

Il Barbiere di Siviglia

1936

Saturday, October 31, 1936 8:15 PM

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The SAN FRANCISCO
OPERA
ASSOCIATION

GAETANO MEROLA
General Director

Fourteenth Annual Season

OCTOBER 30 TO NOVEMBER 22, 1936

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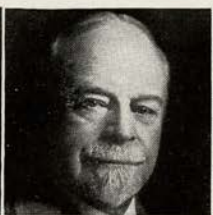
In presenting the San Francisco Opera Company in its Fourteenth Annual Season, the San Francisco Opera Association makes a distinct departure from the procedure of previous seasons by giving two separate groups of performances, a Regular Subscription Series and a series of Three Popular Saturday Nights. The officers of the Opera Association, in determining upon the popular Saturday night series, were actuated by the knowledge that there is a vast number of music lovers who have not been attendants of the San Francisco Opera Company performances, and the desire to develop new audiences from that number. The gratifying response to the new series fully warrants their reasonable continuance.



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<u>Fridays, 2:30 P. M.</u>	<u>Saturdays, 8:30 P. M.</u>	<u>Soloists</u>
January 8	January 9	Opening Concerts
January 15	January 16	George Gershwin
January 22	January 23	Alex. Tansman
February 5	February 6	Toscha Seidel
February 19	February 20	Richard Crooks
March 5	March 6	Marian Anderson
March 19	March 20	Isaac Stern
April 9	April 10	Vladimir Horowitz
April 16	April 17	John Chas. Thomas
April 23	April 24	Closing Pair

SEASON TICKET PRICES—(TAX EXEMPT)

Ten Friday Afternoon Concerts.....\$25, \$20, \$15, \$10, \$7.50, \$5.00
Ten Saturday Night Concerts.....\$10, \$7.50, \$5.00
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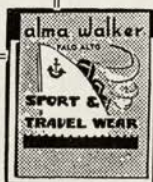
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GAETANO MEROLA, General Director



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Famous stars assembled by General Director Gaetano Merola, who for fourteen years has guided its artistic destiny, presented in a repertoire of established Italian and French operas and four great Wagner works performed under the batons of pre-eminent conductors, have combined to again flash the San Francisco Opera Company into view as one of the world's great opera organizations and to still more firmly establish the City in its recognized place as a cultural center.



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The San Francisco Opera Company

GAETANO MEROLA, *General Director*

With performances at popular prices included in its repertoire for the first time, the San Francisco Opera Company, maintained by the San Francisco Opera Association, begins its Fourteenth Annual Season on Friday evening, October 30, and brings it to an end Sunday afternoon, November 22.

Conductors

GAETANO MEROLA FRITZ REINER

GENNARO PAPI RICHARD LERT KARL RIEDEL

Assistant Conductors: Antonio Dell'Orefice, Hugo Strelitzer,
Giacomo Spadoni, Maurice Rouyer, William Tyroler, Fredrick Vadjia.

Guest Artists

PERRY ASKAM, *baritone*; CHARLOTTE BOERNER, *soprano*; BRUNA CASTAGNA, *soprano*; HANS CLEMENS, *tenor*; NORMAN CORDON, *bass*; LOUIS D'ANGELO, *bass*; DORIS DOE, *contralto*; KIRSTEN FLAGSTAD, *soprano*; ARNOLD GABOR, *baritone*; ALFREDO GANDOLFI, *baritone*; CHARLES KULLMANN, *tenor*; LOTTE LEHMANN, *soprano*; EMANUEL LIST, *bass*; DOROTHEE MANSKI, *soprano*; GIOVANNI MARTINELLI, *tenor*; KATHRYN MEISLE, *contralto*; LAURITZ MELCHIOR, *tenor*; CARLO MORELLI, *baritone*; LUDOVICO OLIVIERO, *tenor*; EZIO PINZA, *bass*; ELISABETH RETHBERG, *soprano*; FRIEDRICH SCHORR, *baritone*; LAWRENCE TIBBETT, *baritone*; GINA VANNA, *soprano*.

