

Tosca

1936

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The SAN FRANCISCO
OPERA
ASSOCIATION

GAETANO MEROLA
General Director

Fourteenth Annual Season

OCTOBER 30 TO NOVEMBER 22, 1936

WAR MEMORIAL OPERA HOUSE

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ONCE UPON A TIME, when the cultural community of San Francisco began, there was founded, in 1868, the firm of Goldstein & Company, who since that date has been synonymous with thoughts of correct and beautiful costuming. • Starting on Montgomery Street, Goldstein & Company moved to Stockton Street, then to Howard Street, and in 1894 and since that time, on Market Street. We not only have served many great producers and artists, but have brought the name of San Francisco and its Costumer to the entire United States. One of the oldest firms in America in the costume business, it has progressed in its proud assertion, "If it is a costume, we have it." • Proudly have we served San Francisco through many generations, through seasons of the Mid-winter Fair, Woodward's Gardens, the Adelphi, the Bush Street, Columbia, Wigwam, Grand Opera House, Baldwin, Morosco and Tivoli Theatres. • Such names as Tetrazzini, Caruso, Chauncy Olcott, Madeline Brautard, Avedano, Calemenori, Patti, Sollasso, Ferris Hartman, McKee Rankin, James Brophy, Margaret Anglin and Max Reinhardt have been our patrons. • Down through the generations, with many glorious names on our roster, we have participated in the history and progress of San Francisco. • In the year 1922 a Master arrived! Persistently, he arranged for the productions of Grand Opera at Stanford University in its Athletic Bowl. In 1923 a repetition; then in 1924 at the San Francisco Civic Auditorium. • San Francisco, ever Opera conscious and progressive, charmed this man who became instrumental in fostering the idea of an ideal Opera House. His dream is now a reality. • Today another dream comes true. The fifteenth successive opera season, sponsored by San Franciscans, places before the world the name of the founder of this organization, Maestro Gaetano Merola. It places before the world a great Stage Director, Armando Agnini. It places before the world of Grand Opera a most capable and artistic production, vocally, scenically and musically, and it has afforded Goldstein & Company the opportunity to present a magnificent array of beautiful costuming. • If you have found us worthy of having pleased your eye as to beauty, your knowledge as to authenticity, we have accomplished a great deal. • As we have served the pioneer fathers and mothers of San Francisco, and are now serving the present generation, we take this opportunity of thanking our many friends, for their kindnesses, wishing them as glorious a future as has been brilliant their past.

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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 seasonable 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)

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Acknowledgment

THE SAN FRANCISCO OPERA ASSOCIATION gratefully acknowledges the loan of stage properties from Hotel Mark Hopkins, Podesta & Baldocchi, William D. McCann and Schmidt & Son. The Steinway is the Official Piano of the San Francisco Opera Company. This and other instruments furnished by Sherman, Clay & Co.

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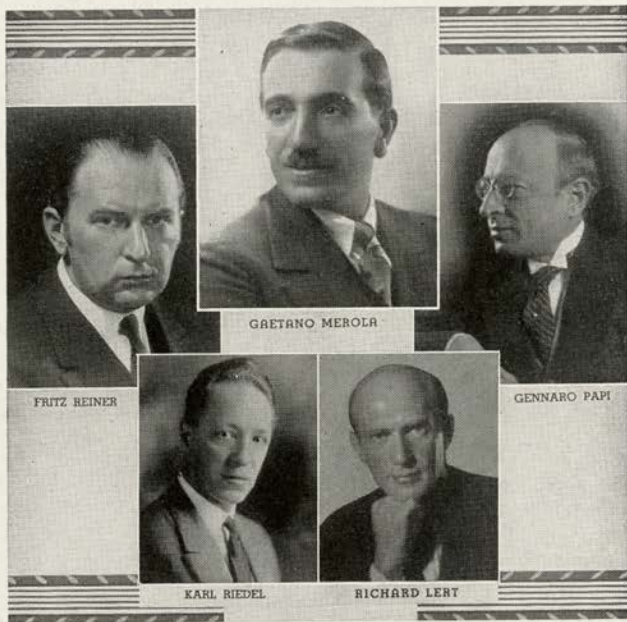


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GAETANO MEROLA, General Director



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*.

