

Aida

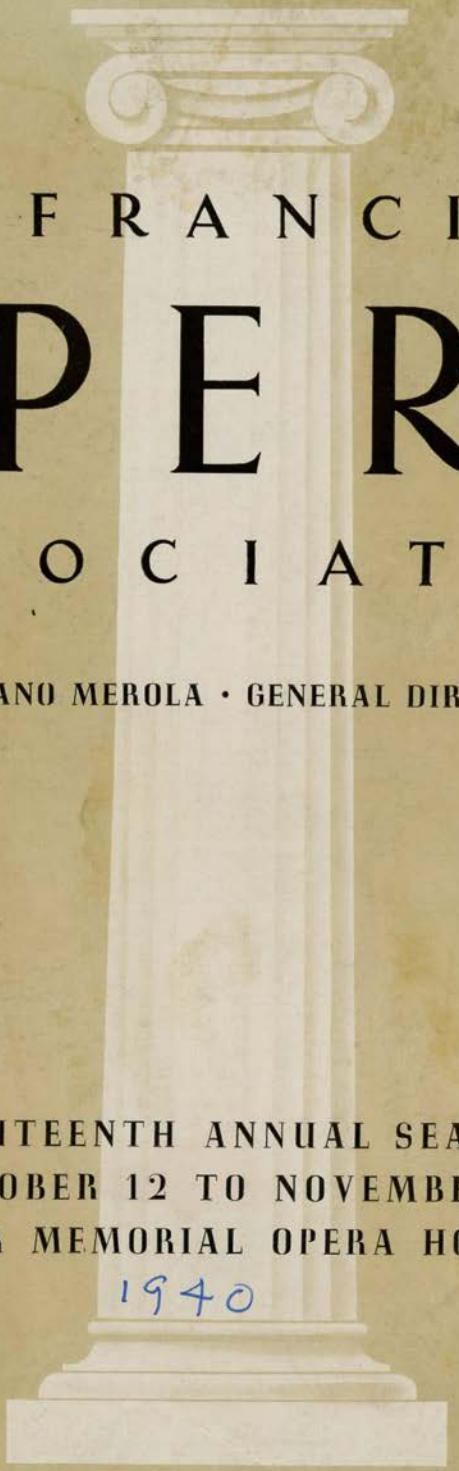
1940

Wednesday, October 30, 1940 8:00 PM

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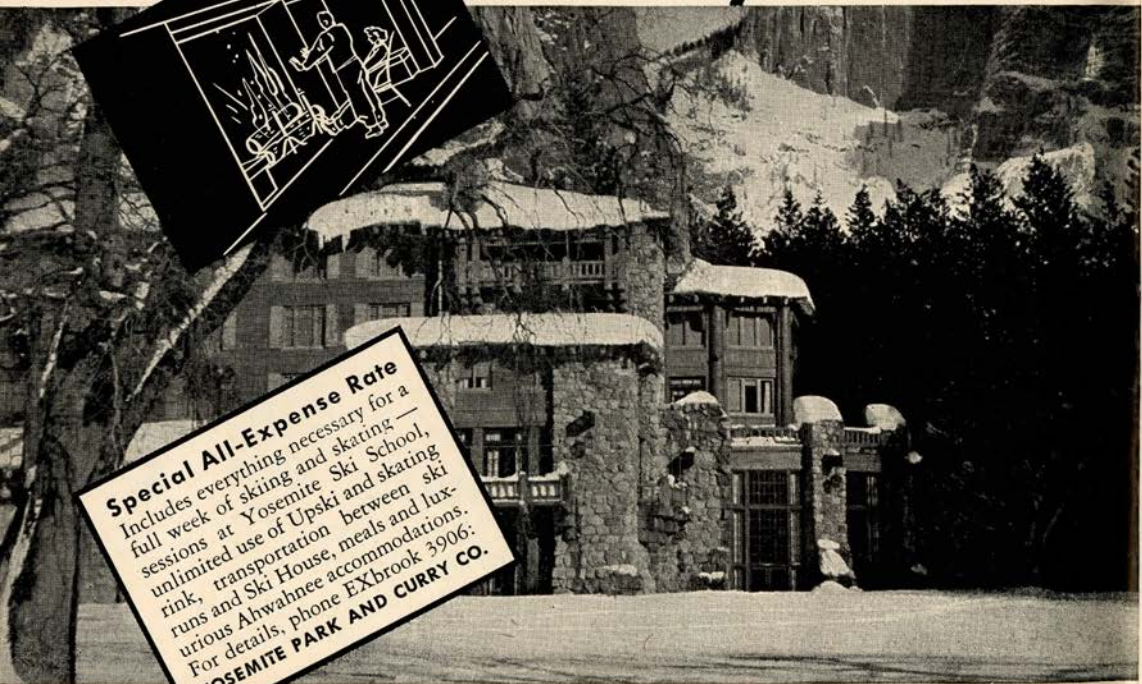
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FRI., DEC. 13 — SAT., DEC. 14 ORCHESTRAL PROGRAM	FRI., FEB. 21 — SAT., FEB. 22 ORCHESTRAL PROGRAM
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- MARRIAGE OF FIGARO (*Mozart*) *Saturday Night, October 12, at 8:15*
With Rethberg, Pinza, Sayao, Brownlee, Stevens, Petina, Monte, Pechner,
Cehanovsky, De Paolis, Ballagh. LEINSDORF, Conductor.
- LAKME (*Delibes*) *Monday Night, October 14, at 8:30*
Pons, Jobin, Cehanovsky, Kipnis, Petina, Votipka, Andreotti, Paulee,
Ferrier. MEROLA, Conductor.
- DER ROSENKAVALIER (*Strauss*) *Wednesday Night, October 16, at 8:00*
With Lehmann, Kipnis, Stevens, Bokor, Olitzki, Sten, Ponitz, De Paolis, Alvary,
Walti, Lorenz, George, Naya, Simpson, Lieber. LEINSDORF, Conductor.
- LA BOHEME (*Puccini*) *Friday Night, October 18, at 8:30*
With Sayao, Bokor, Bjoerling, Brownlee, Cehanovsky, Pinza, De Paolis, Alvary,
Walti, Alibertini, Lorenzini. PAPI, Conductor.
- DON GIOVANNI (*Mozart*) *Monday Night, October 21, at 8:00*
With Pinza, Rethberg, Schipa, Kipnis, Zebranska, Bokor, Cehanovsky, Alvary.
LEINSDORF, Conductor.
- THE MASKED BALL (*Verdi*) *Wednesday Night, October 23, at 8:00*
With Rethberg, Bjoerling, Bonelli, Sten, Bokor, Alvary, Sellon, Cehanovsky,
