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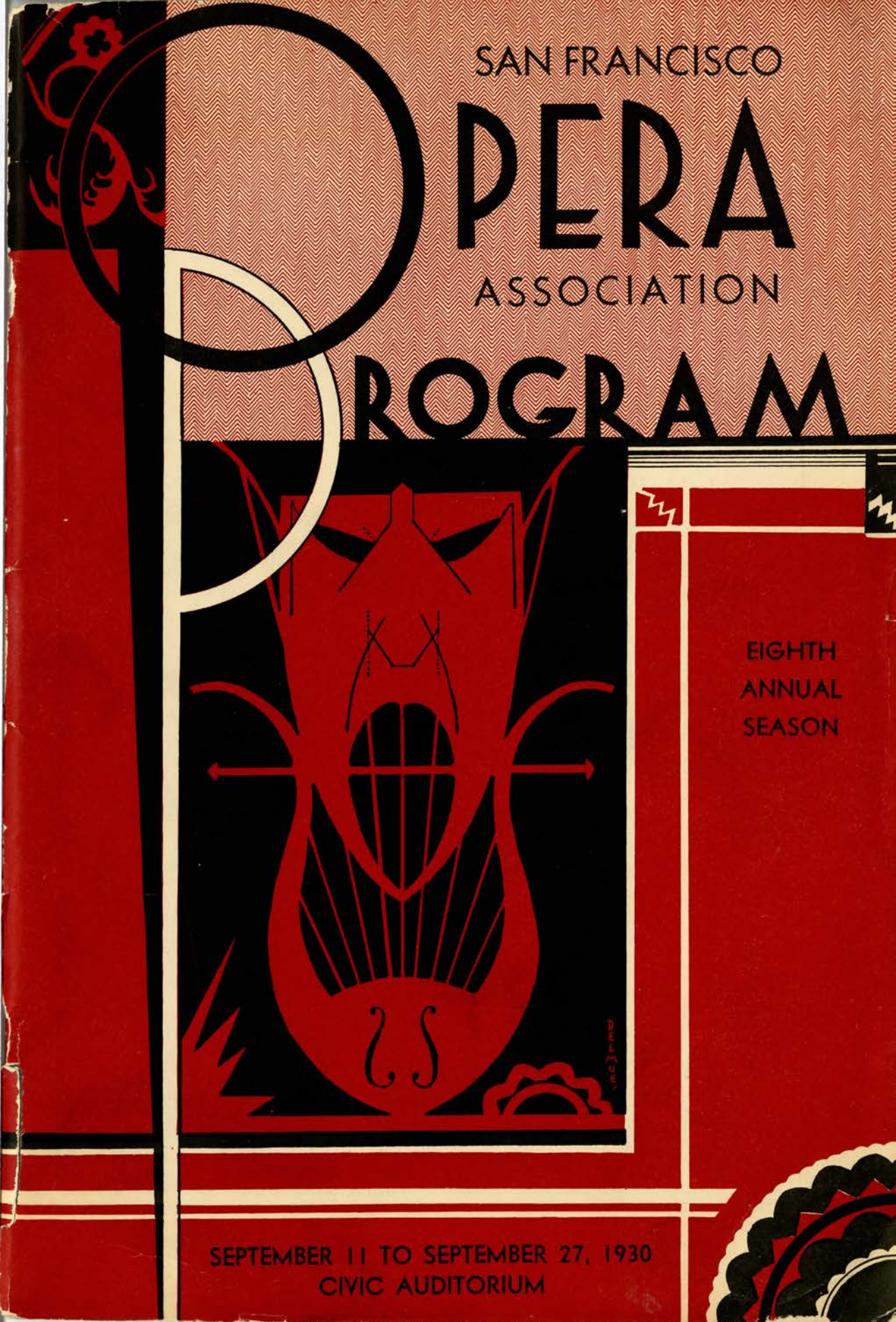
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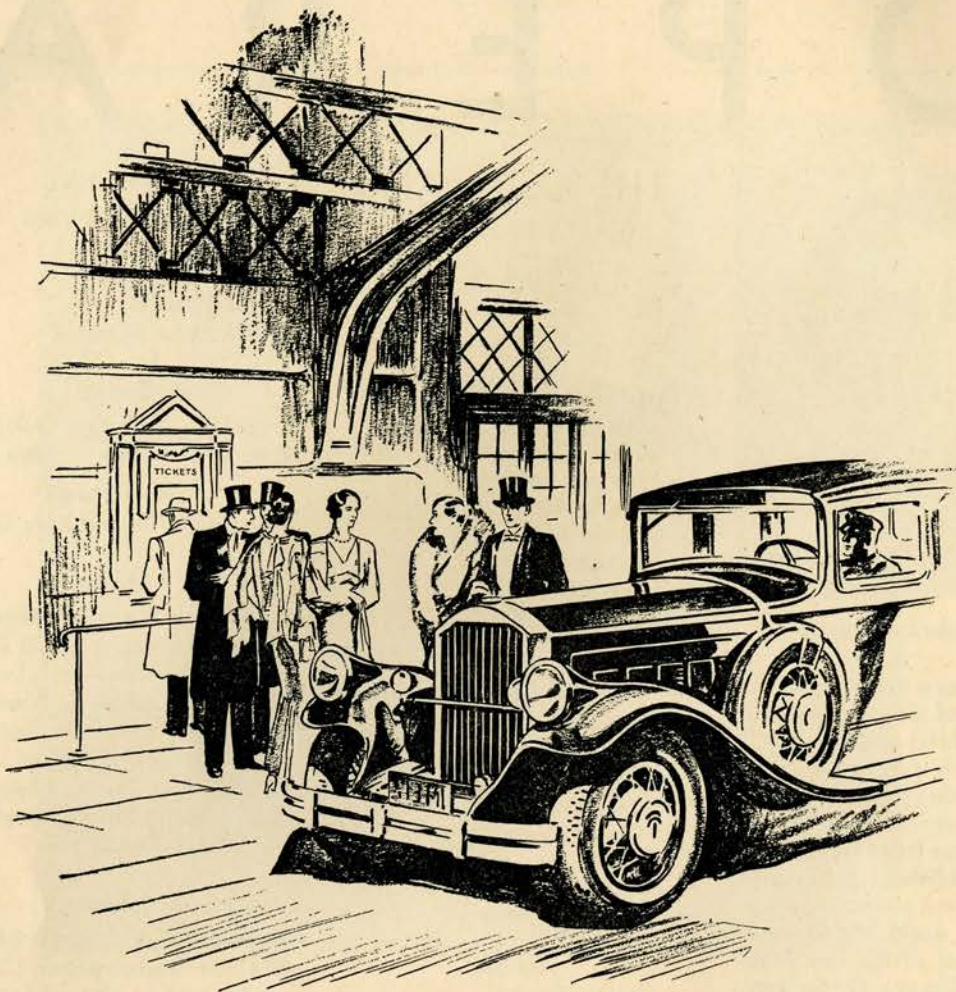
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Notes on the operas appearing in this program were written by Alice W. Yates.



