

Il Barbiere di Siviglia

1939

Wednesday, November 1, 1939 8:15 PM

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C A V A L C A D E



A cavalcade of costumes will take us back to the beginning of motion pictures on the Pacific coast. In 1909, Goldstein & Co. costumed for Mr. Turner the first multi-reel film produced on the Pacific coast, named "Captain Kidd." In 1911, D. W. Griffith produced the first five-reel picture, "Judith of Bethulda," starring Blanche Sweet, which incidentally opened the Tivoli Opera House as a motion picture theater. We costumed that. Selig Picture Corporation produced many pictures, outstanding "The Cherry Pickers"; Biograph followed with Wallace Reid's "In Old Heidelberg." The Epoch Producing Company followed with that miracle of the then picture world, "The Birth of a Nation." Triangle produced the "Avenging Heart" and for Miss Lillian Gish, "Broken Blossoms." We costumed all. To the Township of San Rafael came Mitchelina with the "Rose of the Rancho," "Girl of the West," and others. In 1914 we were honored with the contract for all costuming used in that outstanding spectacle, "Intolerance," which in 1916 was followed by Theda Bara in "Cleopatra" and "The Sign of the Red Rose." During that time we costumed the first World War picture, "The Beast of Berlin," quickly followed by "Treason," "The Little American" and "We Are French." The storm of war over, Lasky produced "Carmen" and "Joan of Arc" with Miss Gertrude Ferrar. Then came Milton Sills in that wonderful production "The Sea Hawk." Later pictures which we participated in the costuming of, were "The Spirit of '76," "Richelieu" with George Arliss, "Under the Red Robe," "Marie Antoinette" with Miss Shearer and recently climaxed with assisting in the costuming of "The Hunchback of Notre Dame." These and many more were costumed by Goldstein & Co. Our industry has been advanced, employment benefited until we have arrived in a position of having a stock of costumes second to none in the United States. These costumes have been accumulated for your pleasure and we welcome your patronage. A firm such as ours, we feel, is a credit to a community and motivated with the sincere desire to please, may we, at all times, serve you.

