

Martha

1935

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*Gaetano Merola • General Director*



*Thirteenth Annual Season*

NOVEMBER 1 TO DECEMBER 2, 1935

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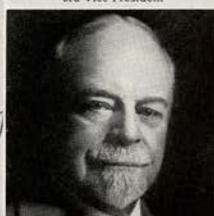
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The inclusion of Richard Wagner's "Der Ring des Nibelungen" in an opera repertoire is important under any circumstances. When the presentation marks the premiere performances of that cycle by an opera company, the event takes on vastly added significance. 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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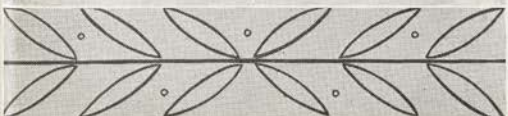
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Due to the vision, organizing powers, inspired leadership and untiring labor of Gaetano Merola, San Francisco has been restored to her traditional place among opera-producing cities. As General Director of the San Francisco Opera Company since its 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*;  
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KATHRYN MEISLE, *contralto*; LAURITZ MELCHIOR, *tenor*; GRACE OMERON, *soprano*;  
EZIO PINZA, *bass*; ELIZABETH RETHBERG, *soprano*; TITO SCHIPA, *tenor*;  
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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*;  
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MARGARET O'DEA, *contralto*; FLORENCE RINGO, *soprano*;  
GEORGETTE SCHILLER, *soprano*; JEANETTE SHOLL, *soprano*; HENRI SHEFOFF, *bass*;  
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# Repertoire

## 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,  
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  
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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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April 17  
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February 29  
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**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.

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

Grete Stueckgold, Soprano

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

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

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### **Tenors, Baritones and Bases**

Evaristo Alibertini, Avito Alviti, Rudolph Bain, Otello Baldacci, Louis Braunstein, William H. Burgess, Adolfo Chiarpotti, John Courtney, Amerigo Del Grande, Clevene Martin Friberg, Giovanni Germanetti, Martin Green, Paul Guenter, William W. Hicks, Alois Hofman, Carlos E. Jarquini, Nikolas Kemarsky, Max Lorenzini, Allan C. Louw, Giulio Mancini, Benjamin A. Martin, Carlo Mennucci, Julian G. Nelson, Ruggerio Pelosi, Laurence R. Sherill, Lionel Somers, Marco Sorisio, Sam Stekol, Michael Susoff, John S. Tehan, Petronio Urrea, Alberto Vanucci, Paul Wright.

### **Boy Choir**

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# Programme

## RIGOLETTO

Friday Night, November 29, at 8:00

Opera in four acts. Music by Giuseppe Verdi. Libretto (in Italian)  
by Francesco Mario Piave, founded on Victor Hugo's drama,  
*"Le Roi s'Amuse"*

Rigoletto, <i>a hunchback, jester to the Duke</i> . . .	RICHARD BONELLI
Gilda, <i>his daughter</i> . . . . .	EMILY HARDY
Duke of Mantua, <i>a titled profligate</i> . . . . .	TITO SCHIPA
Sparafucile, <i>a hired assassin</i> . . . . .	EZIO PINZA
Maddalena, <i>his sister</i> . . . . .	EVA GRUNINGER
Count Monterone . . . . .	DOUGLAS BEATTIE
Count Ceprano . . . . .	EVARISTO ALIBERTINI
Borsa . . . . .	ANGELO ROSSINI
Marullo . . . . .	JOHN HOWELL
Countess Ceprano . . . . .	JEANNETTE SHOLL
Giovanna . . . . .	OLGA CALLAHAN
Page . . . . .	RUBSIE GIRAGOSSIANZ

### *Courtiers, Pages, Servants*

Incidental Dance, Act I, arranged by ADOLPH BOLM

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: Sixteenth Century; Mantua and Vicinity

Act I Ballroom in the Duke's Palace

Act II A Street outside Rigoletto's House

Act III Hall in the Duke's Palace

Act IV Ruined Inn in a Lonely Spot—Sparafucile's Home

*Bell rings three minutes before curtain rises*

*Encores not permitted*

[Over]

## *The Story*

### **ACT I**

The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda. But knowing so intimately the follies of his time he has kept her in a far quarter of the city to hide her fact and person from his profligate associates. The Duke, however, has seen her several times in church and, disguised as a student, has won her love. The curtain rises on a fete in the palace of the Duke who tells his confidant, Borsa, of the unknown beauty. But charms at hand are not to be overlooked and he courts the Countess Ceprano under the very eyes of her husband. Marillo has discovered Rigoletto's secret but believes Gilda to be his mistress. He plans with the courtiers for her abduction to avenge themselves on the jester. Monterone, who has lost his wife and daughter to the Duke, comes to the fete and pronounces a father's curse on Rigoletto and his master much to the terrification of the hunchback.