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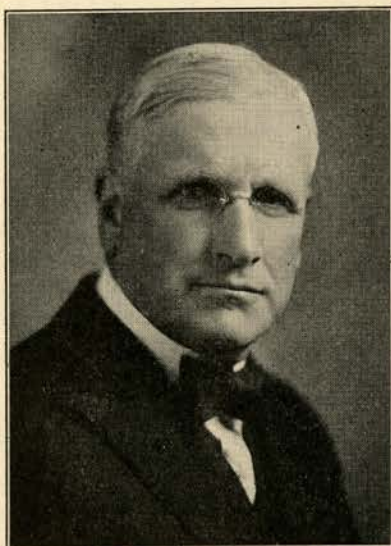
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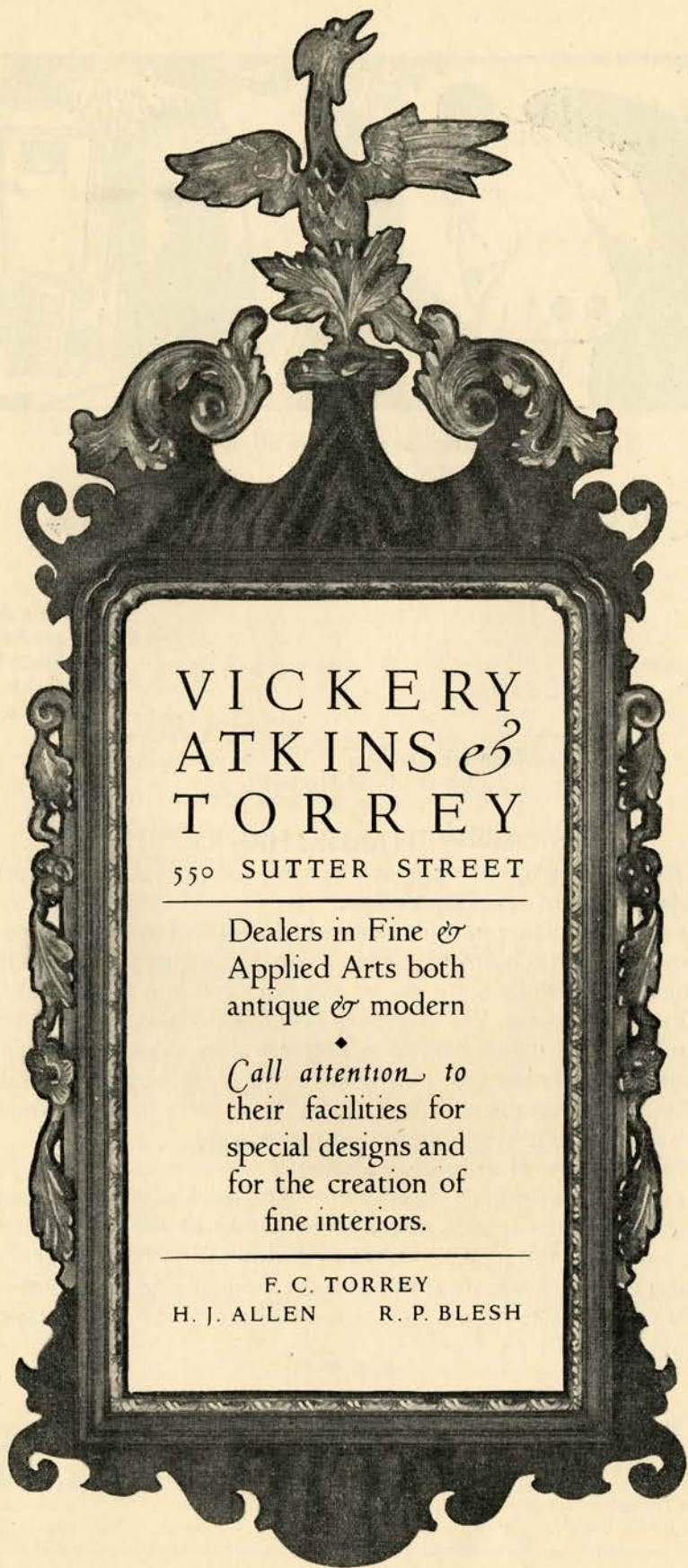
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An Opera in One Act, by Pietro Mascagni
 Text by Targioni-Torzetti, in Italian

Santuzza
 Lola
 Mamma Lucia
 Turiddu
 Alfio

Maria Jeritza
 Eva Gruninger Atkinson
 Elinor Marlo
 Frederick Jagel
 Millo Picco

Conductor Antonio Dell'Orefice
 Stage and Technical Director Armando Agnini

NO ENCORES ALLOWED

ACTION—WITH MUSIC HIGHLIGHTS

Prelude, and Siciliana (Thy lips like crimson berries) sung off-stage by Turiddu.

Scene—A public square in a Sicilian village.

Turiddu, a young Sicilian peasant has courted Santuzza as consolation for the loss of his sweetheart Lola, who married Alfio. Tiring of Santuzza when he finds he can have a flirtation again with Lola, he leaves the poor girl in a sorry plight, which she recounts to his mother, Lucia. Voi lo sapete (Well you know, good Mother). Lucia enters the church, and Turiddu comes upon Santuzza alone. She accuses him of treachery, and, enraged, he tells her she is nothing to him. Lola arrives and takes Turiddu with her into the church. Frantic with jealousy Santuzza turns to Alfio, who now enters, and tells him that his wife is false. He swears vengeance.

Intermezzo, a tone picture of exquisite coloring.

