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Twenty-second Annual Season

SAN FRANCISCO OPERA ASSOCIATION

GAETANO MEROLA, *General Director*

WAR MEMORIAL OPERA HOUSE · SEPTEMBER 29 TO OCTOBER 28, 1944

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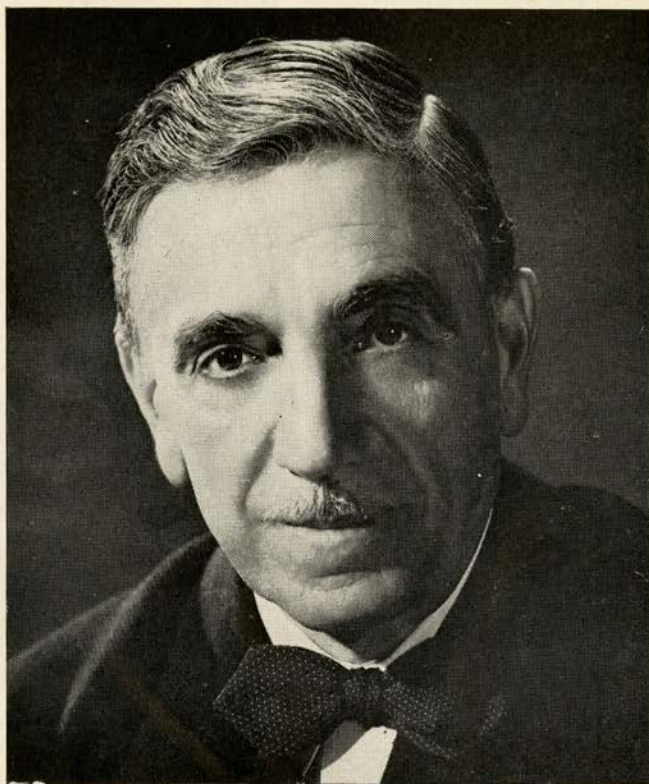
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This is the San Francisco Opera Company's 22nd Annual Season, its third war time season, and it is fitting that its friends pause a moment to take stock of the past and the present.

We can well be proud of twenty-two unbroken years of opera. On October 15, 1932, the War Memorial Opera House was dedicated by the opening performance of the 10th Season.

In the fall of 1941, the San Francisco Opera Company's annual tours to Sacramento, Los Angeles and Pasadena were extended to include Portland and Seattle.

It is estimated that since the inception of the San Francisco Opera Company twenty-two years ago, approximately 3,000,000 persons have attended its performances.

This season, notwithstanding war time conditions, the Opera Association will achieve its long sought desire to be truly the source of grand opera enjoyment of the entire west, through the broadcast of fourteen performances over thirty-eight stations of the Don Lee Mutual Broadcasting System.

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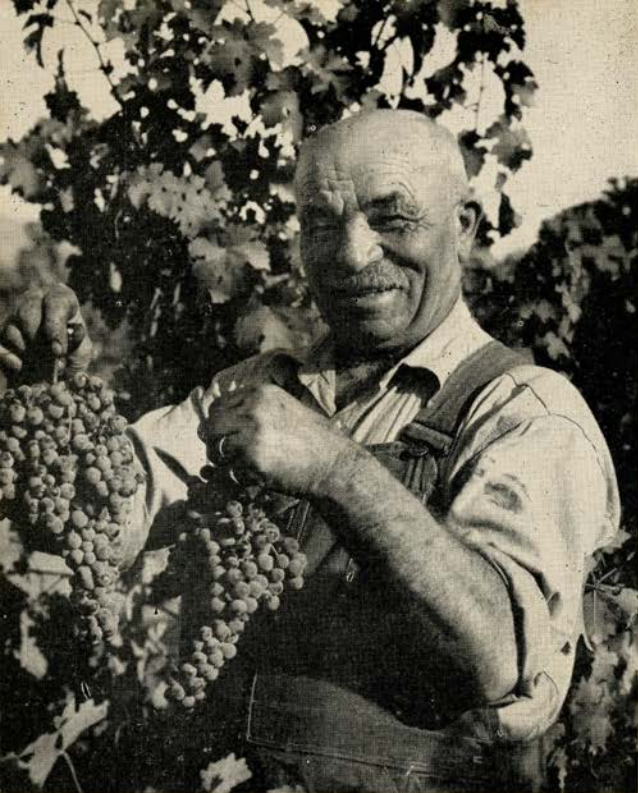
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Repertoire

