

Le Nozze di Figaro
(The Marriage of Figaro)

1936

Monday, November 9, 1936 8:00 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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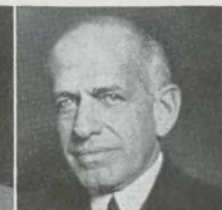
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January 8	January 9	Opening Concerts
January 15	January 16	George Gershwin
January 22	January 23	Alex. Tansman
February 5	February 6	Toscha Seidel
February 19	February 20	Richard Crooks
March 5	March 6	Marian Anderson
March 19	March 20	Isaac Stern
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
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GAETANO MEROLA, General Director



FRITZ REINER

GAETANO MEROLA

GENNARO PAPI

KARL RIEDEL

RICHARD LERT

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 Vadja.

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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Understudy Artists

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*.

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Continued on page 34

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Repertoire

Regular Series

- 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, Tumminia, Kullmann, Doe, Green, Oliviero, D'Angelo, Merrill, O. Jones, Gabor,
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

MARRIAGE OF FIGARO

MONDAY NIGHT, NOVEMBER 9, AT 8:00

Opera in four acts. Music by Wolfgang Mozart. Text (in Italian)
by Lorenzo da Ponte. Founded on the trilogy by Beaumarchais.

*First time by San Francisco Opera Company**

THE CAST

Figaro	EZIO PINZA
Count Almaviva	*PERRY ASKAM
Countess Almaviva	ELISABETH RETHBERG
Susanna	CHARLOTTE BOERNER
Cherubino	*GINA VANNA
Marcellina	OLGA CALLAHAN
Barberina	*MARI MONTE
Doctor Bartolo	LOUIS D'ANGELO
Antonio	OLIVER JONES
Don Basilio	HANS CLEMENS

**San Francisco Opera début*

Peasants, Officers of the Court, Valets, Bravos

Conductor: RICHARD LERT

Stage Director: ARMANDO AGNINI

Chorus Master: WILLIAM TYROLER

TIME AND PLACE: Seventh Century; near Seville.

(The action is a direct continuation of "The Barber of Seville".)

Act I Unused Room in the Chateau of Count Almaviva.

Act II Apartment of the Countess

Act III Throne Room in the Chateau

Act IV Garden of the Chateau

*Entire production of "Marriage of Figaro" designed by ARMANDO AGNINI.

Bell rings three minutes before curtain rises.

Encores not permitted.

THE STORY

ACT I

Figaro, in preparation for his approaching marriage to Susanna, makes ready the room assigned them by Count Almaviva. But his gay spirits are dampened when Susanna tells him the Count is casting desirous eyes upon her. Marcellina, with whom Figaro had previously entered into a marriage contract, enters with Dr. Bartolo and demands that he live up to the agreement. Susanna overhears. They depart as Cherubino, deeply in love with Countess Almaviva, enters and tells of his infatuation. He hides when a knock announces the Count who relates his suspicions of Cherubino. He, too, is interrupted by a knock and also hides. It is Basilio. Cherubino is exiled to the army.

ACT II

Susanna has confessed to the countess the unwelcome attentions of the Count. Figaro enters and they plot to make the count jealous by telling him the Countess is to meet a lover in the garden that evening. The plan is to send Marcellina to impersonate the Countess, and Cherubino, in feminine attire, to meet the Count in place of Susanna. Cherubino is dressed to represent Susanna and hidden in a closet as the Count enters. Hearing a noise, the Count demands the closet door open. On their refusal he goes for an implement to force entry. Cherubino slips out and Susanna takes his place. The Count returns, opens the door, discovers Susanna and apologizes. Marcellina, entering, demands that the Count compel Figaro to marry her.

ACT III

The Count threatens Susanna that he will force Figaro to marry Marcellina unless she accept his attentions. Susanna pretends to encourage him and agrees to meet him that evening. Both believe their ends gained and separate as Figaro enters. Susanna exults to Figaro that their marriage is victorious as they depart. The Count overhears. Figaro returns with Marcellina, a lawyer and Dr. Bartolo. They demand that he marry Marcellina or pay heavy damages. But it develops, through a birth-mark on his arm, that Figaro is really Marcellina's long-lost son. Mother and son embrace as Susanna enters. The embrace is satisfactorily explained. Susanna tells the Countess of the impending success of their scheme. The Countess dictates a letter making a tryst with the Count. (Scene 2): The marriage is performed. Susanna contrives to slip a note to the Count. Cherubino is discovered in his girl's attire and sentenced to marry Barbarina.

