werther's Study

*Bell rings three minutes before rise of curtain
Encores not permitted*

[Over]

The Story

ACT I

The Bailiff, father of a motherless brood, is teaching the children a Christmas carol though the month is July. Johan and Schmidt, his friends, joke him for rushing the season. Sophie comes for the children and all leave as the romantic Werther arrives to escort Charlotte, betrothed of Albert, to a ball in the neighboring village. Charlotte cuts bread and butter for the children while they await belated guests. All leave for the ball except Sophie and her father when Albert, absent for six months, unexpectedly returns. At the ball Charlotte has permitted Werther to kiss her and on their return home he passionately declares his love. But Charlotte tells him of a promise made her dying mother which compels her marriage to Albert.

ACT II

It is three months since Charlotte's marriage to Albert. Werther has vainly endeavored to cultivate Sophie as love's consolation prize. The people have assembled to celebrate their pastor's golden wedding. Werther laments his loss of Charlotte. Albert has seen the sorrow in Werther and rightly divining its cause, tells him that he both understands and forgives. Werther gives his hand in friendship and promises to leave for an alien land. Sophie dances into the scene singing of her happiness unknowing that her laughter will later be turned to tears at Werther's farewell. On Charlotte's entrance, the resolution of Werther weakens and he again bespeaks his love. She, too, enjoins him to go but he brokenly tells her he cannot bear the thought of never seeing her again. "I do not exact eternal absence," she tells him, "come back at Christmas."

ACT III

It is Christmas. Charlotte, stricken with the grief fate has brought her, is reading Werther's letters when Sophie comes to beg her join the family in the holiday gaiety. As Sophie leaves, Werther, unexpected and unannounced, appears. He sees the harpsichord she played, the books they had read together, even Albert's pistols in their familiar places. Tender memories are evoked. Charlotte, weakened by his lament, betrays her love and Werther, in Goethe's words "covers her stuttering lips with furious kisses." But Charlotte's innate virtue triumphs. She pushes Werther from her, bids him farewell for the last time and rushes from the room. Albert, who has been absent, returns to surprise Charlotte in her agitation. A servant brings a note. It is from Werther. Albert reads: "I am going on a long journey. Lend me your pistols." Charlotte hands the servant the pistols, then, filled with fearful presentiment, hastens after him. (Scene 2) Werther has shot himself. Rushing into his room Charlotte flings herself upon him and cheers his dying moments by confessing she has always loved him.



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Programme

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Opera in four acts and seven scenes. Music by Giuseppe Verdi
Text (in Italian) by Antonio Ghislanzoni

<i>Aida, an Ethiopian slave</i>	ELISABETH RETHBERG
<i>Amneris, daughter of the Egyptian King</i>	COE GLADE
<i>Rhadames, captain of the Egyptian guard</i>	GIOVANNI MARTINELLI
<i>Amonasro, King of Ethiopia, Aida's father</i>	RICHARD BONELLI
<i>Ramfis, High Priest of Isis</i>	EZIO PINZA
<i>The King of Egypt</i>	DOUGLAS BEATTIE
<i>Messenger</i>	MAREK WINDHEIM
<i>Priestess</i>	GERALDINE WATT

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Act I	Scene 1	Hall in King's Palace at Memphis
	Scene 2	Temple of Isis
Act II	Scene 1	A Hall in Amneris' Apartment
	Scene 2	The Gate of Thebes
Act III		Shores of Nile, near Temple of Isis
Act IV	Scene 1	Outside the Judgment Hall
	Scene 2	Above—In Temple of Vulcan Below—Vault beneath the Temple

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

[Over]

The Story

ACT I

A messenger has come to the palace of the Egyptian king with word of approaching invasion by the Ethiopians under the leadership of King Amonasro. Ramfis, the high priest, reveals to Rhadames that the Gods have selected him to command the forces sent forth to repel the invasion. This choice pleases Princess Amneris for victory would make Rhadames, with whom she is in love, a desirable mate for her. The warrior's thoughts are not of Amneris, however, but of Aida, Ethiopian slave of the princess, captured in a late war, and, unknown to the Egyptians, a daughter of Amonasro. Amneris, coming upon Rhadames, rallies him on the passion of his bearing but jealously comprehends it is not for her when the weeping slave girl enters. The court assembles and escorts Rhadames to the temple to receive his command. (Scene 2). In the recesses of the temple of Vulcan, Rhadames receives a consecrated sword and is dedicated to his trust.

