

Il Barbiere di Siviglia

1935

Monday, November 25, 1935 8:15 PM

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OPERA
ASSOCIATION

Gaetano Merola • General Director



Thirteenth Annual Season

NOVEMBER 1 TO DECEMBER 2, 1935

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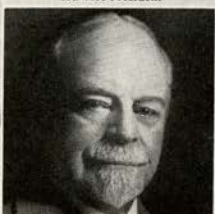
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The inclusion of Richard Wagner's "Der Ring des Nibelungen" in an opera repertoire is important under any circumstances. When the presentation marks the premiere performances of that cycle by an opera company, the event takes on vastly added significance. 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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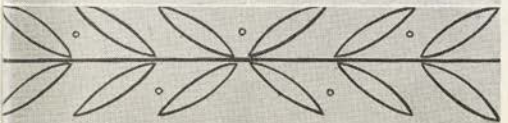
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Due to the vision, organizing powers, inspired leadership and untiring labor of Gaetano Merola, San Francisco has been restored to her traditional place among opera-producing cities. As General Director of the San Francisco Opera Company since its 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

Guest Artists

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*; FRIEDERICH SCHORR, *baritone*; GUSTAVE SCHUTZENDORF, *bass*; MAREK WINDHEIM, *tenor*.

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

BARBER OF SEVILLE Monday Night, Nov. 25, at 8:15

Opera in three acts. Music by Gioacchino Rossini
Text (in Italian) by F. Sterbini

The Count Almaviva	TITO SCHIPA
Figaro, <i>the Barber of Seville</i>	RICHARD BONELLI
Doctor Bartolo	LOUIS D'ANGELO
Rosina, <i>his ward</i>	*JOSEPHINE TUMMINIA
Don Basilio, <i>music master</i>	EZIO PINZA
Bertha	EVA GRUNINGER
Fiorello	JOHN HOWELL
Officer	MAREK WINDHEIM

*San Francisco Opera début

Notary, Serenaders, Police

Conductor: GAETANO MEROLA
Stage Director: ARMANDO AGNINI
Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: *Seventeenth Century; In Seville*

Act I A Street in Seville, Early Morning
Act II A Room in Doctor Bartolo's House
Act III The same

Bell rings three minutes before curtain rises

Encores not permitted

[Over]

The Story

ACT I

Rosina, coveted by her mean and suspicious guardian, Dr. Bartolo, because of her wealth, is so closely watched by him that she is forced, against the dictates of her heart, to appear indifferent to the serenading of an unknown admirer who nightly haunts her window. It is the Count Almaviva deeply in love and masquerading as one Lindoro in order that the glamour of his rank may not influence the girl. The rising curtain discloses the count in his devotional serenade. He is interrupted by the arrival of the loquacious Figaro, barber and general factotum, who recognizes him but is adjured to secrecy. Figaro informs the count that Rosina is not the daughter, as she long thought, but the ward of Dr. Bartolo who plans immediate marriage with her. Rosina appears on the balcony and drops a note to her serenader. Figaro plots that the count shall gain entrance by posing as a billeted drunken soldier.

ACT II

Rosina delights in a note from Almaviva, running from the room with it as Bartolo and Basilio enter. The doctor tells his friend that he intends to marry Rosina. Basilio informs him that Count Almaviva, who has asked for her hand, has arrived but the doctor little suspected the identity of the serenader of the night before. The two plot against the count and plan for the doctor's marriage to Rosina on the morrow. When they leave, Rosina returns with Figaro who playfully torments her about the psuedo Lindoro. He explains the plan of their meeting and leaves to aid in its execution. The doctor, returning, accuses Rosina of writing the note and dropping it from the balcony. She glibly and impertinently denies the evidence he offers and enjoys the taunting of him. They are interrupted by the noisy entrance of the disguised count, pretending to be drunk. The police are called but Almaviva craftily identifies himself and they leave, much to the fury of Bartolo.