The services over, Turiddu invites the crowd to drink with him, giving it a merry drinking song. Alfio enters. Turiddu offers him a cup which Alfio refuses. A challenge is given and accepted in the Sicilian fashion, Turiddu biting Alfio's ear. Turiddu calls his mother asking her to be a mother to Santuzza should he never return—Addio alla madre (Turiddu's farewell to his mother). The two men go off to the garden for the duel and Turiddu is killed.

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9150—Gli aranci clezzano (Opening Chorus) and Inneggiano il Signor (Easter Chorus)	Metropolitan Opera Chorus
1346—Voi lo Sapate (Well you know, good Mother)	.....	Jeritza
20011—Intermezzo	.....	Victor Concert Orchestra
6753—Ave Maria (Adapted to Intermezzo)	.....	Schipa
6637—Addio alla madre (Turiddu's Farewell)	Martinelli
35932—Vocal Gems	Victor Opera Company

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PAGLIACCI

An Opera in Two Acts

Words and Music by Ruggero Leoncavallo, in Italian

Nedda	.....	Maria Jeritza
Canio	.....	Sydney Rayner
Tonio	.....	John Charles Thomas
Beppe	.....	Ludovico Oliviero
Silvio	.....	Millo Picco
Two Peasants	.....	} Evaristo Alibertini Adolfo Dini

Conductor	.....	Antonio Dell'Orefice
Stage and Technical Director	.....	Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Prologue—In the midst of the orchestral prelude Tonio introduces the characters.

Act I—Entrance of a Calabrian village on the Feast of the Assumption.

The villagers are gathered to catch a glimpse of the strolling players who will entertain them. Canio, the leader of the troupe arrives at its head and advertises the evening's play in most extravagant terms. Un grande spettacolo! (A wondrous performance!) His jealousy is aroused by the attention of Tonio to his wife Nedda and in Un tal gioco (Such a Game) he intimates what he might do if she proved untrue. The churchbells toll the call to vespers and the villagers go off spiritedly singing the remarkable Bell Chorus (Coro della campane). Left alone, Nedda's good spirits return and she sings the Ballatella, Che volo d'augelli (Birds without number). Tonio has been listening and he tries to make love to her—So ben che deforme (I know that you hate me), and when she scorns him, Nulla scordai! (Naught I forget). Silvio appears and his love is favorably received, but when Tonio brings Canio, he runs off, aided in his flight by Nedda—Aitalo Signor! (May Heaven protect him!) Canio, broken hearted by his wife's faithlessness sings the famous lament Vesti la giubba (On with the Play).

Act II—The evening's play opens.

Nedda has become Columbine, Canio is Pagliaccio, Tonio is Taddeo, and Beppe is Harlequin. Harlequin serenades Columbine—Serenata d'Arlecchino—but leaps from the window when Taddeo unexpectedly returns. The action of the play follows so closely the real life drama of the afternoon that the husband's grief enters into his playing—No, Pagliaccio non son (No, Punchinello, no more). Nedda tries desperately to continue the play but Canio has forgotten all about it. Eager only for revenge he stabs Nedda, knowing that she will call out to her lover. She cries for Silvio, and he too, falls under Canios' knife.



Victor Orthophonic Records from Pagliacci

M-76—Opera recorded complete in Album (with explanatory booklet)	La Scala Opera Company
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6587—Prologue—Si Puo (A word)	Metropolitan Opera Chorus
4028—Son qua! (Opening Chorus); Andiam (Bell Chorus)	Mary Lewis
6578—Ballatella—che volo d'augelli (Ye Birds without number)	Martinelli
6754—Vesti la giubba (On with the play) and No, Pagliacci, non son (No, Punchinello)	Gigli
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Monday Evening, September 22, at 8 sharp

MIGNON

An Opera in Four Acts (Four Scenes), by Ambroise Thomas

Text by Barbier and Carré, in French

Based on Goethe's *Wilhelm Meister*

Mignon	. . . . .	Queena Mario
Philina	. . . . .	Clare Clairbert
Wilhelm	. . . . .	Beniamino Gigli
Lothario	. . . . .	Ezio Pinza
Frederico	. . . . .	Elinor Marlo
Laerte	. . . . .	Giordano Paltrinieri
Giarno	. . . . .	} Eugenio Sandrini
Antonio	

Incidental Dance by Edris Milar, Paula de Cardo,
Russel Lewis, Charles Ewing, and Corps de Ballet.
Arranged by Serge Oukrainsky.

Conductor Wilfred Pelletier
Chorus Master Antonio Dell'Orefice
Stage and Technical Director . . . Armando Agnini

NO ENCORES ALLOWED



ACTION—WITH MUSIC HIGHLIGHTS

Overture.

Act I—Courtyard of a German Inn.

Lothario, a wandering singer, maddened in the search for his long lost daughter, wins the sympathy of the peasants in his plaintive story—*Fugitif et tremblant* (A lonely wanderer I). When gypsies enter the courtyard, and Giarno, their chief raises his whip to strike Mignon who refuses to dance for him, Lothario feebly intervenes; but young Wilhelm more effectively draws his pistol on the gypsy, and buys Mignon from her servitude. Wilhelm's good looks and gallantry attract Philina, the actress, and he, too, finds charm in her.

Mignon knows nothing of her origin, but from childhood memories she pictures her background in *Connais-tu le pays?* (Knowest thou the land?), and Wilhelm recog-

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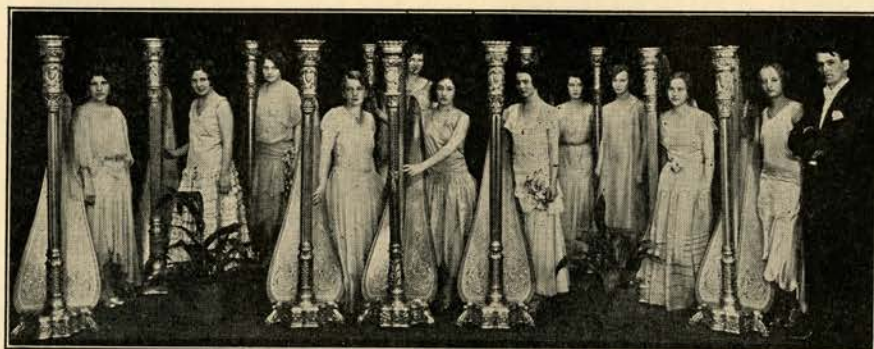
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MIGNON—Continued

nizes Italy. Lothario also sings of Italy in the sprightly air *Legeres hirondelles* (O Swallows, lightly gliding).