### **ACT II**

Rigoletto hurriedly steals to the house where Gilda is kept secluded. He meets Sparafucile, a professional killer, and promises to bear him in mind should he wish to make away with any enemies. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands her never to leave the house. As they talk the Duke, in student's guise, slips into the yard through connivance with Gilda's maid. The Duke and Gilda are exchanging vows following the departure of Rigoletto, when they hear approaching voices and the Duke hurries away. Rigoletto meets the party of courtiers who have come to carry out their plan for the abduction of Gilda. To mislead him they ask for his aid in abducting the Countess Ceprano. Rigoletto submits to blindfolding and holds the ladder down which they carry Gilda. Left alone he removes the blind and realizes he has been duped.

### **ACT III**

The Duke, having returned to the hunchback's home to find his bird flown, is now back at the palace disconsolate. Informed that Rigoletto's "Mistress" has been captured and is in the next room he hastens in to her. Rigoletto enters and, despite pitiable jocular attempts at concealment, breaks down and heartbrokenly admits the abducted girl to be his daughter. The door opens and Gilda rushes into his arms as he vows vengeance on the Duke.

### **ACT IV**

To prove the Duke's falseness to Gilda who still loves him, Rigoletto takes her to Sparafucile's inn where she hears her lover with Maddalena, the innkeeper's sister. Heartbroken she goes away with her father to prepare for flight from the city. Rigoletto returns and bargains with Sparafucile for the murder of the Duke. Gilda, beaten back to the inn for shelter from a storm which has arisen, hears Sparafucile promise Maddalena to spare the Duke's life if another person comes to the inn who might be murdered in his stead. Gilda enters, is killed and her body, in a sack, is delivered to Rigoletto.



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# Programme

## MARTHA

Sunday Matinee, December 1, at 2:15

(Extra Performance)

Opera in four acts and six scenes

Music by Friederich von Flotow. Text (in Italian)

by St. George and Friedrich

Lady Harriet, <i>Maid of Honor to Queen Anne</i> . . .	*HELEN JEPSON
Nancy, <i>her maid</i> . . . . .	EVA GRUNINGER
Plunkett, <i>a wealthy farmer</i> . . . . .	HENRI SHEFOFF
Lionel, <i>his foster-brother, later Earl of Derby</i> . . .	TITO SCHIPA
Sir Tristan, <i>Lady Harriet's cousin</i> . . . . .	LOUIS D'ANGELO
The Sheriff of Richmond . . . . .	DOUGLAS BEATTIE
First Maid . . . . .	DU BLOIS FERGUSON
Second Maid . . . . .	HELEN NOSTROM
Third Maid . . . . .	KATINA ISARIOTIS
Farmer . . . . .	OTELLO BALDACCI
Woman Farmer . . . . .	OLGA CALLAHAN

\*San Francisco Opera debut

*Ladies, Servants, Farmers, Hunters, Huntresses, Pages*

Conductor: RICHARD LERT

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: About 1840; Rural England

Act I Scene 1 Boudoir of Lady Harriet

Scene 2 The Fair at Richmond

Act II Room in Plunket's Farmhouse

Act III Hunting Park in Richmond Forest

Act IV Scene 1 Same as Act 2

Scene 2 Replica of Act 1, Scene 2

*Bell rings three minutes before curtain rises*

*Encores not permitted*

[Over]

## *The Story*

### **ACT I**

Lady Harriet, weary of court pleasures, is envious of the joyous note in the voices of singing girls passing on their way to the servant's market at Richmond Fair. For diversion she determines to visit the fair and with difficulty persuades her friend, Nancy, and her stiff-minded cousin-admirer, Sir Tristan, to dress as peasants and accompany her. (Scene 2) In their disguise they meet the rich farmer Plunkett and his foster-brother, Lionel. The latter is of unknown birth but possesses a ring by which he hopes some day to be recognized. After playful banter with the two young farmers, during which they take service under the names of Martha and Betsy, the girls find, to their consternation, that in accepting a shilling each from the men they have actually bound themselves for a year's service. They protest but the judges decide against them and they are driven away to Plunkett's farm.