ACT IV

Figaro conceals himself when Susanna, in the guise of the Countess, and the Countess, disguised as Susanna, enter. The Countess also hides. Susanna awaiting the coming of the Count, sings an impassioned love song to fire the jealousy of the hidden Figaro. Cherubino, entering, sees the Countess, thinks she is Susanna and tries to kiss her. The Count comes upon the scene and makes ardent love to the supposed Susanna. The real Susanna reveals herself to Figaro who embraces her. The Count, demands explanations and all ends in happiness.



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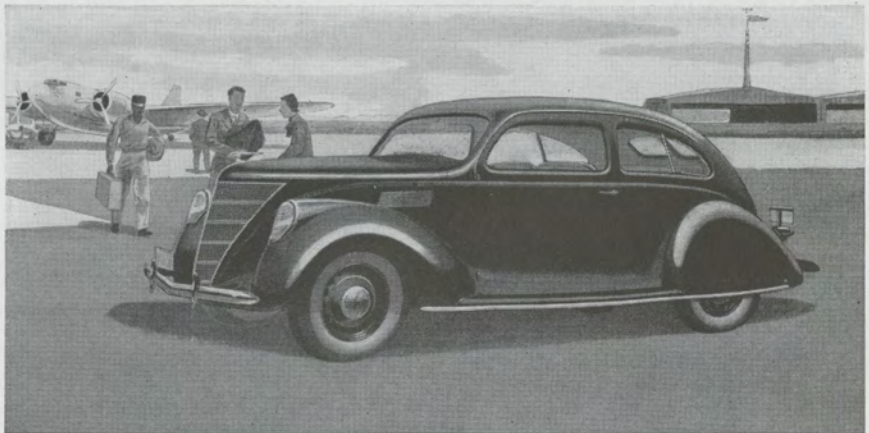
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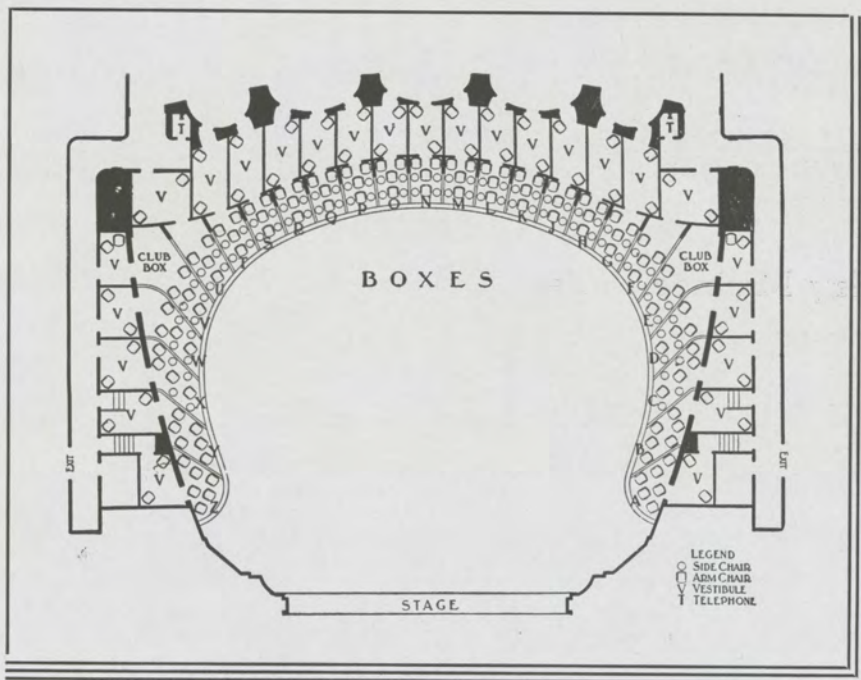
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Second Concert

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Pianist (Only Concert)

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Continued on page 35

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Programme

I PAGLIACCI

WEDNESDAY NIGHT, NOVEMBER 11, AT 8:00

Opera in two acts. Music and text (in Italian) by Ruggiero Leoncavallo.