ACT II

Word has come that Rhadames has been victorious. Amneris thinks upon his strange behavior with Aida as she joins her slave girls in singing his praises. On the approach of Aida she deftly gains from her the confession of her love for Rhadames. Then, telling of her own love for the warrior, Amneris commands that Aida shall witness Rhadames' obediences to herself on his triumphant return. (Scene 2) Royal welcome is given Rhadames on his return with the conquered Ethiopians. Amonasro, dressed as a plain officer, is recognized by Aida. Signaling her not to betray his rank he acknowledges her as his daughter and tells how the king, wounded, had died at his feet. Rhadames, offered any boon he may wish, requests the freedom of the Ethiopians. His wish is granted but Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

ACT III

Amneris goes to the temple on the eve of her marriage to Rhadames. Aida, coming later, is followed by her father who plays upon her love for Rhadames and her concern for her countrymen to involve in a plot to his advantage. Rhadames appearing, Amonasro conceals himself. Aida begs her lover to flee with her. Enraptured, he unwittingly discloses his army's movements, upon which Amonasro comes forth. Amneris, concealed among the palms, has overheard and, enraged, rushes out. Amonasro escapes with Aida.

ACT IV

Amneris, regretting the act that gave the man she loved to the priests, sends for Rhadames and offers to save him if he accept and return her love. Rhadames refuses and she calls down the hatred of the Gods upon him. The priests escort Rhadames to the Hall of Justice. Amneris hears the trial as it is conducted behind the scenes and wildly curses the priesthood as sentence is pronounced. (Scene 2) Aida, informed of Rhadames' sentence, has concealed herself in the tomb. When he descends into it and prays that she may never know his fate, Aida comes forth that they may die together.