ACT III

Through the further conniving of Figaro, Almaviva again gains entrance to Bartolo's house, this time in the guise of a music teacher who pretends he has been sent in place of Basilio whom he reports as being ill. Bartolo suspects that he has seen the man before. To disarm his suspicions the count gives him a note written by Rosina to Lindoro saying that he had found it and offers to use it to convince Rosina that she is being duped. The music lesson begins. Figaro enters insisting over protest that it is his day to shave Bartolo. There is consternation when Basilio, himself, appears. But he is convinced by them all, and especially by a fat purse from the count, that he really is very ill and must return home. To cover the conversation of the lovers, Figaro continues his shaving and chatter to Bartolo. The doctor, suspicious, supprises the young people in their plotting. Realizing he has again been duped he drives the count from the house. Bartolo then shows Rosina the count's note and the furious girl consents to their immediate marriage. Figaro and Almaviva enter and he makes known his real identity and when Basilio comes with the notary a second purse secures him as witness to the marriage of Rosina to the count instead of the doctor.



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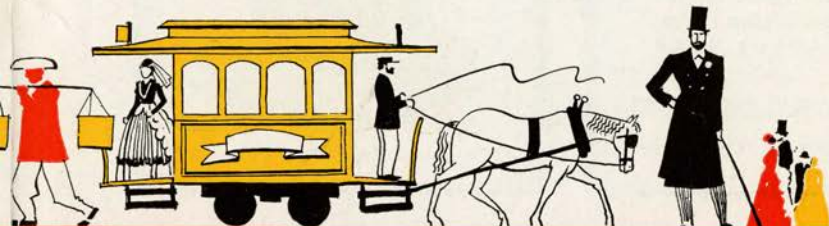
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Programme

LA BOHEME

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Opera in four acts. Music by Giacomo Puccini. Text (in Italian)
by Giacosa and Illica

Mimi, *an embroideress* HELEN JEPSON

Musetta, *a grisette* EDNA ELIZABETH SMITH

Rudolph, *a poet* GIOVANNI MARTINELLI

Marcel, *painter* RICHARD BONELLI

Schaunard, *musician* ALFREDO GANDOLFI

Colline, *philosopher* EZIO PINZA

Benoit, *an importunate landlord* LOUIS D'ANGELO

Alcindoro, *State Councilor and admirer of Musetta* LOUIS D'ANGELO

Parpignol, *toy peddler* CARLO MENNUCCI

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Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

Boy Choir Director: HELEN MOORE-MATTHIAS

TIME AND PLACE: About 1830; in Paris

Act I Garrett of the Bohemians

Act II Terrace of the Café Momus

Act III A City Gate of Paris

Act IV Same as Act I

Bell rings three minutes before curtain rises

Encores not permitted

[Over]

The Story

ACT I

The Four Bohemians share their poverty in a sparsely furnished attic studio. There is no fire in the grate. Marcel wants to burn the furniture but Rudolph, instead, sets fire to his latest tragedy. Schaunard and Colline enter. The musician has made money and brings wine, food and firewood. The dismal little room grows gay. The landlord disturbs their pleasure somewhat with a demand for the rent but is soon dismissed. Rudolph turns to his writing as the others go off to celebrate. He is interrupted by a knock. It is a pretty girl who occupies a room farther up the staircase. Her candle has blown out; she asks for light. The poet offers a seat into which she sinks on the verge of fainting. A sip of wine restores her, she lights her candle and departs, but only for a moment. She has dropped her key. The pair seek for it. A draft blows out the candle and, groping in the dark, their hands meet. It is the beginning of the idyll around which the drama circles. After a charming love scene the two set out to join the others at the Cafe Momus.

ACT II

It is Christmas eve. The scene outside the cafe is a gay one. Mimi is welcomed by the friends. But Marcel is gloomy for on the other side of the street his fickle lady, the dainty Musetta, is dining with an elderly roue. Musetta sings a tuneful waltz song to win Marcel's attention. Then she feigns a cramp in her foot and hurries off Alcindoro to get her a new shoe. As soon as he is out of the way the Bohemians carry the shoeless Musetta off in triumph. When the elderly lover returns he is welcomed only by the waiter — with the bill.

ACT III

Months have elapsed. Ill and distressed Mimi has come to an inn on the outskirts of snow-covered Paris where Marcel paints signs for an uncertain and quarrelsome living with Musetta. Mimi tells Marcel she can no longer endure life with the madly jealous Rudolph. Rudolph emerges from the inn where he too has sought Marcel. Mimi, from a hiding place, hears him tell of the misery of their existence and his fear for her failing life. A fit of coughing betrays Mimi. The lovers embrace with words of tenderness and regret as Marcel and Musetta resume their violent quarreling.