REGULAR SERIES

- AIDA (*Verdi*) Friday Night, September 29, at 8:00
With Roman, Harshaw, Jagel, Warren, Pinza, Alvary, De Paolis, Votipka.
MÉROLA, Conductor
- MARTHA (*von Flotow*) Tuesday Night, October 3, at 8:15
With Albanese, Glaz, Landi, Alvary, Baccaloni, Goodwin, Lawlor, Gianopoulos, Levon,
Cambi, Martin, Wahlin, Guenter, Doan, A. Vannucci. MÉROLA, Conductor
- LAKME (*Delibes*) Friday Night, October 6, at 8:30
With Pons, Jobin, Cehanovsky, Silva, Glaz, Votipka, Karpelenia, Avakian, Garris, Martin,
De Lugg, Tallone. CIMARA, Conductor
- MANON (*Massenet*) Tuesday Night, October 10, at 8:30
With Albanese, Kullman, Valentino, Alvary, De Paolis, Cehanovsky, Levon, Bernhard,
Wellman. MÉROLA, Conductor
- THE SECRET OF SUZANNE (*Wolf-Ferrari*) Friday Night, October 13, at 8:30
With MacWatters, Thompson, De Paolis. ADLER, Conductor
- followed by
- SALOME (*Richard Strauss*)
with Djanel, Jagel, Harshaw, Valentino, Glaz, Garris, Alvary, De Paolis, Cehanovsky, Tis-
sier, Nelson, Wellman, Goodwin, Schmidling, Berton, Heitman. SEBASTIAN, Conductor
- FALSTAFF (*Verdi*) Monday Night, October 16, at 8:00
With Baccaloni, Landi, Petroff, Della Chiesa, Albanese, Harshaw, Glaz, Garris, De Paolis,
Alvary, Lawlor. STEINBERG, Conductor
- FAUST (*Gounod*) Wednesday Night, October 18, at 8:00
With Jobin, Pinza, Della Chiesa, Warren, Glaz, Votipka, Cehanovsky.
STEINBERG, Conductor
- THE MASKED BALL (*Verdi*) Friday Night, October 20, at 8:00
With Roman, Pearce, Warren, Harshaw, MacWatters, Alvary, Silva, Cehanovsky, Tallone,
Lorenzini. STEINBERG, Conductor
- LES CONTES D'HOFFMAN (*Offenbach*) Tuesday Night, October 24, at 8:15
With Jobin, Glaz, MacWatters, Djanel, Albanese, Pinza, Valentino, Cehanovsky, Alvary,
Turner, De Paolis, Tissier, Garris, Goodwin, Wellman, Sanders. MÉROLA, Conductor
- CARMEN (*Bizet*) Friday Night, October 27, at 8:00
With Stevens, Kullman, MacWatters, Valentino, Alvary, Votipka, Avakian, Cehanovsky,
De Paolis. SEBASTIAN, Conductor