Philina and her company is invited to the castle of Baron Rosenberg, the uncle of Frederico, an admirer, and takes Wilhelm along as "poet." Mignon follows, as Wilhelm's page.

Act II, Scene I—A Boudoir in the Tieffenbach Castle.

Philina in her boudoir, and Laertes, off-stage, sing joyously of their unaccustomed luxury. Wilhelm comes to admire Mignon and sings with her the graceful duet *Je crois entendre les dous compliments* (Let me hear now the sweetest of phrases). When they leave the room Mignon dons Philina's costume, singing *Je connais un pauvre enfant* (A gypsy lad I well do know). She leaves, and Frederico enters—*Me voici dans ton boudoir* (Here am I in her boudoir). Wilhelm appears, and in their jealousy the two men are about to fight when Mignon intervenes. Wilhelm, embarrassed by Mignon's constant company tells her they must part—*Adieu, Mignon, courage* (Farewell, Mignon, have courage).

Act II, Scene 2—The gardens of the castle.

Mignon, distracted, is prevented by Lothario from throwing herself into the lake. *As-tu souffert? As-tu pleure?* (Hast thou known sorrow? Hast thou wept?). They hear loud applause for Philina's acting, and Mignon passionately cries out that she wishes the building might instantly burn. Philina, happy in her success enters the garden singing the brilliant *Je suis Titania* (I am fair Titania). She sends Mignon back into the building to fetch her flowers. Mignon inside, the building bursts into flames; Lothario had blindly executed her wish. Wilhelm rushes into the fire and saves Mignon.

Act III—Cipriani Castle in Italy.

Wilhelm takes Mignon, dangerously ill, to an old Italian castle. Lothario is with them, constantly calming Mignon with his music. *De son coeur j'ai calmé la fièvre* (I've soothed the throbbing of her aching heart). But his own poor mind is agitated when he learns the name of the castle. In delirium Mignon has called out Wilhelm's name and he expresses his happiness in *Elle ne croyait pas* (She does not know). When she is well enough Wilhelm takes her out on the balcony to view her new home, and they pledge their love. Lothario appears, richly dressed, to welcome them to "his home." "Cipriani" had stirred him to explore the castle, and the familiar objects had completely restored his memory. He brings a casket of his lost child's treasures, and through its contents Mignon is identified as Sperata, his daughter.



Victor Orthophonic Records from Mignon

6650—Overture	Stock and Chicago Symphony Orchestra
1361— <i>Connais-tu le pays?</i> (Knowest thou the land?)	Bori
*8024— <i>Connais-tu le pays?</i>	Farrar-Kreisler
6905— <i>Addio, Mignon</i> (Farewell, Mignon) and <i>Ah! Non crede vi tu</i> (She does not know)	Gigli
6627— <i>Polonaise—Io son Titania</i> (I'm fair Titania)	Melius
6713— <i>Polonaise</i>	Talley
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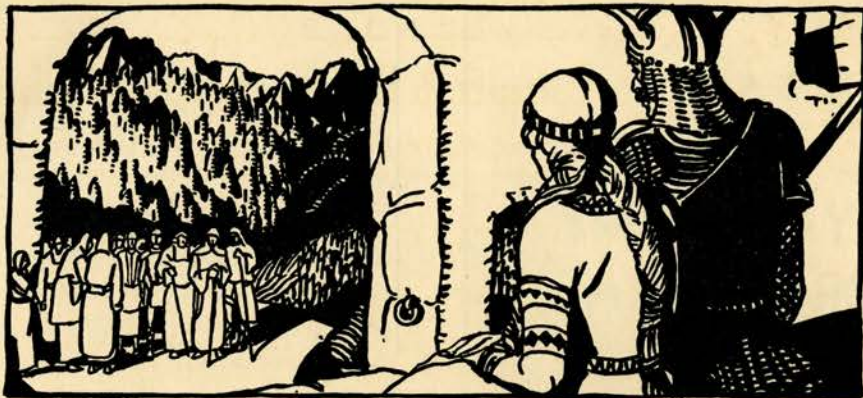
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Tuesday Evening, September 23, at 8 sharp

TANNHAUSER

An Opera in Three Acts—Five Scenes
Words and Music by Richard Wagner, in German

Elizabeth, Niece of Hermann	• • • • •	Maria Jeritza
Venus	• • • • •	Dorothee Manski
Tannhauser	• • • • •	Sydney Rayner
Wolfram	• • • • •	John Charles Thomas
Hermann, Landgrave of Thuringia	• • • • •	Ezio Pinza
Walther	• • • • •	Giordano Paltrinieri
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ACTION—WITH MUSIC HIGHLIGHTS

Overture—Opening with the mighty outpour of the Pilgrims' Chant, it passes into the voluptuous music of Venus' spell over the Pilgrim Tannhauser, and the music of the Bacchanalian revels follows.

Act I, Scene 1—Interior of the Mountain of Venus.

Dwelling with the immortals, under the spell of Venus, Tannhauser, the minstrel knight, at last wearies of the monotony of his sensuous life. Even while he sings his praises to Venus his thoughts wander back to earth and he implores the Goddess to let him return there—Dir tone Lob (All praise be thine). Venus angrily threatens him, and Tannhauser cries in despair "My Salvation rests in Mary, Mother of God." The name of the Blessed Virgin breaks the unholy spell; Venus and her Court disappear, and Tannhauser finds himself in a beautiful valley.

Act I, Scene 2—A valley near the Castle of Wartburg.

A shepherd sings an ode to Spring; pilgrims chant as they pass on their way to Rome; and Tannhauser remorsefully sobs out his guilt in prayer. The Landgrave and his minstrel knights, hunting in the forest, are surprised to find Tannhauser, their long



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TANNHAUSER — Continued

lost knight. He tells that his soul is so oppressed by sin that he must forever in penance roam alone. Their entreaties that he rejoin them avail nothing until Wolfram speaks of Elizabeth, Als du in Kuhnem sange (When for the palm). Tannhauser, taking new hope that in the purity of Elizabeth's love he may be saved, consents to return to Wartburg with the knights.

Act II—The Hall of Song in the Wartburg.