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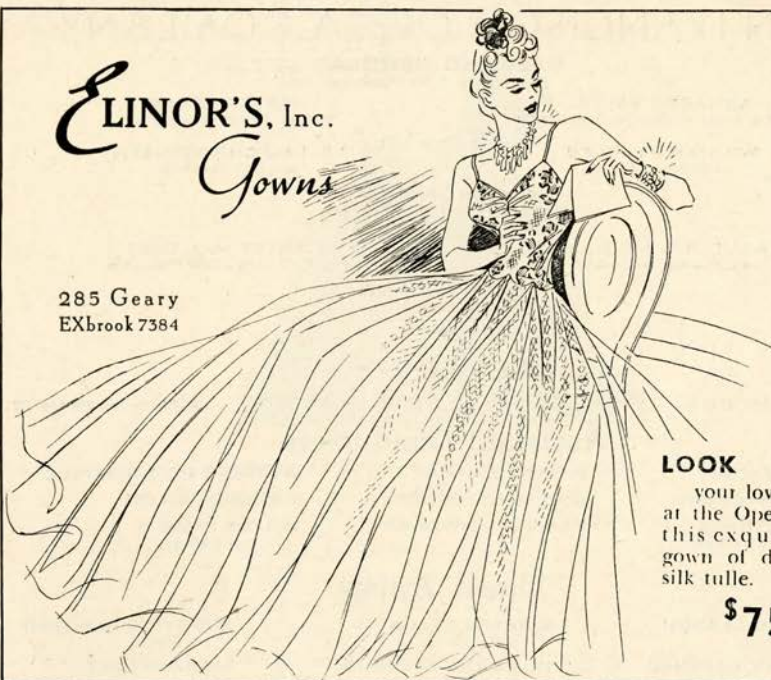
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With Sayao, Schipa, Bonelli, Cordon, Ferrier, Cehanovsky, Ritter, Edwards,
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- DIE WALKURE (*Wagner*) *Tuesday Night, October 17, at 7:45*
With Lawrence, Flagstad, Melchior, Meisle, Huehn, Cordon, Sharpe, Votipka,
Ponitz, Paulee, Browne, Glatz, Avakian, Cornish. LEINSDORF, Conductor.
- MADAMA BUTTERFLY (*Puccini*) *Wednesday Night, October 18, at 8:15*
With Novotna, Bartlett, Glatz, Huehn, Oliviero, Shiffeler, Harvey, Hackett,
Noonan, Alibertini. PAPI, Conductor.
- TRISTAN UND ISOLDE (*Wagner*) *Friday Night, October 20, at 7:45*
With Melchior, Flagstad, Meisle, Kipnis, Huehn, Cehanovsky, Oliviero, D'Angelo,
George. McARTHUR, Conductor.
- RIGOLETTO (*Verdi*) *Monday Night, October 23, at 8:15*
With Tibbett, Pons, Jagel, Glatz, Cordon, Shiffeler, Oliviero, Cehanovsky,
Wellman, Chinn, Votipka, Lawlor. PAPI, Conductor.
- LUCIA DI LAMMERMOOR (*Donizetti*) *Wednesday Night, October 25, at 8:15*
With Pons, Schipa, Ballarini, Cordon, Votipka, Oliviero, George. PAPI, Conductor.
- OTELLO (*Verdi*) *Friday Night, October 27, at 8:00*
With Martinelli, Tibbett, Rethberg, Oliviero, Votipka, Walti, D'Angelo,
Cehanovsky, Navarro. MEROLA, Conductor.
- LA TRAVIATA (*Verdi*) *Monday Night, October 30, at 8:15*
With Novotna, Martini, Tibbett, Oliviero, Cehanovsky, Votipka, Ritter, Cordon,
D'Angelo, Alibertini. MEROLA, Conductor.
- BARBER OF SEVILLE (*Rossini*) *Wednesday Night, November 1, at 8:15*
With Pons, Martini, Bonelli, D'Angelo, Cordon, Glatz, Oliviero. PAPI, Conductor.
- FIDELIO (*Beethoven*) *Friday Night, November 3, at 8:15*
With Flagstad, Melchior, Destal, Kipnis, Boerner, Clemens, Huehn, Garden,
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- I PAGLIACCI (*Leoncavallo*)
With Stinson, Boerner, Bonelli, Oliviero, Cehanovsky. MEROLA, Conductor.
followed by
- CAVALLERIA RUSTICANA (*Mascagni*) *Saturday Night, October 21, at 8:00*
With Giannini, Jagel, Avakian, Cehanovsky, Votipka. PAPI, Conductor.
- DIE WALKURE (*Wagner*) *Tuesday Night, October 24, at 7:45*
With Flagstad, Lawrence, Melchior, Glatz, Destal, Cordon, Sharpe, Votipka,
Ponitz, Paulee, Browne, Avakian, Cornish. McARTHUR, Conductor.
- RIGOLETTO (*Verdi*) *Sunday Matinee, October 29, at 2:30*
With Tibbett, Pons, Jagel, Cordon, Glatz, Shiffeler, Wellman, Oliviero, Chinn,
Cehanovsky, Votipka, Lawlor. PAPI, Conductor.
- IL TROVATORE (*Verdi*) *Saturday Night, November 4, at 8:00*
With Rethberg, Martinelli, Meisle, Bonelli, Cordon, Votipka, Oliviero, Alibertini.
PAPI, Conductor.

Extra Performance

- MADAMA BUTTERFLY (*Puccini*) *Friday Afternoon, November 3, at 2:00*
With Novotna, Bartlett, Glatz, Ballarini, Oliviero, Shiffeler, Harvey, Hackett,
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MONDAY NIGHT

OCTOBER 30, at 8:15

La Traviata

Opera in four acts. Music by Giuseppe Verdi. Text (in Italian) by Piave, after Dumas' "La Dame aux Camélias"

The Cast

Violetta Valery, *a lady of the demi-monde* JARMILA NOVOTNA
Alfredo Germont, *lover of Violetta* *NINO MARTINI
Giorgio Germont, *his father* LAWRENCE TIBBETT
Gaston, *Viscount of Letorières* LUDOVICO OLIVIERO
Baron Douphol, *a rival of Alfredo* GEORGE CEHANOVSKY
Flora, *friend of Violetta* THELMA VOTIPKA
Annina, *maid to Violetta* MARGARET RITTER
Doctor Granville LOUIS D'ANGELO
Marquis d'Obigny STANLEY NOONAN
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* San Francisco Opera Début

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Incidental Dance, Act III, San Francisco Opera Ballet

Principal Dancers: Merle Williams, Willam Christensen

Corps de Ballet

•

Stage Director

ARMANDO AGNINI

Conductor

GAETANO MEROLA

Chorus Master

WILLIAM TYROLER

•

Time and Place About 1700; Paris and Environs

ACT I: Drawing-room in the House of Violetta.