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ANITA AGUERO, FLOSSITA BADGER, MILDRED BALDWIN, DOROTHY CARROLL, BEATRICE DYSON, FRANCES HATHAWAY, MARIE LEONDRE, MONA POULEE, JOSEPHINE TAGGARD, ANNA YOUNG, *sopranos*; JOHANNA HACKENBERG, JEAN HARTMAN, CATHERINE STEED, BETH WOLFF, *contraltos*; JOSEPH TISSIER, *tenor*.

Continued on Page 13

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Continued on page 34

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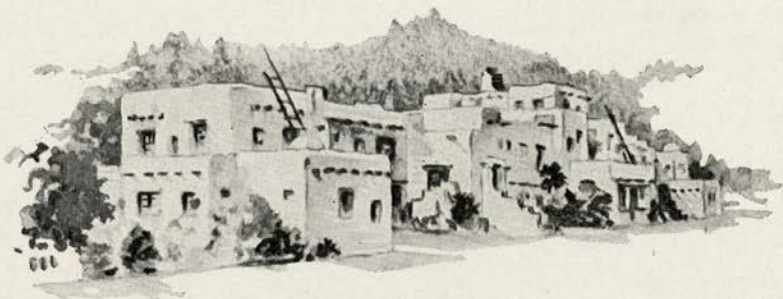
- LA JUIVE (HALEVY) *Friday Night*, October 30, at 8:00
With Rethberg, Martinelli, Boener, Pinza, Clemens, Howell, Wright, Burr, Guenter,
Corps de Ballet. MEROLA, Conductor.
- TRISTAN UND ISOLDE (WAGNER) *Monday Night*, November 2, at 7:45
With Melchior, Flagstad, Meisle, Schorr, List, Gabor, Clemens, D'Angelo, Oliviero.
REINER, Conductor.
- CARMEN (BIZET) *Wednesday Night*, November 4, at 8:00
With Castagna, Kullmann, Pinza, Tumminia, D'Angelo, Kroph, Doe, Oliviero, Russell,
Howell, Corps de Ballet. PAPI, Conductor.
- RIGOLETTO (VERDI) *Friday Night*, November 6, at 8:00
With Tibbett, Tumminia, Kullmann, Pinza, Gruninger, Cordon, O. Jones, Oliviero, Howell,
Green, Hackett, Lawlor, Corps de Ballet. PAPI, Conductor.
- GOTTERDAMMERUNG (WAGNER) *Saturday Afternoon*, November 7, at 5:00 *
With Flagstad, Melchior, Schorr, Gabor, List, Manski, Meisle, Kroph, Doe, Merrill, O'Dea.
REINER, Conductor.
* There will be an intermission of two hours after the first act. The performance will be
resumed at 8:30 sharp. No one will be seated after the curtain rises.
- MARRIAGE OF FIGARO (MOZART) *Monday Night*, November 9, at 8:00
With Pinza, Rethberg, Askam, Boerner, Vanna, Monte, Callahan, O. Jones, D'Angelo,
Clemens. LERT, Conductor.
- I PAGLIACCI (LEONCAVALLO) *Wednesday Night*, November 11, at 8:00
With Martinelli, Vanna, Tibbett, Oliviero, Howell. PAPI, Conductor.
- FOLLOWED BY
- GIANNI SCHICCHI (PUCCINI)
With Tibbett, Vanna, Kullmann, Doe, Green, Oliviero, Gabor, D'Angelo, Merrill, O. Jones,
Gandolfi, Wright. PAPI, Conductor.
- DIE WALKURE (WAGNER) *Friday Night*, November 13, at 7:30
With Flagstad, Lehmann, Meisle, Melchior, Schorr, List, Manski, Doe, Merrill, Callahan,
Gruninger, Glando, Watt, Green. REINER, Conductor.
- LA FORZA DEL DESTINO (VERDI) *Monday Night*, November 16, at 8:00
With Rethberg, Martinelli, Morelli, Doe, Callahan, Pinza, D'Angelo, Gandolfi, Oliviero, Burr,
Howell. PAPI, Conductor.
- LA TOSCA (PUCCINI) *Wednesday Night*, November 18, at 8:15
With Lehmann, Kullmann, Tibbett, Howell, D'Angelo, Oliviero, Cordon, Alibertini, Frimont.
PAPI, Conductor.
- OTELLO (VERDI) *Friday Night*, November 20, at 8:00
With Martinelli, Rethberg, Tibbett, Clemens, Gruninger, D'Angelo, Cordon, Russell, Howell.
MEROLA, Conductor.

