SAN FRANCISCO THEATRE RESEARCH

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HISTORY OF OPERA IN SAN FRANCISCO

PART 1

VOLUME VII

FIRST SERIES

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MONOGRAPH XVII

THE HISTORY OF OPERA IN SAN FRANCISCO

PART I

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fortune hunters and empire builders, peopling the many historic theatres down to the closing of the Tivoli which marked the end of an era. The second volume records the rise of musical comedy and light opera, briefly discusses the ballet and develops the trend toward opera as a more democratic form of entertainment in the chapters on San Francisco's municipal opera.

The two volumes contain, in addition to the straight history of opera, short biographies of such prima donnas as Eliza Biscaccianti, Catherine Hayes, Anna Bishop, Sybil Sanderson, Emma Nevada, Caro Roma, Maude Fay and Luisa Tetrazzini, among others; such dancers as Isadora Duncan and Maud Allan; and among male stars and impresarios such names as Ferris Hartman, Fortune Gallo and Gaetano Merola.

Obviously this work does not represent the last word to be said on the subject of opera in San Francisco. It is rather the other way around -- a gathering of new material from original sources, the initial tilth of a virgin field, a first book. However, great pains have been taken to make it definitive in one sense -- the primary one of an accurate and complete reference text. Therefore, if in some spots it is difficult to differentiate between a catalogue of events and good solid prose, there remains to be considered the exigencies of untraveled roads.

THE EDITOR

COUNT ALFRED PIERRE RONCOVIERI

1819 - 1874

PHOTO COURTESY OF SUPERVISOR ALFRED RONCOVIERI

HISTORY OF OPERA IN SAN FRANCISCO

PART I

THE HISTORIC BACKGROUND

Opera in the West had its heyday in San Francisco. Beginning with the gold rush delirium of 1849, opera's chronicle is a reflection of the city's desire for pleasure, its thirst for the dramatic, its hunger for the picturesque.

Men's lives had an operatic quality in the fifties. Overnight, new arrivals won fortune or suffered ruin. Classes were fluid; social differences fluctuated; individual bravura was applauded; sudden reversals of situation were experienced by almost every one. The mood was grandiose. An air of triumph and unexpectedness pervaded the atmosphere. Grand opera was avidly seized upon as a most satisfying form of entertainment.

Clowns quickly yielded to prima donnas the palm for drawing the crowd. Imports from Italy were in demand -- the latest products of Verdi, Bellini, Donizetti were eagerly awaited and found enthusiastic audiences. In spite of the numerous fires, opera house after opera house rose phoenix-like.

San Francisco's operatic landscape is crowded with

interesting scenes and episodes; research workers have uncovered hundreds of little-known facts. To give a broader view of opera's place in the city's cultural life, this monograph traces the changing standards, the changing audiences, and the changing attitudes toward opera. It shows the decline of interest in grand opera in the empty-pocketed seventies; the overshadowing popularity of musical comedy and operetta during the life of the Tivoli; and the trend toward tax-subsidized opera. In general it attempts to present an impression of a many-faceted subject, each surface of which could well become the theme and topic of a separate monograph.

Before directly beginning the subject, a bird's-eye view of opera itself as an art form -- a very brief sketch of its genesis -- might be in place, since the monograph is intended for the general reader as well as the student, and these brief references to the growth of world opera have a direct bearing upon the history of opera in San Francisco.

GENESIS IN ITALY

Opera in its modern sense was originated in Florence in the year 1600. It is one of the few art forms which was deliberately produced by a group of men who knew the goal toward which they strove. They combined the already existing elements of folk song and folk play and achieved a successful new synthesis, giving Europe one of its most popular types of entertainment.

One may compare this rapid growth to the development

of the cinema in our own time. Within a generation, the movies have become a major entertainment force. In its rapid evolution from a crude experimental state to a highly developed technical art form with a cinematic school of composition all its own, film history parallels in many ways that of opera.

Among the forerunners of opera, mention must be made of the Miracle plays, the Mysteries and Moralities, produced by tradesmen and artisans -- members of various guilds -- in England and on the continent during the fifteenth and sixteenth centuries. Gradually music was introduced into these sacred sketches, the Coventry Christmas Play for example. In sixteenth century Italy there was a great revival of Latin plays, with songs and musical interludes. In England the Masque -- a musical pageant dealing with the representation of mythological and allegorical subjects in the most lavish manner -- became a popular diversion among the aristocrats.

Experiments in setting plays to music were made in Florence about this time, with music of the madrigal type, the singers out of sight of the audience commenting on the stage action. This was but a step before opera itself. Soon afterward, the first real music drama left the laboratory.

THE MUSIC DRAMA

Peri composed Eurydice in 1600; Monteverdi's first opera appeared in 1607; and the new entertainment won acclaim. There were no opera houses, so the new form of art was

exhibited at first in the castles of the nobles, and was a pastime of the wealthy. Public opera houses appeared later -- Venice, 1637; London, 1656; Paris, 1669; Rome, 1671; and Hamburg, 1678.

The Italian tongue lends itself to song, and the art of singing has had cultivation in Italy from the days of early Christianity. By the seventeenth century a school of singers had been highly developed. Some were men; some were women; and some among the most admired were boys, the castrati who had been subjected to a gelding operation commonly practiced from 1600 to 1800, which enabled young singers to retain their boys' voices for the rest of their lives. They could sing great phrases, hold out interminably on long notes and trills, and perform all sorts of vocal gymnastics with great agility.

Composers vied with one another in embellishing arias -- the operatic songs -- which were the mainspring of the opera. These arias were extremely florid; aria di bravura, aria di agilita, aria di abilita, aria di portamento, and aria cantabile, to name only a few. The action of the drama was carried on largely by recitatives which accomplished the more humble work. The aria was the thing.

Not a single opera of that period remains in the modern repertory. There are occasional revivals of portions of this music by small groups but on the whole this great mass of material, the product of so much effort, is lost to

the opera hall and relegated to the realm of the research specialist and the antiquarian.

Glück, (1714-1787) a German, who did most of his work in Paris, tried to free opera of its absurd vocal pyrotechnics. Wagner (1813-1883) was the next great reformer. They aimed to give dramatic expression the first place and music the second. There also developed the opera bouffe, or the comic opera, which by its emphasis on plot and action, served to make opera more stageworthy.

Despite these trends, the florid Italian school continued to be popular through Donizetti (1797-1848), Bellini (1801-1835), Rossini (1792-1868), Verdi (1813-1901) and Puccini (1858-1924).

IMPORTED TO AMERICA

Purely an English importation, the only type of opera known in America for many years was the Ballad Opera. Flora, or Hob in the Well, was the first one heard. It was performed in Charleston, South Carolina, in 1735, six years after its original performance in London. John Gay's The Beggar's Opera, the prototype of all such writing, was given in 1750. For more than half a century English opera held the field.

New Orleans in 1790, however, became the center of activity for French actors and musicians. They traveled up and down the Atlantic Coast, performing the works of Rousseau, Monsigny, Gretry, and others.

Italian opera appeared in 1794 with Paisiello's Barber of Seville, given in English at Baltimore, Philadelphia and New York. Rossini's version was heard in Italian in 1825, the first opera in that language to be produced on the North American continent.

In 1852, Signor da Ponte, the librettist of Mozart's Figaro, Don Juan, and Cosi fan tutte, brought to New York an Italian troupe. Soon afterwards the elegant Italian Opera House was built, and Italian opera was firmly established as a regular amusement. The works of Donizetti, Auber, and Meyerbeer became prominent in the 1830's and 1840's, as did those of Balfe and Wallace.

The first American grand opera was Leonora, by Fry, given in 1854, in Philadelphia. Foreign grand opera became a regular part of musical life in the East. It reached Chicago in 1850 and appeared definitely in San Francisco in 1851 with La Sonnambula.

DEMANDED IN SAN FRANCISCO

Opera found in San Francisco an eager and expectant audience. No sooner had the roughshod Argonauts paused for breath in the midst of their picaresque camp medleys than the elegant French and Italian prima donnas made their entrance and triumphantly took the stage. Operatic performances were given as early as 1850. Los Angeles, an almost Spanish town at the time, occasionally heard opera produced by traveling outfits that wandered north from Mexico. Sometimes these

companies came to grief. Stranded artists were forced to settle where luck had left them, making up the local nucleus of teachers, choir singers, and critics.

In San Francisco, opera was given at the California, the Adelphi, the Baldwin, and the Jenny Lind Theatre (where Jenny Lind, contrary to popular opinion, never sang). On February 3, 1851 one reads in the Alta California, in connection with a concert announcement:

> "Advice Gratis. We would respectfully advise gentlemen, if they must eject tobacco juice in church or in the theatre, that they be particular to eject it on their own boots and pantaloons, instead of the boots and pantaloons of others."

And further on, is this in milder accents:

> "Those who are lovers of vocal music and have not the spare shilling, can yet have their taste gratified by visiting the plaza any morning. The bootblacks who have profitably squatted on the steps in front of the California Exchange daily pour forth their melodious strains to a crowd of admiring listeners, but a few more can be accommodated if stands are taken early."

THE TIVOLI

It's a point of pride with many San Franciscans to have been patrons of the old Tivoli, that famous institution that has done more perhaps than any other American theatre to make opera a democratic entertainment. Starting as a public beer garden where citizens drank beer and wine to the strains of the Vienna Ladies' Orchestra, the establishment, under the management of Joe Kreling and his brothers, essayed putting on Gilbert and Sullivan's Pinafore in the seventies; a period

when the whole English-speaking world was ringing with Gilbert and Sullivan's praises. Following its success with Pinafore, the Tivoli continued an unbroken run of comic and grand opera till the great catastrophe of 1906.

The Tivoli was instrumental in forming the operatic taste of a whole generation. Between 1880 and 1906 it put on over 4,000 shows, mostly light opera and musical comedy. No other music hall in America has rivaled it in popularity or influence.

AMATEURS IN THE WEST

Enthusiastic about opera in the West and particularly in San Francisco, Olin Downes, noted music critic of the New York Times, wrote in the September 7th issue of the Times, 1930:

> "San Francisco is one of the most romantic cities in the world. It has a tradition which Los Angeles has not. The art tradition is further North. There is in and about S. F. a fine amateur spirit of enthusiasm for art which this observer has not encountered elsewhere in a like degree in the U. S.

THE FORTY-NINERS

> "The period of the '49'ers coincides with that time of vast political unrest in Europe which caused the period of violence and tyranny and death, which created in many Europeans the intense desire to forsake their own troubled land for the New Nation developing overseas.
>
> "Those were the days when not only miners, lawyers, horse thieves, sailors, cowboys and millionaires shot freely in the streets, but where opera flourished in the land. Much has

been said and much has been written about New Orleans, which, admittedly, has an older operatic tradition and a longer operatic past than any other city of North America. But much has yet to be written, once musicologists and trained musical historians set to work in this country, about the wonderful history of the old Tivoli Opera House, which for decades gave twelve months of opera each year, up to the year of the San Francisco earthquake and through years when the population of the city numbered roughly about 300,000. For eight months of the year, while Mr. Leahy was the manager, they gave light opera--Offenbach, von Suppé, Lecocq, and in due course Gilbert and Sullivan, and similar works and for four months grand opera, principally of the French and Italian schools, with an occasional venture into such deep waters as those of Wagner's Lohengrin. The populace loved opera. They supported it not as a civic duty but as a passion, and long before there was any important development of railway facilities, in the days of bandits and stage coaches, the San Franciscans found means to transport an entire company from New York to their city in four and one-half days, which is even now about the time consumed in the trip.

"They loved opera. They loved gold, good food, adventure and their own great land. We think we were born too late and too far East. For it would seem that San Francisco today is not the city it was in the pre-earthquake era; it is safer, saner, perhaps more bourgeois. But a heritage like that is not lost in a year, nor indeed can it ever be wholly forgotten, and about San Francisco there is the flavor of a wonderful past and that atmosphere which savors of adventure and of tastes formed by rich, adventurous living."

THE OPERA AS AN INSTITUTION

The beginning of opera in San Francisco is the first topic of this monograph. After a resume of seasons in the fifties, the various pioneer music halls and op'ry houses in the gold rush town, this monograph treats in a brief

biographic fashion, the leading prima donnas; reviews the impresarios and outstanding personalities; covers the ballet and the Bohemian Club. The final section traces the ups and downs of opera as a popular form of entertainment in San Francisco, the North Beach troupes, the San Carlo Dollar Opera, the Municipal Opera House -- in general, the trend toward an opera to be made available to a great democratic audience.

CIRCUS YIELDS TO GRAND OPERA

While the circus drew the pleasure-hungry crowd the first two or three years after gold was discovered,* its popularity soon yielded to the opera. Clowns gave way to prima donnas, and before very long no city in the New World was more eager to hear the latest importation from Italy than the turbulent new town by the Golden Gate.

The first grand opera given in San Francisco was Bellini's La Sonnambula, presented at the Adelphi on February 12, 1851 by the Pellegrini Opera Troupe. Norma followed on February 27, and Ernani on April 8, the last night of the season and a benefit for Signor Pellegrini.

Theatres rapidly appeared to accommodate a well-paying opera public. In 1851 the Jenny Lind Theatre, a large and handsome house rivaling the best theatres in the Atlantic states and seating 2000, was erected opposite the Plaza. The American Theatre, on Sansome

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* See Volume I of this series, monograph on Joseph A. Rowe.

Street, was finished early in 1852. Here music became identified with the drama, for Emilie Coad decked her histrionic offerings with vocal trimmings. Her programs were diversified; during the performance of the Irish drama, Brian Boroihme, she sang the cavatina from La Gazza Ladra in conjunction with the burlesque, The Invisible Prince, and one reads in the Alta California, October 27, that "the scene from the Bohemian Girl was exceedingly well played." In 1853 the Metropolitan, a massive and costly structure, was built by Joseph Trench and opened under the management of Catherine Sinclair. The renowned harpist Rochsa, with whom Madam Anna Bishop was so closely associated, became its musical director.

WORLD FAMOUS PRIMA DONNAS

During the gold rush decade, some of the world's foremost musical and dramatic celebrities visited San Francisco, including the petite "American Thrush," Mme. Eliza Biscaccianti; the "Swan of Erin," Kate Hayes; and Anna Bishop.

From the fifties through the Civil War era, through the seventies' depression and the boom of the eighties, to the end of the nineteenth century, an age best marked in San Francisco perhaps as ending with the great catastrophe of 1906, the public patronized opera -- sometimes erratically due to fluctuating economic conditions but mostly with generosity and enthusiasm. In 1879 Marie Rôze was diverting the city's dollars into the pockets of her impresario, Colonel Mapleson. In 1884 the music-loving public was heatedly debating the respective merits of Adelina Patti and Etelka

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Gerster. In the nineties San Francisco was under the spell of Melba, Sembrich, Nordica and Schumann-Heink. A little later, Tetrazzini became its favorite.

THE EARLIEST OPERA SEASON

Already in 1851 there were regular performances of French and Italian opera -- some given by strolling troupes that wandered north from Mexico. "Doc" Leahy, it is said, used to recruit many of his performers from these stranded companies when he became manager of the Tivoli. In 1854 there were as many as eleven opera seasons.

The works in the earlier repertoire have by no means gone out of fashion. A large part is still included in the current repertoire. But before this, it might be well to list the popular companies of the period.

VISITING COMPANIES IN THE FIFTIES

To enumerate the various companies that visited this city between 1851 and 1861 should suggest what attraction opera had for the public. More companies came during the fifties and the first half of the sixties than in any other period of the same length which followed. Sometimes a troupe would give as many as thirteen seasons of opera in one year.

The first was the Pellegrini Opera Company which gave regular performances in 1851 and again in 1853. This was followed by the Planel French Opera Company; Kate Hayes Opera, and in 1854 Mme. Anna Bishop's Opera Company. The same year the Thillon English Opera troupe appeared at the Metropolitan and close on their heels came Mme. Barili-Thorne's company. The next year Signora Garbato arrived with her singers and Mme. Bishop repeated her triumphs and continued in partnership with Mme. Barili-Thorne.

Later to be called the Mother of Music in San Francisco by over-enthusiastic critics, Signora Bianchi arrived from Mexico with her husband Eugenio, in 1857 and promptly proceeded to put on opera. Lyster's English Opera Company gave four seasons in 1859. Maguire's Opera House and the Metropolitan housed the majority of these performances.

SEASONS IN THE SIXTIES

During the sixties there was little letup in the feverish operatic activity, though according to Young's History of San Francisco, there was no opera in 1861. No explanation is given; it was probably due to disorganized conditions in the East. A renaissance quickly followed.

Eliza Biscaccianti made her appearance in Italian opera in 1862. The Bianchis were also tremendously vocal that year. Week after week their company entertained San Franciscans and by the time they finished the season their

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name had become a household word. The closing program of that year announced that the Bianchis had completed their twelfth season.

THE RONCOVIERIS

Singing with the Bianchis as well as with numerous other local and visiting companies, Madame and Monsieur Roncovieri for fifteen years labored to furnish amusement to early San Francisco, taking part in nearly every opera and appearing on both French and Italian operatic and dramatic boards.

Monsieur Roncovieri, correct and painstaking in his roles, was known to his associates for his kindness and courtesy. He was always willing to devote his time and talents to benefits and for charitable purposes. Finally, after fifteen years of activity, he himself was ready for a benefit. Among his colleagues who offered their services were Signora Bianchi, Madame Reiter, Miss Howson, and Messrs. Evans, Mancusi, Miller, Bianchi, and Reiter. The Alta California of Oct. 27, 1866 states:

TESTIMONIAL TO RONCOVIERI

> "Last evening Mons. Roncovieri, a most deserving artist, took his benefit. The house was not full. His expenses were light, however--the artists of the late Bianchi troupe all volunteering, with the exception of Brambilla. This smacks slightly of 'petit inoffensif Fossati' affair of last year. Luckily, however, a most amiable and estimable person took the soprano role in so good a manner as not to

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cause any regret for the nonappearance of the favored soprano. Mons. Roncovieri, we hear, has sung on two occasions for Miss Brambilla for nothing, and was entitled to a recompense. Perhaps, he did not ask for it."

IL TROVATORE

"The opera 'Il Trovatore' was cut most dreadfully. The first act was done well, the trio between Miss Emma Howson, Bianchi, and Mancusi winning great applause. The first scene in the second act was splendid. Mad. Bianchi showing her most intense dramatic action in that scene, and fairly creating a furore of applause, interrupting her frequently in the mist of her impassioned declaration. The beautiful aria 'Il Balen,' was unceremoniously omitted by Mr. Mancusi. The public paid for that air, as well as the others, and ought to know why it was not given. Mr. Mancusi must learn a little of the English language and of satire, and not imagine that we are all asinine; see our favorable notice of his performance at the Academy of Music, on Thursday evening--that part in particular praising his singing in the 'Puritani' duet.

"We have listened with some amount of impatience at the buffooneries and gags introduced into 'Crispino.' In an opera buffa, one wants to laugh; in a tragic opera it is rude and insulting to have an artist turn around to the audience and grin at some persons, and turn to the members of the chorus and call them jackasses in a tone loud enough to be heard on the back seats of the parquette.

"Some respect is usually paid when singing with a new prima donna. All efforts and subterfuges tending to turn the services of Miss Howson to bad account failed most signally. Miss Howson sang most admirably; and with a few years of experience, and hearing some of the best models, which she could not hear in the Colonies, she will be second to none, for her voice is beautiful, fresh and spontaneous. Bianchi was better than ever before-- his voice fresh and clear as a bell."

INTERVIEW WITH DESCENDANT

Writing a series of articles, "San Francisco's Eminence in Music World Due to Pioneers," Pauline Jacobson records in the Bulletin, June 2, 1917 an interview with Alfred Roncovieri, a son of the pioneer singer, and at that time Superintendent of Schools in San Francisco. To quote:

> "Superintendent Roncovieri relates the delight of his childhood days. When such times permitted, as in the market scene in 'Martha,' his father would take him by the hand and lead him among the rest of the supers on the stage. Again he relates another not quite so happy an episode. The child had strayed from the protection of the wings onto the stage, where his father stood, the only occupant of the stage singing a solo. He stood gravely watching him from behind. When the father turned and discovered him, the child in great fear, ran to cover under a table on the stage, much to the hilarity of the audience."

MEMO FROM RONCOVIERI

Alfred Roncovieri, subsequently a City Supervisor, has given supplementary information on the singer. According to Mr. Roncovieri, his father Count Alfred Pierre Roncovieri was born December 31, 1819 in Bordeaux, France. He arrived in San Francisco in January 1850. He was known on the stage both as Monsieur Roncovieri and as Signor Roncovieri. He appeared in all of the French and Italian operas played during the seasons beginning April 2, 1850 down to 1873. He also appeared in nearly all the dramatic and light opera performances given by the French Theatre of those pioneer days.

In 1850, the eminent pianist, Henri Herz, gave a series of concerts at which Monsieur Alfred Roncovieri, "Basso-Cantante" of the Grand Opera of Bordeaux, France, was the assisting artist. The first concert took place on April 2, 1850 and this was the first appearance of Monsieur Alfred Roncovieri on the concert stage in San Francisco. This was followed by additional concerts on April 6, 11, and a farewell concert on April 27, 1850.

Between 1850 and 1870, Monsieur Roncovieri sang with the Pellegrini, Bianchi, Ghioni, Richings, Bishop, Bonheur, and Lyster opera companies. From 1870 to 1873 he was the leading basso of the Agatha States Opera Company both in San Francisco and while on company tours in Mexico.

FAUST IN THE WEST

The Bianchis produced Gounod's Faust in 1865 -- its first representation in the West. Performed several years before in Paris, the diabolic opera was a welcome novelty in San Francisco. Adelaide Phillips, Madame Bishop, Elvira Brambilla, all gave seasons. In 1866 the English Howson troupe appeared at the Metropolitan and the Academy of Music. The Bonheur Opera Company came in 1867.

PAREPA ROSA

The most important event in 1868 was the opening of a season of fifty nights of Parepa Rosa at the Metropolitan. A shrewd Amazonian business woman, who smoked cigars and counted her change, Parepa Rosa always would estimate from

In [illegible]

series of concerts at which [illegible] "Orchestra" of the Grand Opera of Bordeaux [illegible] touring [illegible]. The first concert took place [illegible] and that was the first appearance of [illegible] violin in the concert stage [illegible] of contributions concerts on [illegible] April [illegible]

Between [illegible] with the [illegible]

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The [illegible]

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the wings the size and quality of her audience, so the story goes, and then proceed to exert herself accordingly.

Lyster's English Opera Company from Australia extended its engagement into 1869. The Caradinis opera outfit, also from Australia, won good notices for the high standards of its ensemble work, a desideratum becoming increasingly rare with the advent of the star system which relies on the high talent of one or two individuals to cover the mediocrity of the supporting cast.

OPERA IN THE SEVENTIES

There was a diminution of interest in Grand Opera after 1870; opera bouffe, musical comedy, and later on English opera of the new school usurped its place. Offenbach's music -- light and trivial as it is -- took the city by storm. At the California Theatre a French company presented Grand Duchesse, Genevieve de Brabant and the now forgotten Fleur de The'.

The same company in 1874 put on La Fille de Madame Angot. In 1879 Maurice Grau brought Aimee and produced Madame Favart, Girofle-Girofla, Les Brigands, La Petite Faust and La Belle Helene in addition to other popular importations.

In 1879 there was a revival of grand opera by Colonel Mapleson, who brought out Marie Roze who sang at the Baldwin Theatre during April, and opened May 5 at the Opera House with Aida. The success of this season was in marked

E L I Z A B I S C A C C I A N T I

1824 - 1896

PHOTO FROM ODELL'S ANNALS OF THE NEW YORK STAGE

contrast to that of a German company who produced The Flying Dutchman. Wagner was too ultramodern, too heavy for the empty-pocketed seventies.

THE EIGHTIES

Declining gradually, the dusty old Grand Opera House witnessed a final revival of former glory in a few brief brilliant seasons. Emma Nevada came from Paris to sing here under Colonel Mapleson's management in 1884. Stars of the New York Metropolitan gave seasons at the Mission Street Opera House; Nordica sang in Tannhäuser; Schumann-Heink in Die Walküre. Damrosch conducted. Musical comedy, however, was the greatest attraction.

PIONEER PRIMA DONNAS

ELIZA BISCACCIANTI (1824-1896)

The semaphore on top of San Francisco's Telegraph Hill which signaled to the townspeople the arrival of a steamer, waved its welcome to a ship that, on a rainy February day in 1852, carried the first prima donna of any renown into the harbor. The arrival of a woman was still an event in this man's world. And when a woman came armed with a captivating smile, dancing eyes and a golden voice, enhanced by romantic rumors of vocal triumphs on the Atlantic Coast, her coming was a momentous event among a population beginning to crave culture in addition to bread and gold.

Venturing into a musical wilderness which P. T. Barnum did not dare to risk with Jenny Lind and Kate Hayes, the petite prima donna -- Eliza Biscaccianti left the

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steamer wondering what fame and fortune would come to her in this new world. She was not alone, however, but was accompanied by her husband, a talented contra-bassist, and George I. Evans who was an excellent pianist and a conductor of recognized ability. They were soon to demonstrate that fortunes could be made in the erstwhile miners' hangout and were to help make San Francisco famous as "The Actors' El Dorado."

Attempts had already been made on the part of the press, the better hotels and by certain groups with a background of culture to change the crude and unpolished aspects of the frontier town but where these efforts had failed Eliza Biscaccianti succeeded almost over night by the magic of her art. For the men in the audience -- whether miner in rough flannel shirt or gentleman-gambler in frilled linen -- she embodied grace, domestic joys and refinements long since abandoned.

She inaugurated the first opera season of San Francisco in 1852 at the American Theatre. When the date was announced the demand for carriages far exceeded the supply. The men no longer had reason to lament "the melancholy scene of breeches." The ladies complained no more about the high cost of dressmaking. Rivalry began and each tried to outshine the other as they crushed into Sansome and Leidesdorff Streets for the Biscaccianti concerts.

Her first appearance was announced for Grace Church on Powell Street on March 22, but the demand for tickets was

so great that the performance had to be removed to the American Theatre. The Alta California two days later describes the effect of the epoch making concert in these words:

> "The next day the people went about in a daze and even the most sober minded and judicial subscribed to the decision of the press that the evening marked an era in the musical, social and fashionable progress of the city."

Other appearances followed with the same enthusiastic receptions. The programs varied:

According to the Alta California of March 31, 1852:

> "The American Theatre was filled again last evening on the occasion of Mme. Biscaccianti's second concert. The program was new with the exception of the finale to 'La Sonnambula.' On March 27, at her third concert, she sang the Cavatina from 'Ernani,' gems from 'Lucia' and 'Comin' Thru the Rye.' On March 29, the orchestra under the leadership of George Loder, gave two excellent overtures. Monsieur Coulon gave the recitative and aria from Adams' 'Le Chalet,' and Rossini's 'La Gloire.' Mme. Biscaccianti sang 'I am Queen of a Fairy Band,' Casta Diva from 'Norma' and 'Oh Cast That Shadow From Thy Brow.' "

On July 3 the Alta reports that she sang "John Anderson, My Jo," "Believe Me If All Those Endearing Young Charms," "Porgi Amor" of Mozart and scenes from La Sonnambula. "The approbation of the public knew no bounds and a shower of bravos and bouquets greeted the conclusion."

These public approbations were stimulated in no small way by the numerous benefit performances and generous gifts of the young prima donna to churches and other institutions that had been ravaged by the fires that so often visited

the city in its early days. Fire companies came out in full uniform to honor her. At one such occasion in behalf of the Sansome Hook and Ladder Company, Captain Green's little three-year-old son dressed in full fireman's regalia placed a bouquet of roses in her hand. To her title "The American Thrush" they added "The Columbus of the Musical Pacific," the first

> "to brave opinion and try her fortunes on the far shores of California, the first when their souls were yearning for music, to come and gladden them with her song." *

Through the means of such fervent ovations heralded by word of mouth and by the press Biscaccianti's fame spread to other pioneering communities. Urged by requests from Sacramento and Marysville Mme. Biscaccianti carried her triumphs to the northern valleys of the State, returning to the Jenny Lind Theatre in July 1852 to give a series of nine or ten concerts for the month, including a performance of Rossini's Stabat Mater. Then she left for San Jose.

HER BACKGROUND

Eliza Biscaccianti was born in Boston in 1824. Her mother was organist of the venerable Haydn and Handel Society, and the sister of Anne Hewett, a celebrated poetess. Her father was a distinguished Italian violinist and orchestra leader. Her education from her earliest years had been the best that

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*Jacobson, Pauline. The Bulletin May 5, 1917

cultural Boston could give, and her musical training was later supplemented by study in the great European music centers. A descendant of an aristocratic family, her husband Biscaccianti, several years her senior, was a music lover and an accomplished cellist.

After being declared a child prodigy in her own city she made her New York debut in 1847 at the Astor Place Opera House as Amina in La Sonnambula. Both in Europe and in America her success was instantaneous and complete. In Paris, Milan, St. Petersburg, London, and Florence her singing created a sensation, especially her rendition of La Sonnambula, Norma and Lucy Ashton. She was also famed as a singer of English, Scotch and Irish ballads.

CRITICS OVERCOME

The music critics in San Francisco were completely overcome by her fourth concert, declaring "her voice can fill the finest perceptions of the most musical soul with tones of as perfect sweetness and delicacy as it will ever hear this side of Gabriel's trump." *

After remaining in San Francisco for nearly a year she sailed for Peru in February 1853. The fashion of the city congregated to say good-bye. They were deeply grateful and would never forget her -- so they said.

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* The Alta California, March 30, 1852

REQUESTS FROM PERU

Even more eloquent praise was meted out to her during her visit to Lima, Peru, the next year. The following effusion was printed in 1853 in a Lima, Peru newspaper.*

> "Who, upon hearing thy song, would not feel his heart palpitate with enthusiasm? For thou pourest out ineffable enchantment with thy sweet tones. Favorite nightingale of the Americas! Sybil of harmony and delight, at whose voice the celestial vaults might be moved! We--alas! What spirit have we capable of understanding and appreciating thee, whom we see passing swiftly to a great and glorious future? Mayest thou be blessed! Under the pure sky that covers Lima, the matchless song, rich in consolation shall be present to us.
>
> (Signed) The Ladies of Lima."

In Lima she was considered superior to the Swedish Nightingale, Jenny Lind. There were critics who maintained that while not the equal in fullness, sublimity, and inspiration of Jenny Lind, she surpassed her in "pathos, truth, storms, melody, artistic finish, and high culture."

RETURN TO A CHANGED CITY

Returning to San Francisco in 1859 after a world tour during which she placed "a girdle of melody around the globe," she found that the frontier town of tents and shacks to which she had said farewell had become during her six years' absence a metropolis second only to New York in theatrical importance.

Amusement was in great demand. Everything could be

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*Quoted by Pauline Jacobson, San Francisco Bulletin, May 5, 1917.

had from grand opera at Maguire's and the Metropolitan to varieties at the Bella Union and the cafes. She had helped to bring about a demand for opera singing. She was joyful that her pioneer efforts had yielded fruit. And she remembered how grateful her first audience had been to her.

But the old yields place to the new. Her arrival was scarcely noted. Soon after she had left in 1853, a brilliant new star had usurped her place in the affections of the public. Kate Hayes, the Swan of Erin, had arrived and taken over the field which Biscaccianti had discovered, and through an enterprising press agent the new star exploited it to the full. Kate Hayes, according to the discerning, was simply a ballad singer without the voice or style or culture of Biscaccianti. But these were silenced by the louder voice of the press agent.

LACK OF ENGAGEMENTS

Before very long, Biscaccianti learned all this. Though a few faithful admirers were still backing her she found that, where a few years before her concerts commanded $5.00 a seat to crowded houses, she now sang to half empty halls at a dollar a seat. San Francisco was not enthusiastic. There were too many other attractions.

George T. Evans, a pianist and conductor of note and a fascinating young man, was her accompanist for the season. Eliza was young and beautiful; her husband, an ill-tempered contra-bassist was a man much older than herself. The inevitable took place; she fell in love with Evans, left

her husband, and went to live with her accompanist. But she did not better her emotional situation. Blows, hard work, and short rations were her portion with the pianist.

SHORT-LIVED SUCCESS

George F. Barnes in the Bulletin of March 7 1896 writing of Biscaccianti at this her unhappy period records an instance of short-lived fame for the former favorite and relates a rivalry in the pioneer city between two prima donnas when she appeared with Fred Lyster's English Opera Troupe. This was:

> "A slim-waisted affair, brought here from New York late in the fifties. The company consisted of Lyster himself, a barytone; John de Hago, a basso; Georgia Hodson, a contralto, who sang tenor at a pinch; Rosalie Durand (wife of the riding master, Disbrow, in New York City,) soprano; and a sort of fake tenor, called Frank Trevor, whose real name was O'Neill, and who claimed kinship with the red-legged branch of that Irish family. He changed his name from Irish to Welsh, because in his opinion 'Trevor' read better on the theatre bills. The company pleased the public for a while and made some money, but the necessity for more strength was soon seen, and Lyster engaged Harry Squires and Lucy Escott, both Americans -- the latter from Connecticut. Squires had a lovely, fluty tenor voice, approaching that of the late Joe Meas; Escott was a fair soprano, but had not a high vocal range. The music had to be transposed for her. This fact gave Biscaccianti her opportunity. The press and patrons of the company complained of Escott and asked that Eliza be engaged to take the role of Amina in 'La Sonnambula,' about to be produced. The management consented.'

AN ANIMATED MUSICAL WAR

> "When the night arrived there was a large and fashionable assemblage in Maguire's Opera

House, on Washington Street. Escott was in the stage box, anxious to hear her rival. She heard Eliza soon enough to convince her that she could not be placed with such a prima donna. Bellini's score was sung as true as when it left the composer's hand, and with a bell-like clearness and sweetness that set the audience wild with enthusiasm. The arias, "Come per me Serena," and "Sovra il Son," were heard in all their brilliantly crisp beauty; the "Ah, Non Giunge" had, from her throat a lingering, clinging sweetness like the tones of the golden angelus bells of Lima. Every eye was turned toward the box where Escott sat; the act was rude, but nevertheless, the gaze was all in that direction. She bore the scrutiny bravely, and had the good sense to heartily applaud the singer; but she did not personally congratulate her, and left the theatre before the curtain fell. Escott and Squires went to Australia with the Lyster company, made a fortune and are now living in Paris. Poor Eliza Biscaccianti remained here for sometime after they left, to be, to do and to suffer -- an animated musical verb, as it were."

DECLINE AND DESTITUTION

Gradually she took to drink, and through debauchery sank lower, becoming increasingly disreputable. Soon it became not an infrequent sight to see the glorious and once acclaimed Biscaccianti reeling drunk in the streets and alleys of North Beach. No respectable theatre would engage her. The end of her San Francisco career was the Bella Union, the notorious gambling den, saloon and burlesque hall, the only door open to her.

WITH THE BELLA UNION

The actors at the Bella Union were mostly driftwood cast out from the city's legitimate theatrical life. Among

them were third-rate extras who would never mount higher; novices who had not yet found their places; and in rare instances first-class talent, even genius, gone cheap through drink, debauchery, misfortune, or old age and general decay. For a while the jokes and burlesques were of the coarsest character. Deep sea sailors rejoiced when the bows of their ships pointed toward San Francisco, which meant to them the Bella Union.

Night after night, for nearly three years, Eliza Biscaccianti appeared here. In a fog of tobacco fumes, in an atmosphere stale with drink and loud with the clink of glasses and the raucous talk of men who came to leer rather than listen, our prima donna, once greeted as "a sibyl of harmony and delight, a fairy vision," sang her old arias and popular airs, too often the worse for drink. She was known to her newer public only as Biscaccianti of the Bella Union.

RETURN TO LIMA

But it must be recorded that Eliza Biscaccianti did not perish among the outcasts of the Bella Union. Mustering all her moral energy and using the money she had saved, she finally left San Francisco for Lima, Peru in 1865, to make a visit to another scene of former triumphs. She was greeted with enthusiasm. Under the South American skies she made what might be called a comeback.

What a contrast to her days of degradation at the Bella Union was the triumph she reaped after one of her concerts in Valparaiso! The "estudiantes" of that city took the horses from her carriage and drew her with shouts of applause to the Hotel D'Oro, where she had her apartment. After a decade in South America she returned to Italy with a considerable fortune in money and jewels. In Milan, where she established herself as a vocal teacher, she is reported to have married a military man who dissipated her fortune.

POVERTY AND OLD AGE

In the spring of 1896, when few Americans remembered Biscaccianti and some thought that her stormy life had closed, a San Francisco woman, Miss Nelly Waterhouse, found her in an institution in Paris.

The old prima donna who had charmed the Americas in her early years was now destitute. Miss Waterhouse describes her in a letter published in the Bulletin, March 21, 1896 as "a poor dear, sweet woman," who guardedly told of her San Francisco life and her experiences of the fifties. Biscaccianti claimed that she was robbed in California and that a Montgomery Street diamond dealer got all her jewels. Miss Waterhouse said:

> "I am afraid that she is drawing on her imagination when she claims to have possessed real estate and diamonds in San Francisco.
>
> "As to her life in this city, the poor old woman acknowledged to the correspondent that it was not blameless, and that in fact, it was most

KATE HAYES (THE SWAN OF ERIN)

1820 - 1861

PHOTO COURTESY M. H. de YOUNG MUSEUM

blamable but she said, also, with some truth, that she did openly what many others do secretly, and that was her greatest fault in the eyes of the world.

"...One day (says Miss Waterhouse) I found her with no fire, and she had been without it for four days because she had overdrawn her allowance and had no money to buy fuel...Old as she is, Biscaccianti is interesting company, and when in fair health very bright and amusing. But she is all alone, and in her solitude, excepting when it is broken by an occasional visitor, the curtain of death is falling on a long and troubled life." (San Francisco Bulletin, March 21, 1896)

It was only a few months after this interview that Eliza Biscaccianti died in the Rossini Foundation Home for Musicians and Artists in Paris, July 1896. One of her dying wishes was that the American press should be informed about her death. Her request was granted. A paper in Boston gave her ten lines of obituary; one in New York, seventeen.

CATHERINE HAYES

The Swan of Erin (1820-1861)

Kate Hayes, the Swan of Erin, and Eliza Biscaccianti's San Francisco rival, was born in Ireland in 1820. As a young girl her beautiful voice won for her the interest and patronage of the Bishop of Limerick, the Right Reverend Edmund Knox. Her first singing master was Signor Antonio Sacco, Dublin, in 1841. Her first concert appearance occurred under his direction in Dublin in 1842.

On hearing Norma she was strongly attracted to the

operatic stage and presently became a pupil of Manuel Garcia who had been the master of Jenny Lind. The Swan of Erin studied with him in Paris in 1844.

Her first appearance in opera took place at the Italian Opera House, Marseilles, May 10, 1844. She sang Elvira in 1845. Her appearance at Covent Garden in London on April 10, 1849 as Linda, was a high light in her career. She visited America two years later and appeared for the first time in New York on September 23, 1851 at Tripler Hall. In the far West the new El Dorado was beckoning venturesome prima donnas; Catherine Hayes arrived in San Francisco on November 20, 1852.

ENGAGED BY BARNUM

A preliminary announcement of her arrival appeared in the Alta California on October 21, 1852:

> "Mr. Barnum has contracted an engagement with Catherine Hayes for 60 concerts to be given under his direction in California, Mexico, Cuba, the U.S. and the British provinces of North America. Mr. B. is to pay Miss Hayes $50,000 and also to divide the profits of the concerts with her. Signor Mengis and other artists are engaged, and the party is to sail for this state in November. 'It is unfortunate that the Prince of Humbugs, as he is justly styled, should be thus interested in the movements of Miss Hayes."

Mr. Barnum was not very popular with the public at the time. His hoaxes and perpetual ballyhoo were resented. His versatility and imaginative trickeries were unappreciated.

Catherine Hayes' coming inaugurated the second great musical era of San Francisco. Expectation ran high.

On October 31 the Alta California wrote as follows:

> "Miss Catherine Hayes -- the great Irish Cantatrice, is actually on the point of starting for the Pacific Coast. Her agent is in town, energetically engaged in making preparations for her appearance which we learn will be during the month of December. Her renown in the musical circles of Europe, and indeed of the world, is built up by her own peerless powers, which have entranced her listeners wherever she has appeared. Miss Hayes is a native of Limerick, Ireland, and is about 27* years of age. She has a most elegant and graceful person and manner, and wins the heart at once, not only by her voice, but by the native simplicity of manner that takes the heart by storm at first sight. Her voice is a soprano, clear and rich, and of a fluency in its intonations and cadences which gives it a complete control of all the chords of sympathy and admiration. She is only equalled as a songstress by the Swedish Nightingale, and there are thousands who draw the comparison in favor of the Swan of Erin."

SUITE AT THE ORIENTAL

At last her ship actually entered the Golden Gate. Crowds had gathered on the wharf and cheer after cheer arose when she stepped into the carriage which carried her with her mother to the Oriental Hotel. The enthusiastic mob followed to her quarters. To calm their vociferous appreciation, she made her appearance and bowed her thanks, much to their delight. Her first concert was to take place at the American Theatre.

AUCTION OF TICKETS

To prevent speculation in tickets, her agents decided that it would be best to place the tickets at auction, a quaint custom but fairly frequent in this period. Many

*She was actually 32.

theatre-goers assembled and a lively competition began for the best seats. The auctioneer always announced that the best seats would be put up first and knocked down to the highest bidder. The bids started at fifty dollars, then rose to one hundred, one-fifty, two hundred, and so on, the price jumping up by fifties till it reached $650.

San Francisco, lusty infant city, had outdone New York and P. T. Barnum, who at the initial Jenny Lind concert in Old Castle Garden had received $600 at an auction for choice seats. Such a small margin of victory however was not sufficient for a crowd charged with so much enthusiasm and possessing so much new gold. The bids continued to rise by twenty-fives and fifties -- cheers following each bid, baited by the auctioneer -- eight hundred, eight-fifty, nine hundred, reaching at last $1,125. At this point, in a burst of applause, the Empire Fire Engine Company gallantly bid $1,150 and the ticket was "knocked down."

The Engine Company foreman, George W. Green, a popular butcher and at one time a member of the municipal government, had the expensive ticket framed and placed it in his drawing room in a conspicuous place. There it was; memento to be shown and referred to with civic pride.

THE FIRST CONCERT

On the evening of November 30, 1852 Catherine Hayes stepped on the platform of the American Theatre and faced a

house crowded with the wealth and beauty of the city. She was thirty-two, a graceful and dignified person, of medium stature, with a fair Irish oval face, blue eyes, bright auburn hair; her expression intelligent but without much animation. Rudolph Herold, who was her accompanist, decided to settle in the city and became one of its first important conductors. Herr Mengis, baritone, was her assistant.

The morning after the concert, the critic of the Alta California reports:

> "Long and loud were the cheers which greeted her entree. Silence having been restored, Miss Hayes sang the sweet and plaintive invocation, 'Ah, mon fils!', one of the most touching gems of Meyerbeer's music. Her voice is naturally a mezzo-soprano. Excessive study has forced it perhaps a shade higher. It is sweet, mellow, lacking, if anything, power. In the upper register her notes certainly require strength. Her voice is admirably cultivated, flexible, and the delightful shake or quaver which she introduces with so much effect, imparts a softness or tremulousness to her plaintive songs, soothing and agreeable to the listener.
>
> "Miss Hayes was ably assisted in the duet from Norma by Herr Mengis, baritone. Previous to this duetto, Signor Herold executed a fantasia on the piano with much taste and skill.
>
> "Altogether the concert was highly successful. There was much enthusiasm and altogether too much noise and uproariousness. Some younger sons of Erin became so much excited as to toss hats and money upon the stage, which however enthusiastic it may seem, could not but be regarded as extremely bad taste.
>
> "The program also contained an interpretation of 'The Last Rose of Summer,' a scene from 'Don Pasquale,' and several ballads.
>
> "Her ballads being most exquisitely rendered were repeatedly encored. At the close Miss

> Hayes was escorted to the Oriental Hotel by a torchlight procession composed of a body of our firemen, and serenaded."

THE PUBLIC FAVORITE

Eliza Biscaccianti was present at this triumphant first appearance, and while she warmly applauded the newcomer, jealousy soon developed between the two. We have already referred to the split in public patronage, the battle between the respective admirers of these prima donnas. The newspaper critics took sides by comparing the two divas and occasionally dwelling upon their strength or weakness when such statements were uncalled for. Biscaccianti prematurely left San Francisco for a tour of South America. Catherine Hayes stayed and continued to reap triumphs.

Concert followed concert. On the occasion of her seventh one, the auction of tickets was still well attended and the bidding was spirited. The choice seat was sold to Sam Brannan for $500. The remainder of the first-class seats sold at a very high premium. The concert was for the Firemen's Charitable Fund.

A BURLESQUE ON CRITICS

In contrast with the overwhelming praise accorded to the Swan of Erin by local critics, there was a refreshingly novel appraisal in the Golden Era of December 19, 1852. With his tongue in his cheek, the learned critic described a concert of the Irish cantatrice:

"To say that the house was brilliantly recherche and fashionable, would convey but a faint impression of the scene which burst upon our astonished gaze. There were seated young 'distingue critics,' and to crown it all, there was the divine magnificent Hayes herself, with all her ladylike grace of manner and rich magnificence of voice. We have listened to la Sontag, 'The Lind,' ed it omne genus, but these, in comparison with Miss Hayes, are but as rushlights to the sun. She is magnificent--she is the ideal of perfection--and deserves a more brilliant place in the heavenly choir than any planet which has appeared during the present century. We never remember to have heard any singer of modern times introduce the 'Sequia' with so much effect, and in her lower register her management of the 'Buenos Noches' is a magnificent triumph of art. Her musical education has evidently been of the most finished order; and in her perfect control of the 'Se Compra oro,' she has no equal. We think however in her upper register she sometimes fails in E Pluribus Unum, but the startling effect she produces with her Non conbatibus en swampo, make ample amends for this, as well as her want of the poco mais arriva.

"In rendering her ballads, she throws all that aqui sevende, that gushing of the soul, into her music, that the listener floats in a spiritual atmosphere of delight, positively uncertain whether he is an inhabitant of this sphere or in the land of dreams."

OPERALOGUES

Giving entire operas in concert form, Miss Hayes began a series of costume recitals on December 23, 1852. Among these were The Barber of Seville, Lucia, Don Pasquale, Norma, and The Daughter of the Regiment. To many of the early settlers these entertainments performed in the little San Francisco Hall on Washington Street became occasions for social meetings and reunions. The same faces, the same people

appeared night after night in parquette and dress circle, though the price of admission was double what it was at other places of amusement.

GRASS VALLEY TRIPS

Vacationing in the mountains, Kate Hayes in company with her mother visited the mining country in the vicinity of Grass Valley in February 1853. According to the malicious critic of the Golden Era, "It is stated that Kate Hayes has been mining. That is, after the miners had dug and washed the precious ore, she, with characteristic shrewdness, picked out the big lumps." She did give several song recitals in the Valley.

Apparently not a friend, the critic of the Golden Era again maligns the Swan in the February 13 issue, 1853:

> "The Sacramento Union devotes near a half column to the particulars of the auctioneering off of Kate Hayes' Concert Tickets, on Monday evening last, and the final knocking off of one ticket at the small sum of $1200! only for the sake of having the glory of outdoing San Francisco, and the consciousness that they could have given their money to a much better purpose. We suppose Marysville will feel bound, in dread of her reputation, to raise a few hundred on Sacramento, when they receive a visit from this very worthy object of public charity, and a visit to Mule Run, would no doubt cause a universal 'shell out' of its 'Sons of pluck.' So look out for the returns from 'Mule Run' and 'Humbug Canon.'"

