

Don Giovanni

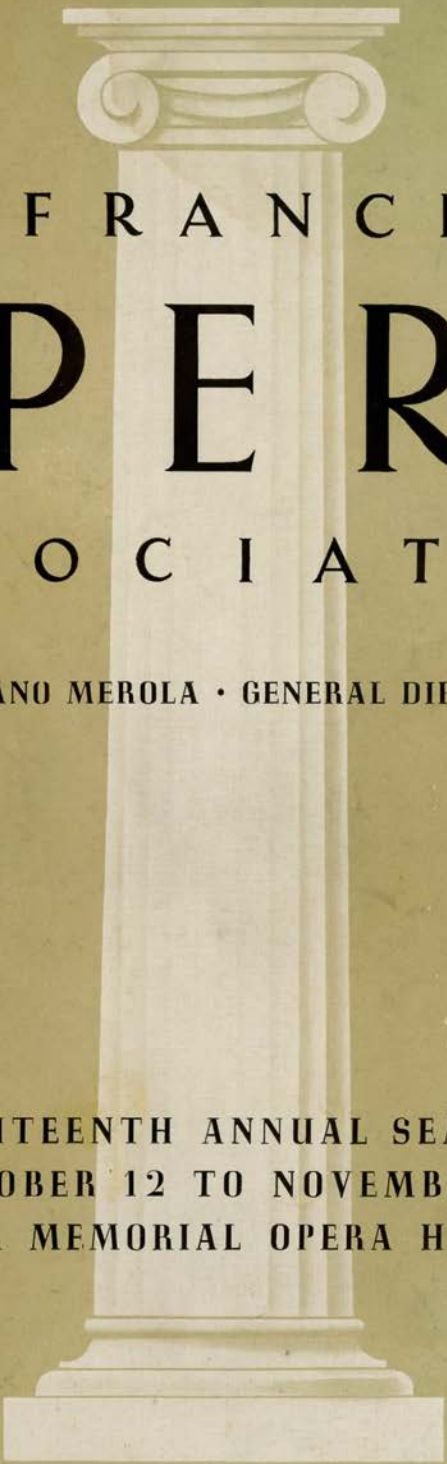
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With Rethberg, Pinza, Sayao, Brownlee, Stevens, Petina, Monte, Pechner,
Cehanovsky, De Paolis, Ballagh. LEINSDORF, Conductor.
- LAKME (*Delibes*) *Monday Night, October 14, at 8:30*
Pons, Jobin, Cehanovsky, Kipnis, Petina, Votipka, Andreotti, Paulee,
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*
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- 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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SUNDAY MATINEE
OCTOBER 20, at 2:15



Lakme

*Opera in three acts. Music by Léo Delibes.
Text (in French) by Gouinnet and Gille.
Taken from the story, "Le Mariage de Loti"*

The Cast

Lakmé, daughter of Nilakantha..... LILY PONS
Gerald .. { Officers of the British }..... RAOUL JOBIN
Frederic { Army in India }..... GEORGE CEHANOVSKY
Nilakantha, a Brahmin priest..... ALEXANDER KIPNIS
Hadji, a Hindu slave..... ANDRE FERRIER
Mallika, Lakmé's slave..... IRRA PETINA
Mrs. Bentson, a governess..... SUE BELLE BROWN
Ellen, the Governor's daughter..... NORMA ANDREOTTI
Rose, her companion..... MONA PAULEE
A Jewish Vendor..... PAUL LIEBER
A Sepoy..... ARTHUR COLIN HARVEY
A Fortune Teller..... ROBERT BALLAGH

*Hindoos, Altar Girls, English Officer, and Ladies, Sailors, Soldiers
Tourists, Bayaderes, Chinese, Merchants, Fakirs*

Incidental Dances by WILLAM CHRISTENSEN, *Ballet Master*

Principal Dancers: JANET REED, NORMAN THOMSON, FRANK MARASCO
Corps de Ballet

Stage Director
ARMANDO AGNINI

Conductor
GAETANO MEROLA

Chorus Master
WILLIAM TYROLER

Time and Place About 1880; India.

