

Aida

1947

Monday, September 8, 1947 8:00 PM

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presents the

San Francisco

OPERA COMPANY

SEATTLE CIVIC AUDITORIUM, SEPTEMBER 8, 9, 10



Celebrating the
Silver Anniversary of the
San Francisco Opera Company
under its founder
and guiding spirit,

Maestro Gaetano Merola

Verdi's AIDA • Puccini's MADAMA BUTTERFLY • Gounod's FAUST

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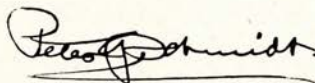
FIFTH AVENUE RECORD SHOP

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THE SEATTLE SYMPHONY ORCHESTRA again welcomes the San Francisco Opera Company, which it introduced to the Pacific Northwest in 1941. Our resumption of sponsorship of the San Francisco Opera is an important milestone for us. Both organizations look forward to continued co-operation in offering to Seattle the finest grand opera heard anywhere today. In this manner presentations will be on the broad civic basis they deserve, and the Seattle Symphony is proud of this opportunity to assist Maestro Merola in establishing his organization firmly as a major cultural asset of the Pacific Northwest.

G. Baltzer Peterson, President,
SEATTLE SYMPHONY ORCHESTRA.

Good music promotes good taste,
high ideals, friendship and good fel-
lowship. With many it ranks high-
est among those things that add to
life's enjoyment.

A handwritten signature in cursive script, reading "Peter Schmidt". The signature is written in dark ink and is positioned above a thin horizontal line.

President
OLYMPIA BREWING COMPANY



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F O U R S E V E N T E E N U N I O N

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 BLANCHE THEBOM
Rhadames, captain of the Egyptian guard KURT BAUM
Amonasro, King of Ethiopia, Aida's father ROBERT WEEDE
Ramfis, High Priest of Isis NICOLA MOSCONA
The King of Egypt LORENZO ALVARY
Messenger LESLIE CHABAY
Priestess THELMA VOTIPKA

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

Premier Danseuse: Ruby Asquith

Corps de Ballet

Choreography by Willam Christensen

Stage Director
ARMANDO AGNINI

Conductor
PAUL BREISACH

Chorus Director
KURT HERBERT ADLER

Time and Place: In Pharaoh's Time; Memphis and Thebes

Act I: Scene I: Hall in King's Palace at Memphis
Scene II: Temple of Isis

Act II: Scene I: A Hall in Amneris' Apartment
Scene II: The Gate of Thebes

Act III: Shores of Nile, near Temple of Isis

Act IV: Scene I: Outside the Judgment Hall
Scene II: Above—In Temple of Vulcan
Below—Vault beneath the Temple

Encores not permitted.

TWO MORE PERFORMANCES:

MADAMA BUTTERFLY with Albanese, Peerce; Tuesday, September 9.

FAUST with Quartararo, Pinza, Jobin; Merola conducting; Wednesday, Sept. 10.

BOX-OFFICE: Sherman Clay and Company.

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

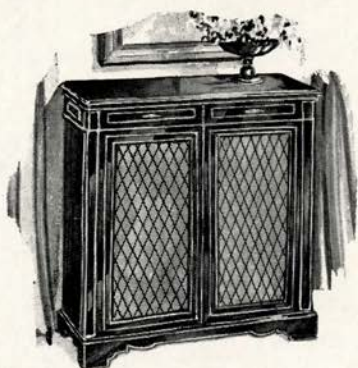
Word has come that Rhadames has been victorious. Amneris thinks upon his strange behavior with Aida as she joins her slave girls in singing his praises. On the approach of Aida she deftly gains from her the confession of her love for Rhadames. Then, telling of her own love for the warrior, Amneris commands 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.

(Continued on Page 10)



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November 16-17

American Contralto CAROL BRICE makes her Seattle debut with the University Chorus in Brahms' "Alto Rhapsody" and other numbers.

December 1-2

Pianist E. ROBERT SCHMITZ returns for a long-awaited performance of a Prokofieff concerto with our orchestra.

December 15-16

Violinist JOSEPH SZIGETI is scheduled to feature popular concertos by Mozart and Mendelssohn.

January 5-6

Seattle's KENSLEY ROSEN, a brilliant young American violinist, plans to offer the Paganini Concerto.