ACT II: A Villa near Paris.

ACT III: Salon in Flora's Palace.

ACT IV: Violetta's Apartment.

•

Bell rings three minutes before curtain rises • *Encores not permitted*

SEATS FOR EXTRA PERFORMANCES AND "IL TROVATORE" AT SHERMAN, CLAY, EXBROOK 8585

The Story of "La Traviata"

ACT I: A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

ACT II: Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III: Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming-table, challenges the Baron to a game and adds still further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering her promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV: Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave for Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lover's arms.



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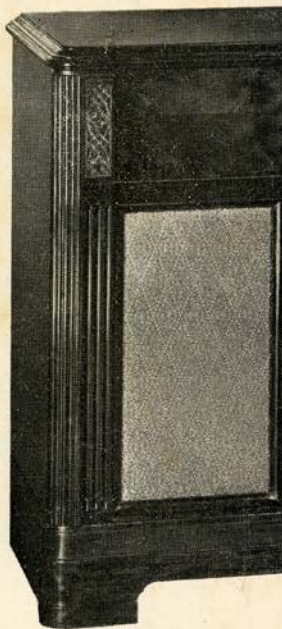


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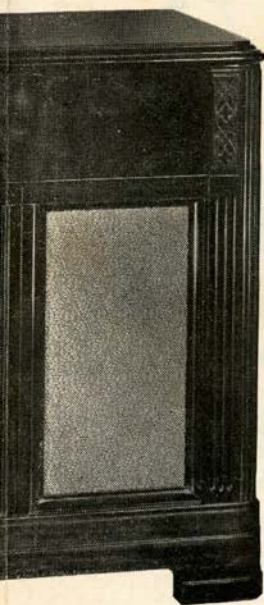
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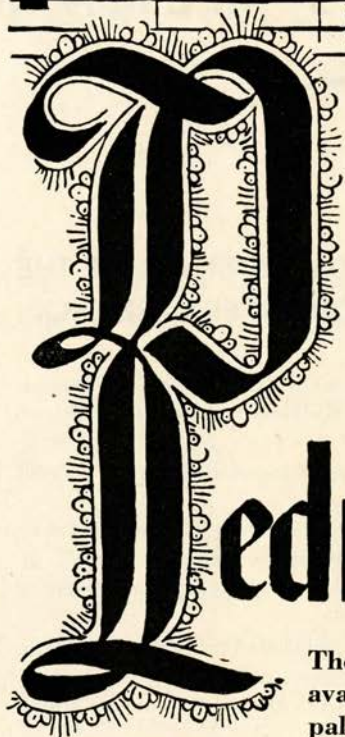
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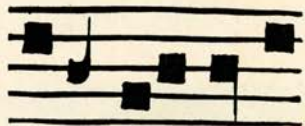
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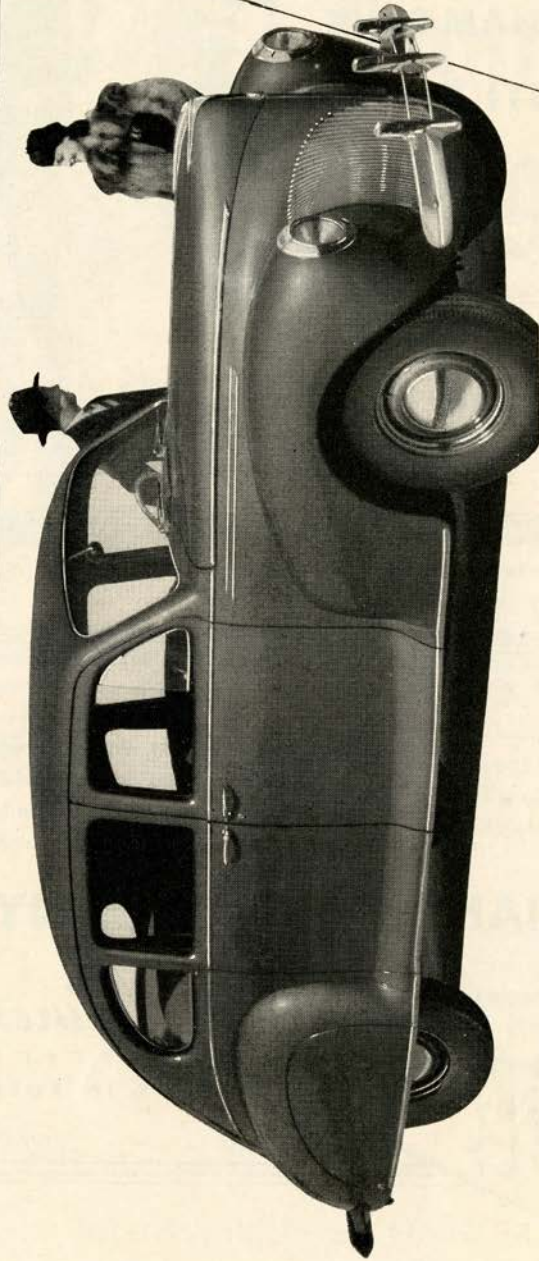
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WEDNESDAY NIGHT
NOVEMBER 1, at 8:15