Walti, Garden. PAPI, Conductor.
- CARMEN (*Bizet*) *Friday Night, October 25, at 8:15*
With Lawrence, Jobin, Pinza, Osborne, Votipka, Avakian, Alvary, Noonan,
Cehanovsky, De Paolis. MEROLA, Conductor.
- RIGOLETTO (*Verdi*) *Monday Night, October 28, at 8:15*
With Weede, Pons, Naya, Avakian, Alvary, Shiffeler, Wellman, De Paolis,
Cehanovsky, Walther, Votipka, Lawlor. PAPI, Conductor.
- AIDA (*Verdi*) *Wednesday Night, October 30, at 8:00*
With Rethberg, Sten, Stinson, Weede, Pinza, Alvary, De Paolis, Ponitz.
PAPI, Conductor.
- MANON (*Massenet*) *Friday Night, November 1, at 8:15*
Sayao, Schipa, Brownlee, Alvary, De Paolis, Cehanovsky, Ballagh, Noonan, Ritter.
MEROLA, Conductor.



Popular Series

- LAKME (*Delibes*) *Sunday Matinee, October 20, at 2:15*
With Pons, Jobin, Cehanovsky, Kipnis, Simpson, Votipka, Andreotti, Paulee,
Ferrier. MEROLA, Conductor.
- DER ROSENKAVALIER (*Strauss*) *Sunday Matinee, October 27, at 2:00*
With Lehmann, Kipnis, Stevens, Bokor, Olitzki, Sten, Ponitz, De Paolis, Alvary,
Walti, Lorenz, George, Naya, Simpson, Lieber. LEINSDORF, Conductor.
- LA BOHEME (*Puccini*) *Tuesday Night, October 29, at 8:30*
With Sayao, Bokor, Bjoerling, Brownlee, Cehanovsky, Pinza, De Paolis, Alvary,
Walti, Alibertini, Lorenzini. PAPI, Conductor.
- CARMEN (*Bizet*) *Saturday Night, November 2, at 8:15*
With Lawrence, Jobin, Pinza, Osborne, Votipka, Avakian, Alvary, Noonan,
Cehanovsky, De Paolis. MEROLA, Conductor.