The knights, assembled for the great song contest, are greeted by Elizabeth in Dich, teure Halle (Hall of Song). Wolfram brings Tannhauser who tells Elizabeth that for her sake alone he has returned from distant lands. When he leaves her to join the other knights, her uncle comes to tell her that the singer she crowns as victor is to be her husband. Gorgeously arrayed, the knights march, singing in chorus, Einzug der Gaste (Procession of the Guests). The Landgrave welcomes them and gives them the contest theme, "Love." All of the knights but Tannhauser sing to virtuous Love, but he praises sensual passion and sings that he who knows not Venus, knows not Love. The knights would crush him but Elizabeth pleads that he be permitted to seek Heaven's forgiveness, and he is sent off with other pilgrims to beg the pardon of the Pope.

Prelude—Reviewing the themes of the earlier music and introducing the "Curse" theme.

Act III—The valley of the Wartburg.

Elizabeth, watching for Tannhauser, kneels by a crucifix. He is not among the returning pilgrims who pass in chorus (The Pilgrims' Chorus), and she sinks to her knees in anguished prayer—Elizabeth's Gebet (Elizabeth's Prayer). Wolfram urges her to let him return with her to the castle but she declines and sets forth alone. Left by himself, and with night falling, Wolfram sings to the Evening Star as he thinks of Elizabeth. (Evening Star).

Tannhauser appears. The Pope has refused him absolution, and he is returning to Venus. A vision of Venus appears to welcome him, but Wolfram speaks of Elizabeth, and Venus, seeing Tannhauser's hesitation, disappears in defeat.

A funeral procession approaches. Elizabeth has died in the night. Tannhauser, broken with grief and exhaustion, falls dead beside her bier, just as a second group of pilgrims arrives carrying the papal staff which has brought forth green leaves—a miracle revealing that Tannhauser has been pardoned.



Victor Orthophonic Records from Tannhauser

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9161—Pilgrims' Chorus and Procession of the Guests.....	Chorus and Orchestra of Berlin State Opera
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6694—Elizabeth's Gebet (Elizabeth's Prayer).....	Jeritza
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FAUST

An Opera in Four Acts (Five Scenes), by Charles Gounod
Words by Barbier and Carré, in French

Marguerite	. . . . .	Hope Hampton
Faust	. . . . .	Frederick Jagel
Valentine	. . . . .	John Charles Thomas
Mephistopheles	. . . . .	Ezio Pinza
Siebel	. . . . .	Suzanne Torres
Martha	. . . . .	Dublois Ferguson
Wagner	Eugenio Sandrini

Incidental Dance by Serge Oukrainsky's Corps de Ballet
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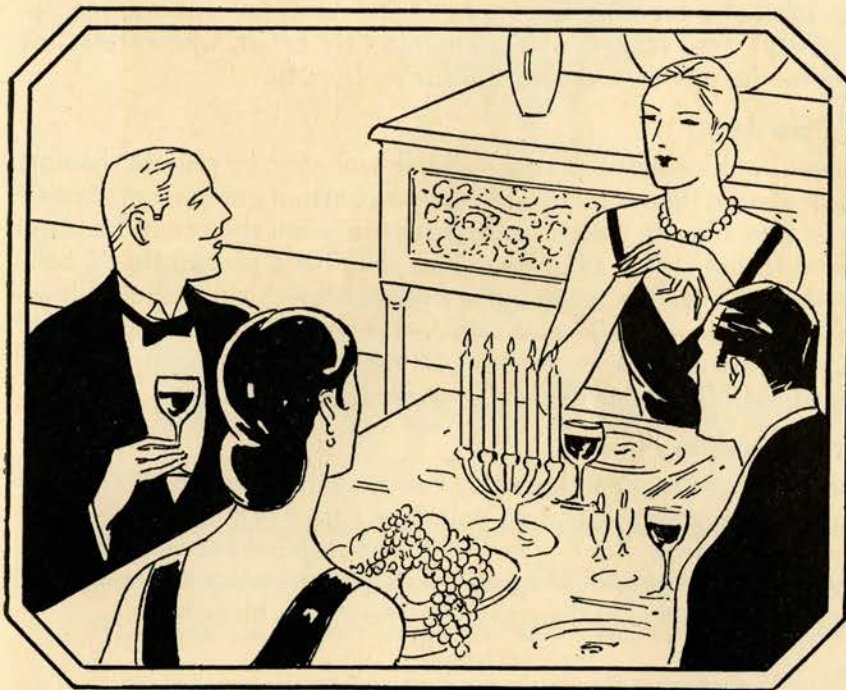
ACTION—WITH MUSIC HIGHLIGHTS

Act I, Scene 1—Faust's Studio.

Faust, having passed his lonesome life in study is planning suicide to end his loneliness—*Mais ce Dieu, que peut-il pour moi?* (But this God, what will he do for me?)—when he is lured by the joyousness of young people in the street. Faust appears and together they sing *A moi les plaisirs* (The pleasures of Youth). With a vision of the beautiful Marguerite it is not difficult for Mephistopheles to bargain with the old philosopher for his soul—*O merveille* (O Heavenly vision), and a magic potion brings him youth.

Act I, Scene 2—Public Square. Kermess Scene.

Valentine, about to leave for the war, entrusts his sister Marguerite to Siebel who loves her. *Dio Possente* (Even bravest heart). There is drinking and Mephistopheles proposes a toast to Marguerite. *Le Veau d'Or* (The Calf of Gold). Valentine re-



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FAUST — Continued

sents this with his sword which Mephistopheles breaks in two. When Valentine holds the two pieces in the form of a cross Mephistopheles shrinks away. Marguerite appears during the dancing—The Waltz—and is charmed by Faust, who retains the wisdom of his years when he is invested with the form of youth.

Act II—Marguerite's Garden.

Siebel leaves flowers at Marguerite's door—the flower-song *Le parlote d'amore* (In the language of love). Later, Faust comes with his now constant companion Mephistopheles and together they hide to watch for Marguerite when she opens her door to Siebel's flowers, and to the casket of jewels which they have placed there. *Salut demeure* (All hail, thou dwelling). She revels in the ornaments—*Air des bijoux* (Jewel Song)—and, later, is completely won by Faust's protestations. *Eh quoi toujours seule?* (But why so lonely?). Mephistopheles, *Invocation* (Oh night, draw thy curtain). Marguerite and Faust, *Tardi si fa* (The hour is late), *Eternelle* (Forever thine).

Act III—Outside of Marguerite's house.