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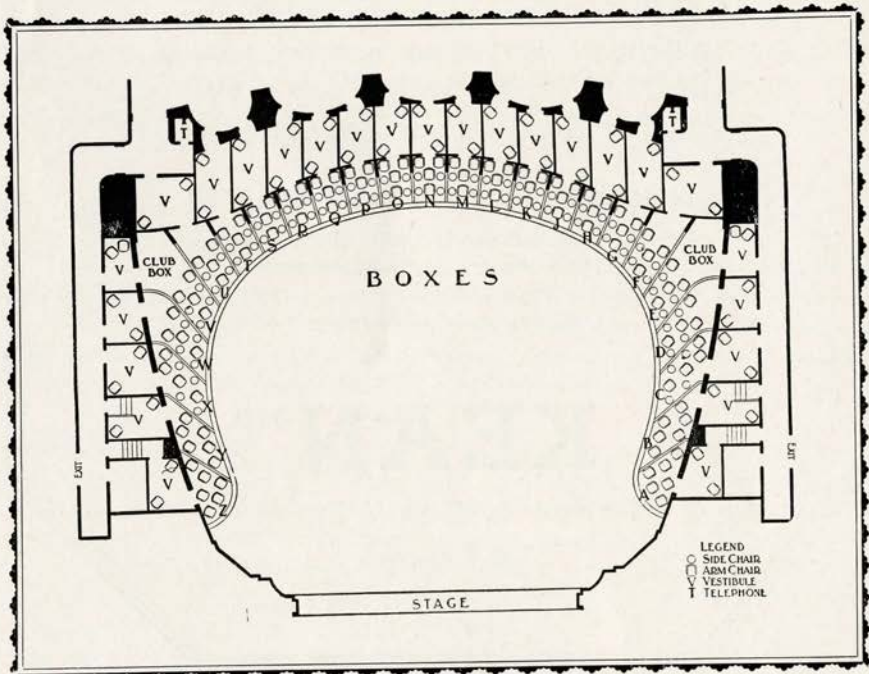
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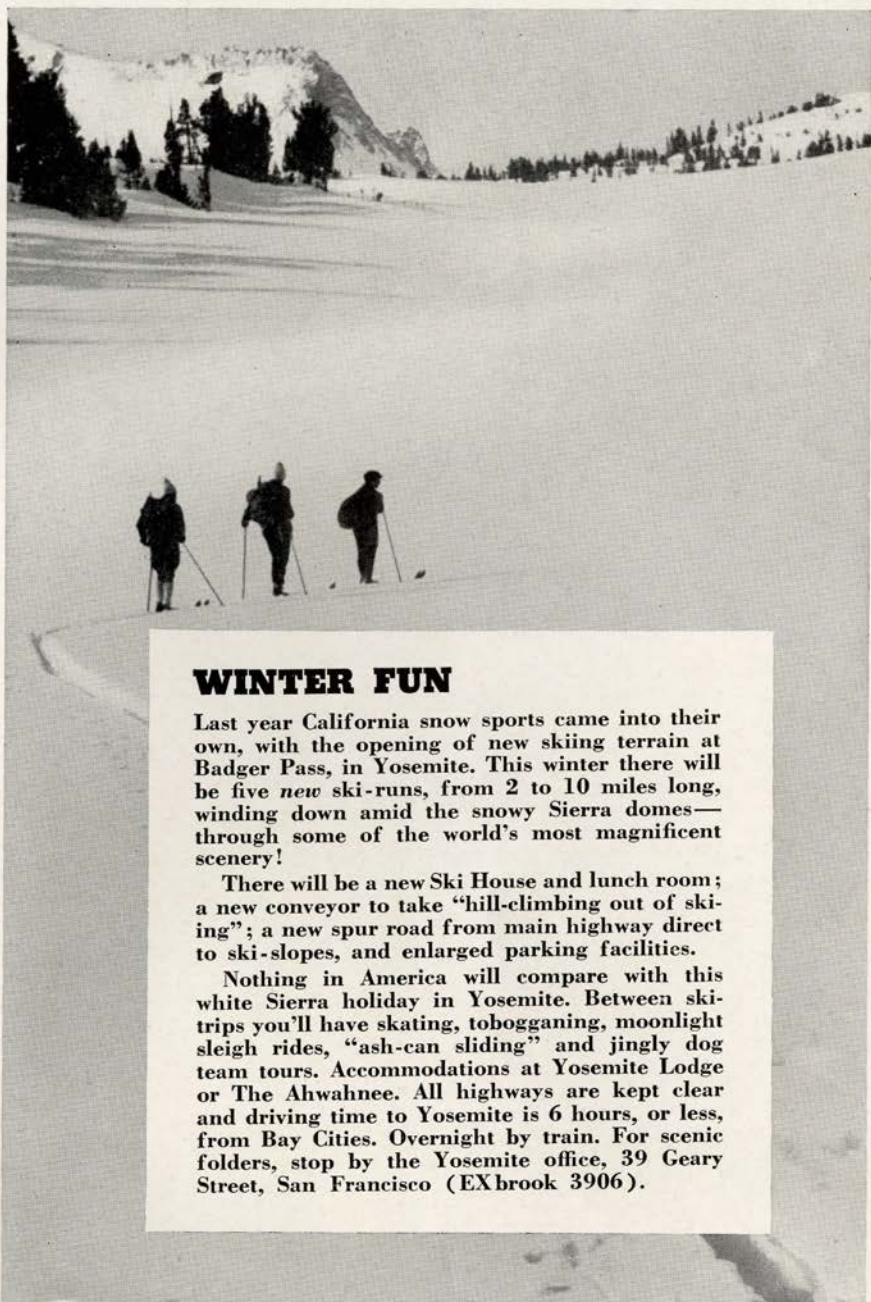
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