

THIRD ANNUAL GALA PERFORMANCE

SAN FRANCISCO  
OPERA  
COMPANY

A TESTIMONIAL GIVEN BY THE ARTISTS

IN HONOR OF

GAETANO MEROLA

*General Director*

THURSDAY EVENING, OCTOBER 1<sup>st</sup>, 1925

CIVIC AUDITORIUM



Thursday Evening, October 1, 1925

# BARBIERE DI SIVIGLIA

(IN ITALIAN)

An Opera in Three Acts

By Gioacchino Rossini

ACT I—Square Before the House of Don Bartolo

ACT II—Chamber of Dr. Bartolo

ACT III—The House of Dr. Bartolo

Rosina . . . . .	ELVIRA DE HIDALGO
Bertha . . . . .	ELINOR MARLO
Count Almaviva . . . . .	TITO SCHIPA
Figaro . . . . .	RICCARDO STRACCIARI
Don Basilio . . . . .	MARCEL JOURNET
Don Bartolo . . . . .	VITTORIO TREVISAN
Fiorello } . . . . .	LODOVICO OLIVIERO
The Officer }	
Conductor . . . . .	GAETANO MEROLA

The San Francisco Opera Company wishes to take this opportunity to express its appreciation to the firms and individuals listed below who have given such material co-operation in the supplying of properties for the present season. The artistic staging of the performances has been one of the outstanding features of this third annual season and this has been possible only through the helpfulness of this group.

CHAS. ABRAMS  
JOS. BASCH CO.  
CITY OF PARIS  
DIRK VAN ERP  
HARRY DIXON  
SOL DUETSCH  
JULIUS EPSTEIN  
FAIRMONT HOTEL  
LIEBES & CO.

PODESTA & BALDOCCHI  
RANSOHOFF'S  
A. L. RICH & Co.  
ST. FRANCIS HOTEL  
SHERMAN, CLAY & Co.  
SLOANE, W. & J.  
WHITCOMB HOTEL  
WHITE HOUSE  
MISS ISABELLA WORN



# “Barbiere di Siviglia”

AN OPERA IN THREE ACTS

By Sterbini

*Music by Gioacchino Rossini*

**Thursday Evening, October 1st**

Act I. Square before the house of Don Bartolo, a physician of Seville. Count Almaviva serenades Rosina, ward of Bartolo, who desires to marry her for her fortune. Figaro, a barber, approaches singing. The count asks the merry barber for assistance in meeting Rosina. Figaro advises him to disguise himself as a soldier and by feigning drunkenness gain entrance to the house. For this suggestion he is richly rewarded.

Act II. Chamber of Dr. Bartolo. Rosina knowing the count only under the name of Lindoro, writes to him, and is leaving the room when Bartolo and Basilio, a music master, enter. Bartolo suspects the count, and Don Basilio advises that he be put out of the way. When the two have gone Rosina and Figaro enter, and the latter asks her for a few words for Lindoro, which she has already written. Surprised by Don Bartolo, she manages to fool him, but he is still suspicious. When the stage is empty Bertha tries to pass through the exit but is met by the count disguised as an intoxicated soldier. Bartolo endeavors to remove the supposed soldier, but does not succeed. The count manages to see Rosina, whispers that he is Lindoro, gives her a letter, and she hands the watching Bartolo the list of the wash. When Basilio, Figaro and Bertha disappear the noise attracts the soldiers. Don Bartolo asks for the arrest of the trio, but Count Almaviva mentions his name to the officer and is released. Bartolo and Basilio are astounded, and Figaro makes sport of them.

Act III. The house of Dr. Bartolo. Almaviva again appears, disguised as a tutor, and acting as substitute for the supposedly ailing Don Basilio, who gives music lessons to Rosina. In order that he may not be alone with Rosina, the doctor has himself shaved by Figaro. When Basilio suddenly appears he is bribed by a full purse from Figaro to play the part of an invalid. Finally Bartolo detects the trick, drives everybody from the room, and rushes to a notary to draw up the marriage contract between himself and Rosina. The count and Figaro enter from the balcony. When Basilio arrives with the notary, he is again bribed, and he and Figaro witness the signatures to a marriage contract between the count and Rosina. The befooled Bartolo is pacified by being allowed to retain Rosina's dowry.



# STEINWAY

THE INSTRUMENT OF THE IMMORTALS

---

*The following is a letter received from  
Gaetano Merola:*

I AM a sincere admirer of all fine pianos, indeed there are several.

But the piano of my preference, in my home, as in my professional work, is the *Steinway*. Its beautiful tone, its agreeable action, its almost human sympathy with the moods of the player, are such that I hope I shall never be without my Steinway.

*Gaetano Merola*

---

Sherman,  Clay & Co.

*Home of Steinway, Duo-Art, Weber, Sohmer, Steinert,  
Sherman, Clay & Co., Steck, Aldrich, and  
other good pianos.*

Kearny and Sutter Streets  
Oakland • Fourteenth & Clay Sts.