### **ACT II**

As "Martha" and "Betsy", the household inexperience of the girls is very evident. They try in vain to spin. The brothers admire them sufficiently to undertake their training. The susceptible Lionel falls deeply in love with Martha and when, at his request, she sings for him, he declares his love. Although she admires Lionel, Martha does not intend to carry the joke to this extent. Later in the evening, admonished by Tristan, who has followed them, she and Nancy escape into the night. Becoming aware of their flight, the brothers sound the alarm. The whole neighborhood starts in pursuit.

### **ACT III**

Plunkett and a group of farmers are gathered at an inn adjoining a royal forest hunting preserve. A Queen's hunting party, among them Nancy, enters. Plunkett recognizes her but she and her companions drive him away. Lionel arrives soon followed by Lady Harriet. Seeing her, he first implores, then demands, that she return to his services. She disowns him and calls for help. He is about to be arrested but his grief moves Lady Harriet to intercede for him declaring that he is a madman and unworthy of serious notice. Lionel is driven frantic by her cruelty. Remembering the ring he gives it to Plunkett to take to the Queen who is passing by. Through it he is identified as the son of the Earl of Derby, and his title and possessions are restored to him.

### **ACT IV**

Plunkett grieves over the plight of Lionel whose mind has become clouded. Lady Harriet, who now realizes her love for Lionel, enters with Nancy and asks that she be left alone to meet him. When Lionel comes she tells him of his new found position and declares her love and repentance at her treatment of him. Lionel refuses to accept his rank and spurns her in hatred as Nancy and Plunkett, following upon the scene, make their peace. (Scene) To restore Lionel to his mental balance the scene at Richmond Fair has been reproduced on Lady Harriet's estate. Harriet, dressed as Martha, greets Lionel as he arrives with Plunkett. His mind is immediately cleared and all is well.