ADVICE FROM THE EAST

The Eastern world of music heard of Kate Hayes' triumphs in California and letters were occasionally published

which had been sent from the East and articles were referred to what had appeared in newspapers on the Atlantic Coast. Such a letter published in the Golden Era on March 20, 1853 read:

> "It seems that Miss Kate Hayes, the 'Swan of Erin,' who failed to create a sensation in this section of the Union, has been eminently successful in California. I am glad of it; for her brilliant musical attainments, but for her perseverance in raising herself from honorable obscurity to a proud position among the most noted of her sex. It must be acknowledged, however, that as a vocalist, Miss Hayes cannot be ranked with Jenny Lind, whose inspiring melodies had scarcely died away at the time of the former's first appearance in this city. It is thought by many here that should Miss Hayes again visit this city professionally, the reputation she has acquired in California will assist her in creating a more favorable impression among our musical critics. In my opinion, Miss Hayes can be ranked as inferior only to Jenny Lind and Madam Sontag."

The Golden Era, February 27, 1853 gave space to this item:

> "A New York paper says that California is the only place where the musical talents of Miss Kate Hayes have been acknowledged with anything like that enthusiasm which has characterized the professional tours of Jenny Lind, Sontag and Alboni. The same paper advises her to make the most of it, as there is but one California. The commencement of still another series of subscription concerts in this city, leads us to believe that Miss Kate Hayes intends profiting by the hints thrown out by our New York contemporary."

VISIT TO VALPARAISO

The prima donna did not take this advice. A change of landscape was in order and on May 10, 1853 Kate Hayes left

A N N A B I S H O P

1816 - 1884

PHOTO COURTESY M. H. de YOUNG MUSEUM

by steamer for South America. Her final appearance had been at a complimentary concert given her by the Fire Department on May 14. Like her rival she was generous with her donations, among which was a sum of $250 to the sufferers of the steamer Independence.

She returned to San Francisco the following year, but stayed only about three months. Unlike Biscaccianti she received a warm welcome on her return and the series of concerts she gave at this time were marked by a success similar to that which attended her previous appearances. She was assisted by Sig. Leonardi, Mr. Leach and George Loder, the musical director of the San Francisco Philharmonic Society. On April 24, 1854 she reappeared in Norma at the Metropolitan. On July 7 she gave a farewell concert. She left for Australia on July 8.

She married her agent, W. A. Bushnell of New York, in Rome, September 1857. Four years later at the age of forty-one she died at Sydenham, London county, England, August 11, 1861.

ANNA BISHOP (1816-1884)

The third great prima donna to appear in San Francisco during the gold rush decade was Anna Bishop. She had an unusually eventful life; her biography has the elements of a popular novel.

Born in London in 1816, her maiden name was Anna Revere. She was married in 1831 to Charles Bishop who died

a few years later. Her debut took place at the Italian Opera House, London, on July 5, 1839. The following year she began a tour through Copenhagen, Stockholm, the Swedish provinces, and St.Petersburg. She sang before most of the crowned heads of Europe. In Upsala, one of the Swedish University centers, after one of her concerts, 300 students congregated and escorted the prima donna to her hotel, serenading her beneath her window. They formed a cavalcade on the day of her departure and accompanied her as far as the gates of the town. At Stockholm she sang at the Theatre Royal where Jenny Lind was the premier cantatrice. A linguist speaking nine languages, she rendered the popular Swedish airs in the national tongue.

She was the inspiration for Trilby, Du Maurier's best seller, it is reported; and the hypnotic influence exercised over her by the famous harpist of the day, Signor Bochsa supplied a theme for legends. Bochsa accompanied her to San Francisco where he became director of the Metropolitan. When he died in Sydney, New South Wales, his tomb became a place of frequent pilgrimages for Mme. Bishop during the rest of her life.

APPEARANCE IN AMERICA

She made her American debut in Philadelphia at the Walnut Street Theatre on November 22, 1847 performing in Norma. Her noble bearing, grand stage presence, and excellent delivery either of recitative or aria won her instant praise

and admiration. A veteran of the period, Walter M. Loman, wrote about her in Memories of an Old Actor (1886), as follows:

> "She was mistress of every style, and perhaps as a linguist, her equal was never known. Twenty different tongues were by her married to music with purity and grace; whether Russian, French or Hottentot, their roughness became smooth and liquid. Whoever heard the duet from 'Linda,' as given by Madam Bishop and Reeves, can never forget it. She died at an advanced age and sang until the last, 'fading from life in music.'"

PERFORMANCE IN SAN FRANCISCO

When she arrived from the East by way of Panama on February 2, 1854 San Francisco was already the center of opera in the West. Accompanied by the celebrated harpist Bochsa, she gave her first concert on the 7th at the Musical Hall on Bush Street near Montgomery. Seats sold at five and three dollars. The admission price was reduced for the performances which followed. Her first operatic appearance was Norma which opened at the Metropolitan on April 30th. This was followed by the popular La Sonnambula and Don Pasquale.

She gave ten opera seasons during her first year. In her third season she sang Der Freischütz in German on August 10th, the night when the gas went out at the end of the second act, and the audience was forced to leave. She introduced the Biblical opera Judith in her fourth season; Martha in her fifth; then, Lucrezia Borgia. During her sixth season she presented for the first time in the State, Meyerbeer's grand opera Robert the Devil; a little later, Lucia di Lammermoor, and La Favorita. In her ninth series she introduced to

a grateful public Handel's great oratorio The Creation; in her tenth, Rossini's Stabat Mater.

Such introduction, by an artist like Mme. Bishop, of operas and oratorios not previously heard in San Francisco, met with approval and enthusiasm. They were added evidence in the life of a young city that it was growing in culture as well as in material wealth.

Robert the Devil was reviewed in an article on "Foreign Music Lovers" which appeared in the Golden West on February 11, 1855, as follows:

> "On Sunday this theatre was filled by the music lovers among the foreign population, drawn together by the representation of 'Robert le Diable.' Mme. Bishop as the Countess and Alice, sang splendidly. In 'Robert toi que j'aime,' she created a furore, in accomplishing which, Bochsa's masterly accompaniment, on the harp, had no small share.
>
> "That the enthusiasm exhibited by the audience, so different from the comparatively cool reception given to talent even when fully appreciated by an American assemblage, had something to do with it, is not unlikely. Roncovieri, as Bertram, exhibited power which he had not hitherto manifested, etc. The scene in the lobby during the intervals between acts was a curious one, evidencing the individuality of nationalities, even in California, where all nationalities might be expected to blend in one. Accustomed to long 'waits' between curtains, our foreign friends had lighted cigars, and were collected in groups discussing the merits of the opera. The difference between this and the American style of rushing out for a drink and speedily returning to the theatre to pass an impatient five minutes prior to the rising of the curtain, was quite manifest and amusing. The intervals between the acts being much shorter than they anticipated, the chatting and smoking of the foreign gentleman was summarily interrupted, greatly to their chagrin and astonishment."

The only rival she had during her early days in San Francisco was the always popular Kate Hayes, who returned to the city April 2, 1854 after her tour in South America. The critic of the Golden Era, always ready for the public stimulus engendered by comparisons and controversies, published these lines under the caption "Bishop and Hayes" on May 7, 1854:

> "The friends of these celebrated vocalists are getting considerably warmed up. The peculiar friends of Madame Anna Bishop laugh at the idea of instituting a comparison between her musical abilities and those of Miss Kate, while the admirers of the latter lady have no hesitation in pronouncing their favorite altogether the most talented of the two."

Miss Hayes soon left this budding controversy by departing for Australia.

Besides singing in numerous operas, Anna Bishop also participated in the Germania Weekly Concerts at the Turnverein Hall, in benefits for Junius Brutus Booth, Herr Mengis, Mme. Thierry, Signor Bochsa among others, and for the San Francisco Orphan Asylum, the Mercantile Library, the Firemen's Fund, and the German Benevolent Society.

JOURNEY TO AUSTRALIA

Finishing a crowded year, she gave a farewell benefit concert on August 27, 1855 and sailed for Australia on the 30th. On December 3 she reached Sydney, New South Wales. Ten years were to elapse before she visited San Francisco again.

New triumphs were hers before new audiences and on June 17, 1857 the citizens of Melbourne presented her with a $600 gold nugget. After making a tour of the world she stopped in New York and was married to Martin Schultz of that city on April 30, 1858. Together they visited London and stayed till August 17, 1859. Then they returned to America. Madame Bishop-Schultz sang in nearly every important city on the globe.

SECOND VISIT TO CALIFORNIA

She returned to San Francisco on September 24,1865 and was promptly serenaded at the Occidental Hotel by the San Francisco Philharmonic Society. She was given a welcome by the press. On September 30th, the San Francisco Wasp reported:

> "Anna Bishop has returned to California. Many of us are still here who remember 1854, and the glorious treat of operatic and lyrical music that this talented child of song afforded us. We say child of song advisedly, for not only by inheritance, but by early, painful training in the most severely classical school, by study of the great masters, did this finished artiste arrive at the perfection which achieves (sic) difficulties without effort, and charms without a sensation of overcoming. We look forward with pleasant anticipation to the series of concerts promised by this lady."

Under the section "Musical and Theatrical," we find in the Town Crier of October 7, 1865:

"MADAME BISHOP'S CONCERT

> "The welcome given to Anna Bishop, last Wednesday, on the occasion of her reappearance after

> an absence of nearly ten years, was an ovation. Before the concert commenced, every seat in the Academy of Music was filled, and many ladies were obliged to content themselves with places in the parquet. The storm of applause that shook the walls on the appearance of the fair cantatrice, appeared to affect her deeply, and her opening notes of the 'Casta Diva' bore evidence of the emotion that swelled her bosom. The artiste, however, soon triumphed over the woman, and never was the chef d'oeuvre of Bellini more correctly interpreted than on that evening. To our ears, Madame Bishop has lost nothing, and her duet with Mr. Lascelles, called 'Sunset,' composed by Stephen Massett, was the gem of the evening; so sweetly and chastely rendered was it, that it struck upon the senses like the refinement of song."

And in the same periodical a week later, on October 14th appears:

> "The second concert last week was infinitely more successful than the first. The lady has evidently recovered from her last severe indisposition, and, in consequence, sang with that sweetness, pathos, and brilliancy for which her youthful performances were always remarkable. Indeed, her rendering of one or two morceaux in particular was so beautifully truthful and earnest, and was withal so ingenuous, as to cause the audience to almost forget the fact that so many years had elapsed since they last heard her. The well-merited burst of applause must have assured the world-renowned cantatrice of the high regard entertained for her by Californians."

TRIP TO CHINA

During her three months' stay she gave concerts at the Academy of Music; sang in benefits at Grace Cathedral, and St. Ignatius Church, and for the British Benevolent Society; made appearances at San Jose and Oakland. During this visit she appeared only once in opera. After three farewell concerts she left for China, via Honolulu, on January 13,1866.

She continued her musical activities on the way and was heard from in Hawaii through the San Francisco News Letter of February 24, 1866:

> "Madame Anna Bishop is said to have met with great success at the Sandwich Islands, and her concerts were attended by the royal family."

SHIPWRECKED AT WAKE ISLAND

One of the most hazardous experiences of her career occurred when her ship Libelle was completely wrecked on Wake Island, March 5, 1866. Madame Bishop, together with the twenty survivors, sailed 1400 miles in an open boat, reaching the Island of Guam on April 5th. Here the Governor and the natives helped them during the month in which they had to wait for a boat to take them to Manila. On July 28th the San Francisco News Letter printed a letter from Anna Bishop addressed to a music publisher, Mr. Gray.

WRECK OF THE BARK LIBELLE

> "Mr. Gray, the music publisher, 613 Clay Street, has received the following from Madam Bishop, the best evidence of her safety:
>
> 'Guam, Mariana, Islands,
>
> May 7, 1866.
>
> 'You will be shocked to learn we have been wrecked on Wake Island, on the 5th of March, and lost all. We were three weeks on this uninhabitable Island. No water, and had to wait three days before we could get any from the ship. We had no clothing but what we stood in up to arriving on this island. The Governor and inhabitants have been most kind, and furnished us with a few materials to make up a little clothing. We have no stores here. We came,

twenty-one of us, in an open boat, 1400 miles. How we wished it was to San Francisco! A perfect miracle our safe passage to this place. The captain of the Libelle left at the same time we did from Wake Island, in a small boat, with four of his men and three Chinese, but up to this time we have not heard of them. We are here a month today. The Governor has sent a schooner to Wake Island for the specie saved from the wreck, and we had to wait its return to take us to Manila, where we hope to commence operations. Mr. Van Reed and the Japanese are allowed to go with this to Hong-Kong. You cannot imagine how we suffered all one night, from 9 o'clock, P.M. till 8 A.M., thinking every moment would be our last; but the Almighty was watching over us poor sinners. Mr. Schultz, Mr. Lascelles and Maria are with us.

Truly yours,

Anna Bishop Schultz.'"

CAREER CONTINUED

In spite of many hardships and approaching age, Madam Bishop who traveled more extensively than any singer of her day, bravely continued making tour after tour, giving concerts in many places. There is a notice of her successful appearance in Salt Lake City, Utah, in June 1873. In her sixtieth year she returned once more to San Francisco and on July 17th was serenaded at the Cosmopolitan Hotel by the Amphion Quartette.

During this final year in San Francisco she inaugurated a concert series at Platt Hall, in company with Alfred Wilkie, tenor; L. G. Gottschalk, baritone, and Frank Gilder, pianist, and afterwards made a tour of the Pacific Coast.

Says the Evening Bulletin of January 16, 1874:

> "Tonight Ina A. Coolbrith, California's peerless poetess, will receive a complimentary benefit at Platt's Hall. The prospects of a good house are excellent, despite the unpleasant weather. The performance comprises two comedies, an original poem by Mr. Bowman, singing by Madame Anna Bishop and others, and other attractions."

During the winter she took part in the oratorio Esther, presented at the California, and sang at benefits for Alfred Wilkie, George Evans, Ina Coolbrith, and Frank Gilder, among others. Preparing to leave San Francisco, she gave a farewell concert concerning which The Evening Bulletin of February 17, 1874 announced:

> "Farewell concert by Madame Anna Bishop. This great artist, acknowledged to be one of the world's greatest singers, will give a farewell concert on the evening of February 26th, previous to her departure for Australia. This will probably be the last opportunity a San Francisco audience will have of hearing Mrs. Bishop."

A FINAL FAREWELL

But she was not quite ready to leave yet. She was identified with a series of rather second-rate concerts under Frank Gilder's management for six months following the above announcement. After a brief tour of Oregon and British Columbia during the summer, she appeared again in Gilder's popular concerts, and on October 7, 1874 gave a final farewell benefit performance. She left for Australia on the 12th in company with her husband. Her death, due to apoplexy, took place

in New York on March 18, 1884.

In order to give the world the knowledge of such a rich and eventful life, her widower Martin Schultz, endeavored to publish her memoirs. In this attempt he met with some difficulty, according to an item which appeared in the Morning Call on November 25, 1888:

> "Martin Schultz, Mme. Anna Bishop's widower, proposed to publish her memoirs, and gave the job to Howard Carroll, who, Schultz charges in a suit for $5,000 damages in the common pleas, N. Y., recently, appropriated the literature and memoranda to his own use."

LESSER LUMINARIES

The gold rush decade may be considered as the great period of grand opera in San Francisco. Besides the world famous singers already mentioned, there was a host of less important but nevertheless widely acclaimed prima donnas and opera companies active at this time. Among these were the Bianchis, Anna Thillon and Signorina Brambilla.

ANNA THILLON (1812-1903)

Little is known of Anna Thillon, though she gave several popular local seasons during 1853 and 1854. Born in Calcutta of English parents in 1812, she was married at fifteen to a French gentleman, M. Thillon. Her debut took place at Clermont, France, in Le Rossignol, (The Nightingale). Her first appearance in New York was as La Catarina in The Crown of Diamonds on September 18, 1851.

She came to San Francisco from the East via Nicaragua, arriving on December 31, 1853 in her forty-first year. Illnesses repeatedly forced her to cancel benefit appearances, though she sang regularly with the French Opera Company at the Metropolitan. During the spring she played to full houses in Cinderella and The Bohemian Girl. In May 1854 she attempted a tour of the interior, but met with poor success in the mountains. "Our rough friends," says the Golden Era on May 14, "just didn't sabe." On May 18, after her return to San Francisco she was serenaded by the Turnverein Society. On the first of June 1854 she returned to the East, sang in New York at Niblo's in English opera, and shortly afterwards retired from the stage. She died at Torquay, England, May 5, 1903.

THE BIANCHIS

Impresario Tom Maguire engaged the Bianchis early in 1858. Eugenio and Giovanna had come from Mexico in October 1857 and started reviving Italian opera. They gave several grand concerts in costume at his Opera House and were well received. San Francisco at this time, lacking the presence of the great stars of the earlier part of the decade, settled down to the conviction that the Bianchis would suffice until more prominent talent had ventured out from the East. In 1859 Signor and Signora Bianchi augmented their troupe and

formed the Italian Opera Company which at various times included Elvira Brambilla, Eliza Biscaccianti, Mme. Klebs, and Messrs. Gregg, Miller, Roncovieri, Leach, and Klebs. The Bianchis fell out with Maguire, cancelled their schedules and contracts, and began to put on opera independently at the American Theatre. Maguire sued them then, claiming that Eugenio Bianchi had appropriated and was using Maguire's operatic scores, valued at $400.

The couple continued successfully, however, and gave season after season of operatic entertainment. Of their personal appearance we learn from the critic in the Daily Evening Bulletin who wrote on May 20, 1862:

> "There is no very marked change in Signor Bianchi. We see the old sturdy and rather fussy figure, we hear the same beautiful voice that was familiar two years ago. Signora Bianchi is as stout as ever--perhaps a little stouter; she has the old 'gushing' style of doing things, and she takes the eyes if not the ears by storm. Her voice seemed at times somewhat fatigued, and lacked freshness. There is little of a sympathetic character about her singing; but operagoers will no doubt soon get used to her tones and take delight in them."

After a decade of activity, Bianchi and his wife gradually retired from the opera to become singing teachers. Respectably mediocre, they occasionally got up operatic performances. Critics have called Madam Bianchi "the mother of music" of the city -- a title which seems, however, a little exaggerated.

ELVIRA BRAMBILLA

Elvira Brambilla, one of the most popular young singers of her time, began her San Francisco career with the Bianchis' Italian Opera Company, and after several successful seasons organized and managed her own company. She was listed in Langley's City Directory for 1866 as follows: "Brambilla, Elvira; artiste, Italian Opera, diva 726 Vallejo."

A clever and modest little Sicilian girl, she was forced to do housework all day for those dependent on her, yet sang nightly with a fresh vibrant clear soprano as though the back breaking exercise of the day had done her good.

She was apparently a favorite of the critics for all the notices of her are eulogies. For example, the San Francisco News Letter, reviewing Ernani, presented by the Italian Opera Company on their opening night, writes on July 21, 1866:

> "As gourmets reserve their choice dish to the last, so have we deferred our notice of Signorina Brambilla, whose pardon we crave for the seeming want of good manners; but she sang, as ever, deliciously. It is a real treat to hear her, and one never fears disappointment when she undertakes a part in an opera. Her notes flow on in their melody without effort, and her vocalization is finished. One cannot but notice with admiration, and remember with pleasure, her trill in the solo, 'Tutto sprezzo,' which was performed admirably. She, as well as the other artists, was warmly received; and we may thank Signor Bianchi for his efforts and good taste in our behalf as well as congratulate him on his success."

Her rendition of Desdemona in Verdi's masterpiece Otello was one of her most highly praised creations. She inaugurated her own opera season on January 27, 1866 with the

tragic Lucia di Lammermoor. At various times she performed in La Traviata, Norma, Faust, Attila, Martha, Don Pasquale, and others.

After nearly four years of successful appearances in San Francisco, in 1867 she decided to return to Sicily where she was happily married to a man of rank. The high regard in which she was held is well expressed by the "Bon Voyage" notice in the San Francisco News Letter October 26,1867:

THE DEPARTURE OF AN ARTISTE

> "Signorina Elvira Brambilla, the favorite prima donna soprano of the operatic world of San Francisco, will leave on the steamer Sacramento next Wednesday, 30 inst., for New York, en route for Europe. With her departure fades the last hope of Italian opera here again until new artistes arrive. She has been a resident of our city three and a half years, and has earned and merited the title of the best prima donna that San Francisco has been favored with, possessing as she does rare attainments as an artiste, among which should be mentioned particularly her great repertoire and most perfect intonation and memory, which have always enabled her to stand first in all the troupes with which she has been connected. Her career here has been marked by a strict attention to her professional duties, declining all invitations of society and cliques. She leaves with a name as artiste and lady which can be won by those who deserve it. Her friends, and their name is legion, wish her success wherever she may go, and will be gratified if the future brings her again to those shores."

OTHERS IN THE MINOR CHOIR

There were many less talented songsters who came to San Francisco during the feverish gold rush days, remained for

a season or two, then left for other fields of triumph or fiasco. Among those may be mentioned Signora Abalos, Madame Barili-Thorne, Madame Cailly, Signora Garato, Miss Lizzie Parker, Madame Agatha States, and Madame Von Gulpen. Active mostly during the fifties, they left posterity little in the way of memoirs, anecdotes, or any other information.

DAUGHTERS OF THE WEST

Possibly because of the strong and widespread interest in grand opera at this period, a younger generation grew up in the sixties with a predilection for the operatic. Then girls -- like the present generation who long to become movie stars -- yearned for the glamorous life of the prima donna. There were several native daughters of California who won world renown. Most famous perhaps were Sybil Sanderson, born in Sacramento in 1865; Emma Nevada, born in 1861 in Alpha near Nevada City, California; and last, Caro Roma, born in Oakland in 1869, who won recognition not only as a prima donna but as a composer.

SYBIL SANDERSON (1865-1903)

Her career reads like a popular novel. Leaving San Francisco in her teens, she soon had Paris at her feet and became one of the most fascinating women in Europe. The

SYBIL SANDERSON

(1865 - 1903)

Miss Sanderson in the Title Role of Manon.

PHOTO COURTESY M. H. de YOUNG MUSEUM

celebrated composer Massenet fell in love with her and wrote Esclarmonde, Thais and Manon expressly for her. She sang for the Czar of Russia, was painted by Benjamin Constant, married a Cuban millionaire, and died while still young and beautiful.

In 1873 her father S. W. Sanderson, one of California's men of law and Judge of the Supreme Court of the State, moved his family from Sacramento to San Francisco. Sybil was then about eight years old. The Sandersons were well-to-do and maintained a large residence on Holiday's Hill at Laguna and Sacramento Streets. At the family's social affairs Sybil frequently displayed her vocal talent and charmed the guests with a voice possessing wonderful bell-like tones. The guests encouraged the girl and she began to nurture secret ambitions to become a prima donna. When these desires became known to her father she found him strongly opposed. However, in most matters the high-spirited and energetic Sybil tyrannized over her family and had her way.

Gertrude Atherton, the novelist, one of Sybil's chums recollects how the two girls took long "despairing" walks over the hills of the city, expressing their dreams and ambitions to each other and wondering if they would ever find their way to the larger world beyond the hills.*

Sybil, with her beauty and talents, was very popular

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*Atherton, Gertrude Adventures of a Novelist, p.112

in San Francisco society and a favorite of the young men of the city. Among them was a young tenor of a local opera company who fell madly in love with her. They expected to marry -- a plan which met with no more parental approval than her stage ambitions. She was offered a trip to study in Paris as an alternative.

Miss Sanderson, now a young woman of eighteen, had never appeared in any public performance but had displayed her talent only among friends of the home circle. A few days before her departure for Europe a musicale was arranged at the Baker residence at Franklin and Washington Streets. Sybil was the guest of honor and sang to a large group of leaders of the city's musical world. Her singing created a sensation, and for days was the talk of those present. They predicted the brilliant future which she afterward attained.

STUDY IN PARIS

Her family's position made her acceptable in the most select circle of Parisian artists, and soon her talent, her charm, and frank Americanism made her much sought after. Great things were predicted for La Belle Americaine. She did not disappoint these expectations.

Great music masters and voice specialists in Paris were consulted to aid in developing her amazingly clear, high, bell-like soprano. Her mother lavishly contributed whatever was necessary for the full flowering of Sybil's gift. She

studied with Jean and Edouard de Reszke, Saint-Yves Bax, Mme. Marchesi, La Grange, and Mme. Sbriglia, among others, at the Conservatoire of Music.

MASSENET'S MUSE

The parental objections to Sybil's operatic career were as strong as ever and her teachers were not able to overcome them. They tried every means of persuasion. Finally as a last resort St. Yves Bax arranged to have her sing at a musical gathering at which Massenet, the celebrated composer and impresario, was to be one of the guests. This meeting was of monumental importance in the life of the young American songstress and in the career of the composer. He found in her the inspiration for some operas that were at this time only ideas in his mind. A few years after this meeting Massenet said, as quoted by The Morning Call of June 2, 1889:

> "I have carried the idea of 'Esclarmonde' about with me for many years. As every debutante presented herself, I carefully scanned her. But nowhere could I find my Esclarmonde. Something over two years ago, at a reception, I met Miss Sanderson, and immediately recognized in her my heroine. The papers have all announced that Miss Sanderson created the title role. I think they should know that in reality, she created the opera, for it would not have been put on paper but for our chance meeting."

The objections of the family were now swept away and Miss Sanderson became the pupil of Massenet who rehearsed her for hours and gave her voice that most rigorous training, bringing it up to high G. Operas like Manon and Thais

as well as Esclarmonde were composed for her, to which Saint Saens added Phyrne in 1893.

DEBUT AT THE HAGUE

Sybil Sanderson, in spite of her new influential champion, Massenet, could not be persuaded to make her debut in Paris where Emma Eames was captivating the opera-goers with her singing of Marguerite. Sybil traveled to The Hague and appeared in Manon. The city went wild over the young American whose beauty, charm, acting and voice were a revelation. The press carried the good news to Paris before the return of the composer and his protege and created an air of expectancy so favorable in preparing for a new opera season.

San Francisco was keeping close watch on her. The issue of The Argonaut March 10, 1888 states:

> "Sybil Sanderson, upon the occasion of her debut sang first night at The Hague, and the second night in Amsterdam. She received four hundred dollars for each performance, and is in great glee over her first 'wages.' The opera was 'Manon Lescaut,' which Minnie Hauck sang in San Francisco. Massenet, the composer, gave to Miss Sybil Sanderson for a Christmas present, the score of 'Manon,' bound in white vellum, and with the young singer's name written across the volume in gold in facsimile of the composer's handwriting."

And on April 18, 1888:

> "Sybil Sanderson's smallpox, paralysis, and scarlatina turns out to have been a mild attack of measles. She hopes to make a Paris debut in October."

PARIS DEBUT

The season of 1889 was of special importance, for it was the year of the Paris Exposition. Paravey, the director of the Opera Comique, had asked Massenet for a new work to be performed during the Exposition. Werther was suggested by the managers but the composer preferred to give them Esclarmonde. The reasons for this, he stated, were that the opera was:

> "...a very spectacular drama which lent itself far better to the unfolding of a fine mise-en-scene, to the magnificence of stage decorations and costumes, and for which I had a wonderful interpreter Miss Sybil Sanderson, gifted with a miraculous voice, capable of rising to any heights."*

Massenet persuaded the managers at the Opéra Comique to take Esclarmonde and to let Sanderson make her debut. The public or dress rehearsal took place in the presence of a select number of invited guests, among them many Americans. On that day the composer wrote to Miss Sanderson:**

> "It is for you that I have written Esclarmonde; I had faith and you proved at the public rehearsal to-day, May 11, 1889, that I have confided my role unique in its difficulties of all sorts to a unique artist. You are making your debut, but I predict for you a future also unique. Later on, when speaking of theatrical glory, people will name Sanderson.
>
> Yours with much appreciation
> Massenet"

Four days later the premiere was given with much

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*Fink, Henry T. Massenet and His Operas p. 147
**Ibid. p. 64

glamour and attended by such great ovations that the critics, who had been severe in their remarks about the dress rehearsal, changed their venomous notes to praise. By the end of the Exposition she had sung the role ninety-nine times.

EUROPEAN SUCCESS

La Belle Sybille was sensational. Paris adored the California girl and considered her typically Parisian. Women copied her walk, her voice, her manner. Over night she made her fortune and also Massenet's. She crowded the Opéra Comique whenever she sang and for a decade held an unrivaled position in the city. But the composer whom she had fascinated was not altogether pleased with her fame. He was in love with her, wanted to marry her, and was consequently jealous of the attentions lavished on her. His muse did not reciprocate -- Sybil would not marry the great musician.

THE CUBAN MILLIONAIRE

One of her admirers was the handsome Antonio Terry, son of an Irish father, who had made millions in Cuba and had married a Spanish wife. Antonio was captivated by the new prima donna and he, who had been idolized by women, became her slave. A tempestuous lover, he wooed her and won her consent to marry him. Though separated from her husband for some time, the first Mrs. Terry, when she heard that Antonio was enamoured of Sybil Sanderson,

would not agree to a divorce. While the lawyers wrangled and the case went from court to court, Sybil Sanderson toured Europe.

ENCHANTS THE CZAR OF RUSSIA

She sang at St. Petersburg (Leningrad) and according to report, Russia's Czar Alexander III was enchanted by her to the extent of arousing the jealousy of the provincial German princess who had become the Czarina. Sybil went from royal house to royal house, winning admiration everywhere. One morning in 1893 The Bulletin of December 18 stated that a young German nobleman had the bad taste to shoot himself on her doorstep. There was a rumor, too, that she was to marry Count Paul Tolstoi, cousin of the Russian novelist.

MARRIAGE TO TERRY

Antonio Terry was free at last and in 1897 married Sybil Sanderson. They spent their honeymoon in Italy. Mme. Sybil Sanderson Terry was to retire from the operatic stage. She declared she would never sing in public again.

ILLNESS AND BEREAVEMENT

In the following year came the sad news that, stricken with paralysis, the world famous prima donna was near death. Her devoted husband gave her every care and for months he kept vigil at her bedside. When slowly she returned to health, he

himself fell fatally ill. In 1898 Sybil Sanderson was a widow, possessor of millions, beautiful in her mourning; and in seclusion at the Château de Chenonceaux, with its memories of Catherine de'Medici, the lovely diva was the cynosure of all Parisian eyes.

REAPPEARANCE IN AMERICA

Contrary to her previous plan, Sybil Sanderson returned to the stage she loved although her voice had lost much of its brilliance.

She came to America in 1901 to sing twenty performances with the Metropolitan Opera Company under the direction of Maurice Grau. She appeared in San Francisco at the old Grand Opera House on Mission Street. But San Francisco was then under Wagner's spell; her light French roles were not received warmly. The critics were unflattering. She was hurt by the cool reception accorded her. Blanche Partington in the San Francisco Call November 11, 1901 tells of the eager and elegant audience which greeted the California girl after her sixteen years' absence but as to her singing of Manon she states:

> "There is nothing 'to' the opera, as the phrase goes and it has no place on a grand opera programme. Still we had to have Sybil, and the opera was written for her. She has sung it some 250 times in Paris and St. Petersburg, and she was drilled to its exigencies by Massenet himself....Mme. Sanderson certainly knows 'Manon' upside down; yet she was nervous enough last night to need the assistance of the prompter several times, so perhaps a certain leeway must

be granted her. But judged from her work in 'Manon' last night, Mme. Sanderson cannot sing now, whatever she may have done once. The voice has gone, the control has gone, and only once--in her duet in the chapel at St. Sulpice with Des Grieux--did her song give any evidence of the kind of thing that drew Paris and St. Petersburg to her feet but a few years ago. There she was at her best vocally, but, though she is 'of ours,' it must be regretfully owned that Sybil Sanderson has no place in grand opera, and that even 'Manon' overweights her so far as voice is concerned."

The San Francisco Call on December 6, 1901 declared:

"Sanderson will not sing with the Grau Company in Kansas City next week. She has decided to have an operation performed on her throat and will probably remain in California for a few weeks."

And in the December 21st issue of the same year:

"Madame Sybil Sanderson Terry was the guest of honor at a tea given yesterday afternoon by Mrs. George C. Boardman at her elegant home, corner of Sacramento and Franklin Streets...about 150 ladies were asked to meet the singer. Most of those invited were old friends of Mrs. Terry and the reunion was a most pleasing one."

Sybil's health failing her, she soon retired to her villa at Cannes. Two years later, having become a hopeless invalid, she died May 17, 1903.

The San Francisco Call announced on May 17, 1903:

"Death forever stills the voice of beautiful Sybil Sanderson. Great prima donna whom California gave to the world expires unexpectedly in Paris from an attack of pneumonia, contracted at Nice, following a long period of failing health....

"Sybil Sanderson, the well-known American opera singer, died suddenly to-day of pneumonia, resulting from an attack of grip.

Top left: DAVID BOWIE as Jonathan in Gerrilla. Droll Opera House 1905 Lower Downing Ave. R. Denver.

Standing: MAUD FAY a native daughter as Elizabeth in the Opera Tannhauser. Photo from "The American Singer."

Lower left: EDNA NEVADA in Lakme. Photo from "The American Singer."

> "The announcement of the death of the famous artist caused a profound shock in the American colony here, where she was well-known, and throughout musical and theatrical circles. She returned to Paris from Nice six weeks ago suffering from a slight attack of the grip. Her condition was not regarded as serious, but she gradually grew worse and her sickness finally developed into pneumonia.
>
> "The doctors continued to hold out hopes forher recovery, but the singer sank and finally succumbed this morning. Miss Sanderson's mother, the widow of Judge Sanderson of California, with whom she lived in apartments at I Avenue de Bois de Boulogne, and other relatives and friends were present at the time of her death, including her sisters, Edith and Marion, and Mary Garden of Chicago, the soprano of the Opéra Comique.
>
> "The funeral will be held at the Church of St. Honoré d' Eylau."

So ended the career of one of the most romantic personalities of the operatic stage. Massenet wrote of her:

> "She was ideal as Manon at the Comique, and never to be forgotten as Thaïs at the opera."

EMMA NEVADA (1861-)

Daughter of the noted physician William Wallace Wixon of Nevada City, California, Emma Wixon, born in 1861, became one of America's outstanding prima donnas. Her father sent her when a young girl to Mills College, California. Later she studied in Vienna with noted teachers, including Mme. Marchesi; adopted Nevada for her stage name and made her debut at the age of nineteen at the Italian Opera House in London. She sang in La Sonnambula on that occasion, but

her venture was a little premature; she was received coldly.

Leaving England for Italy, Emma Nevada sang in various opera houses, developing her stage presence and her unusually high, clear, flexible soprano during the next two years. In 1883 she appeared at Paris in Mignon and The Pearl of Brazil. By this time she had achieved a reputation. When she sang with the Italian Opera in Paris the following year in Lucia di Lammermoor, she was invited to the Norwich Festival in England.

SAN FRANCISCO DEBUT

She returned to her native West in 1884 -- still in her early twenties -- and appeared on San Francisco's operatic stage under Colonel Mapleson's management. Previous to her concert, the critic of The Morning Call wrote on November 23, 1884:

> "This young lady, known to old California and Nevada people as Emma Wixon, has arrived in New York, under Mapleson's management, to create the principal character in Delibes's 'Lakmé.' Her repertoire embraces 'Lucia,' 'Mignon,' 'Mirella' and the oratorio of the 'Rose of Sharon.' Already her agents and managers have taken the precaution to allay the ardor of the public expectation in regard to Mlle. Nevada. We are now told that those who expect to hear loud, robust, singing will be disappointed; that her voice is more sweet than powerful, but has the quality of carrying, so that the lowest note can be clearly heard at the furthest part of the hall. The fact is, according to the testimony of those who have heard Miss Nevada, her voice is weak, with no possibilities of brilliant execution. The lady sang on the continent for a short season, under the management of Signors Cambiaggio and Siena, and the verdict then was that her vocal capacity was limited to one or two numbers in 'La Sonnambula.'"

HER SOUVENIR BOOK*

Miss Nevada had many friends. Her autograph album is full of flattering sentiments from great musicians and artists.

Charles Widor, known in Paris as "the new Gounod" wrote:

> "With one thousand wishes for your speedy return. Your faithful and devoted friend. Charles Widor."

Coquelin of the Comédie Francaise after she had made her debut in the Pearl of Brazil, said about her voice:

> "It is the 'Pearl of Brazil' and you are right in taking good care of it. Respectfully, Coquelin."

Faure, the noted singer, inscribed under a portion of his "Ave Maria":

> "Dear Little Emma Nevada: An affectionate friend. F. Faure."

Baron Haussmann of Paris, the first time he heard her sing, composed a little verse:

> "Nevada is the name of a rocky chain of Mountains covered with snow. But if you should sing to those Mountains the snow would melt."

Ambroise Thomas the composer, with whom she studied, wrote under a portion of a duet from the opera Hamlet:

> "To my charming little Ophelia Nevada: An affectionate souvenir. Ambroise Thomas."

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*From article in Bulletin, March 19, 1885.

Jules Barbier, who was the librettist of Faust, Mignon, and other operas, wrote a little sentiment:

> "When you see and hear Emma Nevada you forget all about the artist completely and see and admire only the young girl."

Gounod was one of her closest friends. She was studying his opera Mirella when he wrote in her album:

> "We cannot, alas, notwithstanding all our efforts give to the public our flame. Confessing is giving to notes their body, but singing gives to them their soul. Go then, nightingale, pure and melodious, rock our charmed ears, and let the life pass from your impassioned heart in your voice as well as from your eyes."

Mme. Marchesi whom Mlle. Nevada considered the greatest of teachers, inscribed:

> "Dear Emma: I am proud of your talent, and love you with all my heart. Matilda Marchesi."

Others among her admirers included Massenet, Delibes, Rubinstein; Mme. Essipoff, the pianist; Toffanel, the flutist; Arditi, and Edwin Booth.

SECOND SAN FRANCISCO APPEARANCE

Emma Nevada visited Paris in 1885 and was married there to Dr. R. E. Palmer. She made another appearance in San Francisco the same year. Her voice was too delicate for grand opera virtuosity, she had discovered, so this time she limited herself to concert singing. The New Alcazar Theatre was to be dedicated and she was engaged as soloist. The San Francisco News Letter of November 14, 1885 reports:

> "Nevada's first concert, next Monday evening, will fill the Alcazar with a most representative audience. By voice and art, Nevada belongs

> properly to the concert stage. She need there fear no living rival. The purity of her voice, its delicacy and its wonderful flexibility, will tell far more under purely lyric conditions than they do when subjected to the heavy influences of dramatic surroundings....The Alcazar which is to be dedicated by this troupe, is a most beautiful little theatre. Its decorations are in exquisite taste. The only improvement that could be suggested to the place is in the substitution of the incandesent electric light for gas."

An even more enthusiastic writer in the Chronicle states on November 10, 1885:

> "As anticipated, the rush yesterday morning for single tickets for the Nevada concerts at the opening of the Alcazar Theatre was something to remember. In spite of the wretched weather a long line of ladies and gentlemen stood for over four hours in the rain awaiting with what patience they might, a turn to secure tickets. Mrs. C. Crocker secured four seats and a long list of others might be given who wish to hear the 'California song-bird' on her return to her native country. Speculators are already getting from $5 to $7.50 for first-night tickets.
>
> "Altogether the indications are that the opening of this magnificent theatre will be a success and that the reception accorded to Mme. Nevada-Palmer will be a triumphant ovation."

Soon afterward she went back to England and in 1887 joined the Italian Opera Company of Covent Garden, London. Her daughter Mignon was born there and was herself well received as a soprano at Lisbon, Brussels, and London in 1905.

LETTER FROM NEVADA

The search for the correct date of Emma Nevada's birthday resulted in the discovery of a recent letter from the

great prima donna herself. She wrote on April 2, 1938 to a Mr. Lombard of San Francisco as follows:

"59 Greencroft Gardens
London, N. W. 6
April 2, 1938

Dear Mr. Lombard:- That you should find it difficult to know where and when I was born does not surprise me in the least--for never from any book or newspaper have they ever, in my own dear country,America, hit on the correct date. I wonder why? Well, never mind! Here is the true date biography. I would have much to tell you, but I am afraid that it would not arrive in time for your book.

I was born in Alpha, California, and celebrated my seventy-ninth birthday on February 7th this year (less than two months ago). From Alpha, still a baby in arms, I went to Austin, Nevada with my parents. I was educated and graduated from Mills College in 1876.

The next move was to Vienna, where I studied for the operatic stage with the celebrated Mathilde Marchesi. My debut in opera was in London at Her Majesty's Theatre in 1880 and after the engagement I sang nearly all over the world-- although my permanent home was in Paris.

There is one little story that I will be grateful if you will correct and put an end to it. Books and California papers have said that Mrs. John W. Mackay was responsible for my musical education. Why and who invented this story I have never been able to understand for I never saw or even heard of this dear lady until I had been on the operatic stage for two years and had already made my name. When I met Mrs. Mackay while I was singing at the Opera Comique in Paris I was about to become a Catholic and Mrs. Mackay offered to and became my Godmother. My education musical and classical and everything I owe to my beloved father who never left me from the time I made my debut, travelling everywhere with me, up to the last years of his life. To him, to my adored father, and to him alone I owe it all. My father was a celebrated physician, Dr.Wixon, son of the great Dr. Wixon

CARO ROMA

(1866 - 1937)

PHOTO COURTESY MRS. R. E. REVALK

(both from Michigan) the first doctor to perform the operation of the hip joint.

Mrs. Mackay was a real lovely friend and an ideal Godmother and there it ends -- as I hope the absurd story will end.

With all the best of good wishes for you and for the book and my love to all the dear California friends, I am

Yours sincerely,
(Signed) Emma Nevada Palmer
"Jai Foi" *

CARO ROMA (1866-1937)

Making her debut at the age of three, when she sang a little song of her own invention at Platt's Hall in San Francisco in 1869, Caro Roma had a crowded career as composer, author, and prima donna. She was born in East Oakland on September 10, 1866; educated in Oakland and at the New England Conservatory of Music in Boston.

THE BLACKSMITH'S DAUGHTER

She maintained a home in Oakland all her life. Her parents, Vernon S. and Mary Louise (Boynton) Northey, were pioneers of that city; her own real name was Carrie Northey. Her father was the town's blacksmith. Changing her name to Caro Roma, she quickly was launched on her career. Her

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*Music Room, San Francisco Public Library

(both from Michigan) the first doctor to perform the operation of the hip joint.

[illegible] was a real lovely friend and an [illegible] doctor and there it ended as I hope the shared story will end.

[illegible] with the best [illegible] wishes for you and [illegible] and my love to all the [illegible] [illegible] I am

Yours [illegible]
(Signed) [illegible]

[illegible] ROSA (1[illegible]-1[illegible])

[illegible] daughter of [illegible] [illegible] was born a little [illegible] for her own [illegible] [illegible] in San Francisco in 1[illegible], [illegible] Rosa had [illegible] a [illegible] author, and [illegible] lecturer. She [illegible] in [illegible] on September 1, 1[illegible]; [illegible] [illegible] Rhinelund Cemetery [illegible] [illegible].

THE [illegible]

She [illegible] home in [illegible]. Her parents, [illegible] and [illegible] [illegible] (Spanish) [illegible], were pioneers of the city; her [illegible] [illegible] her father was the town's [illegible]. [illegible] to Cruz Roja, she quickly was [illegible] [illegible]. Her

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[illegible] Rosa, Cruz (San Jose Public Library

natural endowments opened every door to her.

SINGS BEFORE QUEEN VICTORIA

In Boston she appeared as prima donna with the Castle Square Opera Company. Later she sang with the Tivoli (1888-1898) and as guest prima donna performed the role of Santuzzi in 1903 under Pietro Mascagni's baton.

Touring Europe and singing in its principal cities, she was honored by a command performance before Queen Victoria, during the Boer War. The Queen not only gave her a medal of musical recognition, but also showered gifts upon her. She sang also for Emperor Franz Joseph and for others of the royalty.

Caro Roma's last professional appearance on the stage took place at the Lyric, in New York, in 1906. During the World War she contributed her services, playing and singing willingly and indefatigably for the Allied cause.

ORIGINAL COMPOSITIONS

Of the four hundred songs she composed, the most popular have been "Oh, Can't You Hear Me Calling, Caroline?" and "In the Garden of my Heart." The latter, written in 1908, sold some 2,000,000 copies. "Caroline" composed very casually in 1914, sold over 300,000 copies. She wrote more than one thousand poems, the best known perhaps being "The Birth of a Lie." Many orchestral works are also listed to her credit.

She was a member of the California Composers and Writers Society.

LAST DAYS

During her final illness-- she was paralyzed the last eighteen months of her life-- Caro Roma kept her radio near her. On September 10, 1937 on her seventy - second birthday, special broadcasts of her songs went through the air lanes. She received hundreds of letters and numerous telegrams to remind her that her creative efforts were still appreciated.

She died two weeks later, on September 22, 1937 at the Merritt Hospital, Oakland, California.

MAUDE FAY (1883-)

Native Daughter

Though many great singers sailed into the Golden Gate to win new triumphs, Maude Fay is the only world-famous prima donna whose birthplace is actually the city of San Francisco. She had her early musical training here, gave recitals here, and after earning European applause and universal recognition, returned to make her home in the Bay region. John P. Young in his History of San Francisco, refers to the years of 1883-1906 as "A Period of Great Progress." Coinciding with that epoch, Maude Fay was born on April 18, 1883 to Mary L. (McCwiggen) Fay and Phillip S. Fay, a prominent paving contractor. In 1906 she made her world debut in Munich.

SAN FRANCISCO SCHOOLING

Possessing from early girlhood a voice of strength and beauty Maude Fay, upon graduation from the San Francisco Girls High School, determined to become an opera singer. She enrolled in Mme. Anna von Meyerlinck's School of Music, then located on Fulton Street. Her progress was rapid. Referring to this period, the San Francisco Chronicle of February 6, 1916 wrote:

> "Having had the advantage in early years of careful teachers, Miss Fay had nothing to undo when she approached Gadski, Damrosch and Bispham, each of whom told her she must go into the German 'nursery' for the proper cultivation of her young voice."

On the advice of these noted pedagogues Maude Fay left for Dresden, the cradle of that 'nursery' to perfect her voice.

DRESDEN DISCIPLINE

Arriving in Dresden, Miss Fay approached Frau Prof. Aglaya Orgini, eminent teacher of German operatic roles. Despite her credentials, Miss Fay was not accepted at once. Mme. Orgini could not spare the usual half-hour; her roster was full. But Miss Fay had come to Dresden to study with Mme. Orgini, and her persistence gained her an audition. After three years of intense discipline under Mme. Orgini, Miss Fay decided to attempt her operatic debut.

EURYDICE AND ARIADNE

To detail the various roles essayed by Miss Fay and her subsequent triumphs would be superfluous. Oscar Thompson's The American Singer summarizes her early career as follows:

> "In 1908 she sang Tosca at the Munich premiere of Puccini's opera and appeared as Eurydice in a revival after many years of Gluck's Orfeo. Other important roles created by her in Munich premieres were Diemut in Strauss's Feuersnot, which she sang in Berlin and London premieres; and Ariadne in the composer's Ariadne and Nafos. She appeared as Amelia in a Masked Ball with Battistine, when the great baritone made a guest appearance in Munich. Included among her roles were The Countess in The Marriage of Figaro, Donna Anna in Don Giovanni, Leonora in Fidelio, Eva in Die Meistersinger, Elsa in Lohengrin, Elisabeth in Tannhauser and Sieglinde in Die Walkure. Beside guest appearances in various German opera houses, she sang in St. Petersburg and in London."