Continued on Page 13

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Continued on page 34

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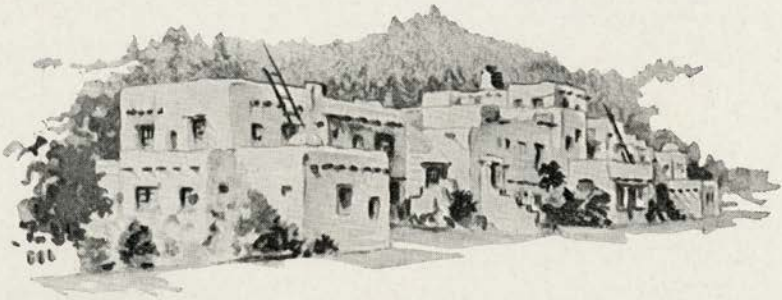
- LA JUIVE (HALEVY) *Friday Night, October 30, at 8:00*
With Rethberg, Martinelli, Boener, Pinza, Clemens, Howell, Wright, Burr, Guenter,
Corps de Ballet. MEROLA, *Conductor.*
- TRISTAN UND ISOLDE (WAGNER) *Monday Night, November 2, at 7:45*
With Melchior, Flagstad, Meisle, Schorr, List, Gabor, Clemens, 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, 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

LA TOSCA

WEDNESDAY NIGHT, NOVEMBER 18, AT 8:15

Opera in three acts. Music by Giacomo Puccini. Text (in Italian) by Illica and Giacosa, after Sardou's drama.

THE CAST

Floria Tosca, <i>a celebrated singer</i>	LOTTE LEHMANN
Mario Cavaradossi, <i>a painter</i>	CHARLES KULLMANN
Baron Scarpia, <i>Chief of the Police</i>	LAWRENCE TIBBETT
Cesare Angelotti, <i>a political prisoner</i>	NORMAN CORDON
The Sacristan	LOUIS D'ANGELO
Spoletta, <i>a police agent</i>	LUDOVICO OLIVIERO
Sciarrone, <i>a gendarme</i>	JOHN HOWELL
A Jailer	JOHN BURR
A Shepherd	*IRENE FREMONT

**San Francisco Opera début*

*Judge, Cardinal, Officer, Sergeant, Soldiers, Police Agents, Ladies,
Nobles, Citizens.*

Conductor: GENNARO PAPI

Stage Director: ARMANDO AGNINI

Chorus Master: WILLIAM TYROLER

TIME AND PLACE: Rome, 1800

Act I Interior of the Church of St. Andrea

Act II A Room in Scarpia's Apartments in the Farnese Palace

Act III A Terrace of the San Angelo Castle, outside the Prison.

Bell rings three minutes before curtain rises.

Encores not permitted.

T H E S T O R Y

ACT I

Angelotti, a Roman patriot, has escaped from the political prison of San Angelo and seeks refuge in the church. His friend, Mario Cavaradossi, comes to the church to work on a painting of the Magdalene, for whose countenance he has used the likeness of Angelotti's sister. As Mario paints he sings of his mistress, Tosca. Hearing Tosca approaching he hurries Angelotti off to the chapel, as he goes to meet her. She is suspicious of his abstraction, and accuses him of infidelity, professing to see her rival in the likeness of the portrait. Mario reassures her, but urges her to leave, saying he will meet her later. Tosca has left, Mario summons Angelotti and instructs him to go to his villa and hide, promising to aid him to escape across the border. The fugitive has scarcely disappeared when a cannon shot discloses his escape. Choristers, acolytes, and penitents, headed by the Sacristan, rush into the church. A silence falls; Scarpia has come with Spoletta and his agents! The crowd melts away in terror, but the Sacristan is detained and questioned. The church is searched. Scarpia discovers the painting of the Magdalene and recognizes in it the portrait of the fugitive's sister. Quickly he evolves a scheme to recapture his prisoner and to get Mario in his power so that he may take from him Tosca, whom he has long desired. He hears Tosca returning in search of her lover and hides until she leaves. Spoletta is sent to trail her.

ACT II

Scarpia awaits Tosca, whom he has summoned to meet her lover. Mario is brought in and the police are attempting to force from him information of Angelotti, when Tosca arrives. Mario is dragged away to the torture chamber. Scarpia promises to release the artist if Tosca will become his mistress. But Tosca's love for Mario is true, and she refuses. Only when she can no longer bear her lover's cries does she consent. Then Scarpia writes her a passport of safe conduct for Mario and instructs Spoletta to order the firing squad to use blank cartridges. Her cause won, Tosca plans treacherously. Stealthily she picks up a knife, and when Scarpia approaches stabs him to the heart. Placing a crucifix on his breast she hurries away with the precious passport.