ACT I: A Sacred Garden.

ACT II: A Bazaar.

ACT III: An Indian Forest.

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The Story of "Lakmé"

ACT I

Before departing on a journey, Nilakantha, guardian of the Shrine of Ganesa, leaves Lakmé in charge of attendants, warning them that death will be the fate of any foreigner trespassing in the holy gardens. A party of English gentlemen and their ladies wander to the garden in their sight-seeing and, heedless of the advice of Frederic, breaks down the frail fence and enter. Gerald, charmed by the spot and intrigued with the story of Nilakantha and Lakmé as told by Frederic, remains to sketch the design of some jewels when the others depart. Surprised by the return of the attendants he conceals himself, but is discovered by Lakmé. Knowing her outcry would summon the guards from the temple, Lakmé hesitates to bring death to the obviously charmed youth and bids him begone. Gerald answers a passionate outburst of love. Lakmé, deeply affected, finally prevails upon him to leave just as Nilakantha returns, and, finding the fence broken, declares the intruder must die.

ACT II

Nilakantha knows that the invaders of the holy grounds could be found in the bazaar. Disguised as a beggar, he brings Lakmé thither in the belief that the stranger would recognize her by sight or sound of voice and betray his presence. He orders Lakmé to sing. A crowd gathers, but Gerald is not among them. Nilakantha commands Lakmé to sing again. Gerald, now attracted by the voice, draws near. Their startled recognition is noted by Nilakantha, who contrives to separate Gerald from his friends. Lakmé warns Gerald to flee, but, feeling it beneath his valor as an officer, he refuses and they are surrounded. Nilakantha buries a knife in Gerald's body and makes his escape. But the wound is not mortal, and Lakmé, hoping to win the love of the man the gods have decreed she should hate, has Gerald carried to a hut in the jungle that she may nurse him back to health and strength.

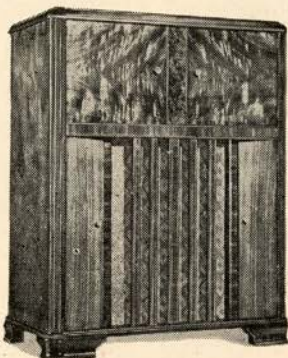
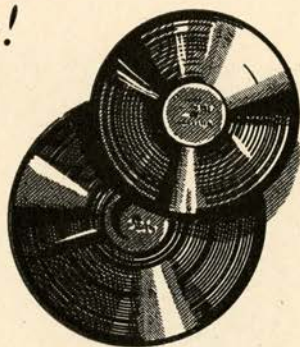
ACT III

Gerald, watched over by Lakmé, recalls the past as his consciousness returns, but seems to heed nothing but his love for the Hindu maiden. A group of young people pass on their way to a sacred spring whose waters insure love's happiness. Besought by Gerald, Lakmé eagerly goes to bring some of the water. Frederic, who has searched out the hidden hut, comes to tell Gerald of a native uprising and remind him of his duty. Gerald half promises to rejoin his regiment, but in his heart would stay with Lakmé. On her return, Lakmé discerns the change in her lover. She drinks of the sacred water and gives some to Gerald. As he drinks it, the wounded officer gives eager ear to the sound of fife and drums and the song of marching soldiers. Lakmé, realizing her love is lost, unobserved plucks daturas from their stems and presses the poison petals to her lips. Nilakantha in rage comes upon them. But Lakmé, warning him that Gerald has drunk of the sacred water and is blessed of the gods, stays his vengeful hand and dies in the arms of her lover.