RED CROSS SERVICE

At the outbreak of the World War Miss Fay engaged in Red Cross work. She served under the German Red Cross and the San Francisco Chronicle of January 2, 1916 reported that Miss Fay "sang frequently for the benefit of the wounded."

Following Miss Fay's spontaneous successes in Germany, came many royal honors. A few of these are cited by Oscar Thompson:*

> "Koniglice Bayerische Hofopern Sangerin was maude Fay. The title was bestowed upon her by the Prince Regent of Bavaria. Hers were the

---

*The American Singer, Dial Press, New York

> years of decorations for opera singers in Germany, Americans included. Among other honors, the Order for Art and Science was bestowed on her after a court concert."

Besides the foregoing the San Francisco Chronicle of February 16, 1916 added: "She has been given the order of the 'Lippische Rose,' and has for some time been a 'Kammersängerin.'" Miss Fay was "the only American who has ever gained these honors."

HOME TOWN DEBUT

Through press reports, the San Francisco public had followed Miss Fay's ascendancy into Europe's "charmed circle." Thus it was with pleasure and curiosity that this public learned in January 1916 that Charles W. Fay, Postmaster of San Francisco, had left for the East to escort his sister home.

For several days a sign displayed on the box office window of the Cort Theatre, San Francisco read: "Maude Fay to sing on February 18th as guest soloist with the San Francisco Symphony, under the direction of Alfred Hertz." To Miss Fay, now internationally recognized, this was a most difficult and trying appearance. Usually the audience present at the homecoming concert of a celebrity represents a cross section of the community. Josephine Hart Phelps in the San Francisco Argonaut of February 26, 1916 wrote:

> "A perceptible rustle swept over the audience when it was time for Maude Fay to appear. During the period of her girlhood in San Francisco, at the friendship-forming time of

life, Miss Fay had known many people, who were keenly interested many sympathetically, others more judicially, and perhaps inquisitively, as to what kind of an appearance she was going to make before the public, the interest being stimulated by the tale of her European success.

"The instant she appeared on the stage, Miss Fay's Americanism was patent. She carries herself with a kind of independent swing and has a decidedly informal air.

"Miss Fay was down for two numbers, both long and taxing ones, and neither in my judgment, a good selection. The "Dich theure halle" from Tannhauser and the Oberon aria, 'Ocean, thou mighty monster,' demanded such sustained physical and emotional energy of expression that there seemed to be a certain monotony to the singer's vocal contribution, more especially as she gave no encore. And, besides, in purely physical outflow of voice, Miss Fay is almost not sufficiently equipped for 'Ocean, thou mighty monster,' which requires a certain grandeur of vocal equipment such as Mme. Schumann-Heink has possessed. And the other aria, for some reason, is not a good choice for a concert selection. At all events, in spite of a most enthusiastic reception which followed the singer's two contributions, a certain proportion of the less personally interested auditors expressed some disappointment. None the less Miss Fay is a superior vocalist with a voice and mein well adapted to dramatic delivery. She has plenty of temperament of its kind, and sings with compelling energy. That, however, is one of her defects. It is a peculiarity of American singers that they run to energy, instead of emotional depths.

"To describe Miss Fay's voice more precisely, it is a high powerful soprano, which seems to require over-abundance of gesture to assist in delivery. Its principal defects are a slight hollowness of tone; its value is that in these taxing arias it proved without cavil the justness of its classification, as a dramatic soprano."

[illegible]

CRITIQUE BY REDFERN MASON

Redfern Mason in the San Francisco Examiner of February 19, 1916 reported Miss Fay's appearance at the symphony concert as being "before the largest audience that has ever attended one of the organization's regular concerts." Also that "not even Madame Schumann-Heink drew so large a crowd." Mr. Mason placed his stamp of approval upon the numbers selected:

> "She sang them with manifest satisfaction of an operatic artist rejoicing in her prima-donnaship. She made no attempt to adapt herself to the concert stage, and, perhaps she was wise in her attitude, for the audience was one of friends who wanted a manifestation of the artist on her operatic side.
>
> "Vocally Miss Fay gave evidence of an efficiency that will always win her favor. Her voice is warm and of agreeable quality; it has not conspicuous blemishes and, while it lacks that expressive finality one looks for in an artist of the first rank, it preserves throughout a uniform emotional persuasiveness."

SAN FRANCISCO OVATION

On Saturday night, February 19, 1916 Miss Fay appeared in a joint recital at the Scottish Rite Auditorium in San Francisco. With her for the first time in San Francisco was Nikolai Sokoloff, leader of the Innisfail String Quartet and a violin virtuoso of international reputation. Both were accompanied at the piano by Gyula Ormay. Miss Fay was heralded for this recital by the San Francisco Bulletin of February 18, 1916 as the "Greatest singer ever born here to appear."

CRITIQUE BY REDFERN MASON

Redfern Mason in the San Francisco [illegible] of February 19, 1916 reported [illegible] at the symphony concert as being "to [illegible] the large audience that has ever attended [illegible]." [illegible] also that "not even [illegible] a crowd." [illegible] Mason [illegible] of approval [illegible] the audience [illegible] lected.

> "[illegible] sympathetic [illegible] concert [illegible] friends who wanted [illegible] sympathetic [illegible]."

> "Vocally [illegible] still [illegible] her voice is [illegible]; it [illegible] the first rank [illegible]."

[illegible]

On Saturday [illegible], 1916 [illegible] appeared in a joint recital [illegible] in San Francisco. With [illegible] first [illegible] in San Francisco [illegible] Nikolai [illegible] "String Quartet" and a [illegible] virtuoso [illegible] accompanied at the [illegible] alled for [illegible] writing [illegible] ary 18, 1916 [illegible]."

The exaggerated ovation was graphically described by Anna Cora Winchell in the San Francisco Examiner of February 20, 1916:

> "The wealth of adulation and approval that was bestowed upon Miss Fay last night affected her to tears, and to such an extent that she left the platform with a breaking voice returning only to plead for an abeyance. 'I can't sing,' she said sweetly, to her excited house: 'It is too much, I can't bear it.' And she disappeared to recover her composure, after which her songs were filled with a deeper tenderness."

Miss Phelps of the Argonaut wrote: (of the same performance)

> "She seemed to have the quality of dividing her listeners into two camps. 'How do you like her?' I asked one. 'She is a wonder,' was the reply. Others, although, who were aware of her European triumphs, expressed disappointment; but when a singer with a perfectly magnificent press agent who has down to a fine point the art of stirring up anticipation sings for the first time in her home town she must expect to disappoint in some quarters. I have an idea that on Friday the nervous excitement which the singer manifestly and very naturally was laboring under robbed her tones of some of their color, and that those who heard her on Saturday night, discovered much more of what she is capable than the audience at the symphony concert."

The rest of Miss Fay's Northern California engagements were cancelled in response to an urgent request to appear at the Metropolitan Opera House in New York.

HER BEST ROLE

Shortly after her arrival in New York City, Miss Fay made her appearance on February 28, 1916. In the role of Sieglinde, in Wagner's Die Walkure, a part which the New York Herald-Tribune of February 29, 1916 reported to be "her best

role." Her appearance at the Metropolitan was somewhat inauspicious. The Herald-Tribune stated:

> "It was said officially that she was slightly indisposed, which may account for the exceeding weakness of her middle tones."

Later, the Herald-Tribune judged of her in the following terms:

> "Miss Fay proved herself to be a woman of statuesque beauty, possessed of charm, graciousness of manners and much temperament. Her diction was clear, her poses plastic, her conception of the character clear cut, yet imaginative.
>
> "Under the circumstances it would be manifestly unfair to judge finally her vocal powers. She is certainly an artist of sound schooling, and the possessor of a keen histrionic sense. She was warmly greeted after the first act and called before the curtain numberless times."

The New York Times of February 29, 1916 after relating the unfavorable circumstances under which the Metropolitan debut was made, remarked:

> "Miss Fay made it plain that she possessed excellent qualifications as an actress. She was a sympathetic figure as Sieglinde--tall, graceful, plastic in pose, expressive in gesture and in facial play. She has a skill in stagecraft, and something more and better than routine. Her impersonation was not without emotional expressiveness, tenderness, wistful longing. Her appearance even under the handicap that was laid upon her was promising and her further disclosure of her art will be observed with interest."

On December 1st of the same year Miss Fay sang the role of Elsa in Lohengrin. Thompson in The American Singer, wrote:

> "Miss Fay's voice was an ample soprano of excellent natural quality but in her New York appearances her use of it was criticised in a

manner to indicate fundamental differences between American and German requirements."

Participating in the cast of Die Walkure with Miss Fay was a galaxy of internationally known artists, among whom were Louise Homer, Mme. Gadski, Johannes Sembach and Karl Braun. Bodanzky conducted.

During the summer of 1916, Miss Fay was selected as the leading singer for the stadium of the Coliseum in New York City. During the season she also made guest appearances with the Chicago Grand Opera Company, and with the Philadelphia Symphony Orchestra. Her concerts in Washington, D. C. were a series of triumphs. Despite these activities she found time for intensive study of Italian operatic roles with Signore Valeri. Fresh from these Eastern triumphs she returned to her native city.

SECOND LOCAL APPEARANCE

Miss Fay's second appearance in San Francisco was given under the direction of Frank W. Healy at the Columbia Theatre, on April 1, 1917. Gyula Ormay was again her accompanist. After a review of the audience and of the ovation accorded the singer, the Argonaut of April 7, 1917 remarked that "some of the enthusiasm was due to Miss Fay's personal charm and popularity." Also that "there was, in fact, a noticeably personal note in some of the applause." Continuing with a description of the singer's charm, the Argonaut pointed out that "one can read in her pleasant, frank, sousie

(sic) American countenance the absence of the genuine operatic temperament." To illustrate this belief The Argonaut continued:

> "In the Scandinavian and Teutonic singer it is depth, in the Latin magnetic fervor of sentiment. Miss Fay has neither. Temperament she has, of a sort, but it is the frank, forthputting, unsubtle, unromantic American expressiveness and vitality. Her audience like her and wish her well. As to her voice, it is a big but not full-bodied organ, with a suggestion of hollowness to its core."

The program demonstrated the versatility of Miss Fay. Her group of fifteen songs were sung in German, French and English. Familiar were "Voi che sapete" from Figaro, the Jewel aria from Faust and "Kathleen Mavourneen." Freely interspersed were works of Brahms, Handel, Richard Strauss, Spohr, and Tchaikowsky.

"NO SACRED FIRE"

Continuing with a diatribe on Miss Fay's shortcomings, The Argonaut critic compared her with a popular actress, saying:

> "Neither has really the soul of an artist, yet both are likable, popular, and successful. You can see success stamped in the cut of Miss Fay's features, particularly in the line of her chin. But with both of these professionals part of the success is due to hard work and energy of temperament and part to American hustle. Neither has the sacred fire."

American hustle and artistic temperament seemed incompatible in the eyes of The Argonaut.

WORLD WAR ACTIVITIES

Upon America's entry into the World War, Miss Fay became associated with the Emergency Fleet Corporation. She was given the responsibility of doing social reform work for the Corporation's women employees. At this time she became the wife of Captain Powers Symington, an American naval officer and a native of Baltimore.

The heroine, Margaret Styr, of the novel Tower of Ivory, by Gertrude Atherton, is said to have been modeled from the incidents connected with Miss Fay's early life.

MARIN MUSIC CHEST

Shortly after her marriage Mrs. Symington retired from the operatic and concert stage. By this decision she displayed admirable judgment. No longer active on the concert platform, Mrs. Symington is nevertheless affiliated with many of the trans-bay societies of music. Most recently the San Francisco News of September 14, 1938 reported:

> "Supplementing the annual dinner of Marin Music Chest at Meadow Club tomorrow evening will be a program of music arranged by Mrs. Powers Symington, president of the Chest."

In these affiliations Mrs. Symington is an active force, advancing the interests of music in the West.

WORLD WAR ACTIVITIES

[illegible] Miss May became interested in the [illegible] Civic Organization. She has given the opportunity [illegible] work for the Long Island Women [illegible] Women became the Civic Leagues Women [illegible] Service and a member of [illegible] Council.

[illegible] Ivory, [illegible] made from the [illegible].

FAMILY AND HOME

[illegible] from the [illegible] the [illegible] displayed [illegible] the [illegible] with many of the [illegible] the [illegible] Sam Francisco [illegible]

> "Congratulations! [illegible] Chief [illegible] program [illegible] mission [illegible]."

In [illegible]

three [illegible]

COMPANIES AND REPERTOIRES

Adeline Patti was announced to appear "positively the last time on the Coast" in March 1885. She sang at the Grand Opera House with Her Majesty's Opera Company in Faust, La Traviata, Martha, Aida, Semiramide, and Elisir d'Amour.

Nordica came in 1886 under Colonel Mapleson's management and sang at the Grand Opera House in April. Her repertoire included Faust, La Traviata, and Rigoletto.

In spite of her manager's announcement of her "last" appearance in San Francisco, Patti returned two years later, in 1887, and appeared again at the Grand Opera House in January. The Emma Abbott New Opera Company followed her and gave a grand opera season of two weeks. The National Opera Company came in April, stayed a month, and performed among other works, Lakmé, Orpheus and Eurydice, Galatea, Lohengrin, The Huguenots, Nero, Die Fledermaus, and Coppélia.

In 1888, the next year, the Abbott Opera Company performed at the New Baldwin Theatre in opera of a lighter vein--The Bohemian Girl, Mikado, The Rose of Castile, and the Yeoman of the Guard. The Madrid Spanish Opera Company also visited the city the same year and gave Boccaccio, Crispino e la Comare, La Tempestad, and The Little Tycoon, at the New Bush Street Theatre.

Presenting a novelty Suzette and an old favorite Don Pasquale, the Bostonians, an English opera company, appeared at the Baldwin Theatre in May 1889. They moved to the New California Theatre the following month, and gave Fra Diavolo,

The Bohemian Girl, Pygmalion and Galatea, and Mignon.

SEASONS IN THE NINETIES

The Hess Grand Opera Company came in December 1890 to the Orpheum, followed by the Emma Abbott troupe, and put on Robert the Devil, The Flying Dutchman, and Carmen. In 1891 the Emma Juch English Grand Opera Company made its appearance and presented a diversified program of standard works -- Wagner, Verdi, Gounod, and Bizet. The next year the Bush Street Theatre was visited by the New York Opera Company. The Emma Juch Company returned to the Grand Opera House in the spring and gave a week's season in May.

The Tivoli, San Francisco's music mill which ground out light opera and musical comedy night after night for nearly three decades, continued to hold its monopoly on the genre through the nineties. Its history is outlined in another chapter. (See THE TIVOLI, in this volume, and Vols. XII and XIII on THEATRE BUILDINGS.)

While the Beggar Student was playing to crowded houses, at the Tivoli in February 1894 the announcement was made that Manon was to be presented with Alice Nielson in her first appearance there as Gaston. Gracie Plaisted was to play the lead with Tillie Salinger as Manon, Fannie Linniard as Madame de Maintenon, and Caro Roma as De Frontenai.

The Tavary English Opera Company came in 1895 to the Baldwin. In 1896 the Carleton Opera Troupe played at the Alcazar. The Italian Grand Opera Company and the French Operatic Troupe appeared at the California Theatre in 1897.

Visiting the West Coast, the Thalia German-Hebrew Opera Company came to the Bush Street Theatre in 1898 and gave such novelties as Sulamita, Kol Nidre, The Fall of Jerusalem, and The Wandering Jew. The Ellis Grand Opera Company also performed that year at the Mission Street Opera House, and Melba, Gadski, and De Lussan were in the cast, with Damrosch as conductor.

THE DECLINE OF GRAND OPERA

Grand Opera, however, was definitely relegated to the background by the popularity of musical comedy and opera bouffe presented by the Tivoli. Looking through the records of performances in the eighties, nineties and up to the great fire, one finds that the Tivoli had almost completely usurped the place of more ambitious music drama in San Francisco.

Grand Opera seemed to suit the tempo of life in the early days. There were drama and passion in the atmosphere. Great fortunes were made over night. Vigilantes banded to preserve law and order. The entertainment had to match the intense and almost melodramatic mode of daily life. When the tension relaxed and a more normal, more humdrum, more superficial atmosphere enveloped the city, the taxpayers patronized musical comedy instead of opera, as today's mechanical singing offered by motion picture houses draws the multitude.

THE GRAND OPERA HOUSE

1873 - 1906

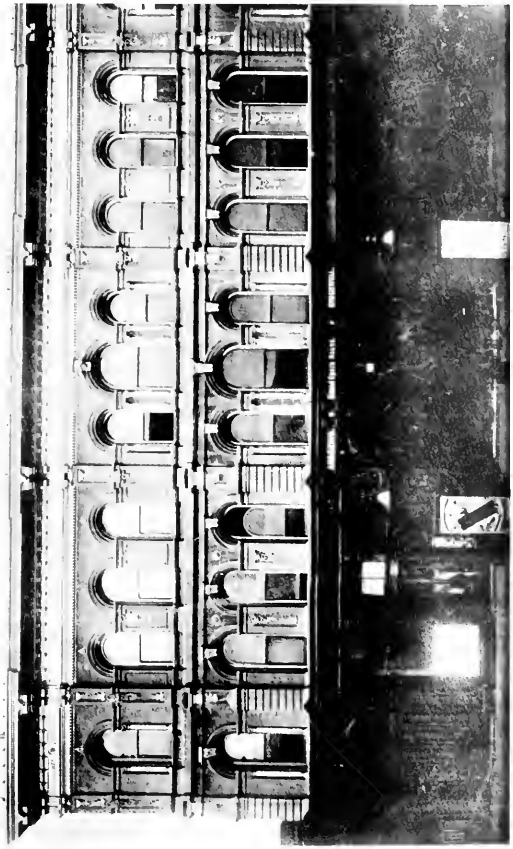

PHOTO COURTESY M. H. de YOUNG MUSEUM

MUSIC HALLS AND OPERA HOUSES

The First Decade: Opera Takes Root

Gaudy auditoriums, temples of the Muses and academies of art -- often architectural monstrosities that combined baroque Renaissance styles with the Greek, Roman, Gothic and Saracen orders -- rose rapidly to house the lovers of operatic entertainment in early San Francisco. Frequent fires destroyed many of the first theatres, but they were in most cases promptly rebuilt. The second and third editions were usually more elaborate and ornate than the first. The Jenny Lind III, the most elegant building in the city, was sold as a City Hall.

During the fifties, a period when grand opera was most warmly welcome in San Francisco, the important houses were the Adelphi, the American, the Metropolitan I, and the San Francisco Hall which, on November 29, 1856 became Maguire's Opera House.

THE ADELPHI*

John H. McCabe, in his Journal, stated that the Adelphi I, on the south side of Clay Street between Kearny and Montgomery, was opened on November 9, 1850 -- and later historians copied the error; but the correct date, Oct. 17, 1850, is established by the following item in the Evening Picayune of October 18, 1850:

> "The Adelphi. - The beautiful little theatre of the above name, recently erected on Clay Street,

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*See also Theatre Buildings, Vol. XII, this series.

> by Dr. Collyer, was opened last evening, with an exhibition of the 'Model Artists,' and a diversity of other entertainments. The house was crowded, as might have been expected from the appreciation that has been so generally placed upon Dr. Collyer's efforts and means to please, and we learn that the highest satisfaction was given. We understand that the Doctor desires to offer through the season a variety of attractive amusements, and to render his establishment a scene of diversion that shall always have a salutary tendency."

The first opera ever performed in California was Bellini's La Sonnambula, which opened at the Adelphi on February 12, 1851, inaugurating the Pellegrini Opera Season.

The price of tickets ranged from one to four dollars -- much higher than theatre admissions, but opera held its own. The Adelphi, like most of the early houses, was destroyed by the great fire of May 4, 1851 within six months of its premiere.

Another Adelphi was quickly built and on August 1, 1851 the second one opened on Dupont Street between Clay and Washington Streets, under the auspices of Planel's French Opera Company. The operas performed here in 1851 included La Sonnambula, Norma and Ernani, all given the first time west of the Rockies. In 1853 the Planel Company introduced La Fille du Regiment, La Favorita, La Dame Blanche, Gilles Ravasseur, and The Barber of Seville.

THE AMERICAN

Constructed in haste, the first American Theatre had its cornerstone laid on September 15, 1851. This theatre was located on the northeast corner of Halleck and Sansome

between California and Sacramento Streets. The opening took place a month later on October 20th under the management of James Stark. It was to become one of the most important pioneer theatres.

Since the location was formerly a part of San Francisco Bay and the artificial foundation was built over a bed of mud, fear was expressed as to the safety of the structure. On the opening night a great crowd pressed into the large brick and wooden house which seated about 2000. The walls sank two inches, but that was all. Afterwards the theatre continued to settle but so gradually as to be unnoticeable.

GALLERIES

Small and close to the stage so that every sound could be heard in the back row, galleries in the early theatres were built very competently. Peanuts were sold in the aisles during intermissions. It was permissible during performances for audiences to remove coats and munch peanuts. We learn from Pauline Jacobson's article in the Bulletin of August 25, 1916:

> "In the American Theatre the gallery gods occupied the pit, the 'high-toned' being assigned to the balconies above. And they came, these gallery gods, from Rincon Hill, Telegraph Hill, Tar Flat and even the far-distant Hayes Valley, in droves to the theatres to enjoy and to sit in judgment. They knew their Shakespeare as many an actor doesn't today."

RENOVATIONS

The American Theatre suffered several reconstructions. We read of an opening on May 15, 1853 in the Golden Era:

"The opening of the American on Thursday night last, under the management of Messrs. Baker and Thoman, was an auspicious epoch in the history of Drama in this State. The building as it now appears since its complete renovation is by far the most tastefully arranged and comfortable temple that has, as yet, been dedicated to the divine muses on the Pacific. Indeed there are but few theatres in the Union which can boast a more brilliant interior, while the corps dramatique has but few equals. The play produced for the opening was Bulwer's sterling drama of 'The Lady of Lyons,' which, for the occasion, was a most happy selection, affording Mrs. Baker an opportunity of impersonating a part in which she has no superior, to the largest and most refined audience that was ever assembled within the walls of a theatre in this State."

A CRITIQUE OF THE PAINTED SHIP

Torn down and rebuilt, the second and more elaborate American was opened on December 4, 1854 by A. J. Neafie. Unfriendly critics remarked on the poor taste displayed in the interior decorations. The Pioneer Magazine of January 1855 condemns it in the following terms:

"We are forced to say, with regard to the interior of this new structure, that it does not bear evidence of an educated taste. It is spacious, its general effect is brilliant, and we suppose it will seat as large an audience as the Metropolitan. But there is a want of harmony in its internal architecture. The proscenium seems to be a mixture of the Grecian and the Oriental. It is neither the one nor the other. From the stage to the ceiling, its general effect is fine; but those pendant nondescripts, that project from the ceiling over the footlights, cannot but be regarded as bad taste. They are clumsily executed, in themselves, and in addition, are entirely out of place. The act drop is only less objectionable than that at the Metropolitan. It is a sad hodge-podge, made up of a representation of the Golden Gate, a far

> suggestion of a clipper ship, a steamship, such as we venture to say has not its counterpart upon the surface of the Pacific, Atlantic, Indian or Frozen oceans, two pillars, and between them a melancholy Washington upon a pedestal."

THE CANNON ON WASHINGTON'S TOES

The critic in the Pioneer continues with a reference to a sarcastic review in a current issue of the Wide West:

> "The Wide West facetiously remarks that the cannon at Washington's feet was unfortunately located by the painter upon one of his little toes; which, it must be admitted, sufficiently accounts for his lugubrious countenance. We join in its recommendation that the piece or ordnance be speedily rolled off. In short, the entire painting means nothing. But there it is, and, if we are to judge anything from the past, there it will be, with its fellow at the Metropolitan, for the next two years, --a species of chronic intermittent eyesore, visiting the community five times nightly. The stage is lighted by gas from above; and the effect of the burners, counteracting as they do the unnatural lights and shades produced upon the face by the footlights, is far preferable to the effect of lamps at the wings. The seats are comfortable and well arranged for vision, and, in general, the auditory has an agreeable and social air."

There are no available records of operatic performance till 1855 when an Italian troupe, the Barili-Thorne Opera Company, together with the Montplaisir Ballet Troupe, performed from March 18th to March 25. In 1859 the Bianchis gave a season of Italian grand opera. In July of that year they gave Lucrezia Borgia, Norma, Il Trovatore, and Ernani. During their third season that year, the Bianchis performed La Traviata and Attila.

THE FIRST METROPOLITAN

Although the life of this house was brief (opened in December 1853, it burned to the ground in 1857) the Metropolitan was one of the most popular of early show places. Considered among the finest and most elegant in America, the theatre was praised even by the hard-to-please critic of the Pioneer whose estimate of it in the January issue, 1854, was as follows:

> "The first impression received on entering the house is one of airiness, breadth, and richness. The parquette rises gradually from the orchestra, while above hang the graceful curves of the dress circle, and second and third tiers. The decorative artist has struck the happy mean; while the effect of the whole is rich and brilliant, the eye wanders in vain for any evidence of gaudiness. The proscenium particularly is advanced in admirable taste. If there be fault about the appearance of the house when the green curtain is down, it is the unnecessary hugeness of the balustrade that separates the orchestra from the parquette. It strikes us that it is all out of character with the lightness and grace of the rest of the work. However, whether we are right or wrong in this instance, we must enter a decided exception to the drop curtain. What are the figures in the foreground (with their excruciatingly bronze legs) trying to do?"

The artistic merit of drop curtains caused, and was to continue to cause, a great deal of critical ink to run in spirited debate. It was the one chance for the artist, or the artiste as he was generally called, to express without stint his inspiration upon the vast surface of the curtain. He seldom overlooked the opportunity.

BRILLIANTLY LIGHTED WITH GAS

The Metropolitan I was located on the west side of Montgomery Street, between Washington and Jackson Streets, and was part of a group of buildings known as the Metropolitan Block. The theatre proper, from statistics given in the Golden Era, was 67 feet wide by 120 feet deep, the stage being 50 feet deep by 40 feet in width at the proscenium. The auditorium consisted of three tiers of boxes, a parquet, a row of sixteen private and six proscenium boxes, sufficing to hold about 2000 persons. The seats were roomy; the entire building sumptously furnished and brilliantly lighted with gas.

The city was first lighted with gas on February 11, 1854 and a few weeks later the Metropolitan replaced its whale oil lamps with this new lighting. The walls of the building were three feet thick at the base, tapering to 20 inches, while the proscenium walls, for greater strength of the building, were built of brick which joined the horseshoe form of the auditorium, and gave additional effect to the transmission of sound. The stage was said to have been fitted with conveniences not to be met with in any other theatre in the country. The dressing rooms and wardrobe were located in an adjoining building.

The entire cost of the theatre, designed and built by Mr. Trench, was $250,000. "The style of the plan is of the Renaissance, being partly of the Grecian and Norman Gothic orders." The Golden Era reported the entrance to the theatre

was approximately in the middle of the block, and it was flanked on either side by stores and a saloon which were part of the theatre building. Should one enter the saloon, it would be found to be one of the "most roomy, complete and tasty establishments in the town, as is evidenced from the gorgeousness and completeness of its arrangements."

THE BLOOMING SIXTIES

During the sixties the principal houses of operatic entertainment were offsprings of the theatres mentioned above. There was the Second American, the Second Metropolitan, Maguire's Opera House and his Academy of Music. French, Italian, Spanish, English and German opera were given here season after season. The offerings were amazingly diversified.

THE SECOND METROPOLITAN

San Franciscans were repeatedly assured between 1857 and 1861 that the once glorious Metropolitan would again rise phoenix-like from its ashes and open its doors to welcome them. Finally, on the first of July 1861, the New Metropolitan celebrated its resurrection. It was to be the most important opera house of the decade.

FIRST IMPRESSIONS

Previous to the opening, a humorist from the Bulletin visited the theatre and reported his impressions in the June 26th issue, as follows:

> "Know all men by these presents, then, that the Metropolitan Theatre is rebuilt. To reach it,

you enter by Montgomery Street, next door to paint shop, between Washington and Jackson Streets, west side. Just now there is a great pile of old wall in the street before the entrance which, when you have scaled, you will find 'no admittance' stretched across your path. One can't go in before Monday night, when the institution opens. Then entering the broad hall, to which there are three doorways, you push due west, descend three steps, and are in a semicircular hall. Directly under your feet is the bar of the establishment. Three doorways are now before you, the central one leads you by a descent of 7 steps to the pit and the parquette....On either side rise 9 steps, and you are in the dress circle.

"In the rear of the pit -- that is, flanking the main entrance, and quite concealed from the dress circle and galleries -- are 8 dingy boxes, which ladies will never make the mistake of entering. A straight railing is to divide the pits from the parquette or dollar seats. These seats are now being converted, by virtue of hair, wool and enameled cloth, from plain benches into sofa-seated lounges. The orchestra is just having its fence erected about it.

"The dress circle, which as we have said is entered by two stairways from the front hall, occupies the whole of the first gallery. It slopes gently from the rear wall, so that its wings reach within 3 feet of the stage, and are about 4 feet above its level. There are 7 circles of seats in its greatest depth, all cushioned and covered with purple enameled cloth.

"The entrance to the second Gallery is by a stairway on the southwest corner, from a hall entirely separate from the main passage. It too has 7 circles of seats furnished like the dress circles, except that the backs of the seats are bare. In the ceilings near the cornice 4 windows provide for the exit of the heated air.

"The world of pullies, cords, belaying pins, cranks, windlasses, gas pipes and scene frames that make up the mysteries behind the curtain, is in about the third day of its creation -- the herbage beginning to appear on the canvas. The carpenters, painters, property makers, gilders, gas men are driving things on to a speedy completion. By Saturday evening all will be done--

> the paint will not rub off, the varnish will stick to the wood -- not your coat, and the gas will be ready to turn on. This is the promise of the proprietors -- who added that never was a theatre lighted as this is going to be, and speaking of the ventilator, they add, that never was a theatre so ventilated before. New iron rods descending from the roof help sustain the weight of the upper gallery. On the 4th of July a great crowd of our fellow citizens will visit the institution to hear Mr. Tompkin's oration and Mr. Ridge's poem, when the strength of the building will, doubtless, be publicly proven.
>
> "The lot on which the theatre stands is 180 feet by 65 feet in dimensions; the theatre proper is 120 feet deep, 65 feet wide. The interior walls will be left white for the present to be frescoed when the first refitting is necessary. The front of the dress circle will be ornamented, on a white ground, with a running vine of poison oak -- than which what can look simpler or prettier?"

THE FIRST NIGHT

There were over 2000 people present at the opening on July 1, 1861. Everyone admired the spacious auditorium, the brilliant act-drop, and the general ornateness of the decorations. They were so awed by the decor that they almost completely ignored the play which was the old favorite, The Love Chase.

Throughout the sixties, opera was given at the Metropolitan. The visiting troupes included the Howson English Opera Company, the Bonheur Italian Troupe, the companies of the Lyster, Adelaide Phillips, Anna Bishop, together with French, Spanish, and German organizations.

MAGUIRE'S OPERA HOUSE

Tom Maguire, Napoleon of impresarios in the West, took over the old San Francisco Hall, enlarged it by two stories, and named it Maguire's Opera House in 1865. Said to be one of the handsomest outside New York, the theatre was a center of operatic production in the sixties. Attracted by the spectacular quality of opera and determined to put it across, Maguire gave San Francisco opera on a grand scale, imported the best companies, paid lavishly, and halted only when nearly bankrupt, having sunk several fortunes in his Opera House.*

THE BLEAK SEVENTIES

Because of the successive waves of depression which swept the country in the seventies, San Francisco heard comparatively few operas between 1870 and 1880. There were in all 434 opera nights in this ten year period. The preceding decade witnessed nearly eight hundred performances, (751), while the decade following (1880-1890) saw over a thousand (1106).

The center of theatrical activity in San Francisco was around Washington and Montgomery Streets until the street cutting in the early seventies which ran Columbus Avenue diagonally across the section and put Maguire's Opera House and the Metropolitan out of commission. An ordinance went into effect for widening Kearny Street. Property was condemned; the bright lights shifted toward Market Street.

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* See Tom Maguire, vol. 2, p. 25

Transient actors, singers, circus folk, and prima donnas lived within a few blocks of Washington and Montgomery. Parepa Rosa stayed at the Occidental; Thorne, at the Russ House; others, at the International Hotel and at the traditionally bohemian Montgomery Block.

The Metropolitan and Maguire's were separated only by a brick wall. The International Hotel was just back of them. It was at this hotel that the famous quarrel ending in a fatal duel began between Terry and Broderick.

THE CHANGING THEATRE DISTRICT

At Montgomery and Jackson was the old Circus Lot; at Montgomery and Pine, the Academy of Music; at Montgomery and California, the Eureka; at Montgomery and Bush, Platt's Hall. As the town grew southwestward, the theatre district shifted toward Bush Street and later to Powell and Market. The most popular houses in the middle seventies were the Bella Union, the Tivoli, Baldwin's, and the Bush Street Theatre. Wade's Grand Opera House opened in 1876; its career was an unhappy one.

BALDWIN'S ACADEMY OF MUSIC

E. J. ("Lucky") Baldwin, whose numerous financial successes earned him that sobriquet, came West in 1853;engaged in brick-making; became a foreman of a brickyard at Fort Point in 1855, a job which netted him an income of $1000 to $1400 a month; opened a livery business in 1857; purchased real estate; speculated in mining stock, and became a very

wealthy man -- a millionaire in fact.

FIRETRAP OPENS

As a cultural and financial investment, he financed the Academy of Music which opened on March 6, 1876. The theatre was set in the center of a great wooden building called Baldwin's Hotel. Six stories high, the building fronted on Market, Powell and Ellis Streets. John A. Remer, designer of the Lyceum and Union Square Theatres in New York, was the architect. It was a fire-trap of the worst sort and music lovers risked their lives every time they entered the long narrow passageway that led to the theatre hidden in the center of a vast wooden structure.

John McCullough opened the season on March 2, 1877 with the Hess Opera Company. He retired five months later. Tom Maguire presented concerts in September, with Clara Kellogg and Annie Cary. He also produced Aida.

SPLENDORS ALMOST BEWILDERING

The Baldwin enterprise found an enthusiastic admirer in Benjamin Estelle Lloyd who wrote in Lights and Shades in San Francisco:

> "Baldwin's Academy of Music is the finest theatre building in the city. It is not large; its seating capacity accommodating 1700 persons; but for elegance and style of finish, for comfort and cheer, it doubtless has no superiors, even in art-loving Europe. It is characterized for its substantial embellishments; every ornament that is used in its decoration having been applied by skilled hands. It is modelled after Booth's New York.

[illegible]

[illegible]

[illegible]

"At the grand entrance, on Market Street, two handsome chandeliers, pendent from the richly-carved moldings illumine the sidewalks and street, and sparkle invitingly to the passers-by. Just within the vestibule stands the office, which is faced with French walnut panelling, carved in exquisite designs. A double staircase, massive and beautiful, of the same material, leads to the balcony circle. Upon the richly carved newels stand pedestal torches, brilliantly lighting up the room and revealing the delicate fresco of the canopied ceiling. Pushing back the crimson doors, and entering, the visitor is confronted by large mirrors, that seem to invite him into mazy halls and corridors infinite. Following along the corridor, the auditorium is reached, and the splendors that meet his gaze are almost bewildering.

"The prevailing color of the upholstery is crimson which gives to the room such a warmth, and cheerful air, that, whether the seats are filled or occupied by but few, there is no feeling nor appearance of desolation. The woodwork is painted in imitation of drapery, and the ceilings are resplendent with fresco."

THE FIRETRAP SPRINGS

The curtain dropped on the last performance at the Baldwin on November 21, 1898. Early the next morning at three o'clock, flames and smoke poured out of the great wooden pile. It burnt to the ground.

WADE'S OPERA HOUSE

On Mission Street between Third and Fourth -- today a grimy, industrial quarter -- Doctor Thomas Wade, a dentist, built in 1873 what was at that time reputed to be the third largest and most elegant opera house in America. Its auditorium seating nearly 4000, the building was 110 by 275 feet. It had great lobbies and vestibules, an enormous Art

Gallery, and a colossal stage, built in removable sections, and 87 feet deep by 106 feet wide.

WHITE ELEPHANT

Wade ran out of money before the building was finished, so James C. Flood and John Mackay, two members of a bonanza firm, advanced the dentist funds on mortgage and presently foreclosed, the gigantic opera house passing out of Wade's control. It became known soon after as the Grand Opera House.

Millionaire mining men -- who secured their fortunes by speculation and were apparently determined to lose them by the same route -- were patrons of many op'ry houses, music halls, and theatres in early San Francisco, W. C. Ralston, Jasper McDonald, "Lucky" Baldwin and Wade's sponsors among these. None of their cultural speculations turned out profitably. The tides of depression in the seventies, the Bank of California crash in 1875, the general air of bankruptcy, affected the amusement world most ruinously.

The Grand Opera House proved to be a white elephant. Managers lost money on their ventures. It never paid steadily except for a period toward the end of its days when sensational melodrama was shown by Manager Morosco at very popular prices. According to contemporaries, such a house was too extravagant for a city of less than 300,000 people.

THE OPENING NIGHT

The resplendent first night took place on January 17, 1876. Snowflake, a German fairy play in five acts, crowded

SNOWFLAKE: A FAIRY OPERA - 1876

Wade's Opera House,

AND

ART GALLERY.

Mission Street, above Third.

FREDERICK W. BERT, - Lessee and Manager.

OPENING NIGHT.

Monday Evening, January 17th, 1876.

Will be presented, for the first time in America, the grand Spectacular and Tuneful Romance, produced under the direction of MR. AMES J. BARTLETT, Stage Manager, entitled

SNOWFLAKE!

And the Seven Pigmies!

Queen Envidiosa	MISS VENNETTA MONTAGUE
Princess Snowflake, her stepdaughter	MISS ANNIE PIXLEY
Lady Siphe	MISS MARY GRAY
Baroness Antonia	MISS HAMILTON
Prince of Goldland	MISS MATTIE DANIEL
Minister Montas	MR. J. G. LEAVES
Otto, companion to the Prince	MR. W. HYDER
Chamberlain	MR. D. C. ANDERSON
Lord Vertex	MR. G. GALLOWAY
Master of Ceremonies	MR. C. ALLEN
Berthold, Court Huntsman	MR. R. PUTLEORD
Prince Sing of Bosandia	MISS SINCLAIR
Prince of Rosemonde	MISS VENETTA
King of Diamond Isle	MISS JENSON
Blick (The Seven Pigmies)	MR. ROBERT PUTLEORD
Pick	MR. WILLIE SIMMS
Dick	MISS MAGGIE ESSEX
Klick	MISS BELLIE DEAVES
Knick	MAST. CHAS. DANIEL
Slick	MAST. CHAS. MERRY
Strick	MAST. HARRY DEAVES

Preceding the piece the Fabbri Opera Troupe will sing the National Anthem, *THE STAR SPANGLED BANNER*.

SOUVENIR PROGRAMME

PRESENTED BY

SHERMAN & HYDE.

Matinee on Wednesday and Saturday Afternoons.

Sunday Evening, January 23d, Fabbri Opera Company, In Meyerbeer's Grand Opera, **The Hugenots.**

PHOTO COURTESY M. H. de YOUNG MUSEUM

with ballets, songs, and transformations, was the offering. Theodore Wachtel, the famous German tenor, headed the troupe. We read in the Alta California of January 18, 1876:

> "The appearance of Mission Street, long before the hour announced for the opening of the doors of Wade's Opera House, was an exciting one. An immense and curious throng was crowded into the street and on the sidewalks, rendering passage to and fro an impossibility. An extra force of police was summoned from the city hall, and in a short time a passage was cleared and the people poured in; by half past seven the theatre was full."

A DEDICATORY 'POME': 1876

Precisely at 8 o'clock Mr. Thomas Newcomb appeared upon the stage, before the green baize, and read the following effusion:

> "Welcome, thrice welcome, all who are now here,
> In Box, parquette, dress circle, upper tier,
> Welcome, fair dames and damsels, welcome, too,
> Ye Gods, who from the topmost gallery view
> The play, and by your cat-call plaudits kill
> The wretched actor who doth play ill;
> Welcome, bonanza princes; welcome, those
> Who have more ancestry to boast then clothes;
> Welcome to merchant, clerks and artisan,
> Artist or bootblack, fop or laundryman,
> Blacksmith or banker, broker, rich or poor,
> Doctor and tailor, so that at the door
> You tender that which poet, wit or sage
> Can do without in this our golden age.
>
> Welcome to all, on this opening night,
> And may the 'Snowflake' fill you with delight
> It is no great heroic, tragic play,
> Replete with faithless love and bloody fray;
> No jealous Moor with bolster kills his wife,
> No Jew usurious seeks the Christian's life;
> No self-sufficient Brutus tries to show
> His love for Rome by laying Caesar low;
> No Thane of Cawdor's wife, impelled by night
> With dirls turns Banquo's self to Banquo's sprite--
> In short, the 'Snowflake' is but played to please,
> And not to make your rapid pulses freeze

With pictures drawn from models cruel, base,
The types of degeneration in our race.

Away with Tragedy -- at least tonight,
When all around is fresh and fair and bright,
Resign yourselves to be amused this eve,
And let the lightsome play your hearts relieve,
For who is here that hath not care and pain?
Some sorrow (to forget he strives in vain),
Some ghastly skeleton he guards with care?
Some treasured trinket, some fair tress of hair?
Some wish that once was hope, but now, alas,
Is but a wish that ne'er can come to pass?
We all have cares; 'tis but the common lot,
Happy is he who has a care forgot;
And now, in here, for two brief, fleeting hours,
Through artists' pictures and actors' powers,
You lose all memory of care and pain."

FAMOUS GUEST ARTISTS

For several years the Grand Opera House was the most important operatic house in the city. Among the celebrities who appeared here were Patti, Melba, Nevada, Sembrich, Nordica, Hauk, Di Murska, Rôze, Albani, Gerster, and Ravelli.

Charles Wheatleigh acted as house manager till May, 1877. But the house was not in great demand. It had a few short seasons of brilliance, was leased to visiting opera companies for a few weeks at a time, then remained closed for increasingly longer periods.

AMATEUR PERFORMANCES

The Bohemian Club put on several quasi-operatic performances -- operas composed, staged, sung and acted by club members -- and met with moderate success.

On November 27, 1888 Madame Fabri-Müller, a retired prima donna and teacher who held sporadic seminars at the

theatre, put on a rarely performed masterpiece, Mozart's Magic Flute. It attracted the city's music lovers and was creditably rendered.

DECLINE OF WADE'S OPERA HOUSE

There were long periods of darkness. Towards the end, Walter Morosco, former circus acrobat and ballyhoo agent par excellence, leased the enormous building. He put on melodramas at prices ranging from fifteen to seventy-five cents. There were no movies as yet, and his thrillers drew their public.

Still, it was the Grand Opera House which accommodated many of the important companies which came to San Francisco. Early in 1906 the Metropolitan Opera House began its unfinished season here with artists such as Caruso, Sembrich, Scotti, Ramos, de Reszke, and Fremstadt.

CARUSO SANG IN CARMEN

The night before the great fire of 1906, Caruso sang in Carmen at the Grand Opera House. Others in the cast were Olive Fremstad as Carmen, Marcel Journet as Escamillo, Bessie Abbot as Micaela, and Eugene Dufriche as Dancairo.

Scheduled for Wednesday was Figaro at the matinee, and in the evening Lohengrin. Alfred Hertz was to conduct; but the concert never took place.

One of the advertisements carried on the program was: "Studebaker furnished 90 per cent of the carriages you see at tonight's performance."

The advance sale of tickets was nearly $200,000. Later this was refunded to ticket holders. All in all, however, in its thirty years existence the Grand Opera House gave only 255 nights of opera. Over a similar period, the Tivoli put on more than 4000 performances.

THE END OF THE GRAND

The Grand Opera House dissolved in dust and ashes in the great holocaust of 1906. Afterward, for nearly three decades, San Francisco had no adequate opera house though seasons were given at the Civic Auditorium, a huge stadium-like building more suited to food shows and political rallies than opera.

MUNICIPAL OPERA

San Francisco's public spirited citizens wanted an opera house, lobbied for it; but it wasn't until 1923 that the San Francisco Opera Association was formed, and not till 1932 that the War Memorial Opera House on Van Ness Avenue at Grove Street opened its doors. The history of municipal opera, however, belongs to another chapter.

THE TIVOLI: A BEER GARDEN BLOSSOMS

A small wooden firetrap which became famous all over the world, the Tivoli never closed its doors for a period of twenty-five years. From 1879 till 1906 this was the best loved theatre in San Francisco. The millionaire came and

dropped into a seat beside the laborer, the common love of music drawing both. More perhaps than any other theatre in America, the Tivoli made opera a democratic entertainment.

It began in 1875 as a public beer garden where citizens gathered to drink wine and beer to the strains of the Vienna Ladies' Orchestra. Joe Kreling, then but twenty years old, had recently arrived from New York with his father, and it was he who started the Tivoli Gardens by renting the Bowie home, northwest corner of Sutter and Stockton Streets, surrounding it with a beer garden, and hiring inexpensive entertainment.

After the Vienna Ladies, who stayed here on their first American visit, the Spanish Students appeared -- twenty musicians from Mexico who performed on banjos and mandolins.

The quarters became too crowded, so young Kreling, together with his brother from New York who had lately joined him, leased the lot on which the Tivoli was to stand. They built a concert hall here with a small gallery, accommodating 1000 persons, and opened with the Vienna Orchestra. But success was doubtful -- the new theatre did not attract the public. So Joe Kreling decided on something spectacular. He would offer opera.

ENTER PINAFORE

Gilbert and Sullivan's Pinafore -- at this time all the rage in England and the English speaking world -- had been produced previously in the Bush Street Theatre under

Emelie Melville's direction, but played to poor houses. Several other Pinafore companies on tour from the East, including a juvenile Pinafore company, were unsuccessful in attracting much interest. Kreling picked the best talent from these troupes to create his own company. The Tivoli, as an opera house, opened on July 3, 1879. With Pinafore it scored the longest consecutive run of anything ever presented on the Tivoli boards, or elsewhere in San Francisco. It ran, always to a full house, for 84 nights.

She came next with 51 nights. Now fallen into oblivion, this romantic fantasy was based on Rider Haggard's celebrated novel. W.W. Fürst, better known as "Billy" Furst, later general musical director of the Frohman Syndicate, composed the music.*

Light opera and musical comedy were most popular as the appendix reveals. The Geisha was put on 200 times within two years. Ship Ahoy had 108 representations; Said Pasha, 77; The Widow O'Brien, 91 nights in all.

After the long run of Pinafore, the management, desiring to present a little more variety, broke away and on September 25, 1879 offered a bright little parody of the opera by Mrs. Church, a local writer, entitled The Wreck of the Pinafore. This ran for 17 nights. Then Eichberg's The Doctor of Alcantara was produced. Though this was politely received, the public clamored for more Pinafore. The Tivoli tried to placate it by offering that feeble product of the

* Fürst died in 1937.

British firm, The Sorcerer. For 21 nights John Wellington Wells, the dealer in magical spells, wove his dramatic illusions on the stage. Then the Kreling brothers capitulated. H. M. S. Pinafore returned, ushered by Trial by Jury, closed the old year and opened the new one in a blaze of glory. It completed an almost unprecedented run of 112 nights in a season to which might well be added the 17 nights of Mrs. Church's play.

THE SETUP

At this time there were no electric lights; only gas lamps. The seats were from 25¢ to 50¢, the price including a 10¢ coupon for refreshments.