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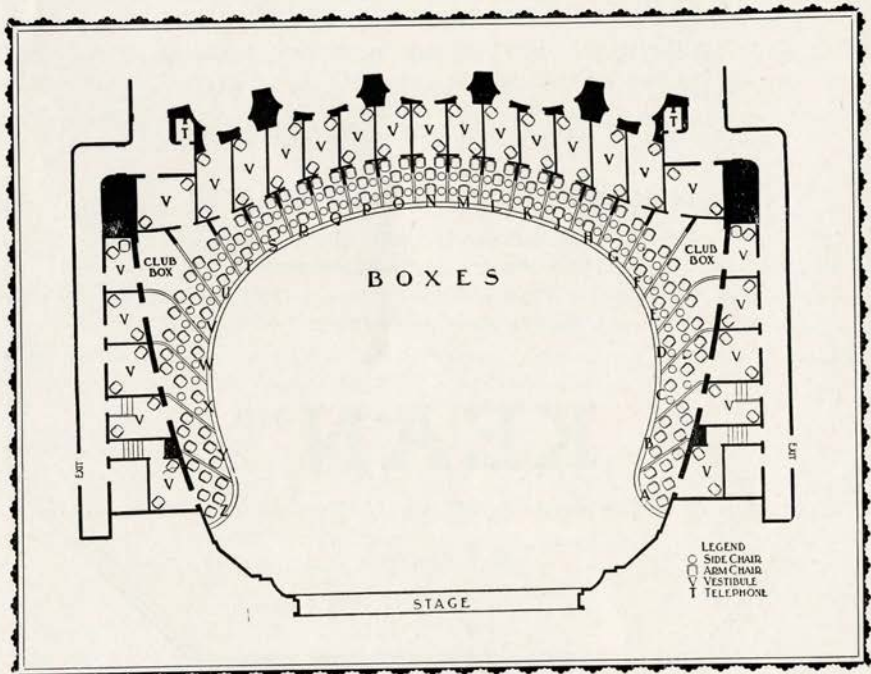
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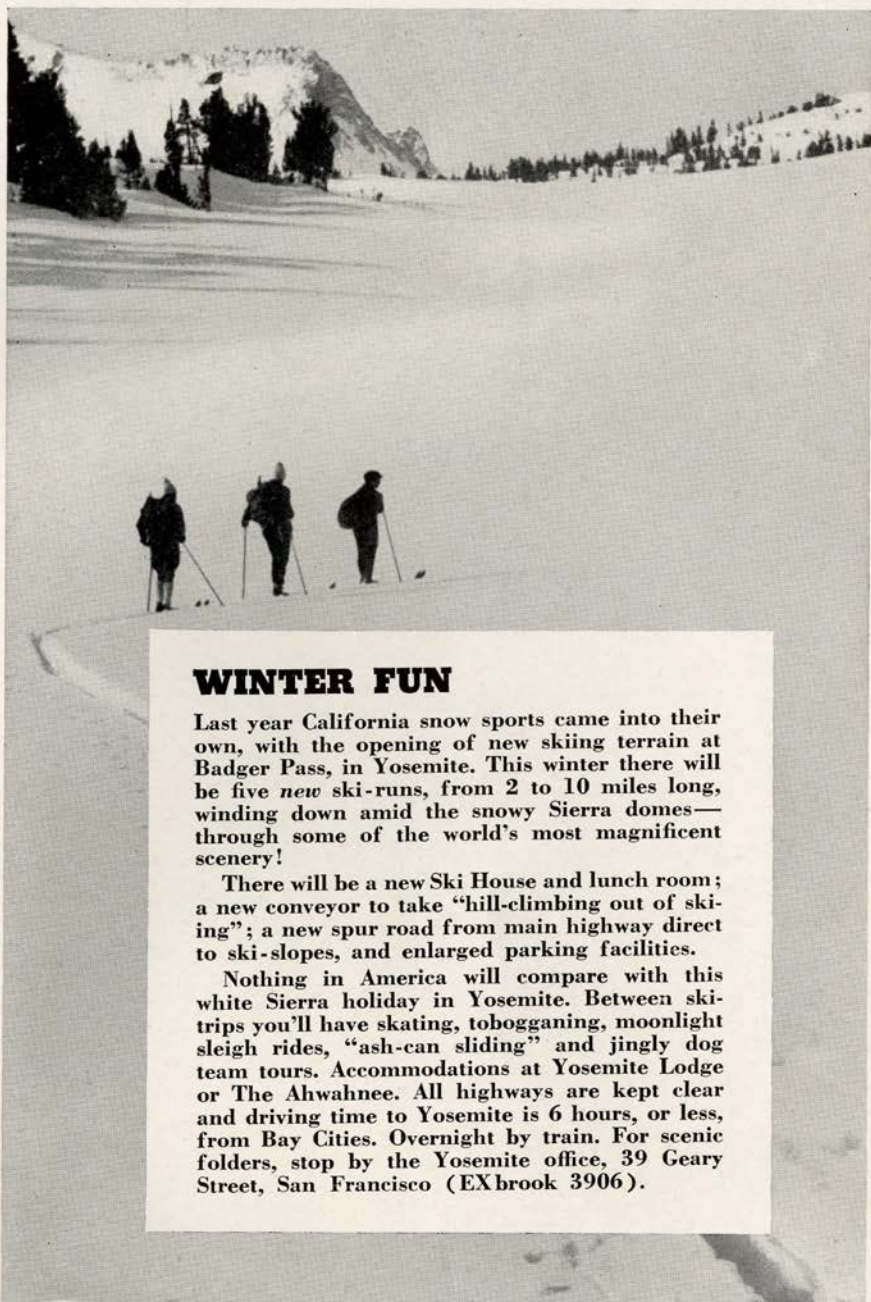
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# Programme