Popular Series

- BARBER OF SEVILLE (ROSSINI) *Saturday Night*, October 31, at 8:15
With Kullmann, Tumminia, Morelli, Pinza, D'Angelo, Gruninger, Oliviero.
MEROLA, Conductor.
- IL TROVATORE (VERDI) *Saturday Matinee*, November 14, at 2:00
With Rethberg, Martinelli, Castagna, Morelli, D'Angelo, Oliviero, Maschio, Burr.
PAPI Conductor.
- DAS RHEINGOLD (WAGNER) *Saturday Night*, November 21, at 8:30
With Schorr, Gandolfi, George, Clemens, Gabor, Oliviero, Cordon, List, Manski, Merrill,
O'Dea, Kroph, Doe. REIDEL, Conductor.

Extra Performances

- CARMEN (BIZET) *Sunday Matinee*, November 15, at 2:00
With Castagna, Kullmann, Pinza, Tumminia, D'Angelo, Kroph, Doe, Oliviero, Russell,
Howell, Corps de Ballet. PAPI, Conductor.
- TRISTAN UND ISOLDE (WAGNER) *Tuesday Night*, November 17, at 7:45
With Melchior, Flagstad, Doe, Schorr, List, Gabor, Clemens, D'Angelo, Oliviero.
REINER, Conductor.
- DIE WALKURE (WAGNER) *Sunday Matinee*, November 22, at 2:00
With Flagstad, Lehmann, Meisle, Melchior, Schorr, List, Manski, Doe, Merrill, Callahan,
Gruninger, Glando, Watt, Green. REINER, Conductor.



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Programme

LA JUIVE

« THE JEWESS »

FRIDAY NIGHT, OCTOBER 30, AT 8:00

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

THE CAST

Eleazar, <i>a goldsmith</i>	GIOVANNI MARTINELLI
Rachel, <i>his daughter</i>	ELISABETH RETHBERG
Eudoxia, <i>niece of the Emperor</i>	*CHARLOTTE BOERNER
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 BURR
Executioner	PAUL GUENTER
Octette, Prayer Scene, Act II: MONA PAULEE, FRANCIS HATHAWAY, MARGARET O'DEA, ELIZABETH HACKETT, LESLIE GEORGE, GWYNFI JONES, OLIVER JONES, JOHN BURR.	

**San Francisco Opera début*

Nobles, Ladies, Aides, Priests, Monks, Townspeople, Soldiers, Executioners.

Incidental Dances arranged by ADOLPH BOLM

Nicholai Vasilief, Margaret Rogers, Principal Dancers; and Corps de Ballet.

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: WILLIAM TYROLER

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

Act I A Square in the City of Constance

Act II Interior of Eleazar's Home.

Act III Hall in the Castle of the Emperor

Act IV Scene I Apartment Leading to Council Chamber
Scene 2 Place of Execution outside City.

Bell rings three minutes before curtain rises.

Encores not permitted.