William and Martin Kreling tended the long bar downstairs, the most popular gathering place during intermissions. Upstairs was another bar, presided over by John Kreling and Sam Sonnenfeld. Joe Kreling selected the operas and worked long into the night on translations. A distinguished gathering packed the house nightly. "Gentleman Jim" Corbett and John L. Sullivan were among the regular patrons.

According to Jerome Hart's In Our Second Century;

> "Its performances were never quite as good as old San Franciscans like to believe; but it had a fine orchestra, and a chorus which was rather mechanical but quite dependable."

Alice Nielson, who later starred at Covent Garden, used to sing in this chorus. And Madame Tetrazzini, with a substantial reputation in Mexico and in parts of Europe,

THE TIVOLI OPERA HOUSE

1879 - 1906

PHOTO COURTESY M. H. de YOUNG MUSEUM

established her American fame first through the Tivoli.* Cara Roma sang here in 1903 with Mascagni conducting.

GRAND OPERA

Opera in the grand style began with Gounod's Faust, revived with great enthusiasm in 1880. The performances were so popular that the tables had to be removed to install more seats. Faust ran for 42 consecutive nights and Verdi's Otello for 34 consecutive nights. The principal singers at this time were Hattie Moore, Harry Gates, George Knight, Joseph Messner, and Joe Fogarty. Later came Gracie Plaisted, Ferris Hartman, Teddy Webb, Edwin Stevens, Annie Meyers and Arthur Cunningham.

With the introduction of opera, the whole theatre was reconstructed. It now had a large stage, satisfactory dressing rooms, galleries, boxes and a seating capacity of almost 2,000.

In all its history it was closed only 40 nights, 25 of these for alteration, 13 on account of deaths, 2 because of dress rehearsals. The first closing was in honor of President Garfield's death; another on the death of Joe Kreling, the founder of the famous institution.

FROM UPHOLSTERER TO IMPRESARIO

The management in 1893 went into the hands of Mrs. Ernestine Kreling, but the active work was carried on by "Doc" Leahy. Charles H. Krause was treasurer; George E. Lask, stage

director; and Max Hirschfeld, musical director.

When Widow Kreling became proprietor of the Tivoli, she selected as general manager a young man who had started as an upholsterer in the Kreling furniture firm. This young man was William H. Leahy who became the familiar "Doc" Leahy, identified with the Tivoli's subsequent fortunes.

The Tivoli never adopted the star system; its plays were cast from its own stock company. Special talent was featured at times, but its own members received equal consideration. Stranded opera singers could usually find an opening at the Tivoli providing their qualifications were up to Tivoli standard.

LOCAL COMPOSERS

But the Tivoli had another mission besides furnishing entertainment to the city; it also provided an outlet for local composers. Among these, we have already mentioned Mrs. Church whose parody The Wreck of the Pinafore, performed in 1879, was perhaps the earliest production to receive attention.

Dan O'Connell, the poet of Marin County, wrote the libretto of Bluff King Hal for H. J. Stewart, musician and composer. Peter Robinson was the author of His Majesty. Richard Stahl wrote his popular operetta Said Pasha in San Francisco and the Tivoli first produced it. It was requested 77 times. Rider Haggard's novel She was made into an opera by W. W. Furst. It ran 79 nights.

Two Oakland men, Page & Wise, produced their First Lieutenant in 1889. John P. Wilson, librettist of many operas, is a San Franciscan and was for many years a member of the Tivoli chorus. I. E. Darling, another Californian, wrote The Gentle Savage which ran for 14 nights at the Tivoli on its first production in 1896.

MASCAGNI CONDUCTS

One of the greatest events in the history of the Tivoli occurred in February 1903, when Pietro Mascagni, the world renowned composer of Cavalleria Rusticana stepped into the orchestra pit. Mascagni stated at this time that "only in San Francisco do I find the America of my dreams."

He conducted 8 performances of his Cavalleria Rusticana and his one-act opera Zanetto written for Collamarini, "The greatest Carmen who ever graced the Tivoli stage."

To quote music critic Ashton Stevens in the San Francisco Examiner of Feb. 11, 1903:

> "No leader has ever been bravoed, boot-thundered and hand-crashed by San Franciscans as was Mascagni last night. One person more packed into the theatre would have cracked the old building that for more than 22 years has been the most faithful music teacher of the West."

THE THIRD TIVOLI

Condemned as a firetrap, the old Tivoli closed in November 1903 with a farewell performance in honor of the Verdi Memorial Fund.

The third Tivoli was built in 1904 at Mason and Eddy Streets across from the popular Poodle Dog Restaurant. An old-time San Franciscan, Mr. N. J. Lyon, was the architect. According to Mr. Lyon, it was built over the Panorama Building that used to stand at the corner of Eddy and Mason Streets. The stage floor was the original floor of the Panorama. Mr. Lyon contributed the plans and drawings from which the authentic sets were built for the Hollywood film San Francisco, which was a box office hit in 1936.

But the days of the Tivoli, as a familiar institution, were numbered. Underneath the city, deep in the interior and in utmost secrecy, the earth was rehearsing a geological drama and preparing for a scene which was to change the city's landmarks.

THE NEW TIVOLI

Destroyed by earthquake and fire in 1906, the New Tivoli rose like a phoenix from its ashes seven years later. It opened its doors in 1913 under "Doc" Leahy's managership, presenting Tetrazzini and Mary Garden with the Chicago Opera Company.

Much maneuvering went on before this. Mr. Leahy announced, according to the San Francisco Chronicle of March 31, 1911: "If the ground occupied at present by the City Jail is cleared during the next few weeks by the Supervisors, San Francisco will have grand opera next winter." He planned to build a house to seat 2,800 and to bring the great operatic

stars from the East.

A veteran manager, S. H. Friedlander, in the theatrical business on the coast for a generation, returned from the northwest after a long absence and leased the theatre which was to be built on the site of the former Tivoli at Eddy and Mason Streets. He named the new play house The California and organized a circuit of grand and comic opera and musical comedies with Ferris Hartman of Tivoli fame as director.

LEONCAVALLO CONDUCTS

Among the most important events in the new Tivoli's history for 1913 was the farewell performance of November 23 at which Leoncavallo, composer of Pagliacci, conducted. The program was a testimonial to the managing directors, Ettore Patrizi and Eugene d'Avigneau. The Western Metropolitan Opera Company was leaving "after a most artistic season of six weeks."

Luigi Montesanto sang the Prologue to I Pagliacci, the composer conducting. The Polish soprano, Maria Mosciaska, sang an aria from Lohengrin. The Sextette from Lucia was sung by Simzio, Cecchatti, Schiavazzi, Modesti, Sessna, and Carpio. The third act from La Tosca was given under the direction of Nini-Bellucci with Carmen Melis and Lucca Botta; then the third act of Leoncavallo's work Zaza with the same principals, and finally, the third act of Rigoletto with Simzis, Anitua, Botta, and Modesti -- an evening of third acts.

TRANSFIGURATION

Breaking a tradition of thirty-seven years standing, San Francisco's old musical landmark changed face in 1913. We read in the Chronicle on November 18th of that year:

> "After the fire a building leased as the Hall of Justice occupied the present site. This was abandoned and the present Tivoli was begun in October 1912. It was finished in four months and opened to the public on March 12, 1913, since when it has run continuously with the exception of a two weeks hiatus.
>
> "San Francisco's Tivoli Theatre -- almost as indelibly associated with the city since 1876 as the Bay and Golden Gate -- soon will be no more; at least, it will cease to exist as the home of opera and real music. On or about December 1, (1913) the Tivoli will open its doors to the public as a moving picture house under the direction of Turner and Dankin, and the owner and manager, W. M. Leahy.
>
> "It is the 'Movies' that are responsible for the change, as 'Doc' Leahy sees it.
>
> "'It has been put squarely up to the people of San Francisco' said Leahy last night, discussing the matter. 'They have signified by their lack of support that they do not want opera and opera comique. Still, I think that instead of raising $850,000 for a municipal opera house it would be more consistent to support the house already open in their midst.
>
> "'Yet there must have been people who wanted music,' he went on....'After the fire when the Tivoli was destroyed, the public gave me no rest...."When are you going to give us Tivoli back?" Then someone would exhort me not to let the old traditions go by the board, but to open a new Tivoli which should stand for all that the old one had come to stand for. It largely was to meet these importunities that I opened it again, but I cannot get support and that is all there is to it. I intend to go East to look after my interests in connection with the concert tours of Tetrazzini and Ruffo.'

> "Leahy and his wife are the sole owners of the present Tivoli, built at a cost of $350,000 and opened last March. Mrs. Leahy was the widow of one of the Kreling Brothers, who owned the original Tivoli. Her present husband became associated with the management in 1884."

And so, in December 1913, the Tivoli Opera House was turned into a "high-class movie palace."

END OF AN ERA

But this was a new world. The familiar intimate atmosphere of the old Tivoli had gone up in smoke during the great catastrophe which marked the end of an era in San Francisco's history.

Today, one may see a bronze memorial tablet in the lobby of the new Tivoli at Eddy and Mason Streets. It is about 3½ by 4½ feet in size, and shows in the center a design of the original Tivoli Opera House done in relief. Underneath, it carries the melancholy inscription which rouses nostalgic memories in countless San Franciscans. "Old Tivoli Opera House 1877-1904."

END OF PART I

THE HISTORY OF OPERA IN SAN FRANCISCO

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A P P E N D I C E S

Part I

Tivoli Opera House Record

1. Works Presented (1880-1900)

2. Operas Presented (1880-1881)

3. Composers and Operas (1880-1900)

4. Personnel: Chorus and Prima Donnas (1880-1900)

   Singing Actors
   Singing Actresses
   Musical Directors
   Stage Managers

5. Operas and Composers (1900-1906)

APPENDICES

TIVOLI OPERA HOUSE RECORD (1880-1900)

1. Works Presented

COMPOSERS	NUMBER OF TIMES
Sullivan	691
Offenbach	580
Lecocq	550
von Suppé	393
Verdi	329
Balfe	306
Strauss	278
Audran	268
Planquette	191
Millöcker	182
Wallace	156
Donizetti	147
Gounod	139
E. Solomon	124
Donnelly & Miller	122
Flotow	120
Genée	119
Sidney Jones	113
Rossini	110
Auber	107
W. W. Furst	79
Richard Stahl	77

TIVOLI OPERA HOUSE RECORD (1880-1900)

Works Presented

COMPOSERS	NUMBER OF TIMES
Von Weber	70
Wilson & Bauer	65
White	63
Chassaigne	49
Itzell	49
Varney	46
Bellini	46
Bucalossi	42
Edwards & Stange	42
Benedict	35
Jakobowski	35
Morse	35
Mozart	31
Hervé	29
Boieldieu	28
A. Czibulka	28
Ferris Hartman	27
L. Searelle	25
Wagner	24

TIVOLI OPERA HOUSE RECORD (1880-1900)

2. Operas Presented (1880)

Title	Composer	Date of Opening	No. of Performances
Giroflé-Girofla	Lecocq	Jan. 7	28
Le Petit Duc	Lecocq	Feb. 25	24
La Grande Duchesse	Offenbach	Mar. 1	28
Fatinitza	von Suppé	Mar. 22	28
Le Petit Duc	Lecocq	Apr. 19	14
Barbe Bleue	Offenbach	May 3	21
La Périchole	Offenbach	May 24	24
Giroflé-Girofla	Lecocq	June 17	18
Die Fledermaus	Strauss	July 3	23
Les Cloches de Corneville	Planquette	July 26	28
Light Cavalry	von Suppé	Aug. 23	17
Fatinitza	von Suppé	-- --	18
Maritana	Wallace	Sept. 27	28
Fra Diavolo	Auber	Oct. 25	21
The Pretty Persian	Lecocq	Nov. 25	28
Cinderella	Rossini	Dec. 23	63

TIVOLI OPERA HOUSE RECORD (1880-1900)

Operas Presented (1881)

Title (as performed)	Composer	Date of Opening	No. of Performances
The Bohemian Girl	Balfe	Feb. 23	37
Olivette	Audran	Apr. 2	42
Rose of Castile	Balfe	May 14	23
The Fakir of Travancore	Searelle	June 6	17
Martha	Flotow	June 23	23
Satanella	Balfe	July 18	63
The Crown Diamonds	Auber	Sept. 19	14
Lurline	Wallace	Oct. 3	37
Donna Juanita	von Suppe	Nov. 9	29
Olivette	Audran	Dec. 8	16
Bronze Horse	Auber	Dec. 24	21

These first two annual programs when compared with the programs of the subsequent eighteen years reveal a definite standard of taste. Every composer (save Eichberg) figuring on the programs of 1880 and 1881, and almost every opera, are found to have been in frequent demand afterwards.

TIVOLI OPERA HOUSE RECORD (1880-1900)

3. Composers and Operas

Composer	Title (as performed)	No. of performances
Sullivan	Pinafore	178
	Mikado	179
	Patience	66
	Pirates of Penzance	55
	Iolanthe	55
	Yeoman of the Guard	42
	The Gondoliers	35
	Trial by Jury	31
	The Sorcerer	21
	Ruddigore	17
	Princess Ida	12
Offenbach	The Brigands	70
	La Grande-Duchesse	65
	Orpheus in Hades	63
	A Trip to the Moon	57
	Princesse de Trézbizonde	42
	La Périchole	38
	Mme. Favart	32
	La Belle Hélène	28
	Geneviève de Brabant	28
	Marriage by Lanterns	21
	Robinson Crusoe	21
	Blue Beard	21

TIVOLI OPERA HOUSE RECORD (1880-1900)

Composers and Operas

Composer	Title	No. of Performances
Offenbach (cont.)	The Bridge of Sighs	18
	The Tales of Hoffmann	17
	La Périchole	14
	La Vie Parisienne	14
	The Pretty Poacher	11
	The Drum Major's Daughter	14
	Rose of Auvergne	7
	The Giorgiennes	7
Lecocq	Girofle-Girofla	123
	La Fille de Mme. Angot	100
	Le Petit Duc	73
	Manola	54
	The Hoolah	42
	Heart and Hand	33
	The Pretty Persian	28
	Ali Baba	27
	Circus Queen	21
	Pearl of Peking	14
	Marjolaine	14
	The Red Bird	14
	Pepita	7
von Suppé	Fatinitza	88
	Boccaccio	87

TIVOLI OPERA HOUSE RECORD (1880-1900)

Composers and Operas

Composer	Title	No. of Performances
von Suppé (cont.)	Donna Juanita	86
	The Pretty Galatea	38
	A Trip to Africa	35
	Clover	28
	Light Cavalry	17
	The Gascon	14
Balfe	Bohemian Girl	157
	Satanella	105
	Rose of Castile	23
	The Enchantress	21
Strauss, Johann	Die Fledermaus	61
	The Merry War	59
	Prince Methusalem	56
	The Gypsy Baron	39
	Night in Venice	28
	The Queen's Lace Handkerchief	21
	Indigo	14
Audran	Olivette	133
	The Mascot	58
	The Golden Hen	35
	Aquilo	28
	Gillette	14

TIVOLI OPERA HOUSE RECORD (1880-1900)

Composers and Operas

Composer	Title	No. of Performances
Planquette	Les Cloches de Corneville	79
	Rip Van Winkle	43
	Nell Gwyn	33
	The Privateer	25
	The Voltigeurs	21
Wallace	Maritana	105
	Lurline	51
Flotow	Martha	103
	Stradella	17
Rossini	Cinderella	84
	William Tell	14
	The Barber of Seville	14
Auber	Fra Diavolo	72
	Bronze Horse	21
	Crown Diamonds	14
Searelle	Fakir of Travancore	17
	Estrella	8

TIVOLI OPERA HOUSE RECORD (1880-1900)

Composers and Operas

Chief among the remaining authors of classic and comic operas, whose productions have figured on the Tivoli boards during the term of years, are the following, showing the number of nights each opera has been on:

Composer	Title	No. of Performances
Verdi	Il Trovatore	98
	La Traviata	50
	Ernani	56
	Un Ballo in Maschera	54
	Aida	44
	Rigoletto	35
Millöcker	The Beggar Student	64
	The Vice-Admiral	42
	The Black Hussar	33
	Gasparone	27
	Maid of Belleville	14
Donizetti	Lucia di Lammermoor	78
	Lucrezia Borgia	28
	Linda di Chamounix	14
	La Favorita	11
	La Fille du Regiment	9
Gounod	Faust	125
	Romeo et Juliette	14
Donnelly and Miller	Ship Ahoy	108
	Dick Turpin	14

TIVOLI OPERA HOUSE RECORD (1880-1900)

Composers and Operas

Composer	Title	No. of Performances
Genée	Nanon	68
	Royal Middy	33
	Prince North Pole	18
Sidney Jones	The Geisha	92
	The Isle of Champagne	21
Wilson & Hirschbach	San Juan (ad. lib.)	35
	Lalla Rookh	35
	Little Robinson Crusoe	14
Solomon	Paul and Virginia	86
	Billee Taylor	21
	Claude Duval	10
	The Grenadiers	7
W. W. Furst	She	51
	Theodora	28
Richard Stahl	Said Pasha	77
Von Weber	Der Freischutz	42
	Oberon	28
Wilson and Bauer	Island of Jewels	30
	Mister Montecristo	21
	Beauty and the Beast	14
White	The Wonderful Lamp	63
Chassaigne	Falka	49

TIVOLI OPERA HOUSE RECORD (1880-1900)

Composers and Operas

Composer	Title	No. of Performances
Itzell, Jr.	The Tar and Tartar	49
Bellini	La Sonnambula	28
	Norma	18
Varney	Three Guardsmen	14
	The Musketeers	11
	Coquelicot	21
Bucalossi	Three Black Cloaks	42
Edwards and Stange	Madelaine	14
	Wedding Day	14
	Brian Boru	14
Benedict	Lily of Killarney	14
	Jupiter	21
Jakobowski	Erminie	21
	Paola	14
Morse	Wang	35
Mozart	Magic Flute	24
	Don Giovanni	7
Herve	Little Faust	22
	Chilperic	7
Boieldieu	Little Red Riding Hood	28
Czibulka	Amorita	28
Hartman, Ferris	Babes in the Wood	27
Wagner	Lohengrin	17
	Flying Dutchman	7

[illegible]

TIVOLI OPERA HOUSE RECORD (1880-1900)

4. **Personnel:** Chorus and Prima Donnas

Singing Actors

Abramoff, Signor
Avedano, Fernando
Baldanza, Signor
Barbareschi, Nici
Barrows, James O.
Borneman, Fred
Branson, Philip
Broderick, George
Brooks, Fred Emerson
Campobello, Signor
Cashman, Harry
Cassell, Tom
Castelano, Emanuel
Connell, M.
Cunningham, Arthur
Dado, Agusto
D'Albore, Emelio
d'Arcy, Maurice
de la Motta, Miro
de Larme, Harry
de Padova, Michele
de Vries, Maurice
Dunbar, Robert
Eckert, Wilmot
Felch, Stanley
Figman, Max
Fornari, Vincenzo
Frillman, H. W.
Ganor, Warwick
Gates, Harry
Gerome, Gerald
Gordon, Harold
Green, Tom
Gregoretti, Adamo
Guille, M. A. L.
Hamilton, Wm. H.
Hartman, Ferris
Henderson, Al
Ischierdo, Emanuel
Kelly, James
Knight, Edward
L'Alboro, Emelio
Leary, Thomas
Lennox, Fred
McCollin, A. W. F.
McWade, John E.
Mertens, William
Messmer, Arthur
Michelena, Fernando
Nicolini, Alessandro
Norman, Henry
Olmi, George
O'Sullivan, Dennis
Pache, Martin
Parolini, Signor
Peakes, Harry
Pearson, Frank
Perthold, Barron
Pyke, C. M.
Powers, Francis
Pruett, William
Raffael, John J.
Rattenbery, H.
Repetto, Vittorio
Ricketts, Tom
Risdale, Frank
Rochester, W. F.
Roraback, Frank
Russo, Domenico

TIVOLI OPERA HOUSE RECORD (1880-1900)

Personnel: Chorus and Prima Donnas

Singing Actors (Cont.)

Salassa, Gaudenzio
Schultz, Ferdinand
Schuster, William
Stevens, Edwin
Stewart, Melville
Tedeschi, Alfredo
Tennery, George
Thomas, Rhys
Travaglini, Baldo
Valerga, Richard
Venerando, Pietro
Villani, Signor
Graham, Francis
Viviano, Ludovico
Wanrell, Signor
Webb, Edward
West, William H.
Wheelan, Alfred C.
Zanini, Guiseppe
Zerni, Edgardo

Singing Actresses

Annandale, Lizzie
Baker, Mabella
Beckwith, Charlotte
Brandis, Mary
Carle, Alice
Clement, Laura
Collamarini
Connell, M.
Crawford, Bertie
d'Arville, Camille
de Benedetto, Lina
de Frata, Ines
de Lussan, Zelie
Deloro, Hattie
de Pacili, Pilade
de Spada, Tina
Dingeon, Helen
Estefano, Miss
Evans, Tellula
Le Fevre, Miss
Fleming, Katherine
Galliard, Alice
Godfrey, Carrie
Woodthorpe, Edith
Hall, Fanny
Holmes, Bernice
Humphreys, Nina
Intropidi, Josie
Kronold, Selma
Leighton, Louise
Lester, Louise
Lichter, Anna
Liddiard, Fannie
Linck, Mary
Lynton, Ethel
Manfred Louise
Marchesini, Clio
Marchi, Kate
Melville, Emelie
Merill, Helen
Meyers, Annie
Millard, Laura

TIVOLI OPERA HOUSE RECORD (1880-1900)

Personnel: Chorus and Prima Donnas

Singing Actresses (Cont.)

Moore, Hattie
Morella, Myra
Mulle, Ida
Natali, Mme.
Neville, Miss M.
Nielsen, Alice
Peletini, Lia
Plaisted, Gracie
Pozzi, Marie
Roma, Caro
Royce, Louise
Salinger, Lena
Salinger, Tillie
Seabrooke, Elvia Crox
Sopellie, Signora
Soldene, Emily
Somers, Ada
Sordelli, Signora
Stewart, Effie
Taylor, Mamie
Thorne, Belle
Tromben, Adeline
Valerga, Signora Ida
Vernon, Grace
Vincent, Alice
Walker, Ada Palmer
Welch, Mary
Wiley, Dora
Williams, Maud
Wolcott, Florence

TIVOLI OPERA HOUSE RECORD (1880-1900)

Personnel: Musical Directors

Bauer, Adolph
Dohrmann, J. H.
Furst, W. W.
Hinrichs, Gustav
Hirschbach, Joseph
Hirchfeld, Max
Homeyer, T.
Loesch, George
Martens, Carl
Navone, M.
Schmidtz, E.
Searelle, Luscom
Stahl, Richard
Steindorff, Paul

Personnel: Stage Managers

Bachrach, M.
Barrows, James O.
Brooks, F. E.
Coventry, G.
Craven, Walter
Evans, Robert
Gates, Harry
Henderson, Al
la Fontain, Fritz
Lask, George E.
Lloyd, R. C.
Nash, John E.
Norcross, I.W., Jr.
Pyke, Chas. M.
Rochester, W. F.
Urban, Fred
Witt, Joseph

TIVOLI OPERA HOUSE RECORD (1900-1906)

5. Operas and Composers

Composer	Title	No. of Performances
Verdi	Aida	21
Jones, Sidney	A Gaiety Girl	15
Czibulka	Amorita	16
Kerker	Belle of New York	13
von Suppé	Boccaccio	13
Bizet	Carmen	76
Mascagni	Cavalleria Rusticana	34
Massenet	Cinderella	21
Dalayrac	Camille	2
Giordano	Andrea Chenier	20
Donizetti	Don Pasquale	5
Lehar	Der Rastelbinder	20
Meyerbeer	Dinorah	3
Jakobowski	Erminie	14
Verdi	Ernani	8
Sousa	El Capitan	33
Gounod	Faust	25
Auber	Fra Diavolo	6
von Suppé	Fatinitza	6
Verdi	La Forza del Destino	1
Stuart, Leslie	Floradora	29
De Koven	Foxy Quiller	20
Planquette	Nell Gwyn	14

TIVOLI OPERA HOUSE RECORD (1900-1906)

Operas and Composers

Composer	Title	No. of Performances
Meyerbeer	Les Huguenots	3
Verdi	Il Trovatore	26
Leoncavallo	I Pagliacci	32
Carr	In Town	4
Sullivan	Iolanthe	7
Fürst, W. W.	Isle of Champagne	10
Schindler, P.	Isle of Spice	25
Bellini	I Puritani	5
Erskine	Jack and the Beanstalk	21
Luders	King Dodo	14
Puccini	La Boheme	33
Donizetti	La Favorita	13
Ponchielli	La Gioconda	7
Bellini	La Sonnambula	7
Verdi	La Traviata	25
Puccini	La Tosca	15
	Little Bo Peep	14
Beckett, (Mrs. Glossop)	Little Red Riding Hood	3
Donizetti	Lucia di Lammermoor	43
Donizetti	Linda di Chamounix	4
Donizetti	Lucrezia Borgia	4
Edwards	Madelaine	24
Flotow	Martha	4
Boito, A.	Mefistofele	8

TIVOLI OPERA HOUSE RECORD (1900-1906)

Operas and Composers

Composer	Title	No. of Performances
Thomas	Mignon	22
Puccini	Manon Lescaut	4
Verdi	Nabucco	6
Bellini	Norma	17
Verdi	Otello	27
Offenbach	Orpheus in Hades	18
Bizet	Pearl Fishers	3
Sullivan	Patience	14
Klein	Mr. Pickwick	10
Sullivan	H. M. S. Pinafore	25
Verdi	Rigoletto	24
de Koven	Rob-Roy	32
de Koven	Robin Hood	14
	Sergeant Kitty	12
Millöcker	The Black Hussar	14
Balfe	The Bohemian Girl	9
Wagner	Tannhäuser	10
Rossini	The Barber of Seville	21
Millocker	The Beggar Student	13
Luders	The Burgomaster	19
Varney	The Three Guardsmen	13
Jones, Sidney	The Geisha	31
	The Messenger Boy	21
	The Toreador	48

TIVOLI OPERA HOUSE RECORD (1900-1906)

Operas and Composers

Composer	Title	No. of Performances
	A Runaway Girl	21
Verdi	Un Ballo in Maschera	12
Hertz, H. L.	The Tenderfoot	35
Herbert, Victor	The Wizard of the Nile	42
Edwards	The Jolly Musketeer	26
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Linley	The Toy-Maker	52
Hartman, Ferris	The Babes in the Wood	22
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Herbert, V.	The Serenade	74
Herbert, V.	The Fortune Teller	11
Herbert, V.	The Singing Girl	27
Sullivan, A.	The Mikado	31
Donizetti	La Fille Du Regiment	5
de Koven	The Highwayman	54
Burnand, F. C.	Miss Timidity	12
Halevy	La Juive	3
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PROJECT EDITORIAL STAFF

Research Director.....Jack W. Wilson
Research Assistant Sr....Mathew Gately

MONOGRAPH WRITERS

George Ducasse
Hector Rella
Michael Krepshaw
Cornel Lengyel
Alan Harrison
Eddie Shimano

RESEARCH ASSISTANTS

Dorothy Phillips
Lenore Legere
Wyland Stanley

BIBLIOGRAPHY

Gretchen Clark

PHOTO REPRODUCTION

M. H. McCarty

PRODUCTION

William K. Noe
Elleanore Staschen
Clara Mohr

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Lawrence Estavan
Project Supervisor.

SAN FRANCISCO THEATRE RESEARCH

MONOGRAPH:

HISTORY OF OPERA IN SAN FRANCISCO

PART II

VOLUME EIGHT

FIRST SERIES

Abstract from
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SAN FRANCISCO, CALIFORNIA
1939.

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OPENED OCTOBER 15, 1932

THE ONLY MUNICIPALLY OWNED OPERA HOUSE IN AMERICA

HISTORY OF OPERA IN SAN FRANCISCO

PART II

FAUST AND THE TOYMAKER

With the turn of the century San Francisco's changing taste in opera became most apparent. While the public in the fifties and sixties found in the gaudy and grandiose art of the Italian opera a fit expression of its emotional world, the new twentieth century theatre going bourgeoisie turned away from even the operatic dilution of Faust to give wholehearted support to The Toymaker.

The annual season of grand opera dwindled to a week or two; the works of De Koven, Offenbach, and Herbert were favored all-year-round. Gilbert and Sullivan, of course, could always be relied upon by the Tivoli. The many revivals never failed to attract a faithful public.

TWO DECADES OF COMEDY (1900-1920)

Ferris Hartman, known as the King of Jesters to two generations of the city's musical comedy patrons, was one of the stars of the old Tivoli. In January 1900 he appeared in Bo-Peep, a highly successful show followed by the sensational

comic thriller The Idol's Eye which ran for ten weeks and played to an audience of more than 150,000. The Wizard of the Nile was his next popular hit; and in March, Hartman and company appeared in the extravaganza Manila Bound. One of Hartman's most popular roles was the Toymaker in The Toymaker of Nuremberg which he played every Christmas in the Tivoli days. His last appearance in the role was in 1922.

The famous "Bostonians" came in the spring to the Columbia and put on De Koven's Robin Hood, Victor Herbert's Serenade and The Viceroy. Columbia's next attraction was the musical farce, The Floor Walker, followed by The Evil Eye which featured an elaborate electrical butterfly ballet. In June the Tivoli revived an old favorite The Geisha which roused much enthusiasm, and in July the grand opera season introduced La Juive.

NIELSEN AT THE COLUMBIA

Alice Nielsen made her first appearance as a star in San Francisco at the Columbia in November 1900, when she appeared in Victor Herbert's The Singing Girl, written especially for her. She had left the Bostonians and had been playing to crowds in the East. Among her associates were Eugene Cowles, Ritchie Lang, Viola Gillette, May Boley, and Henry Dale. Her musical director was the popular Paul Steindorff who had conducted previously for the Alice Nielsen Grand Opera Company. Steindorff became identified with the Tivoli.

GRAND OPERA IN THE BACKGROUND

After the Christmas production of Cinderella, the Tivoli put on The Fencing Master, Nell Gwyr, and The Wedding Day which was a former New York Casino show. The Columbia produced De Koven's Highwayman in March 1901. Other light offerings during the year included: The Babes in the Woods, A Royal Rogue, In Town, The Belle of New York, A Gaiety Girl, Florodora, and the very popular new extravaganza, Little Red Riding Hood. Among the revivals were The Idol's Eye, The Toymaker and The Wizard of the Nile.

At the Grand Opera House the season in November introduced Emma Eames who sang Elsa in Lohengrin. The cast included Schumann-Heink, Van Dyck, and Edouard de Reszke. Walter Damrosch conducted. Previously, the great soprano, Marcella Sembrich appeared in The Barber of Seville. September saw the first Western performance of Verdi's old opera, Nabucco. The brief two-week season at the Grand offered Carmen in which Emma Calvé made her first San Francisco appearance, supported by Salignac, Journet, and Scotti. Tannhäuser was given with Eames; Sembrich appeared in La Traviata; Gadski, Homer, Sembrich, Journet and Scotti in Les Huguenots. Sybil Sanderson made her debut at the California in Manon.

During the next few years, up to the catastrophe of 1906, opera passed through the same cycle: grand opera was pushed into the background; comic opera and musical comedy

supplied for the public the place of today's cinema. An outstanding event in 1903 was Mascagni's appearance to conduct his Cavalleria Rusticana and Zanetto from the Tivoli's pit. Ten years later Leoncavallo was to do the same for his world-famous Pagliacci. In 1905 Tetrazzini made her memorable debut in San Francisco.

LUISA TETRAZZINI (1874-)

Of the galaxy of singers brought to the Tivoli by 'Doc' Leahy, none received a warmer reception than Luisa Tetrazzini. The ovations she received represented the spontaneous appreciation of a city internationally known for its love of music. Tetrazzini understood that response and later expressed her gratitude by saying: "I love no city more than San Francisco."

'CARO NOME' OF THE STAIRS

Luisa Tetrazzini was born June 29, 1874 in Florence, Italy. She came of a musical family, and manifested early in life an aptitude for music. Her eldest sister, Eva, an opera singer of note and wife of Cleofonte Campanini, the conductor, was her first teacher. When but twelve years old, she had learned many difficult roles, among them the aria "Caro Nome." The story of her early mastery of "Caro Nome," a selection later to become outstanding in her repertoire, is related by Hubert Whelbourn, in his work, Celebrated Musicians Past and Present:

"According to her autobiography 'My Life of Song,' published in 1921, she sang most of the operatic arias when a girl helping her mother in their Florence home. 'Caro Nome' was her particular selection to sing when sweeping the stairs. And because she sang it so well and delighted her parents so much, this domestic duty was performed by her alone."

PHENOMENAL STUDENT

Still at an early age, Tetrazzini enrolled in the Liceo Musicale in Florence. For her entrance she sang arias that were usually the test for graduation. Under the tutorship of Contucci and Ceccherini she completed in three months the usually allotted four-year course.

DEBUT AT FLORENCE

A celebrated prima donna had been engaged in 1895 to sing the role of Inez in L'Africaine at the Teatro Pagliano in Florence. Tetrazzini, then a slender girl of twenty-one* was present. The conductor approached his stand. He was met by a messenger who handed him a letter. Turning to the audience he announced that owing to a cold the great prima donna could not appear. Tetrazzini had practiced the role of Inez many times with her sister Eva. As the disappointed patrons were leaving she asked the conductor to let her substitute. He hesitated. Many in the audience knowing Tetrazzini, insisted that she be given the chance. But opera in Italy has

---

* The Encyclopedia Americana and the New International Encyclopedia and Pratt and Grove's dictionaries of music give Tetrazzini's debut as 1895. Her autobiography states it was given during her 16th year, 1890.

its traditions. A compromise in keeping with them was reached: she would have to rehearse. Within a few days the young girl essayed the stellar role of Inez and sang it brilliantly.

Events moved swiftly in the life of Tetrazzini following the Florence debut. Ovations greeted her in other cities and countries -- Spain, Portugal and Russia. Buenos Aires beckoned to her and the memory of her triumphs still linger there.

EXPERIENCES IN MEXICO

The company in which Tetrazzini toured Mexico in 1904 met with adverse circumstances. The impresario absconded and the company found itself stranded in an out-of-way town. Tetrazzini assumed the responsibility of the company by becoming diva-impresario. In this dual role she partially recouped the losses sustained. Still, the troupe fared miserably in Mexico.

LEAHY'S GREATEST FIND

Visiting in Mexico City in 1904 'Doc' Leahy, manager of the Tivoli, met the conductor of the stranded company, Giorgio Polacco, who spoke in glowing terms of Tetrazzini and insisted that Leahy hear her. He did -- and decided at once that she must come to San Francisco. But the diva refused to come without her entire company of 160. Leahy had to comply. He chartered a train, disappointed the Governor of Jalisco,

who tried to effect a command performance, and arrived in San Francisco the day of the scheduled opening, after a final 18 hours' delay due to a Colorado River flood.

SAN FRANCISCO TRIUMPH

Prior to Tetrazzini's advent in San Francisco, the third Tivoli had run only a series of light opera productions. Ixion given on December 24, 1904 had been doomed to failure; perhaps the first in the history of the institution.

Leahy elaborately advertised his newest discovery. The diva was to sing the part of Gilda in Rigoletto. The telephone of the Tivoli rang busily the week preceding the opening night. The demand for tickets exceeded the supply. Among the purchasers were many Italians, some skeptical of Tetrazzini's ability to meet the glowing promises of her manager.

On the night of January 11, 1905, after a dull first act in which she did not appear, Tetrazzini stepped forth in the second act to present San Francisco with a new and brilliant Gilda and to win their hearts forever. The San Francisco Call-Bulletin years later (June 12, 1936), glorified the performance in these words:

> "Rigoletto that night met with almost sleepy reception until the second act, where Tetrazzini first appeared. As she began the duet with the tenor, the audience sat paralized. And when she sang 'Caro Nome' there was an ovation like the roar of three Big Game crowds in one. The Italians in the top gallery went wild."

So it was in San Francisco -- not in New York as it has been claimed -- that the American debut of Tetrazzini took place.*

EVALUATIONS OF LOCAL DEBUT

Ashton Stevens in the San Francisco Examiner January 12, 1905 evaluated that first San Francisco appearance of Tetrazzini in an article entitled, "A Star Blazes."

> "At first you resented it as an obtrusion. The previously sufficient tenor began to sound hollow by comparison; his acting became inflated. And by the time Tetrazzini had run into 'Caro Nome,' that song of sighs and laces the crowd was hers.
>
> "Tetrazzini is a wonder coloratura singer. Her voice is not large, but she seems never to expose its limitations. And by no means are her vocal charms confined to embroidery. There's heart in her voice as in her acting. I have heard nothing since Sembrich so bird-like, so pure yet warm,....And under Gilda's gilded wig she is almost beautiful."

No less affected was Blanche Partington, who in the Call of January 12, 1905 remarked:

> "One is almost afraid to own to the depth and character of the impression that the singer made. To me, however, the voice has all the crystalline purity and freshness of the Melba voice, while the method much more approaches that of Sembrich. The voice is flawless. It is perfectly sweet, perfectly clear, perfectly even -- up to a full E in Alt -- and perfectly round. It runs as easily, lightly as a lark. There is a trill that shames any lark I ever heard and a scale even as a string of pearls. It is the purest bel canto. Just three notes

---

* Stokes Encyclopedia of Music and Musicians (Page 665) says: "Tetrazzini was first hailed as a great artist during an engagement at San Francisco but thereafter both New York and London vigorously claimed to have 'discovered' her."

> it took the audience to discover what was before them in the way of voice and the Tetrazzini cigar is as good as labeled." *

Announcing that Tetrazzini had made an "instantaneous and electrifying success" the San Francisco Chronicle of January 12, 1905 said:

> "Tetrazzini's voice is the absolutely pure soprano, liquid, ineffably sweet, produced with bird-like ease, never losing its bell quality even in the most attenuated pianissimo tones. Melba's famous C in 'La Boheme,' by common consent regarded as an absolutely perfect tone, was not one whit better than the one Tetrazzini sang as she walked back in the garden after 'Caro Nome.' What will she do with the Bell song in 'Lakme' and the Jewel song in 'Faust'? Surely the unfolding of the voice that sang Gilda last evening should be a revelation."

BARTER, FEUD, AND RESCUE

Triumphs in New York and London during the next five years followed for Tetrazzini. But before her reappearance in 1910 in San Francisco, she encountered managerial difficulties. Oscar Hammerstein, impresario of the Manhattan Opera House, New York, had disposed of his interest to the Metropolitan Opera Company. The deal included the contract of Tetrazzini who was in London at the time. The diva strongly resented being bought and sold by impresarios. Hammerstein ignored her protest and declared unless she sang for the Metropolitan she should not sing in America. The diva, obdurate, swore she would sing in the streets!

---

* As members of the older generation will remember, it was the custom to name cigars after famous prima donnas.

Learning of Tetrazzini's difficulty, 'Doc' Leahy hurried to London and signed her for the Tivoli. On her arrival in San Francisco she was greeted by a swarm of reporters who inquired if she was in earnest about singing in the streets.

SINGING IN THE STREET

Not in retaliation, but for charity, Tetrazzini sang in the streets. Lotta's Fountain, standing in the gore at the intersection of Geary, Kearny and Market Streets, opposite Third was the site selected. Over 250,000 people congested the streets about the Fountain.

To maintain order, soldiers from the Presidio under the direction of a young colonel were assigned to the area. Tetrazzini in her book My Life of Song, relates of the young colonel:

> "During the proceedings the young colonel came up to me and said: 'Madam Tetrazzini, I do not know your language, but I will speak to you in the language that all the world understands.' With that he took my fingers, bent his head, and implanted a kiss on my hand. That young colonel, then unknown, has now a world reputation. I read of him and the exploits of his army during the Great War...he had become the great General Pershing,..."

THE LAST ROSE OF SUMMER

An orchestra under the direction of Paul Steindorff lead the vast audience in singing Christmas carols. Tetrazzini, introduced by Mayor McCarthy, was given an ovation.

"Never in the history of Music," said the Pacific Coast Musical Review, (December 31, 1910) "has there been such a demonstration in America in behalf of a great singer." Tetrazzini chose for her numbers "The Last Rose of Summer" and the Waltz song from Gounod's Romeo and Juliet. Her voice was heard distinctly for a radius of four or five blocks.

A PIONEER BROADCAST

Radio was then in its infancy, and broadcasting as done today unknown, yet San Francisco pioneered in the field, for Tetrazzini's voice was transmitted by telephone to Los Angeles.

The diva was deeply moved by the ovation accorded her. Eric Howard in California and Californians quotes her as saying:

> "Where else could I sing on Christmas Eve? This I shall always remember as my night of nights. No setting, no audience, no scene has ever so deeply moved me. I shall carry the memory of it with me always."

The memorable event has been recorded permanently. A bronze tablet at the base of the Fountain -- which Lotta Crabtree presented to the city in 1875 -- carries the inscription:

> "To remember Christmas Eve, 1910, when Tetrazzini sang to the people of San Francisco on this spot."

THE FOURTH TIVOLI DEDICATION

Tetrazzini spent the three years following her great open-air concert in touring the United States with various

concert troupes. She returned to San Francisco in 1913 with the Chicago Grand Opera Company to dedicate the fourth Tivoli.

The Chicago Company was under the direction of Cleofonte Campanini, Tetrazzini's brother-in-law. Campanini was making his first bow locally. This company struck the highest note in the long opera history of the Tivoli. Three special trains were required to transport the cast of 325 members. They brought the entire equipment as used on the Auditorium Stage in Chicago, as well as that of the Metropolitan Opera House of New York. It was to be the first genuine opera season since the fire of 1906.

The dedication of the fourth Tivoli by Tetrazzini on March 12, 1913 was a notable event. Rigoletto was the work. Dignitaries and the elite of the city packed the new edifice from pit to upper gallery. Mayor James Rolph delivered the address, rehearsing the Tivoli's colorful history. A special curtain bearing the inscription,"Our Luisa," formed a backdrop as the audience awaited the 'golden voice' of their favorite singer. Tetrazzini never sang more delightfully. Her rendition of 'Caro Nome' elicited applause that mounted to wild enthusiasm. To calm her admirers, she sang at the opera's conclusion 'Home Sweet Home."

The following day critics vied with each other in describing the event. Full pages exhausted the hyperbole of musical acclaim.

PURPLE PARAGRAPH IN HISTORY

The Examiner of March 13, 1913 proclaimed the event to be "a purple paragraph in the City's history."

The same paper gave the story five full pages, as did the San Francisco Call; the San Francisco Chronicle, three pages; the rest of the dailies in proportion to their size and circulation.

In the Examiner, Thomas Nunan wrote:

> "Tetrazzini was by no means the entire show at the opening of the new Tivoli, but the devoted San Francisco public seemed to think she was--so lavish the applause in welcoming her home to the place where she won her earliest celebrity."

Waldemar Young in the Chronicle diagnosed the affair as a "New epoch in San Francisco." Harvey Wickman in the same issue under the heading "Sweetheart and Sunrise" declared:

> "It was an event of such importance to San Francisco and all so good that he who would find fault with it would pick flaws in a sunrise and discover imperfections in the complexion of his sweetheart. Besides, speaking of sweethearts, Tetrazzini is some sweetheart herself."

Walter Anthony in the Call described the diva's voice:

> "Sweet bells never were clearer than tones from throat of prima donna."

Mr. Anthony showed the city's love of the diva by remarking that Tetrazzini could have "achieved a success if she had a cold in her head."

D. N. Taylor in the Call gives this picture of the reaction of the Italians in the top gallery:

> "Bravo! brava-ancora, ancora-Luisa, Luisa, -- La nostra Luisa. The cries of the Italian music lovers reverberated through the gilded alcoves

and recesses of the brilliant playhouse. Emotions ran riot."

The San Francisco Daily News reported:

> "The wonderful voice of our Luisa and the sense of being present at an 'occasion' claimed everyone and enthusiasm flamed spontaneously. When Tetrazzini stepped forward out of the 'picture' in the first act and sang a bit of recitative, the uproar drowned the notes and halted the opera."

LUISA'S ACKNOWLEDGMENT

Tetrazzini, in a letter to the Call headed "My Poor Heart Beats With Joy" said:

> "I am overwhelmed by my feelings. It is wonderful, this audience. Never in the wide world have I met such folk as in this city. They respond as if by magic. My poor heart just burst with joy at the reception accorded to me and the other members of the company. Ever since the great fire of 1906 I have felt there was something wanting within my heart. Tonight I knew what it was. It was the applause from a Tivoli audience. I shall never, never forget it--never.
>
> "When I appeared on the stage the outburst of the audience took me with such surprise that I nearly forget my lines. At first I did not know what had occurred. It was such a terrific noise. Then I felt my poor little heart beat--oh, so very fast. I did not know what to do.
>
> "Little by little it dawned upon me that I was the center of attraction as everyone had left the stage. What could I do but rush to the footlights and wave my handkerchief to my dear San Francisco friends. Oh, I am so happy."

Tetrazzini continued with the Chicago Company until the outbreak of the World War. She then returned to Florence, Italy, and was active in relief-work. In 1919-20 she returned for another American tour. Upon its highly successful conclusion she again returned to Italy and took up her residence in Rome.

Grove's Dictionary of Music reveals Tetrazzini to have been the wife of a J. G. Bazelli. No information is given as to when or where the marriage occurred, nor as to its termination. The diva also fails to mention it in her autobiography.

In her palatial home in Rome, Tetrazzini practiced daily and added new roles to her already extensive repertoire. She is credited with having mastered 33 operas. Her powerful notes filled the largest houses.

ANOTHER DOMESTIC EXPERIMENT

Signor Pietro Vernati came under the spell of Tetrazzini's voice. Their romance began in 1924 in a house which the diva owned in Rome. Vernati, who was Tetrazzini's tenant, fell in love with her voice. Though twenty years her junior he declared his love for her and proposed marriage. They were married October 23, 1926 by special permission of the Italian Government in the singer's native city of Florence. The civil marriage was performed in the Palazzo Vecchio, the government seat of the municipality. This was followed by a religious ceremony.

Characteristic of Tetrazzini's life has been her generosity. On numerous occasions she has donated the receipts from her concerts to the less fortunate. At times she gave freely of her purse. Apparently this generosity failed to meet the plans of Vernati. To prevent her from giving money 'right and left,' he had the diva hailed into court. His suit, filed in Rome June 26, 1926, charged that the singer was incompetent to handle her estate and that she was dissipating her fortune. Tetrazzini in turn charged Vernati with extortion. The New York Times of November 10, 1934 re-

ported Vernati had withdrawn his charges. Evidently Vernati was bested; for to continue with the Times:

> "Council for the singer countered recently with allegations that Signor Vernati had offered to withdraw his suit for a sum of money."

Returning to America in 1932 Tetrazzini gave a series of farewell concerts in the larger eastern cities. Her voice at this advanced stage of her career still held its strength and brilliance. Excessive weight seriously affected her legs but not her voice. The farewell tour was highly successful, and she returned to Rome in 1933.

Remembered and beloved by thousands Tetrazzini is firmly fixed in the history of San Francisco opera.

PREDECESSOR OF THE MOVIES

Many well-known film actors first gained their reputation in musical comedy. Between 1910 and 1918 smart musical shows appealed to the popular fancy. Kolb and Dill had a great following. King Dodo, The Mikado, and The Chocolate Soldier drew the crowds. In 1910 Louise Dresser and De Wolf Hopper held sway at the Savoy in A Matinee Idol.

November brought Texas Guinan in The Kissing Girl and in 1911 Lew Fields' mammoth spectacle Midnight Suns was produced at the Savoy after a 36-week run in New York. Madame Sherry came to the Columbia in March.