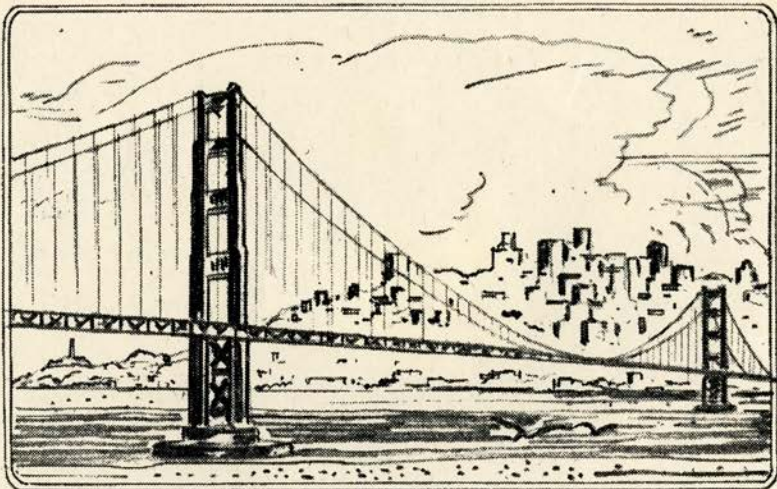
POPULAR SERIES

- LA BOHEME (*Puccini*) Thursday Night, October 5, at 8:30
With Albanese, MacWatters, Kullman, Valentino, Pinza, Cehanovsky, Baccaloni, Alibertini,
Lorenzini, Jacobs. MÉROLA, Conductor
- LUCIA DI LAMMERMOOR (*Donizetti*) Wednesday Night, October 11, at 8:15
With Pons, Pearce, Alvary, Petroff, Votipka, Garris, Tissier. CIMARA, Conductor
- AIDA (*Verdi*) Sunday Afternoon, October 15, at 2:15
With same cast as in the Regular Series performance.
- THE SECRET OF SUZANNE (*Wolf-Ferrari*) Thursday Night, October 19, at 8:30
With same cast as in the Regular Series performance.
- followed by
- SALOME (*Richard Strauss*)
With same cast as in the Regular Series performance.
- FALSTAFF (*Verdi*) Thursday Night, October 26, at 8:00
With same cast as in the Regular Series performance.

EXTRA PERFORMANCES

- LA FORZA DEL DESTINO (*Verdi*) Sunday Afternoon, October 1, at 2:15
With Roman, Jagel, Warren, Pinza, Baccaloni, Glaz, Votipka, Alvary, De Paolis, Cehanovsky.
MÉROLA, Conductor
- MARTHA (*von Flotow*) Sunday Afternoon, October 8, at 2:30
With same cast as in the Regular series performance. RIEDEL, Conductor
- RIGOLETTO (*Verdi*) Tuesday Night, October 17, at 8:15
With Warren, Pons, Pearce, Silva, Glaz, Cehanovsky, Nelson, Wellman, De Paolis, Votipka,
Markham, Lawlor. CIMARA, Conductor
- MANON (*Massenet*) Sunday Afternoon, October 22, at 2:30
With same cast as in the Regular Series performance.
- LES CONTES D'HOFFMANN (*Offenbach*) Saturday Night, October 28, at 8:15
With same cast as in the Regular Series performance.

THE EXTRA PERFORMANCES OF "MANON" AND "RIGOLETTO" ARE OPERA ASSOCIATION
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8 — Evening Events — 8

RIGOLETTO	Oct. 17
BALLET RUSSE de MONTE CARLO	Nov. 21
ZINO FRANCESCATTI	Jan. 22
BIDU SAYAO	Feb. 21
DRAPER and ADLER	Mar. 5
JAMES MELTON	Mar. 23
RISE STEVENS	Apr. 17
ANOTHER EVENT TO BE ANNOUNCED	



8 — Sunday Matinee Events — 8

MANON	Oct. 22
DON COSSACKS (Gen. Platoff)	Nov. 19
BALLET RUSSE de MONTE CARLO	Nov. 26
ROBERT CASADESUS	Dec. 3
ADOLF BUSCH and his Little Symphony	Feb. 25
DOROTHY MAYNOR	Mar. 4
LAWRENCE TIBBETT	(Date not announced)
ANOTHER EVENT TO BE ANNOUNCED	

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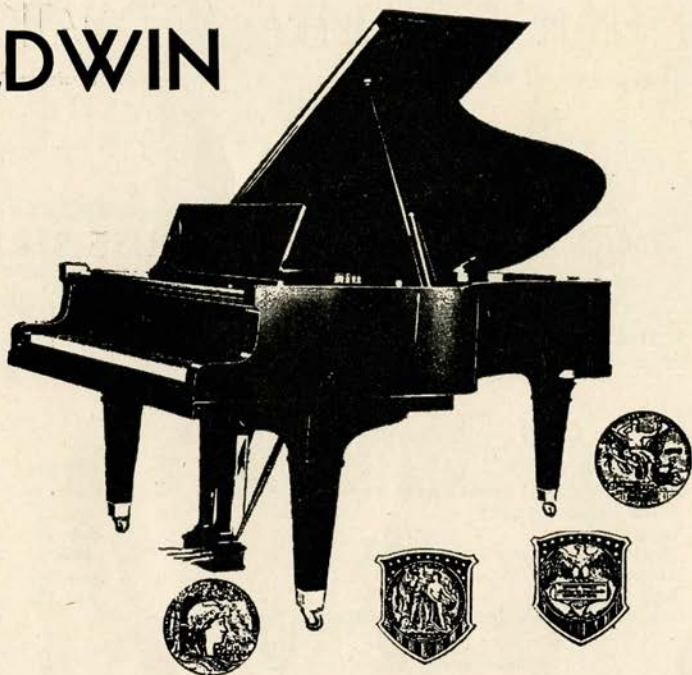
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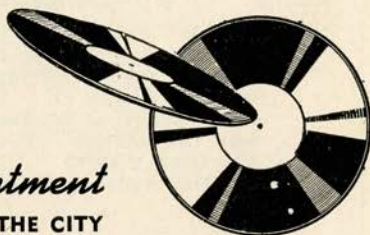
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FOUR THURSDAY EVENINGS at 8:30