Barber of Seville

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

The Cast

Count Almaviva NINO MARTINI
Figaro, *the Barber of Seville* RICHARD BONELLI
Doctor Bartolo, *a physician* LOUIS D'ANGELO
Rosina, *his ward* LILY PONS
Don Basilio, *a music master* NORMAN CORDON
Bertha, *Rosina's governess* HERTHA GLATZ
Fiorello, *a servant of the Count* LUDOVICO OLIVIERO
Officer LUDOVICO OLIVIERO

* *San Francisco Opera Début*

Notary, Serenaders, Police

Stage Director
ARMANDO AGNINI

Conductor
GENNARO PAPI

Chorus Master
WILLIAM TYROLER

Time and Place Seventeenth Century; 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*

SEATS FOR "TRISTAN UND ISOLDE" AND "IL TROVATORE" AT SHERMAN, CLAY BOX OFFICE
EXBROOK 8585

The Story of "Barber of Seville"

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 serener. 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 serener 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 pseudo 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, surprises 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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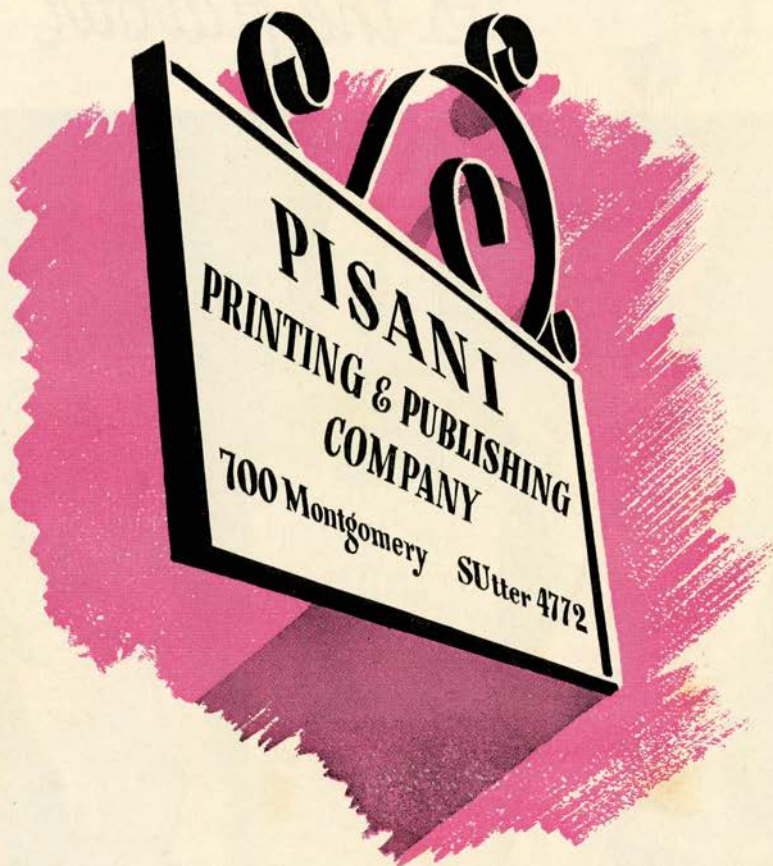
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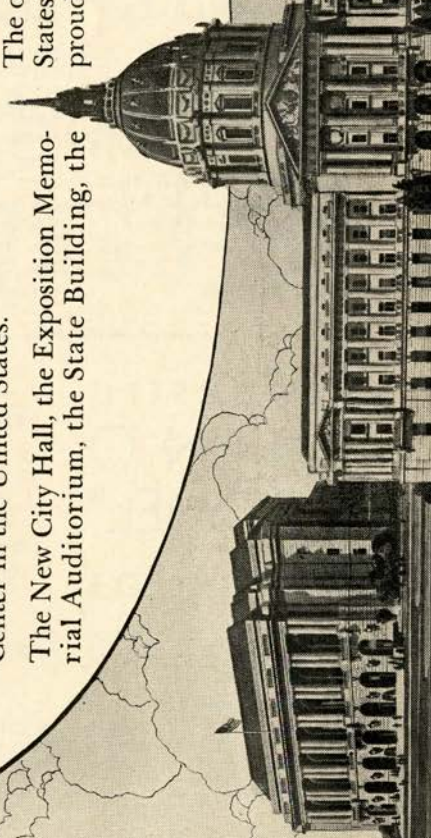
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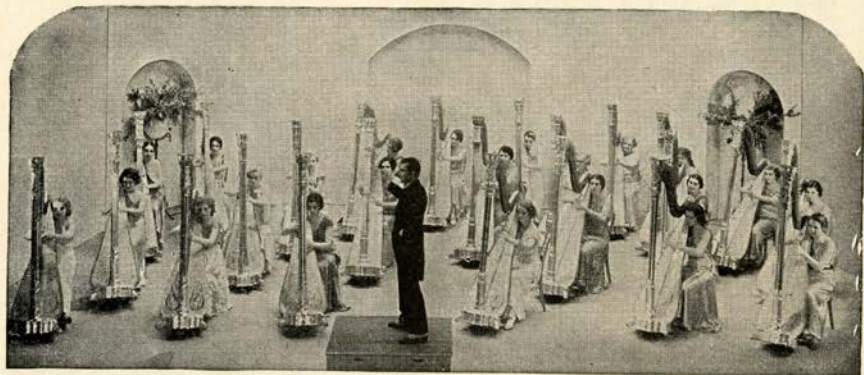
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MR. B: No, not so far. I've just been trying to learn something about the law.