ACT IV

Marcel and Rudolph, regretting Musetta and Mimi who had left them, are again living with their former companions in the attic studio. Schaunard and Colline enter with food for supper and they amuse themselves in false gaiety. Musetta bursts in upon the merriment. She tells them that Mimi is near but too ill to come further. Rudolph rushes out and carries her in. There is a tender reconciliation. The doctor is sent for. Musetta gives up her ear-rings for medicine. Colline will sell his treasured coat for food. The little figure on the bed feigns sleep so that she may be left alone with Rudolph. Musetta anxiously returns and offers a prayer to the Madonna. But it is too late. Mimi is dead.

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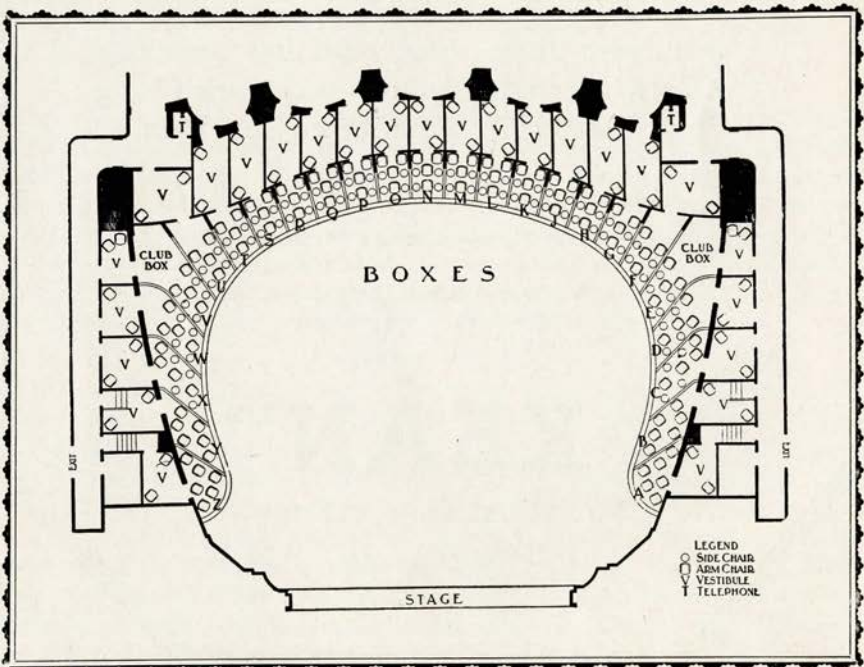
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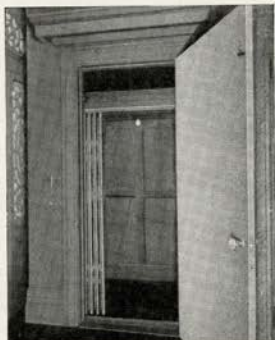