ACT III

Mario believes that he has but an hour to live and is sitting in revery. A jailer enters with Tosca. She whispers the good news to her lover, telling him also that Scarpia is dead. The prisoner is led away to face the firing squad. But Scarpia was as treacherous as Tosca! Spoletta had well understood that Scarpia had not intended for him to use blank cartridges and the guns are loaded! Tosca waits with bated breath the signal to fire. Mario falls. She implores him to arise and flee. He is dead. Voices approach. Spoletta and his men have discovered Scarpia's body and have come for Tosca. With a wild cry she leaps upon the parapet and flings herself to the rocks below.



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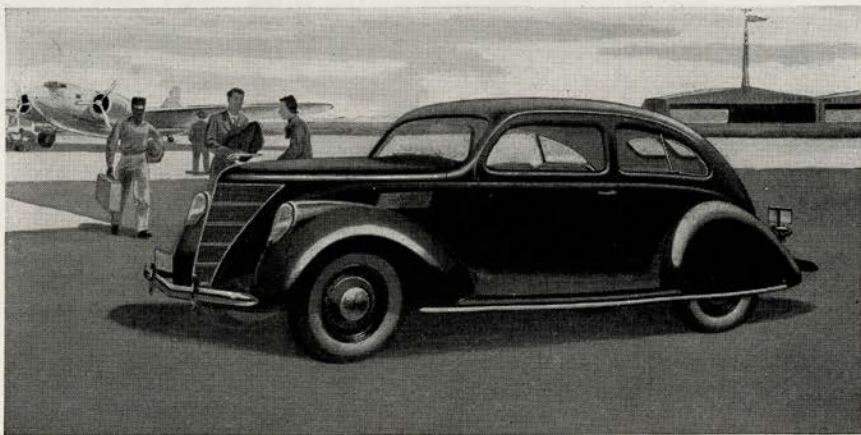
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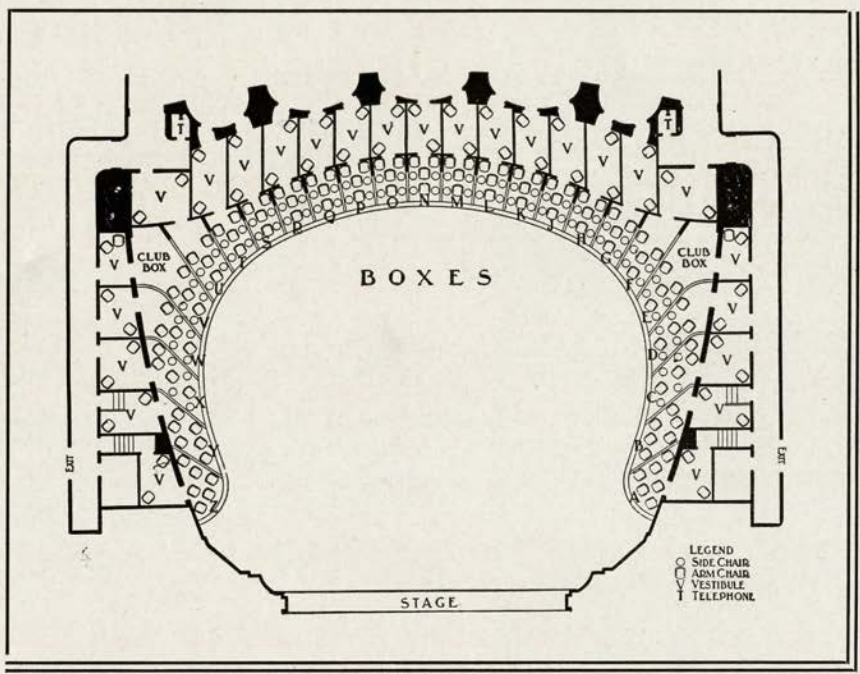
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Continued on page 35

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Programme

OTELLO

FRIDAY NIGHT, NOVEMBER 20, AT 8:00

Lyric drama in four acts. Music by Giuseppe Verdi. Text (in Italian) by Arrigo Boito.