Soldiers' Chorus. Marguerite, abandoned by Faust, cannot find peace from the scorn of her townspeople. Only Siebel, true to Valentine's trust in him, remains faithful to her. The brother returns from fighting to find Mephistopheles serenading Marguerite with an insulting song, *Catherine que j'adore* (Catarina); and engaging in sword play to avenge her he is killed by Faust. Dying, he curses his sister.

Act IV—The prison.

Marguerite, in prison awaiting execution for the murder of her baby, takes happiness from Faust's visit. He tells her, "*Mon coeur est penetre d'epouvante*" (My heart is torn with grief). She remembers when they met, *Attends! Voici la rue*. (This is the Fair). In her contentment with Faust, her life passes out, and Mephistopheles' curses—*Alerte* (Then leave her)—avail nothing against the sword of the archangel who guides the soul of Marguerite to Heaven—*Anges Pures* (Holy Angels).



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8185— <i>Mais ce Dieu</i> —But this God, what will he do for me? Duet— <i>A moi les plaisirs</i> (Pleasures of Youth).....	Anseau and Journet
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6618— <i>Le Parlote d'amore</i> —Flower Song.....	Matzenauer
6004— <i>Salut demeure</i> —All Hail, Thou dwelling lowly.....	Caruso
6138— <i>Salve, dimora</i> —All hail, Thou dwelling lowly.....	Gigli
7179— <i>Air des Bijoux</i> (Jewel Song) and <i>Le Roi de Thule</i> (The King of Thule).....	Rethberg
10008— <i>Elle Ouvre sa fenetre</i> —She opens the window—and <i>Prison Scene</i> , <i>Alerte!</i> —Leave her.....	Farrar and Journet
19783— <i>Soldiers' Chorus</i>	Victor Male Chorus
79394— <i>Corodei Soldate</i> —Soldiers' Chorus.....	La Scala Opera Chorus
6558— <i>Mephistopheles' Serenade</i> —Catarina.....	Journet
9646 and 9647— <i>Ballet Music</i>	Royal Opera Chorus, Covent Garden
68906— <i>Potpourri</i>	Marek Weber and his Orchestra



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Second Soldier	Eugenio Sandrini
First Nazarene	Tudor Williams
Second Nazarene	Russell Horton
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Fourth Jew	Dan Steger
Fifth Jew	Millo Picco

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ACTION—WITH MUSIC HIGHLIGHTS

Scene—A great terrace of the Palace of Herod, A. D. 30.

On a terrace of Herod's palace, guards are keeping watch while the King makes revel within. Narraboth comments on the beauty of the Princess Salomé and is warned by his friend, the officer of the guard, that it is not safe to look so much at her. As they speak, Salomé, tired of the banquet, comes into the garden. She hears Jochanaan's voice in the cistern and demands that the prisoner be brought out so that she may see him. The guards refuse, but Narraboth cannot long resist when she wheedles him, and her cry—Thou wilt do this thing for me—is carried to his love-mad brain by a voluptuous glissando of the harp which is as irresistible as her glance and smile.

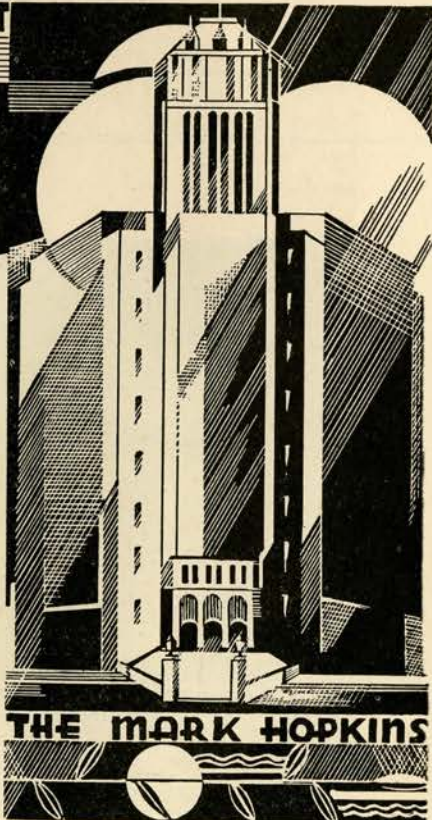


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SALOMÉ—Continued

When they bring Jochanaan from the cistern Salomé falls in love with him. Her amorous advances bring the prophet's curses on her head. He descends again into the cistern, and Narraboth, crazed by what he has witnessed, kills himself.

Herod comes into the garden and bids Salomé dance, which she refuses to do until he promises to give her whatever she shall ask at the conclusion of the dance. (Krehbiel described the dance music.)

"The dance employs a vast apparatus, but the Oriental color impressed upon it at the outset by oboe and tambour remains as persistent as its rhythmical figure, which seems to have been invented to mark the sinuous flexure of the spine and the swaying of the hips of the dancer. The entire army of brass instruments is muted. Startling effects are obtained by a confusion of keys, confusion of rhythms, sudden contrasts from an overpowering tutti to the stridulous whirring of empty fifths on the violins, a trill on the flutes, or a dissonant mutter of the basses. The celesta, an instrument with keyboard and bell tone contributing fascinating effects, and the xylophone, are used; utterances that are lascivious, as well as others that are macabre. Dissonance runs riot and frequently carries the imagination away completely captive."

The reward Salomé claims is the head of Jochanaan. Herod, horrified, begs release from his promise. He describes the jewels he will give to her if she will relieve him of his oath—and the music of the orchestra glints and glistens with a hundred prismatic tints. Salomé will not be dissuaded from her desire. (Again Krehbiel is quoted.)

"Strauss strikes off the head of Jochanaan with more thunderous noise upon the kettle-drums than Wagner uses when Fafner pounds the life out of Fasolt with his gigantic stave; but there is nothing in all of Wagner's tragic pages to compare in tenseness of feeling with the moment of suspense while Salomé is peering into the cistern and marveling that she hears no sound of a death struggle. At this moment there comes an uncanny sound from the orchestra that is positively blood-curdling. The multitude of instruments are silent—all but the string basses. Some of them maintain a tremolo on the deep E Flat. Suddenly there comes a short high B Flat. Again and again with more rapid iteration. Such a voice was never heard in orchestra before. It accomplishes a fearful accentuation of the awful situation. This is unquestionably the greatest triumph of reflection and ingenuity of contrivance that the literature of music can show."

In the final scene Salomé receives the head of Jochanaan from the executioner. With abandon she pours out her amorousness for the white flesh of Jochanaan; but when she kisses the lifeless lips, Herod can stand no more and at his command the guards crush the ghoulis princess under their shields.