January 19-20

ALVIN SCHARDT, long our first French Horn, makes his bow as soloist in a Mozart Concerto.

February 5-6

Czech Pianist RUDOLF FIRKUSNY, hailed as one of the greatest young virtuosos, will play the Brahms D minor Concerto.

February 19-20

BEETHOVEN'S NINTH SYMPHONY, featuring a combined chorus from the Seattle Philharmonic Society and the University, will be given at the Auditorium.

Date to be announced

SEASON TICKETS are now on sale at our office, 620 Seaboard Building, phone ELliott 1696. The best choice of seats is for Tuesday evenings. Prices range from \$5 to \$25 for the series of eight concerts.

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.

OUR ARTISTS

MAESTRO GAETANO MEROLA this week opens his twenty-fifth successive year at the helm of the great opera company which he founded in 1923, and which he has led to a pre-eminent position in the operatic world today. This is a record equalled by no other impressario, and only the Metropolitan in this country has a longer record of uninterrupted musical service. Reared in the grand tradition of Italian opera, Maestro Merola has established an enviable standard of

musicianship and splendor of production. In recreating grand opera in San Francisco he has adapted traditional methods to the modern techniques available on the stage of the War Memorial Opera House. During his twenty-five years as General Director of the San Francisco Opera, Maestro Merola has built his company into a major cultural asset on the Pacific Coast, and opera-goers of Seattle share with those of San Francisco the glories of his operatic achievement.

(Continued on Page 12)

Ladies Musical Club	Concert Series	Presented at
MARIO BERINI	OCT. 21 TENOR	METROPOLITAN THEATRE
MALCUZYNSKI	DEC. 8 PIANIST	5 GREAT ARTISTS
JENNIE TOUREL	JAN. 26 Mezzo-Soprano	5 Concerts \$10.00 (inc. tax) Orchestra or Balcony Seats
ERICA MORINI	FEB. 9 VIOLINIST	5 Concerts \$3.13 (inc. tax) 2nd Balcony Seats
William KAPPELL	MAR. 22 Moore Theatre PIANIST	"SCHNABEL" SINGLE TICKETS \$3.50, \$3.00, \$1.88
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FASHION NOTES

By ELIZABETH NORTHRUP

The fall and winter of 1947 mark our entrance into a new era of profound change . . . imaginative, dynamic, ever attempting greater achievements in knowledge and in beauty. As always, fashion is on the job marvelously reflecting the era . . . making its presence felt with the most profound changes in nearly a decade.

The question of what the garment is made of suddenly has assumed as great an importance as *how* it is made, simply because this coming season boasts an abundance of quality materials, of materials with new textures, new designs and new versatility.

Because some of the new woollens are supple as silk and feather-light, we see tweeds handled like silk . . . beautifully tailored suits and even greatcoats of the new and beautiful wool jerseys . . . fleecy woollens leave

the realm of the country and come into the city as evening and afternoon wraps of great warmth and elegance.

Worsteds and light-weight wool crepes are perfect for casual dresses and better than ever for drapery in afternoon and dinner frocks. Tweeds are now being woven to a designer's prescription, and are important in natural shades and in violent color. Plaids are prevalent, some of them enormous. Chicken-wire checks are very new, and stripes from hairline size to half-a-foot wide are manipulated in a striking manner.

For evening, we see materials of a richness unsurpassed for many years . . . pure silks in flamboyant colors, tarnishproof lames, brocades of incredible beauty, stiff slipper satins, crackling taffetas.

(Continued on Page 13)

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FOR

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PRINTS AND MODERN REPRODUCTIONS

OUR ARTISTS (Continued)

PAUL BREISACH, conductor of "Aida," again opens the San Francisco Opera season in Seattle, as he did last year with "Carmen." Viennese by birth, he was well-known in European opera houses prior to coming to this country in 1939. Since that time he has been prominent with the Chicago Civic, the Metropolitan, and San Francisco Opera Companies. He recently conducted the American premiere of Benjamin Britten's new opera, "The Rape of Lucrece."