Marie Dressler in Tillie's Nightmare was the phenomenal attraction at the Savoy in April 1911. Puccini's Girl of the Golden West was presented the first time in the West at the Cort Theatre in January 1912 under George Polacco's direction. The next year Oscar Hammerstein's Company, featuring Florence Webber, was heard at the Cort in Naughty Marietta, The Prince of Pilsen, and The Merry Widow. Then

Gilbert and Sullivan's Pirates of Penzance, Pinafore, and The Mikado were successfully revived in 1913. The Chimes of Normandy, Hanky-Panky, and Maritana were also very popular at this time.

Al Jolson was featured in Honeymoon Express, a great favorite at the Cort in April 1914. The same year saw the production of Rudolph Friml's The Firefly, the Maeterlinck-Debussy fairy tale The Bluebird, and audiences heard the Scotch comedian, Harry Lauder.

OPERA AT THE TIVOLI: 1913

The Chicago Grand Opera Company gave a successful season at the New Tivoli Opera House in February and March, 1913. A curious analysis of a new opera appeared in The Pacific Coast Musical Review on April 15, 1913:

> "At the time the Pacific Coast Musical Review went to press last week, we were able to review 'Salome' with Mary Garden in the title role. This work was presented on Tuesday evening, March 25th. On Wednesday afternoon Tetrazzini appeared for the last time during this engagement in her extremely successful role of 'Lucia di Lammermoor.' On Wednesday evening, a work entirely new to San Francisco was presented, namely Wolf-Ferrari's exceedingly beautiful 'The Jewels of the Madonna.' Having heard previously the same composer's delightful little gem 'The Secret of Suzanne' we were prepared to hear something out of the usual modern school of composition. Our readers will have noticed that we stand pat on the proposition, that there should be melody in music. Without melody we cannot concede any particular value to a musical composition, except from a technical standpoint of view. Melody is that phase of a musical composition, that touches the heart, that sticks to memory after one has witnessed a performance. It is therefore no exaggeration to

> state that music without melody misses the very object for which it was intended. Wolf-Ferrari is one of the few modern composers that have not permitted technical intricacies to mar the melodic beauty of a work. The entire opera 'The Jewels of the Madonna' is redolent with melodic charm. And notwithstanding this decided wealth of melody, there is also prevalent a most ingenious richness of orchestration and instrumentation and no effort has been omitted to gain certain climaxes which represent such a unique characteristic of modern Operatic school. The three acts of this delightful work were so lavishly endowed with a musical charm that we have not the necessary space to enumerate all the beauty spots of the work. Throughout the opera there runs a graceful flow of melody."

THE EXPOSITION: 1915

The thousands of visitors during the Panama-Pacific International Exposition of 1915 naturally stimulated the city's entertainment life. Week after week Kolb and Dill went through their tricks at the Alcazar in A Peck of Pickles, This Way Out and The High Cost of Living. Al Jolson appeared at the Cort in June in Dancing Around and Charlotte Greenwood, the comedienne with the elongated limbs, performed at the same place for five weeks, starting in October. The next year Kolb and Dill began to make pictures and appeared in the eight-reel comedy Glory at the Alcazar in April 1916.

The Passing Show of 1915 with a cast of 125, including George Monroe, Marilyn Miller, and the Howards, came to the Cort from the Winter Garden in May 1916. In July the Cort offered a modernistic extravaganza, Canary Cottage, with Trixie Friganza, Charles Ruggles, and Eddie Cantor.

BURLESQUE ON SALOME

Eva Tanguay came to the Pacific Coast for the first time in October and did her popular burlesque of Salome at the Cort Theatre. Victor Herbert's Princess Pat opened at the Cort in January 1917 with Blanche Duffield playing the Princess and it ran for two weeks.

Futurism was a novelty in 1917, and the year of America's entry into the World War was marked by futurism in stage design, futurism in art and manners, futurism in ideologies -- instances of vulgar fantasy and popular escapism in a hard-pressed world. Stein's The Blue Paradise came to the Cort in March 1917, after a long run at the New York Casino. Other popular operettas during the year included: the Rudolph Friml opus Katinka containing the hit-songs "Rackety-Koo" and "Allah's Holiday;" Robinson Crusoe, Jr. in which Al Jolson played "Friday"; What Next? starring Blanche Ring and Charles Winninger, and done in a brilliant futuristic manner; and Florabella.

Geraldine Farrar appeared in the movie, Joan the Woman, at the Cort in April. There was a 25-piece atmospheric orchestra in the pit to render the elaborate score composed for the film by William Furst. The movie cast included Wallace Reid, Hobart Bosworth, Marjorie Daw, and Theodore Roberts.

After two years of making pictures, the two famous comedians Kolb and Dill returned to the Alcazar in July 1917, and put on their former Broadway hit, The High Cost of Loving

which ran for nine weeks. So Long Letty came to the Cort the same month. On Labor Day the Alcazar featured George M. Cohan's Revue of 1916. Richard Carle headed the company. The Revue was followed by Nobody Home containing Cohan's song hit "Over There."

With Madame Gadski singing the title role, Aida was presented at the Civic Auditorium in October, under Josiah Zuro's direction. Clarence Whitehill sang Amonasra. At the Cort Theatre the La Scala Opera Company put on the ever popular Lucia, featuring Nina Morgana. Apparently for the sake of variety, a week later the Cort introduced Anna Held whose eyes "just wouldn't behave" in the musical comedy, Follow Me.

THE YEAR OF THE ARMISTICE

Tonight's the Night with Charles Ruggles and Dorothy Webb was produced at the Alcazar in the early spring, while The Show of Wonders played at the Winter Garden. In April 1918, Oh Boy, a smart musical comedy by P. G. Wodehouse and Guy Bolton opened at the Cort, starring Lavinia Winn and Joseph Santley. Kolb and Dill came back to the Alcazar from Chicago in May. The next month Lombardi, Ltd. with Leo Carillo was featured at the Cort; the show had over 300 performances in New York. Up in the Air had its world premiere in San Francisco in August. The cast included May Cloy, Myrtle Dingwell, Eleanor Henry, and Francis Young.

Opera performances were given by the San Francisco Grand Opera Company at the Washington Theatre during April

and May, with Guiseppe Mauro, Lina Reggiani, and Elena Avedano in leading roles. Gluck's rarely performed Orpheus was put on at the Tivoli under Paul Steindorff's direction on August 11, after a first production in Berkeley. Among the performers were Lydia Sturtevant, Lois Patterson Wessitch, and Anna Young; the premiere danseuse was Ruth St. Denis, the ensemble the Anita Peters Wright dancers.

An influenza epidemic during October and November forced all theatres to close their doors. You're In Love, a Friml-Clark-Auerbach concoction, starring Max Figman, opened at the Curran in December, and the winter season was again in swing.

BROKEN BLOSSOMS

Of the more important productions in 1919, mention must be made of Maytime, which came to the Curran on May 19, with a cast headed by John Charles Thomas, Carolyn Thompson, and John T. Murray. Previously, the San Carlo Opera Company put on a two-weeks' season at the Curran, bringing out for the first time Queena Mario and the tenor Salazar. Doria Fernanda of San Francisco made her operatic debut at this time as Amneris in Aida. And preceding this, Kolb and Dill drew the crowds with As You Were, a military farce which played through January.

Broken Blossoms, the famous early Griffith film starring Richard Barthelmess and Lillian Gish, opened at the

Curran in August. There was music written for this, a thematic overture, composed and conducted from the pit of the Curran by Louis F. Gottschalk. The movie was a tremendous success. Its lacrimose qualities were a popular attraction.

Trixie Friganza, however, also was an attraction and as a poor widow with five children she merrily went through her turns in Poor Mama, a musical comedy put on at the Cort. Other fall features included the Fanchon-Marco revue Let's Go. with Harry Hines, Donalda Ayer, and Phil Harris at the Curran in October; while in November at the same house, Harry Lauder, now Sir Harry, entertained his enthusiastic followers.

An interesting performance of The Chimes of Normandy was given by the Players Club Theatre on November 12, 1919. The highly competent cast of young people was headed by Miriam Elkus who played the leading role alternating with Ellen Page Pressley. Eunice Mary Gilman played Serpolette, while Benjamin Purrington acted the Marquis. It played until January 3, 1920. The same light opera was put on by the Ferrier Opera Company from December 27 to February 22, 1920. Andre Ferrier, well-known in local art theatre circles, and a director of the French Theatre, played Gaspard; Mme. Ferrier rendered Serpolette.

ONE MORE DECADE (1920-1930)

The San Carlo Opera opened its annual two-week season at the Curran on February 2, 1920. The singers included

Alice Gentle, Queena Mario, Marcella Craft, Johanna Kristofy, and Manuel Salazar. The conductor was Gaetano Merola who presently was to play such an important part in organizing a permanent civic opera group for San Francisco. The company produced Verdi's La Forza del Destino.

The next company at the Curran, the Gallo English Comic Opera Company, came in March with The Mikado, The Gondoliers, H.M.S. Pinafore and The Chimes of Normandy. Hana Shimoshumi of Berkeley made her debut.

Massenet's saccharine spectacle Cinderella was put on by the Players Club in February, featuring Lillian Birmingham, Ellen Page Pressley, and N. Chorpenning McGee. Ferrier's opera troupe performed the comic French operetta, La Jalousie de Barbouille by Felix Fourdrain, in May and June at the Alcazar.

Other shows during the summer included Ladies First, Lombardi, Ltd., The Passing Show, So Long Letty, The Firefly, and a Fanchon-Marco Revue.

CHINESE OPERETTA

Records were broken during the first week of October 1920. The Scotti Opera Company played before 50,000 opera enthusiasts who brought to the box office nearly $90,000 during a season of seven days. Besides the regular repertoire, the troupe offered a novelty in the form of a Chinese musical play, L'Oracolo, which proved highly popular. The singers

Alice Gentle, Queena Mario, Renee la Vait, Johanna [illegible],
and Samuel [illegible]. The conductor was Gaetano Merola [illegible]-
s[illegible]ly was [illegible] [illegible] in [illegible]
[illegible] repetition. [illegible]

[illegible] [illegible]

Comic opera [illegible] [illegible] The
Geneva [illegible] [illegible]. [illegible]
[illegible]

[illegible] Hindoostan [illegible]
[illegible] singers [illegible] Bellamy [illegible] Cirillo [illegible] -
[illegible] [illegible]. [illegible]
[illegible] [illegible],
de Garcouille by [illegible]
[illegible].

Other [illegible] Ladies [illegible].
Tomasetti. [illegible]. The [illegible] [illegible]
and a Tanoko - [illegible].

[illegible]

[illegible]
ber 1920. The [illegible]
enthusiasts [illegible]
a season [illegible],
the [illegible]
glory, L'Oracolo, [illegible]

included Scotti, Easton, Harold, Sunderlin, Chamlee, and Ananian. A gorgeous spectacle of Scheherazade's Bagdad was put on at the Curran in November. For this extravaganza, Chu Chin Chow, nearly 900 costumes were imported from London. Like most pageants, its interest was but momentary.

Other offerings in the winter 1920-21 included Hello, Alexander, The Little Whopper, and the Greenwich Village Follies, a musical comedy of New York's Bohemian section, featuring Ted Lewis, the Jazz King. All these were put on at the Curran which had been establishing itself during the past two decades as a successor of the Cort and the Tivoli.

ALI BABA

Andre Ferrier's theatre, La Gaité Française, presented Romeo and Juliet, The Wedding of Jeannette, L'Amico Fritz, and Ali Baba and the Forty Thieves during February, 1921. André Ferrier and Anna Young were the stars. In June, Ferrier introduced to San Francisco an opera bouffe, Les Trois Bossus.

The Players Theatre was again active and offered Lecocq's ever popular Girofle-Girofla in March with Miriam Elkus and Reginald Travers heading the cast. At the Columbia Adolph Bolm performed with his Russian Ballet, while at the Curran, Al Jolson was starred in Sinbad. Irene followed Sinbad with Dale Winter in the title role.

MARY GARDEN'S COMPANY

A most successful opera season opened in April when the Chicago Grand Opera Company under Mary Garden's direction

came to the Civic Auditorium. Eighty thousand persons came for 14 performances and poured over $250,000 into the company's coffers! The cast included Olivero, Cimini, Mojica, Pascova, Hempel, Muratore, Raisa, and Salazar. Mary Garden herself sang Carmen.

The San Carlos Company had already appeared in January; in September came the Scotti Opera Company, bringing Geraldine Farrar, Alice Gentle, Queena Mario, Antonio Scotti, and Mario Chamlee. Farrar was outstanding in Zaza and in Madame Butterfly. Scotti was triumphant in La Navarraise.

While there was a scarcity of musical comedy for a short period in 1922, opera had a sudden revival. The Russian Grand Opera Company, in January 1922, introduced such seldom-heard master works as Tschaikowsky's Eugene Onegin and Pique Dame; Moussorgsky's Boris Godounoff; and The Tsar's Bride by Rimsky-Korsakof. The San Carlos people made their annual visit bringing many stars recruited from the Metropolitan and Chicago companies. The San Francisco Community Opera Company (North Beach group) put on several old Italian favorites in January, featuring such local artists as Blanche Hamilton Fox, Florence Ringo, Emmanuel Porcini, and Evaristo Alibertini.

The Chicago Grand Opera Company returned to the Civic Auditorium in March 1922. Their repertoire included: Girl of the Golden West, Amore de Tre Re, and Tannhäuser in German.

GIVE AND TAKE

A burlesque of labor-capital controversy, Give and Take, was Kolb and Dill's newest offering at the Curran. May Cloy and Thomas Chatterton headed the cast; an orchestra featuring symphonic jazz furnished the music.

Madame Sherry was the popular first production of the Hartman-Steindorff Company in April 1923, at the Tivoli Opera House, with Myrtle Dingwell in the title role. The Firefly came next,then The Only Girl. During the latter part of January 1924, the Hartman-Steindorff troupe put on King Dodo and Wang at the Casino Theatre, a season so popular that it was continued with The Chocolate Soldier, The Prince of Pilsen, Maytime, and High Jinks.

The Players Club presented Patience under Eugene Blanchard's direction in October 1923. Blossom Time came to the Curran in November. Hollis Davenny, Teddy Webb, Gertrude Lang, and Ralph Soule were in the cast. Ferrier put on Offenbach's Restera Chez Lui with Mario Vecki, the Ferriers, Constance Montclaire, and Martha Combette.

A newly formed group, the Pacific Operetta Company, headed by Myrtle Dingwell, opened with Sweethearts at the Capitol Theatre in April 1924. Ferris Hartman-Onslow Steven's Symphonists and a cast of forty composed the organization. Their next productions were Mary's Lamb by Richard Carle and the familiar Irene.

The Caliph, a gaudy Oriental musical comedy pasticcio, featuring Raymond Hitchcock came to the Alcazar in June

1924, and played for five weeks to appreciative audiences.

CIVIC OPERA SEASON

After considerable delay, the first season of the San Francisco Opera Company, a newly organized civic group, opened at the Civic Auditorium in September 1923. The singers included Martinelli, Mario, Didur, Johnson, Saroya, Lazelle, and Young. The novelties were Il Tabarro, Mefistofele, and Andre Chenier.

Outstanding in the 1924 season was Tito Schipa whose performances caused a local sensation. Gaetano Merola directed.

Early in 1925 the Spring Music Festival created considerable interest. Many artists from the Metropolitan and Chicago Grand Opera Companies participated, besides the San Francisco Symphony Orchestra and the Municipal Chorus of 600.

FAY YEN FAH

Monte Carlo, the world's most exclusive rendezvous, saw the premiere of the Redding-Crocker opera, Fay Yen Fah, in the spring of 1925. It was highly successful. Californians followed the developments closely, since the composers were San Franciscans.

It had its local premiere in January 1926, under Merola's direction. Maison, Martino, Warnery, Schwarz, and Bertrand were in the cast. Forty players from the San Francisco Symphony made up the orchestra. Both Redding and

Crocker have written musical plays for the Bohemian Club.

CASIGLIA'S COMPANY

Arturo Casiglia directed the new Pacific Coast Opera Company which presented Madame Butterfly at the Capitol Theatre in January 1926, with Shimozumi-Iki in the title role and with James Gerard as Pinkerton. Resident artists made up most of the cast. In their May production of La Traviata, Charles Bulotti, Vera Didenko, Pietro Costo, and Flora Shannon were the featured singers. The troupe gave another season in November when they put on Cavalleria Rusticana and Pagliacci with Bulotti, Anna Young, and Giovanni di Martini.

With a chorus composed mostly of Olympic Club men, John Gay's sequel to his perennially popular Beggar's Opera a prototype of down-to-the-earth comedy, was performed by the Players Guild in November. The work was directed by Reginald Travers; Charles Hart conducted; Junius Cravens designed the sets. The chief singers included Rodolphine Radel, Carlos Sebastian, and Beatrice Benaderet.

THE MIRACLE

Before an audience apparently more liberal than the one which so strenuously objected to The Passion -- Morse's Biblical drama denied production in the seventies -- Max Reinhardt put on The Miracle in the crowded Civic Auditorium

in January 1927. The incidental music for the spectacle was composed by Humperdinck and the production was directed by Einar Nilson. The Municipal Chorus, under Dr. Hans Leschke, sang the Plain Chants especially well.

Chaliapin came the same month to the Civic Auditorium and sang the great comic role of Basilio in The Barber of Seville. Other novelties in January were Puccini's posthumous opera Turandot and Verdi's great work of his last period, Falstaff. Among the stars were Martinelli, Tibbett, Bori, Scotti, and Alsen.

Again the San Carlo Company appeared in February, introducing to San Francisco two new singers, Lorenzo Conati and Gino Lulli. The repertoire included Andre Chenier, Forza del Destino, and The Jewels of the Madonna, in which the ever popular San Carlo prima donna Bianca Saroya sang the lead.

DEATH OF A PIONEER

Paul Steindorff, a pioneer in San Francisco's musical life, long identified with light opera, a director and musician of great ability, died on February 18, 1927. He had been associated with the Alice Nielsen Company and other opera companies. The San Francisco Symphony Orchestra interrupted its program and stood in silent tribute to his memory when his death was announced.

A brief biography in the San Francisco Call of February 18, 1927 gives the following information:

> "Paul Steindorff was born at Dessau, Germany, January 29, 1864. In 1883 he was graduated from

the Royal Conservatory of Music at Leipzig, Germany. He was married four years later to Miss Paula Bechner, the woman who was to share his fame and work.

"The chronology of Steindorff's life is difficult to obtain. He was a close friend of Victor Herbert, famous composer, and thirty years ago assisted Herbert in the production of his first operatic work, 'The Singing Girl.' Herbert did not like the finale, and sat up an entire night rewriting the melody from the waltz into snappier time. Steindorff sat beside him and orchestrated as Herbert composed. The opera was rehearsed and given its premiere the following night.

"Steindorff produced the first grand opera in English in America. He was choragus at the University of California for twelve years, director of the Treble Clef Society for ten years, and since 1915 has been director of the Oakland municipal band. Prior to that he was director of the Golden Gate Park Band in San Francisco."

DEAN OF DIRECTORS

"He was closely associated for many years with Ferris Hartman and the famous Idora Park light opera company, the foremost exponent body of light opera on the Coast and which developed many famous stars. Roscoe Arbuckle got his first speaking part from Steindorff, and Al Jolson, Walter Catlett and Jack Sheehan, star of the 'Greenwich Village Follies,' all found their beginning with this dean of directors.

"One of Steindorff's last efforts was with the KGO radio light opera company. By a queer fillip of fate Steindorff was scheduled last night to have given over KGO a program of the works of his late friend Victor Herbert. Instead he sank into the coma which took him along the pathway that Victor Herbert had already gone.

"Steindorff presented a season of light opera with municipal backing at the Oakland Auditorium last year which proved a financial failure through lack of popular support. Despite the fact that the city was behind the venture, Steindorff felt the failure keenly and mortgaged the home he had saved for years to pay the debts contracted in the production.

"The vanished conductor is survived by his widow, Mrs. Paula Steindorff, a noted soprano: two daughters Lillian and Iroma, teachers, and a son, Kurt."

THE BEGGAR'S OPERA

After a period of quiescence in light opera, Friml's The Vagabond King was warmly received and enjoyed a long run at the Curran. Following this came Romberg's My Maryland which played in October 1927 starring Dorothy Donnelly.

The Beggar's Opera came to the Columbia in December, after a four years' run in London. The Pacific Coast Opera Company again appeared on the scene in the winter. It produced Norma, Cavalleria Rusticana and Pagliacci at the Capitol Theatre.

Another Romberg hit, The Desert Song, drew crowded houses at the Curran in March 1928. Frank Mandel, Harbach, and Hammerstein wrote the book; Elvira Tanzi, Perry Askam, and Johnny Arthur played the leads.

March also saw a novel presentation of Hansel and Gretel by the Children's Choral Club of Berkeley. The only club in America composed of children under 14, they gave a successful performance of the opera at the Women's City Club Auditorium on March 10 and 17. The other musical comedy attractions in 1928 were A Night in Spain, an extravagant revue in 40 scenes headed by Phil Baker, Ted Healy, and Aileen Stanley which came to the Curran in June with a company of

150, including the 18 Hoffman Girls; and Good News, the campus comedy which appeared in September with a chorus made up of University of California students.

A NAUGHTY BOY'S DREAM

Ravel's A Naughty Boy's Dream with Audrey Farncroft was one of the novelties in the eighth season's repertoire of the San Francisco Opera Association. Still housed in the makeshift Civic Auditorium, the Company presented in September 1930, Queena Mario and Beniamino Gigli in Massenet's Manon; Jeritza in Richard Strauss' Salomé; and Hope Hampton -- supported by John Charles Thomas and Ezio Pinza -- as Marguerite in Faust. Miss Hampton's debut aroused much interest but was not considered much of an operatic contribution.

PARIS IN SPRING

Presented for the first time in America, Paris in Spring by the Hungarian, Emmerich Kalman, was a feature at the Curran in November. Among the leading players were Allen Prior, Janice Joyce, Max Dill, Russell Scott, Hal Redus, and Richard Powell.

In celebration of Founder's Day, the Pacific Musical Club put on The Secret of Suzanne at the Western Women's Club in October. The principals were Alberto Terrasi, Jeanne Beslure, and Mrs. Lillian Birmingham.

After tripping on and off San Francisco stages for a generation, Kolb and Dill reappeared in Apron Strings in

February 1931 at the Geary Theatre. As a diversion between acts, the 1931 Girls and the Miami Boys went through their stunts under Les Flanders' direction. Since the formation of the San Francisco unit of the WPA Federal Theatre, Max Dill has been in charge of a musical comedy and vaudeville project which has put on such shows as Swing Parade, and Lady Say Yes at the Columbia and Alcazar Theatres.

DER ROSENKAVALIER

In spite of the already shaky economics of the time, the year 1931 witnessed a sudden revival of grand opera in San Francisco. There were four seasons: the German Grand Opera Company opened at the Civic Auditorium with Die Walküre in January with Johanna Gadski as principal prima donna; in April the Pacific Opera Company featured such prominent local artists as Bernice van Gelder, Eleanor Painter, and Henry Thompson -- also Shimozumi-Iki, Mateo Dragoni, Audrey Farncroft, Myrtle Leonard, and Jose Corrall.

Based on a Beaumarchais comedy, the famous Strauss-Hofmannsthal opera Der Rosenkavalier was introduced to San Francisco on March 7, 1931 by the Chicago Civic Opera Company which came west with a group of 325 people, including a full ballet, symphony orchestra, and chorus. Outstanding among the singers were Claudia Muzio, Tito Schipa, and John Charles Thomas.

FERRIS HARTMAN (KING OF JESTERS)

(1862 - 1931)

PHOTO COURTESY OF MRS. W. H. LEAHY

San Francisco's civic opera group opened their ninth season in September at the Civic Auditorium with the little-known Marouf of Rabaud. Among the featured artists were Mario Chamlee, Yvonne Gall, and Eva Atkinson. Newcomers included Mueller, Petrova, Pistor Danise, and Silva.

THE END OF THE JESTER

The fall of 1931 witnessed the tragic passing of a beloved favorite of the opera, Ferris Hartman, once known as the King of Jesters. He was found in a starving condition in a cheap hotel bedroom, and though friends rallied round him and provided food and medical attention, he nevertheless died on September 1, 1931 at the San Francisco Hospital. Death came to him on the eve of a benefit performance which had been arranged by friends. He was 69.

Hartman was a favorite for three decades. His roles in The Toymaker, The Wizard of Oz, The Yankee Consul and The Mikado were identified with him in the memories of countless San Franciscans. His death in poverty came as a surprise to many. Joseph Cumming, an executive of the Down Town Association, said of him in the Chronicle on September 1, 1931:

> "Ferris Hartman will always remain a pleasant memory to me. I knew him well and seldom missed the opening night of his shows at the old Tivoli. The day after a new show opened, he was the talk of the town. What Ferris Hartman said and did,was good for an audience anywhere. It was with regret and surprise that I read ten days ago of his poverty. I know he saved his money for I was teller in the bank when he played at the Tivoli. He had a savings account with us,and he seldom missed a week in depositing a share of his pay. Any poverty he suffered was due to business reverses and not to any improvidence on his part, I feel sure."

Mayor Rossi voiced the whole city's sorrow at the passing of the aged actor. The proceeds of the benefit show at the Orpheum Theatre amounted to $6000; Joseph O. Tobin was chairman of the committee. Many artists of the old days volunteered their services. The box office receipts were turned into a fund for the benefit of needy actors.

The Wasp News Letter paid tribute to Hartman on September 5, 1931 as follows:

FERRIS HARTMAN TAKES THE FINAL CURTAIN

"Ferris Hartman, beloved prince of comedy, took his final curtain Monday and passed off the stage forever, just on the eve of the great testimonial which was staged for him a bare twenty-four hours after he closed his eyes. According to his wish, the play went on and the proceeds of the great benefit at the Orpheum last Tuesday night will go to save other needy ones from the privation which he suffered. That is as he wanted it to be, and it is perhaps his greatest memorial.

"This brief and wholly inadequate tribute to the genius of laughter who is gone, is written by one who never saw him, nor knew save by hearsay of his work. But it is inspired by a very sincere conviction that the world is poorer because he no longer lives. It is easy to win attention and acclaim by facile words--tricks of dress and manner--audacity--cleverness--skill. But it is not easy to achieve the affection of a multitude, and harder still to retain even the most exalted place in the hearts of men, once one passes from before their eyes. It is far less easy to be remembered than to be admired.

"So this burst of enthusiastic regard for Ferris Hartman which has animated everyone who ever knew him, since his misfortunes became known, tells in no uncertain terms of the man himself and the place he earned in the years of his activity. Time has not dimmed the memory of him, nor has absence lessened the appreciation of his genius or the love of San Francisco for the man as well as for the player."

DOLDRUMS

Depression years exact a penalty from music and the theatre. Since 1931 musical comedy in San Francisco has been moribund. The Cat and the Fiddle, put on at the Curran on August 1, 1932 was one of the few productions of the year. Jerome Kern and Otto Harbach composed it; Edgar MacGregor staged it; Helen Gahagan, Paul Gregory, Armand Kaliz, Inez Courtney, and Olga Baclanova were included in the cast. Previously, Love Time a Viennese operetta, by Hans Linne and W. H. Clifford, based on Die Schoene Rivalin by Okonkowski, had its American premiere at the Geary Theatre in May. The singer from Australia, Adela Crane, and Marie Wells, Raymond Marlowe, Myrtle Crinley, Nathan Stewart, Virric Oliver, Karl Kroenke, had leading roles.

OF THEE I SING

The popular Broadway hit and Pulitzer Prize-winner Of Thee I Sing, book by Kaufman and Ryskind, music by George and Ira Gershwin, came to the Curran Theatre on March 13, 1933. Donald Meek played Throttlebottom; Oscar Shaw, Wintergreen; and Harriet Lake, Mary Turner. Joe Mielziner designed the sets.

Other shows during the year included the Victor Herbert-Henry Blossom collaboration, The Only Girl, adapted from Frank Mandel's farce Our Wives. It came to the Columbia in June and starred Guy Robertson, Charlotte Lansing,

and Wyndham Standing. Music in the Air by Jerome Kern and Oscar Hammerstein was performed at the Curran Theatre in July featuring Vivienne Segal, Walter Woolf, Montague Shaw and Christian Rub.

Another Kern-Hammerstein opus came to the Curran on October 30, 1933 when Show Boat, adapted from Edna Ferber's best-seller, appeared on the stage with Perry Askam, Estelle Taylor, Charlotte Lansing, and William Kent in the leads.

Take a Chance, a New York hit by Lawrence Schwab and Bud de Sylva, had a brief run at the Columbia in May 1934. Olsen and Johnson, comedians, Betsy Allen, Jack McCauley, Andrew Carr, and Bobby Joyce were in the cast.

A NOEL COWARD MUSICALE

The two principal shows in 1935 were the popular Bitter Sweet by Noel Coward, which came to the Curran in October, featuring Evelyn Laye, Naomi Ray, and Vernon Steele. It was followed by the nostalgic Blossom Time in which Sigmund Romberg dramatized both the life and music of Franz Schubert. Paul Keast played Schubert; Diana Galen, Mitzi; Robert Shafer, Baron Schober; and Barnett Parker, Kranz. Destined for periodic popularity, another revival of Lehar's The Merry Widow appeared at the Curran on May 18, 1936. Helen Gahagan played the Widow; Richard Powell was Baron Popoff; and John Earle, Prince Danilo. Arthur Kay directed the music; Ernest Belcher, the dance ensembles. This was followed by The Desert Song,

the Romberg-Harbach-Hammerstein opus, which came to the Curran in June, starring George Houston and Francis White.

Cocktail Bar by Lloyd Chase had its world premiere at the Geary Theatre on January 13, 1937 with Jack Goode and Ethelynd Terry in the leading roles. The same month saw the opening at the Curran of The Great Waltz music by the two Johann Strausses, father and son, book by Moss Hart. Desmond Carter, Guy Robertson and Ruth Setman being featured.

THE 1938 SEASON

Hailed by too enthusiastic critics as the first American Folk Opera, Porgy and Bess, by George Gershwin and DuBose Heyward, was brought by Paul Posz to the Curran on February 14, after a New York success, and enjoyed a popular run. The show, which treats of passion in Catfish Row, has impressed some as being a jazzy colored version of I Pagliacci. Others declare its folk qualities to be quite synthetic. The singers however, Todd Duncan, Anne Brown, Ruby Elzy, and others, revealed genuine interpretive talent. Reuben Mamoulian directed both the New York and the local performances.

A parody of grand opera pomposities, Fernando del Nonsentsico by Felix Borowski opened, after a WPA premiere in Los Angeles, for a short run at the Geary on June 13, 1938. June also saw the revival of Blossom Time which ran for a week at the Curran, with John Charles Thomas as Franz Schubert.

Pins and Needles, a left-wing satiric musical revue performed by 44 members of the International Ladies Garment Workers Union, after winning a popular success in New York, came to the Geary on August 8, 1938 and extended its run into September. Harold J. Rome composed the score and the lyrics.

IMPRESARIOS: MAGUIRE, MAPLESON, MEROLA

Earliest among impresarios of renown in San Francisco, ex-gambler Tom Maguire has been discussed and his operatic exploits recorded.* Following the grand opera fever in the sixties, and the barren seventies, opera bouffe and musical comedy became increasingly popular.

Colonel Mapleson, grand opera impresario par excellence, brought Patti out in 1884 and caused a panic. Ferris Hartman tried to revive light opera when the Tivoli was turned into a "high-class movie palace" in 1913. Alfred Hertz, world-famous conductor of Wagnerian opera, was director of the San Francisco Symphony, 1915-1930. Latest in the list, Gaetano Merola, director of the San Francisco Opera Association, was instrumental in creating the War Memorial Opera House in 1932 and in organizing regular grand opera seasons for San Francisco.

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*See Volume 2, this series.

W I L L I A M H. " D O C " L E A H Y

(1863 - 1936)

MANAGER OF THE TIVOLI OPERA HOUSE IN 1893

Photo Courtesy of Mrs. William H. Leahy

'DOC' LEAHY (1863-1936)

A colorful and jovial personality with countless friends, William H. Leahy, who used to say that he first came in contact with music wiping pianos for the old Kohler and Chase Company, became the Tivoli's manager in 1893 and promptly proceeded to produce light opera on an even grander scale.

He built two Tivolis in San Francisco and imported the stars of the day. In 1897 he visited Italy, returning with singers such as Salassa, Avedano, and Collamarino. His most famous discovery was Tetrazzini, as already related in her biography.

He also brought Galli-Gurci to San Francisco for the performance of Rigoletto, and presented the first American production of Leoncavallo's Pagliacci. Among his close friends were such persons as Edwin Booth, William Sheridan, and Alice Nielsen, the later singing in the Tivoli chorus before climbing to world fame.

'Doc' Leahy died at his residence, 2111 Hyde Street, San Francisco, May 28, 1936 at the age of 73. His widow, Mrs. Ernestine Leahy survives him. Mr. Leahy was appointed by Mayor Rossi as a member of the Recreation Commission in 1931, and was vice-president in 1936. He had been active in the Bohemian Club and the Elks Club.*

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* See Opera, Vol. 1. The Tivoli.

COLONEL MAPLESON (1830-1901)

James Henry Mapleson, impresario, was born in London, May 4, 1830 and began his career at the Royal Academy of Music. He was first a vocalist, then became a violinist, and losing his voice and desire to perform, turned to managing opera. He put on Il Trovatore at the Lyceum and within a score of years became manager of half a dozen London theatres. He introduced such singers as Nilsson, Gerster, Mario, Campanini, and Patti.

Other stars under his management included Nordica, Hauk, Di Murska, Albani, Juch, Nikita, Nevada, De Rèszke, Costa, Fohstrom, Marimon, Lehmann, Del Puente, Marie Rôze, Galassi, and Trebelli.

His first American visit occurred in 1876 when he took his opera company to New York. His last tour was in 1886. During this decade of transcontinental tours he did much to raise the level of operatic appreciation in America. His last season in London ended in 1888 at the Covent Garden Theatre. His life was full of ups and downs, sheriffs, bill collectors, temperamental prima donnas, and crowded auditoriums. His career is told best in his autobiography. (Mapleson's Memoirs, Bedford Clarke & Co., Chicago, 1888).

MAPLESON IN SAN FRANCISCO

Mapleson came to San Francisco in 1884, bringing the operatic sensation of the generation, Adelina Patti. The company's funds were rather low. Wealthy San Francisco was

the place to supply the need.

THE PATTI EPIDEMIC

Patti was all the rage. She was returning to America as a marquise after twenty years. There was bitter rivalry for her between impresarios Henry Abbey, Maurice Grau, and Frederick Gye, one of Mapleson's lifelong competitors. It was only upon Gye's death in 1878 that Mapleson was sure of having Patti. The great prima donna's Western tour was prefaced by managerial duels in New York, Chicago and Salt Lake City. There was also a conflict between Mapleson's other luminary, Etelka Gerster and Patti, a rivalry well played up in the press and exploited by the shrewd Colonel.

NAILED BOOTS ON HARMONIUMS

San Francisco was gloriously upset by Patti's coming. Colonel Mapleson went out for a stroll to see the city the morning after Patti's arrival. What he saw he records vigorously in his Memoirs. On page 50, Vol. 2, he says:

> "I observed a vast crowd down Montgomery Street. In fact, the passage within hundreds of yards was impassable, vehicles, omnibuses, etc. all being at a standstill. On inquiring the reason of this commotion I was informed by a policeman that they were trying to buy Patti tickets.
>
> "On forcing my way gradually down the street and approaching Sherman and Clay's establishment, I saw to my great astonishment that there was not a single pane of glass in any of the windows, whilst the tops of the best pianos and harmoniums were occupied by dozens of people standing upon them in their nailed boots, all clamoring for Patti tickets. Messrs. Sherman and Clay solicited me earnestly either to remove Patti from the town, or, at least, not to entrust them with the sale of any more tickets, the crowd having done over £ 600 damage to their stock."

MAGNIFICENT OPENING

The opening night at the Grand Opera House was one of the most magnificent in the city's history. The auditorium was a mass of dazzling jewels, lace, and beautiful faces. Every available place was taken.

Mapleson gives a vivid description of the setting and atmosphere of Patti's first San Francisco appearance in La Traviata.

> "On the day of the performance it took the whole of the police force to protect the theatre from the overwhelming crowds pressing for tickets although it had been announced that no more were to be had. Long before daylight the would-be purchasers of Patti tickets had collected and formed into line, reaching the length of some three or four streets; and from this time until the close of the engagement some four weeks afterwards, that line was never broken at any period of the day or night."

CAMPSTOOLS AND COFFEE

> "A brisk trade was done in the hiring of campstools, for which the modest sum of 4 s. was charged. A similar amount was levied for a cup of coffee or a slice of bread and butter. As the line got hungry dinners were served, also suppers. High prices were paid to obtain a place in the line, as the head of it approached the box office; resulting only in disappointment to the intending buyer, who was, of course, unable to procure a ticket. Large squads of police were on duty the whole time, and they were busily employed in keeping the line in its place, and in defeating outsiders in their attempts to make a gap in it. Later on it was announced that a limited number of gallery tickets would be sold when a rush was made, carrying away the whole of the windows, glass, statuary, plants, etc."

RATES TO SHAME SHYLOCK

"Ticket speculators were now offering seats at from £ 4 to £ 10 each, places in the fifth row of the dress circle fetching as much as £ 4 being 400 per cent above the box office price. They found buyers at rates which would have shamed Shylock. Hundreds of tickets had been sold for standing room only. Meanwhile the police, on seeing the aisles leading to the orchestra stalls and dress circle blocked by the vast crowd, many of whom were seated on campstools which they had secretly brought with them, procured a warrant for my arrest the following morning."

ACROBATS IN THE GALLERY

"In the top gallery people were literally on the heads of one another, and on sending up to ascertain the cause, as the numbers were still increasing, the inspector ascertained that boards had been placed from the top of an adjoining house on to the roof of the Opera House from which the slats had been taken off; and numbers were dropping one by one through the ceiling on to the heads of those who were seated in the gallery."

THE OPERA SWINDLE

"On going through the tickets in the treasury, we discovered upwards of 200 bogus ones taken at the door. These counterfeits were so good, even to the shade of colour, that it was almost impossible to detect the difference from the real ones, the public having smashed into the opera as if shot from howitzers. Several ladies declared that they had never even touched the ground from the time they got out of their carriages; and it was with difficulty that the tickets were snatched from them as they passed. Many who had paid for standing room brought little campstools concealed under their clothes, and afterwards opened them out, placing them in the main passage ways. Had any panic occurred, or any alarm of fire, many lives must have been sacrificed.

"Of course the blame for all this was put upon me. The next day there were low mutterings of discontent all over the city against my management, whilst the newspapers were unanimous in attacking me, some of their articles being headed 'The Opera Swindle.'"

MAPLESON'S TRIAL

Mapleson was arrested for violating the Fire Ordinance. General H. L. Barnes and Judge Evans were his bondsmen. He was tried in court and fined $75 which the judges agreed to take out in opera tickets.

For seventeen nights' performances, Mapleson's receipts totaled $40,000. His bold California digression had abled him to recoup his earlier losses.

SECOND TRIP TO THE WEST

He came again to San Francisco the next year and repeated his previous triumph. Emma Nevada was the star. She was received most enthusiastically in her native state. In New York that season (1885) she had made her debut in La Sonnambula with great success; Patti was celebrating the 25th anniversary of her first New York appearance and began her endless series of "positive farewell" performances; Massenet's Manon Lescaut received its American premiere. It was a brilliant season.

On returning from the West, Mapleson's Company stopped at Chicago where a Grand Opera Festival was put on. The audiences were tremendous. After the Festival many polite

ceremonies of mutual admiration took place between Mapleson and the Mayor, Mapleson and the opera association, and Mapleson and the public. The Colonel departed with $150,000 in his coffers -- a result of the season's efforts.

Following this, the climax of his career, came the decline. Conflicts, difficulties, bitter animosities and bickering developed within his company. There was economic unrest in the air in 1886. Riots took place in Cincinnati, Chicago and Detroit. His own people went on strikes against him.

THE LAST VISIT

His third and last visit to San Francisco was not successful to say the least. The tenor Ravelli caused him much trouble, instigated legal proceedings against him, and finally seized all of his property. His prima donnas refused to sing. His conductor Arditi was down with pneumonia. Mapleson himself was ill, his troupe rebellious. The company, unable to pay its hotel bills, was forced to camp out in the streets. Mapleson's money was tied up, pending legal processes. They were glad to leave the city.

The retreat from San Francisco was made in Indian fashion. Performances were pledged in various cities en route to pay expenses; the railroads were promised the receipts in exchange for transportation. Finally after many hardships, delays, and financial difficulties, what was left of the

G A E T A N O M E R O L A

(1881 -)

GENERAL DIRECTOR OF THE SAN FRANCISCO OPERA ASSOCIATION

brilliant company reached New York. Mapleson sailed for London immediately, escaping writs, attachments, and arrest.

MAPLESON'S DEMISE

The once prosperous Colonel died in London on November 14, 1901 of Bright's disease. His funeral was a sadly neglected affair. A single carriage followed the hearse. Not one of the great singers who had been associated with him attended or sent a token. He died almost unremembered.

GAETANO MEROLA (1881-)

Hailed by his admirers as the creator of opera in San Francisco, Gaetano Merola has been active nearly two decades in making municipal opera a reality. Mr. Merola came West with the San Carlos Opera Company in 1921. Born in Naples, he studied at the Royal Conservatory at Naples, made his debut at the Metropolitan in 1899, and became assistant conductor of the Savage English Opera Company, the Manhattan and London Opera companies. He married in New York in 1907. After the war he formed an association with the San Carlos Opera Company and toured the country.

San Francisco attracted him and he remained when the San Carlos Company departed. Surprised at the city's lack of opera, he promptly began to survey the practical means of creating it. His first successful local effort was the producing of open-air opera at Stanford University, Palo

Alto, in 1923. With a chorus recruited from the neighborhood and a ballet composed of San Francisco talent, Merola put on Faust, Carmen, and Pagliacci. The stars included Bianca Saroya, Vincente Ballester, Ina Bourskaya, Giovanni Martinelli, and Leon Rothier. Music lovers from all over the peninsula crowded to these performances. Merola revealed the possibilities of a local opera organization.

PERMANENT DIRECTOR

His efforts won quick recognition. A brief record of this in Pierre Key's Musical, 1923, runs as follows:

> "Gaetano Merola, brilliant, far-seeing and visionary, had presented a series of operas at the Stanford Bowl of Palo Alto. His performances then captured the imagination and fired the hopes of a small but influential group of music-loving men and women. They wanted to keep Mr. Merola with them always. They wanted San Francisco to enjoy grand opera produced under his guidance, not for a season but through the years.
>
> "No amount of energy, no sacrifice, seemed too great for Merola and his followers. He and his supporters worked and planned night and day for that first experiment at Grand Opera Season, that was to bring Beniamino Gigli, Giuseppi de Luca, Claudia Muzio, and other Metropolitan stars to San Francisco. To save expense they willingly moved art treasures from their homes and converted them into stage properties.
>
> "The first grand opera season comes to a successful close Oct. 8, 1923. They had accumulated a substantial, and unlooked for, profit. The San Francisco Opera Association was formed with the late Mr. Robert I. Bentley as president."

FROM BARN TO TEMPLE

Through the young Neapolitan's love of opera, his artistry and business acumen, San Francisco at last had its season of civic opera. But the Civic Auditorium, a huge barn-like hall, unsuited for opera architecturally and acoustically was looked upon as a makeshift haven. The drive for a proper municipal opera house was begun. Merola was a moving agent in this. For nine years he put on opera without an opera house; the tenth season he conducted in one of the world's most perfect temples of music, the War Memorial Opera House.*

Maestro Merola is an officer of the Legion d' Honneur, France; Chevalier and Commendatore, Crown of Savoy, Italy; General Director of the San Francisco Opera Association and past director of the Los Angeles Opera Association. He is a member of the Bohemian and Family clubs and resides at the Fairmont Hotel.

A GLIMPSE OF THE BALLET

A more elevated, lyrical form of circus, opera has featured, almost from the very beginning, rhythmic contortionists, tumblers, acrobats, and dancers as a part of its divers attractions. Wagner wanted to make the music-drama an

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* See, The Opera House Materializes, this volume.

apotheosis of the seven arts -- with witchcraft and dragon-slaying thrown in for good measure. When Tannhäuser was first performed in Paris about 1840, the opera-goers who were accustomed to elaborate opera ballets expected something similarly wonderful in the drama of the Knight of the Holy Grail. Reluctant at first, Wagner found it necessary to incorporate a bacchanalian interlude in the opera to insure its success. A part of court entertainment for four centuries, the ballet in France has had a varied and long history. Molière's comedies were often interspersed with dance spectacles. More recently, interesting glimpses of the Parisian ballet have been preserved by the artist Degas in famous studies of backstage rehearsals.

The great imperial school of Russian ballet of Moscow was subsidized by the Tsar and furnished diversion to royalty through many decades. Its training, discipline, and requirements were of the utmost severity; it reached its culmination perhaps in the dozen years preceding the World War when under the direction of the brilliant impresario Diaghileff, the Russian Ballet appeared in Paris, London, New York, with such dancers as Karsavina, Nijinsky, Mordkin, Pavlowa, Geltzer, Fokine, Kosloff, Feodosrova, and Bolm. Kosloff and Bolm were later to play an important part in San Francisco ballet.

THE DANCE IN SAN FRANCISCO

The dance is not the subject of this volume, nor can more than a word or two be devoted to it. There has been during the past five years a national revival of interest in the dance as a popular art-form. A current of this revival has stirred San Francisco and brought into being numerous small groups, studios, and schools of the dance. Among those locally identified with the movement, mention must be made of Veronica Pataky, Ann Mundstock, Carol Beals, Lenore Peters Job, Beatrice Lewis, Marie van Sabern, Vivian Wall, Myra Kinch, Caroline Chew, Betty Horst, Mildred Hirsch, Maxine Cushing, Iris de Luce, and the Shoemaker Sisters. For the most part, the local groups follow the Mary Wigman tradition. Martha Graham, Angna Enters, Denishawn, and the Humphrey-Weidman groups are models.

GREAT DANCERS

Ann Pavlowa came to San Francisco with the Imperial Russian Ballet in November 1910. Her first night ended in a semi-fiasco: she stopped in the middle of a ballet and refused to continue. The curtain was drawn. Mordkin, her famous partner, tried to fill in, but the program had to be concluded nearly an hour sooner because Pavlowa chose to be temperamental. The local critics commented unfavorably on the exhibition. But not for long.

Alfred Metzger wrote in the Pacific Coast Musician on December 3, 1910:

> "The imperial Russian Ballet headed by Anna Pavlowa and M. Mordkin which opened so inauspiciously, but before the end of the week redeemed itself in every way and ended with a genuine triumph, will return for one special performance this Sunday afternoon, Dec. 4th at the Valencia Theatre. The program will include the two-act ballet 'Giselle,' the 'Bacchanale' from 'The seasons' by Glazounow, Rubinstein's 'Valse Caprice,' Mordkins 'Arrow Dance' and others of the numbers that met with such great approbation at the performances last week....In justice to Messrs. Rabinoff and Centanini, Mr. Greenbaum wants to say that the unfortunate opening performance was not in any way to be blamed to them. The whole company was demoralized on account of the actions of a few members and the disaffection even extended its effects to the orchestra and stage management. Both of these departments thoroughly redeemed themselves and all in all the performances have been the finest spectacles that this city has witnessed for many a day."