THE CAST

Canio (*in the play "Punchinello"*), *troupe master* . . . GIOVANNI MARTINELLI
 Nedda (*in the play "Columbine"*) *his wife* GINA VANNA
 Tonio (*in the play "Taddeo"*), *the clown* LAWRENCE TIBBETT
 Beppe (*in the play "Harlequin"*) LUDOVICO OLIVIERO
 Silvio, *a villager* JOHN HOWELL

Peasants and Villagers

SCENE AND PERIOD: Calabria, near Montalto, on the Feast of Assumption

First Act, afternoon; Second Act, evening

INTERMISSION OF THIRTY MINUTES

GIANNI SCHICCHI

Opera in one act. Music by Giacomo Puccini. Text by Giovacchino Forzano. English version by Percy Pitt

THE CAST

Gianni Schicchi		LAWRENCE TIBBETT
Lauretta, <i>his daughter</i>		GINA VANNA
La Vecchia, <i>Buoso's cousin</i>		DORIS DOE
Rinuccio, <i>her nephew</i>	{ The Relatives of Buoso Donati }	CHARLES KULLMANN
Gherardo, <i>Buoso's nephew</i>		LUDOVICO OLIVIERO
Nella, <i>his wife</i>		ESTHER GREEN
Gherardino, <i>their son</i>		*KATHLEEN LAWLOR
Betto, <i>cousin to Buoso</i>		ARNOLD GABOR
La Ciesca, <i>Marco's wife</i>		JEAN MERRILL
Spinelloccio, <i>a physician</i>		OLIVER JONES
Amatio di Nicoloi, <i>a notary</i>		ALFREDO GANDOLFI
Pinellino, <i>a shoemaker</i>		LOUIS BRAUNSTEIN
Guccio, <i>a dyer</i>		PAUL WRIGHT

Conductor: GENNARO PAPI

Stage Director: ARMANDO AGNINI

Chorus Master: WILLIAM TYROLER

TIME AND PLACE: In 1299 at Florence, Italy, in the bed-chamber of Buoso Donati

Bell rings three minutes before curtain rises.

Encores not permitted.

THE STORY

ACT I

Tonio appears before the curtain in a prologue telling of the performance to come as an actual occurrence. The curtain reveals the townspeople gathered to greet the arrival of the strolling players. The actors parade and Tonio is sharply reproved by Canio, chief of the troupe, for familiarity toward Nedda, Canio's wife. Players and peasants depart for an adjoining inn leaving Tonio and Nedda after Canio warned that he will avenge any insult involving Nedda's affections. Nedda, who loves another, trembles at his words and sings to conceal her fears. Nedda repulses the advances of Tonio with a whip and he departs, vowing vengeance. Silvio, Nedda's lover, induces her to agree to flight with him. Tonio, overhearing, summons Canio but Silvio escapes unrecognized. Canio demands from Nedda the name of her lover but to no avail. Tonio whispers to Canio that the unknown will surely attend the performance and betray himself.

ACT II

The comedy is about to begin and Nedda as Columbine, collecting money from the crowd, warns Silvio, who is present. Canio, distracted, stumbles through the lines of the play again demanding from Nedda the name of her lover. She refuses, trying to put him off lightly as in the play. Canio, now beside himself with jealous rage, seizes a knife from the table and stabs Nedda to the heart. Silvio attempts to come to her aid and he, too, is slain by Canio. As the crowd stands horrified, Canio brings the play and the opera to a close with "The comedy is ended."

GIANNI SCHICCHI

NOTE: Gianni Schicchi is a shrewd but kind-hearted Tuscan grown to affluence in Florence. He has a daughter, Lauretta, in love with Rinuccio, relative of the rich Buoso Donati who has just died.

The relatives of Buoso, gathered about his bedside, exaggeratingly lament his passing as they inwardly speculate on the provisions of his will. Betto whispers it is rumored that Buoso has left his fortune to a monastery. Simone, the town sheriff, suggests that if the will has not yet been filed there might be hope. After feverish search the will is found and the rumor proved true. Sent for by Rinuccio in the hope that he might solve the problem, Gianni Schicchi arrives. Finding that no one except those present know of Buoso's death he proposes that he take the dead man's place and make a new will leaving the estate to the relatives. They joyfully consent and agree to leave the matter of division entirely to Gianni's fairness. He warns them of the dire vengeance of the law should their deception be discovered and, a notary arriving, the will making begins. To each of the relatives a small bequest is made but the bulk of the estate Gianni leaves to himself. The relatives dare not expose him and he makes the young lovers happy by giving them his portion of the estate under the mock will.