T H E S T O R Y

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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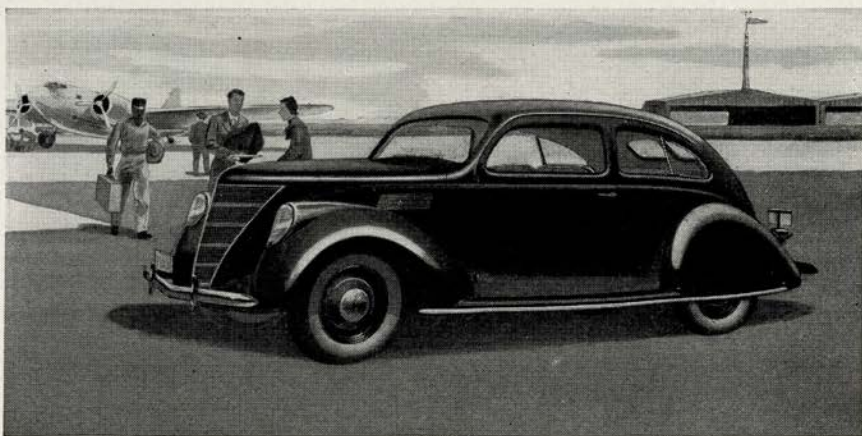
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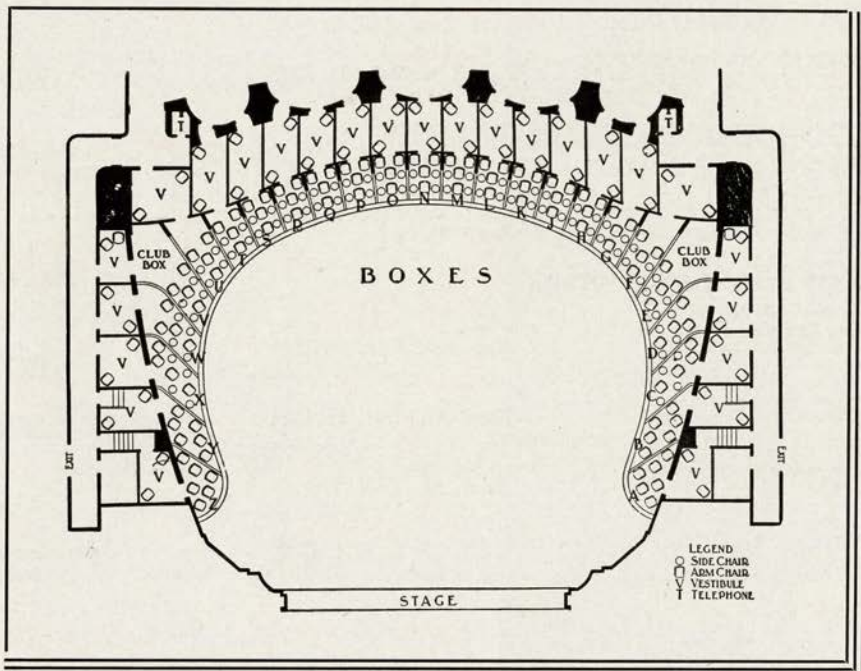
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- JOOSS EUROPEAN BALLET Fri. Eve., Dec. 4, 1936
- RACHMANINOFFFri. Eve., Feb. 5, 1937
- MARIAN ANDERSON, ...Wed. Eve., Feb. 24, 1937
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Second Concert

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Continued on page 35

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Programme BARBER OF SEVILLE

SATURDAY NIGHT, OCTOBER 31, AT 8:15

Opera in three acts. Music by Gioacchino Rossini. Text (in Italian)
by F. Sterbini. Founded on the trilogy by Beaumarchais.

THE CAST

Count Almaviva	*CHARLES KULLMANN
Figaro, <i>the Barber of Seville</i>	*CARLO MORELLI
Doctor Bartolo	LOUIS D'ANGELO
Rosina, <i>his ward</i>	JOSEPHINE TUMMINIA
Don Basilio, <i>music master</i>	EZIO PINZA
Bertha	EVA GRUNINGER
Fiorello	LUDOVICO OLIVIERO
Officer	LUDOVICO OLIVIERO

**San Francisco Opera début*

Notary, Serenaders, Police.