TWELVE SATURDAY EVENINGS at 8:30
(Repeats of Friday Afternoon and Thursday Evening Concerts)

BRAHMS FESTIVAL — 3 EVENINGS at 8:30

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WITOLD MALCUZYNSKI • LEONARD PENNARIO

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ERICA MORINI • HEIFETZ • NAOUM BLINDER

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FRIDAY NIGHT, SEPTEMBER 29, at 8:00

†AIDA

Opera in four acts. Music by Giuseppe Verdi.

Text by Antonio Ghislanzoni.

THE CAST

Aida, an Ethiopian slave.....STELLA ROMAN
Amneris, daughter of the Egyptian King....*MARGARET HARSHAW
Rhadames, captain of the Egyptian guard.....FREDERICK JAGEL
Amonasro, King of Ethiopia, Aida's father.....LEONARD WARREN
Ramfis, High Priest of Isis.....EZIO PINZA
The King of Egypt.....LORENZO ALVARY
Messenger.....ALESSIO DE PAOLIS
Priestess.....THELMA VOTIPKA

*Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian
Slaves and Prisoners, Egyptians. etc.*

**San Francisco debut*

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Corps de Ballet
Choreography by Willam Christensen

STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

GAETANO MEROLA

CHORUS DIRECTOR

KURT HERBERT ADLER

TIME AND PLACE: In Pharaoh's Time; Memphis and Thebes

Act I: Scene 1: Hall in King's Palace at Memphis
Scene 2: Temple of Isis
Act II: Scene 1: A Hall in Amneris' Apartment
Scene 2: The Gate of Thebes
Act III: Shores of Nile, near Temple of Isis
Act IV: Scene 1: Outside the Judgment Hall
Scene 2: Above—In Temple of Vulcan
Below—Vault beneath the Temple

†Popular Series Performance of "Aida" Sunday Matinee, October 15

SEATS FOR ALL REMAINING PERFORMANCES ARE
AVAILABLE AT OPERA BOX OFFICE, CITY OF PARIS

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Aida"

ACT I

A messenger has come to the palace of the Egyptian king with word of approaching invasion by the Ethiopians under the leadership of King Amonasro. Ramfis, the high priest, reveals to Rhadames that the Gods have selected him to command the forces sent forth to repel the invasion. This choice pleases Princess Amneris for victory would make Rhadames, with whom she is in love, a desirable mate for her. The warrior's thoughts are not of Amneris, however, but of Aida, Ethiopian slave of the princess, captured in a late war, and unknown to the Egyptians, a daughter of Amonasro. Amneris, coming upon Rhadames, rallies him on the passion of his bearing but jealously comprehends it is not for her when the weeping slave girl enters. The court assembles and escorts Rhadames to the temple to receive his command. (Scene 2) In the recesses of the temple of Vulcan, Rhadames receives a consecrated sword and is dedicated to his trust.

ACT II

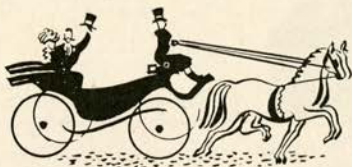
Word has come that Rhadames has been victorious. Amneris thinks upon his strange behavior with Aida as she joins her slave girls in singing his praises. On the approach of Aida she deftly gains from her the confession of her love for Rhadames. Then, telling of her own love for the warrior, Amneris commands that Aida shall witness Rhadames' obediences to herself on his triumphant return. (Scene 2) Royal welcome is given Rhadames on his return with the conquered Ethiopians. Amonasro, dressed as a plain officer, is recognized by Aida. Signaling her not to betray his rank he acknowledges her as his daughter and tells how the king, wounded, had died at his feet. Rhadames, offered any boon he may wish, requests the freedom of the Ethiopians. His wish is granted but Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme reward, the hand of Amneris.