Extra Performances

- CARMEN (*Bizet*) *Thursday Matinee, October 31, at 1:30*
With Lawrence, Jobin, Pinza, Osborne, Votipka, Avakian, Alvary, Noonan
MEROLA, Conductor
- AIDA (*Verdi*) *Friday Matinee, November 1, at 1:30*
With Rethberg, Zebranska, Stinson, Weede, Pinza, Alvary, De Paolis, Ponitz.
PAPI, Conductor.

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TUESDAY NIGHT
OCTOBER 29, at 8:30



La Boheme

*Opera in four acts. Music by Giacomo Puccini.
Text (in Italian) by Giacosa and Illica.*

The Cast

Mimi, an embroideress..... BIDU SAYAO
Musetta, a grisette..... MARGIT BOKOR
Rudolph, a poet.....)
Marcel, painter.....) *The Four* (..... JUSSI BJOERLING
Schaunard, musician...) *Bohemians* (..... JOHN BROWNLEE
Colline, philosopher...) GEORGE CEHANOVSKY
Benoit, an importunate landlord..... EZIO PINZA
Alcindoro, state councilor
and admirer of Musetta..... ALESSIO DE PAOLIS
Parpignol, toy peddler..... LORENZO ALVARY
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Conductor
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Chorus Master
WILLIAM TYROLER

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Time and Place About 1830; Paris.

ACT I: Garret of the Bohemians.
ACT II: Terrace of the Café Momus.
ACT III: A City Gate of Paris.
ACT IV: Same as Act I.

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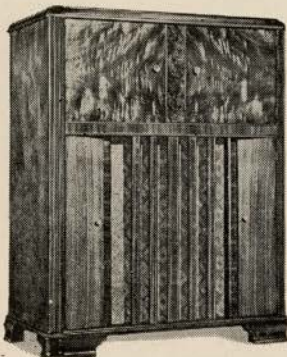
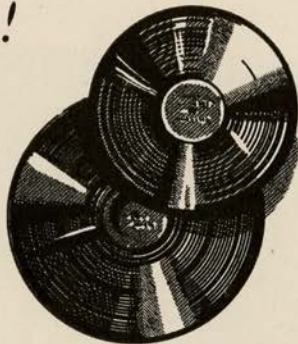


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EZIO PINZA sings the Temple Scene from *Aida* (Part 1 with Metropolitan Chorus, Part 2 with Martinelli); *Finche Han del Vino* and *Serenata* (*Deh Vieni alla Finestra*) from *Don Giovanni*.

ALEXANDER KIPNIS sings *Herr Kavalier* (Letter Scene and Waltz from *Rosenkavalier*).

JUSSI BJOERLING sings *Celeste Aida* from *Aida*; *Che Gelida Manina* from *La Boheme*, and *La Donna E Mobile* from *Rigoletto*. TITO SCHIPA sings *Dalla Sua Pace* and *Il Mio Tesore* from *Don Giovanni*; *Il Sogno* (*The Dream*) and *Ah Dispar Vision* from *Manon*; and from *Rigoletto*, *E Il Son Dell Anima* and *La Donna E Mobile*.

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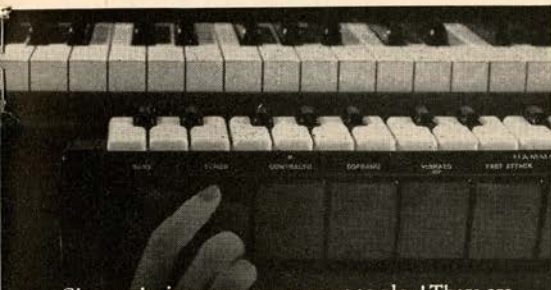
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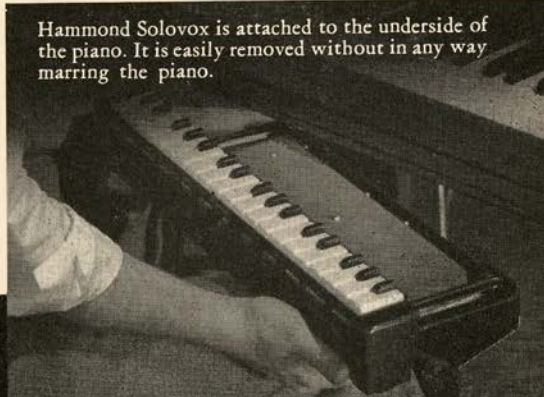
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WEDNESDAY NIGHT
OCTOBER 30, at 8:00