PIETRO CIMARA, who conducts "Madama Butterfly," is another conductor who appeared here last year with the San Francisco Opera. He has been on the staff of the Metropolitan Opera since 1928, and in San Francisco since 1939. Prior to this he conducted extensively in his native Italy and spent four years as Toscanini's assistant in Milan.

LICIA ALBANESE, our Cio-Cio-San, made both her European and American debuts in this role. The latter was at the Metropolitan in February, 1940, since which time she has been one of this nation's greatest singing actresses. Her only previous appearance here was last season with the San Francisco Opera, when she sang the leading role of "La Traviata."

FLORENCE QUARTARARO, as Marguerite in "Faust," is making her debut with the famed opera company of her home city. Born in San Francisco, Miss Quartararo has had meteoric success during the past two years, climaxed by her Metropolitan debut as Micaela in "Carmen," in January, 1946. Her repertory includes "La Traviata," "Marriage of Figaro," "Otello," and "The Magic Flute."

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TOM GILDERBLEVE, GENERAL MANAGER

STELLA ROMAN, to be heard here in the title role of "Aida," made her Metropolitan debut in the same part in 1941. Prior to that she had established herself as one of the foremost dramatic sopranos in her native Romania and in Italy. She has appeared in Seattle previously with the San Francisco Opera and with the Seattle Symphony.

EZIO PINZA, the Mephistopheles in "Faust," has an operatic repertory including more than 60 basso and bass-baritone roles. He made his first opera appearance here last season in a supporting role of "La Boheme," following which there was great demand for his return in a major part; his appearance this season is the result.

JAN PEERCE, Pinkerton in "Madama Butterfly," has been starred in each of the San Francisco Opera's previous appearances here in 1941

and 1946. Well known to the radio audience for many years, his Metropolitan debut in November, 1941, was a memorable sensation. He also has the unique distinction of being chosen by Maestro Toscanini for all three of his radio broadcasts of complete operas.

RAOUL JOBIN, in the title role of "Faust," has also been with the San Francisco company on each of its three visits to the Pacific Northwest. He made his Paris debut in 1930, and until his first appearances in this country he was a leading tenor in both Paris opera houses. His Metropolitan debut was in 1940, prior to which he had first sung in South America, where he remains a strong favorite.

KURT BAUM, our Rhadames in "Aida," gave up study of law at the University of Prague in order to enter the noted opera house of his native city. He sang first in this country at the Chicago Opera as Rhadames, and later appeared with the Metropolitan and San Francisco companies in such operas as "Der Rosenkavalier," "Lohengrin," "Carmen," "La Tosca," "Il Trovatore," and "La Gioconda."

GIUSEPPE VALDENGO and **HERTA GLAZ** will make four appearances this week in the Pacific Northwest, singing two roles each in two cities. Miss Glaz is a well-known and seasoned member of American opera companies, which she joined following a distinguished career in Vienna and other European centers. Signor Valdengo is a young Italian baritone who made his American debut last winter with the New York City Center Opera, and now joins the San Francisco company for the first time.

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FASHION NOTES (continued)

The silhouette for 1947 begins with narrow, natural, unpadded shoulders (they *feel* wonderful, for a change!) . . . the tiniest waistline you can manage (very helpful is the new waist corset) . . . rounded, jutting hips . . . and a full, full skirt of mid-calf length.

The effect is gentle and ladylike and somewhat reminiscent of times gone by. With this softened, sweetened silhouette, wear higher heels, a larger hat, draped in a bulky manner to make your face look small and delicate. Handbags are small, neat and unobtrusive. Your jewels, too, should be smaller: A tiny pin of *real* jewels at your throat, a choker of seed-pearls about your throat, a pair of slender bangle bracelets in gold or in pearl-studded silver to clink at your wrist. For evening, fake-diamonds are set in silver, as in the old French paste, in the shape of pendant necklaces and dangling earrings.

SAN FRANCISCO OPERA COMPANY

GAETANO MEROLA, General Director

KENNETH MONTEAGLE, President

PAUL POSZ, Manager

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Nadine Conner
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Raoul Jobin

Nicola Moscona
Walter Olitzki
Jan Peerce
Ezio Pinza
Florence Quartararo
Stella Roman
Blanche Thebom
Claramae Turner
Giuseppe Valdengo
Thelma Votipka
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