ACT III

Amneris goes to the temple on the eve of her marriage to Rhadames. Aida, coming later, is followed by her father who plays upon her love for Rhadames and her concern for her countrymen to involve him in a plot to his advantage. Rhadames appearing, Amonasro conceals himself. Aida begs her lover to flee with her. Enraptured, he unwittingly discloses his army's movements, upon which Amonasro comes forth. Amneris, concealed among the palms, has overheard and, enraged, rushes out. Amonasro escapes with Aida.

ACT IV

Amneris, regretting the act that gave the man she loved to the priests, sends for Rhadames and offers to save him if he accept and return her love. Rhadames refuses and she calls down the hatred of the Gods upon him. The priests escort Rhadames to the Hall of Justice. Amneris hears the trial as it is conducted behind the scenes and wildly curses the priesthood as sentence is pronounced. (Scene 2) Aida, informed of Rhadames' sentence, has concealed herself in the tomb. When he descends into it and prays that she may never know his fate, Aida comes forth that they may die together.



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SUNDAY MATINEE, OCTOBER 1, at 2:15

*LA FORZA DEL DESTINO

Text by Francesco Maria Piave.

Opera in four acts and seven scenes. Music by Giuseppe Verdi.

THE CAST

Marquis of Calatrava.....	LORENZO ALVARY
Donna Leonora.....	STELLA ROMAN
Don Carlo.....	LEONARD WARREN
Don Alvaro.....	FREDERICK JAGEL
Abbot of Hornacuelos.....	EZIO PINZA
Fra Melitone, a friar.....	SALVATORE BACCALONI
Preziosilla.....	HERTHA GLAZ
Curra.....	THELMA VOTIPKA
Trabucco.....	ALESSIO DE PAOLIS
The Surgeon.....	GEORGE CEHANOVSKY
Alcade.....	LORENZO ALVARY
An Old Woman.....	LELIA CAMBI

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Corps de Ballet

STAGE DIRECTOR

ARMANDO AGNINI

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CHORUS DIRECTOR

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TIME AND PLACE: About the middle of the Eighteenth Century; Spain and Italy.

Act I: Scene 1: Room in the House of Marquis of Calatrava
Scene 2: An Inn at Hornacuelos

Act II: The Cloister of the Monastery of Hornacuelos

Act III: Desolate Farm House in Velletri Wood

Act IV: Scene 1: Same as Act II
Scene 2: A Solitary Spot near the Convent

* The opera was first produced in St. Petersburg, November 11, 1862. Seven years later at La Scala another scene was added. The original production is here given with the overture played between Scenes 1 and 2 of Act I.

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The Story of "La Forza Del Destino"

ACT I

Don Alvaro, a young prince of India, and Leonora, daughter of the Marquis of Calatrava, plan to elope. They are discovered by the Marquis, and in the altercation which follows Alvaro's pistol is accidentally discharged killing the Marquis. (SCENE 2.) Parted from Alvaro in their flight Leonora, in male attire, stops at an inn at Hornacuelos to which her brother, Don Carlo, disguised as a student, has come in pursuit of the eloping lovers. She flees the place in the confusion which follows the announcement that Italy and Spain have declared war.

ACT II

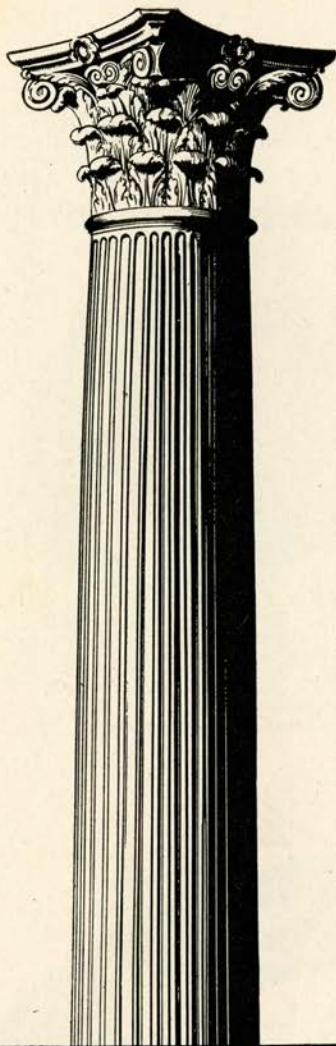
Leonora, believing Alvaro has deserted her, seeks refuge in the monastery at Hornacuelos, confessing all to Father Guardiano. He grants her sanctuary as a hermit in a cave near the monastery. The monks gather to consecrate Leonora's penitence. Laying a curse on any who may seek the stranger's identity, the monks are warned to shun the cave unless summoned by an alarm from the bell hung within it.