Victor Orthophonic Records from Salomé

- | | | | |
|------|---|-------------------------------|---|
| 7259 | } | Dance of the Seven Veils..... | Leopold Stokowski and the Philadelphia Orchestra |
| 7260 | | | |
| 9786 | | Salomé Finale..... | Goeta Ljungberg and State Opera Orchestra, Berlin; Leo Blech, Conductor |

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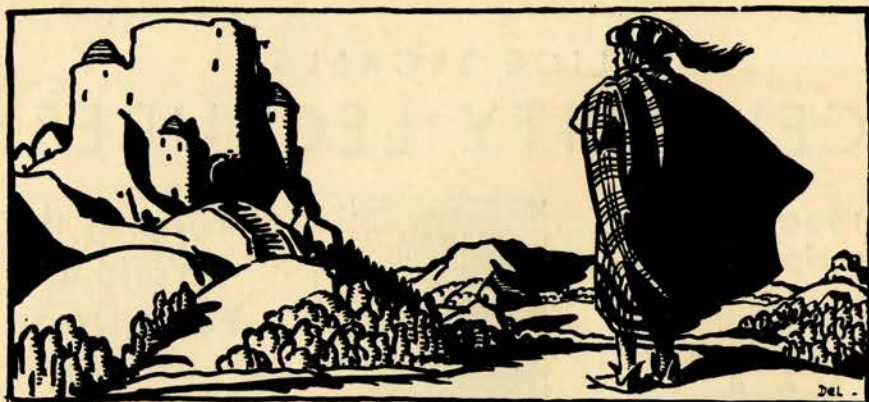
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Edgar of Ravenswood	Beniamino Gigli
Henry Ashton, of Lammermoor	Gaetano Viviani
Raymond, Chaplain to Lord Ashton	Louis D'Angelo
Lord Arthur Bucklaw, friend of Henry	Ludovico Oliviero
Norman, follower of Henry	Giordano Paltrinieri

Conductor Gaetano Merola

Chorus Master Antonio Dell'Orefice

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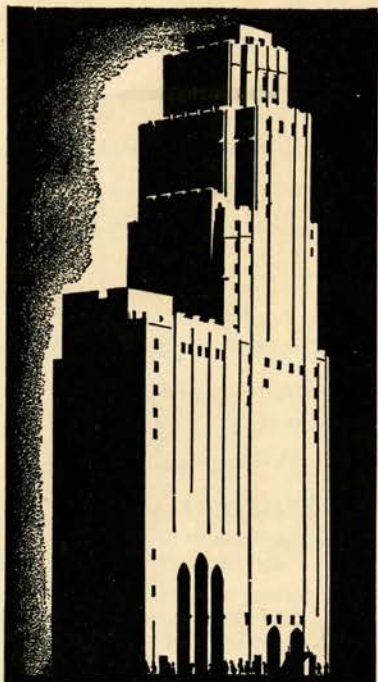
ACTION—WITH MUSIC HIGHLIGHTS

Act I, Scene 1—A wood near Lammermoor.

To restore the family fortunes of Lammermoor, Henry Ashton urges his sister, Lucia, to marry Lord Arthur Bucklaw, but she persistently refuses him. The brother learns that Lucia is in love with his enemy, Edgar of Ravenswood, and, enraged, sends his followers for deadly vengeance.

Act I, Scene 2—A Park of the Castle of Lammermoor.

Lucia, accompanied by Alice, goes to meet Edgar. While they wait for him Lucia tells Alice that the ghost of a murdered Ravenswood has warned her of impending evil—*Regnava nel silenzio* (Silence o'er all). Edgar has been summoned to France and tells Lucia that before he leaves he must speak to Henry of their love, but Lucia warns him that he would forfeit his life were he found with her. Two beauti-



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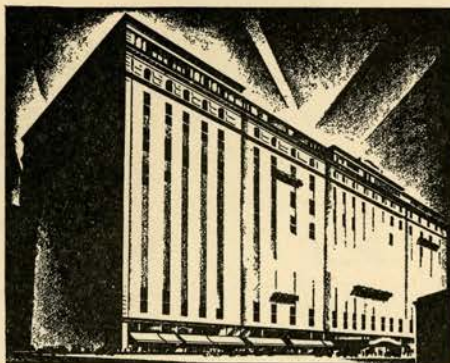
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LUCIA DI LAMMERMOOR — Continued

ful love duets—Sulla tomba che rinserra (By my Father's Tomb) and Verrano a te sul 'aura (Borne on the sighing breezes)—and they part.

Act II—Scene 1—An Anteroom in the Castle.

Henry and his retainer Norman are preparing for Lucia's marriage with Lord Arthur. Her pleadings are in vain. Henry explains that without this union he will be disgraced and ruined. He has prepared himself for her refusal by having intercepted Edgar's letters to her and substituting for them others which made him appear false. Lucia reluctantly consents.

Act II—Scene 2—The Great Hall of the Castle.

The guests are assembled for the wedding. Believing her lover false, Lucia passively signs the contract. A terrible silence ensues—Edgar has entered the house of his enemy. The great Sextette, famous for its extreme beauty and its powerful dramatic qualities, now begins. At its close Henry and Edgar draw their swords, but are separated. Edgar flies into a rage when he learns that Lucia has signed the marriage contract; he tears it in pieces, and rushes from the castle.

Act III—Scene 1—Same as last scene.

There is a wedding celebration in spite of Edgar's opposition, and his appointment to fight a duel with Henry. To the guests, making merry, the news is brought that Lucia has become insane and has killed her husband. Lucia herself enters and sings the famous Mad Song, falling insensible at its close.

Act III, Scene 2—Outside of the Castle of Wolferag, Tombs of the Ravenswoods.

Edgar has come to his rendezvous with Henry, but the latter, filled with remorse, has gone away. A train of mourners attracts Edgar's attention and he questions them—Guisto Cielo Rispondete (Why Lament Ye?). Lucia is dead, and the grief-stricken lover expresses his emotion in Tu che a Dio spiegasti (Thou hast spread thy wings), and then fatally stabs himself.