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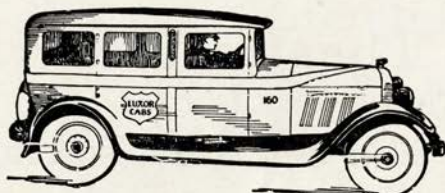
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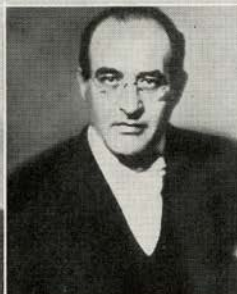
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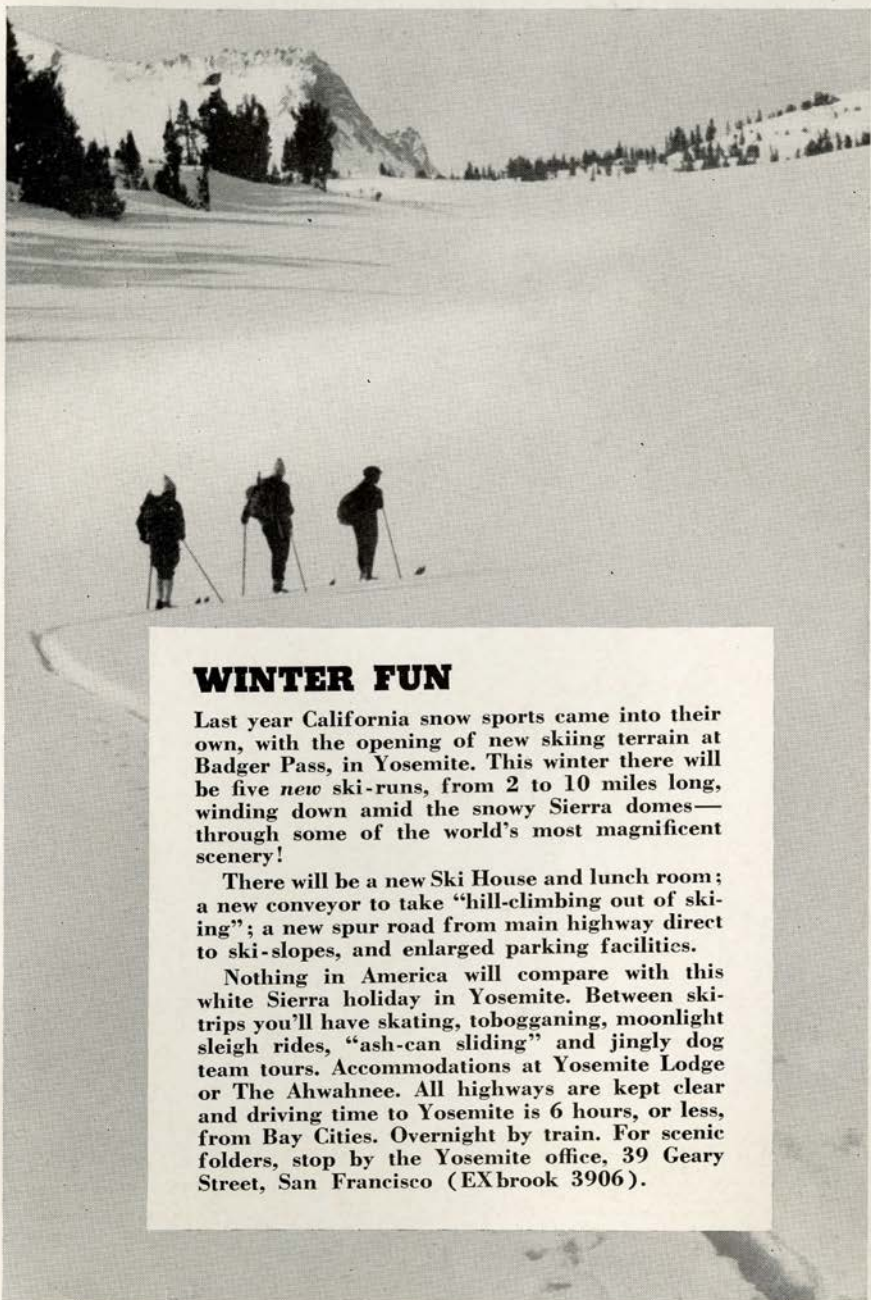
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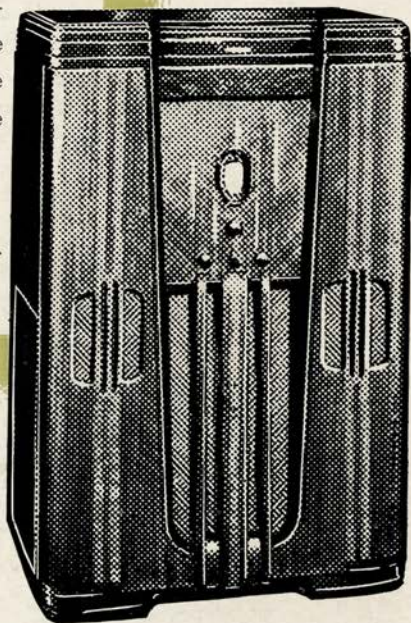
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RAYA GARBOUSOVA, Russian 'Cellist January 9

Her recent New York debut spun the hardboiled press on its ear, and left it floundering in superlatives. Last night's performance of the Haydn concerto more than justified the acclaim. Miss Garbousova is not only a great 'cellist, but a great musician, too. —Philadelphia Record, Dec. 31, 1934.