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: WILLIAM TYROLER

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.

T H E S T O R Y

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 glamor 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 suspects 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 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. He makes known his real identity and when Basilio comes with the notary a second purse secures him as a witness to the marriage of Rosina to the count instead of the doctor.



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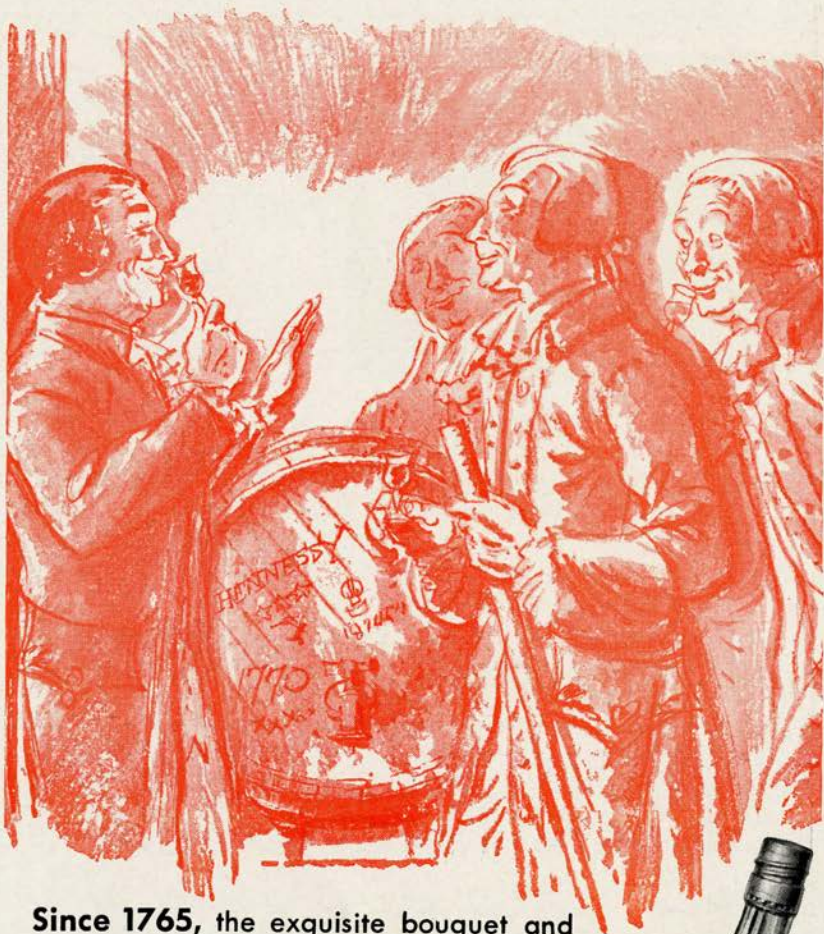
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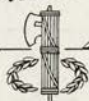
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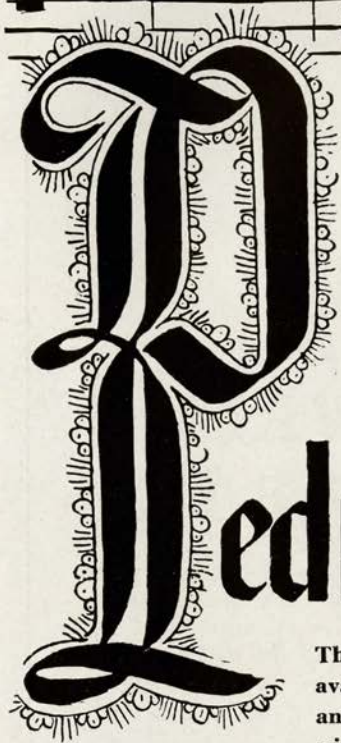
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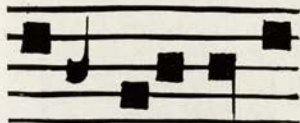