Pavlowa visited San Francisco frequently. She appeared almost every year between 1910 and 1922. In December 1916, Diaghileff's Ballet Russe came to the Valencia Theatre with Nijinsky, first dancer; Bolm, Art Director; and Monteux, conductor. The ballets in Pavlowa's 1921 repertoire given with Volinine at the Curran included Chopiniana, Thais, Egyptian Ballet, Amarilla, and Snowflakes. Her program at the Century Theatre in January 1922, featured Dionysus, Fairy Tales and The Polish Wedding.

ISADORA DUNCAN: (1880-1927)

Born in San Francisco in 1880 and spending her childhood here, Isadora Duncan attained world fame as an interpreter of Greek pastoral dancing. Countless critics have rhapsodized over her art. She preached a gospel of freedom; her dance was a reincarnation of classic ideals; her life, not infrequently, revealed phases of unsublimated Bohemian abandon.

Before going abroad to study, Miss Duncan gave dancing lessons to children in the old Castle home on Van Ness Avenue, according to Charles Caldwell Dobie's popular book entitled San Francisco: A Pageant. When she came back to the city of her birth in 1917, after numerous European triumphs, her admirers were legion.

OVERPEERS HER SISTERS

Redfern Mason wrote in a lyric vein in the Examiner on December 26, 1917:

> "The dance is of the spirit as well as of flesh, and it is because she has a great soul that Isadora Duncan outpeers all her sisters.
>
> "Her homecoming, after long years of absence, and her first appearance in the art which has won her distinction in so many quarters of the world, must have been an ordeal. 'All San Francisco' -- using the phrase in the sense in which the French say 'Tout Paris' -- was at the Columbia to see her dance the idyll of Iphigenia to the music of Gluck. But the ordeal acted upon the artist as the cold stimulating water of the sea at dawn acts upon a swimmer; it buoyed up her spirits....

"It is ten years since last I saw Miss Duncan dance and the joy with which her dancing then filled me was renewed yesterday....

"Miss Duncan has come back to her own people; they pay her respect due to inspired art."

AN ECSTATIC REVIEW

Following her recital with Harold Bauer on January 3, 1918 at the Columbia Theatre, Mr. Mason wrote in the Examiner on January 4, 1918:

"If Isadora Duncan and Harold Bauer could give yesterday's programme of dance and music all over the United States, they would be evangelists of a new gospel of beauty.

"It is art more of the spirit than of the flesh. The sonorities of the piano and the movements of the dancer interpreted Chopin, not in a crude realism reducible to specific and limiting images, but in surges of psychic ecstasy and despair, upliftings of the spirit, the fantasy of dreaming, a divine drunkeness, in which the mystery that veils music was momentarily uplifted.

"To write of such a performance in the terminology of critical dissection would be utterly to misunderstand it. Harold Bauer poured forth the deep things of Chopin's soul as contemplated through the prisms of his own personality--a personality august, acute, seer-like--and that vision Isadora Duncan made manifest in a sublimated rhapsody of movement.

"At its best the dance is a mystery; the body seems to put off its corporeality and become flame. Sometimes the flame is 'darkness visible' as in the B minor and D flat preludes and the tragic woe of the Funeral March. The first was Death, menacing and terrible; in the second there was a defiance of stony-hearted Olympians; but in the Funeral March, the bitterness of the grave gave place to the ecstasy of resurrection; and dancer's art became symbolic of the rebirth of martyred peoples; she spoke for Poland; she envisaged the return to the sunlight of freedom of downtrodden Erin; she mirrored the hope of indomitable Belgium.

NO DELSARTEAN FORMULAE

"San Francisco has been a little hesitant in its attitude toward Miss Duncan. But yesterday she came into her own. Hers is no art of Delsartean formulae; it is godlike beauty, asserting itself through a technique, which, while subtly inevitable, eludes definition.

"The tremulous gyrations of the 'Minute' Waltz, the honeyed idyll of the E Flat Nocturne, the epiphanies of a nation's anguish and triumph adumbrated in the G minor and A Major Polonaises formed so many chapters in the scriptures of choreographic revelation.

"If Isadora Duncan could dance and Harold Bauer play for our people of the West long enough for the magic of it all to sink deep into the popular heart, this California of ours would soon palpitate with a new and joyous life that would make the land such a Hellas as the poet Keats dreamed of in his 'Endymion.'

"Suppose America were to disappear in some dire cataclysm, what would it be remembered by? By the Federal constitution, the lines which a drunken poet sang to Helen of Troy and the deathless tradition of the art of Isadora Duncan ....Such an afternoon as we spent yesterday at the Columbia will live in our minds, a source of joy and strength as long as we live. Does not Keats sing: 'A thing of beauty is a joy forever; its loveliness increases; it can never pass into nothingness'?"

ONLY VISIT

This was Isadora Duncan's only visit to San Francisco. Ten years previously at the age of 27 she had been associated in Leningrad with the Russian Ballet and was instrumental in giving it a new impetus. In 1917 she danced Euripides' Iphigenia in Aulis in Athens. In 1919 she reappeared in Paris, then revived classical dancing in London.

In 1921 she went to Soviet Russia, on Lenin's invitation, married the poet Yessenin, and after a stormy life returned alone to Paris. Yessenin killed himself.

She made appearances in Boston in 1922, shocked the Mayor by her filmy attire, and was forbidden to reappear. In 1924 she was living in Berlin; her house in Paris was put up for auction and sold to pay her pressing creditors. After many tragic experiences, she met her end in 1927 in an automobile accident near Paris. Her scarf, caught in a wheel, strangled her.

MAUD ALLAN (1875-)

Another world-renowned dancer, Maud Allan, also spent her childhood and received her first training in San Francisco. Born in Toronto around 1875, she came to San Francisco with her parents whose name was Durrant.

Maud Allan (Durrant) graduated from the Cogswell Polytechnic College at Folsom and 26th Streets, San Francisco in 1891. After her graduation she went to Berlin where she studied the piano with Busoni, winning honors at the Royal Academy of Music at Berlin. But she wasn't satisfied with one art.

In search of the true rhythm of the classic dance, Miss Allan turned to studying painting and sculpture in Italy. She made her dance debut in Vienna in 1903, and afterwards

appeared regularly in the capitals of Europe -- 1908 at the Palace Theatre, London; 1909 at Moscow; 1910 at Carnegie Hall, New York; and in San Francisco. During the next decade she toured the Orient, South America, Egypt and returned to London, her present home. Miss Allan in 1928 founded a school for teaching very poor children. She has written numerous articles on the dance, published My Life and Dancing in 1908. In 1932 she appeared as the Abbess in The Miracle at the Lyceum Theatre in London.

THE FIRST AND THE LAST

Miss Allan made her only tour of the West in 1910. En route she gave a performance in Milwaukee which apparently shocked the local connoisseurs. A Milwaukee Correspondent wrote to Musical America on February 19, 1910:

> "The first part of Miss Allan's program was charming but the Vision of Salomé was a little too much for a Milwaukee audience. The fondling of the decapitated head and the impassioned kissing of the dead lips seemed to inspire as much disgust as the rest of the program did delight."

Returning to her girlhood home after 15 years absence Maud Allan's first San Francisco recital took place on April 5, 1910 at the Garrick Theatre. Paul Steindorff conducted the 45 piece symphony orchestra. Miss Allan performed here about eight or nine times. Her specialties were the Peer Gynt Suite and the Vision of Salomé.

"TAKE ME TO YOUR HEARTS"

The critics were divided in their reactions. Some scoffed at her "art," her exhibitionism, her supple weavings and wavings. But the ecstatic school was also eloquent. Mr. Ralph E. Renaud wrote in the San Francisco Chronicle on April 6, 1910:

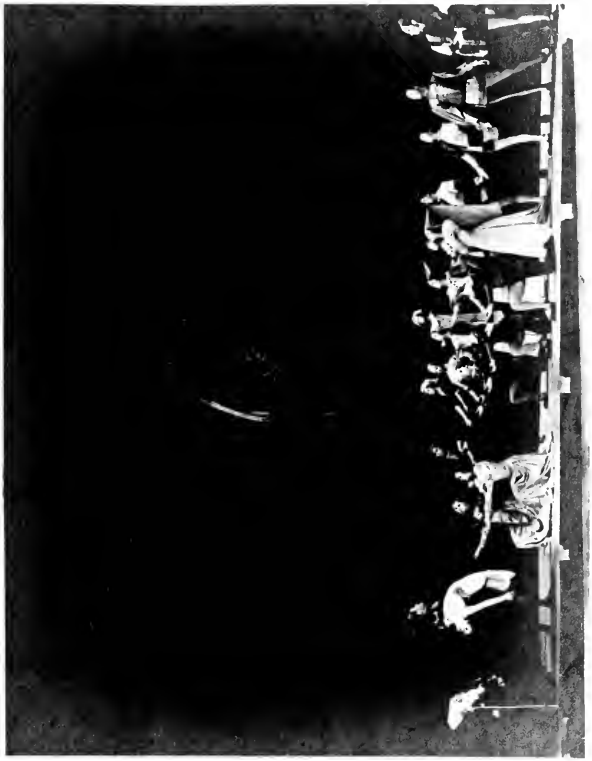
> "To all who love pure beauty, to all who worship the loveliness of created things, to all who seek the true soul of music, and to all who are awake to the romance and emotion which lie just below the rough surface of everyday life, last night at the Garrick Theatre was a night among 10,000 to be remembered, treasured, and, I am tempted to say, reverenced. Maud Allan, an exile for the past 15 years which have made her one of the world's great artists, appeared in the home of her girlhood and won the city to complete subjection. Henceforth San Francisco will be to her at once a city of tears and a city of laughter and love.
>
> "Within my time no such personal triumph has occurred here. The theatre was packed and fully half had come merely from curiosity, perhaps from morbid curiosity. It was an audience of Americans, and not exuberant Italians prepared to applaud their favorite tenor. Yet, at the conclusion of her wonderful interpretation of Grieg's 'Peer Gynt' suite the whole house, from gallery to pit, was yelling and stamping an ecstatic approval. If they had not lost their senses, they had at least abandoned all dignity in a frantic appreciation....
>
> "When Miss Allan had finished the last number on her programme, she crept forward to the footlights, with moist eyes and quivering lips, to make a little speech. Her voice trembled and was scarcely audible for the sobs she tried to suppress, but she spoke the most sincere touching thanks I have ever heard. She referred to the happy days of her childhood here, and the dark days which had so tragically followed. She declared that when she left San Francisco she had determined never to return until she could bring back with her the success she dreamed of, and that of all cities on earth she yearned most for the appreciation of this.

"Take me to your hearts," she ended, with the catching breath that just preceded a burst of tears. I know you have, but, oh, keep me there...."

AMBLINGS AND WRITHINGS

But the frankly carping school was also vocal in the person of the Argonaut's business manager, George L. Shoals, who compared her unfavorably with the Nautch girls of the East and the Hawaiian hula dancers and weighted his diatribe with invective against dance "interpreters" of symphonic music in general. The difficult Mr. Shoals wrote in the Argonaut of April 16, 1910:

> "Seriously, there is little to be said in favor of this sort of stage novelty. It has even less to commend it than the aesthetic craze of a quarter-century ago, in which Oscar Wilde was so prominent a figure, and which Gilbert satirized and burlesqued in 'Patience.' Some of the lines in that comic opera are inevitably recalled by those who have seen Miss Allan and read the gush of her emotional admirers: 'purely fragrant,' 'earnestly precious' and
>
> What time the poet hath hymned
> The writhing maid, lithe limbed,
> Quivering on amaranthine asphodel.
>
> "Surely it is sufficient to say that Miss Allen poses picturesquely and moves gracefully, that her costume in the numbers so far given is above criticism that is not captious, if it pleases the wearer. But to call her work interpretation of music that was written without thought of the dance, a revelation to those who really know good music, is as far removed from sound judgement as the ecstasy of lingering looks on languid lilies so earnestly aspired to by the Wilde followers.
>
> "It is not believable that the rising generation will be taught to find the only true expression of one of Mendelssohn's 'songs without words' in the amblings and writhings of a barefoot girl on a green-curtained stage."



SCENE FROM THE PERFORMANCE OF THE BALLET ROMEO AND JULIETTE

SAN FRANCISCO OPERA BALLET

Civic opera has definitely aided the development of local dance talent. Besides furnishing an incentive to prospective ballerinas, it has brought into being several schools and studios of the dance. The San Francisco Ballet School, founded in 1935, has gained national recognition during the past three years.

A brief glimpse of ballet activities is furnished by the following item from the Call-Bulletin of August 13, 1938:

> "With the conclusion next week of the special summer course at the San Francisco Opera Ballet School, intensive work will begin on the ballets for the coming San Francisco Opera Company season.
>
> "The special course at the school has been conducted with marked success under the personal supervision of Director William Christensen, teachers and advanced students from all parts of the country having been in attendance.
>
> "Operas which call for ballet this year are 'Andre Chenier,' 'Don Giovanni,' 'Martha,' 'Die Meistersinger,' 'Elektra,' 'La Forza del Destino' and 'Le Coq d'Or.' Choreography for the incidental dances in which the ballet is to be seen will be creations of Ballet Master Christensen.
>
> "Increased activity will also mark the chorus work for the season when the ensemble singers take the Opera House stage next week for training under Armando Agnini, technical and stage director of the opera company.
>
> "Agnini returns from Hollywood, where he has stage-directed the operas of the Hollywood Bowl season. The present season is his fourth at the Bowl and he again won highest critical praise for his productions. His 'Die Walküre' production, in the broad expanse of the Bowl stage with towering hills for background, was impressibly effective."

BALLET MASTERS

Among the outstanding ballet masters of San Francisco Opera, first mention must be made of Adolph Bolm, Theodore Kosloff and Serge Oukrainsky. Kosloff and Bolm were both stars of the famous Imperial Russian Ballet. They have been active in the west for nearly two decades in artistic as well as pedagogic capacities. Both have initiated innumerable thyrsus-bearers into the mysteries of the ballet.

Kosloff has been especially active in Southern California; Bolm formulated plans for a dance festival at the Golden Gate International Exposition of 1939.*

The ballet master engaged by the San Francisco Opera Association for the 1937 season was Serge Oukrainsky, the celebrated dancer discovered by Pavlowa. Concerning his engagement, The Call wrote on July 3, 1937:

> "Engaged as ballet master for the coming season of the San Francisco Opera Association is Serge

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The widespread movement to create an American dance began around 1930 and has been gaining more and more active participants. Paralleling the popular swing inventions, the Suzie-Q, the Big Apple, Truckin', and the Conga, the serious dance has been attempting to express novel social ideologies, revolt from the machine, acceptance of science, and other pseudo-metaphysical sentiments.

Mills College has been giving regular courses in the modern dance. Among younger dancers in San Francisco there is sharp rivalry between the Martha Graham followers, the Humphrey-Weidman clique, the outmoded Wigman faction, and the neo-proletarian, socially conscious group. But the story of these schools, deserves a separate volume; it lies outside the scope of the present one.

Oukrainsky announced today by General Director Gaetano Merola.

"The internationally celebrated dancer, dance director and choreographer will produce the ballets for all operas of the season which will call for incidental dance.

"The engagement will not be Oukrainsky's first with the San Francisco Opera Company. He produced the ballets for the 1929 season. At that time he appeared with his own company and with himself as principal male dancer. The coming season, his dancers, both principal and corps de ballet, will be members of the San Francisco Opera Ballet.

"Serge Oukrainsky is a discovery of Pavlowa, who brought him to America. After successful tours of this country and Europe with that great dancer, he became associated with Andreas Pavley, in formation of the Pavley-Oukrainsky Ballet, the original American Ballet.

"For seven years he produced the Chicago Opera Company ballets and won acclaim in three continents through extensive tours at the head of his company. More recently he has been largely engaged in creating and producing ballets for major motion picture studios in Hollywood.

"Ballets for the coming opera season are already in preliminary work under direction of Ballet Mistress Mildred Hirsch at the San Francisco Opera Ballet School, now newly located at the Greenhouse Club in Washington Street, and at the Oakland and Burlingame branches.

"The opera ballet this season will be made up of dancers from a production group selected from the professional classes at the ballet school and its branches."

AMATEUR OPERA: THE BOHEMIAN CLUB

One of the important producers of amateur opera in America has been the Bohemian Club. Its annual outdoor musical plays and operettas, its midsummer High Jinks and festivals, have attracted nation-wide attention.

Founded in 1872 in an informal fashion, the Club was composed of a small band of actors, musicians, writers, and journalists active in San Francisco. They held monthly meetings at the Astor House on Sacramento and Webb Streets, moved in 1877 to Pine Street below Kearny over the California Market, and becoming too crowded, popular, and prosperous, built their own luxurious four-story building on the corner of Post and Taylor Streets. The place was found unsafe in 1934 -- not being earthquake proof. Demolished, it was promptly rebuilt at the cost of one million dollars. The present membership is made up mostly of retired business and professional men; bohemians are decidedly in the minority. Dinners are given to guest artists at frequent intervals.

EARLY PARTICIPANTS

The first High Jinks on record was "Tom Moore and Offenbach," held on November 30, 1872, with Daniel O'Connell, the poet of Marin County presiding as "Sire." During the next few years the entertainment was for the most part literary. Recitations were given by famous actors such as John McCullough, De Wolf Hopper, Lawrence Barrett, Richard Mansfield, and William Horace Lingard. Other early members included Stephen Leach, Harry Edwards, James C. Williamson, James O'Neill, Joseph Maguire, Walter Campbell, Ben Clark, Gerard Barton, Samuel D. Mayer, and William Arms Fisher. Among the musicians who presented programs were David W. Loring, of

Loring Club fame; Louis Schmidt, head of a string quartet; the composer Joseph D. Redding; Major John Darling, Edgar Stillman Kelley, H. J. Stewart, Theodore Vogt, J.H. Rosewald, J. E. Tippett, Henry Heyman, William McCoy and Wallace I. Sabin. More recent composers of music to the Grove Play include Henry Hadley, Harry Weil, Roderick White, Charles Hart, Wheeler Beckett, Domenico Brescia, George Edwards, Uda Waldrop, Edward Harris and Nino Marcelli.

FIRST OUTDOOR JINKS

Camp Taylor in Marin County was the scene of the Club's first outdoor festival which took place on June 28, 1878 with Actor Harry Edwards as Sire. Next year's midsummer High Jinks occurred among the redwoods of Russian River. This spot was to become celebrated as the more or less permanent theatre for the Grove Plays.

THE BOHEMIAN GROVE

Hundreds of members and their guests attend the annual operatic entertainment given in the Bohemian Grove. Among the redwoods -- some nearly two thousand years old -- the Bohemians have built about 160 small camps. There is a rustic theatre in a clearing, and built on to the flanks of the giant trees are wooden platforms from which some of the world's great singers have entertained an informal audience. From a small affair attended by thirty or forty people, the Bohemian Club Jinks has grown into a famous institution widely publicized by the press.

THE CREMATION OF CARE

Original contributions, songs and skits have always been a feature of the Club. The Jinks in the beginning was a hodge-podge of impromptu merrymaking. Gradually the idea of a musical play, written and produced by members, developed. Musical satires, parodies, masques, farces and burlesques became the thing. In 1881 a new ceremony The Cremation of Care was introduced by James F. Bowman and Frank L. Unger and became a regular part of all future Grove productions.

What might be called the first authentic operatic High Jinks took place in 1902 when The Man in The Forest, libretto by Charles K. Field and music by Joseph D. Redding, was performed. Before this the musical plays included Twenty Minutes of Grand Opera, or Camille Cured by J. H. Rosewald, Peter Robinson and others; Irish Cantata and a Faust Jinks by H. J. Stewart who also contributed the music to Ye Olde Colonial Days, Things We Do Not Understand and Gypsy Camp. Other subjects were Night, Art, Misfits, Tramp, Pan (Allegorical), The Redwood Bark, and The Wooing of the Muses.

J. D. Redding wrote the music to several very successful Grove Plays such as the Sacrifice in the Forest and Our Ancestors; he also composed the Chinese Opera Fay-Yen-Fah, words by Templeton Crocker, which was produced at Monte Carlo in 1924.* Previously, Natoma (Words by Redding, music by Victor Herbert) was put on at the Metropolitan Opera House in New York.

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* See p. 24

The Grove Music Play of 1933-34, Wallace Sabin's St. Patrick of Tara, has been the only work to receive a second presentation. The Quest, music by Roderick White and text by Wilbur Hall was given in 1935. The next year Charles Norris' Ivanhoe was the Grove Play -- the composer Harry Weil. Usually a burlesque of the Grove Play is given at the High Jinks and there is now an elaborate Low Jinks held in the city after the outdoor festival.

ANNALS AND REVIEWS

The history of the Bohemian Club up to 1895 has been compiled in three thick volumes, The Annals of the Bohemian Club, by Robert Fletcher. In 1929 Clay M. Greene, veteran actor, playwright, and Bohemian, was preparing for publication new volumes of the Annals to bring the Club's history up-to-date. The Grove Plays and musical masques and pageants have been reviewed in hundreds of newspaper columns. The plays themselves have been printed and are on sale at the Club.

THE DOLLAR OPERA

There have been various movements toward establishing low-priced operatic entertainment in San Francisco. The popularity of the old Tivoli was in large part due to its 25-50-75 cent admission prices which put light opera within the reach of the average citizen. The San Carlo Opera Company,

the Latin Quarter Troupe, and finally the Municipal Opera House are examples of this trend. The latter, the most important, is the only municipal opera house in America.

GERTRUDE STEIN

In her book Lectures in America Gertrude Stein speaks of her early theatregoing days in San Francisco. It seems everybody went to the theatre in those days, the golden Era of the Tivoli. This writer recollects her impressions of opera as follows:

> "The next thing was the opera the twenty-five cent opera of San Francisco and the fight in Faust. As a matter of fact I gradually saw more of the opera because I saw it quite frequently. Then there was Buffalo Bill and the Indian attack, well of course anybody raised where everybody collected arrowheads and played Indians would notice Indians. And then there was Lohengrin, and there all that I saw was the swan being changed into a boy, our insisting on seeing that made my father lose the last boat home to Oakland, but my brother and I did not mind, naturally not as it was the moment."

ON THE APATHY OF THE CAPITALISTS

Even before the great fire of 1906, which destroyed most of the city, there was a cry for a satisfactory opera house. Complaining of the lack of strong public interest in lyric art, George E. Barnes wrote in The Bulletin on Sept. 9, 1896:

> "As in 1850 so in the year 1896, we are without a properly equipped opera house, and considering the apathy of our capitalists, there is but a dim prospect of one being built in the near future."

Evidently. the Grand Opera House on Mission Street, where most of the visiting troupes performed, was not considered adequate.

AFTER THE FIRE

The first grand opera company to visit San Francisco after the fire was the Lambardi troupe which performed here every night in January in 1906 and 1907. Lambardi died suddenly in Portland and Fortune Gallo took his place as impresario. He changed the troupe's name to the San Carlo Opera Company.

FORTUNE GALLO

Gallo had been manager of the old Ellery band, known on the West Coast, and of the nationally famous Creatore Band. He married a singer, Sofia Charlebois of San Francisco in 1913. Becoming owner and manager of various opera companies he organized the Fortune Gallo Enterprises, piloted the American tours of Anna Pavlowa and her Ballet Russe in 1920-21, and of Eleanor Duse in 1923-24. He is a pioneer in producing operatic and sound films. New York City has made him major of the Police Reserves and Italy has honored him as Chevalier and Commendatore of the Crown. More, perhaps, than any other man of his generation he has popularized grand opera in America.

THE SAN CARLO OUTFIT

Touring Canada and almost every state in the Union, the San Carlo Grand Opera Company won an international reputation although it is not quite a first-rate company. Its chief merit lies in the low price it charges for tickets and in acquainting a public, ordinarily unaccustomed to frequenting opera, with the standard classics. Often a San Carlo production gives the impression of an antiquarian exhibit by a travelling museum. Il Trovatore, La Traviata, Rigoletto and the rest are given seasonally.

NIELSEN AT THE CHUTES

Thirty years ago one of the perennial favorites of the operatic repertoire, La Bohème, received an unconventional rendition. The Chronicle reports on March 23, 1907:

> "With an environment only a few degrees better than a circus tent, for a blare of a cheap brass band in a roller skating rink could be heard in the lobby, and outside, the distant roar of the lion, Wallace in the zoo, was occasionally audible, La Bohème was presented by the San Carlo Opera Company last night, and Alice Nielsen came into her royal own in the estimation of several thousand charmed operagoers.
>
> "It is pleasure to record the distinct success of a prima donna in whom San Francisco may justly feel a maternal pride.
>
> "The all important, but indefinable something we call atmosphere, which is so essential for the effective presentation of such a musical work as La Bohème could not be attained in a great bare barn of a place like the Chutes Theatre, with its picnic surroundings. But this was all that was lacking in the performance last night. The production was distinguished by the same musical perfection of ensemble that made La Gioconda so remarkable."

DEPRESSION OUTWITTED

"Dollar Opera" became Gallo's battle cry in the middle of the depression of 1934 and, with the dollar maximum, his opera troupe found grateful new audiences. For a while music critics saw in it the revival of the Tivoli days.

The San Carlo troupe performed at the War Memorial Opera House in March, 1938, on its twenty-eighth annual transcontinental tour. The well-known conductor, Carlo Peroni, wielded the baton as he had during the seventeen preceding seasons. He has conducted more than 5000 performances of grand opera.

TRAINING SCHOOL

For many singers, however, the San Carlo has served as a finishing school. Among the stars who graduated from it to America's foremost opera institution, the Metropolitan, mention must be made of the coloratura, Queena Mario; the tenors, Tommassini and Salazar; also, Ballester and Basiola.

San Franciscans in 1935 heard Hizi Koyke, the noted Japanese prima donna, sing with the San Carlo in Madame Butterfly.

Season after season the San Carlo visits San Francisco; for a generation it has served as a training school. not only for singers but for audiences as well.

NORTH BEACH GRAND OPERA

North Beach, squalid, picturesque, full of vigorous joie-de-vivre, the home of little Italy and the Telegraph

Hill version of Bohemia, was the scene of a novel experiment twenty years ago. While the rest of the City's opera-loving public vainly hoped for some form of subsidized opera -- since the great cost of production, the scenic effects, and salaries of stars made private enterprise in this field unprofitable -- a little group of enthusiastic Italians under the direction of Augusto Serantoni organized the Washington Square Opera Company. They began to put on 25 cent opera in 1917 and functioned till 1920.

During its first season from April to August in 1917, this one-cylindered outfit performed thunderous old Italian melodramas -- three, four, five times a week. The cast was not difficult to procure. According to some, all the director had to do was to stand on the corner of Columbus and Stockton and call out the roles. Some among the passers-by were sure to be able to render them. As the rough-handed miners of the gold rush decade were able to prompt on occasion actors in Shakespearean vehicles, so the average Italian was familiar with the operas of his native land, the land where almost every important town supports municipal opera.

CASTS AND BILLS

Among the operas produced by the Washington Square Troupe were Aida, La Traviata, La Favorita, Lucia di Lammermoor, Carmen, La Sonnambula, The Barber of Seville, La Forza del Destino, Ernani, Il Trovatore, Othello, Pagliacci and Cavalleria Rusticana.

The principal singers were Paul and Matilda Salazzi, Luigi Poggi, Ishmael Magagno, Bartholemeo Dadone, Lina Reggiani, Tina Remis, Giuseppina Rondero, and Arduino Cacciarelli. There were occasional guest artists and local debutantes. Mention should be made of Galazzi, Cappellini, Avedano, Sturtevant, Porcini, Dori, Silva, Bernini, Corelli, Fox, and Napoleoni. Decidedly not sumptuous or magnificent the opera house which first witnessed their efforts was the Liberty Theatre on Broadway which at present is a house of burlesque. Later, the company moved to the Washington Square Theatre on the corner of Powell and Columbus.

The versatile North Beach company played under various names such as the Latin Quarter Opera Company, La Moderna Grand Opera Company, the City of Florence Opera Company and the Washington Square Opera Company.

Among others identified with the group were Manager Camillo Porreca, Artistic Director A. Aratoli, Designer Quesada and Music Director Serantoni.

THE GENIUS BEHIND IT ALL

While opera directors at the Metropolitan for example rate honorariums to befit a bank president, the moving spirit behind the North Beach singers was an impoverished young music teacher, Augusto Serantoni, who came to San Francisco from Ravenna in 1913. He had organized choruses for the love of it and opera was his element.

INTERVIEWED BY REDFERN MASON

After hearing the performance of Cavalleria Rusticana and Pagliacci, Redfern Mason wrote of Serantoni in The Examiner of June 25, 1917, as follows:

> "It remained for Augusto Serantoni to organize the material and give us opera. You probably never heard of Serantoni before. But you will hear of him, and, if you have any of the spirit of the musical in your veins, you will go down to the Liberty Theatre....
>
> "Our good friend, Salazzi, an excellent artist, both as singer and actor, was Alfio, and his wife played Lola. Santuzza was sung by Giulia Rondero, who has a better voice than art. Poggi, the tenor, is rough in his tones, but has some good notes in the upper register.
>
> "But 'the play's the thing,' as Shakespeare says, and the point I wish to drive home is that Mascagni's opera, played under the eye of a single masterful personality, was one in which the sincere art lover could take genuine pleasure.
>
> "Salazzi's singing of the famous prologue to I Pagliacci was splendid. He did not care that he was singing for a mere pittance; he knew that his audience knew the music as well as he knew it himself, and he put his heart into it.
>
> "Serantoni did wonders at the piano. He can suggest the thunder of the brass; he can vie with the seductiveness of the reeds, and intimate the passion of the strings. When the soloist hesitated he drew them into rhythmic tonal or emotional accuracy by the sheer force of his own teeming and eager spirit.
>
> "After the performance, I met Serantoni at a near-by cafe. If ever I saw a man happy in his work, he is that man. I don't think he can be over twenty-seven or eight; but everything about him bespeaks artistic maturity.

"'Play something, Augusto,' said one of his friends. 'If you will give me a theme,' said Serantoni. 'I gave him the pathetic little opening phrase sung by Ophelia in 'Hamlet.' It is music which Shakespeare knew and loved. Serantoni sat down at the piano and began to improvise. I have heard many masters of improvisation, but none has ever moved or delighted me as much as the young Italian. His development of the theme was not only musically coherent; it was emotionally eloquent as well.

"Then he played strains of the days when Padre Martini and Zippoli and old Baldassare Galuppi rejoiced the world with pure beauty of melody. He gave us passages of Beethoven. Serantoni does not pretend to be a virtuoso. He is something much better than that.

"So, if you want to see a genius in action, go to see Serantoni direct opera. Friday and Sunday are the chosen times."

"DEATH TO THE GERMANS"

A curious reflection on the war hysteria of the times crept into the music announcement of the Daily News of August 22, 1917:

"Tonight the City of Florence Opera Company, which gives 25¢ opera three times a week at the Liberty Theatre, 645 Broadway, will present Verdi's opera, 'La Forza del Destino,' in honor of Augusto Serantoni, the musical conductor of the Liberty.

"'Forza del Destino' is practically unknown here. Though the music is very beautiful it is seldom sung which may be due to the fact that the orchestration is most difficult though many attribute it to the gruesomeness of the plot. In part of the score Verdi put the words 'Death to the German' which makes it appropriate to the times....

"'If I had half of Serantoni's talent I would be rich,' said Camillo Porreca, manager of the Liberty. 'But Serantoni will never make money with his music.'"

Serantoni was active as assistant director of the local WPA Music Project Chorus from 1935 to 1937.

Good-humored and dignified, he wears a flowing black silk tie, a loose cape-like coat, and a broad-brimmed hat, all in the best romantic tradition. Speaking very little English, he is looked up to by his countrymen as a great artist and a man of the people.

TRAIL'S END

The Washington Square Opera Troupe continued to give seasons through 1920. Gaetano Merola came in 1921 and the movement toward municipal grand opera took definite shape. San Francisco was to have an Opera House of its own. The work of the valiant North Beach enthusiasts had undoubtedly served as a stimulant in this direction.

UNCLE SAM'S OPERA: FMP

The Federal Music Project, established by the Works Progress Administration in 1935 for the purpose of rehabilitating economically the hundreds of unemployed musicians in the city, has become during the past three years an integral part of San Francisco's musical life. With a personnel of more than 300 musicians in 1935, the project under Ernst Bacon's supervision gave regular symphony, band, and choral concerts. Because of the expense and possible conflict with other operatic organizations, grand opera has not been produced by the San Francisco project, though Los Angeles, San Diego,

Santa Barbara and other towns in Southern California have witnessed project productions of such works as Lohengrin, Carmen, and Aida, among others.

TAKE YOUR CHOICE

An original satiric operetta, Take Your Choice by Ernst Bacon, Raisch Stoll and Phil Mathias was given its premiere at the Columbia Theatre on December 1, 1936. It ran for a week and received favorable notices in the local press. Ada Hanifin, perhaps a little over-enthusiastic, wrote in The Examiner on December 3, 1936:

> "It was not a surprise to discover 'Take Your Choice' compounded of much of the stuff of which theatrical 'hits' are made. Ernst Bacon, Raisch Stoll and Phil Mathias who wrote this musical satire, have talent and wit and the drive to make Broadway if they 'pool' their talent with that end in view. 'Take Your Choice' in sixteen acts was given its world premiere at the Columbia Theatre Wednesday night under the banner of the Federal Music Project. It is the most ambitious creative work of local talent that has been produced in the theatre.
>
> "The work is so far above anything the Works Progress Administration has given in the theatre to date, that it stands no comparison. But it holds too much promise to be passed over merely as 'grand entertainment.' 'Take Your Choice' is an uneven work. Some of it -- and this includes, of course, the book lyrics, music, -- is brilliant, sophisticated and original. On the other hand, in 'spots' the satire is rough, the humor collegiate, and the writing of both music and lines, 'hack work.' The impressionistic stage settings are consistently excellent."

THE IMPRESARIO

Mozart's charming little one-act comic operetta, The Impresario, was given a creditable performance at the WPA Bush Street Theatre on January 19, 1938 and repeated on the 24th. Erich Weiler, Director of the Project Music School, was responsible for the staging. The cast included Helene Barthe, Muriel Andrews, Amerigo Frediani and Andrew Robertson. Admission prices to the Project's performances were 25 and 40 cents.

Alfred Frankenstein, music critic for the Chronicle, reviewed the performance on January 20, as follows:

> "Intimate performances of unusual and fine opera classics such as these are all too rare and cannot be too strongly encouraged...The whole proceeding, if far from perfection, bore the stamp of musicianship, imagination, and integrity. Things of this sort should be offered far more frequently than they are."

THE CALIPH OF BAGDAD

Another successful miniature classic, Boieldieu's The Caliph of Bagdad, was presented in a very similar setting on April 6, 1938 at the Bush Street Theatre under Erich Weiler's direction. This, too, was repeated a week later. The singers in the 138 year old operetta were Helene Barthe, Blanche Fox, Walter Lorenz, Muriel Anderson and Robley Lawson. Ann Whittington and James Lyons danced. Another little-known operetta, Rossini's Il Bruschino (The Roughneck) was performed by the same group with great success in August, 1938 and repeated three times in September.

OPERA IN TABLOID

Recent plans being made by the Music Project give more attention to opera. Alfred Hertz, Northern California Supervisor of the Music Project, announced in the Examiner on July 17, 1938 the general program. Hertz said:

> "The Government is urging us to spread good music into new fields. We have therefore engaged the Civic Auditorium for eight Tuesday Evenings from August 30, until Christmas. Our slogan will be 10,000 seats for 10 cents....We also have in mind concert performances of opera or of tabloid sections of favorite operas."

THE MUNICIPAL OPERA HOUSE

Soon after the city had been rebuilt, following the earthquake and fire of 1906, music lovers and persons prominent in music began to campaign for an adequate opera house. The Music Association of San Francisco started a drive in 1911-12 to raise one million dollars. They planned to build an opera house in the Civic Center, on a block at Grove and Larkin.

LEGALITY

Whether or not the city could donate this property for a private enterprise was the question. Already the Supervisors had made an agreement with the Music Association permitting the building in the Civic Center. The ordinance went to the Supreme Court and was declared invalid. The Court was friendly, however, recognizing that the taxpayers of San Francisco were eager to accept the Music Association's offer.

It indicated how the ordinance could be brought within legal bounds.

FOILED BY THE MAYOR

It was before election. Mayor Rolph was at this time all-powerful and dominated the Board of Supervisors. Officially, he was the chief booster for the opera house. He practically demanded that the Board should adopt the ordinance.

When he read the returns from the November election, however, he quickly changed face. He found that the control of the Board had been taken from him. He promptly vetoed the revised ordinance.

Mayor Rolph took the stand that the project was vicious and undemocratic, an invasion of the rights of the common people and an attempt on the part of a clique of wealthy aristocrats to exploit public property for their private pleasure. Commenting on the Mayor's sudden change of face, the Chronicle on November 24, 1913 remarks:

> "In mistaken reliance upon their gentlemen's agreement with the Mayor, the donors of the $850,000 Opera House fund had prepared to give San Francisco one of the finest Opera Houses in the world."

The donors asked one privilege in return for their efforts: to be able to bid at public auction for choice of boxes which would belong permanently to the highest bidder.

It was this that the Mayor thought particularly vicious and undemocratic.

THE CAMPAIGN OF 1918

Backed enthusiastically by the daily papers, another campaign for a municipal opera house began early in 1918. Herbert Fleishhacker and W. H. Crocker were the prime movers. Their associates included John Drum, John McKee, M. H. de Young, Milton Esberg, Templeton Crocker and Walter Martin. Five of these pledged $25,000 each toward the needed sum of two million dollars. The movement came to a standstill, however, and a year later adequate funds were still lacking.

PLANS FOR A WAR MEMORIAL

The great World War ended, San Francisco's veterans returned. One of them, Major Charles Kendrick, conceived an extremely practical solution for the opera house problem. The soldiers killed in the war deserved a memorial. But why build a hall for only the dead? Why not raise a building for the use of the living as well?

Major Kendrick suggested the dedication of the Opera House as a war memorial, a purpose for whose realization the support of the American Legion could be enlisted. Kendrick's plan was accepted.

DRIVE FOR FUNDS

Conference followed conference. Committees were appointed. The American Legion went into action. The fund

had increased to $1,000,000.

Newspapers gave a great deal of publicity to the drive. At a mass meeting in the Civic Auditorium in May 1920, an audience of ten thousand gathered to hear the speakers. Larry Harris was "auctioneer"; at the end of the meeting the War Memorial Fund was richer by $600,000.

Another intensive public drive of thirty days was launched. People from all walks of life subscribed to the War Memorial Fund. As a result $2,150,000 were pledged. At last the sum necessary to begin the Opera House was more or less available.

TRUSTEES AND ARCHITECTS

The money was turned over to the Regents of the University of California who appointed a Board of Trustees on August 19, 1921. They were W. H. Crocker, Templeton Crocker, John Drum, Milton Esberg, Herbert Fleishhacker, E. S. Heller, Frank Kisley, Charles Kendrick, Walter Martin and John B. McKee.

This group of ten in turn named a Board of Architects on October 11, 1922. The men who were to make the building plans for one of the most perfect opera houses in the world were Arthur Brown, Ernest Coxhead, Galen Howard, Albert Landsburgh, Fred Meyer, Bernard Maybeck, Willis Polk and John Reid, Jr.

MEROLA ON THE SCENE

Gaetano Merola, who came to San Francisco with the San Carlo Opera Company in 1921 and remained to put on highly successful open-air operas at Stanford University at Palo Alto, in June 1922, was asked by local music lovers to organize the San Francisco Opera Company which was to perform in the Civic Auditorium, a temporary substitute for an opera house. The Pacific Coast Musical Review on February 24, 1923, stated:

> "Now is it not reasonable to suppose that what could be done in Palo Alto could also be done in the Civic Auditorium of San Francisco with more than a million people to draw from within a radius of twenty-five miles? Of course it can. Therefore, Mr. Merola, having proved the feasibility of his plan and having created for himself an enthusiastic following which will surely patronize him, ought to receive full support and encouragement for the enterprise he expects to launch at the Civic Auditorium next September or October."

THE SAN FRANCISCO OPERA ASSOCIATION

To make municipal opera a reality, a practical and effective agency was of first importance. On April 4, 1923. this body came into being at the St. Francis Hotel under the name of the San Francisco Opera Association.

The meeting was addressed by Timothy Healy, Milton Esberg, and Gaetano Merola. The latter spoke of plans for remodeling the Civic Auditorium, reducing the acoustical faults, and rearranging the seating. The San Francisco Symphony and a municipal chorus of 150 voices were to be engaged.

The minor roles were to be sung by local artists.

Concluding his address, Mr. Merola said:

> "We shall prove that there is ample talent in and about San Francisco that only awaits an opportunity to obtain adequate training and experience to prove itself capable to vie with artists of distinction."

Timothy Healy was elected president; Selby C. Oppenheimer was appointed business manager. Among the prominent music lovers identified with the pioneer organization were Mrs. Marcus S. Koshland, Mrs. M. C. Sloss, Mrs. Ernest Simpson, Horace B. Clifton, Charles K. Field, Lawrence Harris, A. W. Widenham, Milton H. Esberg, Alfred Hertz and Robert Bentley, director of the War Memorial, and an indefatigable worker for the opera house. The Association's headquarters opened in Room 457 of the Phelan Building.

CIVIC AUDITORIUM OPERA

Many patrons thought that the Civic Auditorium was not suitable for grand opera -- it is a huge hangar-like edifice -- and would not subscribe. Waiting for the completion of the Opera House, however, opera lovers put up with the makeshift. Under ever-present handicaps, opera was presented here season after season for nine long years. The first season opened on September 26, 1923 and offered *La Bohème*, *Andre Chenier*, *Il Tabarro*, *Suor Angelica*, *Gianni Schicchi*, *Mefistofele*, *Tosca*, and *Romeo et Juliette*.

Among the artists were: Adamo Didur, Queena Mario, Bianca Saroya, Alfredo Gandolfi, Louis d'Angelo, Paolo Ananian, Anna Young, Beniamino Gigli, Giuseppe de Luca, Giordano Paltrinieri, Doria Fernanda, Lela Johnstone, Rena Lazelle and Merle Epton.

Assistant Conductor was Wilfred Peletier; chorus master; Arturo Casiglia; ballet master, Natale Corrossio, and stage director, Armando Agnini. (For opera singers of the following season, see appendix 1.)

THE WAREHOUSE IN CIVIC CENTER

Meanwhile, a new situation came up which altered the War Memorial plans. A storage company bought a block in the Civic Center, bounded by Van Ness Avenue, McAllister, Franklin and Fulton Streets, and planned to build on it a great warehouse. This, of course, endangered the architectural beauty of the Civic Center. The City Fathers were in a dither.

Again, Major Charles Kendrick had an idea. He suggested to the city authorities that they buy the block from the storage company. But the city had no funds, he was told. Then he would ask the War Memorial Trustees to advance the money, Kendrick volunteered. And he did.

The Trustees advanced the city $175,000, and the city began to negotiate with the company. The company, however, wanted more money than the block was worth, so the city filed certain condemnation charges against it. Proceedings followed, and the city won.

JUGGLING THE SITES

While the legal battle was going on, the Trustees sold the original site of the proposed Opera House to the city as an athletic field for the High School of Commerce. With the money they received they purchased the block on which the Opera House was at last actually to stand. The negotiations were finished in January 1923.

The new site altered the original plans. The Opera House intended for one block was now to occupy two. About $4,000,000 were required. How to raise the additional funds? This was the problem discussed during an entire year.

THE VETERANS WANT A BUILDING

The war veterans were not particularly enthusiastic about an opera house. They wanted a building of their own. So this difficulty was surmounted by a new plan to make the Memorial include twin buildings, an opera house and an auditorium. However, $4,000,000 would have to be raised.

A bond issue was proposed. And in spite of a bitter opposition on the part of the veterans, who thought it made available too much money for an Opera House of interest only to a small part of the community, the election carried with an overwhelming majority.

CONTROVERSY WITH THE VETERANS

Now the veterans had a new demand. They wanted the control of the Board of War Memorial Trustees. After all,

the whole affair was for the purpose of honoring the fallen soldiers of the war. An Opera House was almost irrelevant, they felt. But the veterans did not get the majority they had expected. Mayor Rolph appointed the following trustees: General Hunter Liggett, Frank L. Belgrano, James D. Herz, Robert Bentley, George Cameron, Jesse C. Coleman, Herbert Fleishhacker, George Hearst, Charles H. Kendrick and Kenneth R. Kingsbury. The appointments were confirmed by a Charter Amendment, on November 6, 1928 which received a popular majority vote.

THE OPERA HOUSE MATERIALIZES

In spite of numerous difficulties, construction began on the Opera House, on November 11, 1926, and up to the time of its opening, October 15, 1932 and for months afterwards, workmen were busy completing it.

THE INTERIOR

The opera house has a seating capacity of 3,250. Its auditorium is decorated in white and gold. Effort was made to keep the general effect simple rather than ornate. The perfect acoustics are a result of the co-operation of the world's greatest experts in such matters. Armando Agnini, Stage and Technical Director of the New York Metropolitan and of the San Francisco Opera Company, ransacked the plans of Europe's foremost houses and combined their best features in the War Memorial Opera House.

THE STAGE

The stage is one of the most complete in the world. Stage Engineer Pericles Ansaldo, of international reputation, came from Milan especially to advise in the construction. Mr. Ansaldo has designed the opera house stages in Buenos Aires, Rio de Janeiro, and at the Teatro Real of Rome. He is technical director of La Scala in Milan.

The most modern improvements selected from the world's principal opera houses have been incorporated in the design. The stage is 52 feet wide and 75 feet deep. It is 118 feet high from floor to gridiron and 130 feet from wall to wall. There are four elevators, five rows of traps, a sound-proof rehearsal room, steam curtains and workshops for carpenters and property men.

THE LIGHTING

The lighting system is the most up-to-date in America. Controlling 88,000 kilowatts, distributed among 88 lamps, the switchboard makes it possible to set ten scenes ahead of time. The proscenium arch can be enlarged or reduced to almost any size, carrying the lights with it. There is also a cyclorama, 85 feet by 150 feet. It is generally agreed that not even Rome or London can boast of such a house. Olin Downes, the noted New York music critic and composer, has called it the most perfectly equipped opera house in the world.

SCENE DURING REHEARSAL IN THE SANTA BARBARA BOWL

THE FIRST NIGHT

At last the long awaited night arrived. On October 15, 1932 after more than ten years' agitation and expectation, the War Memorial Opera House opened its doors to about four thousand of the city's long-suffering opera lovers.

La Tosca was the opera presented. Its first act was broadcast by N.B.C. to every state in the Union and by transcontinental hookup to Italy, the home of opera. Among the great singers in the cast were Borgioli, Muzio and Gandolfi. It was the first time a nation-wide grand opera broadcast had originated on the Pacific Coast.

The first words spoken on the stage of the long-awaited opera house were "Ah! finalmente," and fittingly enough by an American artist.

Following the first act, Mayor Rossi gave a stirring address on behalf of San Francisco's citizenry.

MEROLA HONORED

The audience had already given Merola a tremendous ovation when he first appeared to conduct La Tosca. Before the second act began, Wallace Alexander, President of the Opera Association, gave a brief dedicatory address in which he praised the efforts of Merola who for nine successive seasons worked and produced opera in the Civic Auditorium and who helped the city's operatic dream come true.

Alexander paid tribute to the pioneer San Franciscans who initiated the popular movement for municipal opera.

He spoke of Robert Bentley, Horace B. Clifton, George B. Crothers, and Timothy Healy among others through whose efforts the spontaneous public campaign finally crystallized into the form of the Opera House.