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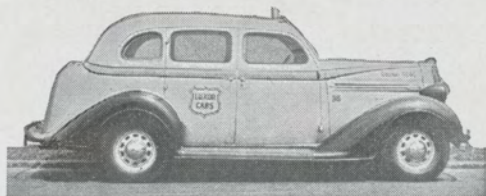


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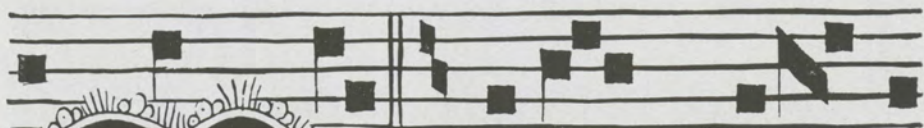
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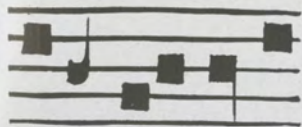


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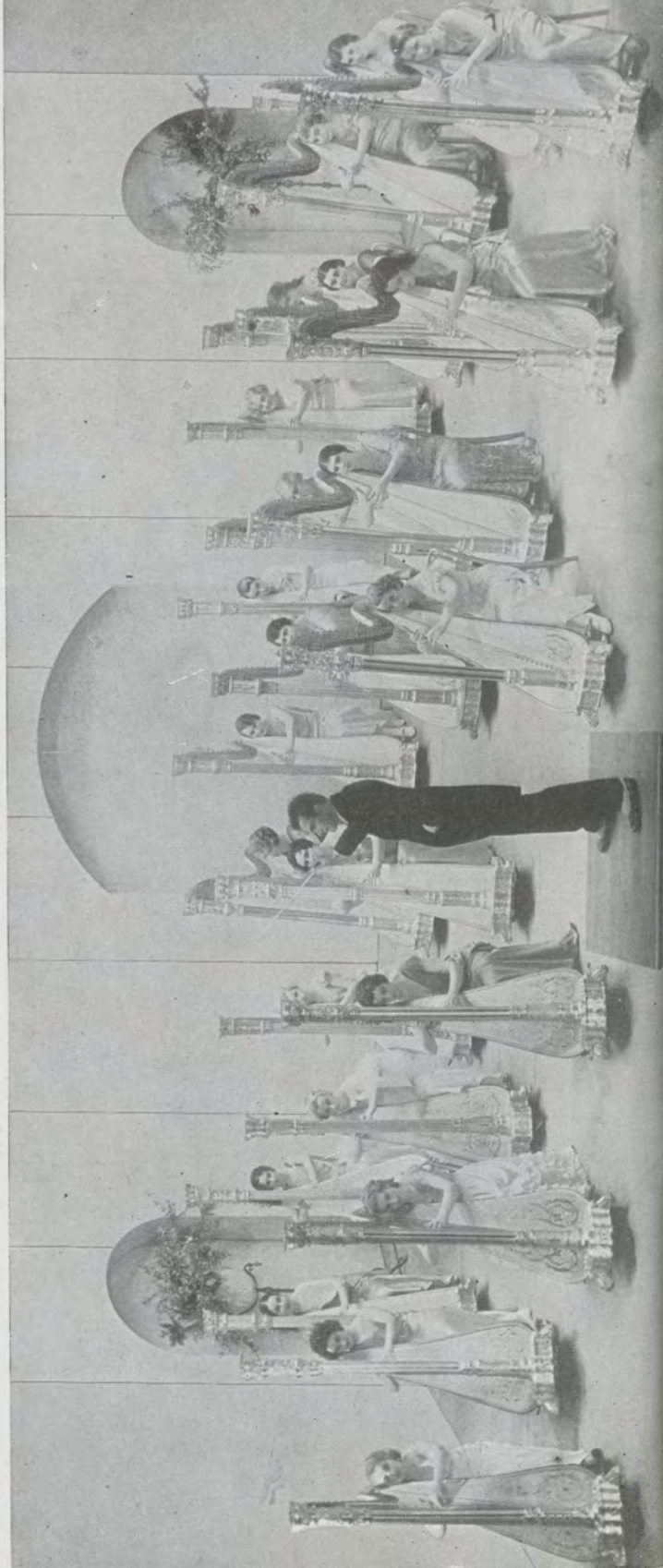
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