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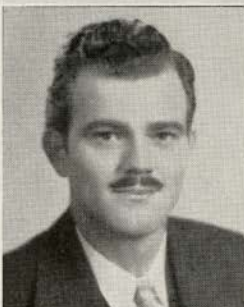
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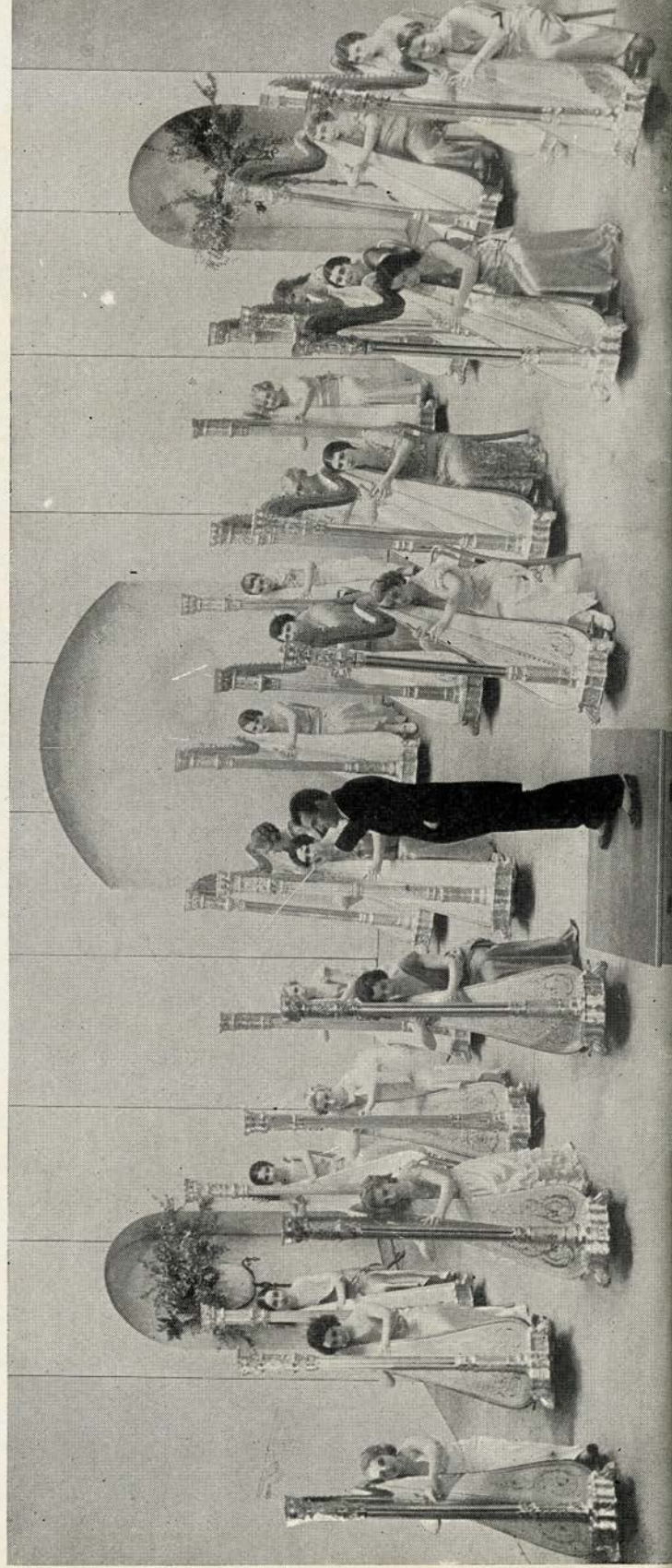
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