THE CAST

Otello, <i>the Moor</i>	GIOVANNI MARTINELLI
Desdemona, <i>his wife</i>	ELISABETH RETHBERG
Iago, <i>his ensign</i>	LAWRENCE TIBBETT
Cassio, <i>his lieutenant</i>	HANS CLEMENS
Emilia, <i>wife of Iago</i>	EVA GRUNINGER
Roderigo, <i>a Venetian gentleman</i>	LUDOVICO OLIVIERO
Lodovico, <i>an ambassador</i>	NORMAN CORDON
Montanó, <i>predecessor of Otello in government of Cyprus</i>	LOUIS D'ANGELO
Herald	JOHN BURR

Soldiers, Sailors, Venetians, Cypriots, Children, an Innkeeper

Conductor: GAETANO MEROLA

Stage Director: ARMANDO AGNINI

Chorus Master: WILLIAM TYROLER

TIME AND PLACE: End of Fifteenth Century; a Seaport in Cyprus

Act I Outside the Castle

Act II A Hall on the Ground Floor of the Castle

Act III The Great Hall of the Castle

Act IV The Bedroom of Desdemona.

Bell rings three minutes before curtain rises.

Encores not permitted.

THE STORY

ACT I

Citizens and soldiers are gathered to greet the ship of Otello returning victorious through a raging storm. Otello, brought ashore in a small boat, announces that the Turkish fleet has been destroyed and enters the castle to meet the awaiting Desdemona. Iago, determined to gain the power that is now Otello's, and Roderigo, who desires Desdemona, ply Cassio with wine. Brain-fuddled Cassio is adroitly led to quarrel with Montano, who is wounded, and the disturbance becomes a riot. Otello, emerging from the castle, quells the uproar and in punishment relieves Cassio of his command.

ACT II

Iago, in furtherance of his plan to overthrow Otello, urges Cassio to enlist the aid of Desdemona in the effort to gain back his post. Cassio goes in search of her. Iago bids Otello watch his wife, cunningly awakening his jealousy. The Moor seeks out Desdemona and questions her. She innocently pleads the cause of Cassio and Otello's jealous suspicions take definite form. Desdemona endeavors to wipe his perspiring brow with a handkerchief which was his first gift to her. In anger he tears it from her hand. Emilia picks up the handkerchief, but is forced to surrender it to Iago as Otello berates the bewildered and alarmed Desdemona. Following the scene with Desdemona, Iago adds to the flame of Otello's jealousy when he tells him that he has seen Desdemona's handkerchief in Cassio's possession. The Moor's rage leaps out of bounds. Iago offers to help him to vengeance and they take oath to punish the guilty.

ACT III

Otello takes no interest in the announced arrival of Lodovico, Venetian ambassador. He thinks only of his wife and her presumed perfidy. The puzzled Desdemona evades her husband when he seeks to borrow the lost handkerchief. Cassio enters seeking forgiveness. Iago bids Otello hide, and contrives, by half-audible conversation with Cassio, to permit the Moor to hear only that which will inflame his suspicions. Cassio, in innocence, produces the handkerchief saying he had found it in his rooms. Otello goes mad with jealous anger and at Iago's suggestion grimly plots to strangle Desdemona in the bed he believes she has dishonored. Lodovico arrives and proclaims that Otello has been called to higher honors in Venice. Otello announces his departure for the morrow, but unable to control his anger, publicly berates Desdemona. The populace hail Otello in his new honor, but are silenced by Iago.

ACT IV

As she retires the heartbroken Desdemona tells the wondering Emilia the despairing story of a lover lost in maidenhood. Otello enters and charges the now awakened Desdemona with an intrigue with Cassio. Refusing to accept her denial he grips strangling hands about her throat as the alarmed Emilia gains entrance. Emilia's screams summon the people. Otello denounces the woman he has killed, showing the handkerchief in proof. But Emilia explains its false evidence and the remorseful Otello brings his unhappy life to an end.