A GUSHING REVIEW

Of the many rhapsodic reviews of the opening, one by Annie Laurie in the Examiner is characteristic. She wrote on October 15, 1932:

> "Opera books, opera glasses. Words and music of the opera. Are you awake? Pinch yourself and see! It's come true at last, the dream of dreams--a magnificent Opera House for San Francisco, an Opera House that belongs to you and me and all the neighbors, and to every man and woman on the street; and every quiet little woman clearing away the breakfast dishes this very minute!
>
> "One of the most glorious buildings of the kind in the world, mind you and nothing second-hand or old-fashioned or out of date about the stage or the scenery or the properties--a regular 'diamond horseshoe,' just like the Metropolitan in New York -- Merola -- our own enthusiastic genius, leading the orchestra, and nothing doing in the world but a broadcast of the whole first act of the opening night's performance--a broadcast to Italy mind you, and all Europe listening to the voice of our dear San Francisco. Are we on the musical map from this day out?
>
> "Ten thousand people have tried to buy tickets for the performance tonight and they could not even get standing room. Every seat in the house, from the gorgeous boxes to the top-most row in the tip-top gallery snapped up and taken, in the twinkling of an eye-lash. All society on tip-toe--and all the real music lovers so proud and so happy!"

CONDENSED BLUE BOOK

In contrast, Redfern Mason wrote in the Examiner on October 16, 1932:

> "Last night the people of San Francisco listened to opera in their own Opera House. That is to say, some four thousand of them did. If there had been room, the audience would have been ten thousand. But what was lost in numbers was gained in quality, and it is no exaggeration to say that when the city has a six months season or even more the War Memorial Opera House will still be ideal. It should be remembered by those who clamor for a huge house most of the time New York City, with its millions of population, does not use more than two-thirds of the Metropolitan capacity.
>
> "The house is beautiful, it is splendid for hearing and it has that quality of intimacy which is the very life blood of opera. The audience was a condensed blue-book of music lovers of the city....
>
> "It is difficult not to lapse into a kind of rhapsody in writing of this new and beautiful temple of music. Because it is not too large, the members of the audience are all neighbors. That is artistically as well as socially important. For in opera the public is to to speak part of the action. They are the instruments upon which the music is played. Immanity brings them into subtle relationship with artists on the stage. These relations are impossible in a large house.
>
> "When the entracte came, Mayor Rossi reminded us that in building the Opera House we honored the nation's heroes. Of Italian descent, he knows well that there is no better way of paying that honor than by making life more beautiful for the living."

SUBSEQUENT SEASONS: 1933-1938*

The following season opened on November 3, 1933 with Saint-Saëns' romantic grand spectacle Samson et Delilah.

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* See Table F.

Martinelli played Samson; Cyrena van Gordon, Delilah. Others in the cast were Pinza, Belarsky, D'Angelo, and Oliviero. Adolph Bolm directed the ballet. Merola conducted. Other works included Le Coq d'Or, Aïda, Tristan und Isolde, Manon, La Boheme, The Emperor Jones, and The Secret of Suzanne.

Never heard before in the West, Puccini's La Rondine, starring Bori, Borgioli, D'Angelo and Clark, was a novelty of the twelfth season. A local singer, Emily Hardy, made her debut in Lakmé, singing opposite another Californian, the tenor Chamlee. Lotte Lehman and Richard Crooks made their first Western operatic appearance, Lehman in La Tosca; Crooks, in Manon. Melchior and Rethberg sang in Tannhäuser, together with Pinza, Gandolfi, Clark and D'Angelo. Otello, Mignon, and Madame Butterfly were also in the repertoire. Pietro Cimini, Alfred Hertz, and Gaetano Merola conducted.

THE NIBELUNGEN RING

The feature of the thirteenth season which opened on November 1, 1935 was Wagner's epic cycle, Der Ring des Nibelungen. Bodanzky conducted. The cast of the great tetralogy, Die Walküre, Das Rheingold, Siegfried and Götterdämmerung, included Schorr, Melchior, Flagstad, Manski, Meisle, Gandolfi, List and Hardy. One of Puccini's last works, Suor Angelica, was introduced with Helen Gahagan, the noted actress, in the title role. Other operas included the seldom performed Werther of Massenet, Martha, The Barber of Seville and Aïda. Among the conductors were Merola, Bodanzky and Richard Lert.

Halévy's La Juive, featuring Rethberg, Martinelli and Clemens, opened the 1936 season. The same principals appeared in the final opera of the regular series, Otello, in addition to Lawrence Tibbett who played the Machiavellian villain, Iago. Rethberg played Desdemona; Martinelli, the fatally jealous Moor; and Clemens, the Lieutenant Cassio. The repertoire was diversified and offered among other works The Marriage of Figaro, Götterdämmerung, Pagliacci, Tosca, Tristan und Isolde, Gianni Schicchi, The Barber of Seville, and La Forza del Destino. The conductors included Papi, Reiner, Riedel, Lert and Merola.

FIDELIO

Following the hoary tradition of offering what the largest part of the public wants, the fifteenth season of municipal opera which opened on October 15, 1937 gave for the most part the well-known classics of operatic repertoire, such as Aïda, La Bohème, Madame Butterfly, Norma, La Traviata, Faust, Romeo and Juliet and Lakmé.

Beethoven's only essay in opera, Fidelio, was given one of its infrequent performances on November 8 with Kirsten Flagstad, List, Clemens, Huehn and Maison in the cast. Fritz Reiner conducted this highly romantic tragedy of love faithful through prison walls to death. The repeat series of the season ended on November 11 with Lohengrin.

ELEKTRA IN THE WEST: 1938

The most recent season was distinguished by two great operas never heard before in San Francisco or in the West.

At last Elektra and Pelléas have come to the wild and woolly West. Composed and produced in Europe before the War, it took nearly a generation for the two great modern works to reach San Francisco. The first opera of the 1938 season was Andrea Chenier performed on October 7 with Gigli, Rethberg, Bonelli, Gabor and D'Angelo. Don Giovanni followed on the 10th with Pinza, Rethberg, Borgioli and Mafalda Favero who made her American debut here, then went to New York to the Metropolitan.

Other works heard during the season included Martha, Die Meistersinger, Cavalleria Rusticana, Don Pasquale, Pelléas et Mélisande, Lucia, Elektra, La Forza del Destino and La Bohème on the 31st. Gaetano Merola was director and thirty-two guest artists appeared, sixteen of whom had not been heard before in San Francisco. The list included Schorr, Pinza, Jessner, Kullman, Pauly, Bonelli, Pons, Rethberg, Borgioli; among those making their American debuts were sopranos Janine Micheau, Mafalda Favero and Ebe Stignani; baritone Salvatore Baccaloni and tenor George Cathelat. Other singers included Votipka, Mesini, Huehn, Jamison, Cehanovsky, Olivero, Cordon and Thorberg.

Appearing in Pelléas et Mélisande, Janine Micheau and George Cathelat came to San Francisco directly from the Paris Opéra Comique. It was the only work in which they sang. Pelleas was a long-expected novelty; Lucia on the other hand, the opera to follow Debussy's work, has been one of the most frequently heard of all operas in the West. Since the early fifties, San Franciscans have applauded more than 150 performances of Lucia di Lammermoor. Donizetti's two other famous works, Don Pasquale and La Fille du Regiment were also tremendously popular during the Gold Rush decade. Another work presented during the 1938 season, which has had more than 100 local performances, was La Bohème. Favored above all, however, has been Il Trovatore. It has had about 250 nights in San Francisco during the past ninety years.

Elektra, based on the Greek tragedy, may have a more esoteric appeal. An interesting glimpse into the composer's and poet's workshops is provided by the Strauss-Hofmannsthal letters.* Richard Strauss wrote to his librettist from Berlin in December 1907:

> Dear Herr von Hofmannsthal: With reference to our recent talk about Elektra, I feel we cannot leave out Aegisthus--he is indispensable to the plot and must be killed with Clytemnestra, if possible in sight of the audience. If he cannot be brought home earlier so as to be killed immediately after Clytemnestra, then we will let the scene stay just as it is--but perhaps you will think it over. It is not right for

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* Letters of Richard Strauss and Hugo von Hofmannsthal. Alfred A. Knopf, New York City, 1925.

all the women to come running on after Clytemnestra is murdered, and then go off and come on again after the death of Aegisthus..this seems to me to break off the curves too sharply....

R. Strauss"

The composer's suggestions were adopted in the final form. Hugo von Hofmannsthal replied from Rodaun in January 1908:

"Dear Sir: I think the double curve which so offends you in the murder scene can easily be resolved into a single one....Keep everything just as it is up to Elektra's cry: Triff noch einmal! Then, instead of bringing the women on, let there be a deathlike stillness while Elektra listens intense expectancy. As Aegisthus appears, Elektra runs towards him and goes through her uncanny business with the torch. The scene for Aegisthus follows exactly as we have it, from his entrance to his death....Then the women come in, fluttering about the stage like frightened bats....Hofmannsthal"

After much revision and constant collaboration, the work had its world premiere. Strauss wrote to the poet from Garmisch in April 1909:

"The performance of Elektra in Milan was surprisingly good--I have never heard the whole opera so well sung. Orchestra very good--colossal success--biggest receipts of the season. I think we may say now Elektra is safely launched. I congratulate you--and myself!

The two collaborated for twenty years, produced Elektra, Salome, Der Rosenkavalier, Ariadne among other works and maintained a relation seldom if ever duplicated in opera history.

FINALE: THE FUTURE OF OPERA

The local municipal opera has been criticised on several counts. Too many stars from the Metropolitan are engaged each season; not enough local artists are given opportunity to perform or to make their debut. Also, the cost of admission has been steadily on the increase, pushing civic opera beyond the reach of most citizens. Likewise the standardized repertoire and the infrequency of new works is complained of annually. But critics are ever present.

While opera in San Francisco was most popular during the decade and a half which followed the Gold Rush of 1849, nevertheless, a continual interest has been maintained in it, as we have seen; from generation to generation the city has furnished the traveling opera troupes with a faithful though sometimes limited audience.

Today, the form itself, which came out of Italy some three centuries ago, seems to have reached and passed its peak, entering into a period of decline. Richard Strauss, the last great operatic composer in the grand tradition, appears to have exhausted the possibilities of the medium. Although some of the modernists, Hindemith, Milhaud, Strawinsky and Honneger, have written in the form, their work in this field according to certain critics, is forced, experimental, and not organically linked with a living tradition. There are no Glucks today, no Verdis, Mozarts or Wagners.

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In America, George Gershwin, composer of the Porgy and Bess, an original negro folk opera, was considered the most promising modern worker in the medium until his death in 1936 in Hollywood where he was writing sound track music. Marc Blitzstein's The Cradle Will Rock is another widely hailed experiment in contemporary opera.

The sound film seems to forecast a new type of cinematic opera, and in Hollywood a new school of composition is rapidly developing. If there is to be an autochthonous opera in America, an opera not feebly imitative of the German and Italian schools, it will very likely appear on the West Coast in the film laboratories five hundred miles south of San Francisco.

THE HISTORY OF OPERA IN SAN FRANCISCO

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A P P E N D I C E S

Part II

A. General Opera Record

B. Most Popular Operas and Opera Houses (1850-1938)

C. Most Popular Operas: Decade by Decade (1850-1938)

D. Complete Repertoire Decade by Decade (1850-1938)

E. Civic Opera: Ten Seasons (1923-1932)

F. War Memorial Opera House (1933-1938)

G. Opera Companies: Visiting and Local

H. Opera Houses

I. Grove Plays of the Bohemian Club.

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8. [illegible]
9. [illegible]
10. [illegible]

A. GENERAL OPERA RECORD

1851 — The first complete grand opera given in San Francisco was Bellini's La Sonnambula, performed at the Adelphi on February 12; Norma was produced on February 27; Ernani, on April 8.

1851 — The Pellegrini Opera Company was the first important operatic troupe. About ninety different opera companies have visited the city since 1851.

1852 — Eliza Biscaccianti was the first great prima donna to come West. She appeared in San Francisco in 1852 under P. T. Barnum's management.

1850-1860 — The three most popular operas during the first decade (1850-1860) were La Fille du Régiment, Norma, and The Crown Diamonds.

1850-1880 — The most important opera houses were the Metropolitan I & II, which put on about 650 nights of opera; Maguire's Opera House with about 400 nights; and the Academy of Music with nearly 125 performances.

1850-1880 — The great singers of the period included Biscaccianti, Hayes, Bishop, Parepa-Rosa, and Nevada. Persons prominent in opera included Mme. Barili-Thorne, the Bianchis, and the Roncovieris. The most important local impresario was Tom Maguire.

1880-1906 — The Tivoli put on more than 4000 shows of grand and light opera and musical comedy.

1880-1906 — The most popular operetta was Olivette which received about 300 showings at the Tivoli. Next came The Bohemian Girl with 262 performances.

A. GENERAL OPERA RECORD (Cont.)

1883	The Grand Opera House built by Dr. Thomas Wade was the third largest in America. A failure financially, it was destroyed by fire in 1906.
1872	The Bohemian Club, founded in 1872, each year puts on an original opera or musical play, composed and produced by its members.
1890-1920	One of San Francisco's most popular singing actors was Ferris Hartman, King of Jesters, for nearly thirty years.
1903	Mascagni conducted his Cavalleria Rusticana at the Tivoli.
1905	Tetrazzini became world-famous following her first San Francisco appearance in Rigoletto at the Tivoli.
1910	Leoncavallo, composer of Pagliacci, conducted his work at the Tivoli in 1910.
1913	The first camoaign for municipal opera began. It was squelched by Mayor James Rolph as being "vicious and undemocratic."
1917-1921	The Washington Square Opera Company of North Beach, a semiprofessional troupe, put on grand opera successfully at 25 cent admission prices.
1900-1920	Among the singing actors who appeared in San Francisco musical comedies between 1900 and 1920 and who left the stage to make films were Al Jolson, Edmund Lowe, Charles Ruggles, Harry Lauder, Kolb and Dill, Charlotte Greenwood, Louise Dressler, Eddie Cantor and Leo Carrillo.
1923	The San Francisco Opera Association was formed for the purpose of creating a civic opera organization.

A. GENERAL OPERA RECORD (Cont.)

1920	Campaign for combining a War Memorial to honor soldiers killed in war with a civic opera house was launched by Major Charles Kendrick and enthusiastically supported by the public.
1923	The first season of municipal opera put on at the Civic Auditorium under Gaetano Merola's direction.
1932	The War Memorial Opera House, one of the world's most completely equipped musical institutions, opened its doors on October 15. La Tosca, was the first opera presented.
1938	Two world-famous operas, Strauss' Elektra and Debussy's Pelléas et Mélisande were given their San Francisco premiere during the sixteenth season of municipal opera.
1850-1938	The most popular grand opera during the whole period has been Il Trovatore, receiving nearly 250 performances. Next in favor come Faust, Lucia di Lammermoor, Norma, Carmen, and La Traviata.

B. MOST POPULAR OPERAS AND OPERA HOUSES (1850-1938)

Title	Performances
Il Trovatore	241
Lucia di Lammermoor	142
Faust	174
Norma	129
Carmen	124
La Traviata	119
Aïda	114
La Bohème	105
Ernani	87
La Sonnambula	62

Light Opera

Olivette	298
The Bohemian Girl	262
La Fille de Mme. Angot	226
Mikado	209
Pinafore	193
The Toymaker	134
Satanella	111
Giroflé-Girofla	103
The Geisha	72
Maritana	46

MOST POPULAR OPERA HOUSES

Name	Approximate Total Performances
The Tivoli	4085
The Metropolitan	644
Maguire's Opera House	393
Baldwin	316
Grand Opera House	255
Columbia	237
War Memorial	206
Winter Garden	176
California Theatre	125
Bush Street Theatre	107

C. MOST POPULAR OPERAS: DECADE BY DECADE

(1850 - 1860)

Most Popular Operas

Title	Performances
La Fille du Régiment	23
Norma	18
The Crown Diamonds	18
La Sonnambula	17
Fra Diavolo	12

Most Popular Houses

Name	Performances
First Metropolitan	162
Maguire's Opera House	83
The Second American	35

MOST POPULAR OPERAS (1860-1870)

Title	Performances
Norma	66
Il Trovatore	52
Lucrezia Borgia	46
Ernani	38
Lucia di Lammermoor	38

Most Popular Houses

Name	Performances
2nd Metropolitan	427
Maguire's Opera House	198
Academy of Music	112

MOST POPULAR OPERAS (1870-1880)

Title	Performances
H.M.S. Pinafore	96
Il Trovatore	32
La Petit Duc	29
La Fille du Régiment	21
Les Cloches de Corneville	15

Most Popular Houses

Name	Performances
Bush Street Theatre	140
Metropolitan	55
Grand Opera House	45

MOST POPULAR OPERAS (1880-1890)

Title	Performances
Il Trovatore	69
Les Cloches de Corneville	64
Mikado	48
Iolanthe	41
Pirates of Penzance	35
Otello	34

Most Popular Houses

Name	Performances
Tivoli	450
Baldwin Theatre	181
Winter Garden	176

MOST POPULAR OPERAS (1890-1900)

Title	Performances
Il Trovatore	52
Mikado	48
Aida	44
Faust	42
H.M.S. Pinafore	37

Most Popular Houses

Name	Performances
Tivoli	1729
The Baldwin	212
Grand Opera House	78

MOST POPULAR OPERAS (1900-1910)

Title	Performances
The Toymaker	124
Carmen	74
La Bohème	56
Lucia di Lammermoor	52
Cavalleria Rusticana	49

Most Popular Houses

Name	Performances
Tivoli	1850
Columbia	122
Central	65

MOST POPULAR OPERAS (1910-1920)

Title	Performances
Crispino e la Comare	16
The Bohemian Girl	16
Carmen	15
Aïda	15
Il Trovatore	12

Most Popular Houses

Name	Performances
Cort Theatre	146
Columbia	55
Tivoli	40

MOST POPULAR OPERAS (1920-1930)

Title	Performances
The Sorcerer	58
The Yeoman of the Guard	19
La Bohème	15
Aïda	15
Carmen	14

Most Popular Houses (1920-1930)

Name	Performances
Exposition Auditorium	126
The Players Theatre	77
Casino Theatre	62

Most Popular Operas (1930-1938)

Title	Performances
Aïda	18
La Bohème	12
Madame Butterfly	12
La Traviata	11
Faust	10

Most Popular Houses

Name	Performances
War Memorial Opera House	226
Civic Auditorium	25
Legion of Honor Little Theatre	20

D. COMPLETE REPERTOIRE: DECADE BY DECADE

1850 - 1860

Opera	Number of Performances
La Sonnambula	17
Norma	18
Ernani	11
La Fille du Régiment	23
La Favorita	9
La Dame Blanche	3
Gilles Ravasseur	3
The Barber of Seville	9
The Crown Diamonds	18
The Black Domino	2
The Enchantress	8
The Bohemian Girl	11
Lucia di Lammermoor	6
Il Maestro de Capella	2
Don Pasquale	7
Cinderella	12
Pride of the Harem	1
Linda di Chamounix	2
Lucrezia Borgia	12
Der Freischütz	12
Judith	6
Martha	10
Jeanette 's Wedding	3
Nabuco	3
Maria di Rohan	3
Fra Diavolo	12
Black-eyed Susan	1
Robert Le Diable	7
L'Elisir d'Amore	4
Don Giovanni	3
I Due Foscari	3
Creation	2
Bonsoir, Voisin	1
I Lombardi	3
La Gazza Ladra	2
La Muette di Portici	1
Il Trovatore	12
Le Cid	1
Attila	3
Beggar's Opera	3
Pocahontas	2
John of Paris	3
Midas	3
Rob Roy	4
La Traviata	4
Marriage of Figaro	2

Opera	Number of Performances
La Sonnambula	[illegible]
Norma	[illegible]
Aida	11
La Fille du Régiment	[illegible]
Le Trovatore	[illegible]
Lucia di Lammermoor	[illegible]
Gilles Ravisseur	[illegible]
The Barber of Seville	[illegible]
The Crown Diamonds	[illegible]
The Black Domino	[illegible]
The Huguenots	[illegible]
The Bohemian Girl	11
Linda di Chamounix	[illegible]
Il Matrimonio Segreto	[illegible]
Don Pasquale	[illegible]
Martha	[illegible]
Guide of the Lake	[illegible]
Ernani	[illegible]
Lucrezia Borgia	[illegible]
Der Freischütz	[illegible]
Judith	[illegible]
Martha	[illegible]
Semiramide	[illegible]
Rigoletto	[illegible]
Marie di Rohan	[illegible]
The Bravado	[illegible]
Lucia	[illegible]
Robert le Diable	[illegible]
Linda	[illegible]
Don Giovanni	[illegible]
I Due Foscari	[illegible]
Sonnambula	[illegible]
Donizetti, Wolfram	[illegible]
I Lombardi	[illegible]
La Gazza Ladra	[illegible]
Le Muette di Portici	[illegible]
Il Trovatore	[illegible]
Le Cid	[illegible]
Affile	[illegible]
Dinorah	[illegible]
Fosca	[illegible]
John of Paris	[illegible]
Hilda	[illegible]
Rob Roy	[illegible]
Le Prophète	[illegible]
Marriage of Figaro	[illegible]

Theatres - Night Opera

Theatre	Number of Performances
Adelphi	20
1st Metropolitan	162
Maguire's Opera House	83
2nd American	35

O P E R A

1860 - 1870

Title	Number of Performances
Fra Diavolo	10
La Sonnambula	28
The Crown Diamonds	4
La Fille du Régiment	13
Cinderella	5
Bohemian Girl	23
Il Trovatore	52
Pocahontas	1
Midas	2
Beggar's Opera	1
Der Freischütz	9
Lucia di Lammermoor	38
Maritana	23
La Traviata	23
Enchantress	3
Lucrezia Borgia	46
Marriage of Figaro	4
Ernani	38
Rose of Castile	3
Norma	66
Rigoletto	15
I Puritani	31
La Favorita	17
Martha	19
Lurline	10
Attila	4
Nabuco	16
Linda di Chamounix	11
The Barber of Seville	18
Don Pasquale	8
I Lombardi	3
Belisario	5
Macbeth	6
Beatrice di Tenda	3
La Muette di Portici	4
Poliuto	9

O P E R A

1860-1870 (Cont'd.)

Title	Number of Performances
Luisa Muller	3
I. Masnadeiri	9
I Due Foscari	4
La Fille du Régiment	11
Doctor Alcontra	7
Postillón do Longjumeau	6
The Rose of Tyrol	2
The Crown Diamonds	3
La Fiancée	2
Faust	14
Un Ballo in Maschera	22
Otello	2
Don Giovanni	8
La Martira	2
L'Elisir d'Amore	4
Crispino e la Comare	6
La Juive	8
Ione	5
Pierrette	1
L'Africaine	12
Scaramouche	1
Robert le Diable	2
Les Huguenots	2
Oberon	8
The Lily of Killarney	1

Theatre	Opera Nights
Maguire's Opera House	198
2nd Metropolitan	427
Academy of Music	112
The 2nd American	14

O P E R A

1870 - 1880

Title	Performances
Aïda	10
Barbe Bleue	7
Buenos Noches, Señor Don Simon	1
Chilperic	7
La Fille du Régiment	21

O P E R A

1870-1880 (Cont'd.)

Title	Performances
Ernani	6
El Relampago	5
El Juramento	2
El Estreno di un Artista	1
El Juicio Oral	1
Estebanillo Peralta	1
El Diablo en el Poder	1
El Postillon de la Rioja	2
El Niño	1
La Jardineira y la Princeza	1
El Domino Negro	2
Der Freischütz	1
Evangeline	14
Fra Diavolo	10
Don Giovanni	5
La Conquista de Madrid	4
La Favorita	1
La Traviata	8
Fernande	7
La Fille de Mme. Angot	10
La Belle Hélène	5
La Colegialo	3
La Catalina de Russia	4
Los Magyares	1
Los Diamantes de la Corona	3
The Brigands	7
Choufleuri or the Prima Donna of a Night	1
Chi Dura Vince	1
Les Cent Vierges (French Opera Bouffé)	1
Daughters of Eve	1
Fleur de Lys	1
Fanchette	1
The Island of San Balandran	1
Joseph in Egypt	1
Falstaff	2
La Sonnambula	4
Marguerita	2
La Vie Parisienne	1
Blind Beggars	7
La Boulangère à des écus	1
Les Bavards	2
Carlotta, The Queen of the Arena	1
Canard a Trois Bec	1
Crimson Scarf	1
William Tell	4

O P E R A

1870 - 1880 (Cont'd.)

Title	Performances
The Talisman	1
Tannhaüser	5
Timbale d'Argent	1
Los Ladrones	1
L'Oeil Crève	1
Valle de Andorra	1
Près St. Gervais (Opera Bouffe)	1
Pauline	2
Paula and Pietro	1
Petite Mariée	1
Night in Granada	2
The Merry Widow	7
Chevaliers du Pince-Nez	1
Fatinitza	28
Il Trovatore	32
The Barber of Seville	2
Un Ballo in Maschero	2
Un Tesoro Escondido	1
Jugar con Fuego	1
The Star of the North	14
Jack and the Beanstalk	7
Poulet and Poulette (English Comic Opera)	1
Trial by Jury	1
Geneviève de Brabant	1
The Bohemian Girl	7
Mignon	5
The Marriage by Lanterns	2
Jeanette's Wedding	2
The Weak Side	2
La Gamine de Paris	1
Les Cloches de Corneville	15
Giroflé-Girofla	22
La Périchole	10
Le Petit Duc	29
Marjolaine	14
La Princesse de Trebizonde	5
The Sultan of Mocha	14
H.M.S. Pinafore	96
Marina	7

Opera Companies

Royal Spanish Opera Company
Alice Oates English Comic Opera Co.
French English Opera Co.

[illegible]

Two - [illegible]

Title	Performances
The Tailoring	[illegible]
Tomahawker	[illegible]
Timbale d'Argent	[illegible]
Les Tapageuses	[illegible]
L'Oeil Crève	[illegible]
Valle de Andorra	[illegible]
[illegible] (Jewel [illegible] Suite)	[illegible]
[illegible]	[illegible]
[illegible] and [illegible]	[illegible]
[illegible] Bride	[illegible]
[illegible] in Grenada	[illegible]
The Merry [illegible]	[illegible]
[illegible] [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
The [illegible]	[illegible]
[illegible] in [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
The [illegible] of the [illegible]	[illegible]
[illegible] and the [illegible]	[illegible]
[illegible] and [illegible] (Le [illegible] [illegible])	[illegible]
[illegible] by [illegible]	[illegible]
[illegible] [illegible]	[illegible]
The [illegible] [illegible]	[illegible]
[illegible]	[illegible]
The [illegible] [illegible]	[illegible]
[illegible] [illegible]	[illegible]
The [illegible]	[illegible]
La [illegible] [illegible]	[illegible]
[illegible] [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

[illegible]

[illegible] Tamil [illegible] [illegible]
Alice [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] Co.

Opera Companies (Cont'd.)

German Opera Co.
Emily Soldene Comic Opera Co.
Kellog-Cary Combination
Smecihias Grand French Opera Co.

THEATRES

Name	Performances
Bush Street Theatre	140
Maguire's	35
California	30
Grand Opera House	45
Wade's Opera House	10
Pacific Hall	10
Adelphi	25
Platts	20
Baldwin's Academy	27
Gray's Opera House	10
Alhambra	27
Metropolitan	55
	434

O P E R A

1880 - 1890

Title	Number of Performances
Olivette	70
Giroflé-Girofla	43
Les Cloches de Corneville	64
Pirates of Penzance	35
Carmen	4
Billee Taylor	35
Il Trovatore	69
The Love Spell	4
The Bohemian Girl	10
The Masque of Pandora	1
Fra Diavolo	14
La Princesse de Trébizonde	21
Martha	15
Satanella	14
Un Ballo in Maschera	13
Voltigeurs	7
Der Freichütz	11
Amorita	12
Coquelicot	14
Simone	14

O P E R A

1880-1890 (Cont'd.)

Title	Number of Performances
Ernani	21
Masaniello	4
The Tales of Hoffman	7
Lucia di Lammermoor	27
The Field of Honor	2
La Sonnambula	11
Donna Juanita	11
Magic Doll	2
Faust	28
The Merry War	24
Oberon	16
Iolanthe	41
Parsifal	7
La Traviata	22
A Voyage to the Moon	44
The Bridge of Sighs	7
Linda di Chamounix	17
Maritana	21
Manola	7
The Queen's Lace Handkerchief	35
The Magic Flute	7
Boccaccio	14
The Mascot	21
King Charming	7
The Sleeping Beauty	4
Lucrezia Borgia	20
Norma	10
The Beggar Student	26
Cinderella	1
Poliuto	1
Le Petit Duc	11
King for a Day	5
Mignon	10
Paul and Virginia	2
Prince Methusalem	21
William Tell	21
Royal Middy	11
La Favorita	9
L'Elisir d'Amore	4
I Puritani	1
La Fille de Mme. Angot	27
The Enchantress	24
Robert Le Diable	14
Gillette de Narbonne	9
The Prophet	1
The White Slave	1

O P E R A

1880-1890 (Cont'd.)

Title	Number of Performances
Fatinitza	21
H.M.S. Pinafore	23
La Juive	5
Lohengrin	7
Les Huguenots	7
Little Red Riding Hood	21
The Marriage Lantern	7
Dorothy	5
Semiramide	6
Heart and Hand	6
The Barber of Seville	6
Peter the Shipwright	2
Mireilla	6
Die Fledermaus	42
Nell Gwynne	4
A Trip to Africa	14
Mikado	48
The Pretty Poacher	7
The Giorgiennes	7
Manon	7
Princess Ida	7
Carnival of Venice	2
Crispino é la Comare	7
Orpheus in Hades	7
The Goose with the Golden Egg	14
The Nemesis	7
Maid of Belleville	2
Coppelia	7
Lily of Killarney	7
Falka	7
Don Cesar	1
Gasparone	1
Czar and Zimmermann	1
Ruddigore	14
Mme. Favart	26
She	14
The Little Tycoon	32
Allan Quartermain	1
Suzette	7
The Village Coquette	14
Princess Toto	11
Gypsy Baron	14
The Vice Admiral	14
Patience	20
Benventura	1
Fantine	1

O.R.A.A.

INCOMING (CONTD.)

Title	Number of Reproductions
Patritsa	21
R.A.F. Finafore	32
La Jeuve	2
Longpuin	2
Les Impossés	1
Little Red Riding Hood	21
The Marriage Lantern	1
Dorothy	2
Dominique	2
Heart and Head	2
The Prince of Deville	2
Peter the Shirker	2
Firefly	2
Die Liebesmann	42
Hell Bridge	1
A Trip to Africa	14
Mirado	46
The Firefly Finder	1
The Disappointed	1
Baron	2
Pioneer Life	1
Carnival of Venice	2
Orlando & in Genoa	1
Orphans in Heaven	2
The Dance with the Golden	14
The Speech	1
Lady of Bellaville	2
Cog	2
Lily of Killarney	7
Pauline	7
Don Oscar	1
Rasputin	1
Oser and Amerson	1
Holidays	14
Due. Lavant	
Ohe	14
The Little Tycoon	2
Allan Quatermain	2
Sarette	2
The Village Cobbler	14
Princess Lido	11
Jupy Moon	14
The Vice Admiral	1
Patience	20
Geneviève	1
Fantine	1

O P E R A

1880-1890 (Cont'd.)

Title	Number of Performances
Said Pasha	44
Star Light	7
Tin Soldier	1
Three Guardsmen	1
The Rose of Castile	1
The Yeoman of the Guard	9
Ruy Blas	1
A Night in Venice	1
The First Lieutenant	7
The Tempest	4
The Vow of Love	4
The Professor	21
The Vagabonds	7
Aïda	8
Robinson Crusoe	7
Mynheer Jan	7
The Princess Ida	7
The Three Guardsmen	7
Three Black Cloaks	15
La Grande Duchesse	15
La Femme à Papa	
Niniche	5
Lilli	7
La Périchole	11
La Belle Hélène	14
Falka	7
The Widow O'Brien	28
Rip Van Winkle	7
The Cavaliers	7
Paul and Virginia	13
The Medium	7
Pygmalion and Galatea	7
L'Africaine	2
The Golden Hen	14
Claude Duval	7
The May Queen	7
The Musketeers	7
Nero	8
Lakmé	3
The Flying Dutchman	2
Galathea	7
Marriage of Jeanette	4
Yvetine	7
Rigoletto	7
La Fille du Tambour-Major	35
The Faker of Travancore	7

O P E R A

1820-1890 (Cont'd.)

Title	Performances
[illegible]	[illegible]
Star Light	[illegible]
[illegible]	[illegible]
There was a Moon	[illegible]
The Rose of Castile	[illegible]
The Consul of Bordeaux	[illegible]
Guy Mannering	[illegible]
A Night in Venice	[illegible]
The River Lieutenant	[illegible]
The Tenorset	[illegible]
The Veil of Love	[illegible]
The Prodigious [illegible]	21
The Vagabonds	[illegible]
Alda	[illegible]
Robinson Crusoe	[illegible]
Mynheer Jan	[illegible]
The Fairness [illegible]	[illegible]
The Three Musketeers	[illegible]
Three Black Cloaks	[illegible]
La Grande Duchesse	15
La Perle d'Espagne	[illegible]
Nimiche	[illegible]
Lilli	[illegible]
La Perichole	11
La Belle Helene	[illegible]
Talia	[illegible]
The Widow Cliquot	[illegible]
Rip Van Winkle	[illegible]
The Cavaliers	[illegible]
Lost and Won	1[illegible]
The Medium	[illegible]
Fyanella and Galatea	[illegible]
L'Africa [illegible]	[illegible]
The Golden Age	14
Grande Duval	[illegible]
The May Queen	[illegible]
The Musketeers	[illegible]
Herod	[illegible]
Lakme	[illegible]
The Flying Dutchman	[illegible]
Galathea	[illegible]
Marriage of Jeannette	[illegible]
Yvette	[illegible]
Rigoletto	[illegible]
La Fille du Tambour-Major	[illegible]
The Power of Travancore	[illegible]

O P E R A

1880-1890 (Cont'd.)

Title	Number of Performances
Theodora	11
The Crown Diamonds	7
Otello	34

THEATRES

Name	Number of Performances
Standard	13
Tivoli	450
Winter Garden	176
Baldwin	181
Grand Opera House	146
California	76
Bush	45
Platt's Hall	5
Orpheum	7
Alcazar	7
Total	1106

OPERA COMPANIES

1880-1890

Soldene Opera Company
Fabbri Opera Troupe
Boston Comic Opera Company
McCaull Opera Company
Italian Opera Troupe
Grand Italian Opera Company
Emma Abbot Grand Opera Company
Kiralfy Brothers Italian Organization
Her Majesty's Opera Company
Gainbiaggio Sieni & Campani's Opera Company
National Opera Company
Carleton Opera Company
Thalia Opera Company
La Otello Opera Company
Thompson Opera Company
Madrid Spanish Opera Company
Albani Opera Company
Melville Opera Company
The Comedy-Barton Opera Company
The Papenheim Opera Company
The Fay Templeton Comic Opera Company

OPERA COMPANIES

1880-1890 (Cont'd.)

The Judic Opera Company
Duff Comic Opera Company
The Pyhe Opera Company
The Bostonian's English Opera Company
Bianchi Montaldo Opera Company
Alice Oates Comic Opera Company

O P E R A

1890 - 1900

Title	Number of Performances
Les Cloches de Corneville	25
The Bohemian Girl	33
Mikado	48
Olivette	17
Aquillo	21
Coquelicot	7
Prince Methusalem	8
Carmen	30
A Trip to Africa	22
Fatinitza	25
Three Black Cloaks	9
Box and Cox	1
Fra Diavolo	16
Boccaccio	39
Sinbad the Sailor	34
La Fille de Mme. Angot	43
Die Fledermaus	21
Der Freischütz	33
Madame Cartouche	10
The Musketeers	12
The Wedding	6
Donna Juanita	13
Billee Taylor	7
The Island of Zenbar	17
The Mascot	26
Indigo	5
The Gondoliers	14
Dorothy	40
Manon Lescaut	31
Falka	20
The Merry War	40
Poor Jonathan	13
The Vice Admiral	37
Erminie	30

[illegible]

[illegible] (Contd.)

[illegible] Dorset County
[illegible] County
[illegible] County
[illegible] Company
[illegible] Football Sports Company
[illegible] Oxford Group [illegible] Company

[illegible]

[illegible] - 1900

Date	Number of Attendances
[illegible] Darlington	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
A [illegible]	[illegible]
[illegible]	[illegible]
[illegible] Glass [illegible]	[illegible]
Box and [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible] the [illegible]	[illegible]
[illegible] Agent	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

O P E R A

1890-1900 (Cont'd.)

Title	Number of Performances
Les Cloches de Corneville	20
Bluff King Hal	24
Robin Hood	58
Chilpéric	9
Rose of Auvergne	12
Trial by Jury	8
Cavalleria Rusticana	35
Amorita	14
Paul Jones	13
La Capitaine Thérèse	6
Tannhaüser	7
The Black Hussar	21
The Golden Cross	7
The Hoolah	21
La Traviata	15
Fidelio	3
Faust	42
Lohengrin	23
Clover	29
The Pirates of Penzance	14
The Lion Tamer	2
Gloriana	18
Nell Gwynne	12
Beauty and the Beast	14
Le Petit Duc	6
Girofle-Girofla	20
Paul and Virginia	9
The Golden Hen	4
Estrella	7
Maritana	18
Miss Timidity	11
La Belle Hélène	6
Orfeo ed Eurydice	16
The Queen's Lace Handkerchief	7
Il Trovatore	52
H.M.S. Pinafore	37
A Trip to the Moon	32
Martha	24
His Majesty	16
La Grande Duchesse	8
Le Postillon de Lonjumeau	1
Lucia di Lammermoor	33
Princess Trébizonde	4
Yorktown	4
The Knickerbockers	6
The Ogallallas	6

O P E R A

1890-1900 (Cont'd.)

Title	Number of Performances
Les Cloches de Corneville	80
Bluff King Hal	21
Robin Hood	5
Children	[illegible]
Rose of Auvergne	[illegible]
Trial by Jury	[illegible]
Cavalleria Rusticana	65
Amorita	[illegible]
[illegible]	[illegible]
La Cagliana Thorée	[illegible]
Tannhäuser	[illegible]
The Black [illegible]	[illegible]
The [illegible]	[illegible]
The Hoolah	[illegible]
La Traviata	[illegible]
[illegible]	[illegible]
Faust	[illegible]
Lohengrin	[illegible]
Clover	[illegible]
The Pirates of Penzance	[illegible]
The Lion Tamer	[illegible]
Florian	[illegible]
Nell Gwynne	[illegible]
Beauty and the Beast	[illegible]
La Petite Duc	[illegible]
Giroflé-Giroflá	[illegible]
Paul and Virginia	[illegible]
[illegible]	[illegible]
Estrella	[illegible]
[illegible]	[illegible]
Miss Tomalin	[illegible]
La Belle [illegible]	[illegible]
Orfeo ed Euridice	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
A Trip to the Moon	[illegible]
Martha	[illegible]
His Majesty	[illegible]
La Grande Duchesse	[illegible]
Pasquin [illegible]	[illegible]
[illegible]	[illegible]
Princess Ida	[illegible]
Yorktown	[illegible]
The Knickerbockers	[illegible]
The Geisha	[illegible]

O P E R A

1890-1900 (Cont'd.)

Title	Number of Performances
William Tell	5
Geneviève de Brabant	16
Marjolaine	16
The Privateer	14
La Vie Parisienne	15
The Grenadier	7
The Wonderful Lamp	25
The Red Bird	15
The Brigands	23
Rigoletto	20
Ernani	9
Rose of Castile	1
Un Ballo in Maschera	7
Anne Boleyn	3
The Widow O'Brien	27
Little Robinson Crusoe	8
La Périchole	8
Tar and Tartar	7
The Royal Middy	7
Prince Ananias	16
A War-Time Wedding	16
Mme. Favart	14
The Lucky Star	8
Ixion	35
Aïda	44
The Gentle Savage	1
Corinno	1
Barbe-Bleue	15
Uncle Tom's Cabin	1
Lorraine	1
Siegfried	2
Aladdin	7
Pygmalion and Galatea	7
L'Africaine	1
Merry Wives of Windsor	4
La Juive	4
The Wedding of Jeanette	3
Miss Frisco	13
Wang	10
Isle of Champagne	1
La Gioconda	9
An American Beauty	1
Otello	16
Romeo et Juliette	15
Hansel und Gretel	2
El Capitan	19

Title	Number of Microfilm Reels
William Tell	[illegible]
Genevieve de Brabant	[illegible]
Martialine	[illegible]
The Fairy [illegible]	[illegible]
La Vie Parisienne	[illegible]
The Grenadier	[illegible]
The Wonderful [illegible]	[illegible]
The Lad [illegible]	[illegible]
The Brigands	[illegible]
Rigoletto	[illegible]
Bruni	[illegible]
Rose of Castile	[illegible]
Un Ballo in Maschera	[illegible]
Annie Laurie	[illegible]
The Mikado [illegible]	[illegible]
Little Robinson [illegible]	[illegible]
La Perichole	[illegible]
Tar and Tarbox	[illegible]
The Lover [illegible]	[illegible]
Prince Armand	[illegible]
A War-Time [illegible]	[illegible]
Rose Everett	[illegible]
The Lucky Man	[illegible]
Lalon	[illegible]
Aida	[illegible]
The [illegible] Lady	[illegible]
Carmen	[illegible]
Dante-Giuse[illegible]	[illegible]
Uncle Tom's Cabin	[illegible]
Lorenzino	[illegible]
Sleepified	[illegible]
Aladdin	[illegible]
[illegible] and [illegible]	[illegible]
L'Arlesiene	[illegible]
Merry Widow [illegible]	[illegible]
La Bohème	[illegible]
The [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
Isle of Champagne	[illegible]
La Gioconda	[illegible]
An Assassin Among	[illegible]
Otello	[illegible]
Romeo et Juliette	[illegible]
Redbeard and Pirate	[illegible]
[illegible] Captain	[illegible]

O P E R A

1880-1900 (Cont'd.)

Title	Number of Performances
Robert le Diable	2
The Flying Dutchman	14
Les Huguenots	32
Die Walküre	2
Monte Cristo Jr.	7
The Sea King	7
Satanella	31
Patience	9
Lurline	13
Iolanthe	8
Mignon	26
Suzette	15
La Favorita	15
The Gypsy Baron	22
The Beggar Student	25
Amino	8
Pepita	4
A Night in Venice	1
Said Pasha	35
The Island of Jewels	30
The Spider and the Fly	2
Ship Ahoy	7
The Tyrolean	5
The Laughing Heirs	4
Gasperone	3
I Pagliacci	21
Dick Turpin	2
Rip Van Winkle	28
Lalla Rookh	15
Paola	1
Heart and Hand	1
The Merry Queen	1
The Drum Major's Daughter	22
Hamlet	1
Shamus O'Brien	33
Princess Nicotine	4
Ione	1
Lily of Killarney	12
Ruy Blas	1
The Barber of Seville	5
Semiramide	3
La Bohème	13
Mefistofele	3
Unsana Tokef	2
Darkest Russia	2

CONTENTS

O P E R A

1890-1900 (Cont'd.)

Title	Number of Performances
Mother Goose	30
The Geisha	65
Brian Boru	13
The Pearl of Pekin	14
Ezra	2
Sulamite	2
Fall of Jerusalem	2
La Sonnambula	2
The Princess of Jehuda	2
The Serenade	1
La Forza del Destino	2
Norma	4
The Jewish Priest	1

OPERA COMPANIES

1890 - 1900

The Emma Juch English Grand Opera Company
Hess Grand Opera Company
Kimbal Opéra Comique and Burlesque Company
Wm. J. Gilmore Opera Company
The Bostonians
Pellegrini Opera Troupe
Grand Italian Opera Company
The California Opera Company
New York Casino Opera Company
Southwell Opera Company
Lambardi Grand Opera Company
Tavary Grand Opera Company
Carleton Opera Company
Columbia Comic Opera Company
French Operatic Organization
German Hebrew Opera Company

O P E R A

1890 - 1900

Title	Number of Performances
La Sonnambula	5
Linda di Chamounix	5
Don Giovanni	4
Nadjy	21
The Gascon	8

O P E R A

1890-1900 (Cont'd.)