Victor Orthophonic Records from Lucia

6613—Regnava nel silenzio—Silence o'er all.....	Dal Monte
6876—Tombe dog' l avi miei—Tomb of my Sainted Fathers.....	Gigli
10012—Sextette.....	Galli-Curci, Homer, Gigli, DeLuca, Pinza, Bada
21372—Sextette—Mandolin	Giannelle
35850—Sextette	Creatore's Band
6129—Mad Scene	Galli-Curci
6611—Mad Scene	Dal Monte
8096—Guisti Cielo Rispondete—Why Lament Ye? Tu che a Dio spiegasti (Thou hast spread thy wings).....	Gigli and Pinza

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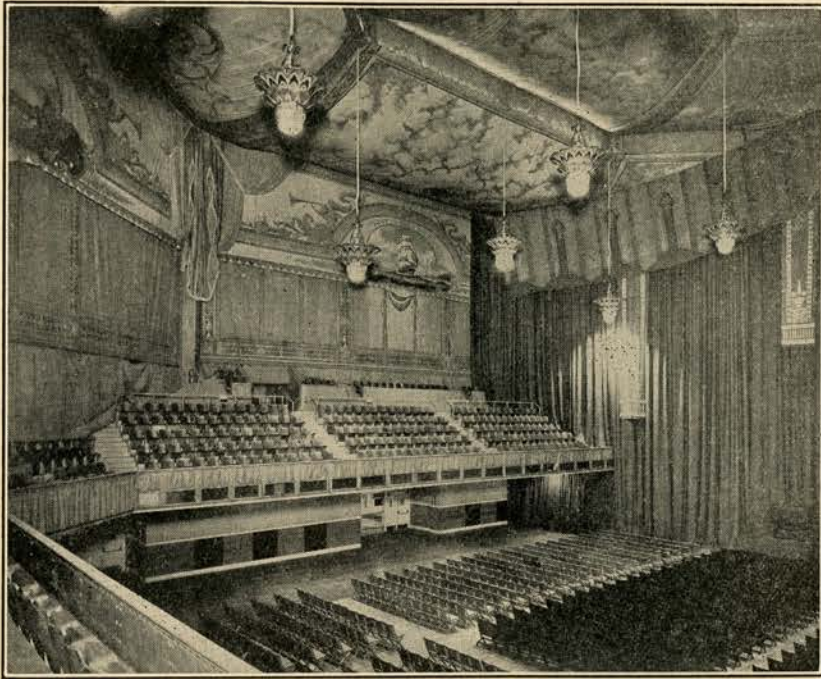
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 Wicks, Miss M.
 Widenham, A. W.
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 Wiel, Alan
 Wiel, Eli H.
 Wiel, Mrs. Eli H.
 Wiel, Irvin J.
 Wiel, Robert L.
 Wieland, Alfred F.
 Wiggin, Mrs. P. A.
 Wilcox, W. E.
 Wilder, F. A.
 Wilder, Mrs. F. A.
 Wilhoit, Master D. W.
 Wilhoit, Mrs. G. E.
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 Wilkins, B. S.
 Williams, Mrs. E. E.
 Williams, Mrs. J. M.
 Williams, Stephen
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 Williams, Dr. T. M.
 Williamson, W. F.
 Wills, Dr. C. A.
 Wilson, A. W.
- Wilson, Mrs. E. M.
 Wilson, Ernest Co.
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 Wilson, W. W.
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 Winslow, Mrs. S. S.
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 Wolf, Max
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 Wood, W. H.
 Wood, Mrs. Wm. S.
 Woods, Virginia N.
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 Wormser, S. I.
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 Wright, Harold L.
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 Wright, John T.
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 Yellow-Checker Cab Co.
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 Zane, Harriet S. C.
 Zane, Margaret C.
 Zane, Mary Franklin
 Zaruba, Mrs. V.
 Zeile, Miss Marion
 Zellerbach, H. E.
 Zellerbach, H. L.
 Zellerbach, I.
 Zellerbach, Mrs. I.
 Zellerbach, J. D.
 Ziel, Miss Charlotte A.

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 Hanify, Mrs. J. R.
 Harding, R. T.
 Hotaling, Mrs. E. K.
 Judson, Mrs. H. C.
 Lavenson, A. S.
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 Monsarrat, Mrs. S. A.
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 Phelan, James D.
 Pierce, Mrs. Ira
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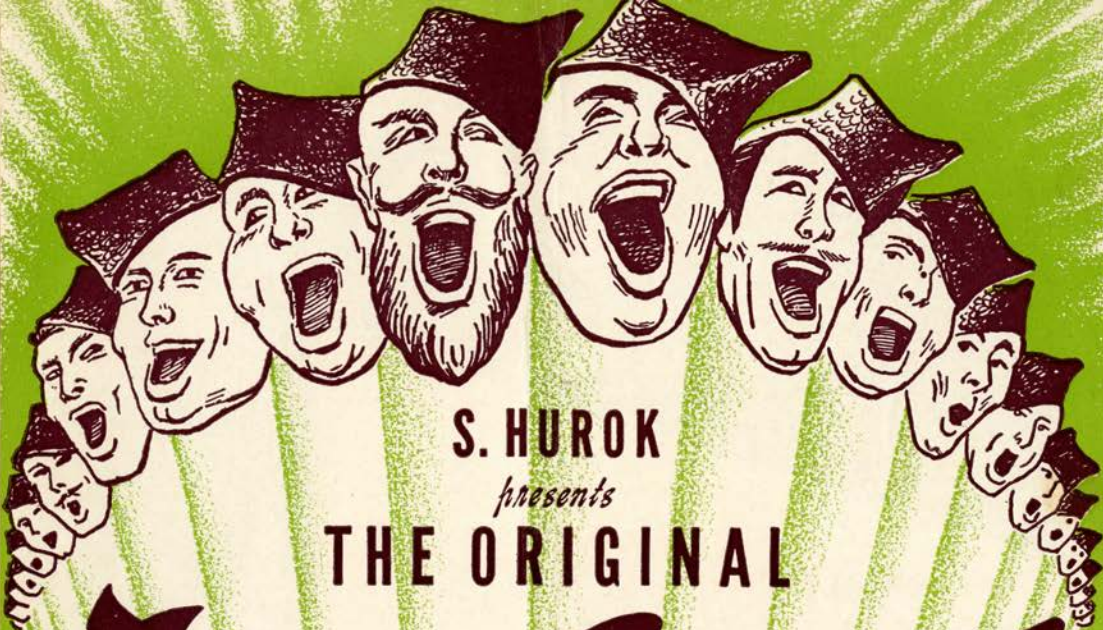
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