Aida

*Opera in four acts. Music by Giuseppe Verdi.
Text (in Italian) by Antonio Ghislanzoni.*

The Cast

Aida, an Ethiopian slave ELISABETH RETHBERG
Amneris, daughter of the Egyptian King SUZANNE STEN
Rhoades, captain of the Egyptian guard GEORGE STINSON
Amonasro, King of Ethiopia, Aida's father ROBERT WEEDE
Ramfis, High Priest of Isis EZIO PINZA
The King of Egypt LORENZO ALVARY
Messenger PAUL WALTI
Priestess OLIVE PONITZ

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Ethiopian Slaves and Prisoners, Egyptians, etc.*

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Principal Dancers: Janet Reed, Lew Christensen

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Stage Director

ARMANDO AGNINI

Conductor

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Chorus Master

WILLIAM TYROLER

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

ACT I: Scene 1 Hall in King's Palace at Memphis.

Scene 2 Temple of Isis.

ACT II: Scene 1 A Hall in Amneris' Apartment.

Scene 2 The gate of Thebes.

ACT III: Shores of Nile, near Temple of Isis.

ACT IV: Scene 1 Outside the Judgment Hall.

Scene 2 Above—In Temple of Vulcan.

Below—Vault beneath the Temple.

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The Story of "Aida"

ACT I

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

ACT II

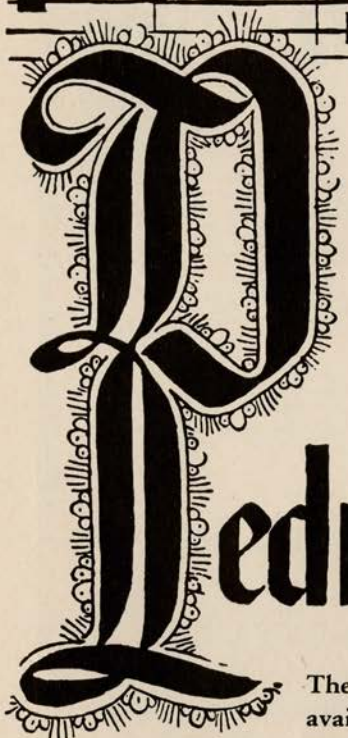
Word has come that Rhadames has been victorious. Amneris thinks upon his strange behavior with Aida as she joins her slave girls in singing his praises. On the approach of Aida she deftly gains from her the confession of her love for Rhadames. Then, telling of her own love for the warrior, Amneris commands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

ACT III

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

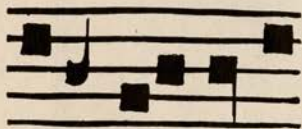
ACT IV

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

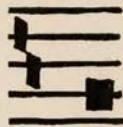


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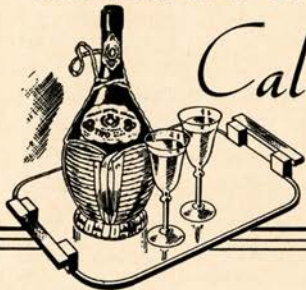
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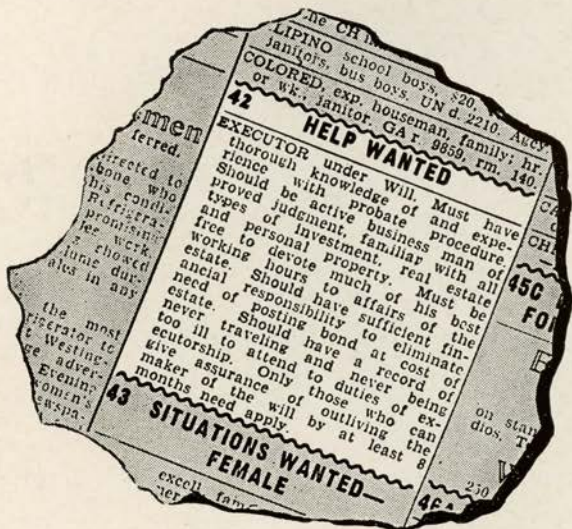
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