The crowning fact is the distinction of her style. Not once did she exaggerate, not once did she run away with herself. In treatment of phrase, shading, play of color in a tone never coarse and never static, she showed herself the true artist and student who, to judge by the evidence, did not sit at Casal's feet in vain. The truest proof of this lies in the fact that while her playing is always virile, it remains the playing of a highly intelligent woman. It is not imitative, but authentic. She also proved that 'cello recital can be an engrossing entertainment..

Personality is rare among musicians and the possession of it gave the new 'cellist a flying start. But in addition this artist exposed an easy and secure technique, one of the finest 'cello tones extant, a vibrant temperament and an individual manner. Surely one cannot ask for more. —Post (Samuel Chotzinoff).

SIX EVENTS — BUY SEASON TICKETS

IMPORTANT SEASON TICKET ADVANTAGES:

The opening performance in the Opera House of Leopold Stokowski conducting the Philadelphia Orchestra will be open to season subscribers only.

Additional tickets to the opening night of Stokowski and the Philadelphia Orchestra in the Opera House will be offered for sale only to season subscribers.

Season subscribers will have first choice of seats to the two additional performances of Stokowski and the Orchestra in the Civic Auditorium.

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Single Ticket Value.....	\$18.15	\$15.40	\$11.55	\$7.70
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First choice of seats.

Same choice seats for the six events.

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ANGNA ENTERS

January 29

THE THEATRE OF ANGNA ENTERS whose "Episodes" or Compositions in Dance form run the gamut of Comedy — Tragedy — Satire — Burlesque — Novelty — Fantasy — Exoticism — Pathos — Wit — Humor — Modern and Historic Interest.

"Angna Enters is a perfectly indescribable artist—a genius of the first rank." —Herman Devries, Chicago American.

"This performer is quite alone on the contemporary stage. She moved her audience to tears and laughter. Priceless entertainment . . ." —Herman Wise, Detroit Free Press.

"Angna Enters is one of the most remarkable artists in the whole sweep of the amusement business." —Russell McLaughlin, Detroit News.

"Enters is a mature art, one in every way singular and distinct . . . Enters is indefinable, remote, almost macabre and blessed with a kind of tragic style." —Stark Young, The New Republic.

"There is no one who challenges her in her field. She stands alone and has won for herself a high place in the public esteem and affection." —W. Henderson, New York Sun.





JAN KUBELIK

March 11

is a performer of such unmatched and awe-inspiring skill; imbues his performances with such a depth of feeling that he is called the

Greatest Violinist Since Paganini

This is a name familiar in every household — perhaps the greatest name among contemporary violinists. Kubelik, now in his prime as an artist, is to make his first coast-to-coast North American tour in more than 14 years. This will be, moreover, his first San Francisco appearance since the world war. He will play the world's most valuable violin, the "Emperor" Stradivarius.

SIX EVENTS — SEASON TICKET PRICES

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MARTHA GRAHAM

March 30

Martha Graham, whose supremacy as America's leading dancer nobody contests, stirred a full house to demonstrations of acclaim. —Emmanuel Eisenberg, N. Y. World Telegram.

Even if one heartily dislikes everything she does and disapproves passionately of all she stands for, it must be admitted however grudgingly that she has never yet been known in any of her performances to be less than stimulating, provocative.

Miss Graham's dances are all purely imaginative, subtly suggestive rather than realistic, and her technic is her own. It is useless to try to describe her dancing. It eludes the shackles of rigid definition. It has no rules except those of Miss Graham's immediate formation. It follows no traditions and cherishes no conventions. —John Martin, N. Y. Times, Nov. 11, 1934.

She is one of the most compelling personalities in the contemporary arts. The audience which packed the theatre to the guards shouted its enthusiastic approval on more than one occasion and approval from an audience of this calibre bears a special significance, since it was virtually a Who's Who of the Arts. —John Martin, N. Y. Times, Feb. 11, 1935





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RENATO BELLINI

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