Title	Number of Performances
Don Quixote	3
The Gondoliers	10
Manola	6

THEATRES

Name	Number of Performances
Tivoli	1729
Baldwin	212
Grand Opera House	78
New Bush Street Theatre	62
Alcazar	12
Columbia	35
Alhambra	26
California	49
Orpheum	22
Adelphi	8
Powell Street Theatre	8
Peoples Palace Music Hall	7
Total	2248

O P E R A

1900 - 1910

Operas	Number of Performances
Aïda	22
Andrea Chenier	20
Amorita	13
Babes In The Woods	22
The Brigands	7
The Barber of Seville	24
The Belle of New York	14
Boccaccio	10
Bohemian Girl	3
Carmen	74
Cavalleria Rusticana	49
Camille	3
Captain Jinks	14
Chaperons	7
Chopin	13
La Fille du Régiment	5
Der Rastelbinder	20
Die Meistersinger	2
Die Walküre	1
Dinorah	5
Don Pasquale	8
El Capitan	24
Erminie	13

O P E R A (Continued)

1900 - 1910

Operas	Number of Performances
Ernani	4
Fatinizta	6
Faust	30
Fédora	26
Florodora	55
Foxy Quiller	20
The Marriage of Figaro	3
Fra Diavolo	26
Germania	1
Gypsy Baron	21
Les Huguenots	3
The Highwayman	54
Il Trovatore	40
I Pagliacci	46
I Puritani	6
Iolanthe	16
Isle of Champagne	11
Iris	3
Ixion	13
In Town	7
Jack and The Bean Stalk	29
King Dodo	25
L'Amico Fritz	1

O P E R A (Continued)

1900 - 1910

Operas	Number of Performances
La Favorita	18
La Gioconda	9
La Bohème	56
La Traviata	34
La Tosca	18
La Forza del Destino	2
La Sonnambula	6
Lohengrin	6
Linda di Chamounix	4
Lucia di Lammermoor	52
Lucrezia Borgia	4
Little Red Riding Hood	16
Maid and Mummy	7
Maid Marian	7
Mlle. Mischief	14
Martha	7
Un Ballo In Maschera	9
Mefistofele	9
Mignon	9
Madame Butterfly	2
Mikado	19
Madeline or the Magic Kiss	9
Miss Timidity	6
Manon Lescaut	9

O P E R A (Continued)

1900 - 1910

Operas	Number of Performances
Nabuco	6
Nebuchadnezzar	1
Norma	30
Otello	18
Orpheus in Hades	20
Parsifal	3
Pearl Fishers	3
Patience	14
Pinafore	25
Mr. Pickwick	20
Rigoletto	32
Robin Hood	34
Rob Roy	52
Sergeant Kitty	12
The Sleeping Beauty	1
The Ameer	27
The Beggar Student	13
The Fortune Teller	29
Tales of Hoffmann	3
The Merry Widow	16
The Isle of Spice	41
The Princess Chic	20

O P E R A (Continued)

1900 - 1910

Operas	Number of Performances
The Prince of Pilsen	13
The Prima Donna	14
The Serenade	45
The Wedding Day	20
Tannhäuser	6
The Strollers	13
The Singing Girl	27
The Toymaker	124
The Idol's Eye	59
The Geisha	41
A Gaiety Girl	12
The Runaway Girl	21
Toreador	17
The Messenger Boy	14
The Burgomaster	6
The Tenderfoot	35
The Black Hussar	15
When Johnny Comes Marching Home	68
Wang	40
Yankee Consul	6
Zaza	8
San Toy	7
The Vice-Admiral	2

OPERA COMPANIES

1900 - 1910

Opera Companies

Pollard's Juvenile Opera Company

Grand Opera Co. from Metropolitan

Tivoli Comic Opera Company

Sembrich Opera Company

Marguerita Silva Comic Opera Company

Henry W. Savage Company

Pollard's Opera Company

Lambardi Grand Italian Opera Company

San Carlo Opera Company

The Persse Mason Opera Company

Lambardi Grand Opera Company

International Opera Company

Bevani Opera Company

Kirhe La Shelle Opera Company

The Bostonians

English Grand Opera Company

THEATRES

1900 - 1910 (Continued

Theatres	Number of Opera Nights
Tivoli	1850
Grand Opera House	31
Columbia	122
California	23
Central	65
Princess	41
Majestic	6
Alhambra	8
Macdonough	14
American	9
Valencia	14
Van Ness	18
Garrick	18
Morosco Grand Opera House	4
Metropolitan	1
Total	2224

O P E R A (Continued)

1910 - 1920

Opera	Number of Performances
Adelle	15
Aïda	4
Barber of Seville	1
Un Ballo in Maschera	4
Conchita	5
Les Cloches de Corneville	1
Carmen	15
Crispino e La Comare	1
Cabria	16
Cavalleria Rusticana	7
Die Walküre	1
Don Giovanni	1
Ernani	3
Faust	4
Gypsy Love	14
Giroflé-Girofla	7
Hansel und Gretel	1
I Lombardi	2
Iolanthe	5
Il Trovatore	12
I Pagliacci	5
Herodiade	1
La Bohème	9

O P E R A (Continued)

1910 - 1920

Opera	Number of Performances
La Traviata	7
Lucia di Lammermoor	6
Le Jongleur de Notre Dame	1
Louise	1
La Sonnambula	1
La Forza del Destino	1
La Favorita	1
L'Elisir d'Amore	1
La Gioconda	4
L'Oracolo	2
La Tosca	4
Natoma	3
Otello	3
Patience	4
Pirates of Penzance	5
Pom Pom	8
Parsifal	1
H. M. S. Pinafore	4
Rigoletto	8
Roméo et Juliette	4
Salomé	1
Sari	16
The Secret of Suzanne	4

Dramas	Price
La Tentation	[illegible]
Duels et Lendemains	[illegible]
La du Chemin de Notre Dame	[illegible]
Lorise	[illegible]
Le Scrupule	[illegible]
Le Temps des Peines	[illegible]
La Navonita	[illegible]
L'Effigie d'Argile	[illegible]
La Jeunesse	[illegible]
L'Opercule	[illegible]
La Guerre	[illegible]
Poems	
Otelia	[illegible]
Patience	[illegible]
Pierres de Fantaisie	[illegible]
Pom d'Or	[illegible]
Parsifal	
Le Mal du Plaisir	
Hypolaie	
Leçon d'Philtre	
Salome	
Sapi	
The Secret of Suzanne	[illegible]

O P E R A (Continued)

1910 - 1920

Opera	Number of Performances
Thaïs	5
The Jewels of the Madonna	5
Tristan und Isolde	1
The Geisha	7
Tales of Hoffmann	6
The Bohemian Girl	6
Les Cloches de Corneville	16
The Chocolate Soldier	8
The Firefly	8
Trial by Jury	4
When Johnny Comes Marching Home	7
	300

THEATRES

1910 - 1920

Theatre	Performances
Cort	146
Columbia	55
Tivoli Opera House	40
Washington Square	7
Liberty	12
Curran	15
Knights of Columbus	8
Gaiety	7
Alcazar	10
	300

OPERA COMPANIES

1910 - 1920

Opera Companies

Aborn Opera Company

Lambardi Grand Opera Company

Chicago Grand Opera Company

Henry Savage Company

Italian Opera Company

Latin Quarter Opera Company

Bostonian English Opera Company

San Carlo Grand Opera Company

Tamaki Muira Japanese Prima Donna nd Company

Ferrier Opera Company

Scotti Grand Opera Company

The New Bostonians

National Grand Opera Company

La Scala Grand Opera Company

Italian Opera Company

O P E R A

1920 - 1930

Title	Number of Performances
Aïda	15
Andrea Chenier	4
A Naughty Boy's Dream	1
A Waltz Dream	5
Anima Allegra	1
The Barber of Seville	9
Boris Godounoff	1
Carmen	14
Cavalleria Rusticana	9
Don Pasquale	3
Eugen Onegin	2
Faust	10
La Forza del Destino	2
Fidelio	3
Fra Diavolo	2
Falstaff	1
Fédora	1
La Gioconda	1
Gianni Schicchi	2
High Jinks	8
Hansel und Gretel	2
Il Trovatore	6
I Pagliacci	8

[illegible]

[illegible]

Title	[illegible]
Alle	
[illegible]	
A [illegible]	
A [illegible]	
Amore [illegible]	
The [illegible] of [illegible]	
[illegible] a [illegible]	
Order	
[illegible]	
Don [illegible]	
[illegible]	
Fauns	
La [illegible]	
[illegible]	
[illegible]	
[illegible]	
[illegible]	
La [illegible]	
[illegible]	
[illegible]	
[illegible]	
[illegible]	
[illegible]	
[illegible]	

O P E R A (Continued)

1920 - 1930

Title	Number of Performances
Il Tabarro	1
Katinka	7
La Traviata	4
L'Amore dei Tre Re	3
La Tosca	10
La Bohème	15
L'Amico Fritz	1
L'Oracolo	2
La Navarraise	2
Lakmé	1
La Cena delle Beffe	2
L'Elisir d' Amore	2
Lohengrin	2
Lucia di Lammermoor	7
Maytime	8
Martha	6
Madame Butterfly	7
Manon Lescaut	12
Mignon	1
Monna Vanna	1
Mefistofele	1

O P E R A

1920-1930 (Cont'd.)

Title	Number of Performances
Otello	1
Patience	8
Pique-Dame	2
Rigoletto	10
Robin Hood	8
Roméo et Juliette	3
Samson et Dalila	3
Salomé	2
The Beggar's Opera	1
The Bohemian Girl	11
Les Cloches de Corneville	8
The Chocolate Soldier	7
The Girl of the Golden West	1
The Mermaid	2
The Idol's Eye	7
Tannhäuser	1
Tales of Hoffman	2
The Toymaker	11
The Jewels of the Madonna	2
The Prince of Pilsen	5
The Spring Maid	7
The Secret of Suzanne	1
The Wizard of the Nile	1
The Yeomen of the Guard	19
Thaïs	3
The Sorcerer	58
The Tzar's Bride	1
Tristan und Isolde	2
Turandot	3
Zaza	2
Total	375

THEATRES

1920 - 1930

Title	Nights of Opera
Exposition Auditorium	126
Casino Theatre	62
Player's Theatre	77
Columbia	25
Tivoli Opera House	16
Curran Theatre	29
Sorosis Hall	16
Dreamland Auditorium	28
Total	379

C A R M A

1-20-1938 (cont'd)

Title	Performances
Tosca	[illegible]
Lohengrin	[illegible]
Pinafore	[illegible]
Rigoletto	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
The Tender Hour	[illegible]
The Sunshine Girl	[illegible]
[illegible]	[illegible]
The Chocolate [illegible]	[illegible]
The Girl of the [illegible]	[illegible]
The Herald	[illegible]
The Idol's Eye	[illegible]
Tombyson	[illegible]
Ladies of Mystery	[illegible]
The Toymaker	[illegible]
The Jewels of the [illegible]	[illegible]
The Prince of [illegible]	[illegible]
The Spring Maid	[illegible]
The Count of [illegible]	[illegible]
The Wizard of the [illegible]	[illegible]
The Woman of the Hour	[illegible]
Aida	[illegible]
The Sorcerer	[illegible]
The Tzar's Bride	[illegible]
Fidelio	[illegible]
Tannhäuser	[illegible]
Zaza	[illegible]

[illegible]

1920 - 1922

Theatre	Number of Performances
Exposition Auditorium	[illegible]
Casino Theatre	[illegible]
Players Theatre	[illegible]
Columbia	[illegible]
Tivoli Opera House	[illegible]
Curran Theatre	[illegible]
Scottish Rite	[illegible]
Dreamland Auditorium	[illegible]

Total: [illegible]

OPERA TROUPES

1920 - 1930

Chicago Grand Opera Company
Russian Grand Opera Company
San Carlo Opera Company
Tivoli Opera Company
San Francisco Opera Company

O P E R A

1931 - 1938

Title	Number of Performances
Aïda	18
A Life for the Tzar	2
A Naughty Boy's Dream	1
Bastien and Bastienne	1
Barber of Seville	3
Andrea Chenier	2
Cavalleria Rusticana	8
Carmen	9
Das Rheingold	2
Dido and Aeneas	1
Die Meistersinger	3
Don Giovanni	1
Die Walküre	5
Don Pasquale	1
Emperor Jones	1
Faust	10
Falstaff	1
Fidelio	1
Gianni Schicchi	1
Götterdämmerung	2
Hansel und Gretel	4
Impresario	2
I Pagliacci	10
Iphigenia in Tauris	3
Khanzade	1
La Bohème	12
La Forza del Destino	4
Le Coq d 'Or	3
L' Enfant Prodigue	1
La Gioconda	2
La Juive	2
Lucia di Lammermoor	8
Lakmé	2
La Traviata	11
La Tosca	9

O P E R A

1931 - 1938

Title	Number of Performances
La Rondino	1
Lohengrin	7
L' Oracolo	1
Marouf	1
Martha	6
Manon Lescaut	6
Madame Butterfly	12
Mignon	2
Norma	1
Pelléas et Mélisande	1
Orpheus in Hades	3
Otello	6
Rigoletto	9
Ruddigore	2
Roméo et Juliette	1
Samson et Dalila	3
Siegfried	1
Suor Angelica	1
Salomé	2
The Bartered Bride	1
The Girl of the Golden West	1
The Magic Flute	3
The Harvest	1
Un Ballo in Maschera	2
The Mikado	2
The Jewels of the Madonna	3
The Marriage of Figaro	1
Tales of Hoffman	8
The Secret of Suzanne	2
Tannhauser	7
Tristan und Isolde	6
Yeomen of the Guard	6
Vienna Life	1
Werther	1
Total	250

THEATRES

1931 - 1938

Title	Number of Performances
War Memorial Opera House	226
Little Theatre - Palace of the Legion of Honor	20
Veterans' Auditorium	6
Civic Auditorium	25
Total	277

OPERA COMPANIES

1931 - 1938

San Francisco Opera Company
San Carlo Opera Company
Chamber Opera Singers
San Francisco Chamber Opera Co. Inc.

E: CIVIC OPERA: TEN SEASONS (1923-1932)

(SAN FRANCISCO OPERA ASSOCIATION)

FIRST SEASON 1923 CIVIC AUDITORIUM

REPERTOIRE

La Bohème	Gianni Schicchi
Andrea Chenier	Mefistofele
Il Tabarro	La Tosca
Suor Angelica	Roméo et Juliette
I Pagliacci	Rigoletto

PRINCIPAL ARTISTS

Giovanni Martinelli	Beniamino Gigli
Paolo Ananian	Lela Johnston
Louis d'Angelo	Queena Mario
Guiseppe de Lucca	Giordano Paltrinieri
Adamo Didur	Bianca Saroya
Merle Epton	Anna Young *
Doria Fernanda *	Rene Lazelle *
Alfredo Gandolfi	A. Neri
Jose Corral	Amando Tokatyan

Albert Gillette

CONDUCTORS

Gaetano Merola	Giacomo Spadoni

ARTISTIC STAFF

Armando Agnini	Stage Director
Arturo Casiglia	Chorus Master
Natale Carossio	Ballet Master
Roy Coyle	Technical Director

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* Indicates resident singer. Names of resident artists not available for 1923 program.

B: CIVIC ORGANIZATIONS

(SAN FRANCISCO [illegible])

PIPOL [illegible] LEGA [illegible]

[illegible]

La Bohème	[illegible]
Madame Butterfly	[illegible]
Il Trovatore	[illegible]
Don Giovanni	[illegible]
I Puritani	[illegible]

[illegible]

Giovanni [illegible]	[illegible]
Paolo [illegible]	[illegible]
Doris [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

[illegible]

[illegible]	[illegible]

[illegible]

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

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* Indicates [illegible] [illegible]
[illegible]

E: CIVIC OPERA: TEN SEASONS (Cont'd.)

SECOND SEASON 1924 CIVIC AUDITORIUM

REPERTOIRE

Andrea Chenier
La Bohème
Rigoletto
Manon
La Tosca
L'Amico Fritz
Gianni Schicchi
La Traviata
Madame Butterfly

GUEST ARTISTS

Beniamino Gigli
Jose Mojica
Giuseppe de Luca
Louis d'Angelo
Paolo Ananian
Francisco Seri
Albert Gillette
Claudia Muzio
Ludovico Oliviero
Millo Picco
Thalia Sabanieva
Tito Schipa
Queena Mario
Margareta Bruntsch

RESIDENT ARTISTS

Querita Eybel
Eva de Vol
Du Blois Ferguson
Mary Newsome
Amerigo Frediani
Helen de Vol
Olive Jones
N. Feduloff
Rene Lazelle
Ruth Shaffner
Anna Young
Teresina Monotti
Glen Clifford
Anita Olmstead
Andre Ferrier
Constance Moncla
Myrtle Donnelly
Evaristo Alibertini

CONDUCTORS

Gaetano Merola
Giacomo Spadoni
Wilfred Pelletier

ARTISTIC STAFF

Armando Agnini — Stage and Technical Director
Arturo Casiglia — Chorus Master
Natale Corossio — Ballet Master

[illegible]

[illegible]

[illegible]	[illegible]
La [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

[illegible]

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
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E: CIVIC OPERA: TEN SEASONS (Cont'd.)

THIRD SEASON 1925 CIVIC AUDITORIUM

REPERTOIRE

Manon
Samson and Delilah
La Tosca
The Barber of Seville
Anima Allegra
Aïda
Martha
L'Amore dei Tre Re
La Traviata

GUEST ARTISTS

Marcel Journet
Vittorio Trevisan
Fernand Ansseau
Antonio Cortis
Claudia Muzio
Marguerite d'Alvarez
Cesare Formichi
Riccardo Stracciari
Tito Schipa
Rosina Torri
Elinor Marlo
Elvira de Hidalgo

RESIDENT ARTISTS

Elsie Hilton Cross
Mariam Elkus
Querita Eybel
Mary Newsome
Anna Young
Amerigo Frediani
Attillio Vannucci
Marsden Argall
Audrey Farncroft
Rose Florence
Teresina Monotti
Elizabeth Witter
Elise Golcher
Nazareth Regoli
Evaristo Alibertini
Victor Vogel
Paul Raymond Wright

CONDUCTORS

Gaetano Merola
Alfred Hurtgen
Pietro Cimini
Charles Lauwers
Giacomo Spadoni

ARTISTIC STAFF

Giovanni Grandi — Technical Director
Giuseppe Papi — Chorus Master
Natale Corossio — Ballet Master

E: CIVIC OPERA: TEN SEASONS (Cont'd.)

FOURTH SEASON 1926 CIVIC AUDITORIUM

REPERTOIRE

Manon	Faust
Martha	Fra Diavolo
Aïda	Lucia di Lammermoor
La Tosca	Il Trovatore
Samson and Delilah	The Barber of Seville
Rigoletto	La Bohème

GUEST ARTISTS

Paul Althouse	Cesare Formichi
Richard Bonelli	Louise Homer
Giuseppe Carcione	Marcel Journet
Antonio Cortis	Amoldi Lindi
Desire Defrere	Virgilio Lazzari
Florence Macbeth	Elinor Marlo
Charles Marshall	Kathyrn Meisle
Luella Melius	Antonia Nicolich
Claudia Muzio	Ludovico Oliviero
Tito Schipa	Vittorio Trevisan

RESIDENT ARTISTS

Evaristo Alibertini	Flossita Badger
Charles Bulotti	Audrey Farncroft
Myrtle C. Donnelly	Amerigo Frediani
Hazel Huff	Edna E. Smith
Victor Vogel	Violetta Polidori
Hildegarde Ott	Carlita Yates
Irene Fremont	Prosper Reiter
Nazareth Regoli	Marcella Knierr
Salvatore Messina	Paul Guenter

Paul Raymond Wright

CONDUCTORS

Gaetano Merola	Pietro Cimini

ASSISTANT CONDUCTORS

Charles Lauwers	Giacomo Spadoni

ARTISTIC STAFF

Armando Agnini	Stage Director
Giuseppe Papi	Chorus Master
Theodore Kosloff	Ballet Master
Giovanni Grandi	Technical Director

E: CIVIC OPERA THEATRE SEASONS (Cont'd.)

FIFTH SEASON 1927 CIVIC AUDITORIUM

REPERTOIRE

Manon
Tristan und Isolde
I Pagliacci
Turandot
Roméo et Juliette
Aída
Carmen
Cavalleria Rusticana
Il Trovatore
La Tosca
Falstaff
La Bohème
La Cena delle Beffe

GUEST ARTISTS

Pasquale Amato
Louis d'Angelo
Ina Bourskaya
Desire Defrere
Florence Macbeth
Giovanni Martinelli
Ludovico Oliviero
Frances Peralta
Ezio Pinza
Katherine Seymour
Lawrence Tibbet
Elsa Alsen
Angelo Bada
Mario Chamlee
Rudolph Laubenthal
Elinor Marlo
Kathyrn Meisle
Fred Patton
Millo Picco
Anne Roselle
Antonio Scotti
Armand Tokatyan

RESIDENT ARTISTS

Evaristo Alibertini
Lulu Mae Chapman
Ellen Deeley
Myrtle C. Donnelly
Du Blois Ferguson
Martha Hipp
Anna Markova
Feodor Kostin
Paul Guenter
Elsie Millbrath
Valeria Post
Austin W. Sherry
J. Tulagin
Frederick Wahlin
Giuseppe Cardione
Marion Copeland
Adolfi Dini
Winifred Estabrook
Irene Fromont
Hazel Huff
Marcella Knierr
Cecila Leo
Salvatore Messina
Giocchino Pisano
Edna E. Smith
Lina Susulich
Maude Williams
Mario Kostin

CONDUCTORS

Gaetano Merola
Alfred Hertz
Pietro Cimini

ASSISTANT CONDUCTORS

Antonio dell'Orefice
Gastone Usigli
Alfred Hurtgen
Charles Lauwers

E: CIVIC OPERA: TEN SEASONS (Cont'd.)

FIFTH SEASON 1927 CIVIC AUDITORIUM

ARTISTIC STAFF

Giuseppe Papi	Chorus Master
Theodor Kosloff	Ballet Master
Armando Agnini	Stage and Technical Director

SIXTH SEASON 1928 DREAMLAND AUDITORIUM

REPERTOIRE

Aïda	Fedora
La Cena delle Beffe	Andrea Chenier
La Tosca	Faust
Madame Butterfly	Carmen
Turandot	Cavalleria Rusticana
L'Amore dei Tre Re	I Pagliacci

GUEST ARTISTS

Edward Johnson	Angelo Bada
Pompilio Malatesta	Giuseppe Danise
Louis d'Angelo	Gennaro Barra
Maria Jeritza	Jose Mercado
Lodovico Oliviero	Millo Picco
Ezio Pinza	Elisabeth Rethberg
Marian Telva	Lawrence Tibbett
Armand Tokatyan	Elda Vettori

RESIDENT ARTISTS

Eva Gruninger Atkinson	Armanda Chirot
Myrtle C. Donnelly	Rose Florence
Lenore Ivey	May T. Elliott
Marie Emery	Du Blois Ferguson
Fedela Forno	Fannetta Gionas
Hazel Huff	Marcella Knierr
Hildegarde Ott	Valeria Post
Paul Guenter	May Sewall
Eleanor Stadtegger	Ethel Twigg
Maude Williams	Joseph Bonnecaze
Adolfi Dini	Attilio Vannucci
Amerigo Frediani	Evaristo Alibertini
Austin W. Sperry	Paul R. Wright

Violetta Polidori

E: CIVIC OPERA: TEN SEASONS (Cont'd.)

SIXTH SEASON 1928 DREAMLAND AUDITORIUM

CONDUCTORS

Gaetano Merola
Pietro Cimini
Wilfred Pelletier

ASSISTANT CONDUCTORS

Giacomo Spadoni
Gastone Usigli
Antonio dell'Orefice

ARTISTIC STAFF

Armando Agnini	Stage and Technical Director
Serge Oukrainsky	Ballet Master
Antonio dell'Orefice	Chorus Master

SEVENTH SEASON 1929 DREAMLAND AUDITORIUM

REPERTOIRE

Rigoletto	Manon
Hansel und Gretel	Gianni Schicchi
L'Elisir d'Amore	I Pagliacci
Il Trovatore	Martha
La Bohème	Aïda
Don Pasquale	Faust

The Barber of Seville

GUEST ARTISTS

Giuseppe de Lucca	Louis d'Angelo
Giacomo Lauri-Volpi	Queena Mario
Pompilio Malatesta	Giuseppe Danise
Gennaro Barra	Kathyrn Meisle
Nina Morgana	Ludovico Oliviero
Millo Picco	Elisabeth Rethberg
Leon Rothier	Tito Schipa

RESIDENT ARTISTS

Edna E. Smith	Marguerite Sogond
Austin W. Sperry	Hazel Huff
Lola Perdue	Ethel Twigg
Maudeline Smith	Ruth Treweek
Eva Gruninger Atkinson	Paul R. Wright

L: CIVIC OPERA: TEN SEASONS (Cont'd.)

SEVENTH SEASON 1929 DREAMLAND AUDITORIUM

RESIDENT ARTISTS

May Sewall
Adeline Rivero
Bianca Bruni
Hilda Romaine
Hildegarde Ott
Dan Steger
Lenora Ivey
Eugenio Sandrini
Suzanne Torres
Du Blois Ferguson
Zarubi Elmassian
Charlotte Hodge
Joseph Bonnecaze
Anna Young
Evaristo Alibertini
Giovanni Germanetti

CONDUCTORS

Pietro Cimini
Gaetano Merola
Karl Riedel
Antonio dell'Orefice
Wilfred Pelletier
Giacomo Spadoni

ARTISTIC STAFF

Serge Oukrainsky — Ballet Master
Armando Agnini — Stage and Technical Director
Antonio dell'Orefice — Chorus Master

EIGHTH SEASON 1930 CIVIC AUDITORIUM

REPERTOIRE

Cavalleria Rusticana
I Pagliacci
Mignon
Lucia di Lammermoor
La Traviata
La Bohème
Tannhäuser
Faust
Salome
Hänsel und Gretel
Girl of The Golden West
A Naughty Boy's Dream

GUEST ARTISTS

John Charles Thomas
Elinor Marlo
Millo Picco
Louis d'Angelo
Claire Clairbert
Maria Jeritza
Queena Mario
Ezio Pinza
Sidney Rayner
Beniamino Gigli
Hope Hampton
Frederick Jagel
Ludovico Oliviero

E: CIVIC OPERA: TEN SEASONS (Cont'd.)

EIGHTH SEASON 1930 CIVIC AUDITORIUM

RESIDENT ARTISTS

Zaruhi Elmassian
Charlotte Hodge
Du Blois Ferguson
Dan Steger
Johann Riedel
Tudor Williams
Giordano Paltrinieri
Nullo Caravacci
Zoia Dimitrieff
Bianca Bruni
Laura Cioni
Edward Fadem
Evaristo Alibertini
Eugenio Sandrini
Suzanne Torres
Andre Ferrier
Dorothee Manski
Eva Gruninger Atkinson
Russell Horton
Audrey Farncroft
Alexandra Kovaleff
Joice Zeckhardt
Gaetano Viviani
Carlo Cozzi
Robert Sellon
Fanetta Gionas
Helene Strauss

CONDUCTORS

Gaetano Merola
Karl Riedel
Giacomo Spadoni
Wilfred Pelletier
Antonio dell'Orefice

ARTISTIC STAFF

Armando Agnini — Stage and Technical Director
Serge Oukrainsky — Ballet Master
Antonio dell'Orefice — Chorus Master

NINTH SEASON 1931 CIVIC AUDITORIUM

REPERTOIRE

Marouf
Aïda
Lohengrin
Andrea Chenier
Madame Butterfly
Un Ballo in Maschera
La Tosca
Tannhäuser
La Bohème
Il Trovatore
Die Meistersinger
Carmen

GUEST ARTISTS

Mario Chamlee
Yvonne Gall
Giovanni Martinelli
Faina Petrova
Gotthelf Pistor
Elisabeth Rethberg

E: CIVIC OPERA: TEN SEASONS (Cont'd.)

NINTH SEASON 1951 CIVIC AUDITORIUM

GUEST ARTISTS

Maria Mueller
Marek Windheim
Millo Picco
Giuseppe Danise
Louisa Silva
Louis d'Angelo
Ludovico Oliviero
Ezio Pinza

RESIDENT ARTISTS

Eugenio Sandrini
Georges Simondet
John Radic
Maxine Castleton
Russell Horton
Robert Sellon
Arnold Gabor
Frederich Schorr
Dudley Clark
Robert Edmunds
Eva Gruninger Atkinson
Alexandre Julian
Delphine Murphy
Helene Strauss
Myrtle McLaughlin
Tudor Williams
Charlotte Linne
Du Blois Ferguson
Andreas de Segurola
Audrey Farncroft
Edward Fadem

CONDUCTORS

Hans Blechschmidt
Pietro Cimini
Antonio dell'Orefice
Gaetano Merola
Wilfred Pelletier
Karl Riedel

ARTISTIC STAFF

Ernest Belcher
Antonio dell'Orefice
Armando Agnini
Ballet Master
Chorus Master
Stage and Technical Director

TENTH SEASON 1952 WAR MEMORIAL OPERA HOUSE

REPERTOIRE

La Tosca
Lucia di Lammermoor
Die Meistersinger
Rigoletto
Cavalleria Rusticana
I Pagliacci
Lohengrin
Faust
Il Trovatore
La Traviata

GUEST ARTISTS

Richard Bonelli
Dino Borgioli
Queena Mario
Kathyrn Meisle

TENTH SEASON 1932 WAR MEMORIAL OPERA HOUSE

GUEST ARTISTS

Mario Chamlee
Louis d'Angelo
Arnold Gabor
Alfredo Gandolfi
Marie Lothrop
Claudia Muzio
Francesco Merli
Maria Mueller
Lily Pons
Frederich Schorr
Tandy Mackenzie
Ezio Pinza

RESIDENT ARTISTS

Evaristo Alibertini
Bianca Bruni
George Eldredge
Eva Gruninger Atkinson
Terry Lafranconi
Evelyn MacNevin
Katerina Malova
Myrtle McLaughlin
George Simondet
Helene Strause
Marsden Argall
Zoya Dimitrieff
Lelia Gambi
Russell Horton
Charlotte Linne
Bascha Malinoff
Raymond Marlowe
May Sewall
Austin Sperry
Cuthbert Tibbe
Tudor Williams

CONDUCTORS

Gaetano Merola
Pietro Cimini
Hans Blechschmidt

ASSISTANT CONDUCTORS

Arturo Casiglia
Nino Comel
Alfred Hurtgen

ARTISTIC STAFF

Armando Agnini	Stage and Technical Director
Estelle Reed	Ballet Supervision
Hans Blechschmidt	Chorus Master

F: WAR MEMORIAL OPERA HOUSE (1933-1938)

REPERTOIRE

Samson et Dalila
Tristan und Isolde
The Emperor Jones
Cavalleria Rusticana
I Pagliacci
La Boheme
Le Coq d'Or
Manon
The Secret of Suzanne
Aida
La Traviata
La Forza del Destino

GUEST ARTISTS

Paul Althouse
Sidor Belarsky
Richard Bonelli
Lucrezia Bori
Louis d'Angelo
Alfredo Gandolfi
Ludovico Oliviero
Lawrence Tibbett
Giovanni Martinelli
Gertrude Knappel
Tandy MacKenzie
Kathryn Meisle
Nina Morgana
Claudia Muzio
Ezio Pinza
Cyrena Van Gordon

RESIDENT ARTISTS

Otello Baldacci
Evaristo Alibertini
George Eldredge
Andre Ferrier
Amerigo Frediani
Madeline Lanz
Alfred Levi
Raymond Marlowe
May Sewall
Robert Stanton
Helene Strause
Alberto Vannucci
Eugene Anderson
G. A. Battaglia
Querita Eybel
Ester Folli
Emily Hardy
Myrtle Leonard
Max Lorenzini
Myrtle McLaughlin
Georges Simondet
Nathan Stewart
Arena Toriggino
Letha Wayne
Joseph Williams

CONDUCTORS

Gaetano Merola
Wilfred Pelletier
Alfred Hertz
Antonio dell'Orefice

ASSISTANT CONDUCTORS

Giacomo Spadoni
William Tyroler

ARTISTIC STAFF

Adolph Bolm	Ballet Master
Armando Agnini	Stage and Technical Director
Antonio dell'Orefice	Chorus Master

TWELFTH SEASON 1934 WAR MEMORIAL OPERA HOUSE

REPERTOIRE

The Bartered Bride	Lakmé
La Tosca	Tannhäuser
Carmen	Faust
Manon	La Traviata
Madame Butterfly	La Rondine
Otello	Mignon

GUEST ARTISTS

Richard Bonelli	Ezio Pinza
Lucrezia Bori	Hans Taenzler
Lillian Clark	Dino Borgioli
Louis d'Angelo	Mario Chamlee
Alfredo Gandolfi	Richard Crooks
John Ellis	Lotte Lehmann
Lauritz Melchior	Elisabeth Rethberg
Elinor Marlo	Ninon Vallin

Marek Windheim

RESIDENT ARTISTS

Georges Simondet	Georgette Schiller
Evaristo Alibertini	Eva Gruninger Atkinson
Flossita Badger	Emily Hardy
Querita Eybel	Jack Howell
Andre Ferrier	Madelaine Lanz
Jeanne Ferrier	Myrtle McLaughlin
Ester Folli	Raymond Marlowe
Amerigo Frediani	Helene Nostrom
Bernice Glando	Edna E. Smith

Helene Strause

CONDUCTORS

Pietro Cimini	Gaetano Merola

Alfred Hertz

ASSISTANT CONDUCTORS

Nino Comel
Armando Petrucci
Maurice Ronyer
William Tyroler
Antonio dell'Orefice

ARTISTIC STAFF

Amando	Stage and Technical Director
Antonio dell'Orefice	Chorus Master
Adolph Bolm	Ballet Master

THIRTEENTH SEASON 1935 WAR MEMORIAL OPERA HOUSE

REPERTOIRE

Der Ring Des Nibelungen:

Das Rheingold
Die Walküre
Siegfried
Götterdämmerung

Aïda
La Juive
Barber of Seville
Rigoletto
Martha
Werther
La Bohème
Suor Angelica

GUEST ARTISTS

Chase Baromeo
Hans Clemens
Doris Doe
Kirsten Flagstad
Alfredo Gandolfi
Helen Jepson
Dorothee Manski
Kathryn Meisle
Tito Schipa
Gustave Schutzendorf
Richard Bonelli
Louis d'Angelo
Nelson Eddy
Helen Gahagan
Coe Glade
Emanuel List
Giovanni Martinelli
Lauritz Melchior
Frederich Schorr
Marek Windheim
Elisabeth Rethberg

RESIDENT ARTISTS

Otello Baldacci
Evaristo Alibertino
Douglas Beattie
Marguerita Bruntsch
Querita Eybel
Alice Fendall
De Blois Ferguson
Irene Fremont

RESIDENT ARTISTS

Olga Callahan
Rubsie Giragossiantz
Bernice Glando
Eva Gruninger Atkinson
Emily Hardy
John Howell
Lina Knoph
Raymond Marlowe
Helen Nostrom
Florence Ringo
Jeanette Scholl
Edna E. Smith
Josephine Tumminia
Gerald Watt
Gertrude Gerdau
Fannetta Gionas
Esther Green
Paul Guenter
Jean Hartman
Oliver Jones
Marie Leandre
Jean Merrill
Margaret O'Dea
Georgette Schiller
Henri Shefoff
Catherine Steed
Alberto Vannucci
Paul Wright
Anna Young

CONDUCTORS

Artur Bodanzky
Gaetano Merola
Richard Lert

ASSISTANT CONDUCTORS

Herman Weigert
Antonio dell'Orefice
Nino Comel
Karl Riedel
Maurice Rouyer

ARTISTIC STAFF

Adolph Bolm — Ballet Master
Armando Agnini — Stage and Technical Director
Antonio dell'Orefice — Chorus Master

FOURTEENTH SEASON 1936 WAR MEMORIAL OPERA HOUSE

REPERTOIRE

La Juive
La Tosca
Tristan und Isolde
Rigoletto
Marriage of Figaro
Gianni Schicchi
Il Trovatore
Barber of Seville
Otello
Carmen
Götterdämmerung
I Pagliacci
Die Walküre
Das Rheingold
La Forza del Destino

GUEST ARTISTS

Perry Askam
Bruna Castagna
Hans Clemens
Doris Doe
Arnold Gabor
Charles Kullman
Emanuel List
Giovanni Martinelli
Lauritz Melchior
Ludovico Oliviero
Elisabeth Rethberg
Lawrence Tibbett
Charlotte Boener
Norman Cordon
Louis d'Angelo
Kirsten Flagstad
Alfredo Gandolfi
Lotte Lehmann
Dorothee Manski
Kathryn Meisle
Carlo Morelli
Ezio Pinza
Frederich Schorr
Gina Vanna

RESIDENT ARTISTS

John Burr
Louis Braunstein
Evaristo Alibertini
Olga Ballohan
Paul Guenter
John Howell
Oliver Jones
Lina Kroph
Jean Merrill
Margaret O'Dea
Roy Russell
Geraldine Watt
Irene Fremont
Leslie George
Bernice Glando
Esther Green
Elizabeth Hackett
Gwynfi Jones
Kathleen Lawlor
Jeanette Maschio
Mari Monte
Lawrence Sherrill
Josephine Tumminia
Paul Wright

CONDUCTORS

Gaetano Merola
Fritz Reiner
Gennaro Papi
Richard Lert

ASSISTANT CONDUCTORS

Giacomo Spadoni
Maurice Rouyer
William Tyroler
Frederick Vajda
Antonio dell'Orefice
Hugo Strelitzer

ARTISTIC STAFF

William Tyroler — Chorus Master
Adolph Bolm — Ballet Master
Armando Agnini — Stage and Technical Director

FIFTEENTH SEASON 1937 WAR MEMORIAL OPERA HOUSE

REPERTOIRE

Aïda
La Bohème
Un Ballo in Maschera
Tristan und Isolde
Madame Butterfly
Lakmé
La Traviata
Romeo and Juliet
Lohengrin
Fidelio
Manon
Norma
Faust
Rigoletto

GUEST ARTISTS

George Cehanovsky
Hans Clemens
Charlotte Boerner
Perry Askam
Richard Bonelli
Vina Bovy
Julius Huehn
Charles Kullmann
Rene Maison
Kathryn Meisle
Ezio Pinza
Gina Cigna
Helen Beatty
Norman Cordon
Dorothy Cornish
Bruna Castagna
Kirsten Flagstad
Ludwig Hofman
Emanuel List
Giovanni Martinelli
Lauritz Melchior
Lily Pons
Rose Tentoni

RESIDENT ARTISTS

Jean Balfour
Andre Ferrier
Olga Callahan
Leslie George
Paul Guenter
Francis Hathaway
Oliver Jones
Charlotte Landan
Edward Longhery
Gino Mancini
Henri Shefoff
Josephine Tumminia
Evaristo Alibertini
Alton Bernhard
Jayne Cozzens
Esther Green
Elizabeth Hackett
John Howell
Lina Kroph
Max Lorenzini
Grace Luscombe
Roy Russell
Lawrence Sherrill
Edith Wishart

CONDUCTORS

Gaetano Merola
Pietro Cimini
Fritz Reiner
Gennaro Papi

ASSISTANT CONDUCTORS

Pietro Cimara
William Tyroler
Antonio dell'Orefice
William Van Den Burg
Giacomo Spadoni
Hermann Weigert

ARTISTIC STAFF

William Tyroler	Chorus Master
Serge Oukrainsky	Ballet Master
Armando Agnini	Stage and Technical Director
Herbert Graf	Stage Director of German Operas

SIXTEENTH SEASON 1938 WAR MEMORIAL OPERA HOUSE

REPERTOIRE

Andrea Chenier
Martha
Cavalleria Rusticana
Pélleas et Mélisande
Elektra
La Bohème
Don Giovanni
Die Meistersinger
Don Pasquale
Lucia di Lammermoor
La Forza del Destino
Le Coq d'Or
Barber of Seville

GUEST ARTISTS

Salvatore Baccaloni
Rose Pauly
Beniamino Gigli
Dino Borgioli
Olive Ponitz
Anne Jamison
George Cehanovsky
Elisabeth Rethberg
Charles Kullman
Norman Cordon
Ebe Stignani
Galliano Masini
Doris Doe
Kerstin Thorborg
Janine Micheau
Arnold Gabor
Carlton Gauld
Richard Bonelli
Ezio Pinza
Julius Huehn
Georges Cathelat
Lily Pons
Irene Jessner
Hans Clemens
Frederich Schorr
Karl Laufkoetter
Louis d'Angelo
Carlo Tagliabue
Nicholas Massue
Mafalda Favero
Thelma Votipka
Ludovico Oliviero
Alessandro Ziliani

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RESIDENT ARTISTS

Evaristo Alibertini
John Howell
Alice Avakian
Lina Kroph
Sue Bell Brown
Max Lorenzini
Dorothy Cornish
Kathleen Lawlor
Lelia Gambi
Eva Gruninger Atkinson
Mary Helen Markham
Leslie George
Alma Michelini
Carl Hauge
Malcolm Youngs
Hilda Herz
Frank Palumbo
Paul Walti

CONDUCTORS

Gaetano Merola
Gennaro Papi
Fritz Reiner
Erich Leinsdorf

ASSISTANT CONDUCTORS

Otello Ceroni
Antonio dell'Orefice
William Tyroler
Pietro Cimara
Giacomo Spadoni
Frederick Vajda
William Van Den Berg

ARTISTIC STAFF

William Christensen	Ballet Master
William Tyroler	Chorus Master
Armando Agnini	Stage and Technical Director

Note: Titles of some operas are given variously in the original or in English to conform with the manner in which they were billed at the time of performance.

G: OPERA COMPANIES: VISITING AND LOCAL

1850 - 1938

Abbott Grand Opera Company
Aborn Opera Company
Albani Opera Company
Barili Thorne Opera Company
Bianchi Montaldo Opera Company
Biscianti Italian Opera Company
Anna Bishop's and Barili-Thorne's Opera Company
Bonheur Italian Opera Company
Briguoli Troupe
Mme. Cailly French Opera Company
Campobello Opera Company
Carleton Opera Company
Chamber Opera Singers Company
Chicago Opera Company
Columbia Comic Opera Company
Mme. d'Ormy's Italian Opera Company
Duff Opera Company
English Grand Opera Company
Federal Music Project (Chorus and Orchestra)
Ferrier Opera Company
French English Opera Company
French Operatic Organization
Gainbiaggio Sieni Lampaini Opera Company
Gallotti Fiasco Italian Opera Company
German Hebrew Opera Company
German Opera Company
Ghioni Italian Opera Company
Wm. Gilmore Opera Company
Grand Italian Opera Company
Kate Hayes Opera Company
Her Majesty's Opera Company
Hess Opera Company
Howson English Opera Company
International Opera Company
Italian Opera Troupe
Kellogg-Cary Combination
Kimbal Opera Comique and Burlesque Company
Kiralfy Brothers Opera Organization
Kirke La Schelle Combination
Lambardi Opera Company
La Scala Grand Opera Company
Latin Quarter Opera Company
Lyster English Opera Company
Lambardi Grand Opera Company
McCaul Opera Company
Madrid Spanish Opera Company
Melville Opera Company

G: OPERA COMPANIES: VISITING AND LOCAL

1850-1938 (Cont'd.)

Alice Oates Opera Company
Pellegrini Opera Troupe
Planel French Opera Company
Pollards Juvenile Opera Company
National Opera Company
New York Opera Company
Royal Opera Company
Russian Opera Company
Sembrich Opera Company
Marguerite Silva Comic Opera Company
Smerichias Grand French Opera Company
Emily Soldene Opera Company
Southwell Opera Company
Tamaki Miura Japanese Prima Donnas and Company
Tavary Grand Opera Company
Thalia Opera Company
The Boston Comic Opera Company
The Bostonians English Opera Company
The California Opera Company
The Comedy-Barton Opera Company
The Fabbri Opera Company
The Fay Templeton Opera Company
The Judic Opera Company
The Pappenheim Opera Company
The Persse Mason Opera Company
The Philips Italian Opera Company
The Pyle Opera Company
The New Bostonians
The Richings Italian Opera Company
The San Carlo Opera Company
The San Francisco Chamber Opera Company
The San Francisco Opera Company
The Scotti Grand Opera Company
The Anna Thillon English Opera Troupe
The Thompson Opera Company

H: OPERA HOUSES

1850 - 1938

Academy of Music
Adelphi Theatre
Alcazar Theatre
Alhambra Theatre
American (2nd)
Baldwin's Academy
Bush Street Theatre
California Theatre
Casino Theatre
Central Theatre
Columbia Theatre
Curran Theatre
Cort Theatre
Dreamland Auditorium
Gaiety Theatre
Garrick Theatre
Grand Opera House
Grays Opera House
Exposition Auditorium
Knights of Columbus Theatre
Liberty Theatre
Little Theatre, Palace of the Legion of Honor
Majestic Theatre
Macdonough Theatre
Maguire's Opera House
Metropolitan (1st and 2nd)
Orpheum Theatre
Pacific Hall Theatre
People's Palace Music Hall
Powell Theatre
Princess Theatre
Platt's Theatre
Standard Theatre
Sorosis Hall
The Players
Tivoli Theatre
Union Theatre
Valencia Theatre
Van Ness Theatre
Veterans Auditorium
Morosco's Grand Opera House
War Memorial Opera House
Wade's Opera House
Winter Garden

I. GROVE PLAYS OF THE BOHEMIAN CLUB

1902 - THE MAN IN THE FOREST, A Legend of the Tribe
Author: Charles K. Field
Composer: Joseph D. Redding

1903 - MONTEZUMA, A Legend of the prediction of the coming of Cortez
Author: Louis A. Robertson
Composer: H. J. Stewart

1904 - THE HAMADRYADS, A Masque of Apollo
Author: Will Irwin
Composer: W. J. McCoy

1905 - THE QUEST OF THE GORGON, A Musical Drama
Author: Newton J. Tharp
Composer: Theodor Vogt

1906 - THE OWL AND CARE, A Spectacle
Author: Charles K. Field
Composer: Dr. H. F. Stewart

1907 - THE TRIUMPH OF BOHEMIA, A Forest Play
Author: George Sterling
Composer: Edward F. Schneider

1908 - THE SONS OF BALDUR, A Forest Music-Drama
Author: Herman Scheffauer
Composer: Aurthur Weiss

1909 - ST. PATRICK AT TARA, A Forest Play
Author: H. Morse Stephens
Composer: Wallace A. Sabin

1910 - THE CAVE MAN, A Play of the Redwoods
Author: Charles K. Field
Composer: W. J. McCoy

1911 - THE GREEN KNIGHT, A Vision
Author: Porter Garnett
Composer: Edward G. Stricklen

1912 - THE ATONEMENT OF PAN, A Music-Drama
Author: Joseph D. Redding
Composer: Henry Hadley

I. GROVE PLAYS OF THE BOHEMIAN CLUB (Cont'd.)

1913 - THE FALL OF UG, A Masque of Fear
Author: Rufus Steele
Composer: Herman Perlêt

1914 - NEC-NATAMA (Comradeship): A Forest Play
Author: J. Wilson Shiels
Composer: Uda Waldrop

1915 - APOLLO, A Music-Drama
Author: Frank Pixley
Composer: Edward F. Schneider

1916 - GOLD, A Forest Play
Author: Frederick S. Myrtle
Composer: H. J. Stewart

1917 - THE LAND OF HAPPINESS, A Music-Drama
Author: Charles Templeton Crocker
Composer: Joseph D. Redding

1918 - THE TWILIGHT OF THE KINGS, A Masque of Democracy
Author: Richard M. Hotaling
Composer: Wallace A. Sabin

1919 - LIFE, Tribal drama of prehistoric times
Author: Harry Leon Wilson
Composer: Domenico Brescia

1920 - ILYA OF MUROM, A Legend of Little Russia
Author: Charles Caldwell Dobie
Composer: Ulderico Marcelli

1921 - ST. JOHN OF NEPOMUK, A play of Medieval Bohemia
Author: Clay M. Greene
Composer: Dr. Humphrey M. Stewart

1922 - THE ROUT OF THE PHILISTINES, Biblical Forest Drama
Author: Charles G. Norris
Composer: Nino Marcelli

1923 - SEMPER VIRENS, A drama of the early California supremacy between the Russians and the Spaniards
Author: Joseph D. Redding
Composer: Henry Hadley

1924 - RAJVARA, A play of Ancient India
Author: Roy Neily
Composer: Wheeler Beckett

I. GROVE PLAYS OF THE BOHEMIAN CLUB (Cont'd.)

1925 - WINGS, A fantasy of the Insect World
Author: Joseph S. Thompson
Composer: George Edwards

1926 - TRUTH, A poetic allegory
Author: George Sterling
Composer: Domenico Brescia

1927 - ST. FRANCIS OF ASSISI, A play of San Francisco's patron saint
Author: Irving Pichel
Composer: Charles Hart

1928 - NANDA, A legend from the Sanskrit
Author: Ritter Brown and Garnet Holme
Composer: Edward F. Schneider

1929 - A GUEST OF ROBIN HOOD
Author: Charles G. Norris
Composer: Robert C. Newell

1930 - THE BIRDS OF RHIANNON, A legend of King Arthur
Author: Waldemar Young
Composer: Edward Harris

1931 - JOAN, Drama of the Maid of Orleans
Author: W. B. Garthwaithe
Composer: Charles L. Safford, Williams College, Mass.

1932 - THE SORCERER'S DRUM, A romance of Fairyland
Author: Daniel W. Evans
Composer: Charles Hart

1933 - THE LEGEND OF HANI
Author: Junius Cravens
Composer: Henry Hadley (Role created by Charles Thomas)

1934 - ST. PATRICK OF TARA. No new play commissioned. Same as 1909.
Author: H. Morse Stephens
Composer: Wallace A. Sabin

1935 - THE QUEST
Author: Wilbur Hall
Composer: Roderick White

I. GROVE PLAYS OF THE BOHEMIAN CLUB (Cont'd.)

1936 - IVANHOE
Author: Charles G. Norris
Composer: Harry Weil

1937 - LISKRONAN
Author: Kenneth Hook
Composer: Rico Marcelli

1938 - THE PIPER
Author: Authur Totherale
Composer: Eugene Hayes

PROJECT EDITORIAL STAFF

Research Director.....Jack W. Wilson
Research Assistant Sr....Mathew Gately

MONOGRAPH WRITERS

George Ducasse
Hector Rella
Michael Krepshaw
Cornel Lengyel
Alan Harrison
Eddie Shimano

RESEARCH ASSISTANTS

Dorothy Phillips
Lenore Legere
Wyland Stanley

BIBLIOGRAPHY

Gretchen Clark

PHOTO REPRODUCTION

M. H. McCarty

PRODUCTION

William K. Noe
Elleanore Staschen
Clara Mohr

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Lawrence Estavan
Project Supervisor.

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Dean Bi