ACT III

Alvaro, thinking Leonora dead, had enlisted under an assumed name at the outbreak of the war. He chances upon a quarrel and finds Don Carlo sorely wounded. As the two had never met, there is no recognition and a close friendship is formed. (SCENE 2) In a following battle Alvaro is mortally wounded. Fearing death he begs Don Carlo to destroy the letters to be found in a sealed casket among his effects. But Alvaro does not die and Carlo, his suspicions aroused by the mention of Leonora's name, searches Alvaro's kit and finds a picture of his sister. When Alvaro recovers, Don Carlo reveals his identity and demands vengeance for the dishonor to his family. Alvaro strives to convince Carlo he is guiltless of wronging Leonora and refuses to fight. Carlo then tells him that Leonora still lives and threatens to take her life instead. In the duel which follows Alvaro is victorious but, recognizing the force of destiny, enters the monastery of Hornacuelos.

ACT IV

After five year's search Don Carlo finds Alvaro, now Father Raphael, and attempts to taunt him into fighting. The priest refuses, even prostrating himself to petition peace. But, goaded by insults, he at last grasps the offered sword and they rush off to unconsecrated ground to duel, seeking the hillside where, unknown to either, Leonora abides in solitary misery. (SCENE 2.) Leonora has come from the cave to implore heaven for the thousandth time to let her die, but is driven back by a breaking storm just as the two men come upon the scene. Again Alvaro vanquishes Don Carlo who falls wounded unto death. Leonora, aroused, hurries from her hermitage, and sounds the alarm. Recognizing Alvaro she rushes to embrace the dying Carlo who, relentless and unforgiving, stabs her. Father Guardiano, summoned by the alarm, surrenders Leonora, dying, into the arms of Alvaro who curses the mockery of destiny which leaves him, the only guilty one, unpunished.



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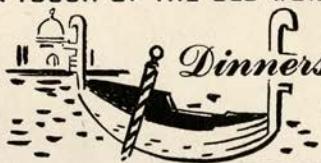
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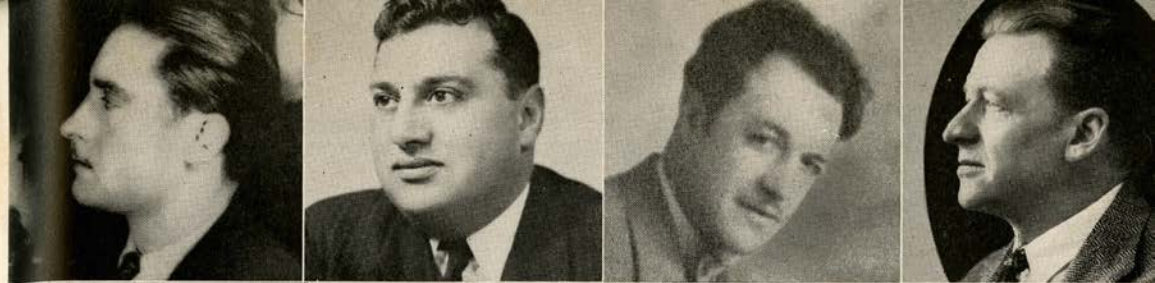
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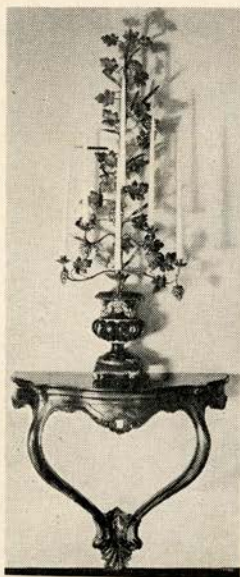
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