MR. A: How so?

MR. B: Well, I guess this is my twentieth visit out here. Dick Roe appointed me his executor, you know. He tried to pay me a compliment . . .*



To name a friend executor of your Will may turn out to be an imposition. And perhaps costly to your heirs, through his illness, absence, or untimely death. Why not investigate the ability of your bank to act as executor? Ask for booklet.

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CORRECTION

The Performance of

FIDELIO

FRIDAY NIGHT, WILL BEGIN AT 8:30

instead of 8:15 as printed on the tickets

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Announcing!
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— of —
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— with —

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OPERA HOUSE, THURSDAY EVENING, NOV. 2, 7:45

Announcement!

EXTRA PERFORMANCE

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"The First Living Singer"

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IN TWO CONCERTS
with OPERA ORCHESTRA OF 72
EDWIN McARTHUR, *Conductor*

WEDNESDAY EVENING, NOVEMBER 15, AT 8:30

PROGRAM

Overture to "Oberon" *Weber*
Scena and Aria: "Ah, Perfido!" *Beethoven*

MADAME FLAGSTAD

Symphony No. 4 in A major (Italian) *Mendelssohn*
Songs with Orchestra:

MADAME FLAGSTAD

(a) Befreit } *Richard Strauss*
(b) Allerseelen }
(c) Cacilie }

Excerpts from "Götterdämmerung" *Wagner*

Dawn and Siegfried's Journey to the Rhine
Siegfried's Death and Funeral March
Brunnhilde's "Immolation Scene" and Finale

MADAME FLAGSTAD AND ORCHESTRA

SUNDAY MATINEE, NOVEMBER 19, AT 2:30

PROGRAM

Overture to "Rosamunde" *Schubert*
Recitative and Aria: "Leise, leise" from "Der Freischütz" *Weber*

MADAME FLAGSTAD

(a) L'Après Midi d'un Faune *Debussy*
(b) Fêtes *Debussy*
(c) La Valse *Ravel*

Group of Songs with Orchestra *Grieg*

MADAME FLAGSTAD

Excerpts from "Götterdämmerung" *Wagner*

Dawn and Siegfried's Journey to the Rhine
Siegfried's Death and Funeral March
Brunnhilde's "Immolation Scene" and Finale

MADAME FLAGSTAD AND ORCHESTRA

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