## MARTHA

Saturday Night, November 16, at 8:15

1935

Opera in four acts and six scenes

Music by Friederich von Flotow. Text (in Italian)  
by St. George and Friedrich

Lady Harriet, <i>Maid of Honor to Queen Anne</i> . . .	*HELEN JEPSON
Nancy, <i>her maid</i> . . . . .	*COE GLADE
Plunkett, <i>a wealthy farmer</i> . . . . .	HENRI SHEFOFF
Lionel, <i>his foster-brother, later Earl of Derby</i> . . . .	TITO SCHIPA
Sir Tristan, <i>Lady Harriet's cousin</i> . . . . .	LOUIS D'ANGELO
The Sheriff of Richmond . . . . .	DOUGLAS BEATTIE
First Maid . . . . .	DU BLOIS FERGUSON
Second Maid . . . . .	HELEN NOSTROM
Third Maid . . . . .	KATINA ISARIOTIS
Farmer . . . . .	OTELLO BALDACCI
Woman Farmer . . . . .	OLGA CALLAHAN

\*San Francisco Opera debut

*Ladies, Servants, Farmers, Hunters, Huntresses, Pages*

Conductor: RICHARD LERT

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

TIME AND PLACE: About 1840; Rural England

Act I Scene 1 Boudoir of Lady Harriet

Scene 2 The Fair at Richmond

Act II Room in Plunket's Farmhouse

Act III Hunting Park in Richmond Forest

Act IV Scene 1 Same as Act 2

Scene 2 Replica of Act 1, Scene 2

*Bell rings three minutes before curtain rises*

*Encores not permitted*

[Over]

## *The Story*

### **ACT I**

Lady Harriet, weary of court pleasures, is envious of the joyous note in the voices of singing girls passing on their way to the servant's market at Richmond Fair. For diversion she determines to visit the fair and with difficulty persuades her friend, Nancy, and her stiff-minded cousin-admirer, Sir Tristan, to dress as peasants and accompany her. (Scene 2) In their disguise they meet the rich farmer Plunkett and his foster-brother, Lionel. The latter is of unknown birth but possesses a ring by which he hopes some day to be recognized. After playful banter with the two young farmers, during which they take service under the names of Martha and Betsy, the girls find, to their consternation, that in accepting a shilling each from the men they have actually bound themselves for a year's service. They protest but the judges decide against them and they are driven away to Plunkett's farm.

### **ACT II**

As "Martha" and "Betsy", the household inexperience of the girls is very evident. They try in vain to spin. The brothers admire them sufficiently to undertake their training. The susceptible Lionel falls deeply in love with Martha and when, at his request, she sings for him, he declares his love. Although she admires Lionel, Martha does not intend to carry the joke to this extent. Later in the evening, admonished by Tristan, who has followed them, she and Nancy escape into the night. Becoming aware of their flight, the brothers sound the alarm. The whole neighborhood starts in pursuit.

### **ACT III**

Plunkett and a group of farmers are gathered at an inn adjoining a royal forest hunting preserve. A Queen's hunting party, among them Nancy, enters. Plunkett recognizes her but she and her companions drive him away. Lionel arrives soon followed by Lady Harriet. Seeing her, he first implores, then demands, that she return to his services. She disowns him and calls for help. He is about to be arrested but his grief moves Lady Harriet to intercede for him declaring that he is a madman and unworthy of serious notice. Lionel is driven frantic by her cruelty. Remembering the ring he gives it to Plunkett to take to the Queen who is passing by. Through it he is identified as the son of the Earl of Derby, and his title and possessions are restored to him.

### **ACT IV**

Plunkett grieves over the plight of Lionel whose mind has become clouded. Lady Harriet, who now realizes her love for Lionel, enters with Nancy and asks that she be left alone to meet him. When Lionel comes she tells him of his new found position and declares her love and repentance at her treatment of him. Lionel refuses to accept his rank and spurs her in hatred as Nancy and Plunkett, following upon the scene, make their peace. (Scene) To restore Lionel to his mental balance the scene at Richmond Fair has been reproduced on Lady Harriet's estate. Harriet, dressed as Martha, greets Lionel as he arrives with Plunkett. His mind is immediately cleared and all is well.





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# Programme

## LA JUIVE

Monday Night, November 18, at 8:00

(The JEWESS)

Opera in four acts and five scenes. Music by Jacques Halévy  
Text (in French) by Scribe.