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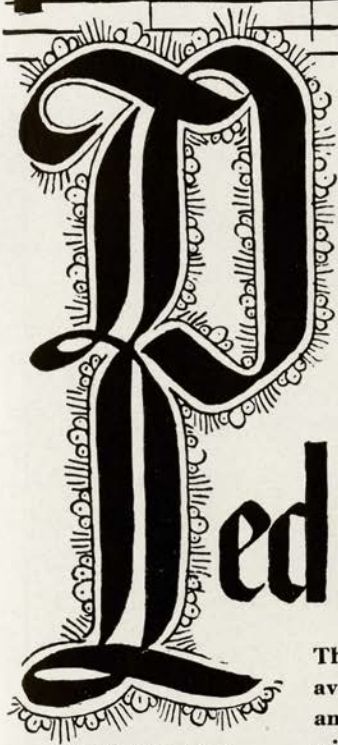
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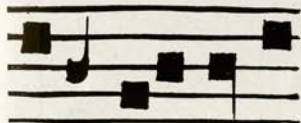
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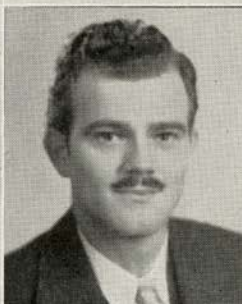
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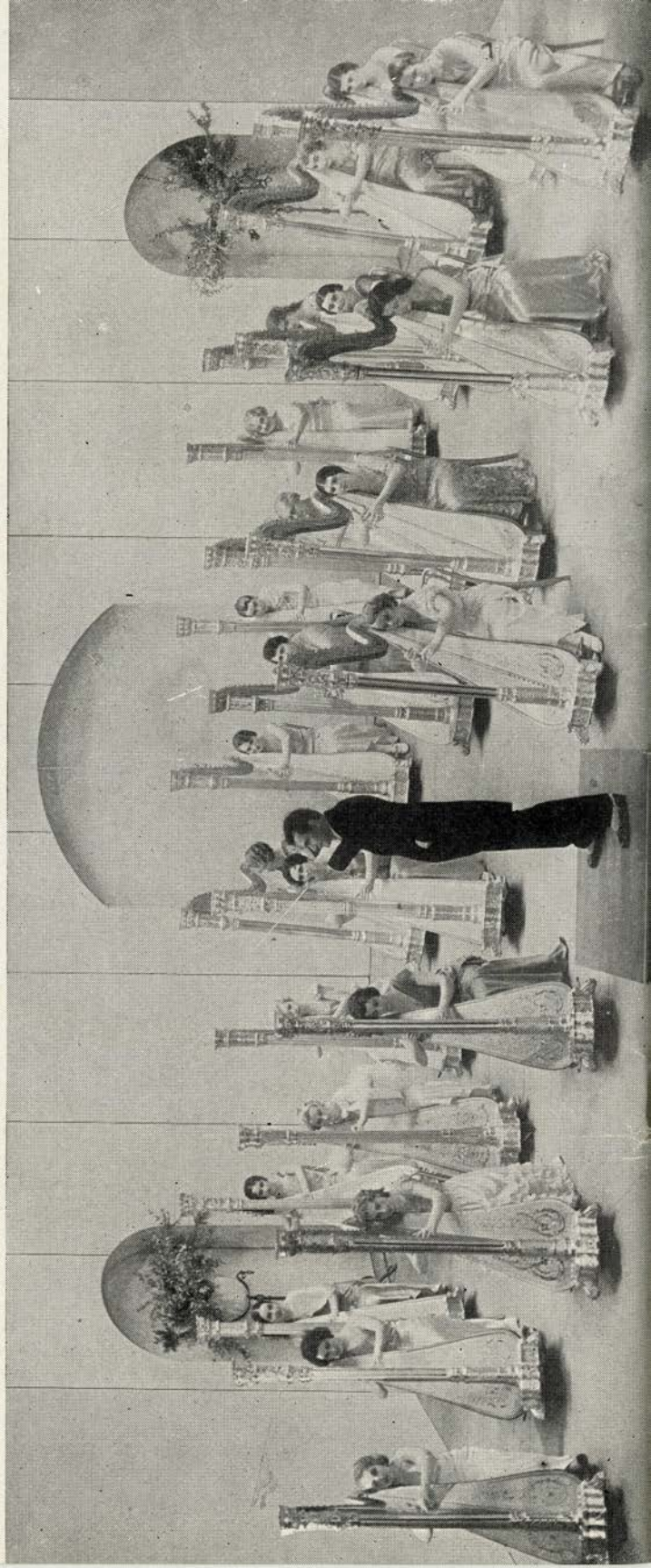
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