*First time by San Francisco Opera Company*

Eleazar, <i>a goldsmith</i> . . . . .	GIOVANNI MARTINELLI
Rachel, <i>his daughter</i> . . . . .	ELISABETH RETHBERG
Eudoxia, <i>niece of the Emperor</i> . . . . .	EMILY HARDY
Leopold, <i>Prince of the Empire</i> . . . . .	HANS CLEMENS
Cardinal de Brogni, <i>President of the Council</i> . . . . .	EZIO PINZA
Ruggiero, <i>Grand Prevost</i> . . . . .	JOHN HOWELL
Albert, <i>Sergeant at arms</i> . . . . .	PAUL WRIGHT
Town Crier . . . . .	JOHN HOWELL
Executioner . . . . .	PAUL GUENTER

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Conductor: RICHARD LERT

Stage Director: ARMANDO AGNINI

Chorus Master: ANTONIO DELL'OREFICE

Boy Choir Director: HELEN MOORE-MATTHIAS

TIME AND PLACE: *The year 1414; City of Constance*

Act I A Square in the City of Constance

Act II Interior of Lazarus' Home

Act III Hall in the Castle of the Emperor

Act IV Apartment Leading to Council Chamber

Scene 2 Place of Execution outside City

*Bell rings three minutes before curtain rises*

*Encores not permitted*

[Over]

## *The Story*

### **ACT I**

Eleazar, a Jew goldsmith, has reared Rachel as his daughter. She is not his child but the daughter of Cardinal de Brogni, president of the Council of Constance. As an officer of Rome, Brogni at an earlier day had burned Eleazar's two boys as heretics and banished the father. Eleazar's revenge was to snatch De Brogni's babe from his burning palace and bring her up as a Jewess. Prince Leopold of Austria, married to Princess Eudoxia, has wooed the now grown up Rachel adopting the guise of Samuel, a Jewish painter. It is the time of the Husite War. As the curtain rises the populace gathers to celebrate the victory of Prince Leopold. As Samuel, he mingles with them. The people, enraged at Eleazar for continuing work on the Sabbath, drag him and Rachel from their shop. Cardinal de Brogni intercedes for them. They are again menaced and Leopold rushes to their assistance. He is recognized by an officer who orders the soldiers and populace to desist.

### **ACT II**

Eleazar, with relations and friends, partake of the Passover bread. Leopold, unnoticed by any but Rachel, casts his share away. Princess Eudoxia comes to purchase a jewel-studded chain destined for the neck of the victorious Leopold. Maintaining his guise of Samuel, Leopold confesses to Rachel that he is a Christian but promises to embrace her faith and urges her to flight. They are surprised by Eleazar who condones their purpose. But Leopold, though avowing his love, informs them he cannot marry Rachel.

### **ACT III**

Eleazar and Rachel come to deliver the jeweled chain. Rachel, seeing Leopold at Eudoxia's side, recognizes that he and Samuel, her lover, are the same. Eudoxia places the chain about the neck of Leopold "in honor of you, my husband and lord." Rachel wrests the chain from Leopold and exposes his perfidy. Eleazar demands for him the death decreed the Christian who consorts with a Jewess. The cardinal excommunicates Leopold.

### **ACT IV**

The supreme council is assembled in the council chamber. In the anteroom Eudoxia beseeches Rachel, awaiting sentence, to declare Leopold innocent and save him from the judgement of death. Rachel, giving promise, leaves for the tribunal. The Cardinal enters. Summoning Eleazar he tells the Jew that the lives of Rachel and himself are in their own hands if they will but renounce their faith. Eleazar chooses death, and, crying his vengeance on a Christian, discloses to the Cardinal that his infant was saved from the fire by a Jew and still lives but declares the secret of her whereabouts will die with him. (Scene 2) : The populace eagerly awaits the execution. Eleazar is told that a witness worthy of credit has declared Leopold innocent and only he and Rachel are to die. Rachel confesses herself to have been the witness and choosing death as a Jewess to life as a Christian, is led to execution. The Cardinal beseeches Eleazar to disclose the secret of his lost daughter. "She is there," he cries, pointing to Rachel as she is plunged into the boiling caldron.

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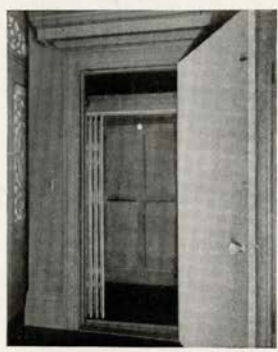


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