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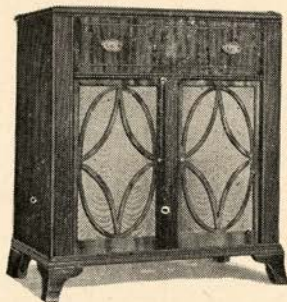
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EZIO PINZA sings the Temple Scene from *Aida* (Part 1 with Metropolitan Chorus, Part 2 with Martinelli); *Finche Han del Vino* and *Serenata* (*Deh Vieni alla Finestra*) from *Don Giovanni*.

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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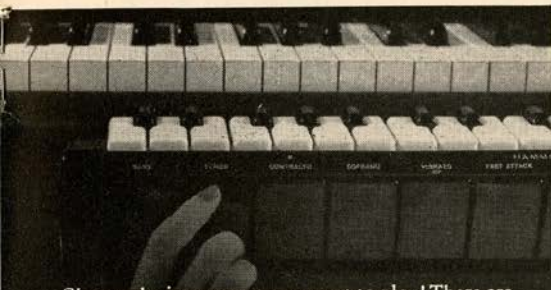
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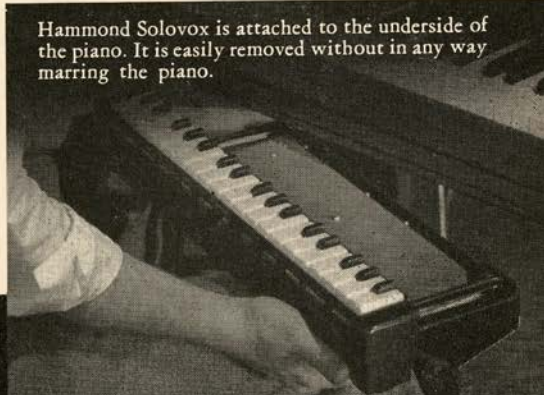
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MONDAY NIGHT
OCTOBER 21, at 8:00



Don Giovanni

... Opera in two acts with ten scenes.
Music by Wolfgang Amedeus Mozart.
Text (in Italian) by Lorenzo da Ponte

The Cast

Don Giovanni, a licentious young nobleman EZIO PINZA
Don Pedro, the Commandant LORENZO ALVARY
Donna Anna, his daughter ELISABETH RETHBERG
Don Ottavio, her fiance TITO SCHIPA
Leporello, servant of Don Giovanni ALEXANDER KIPNIS
Donna Elvira, jilted by Don Giovanni *ELSA ZEBRANSKA
Masetto, a peasant GEORGE CEHANOVSKY
Zerlina, his betrothed MARGIT BOKOR
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Incidental Dances by WILLAM CHRISTENSEN, Ballet Master
Corps de Ballet

Stage Director

HERBERT GRAF

Conductor

ERICH LEINS DORF

Chorus Master

WILLIAM TYROLER

Time and Place

 Seventeenth Century; Seville

- ACT I: Scene 1—Courtyard of Palace of the Commandant.
Scene 2—Street in Suburban Seville.
Scene 3—In Don Giovanni's Palace.
Scene 4—A Countryside.
Scene 5—Ballroom in Don Giovanni's Palace.
- ACT II: Scene 1—Same as Scene 2, Act I.
Scene 2—A Dark Hallway.
Scene 3—A Cemetery.
Scene 4—Room in Donna Anna's Palace.
Scene 5—In Don Giovanni's Palace.

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Bell rings three minutes before curtain rises - Encores not permitted



The Story of "Don Giovanni"

ACT I

It is night. Leporello awaits his master, Don Giovanni, notorious enticer of women, outside the apartment of Donna Anna which he has surreptitiously entered. Believing the visitor to be her betrothed, Don Ottavio, Donna Anna did not at first repulse his advances. But discovering her mistake she cries for help. Don Giovanni now rushes into the courtyard, closely followed by Donna Anna. Her aged father, Don Pedro, the Comandant, coming in answer to her cries, is killed by Don Giovanni who, with Leporello, makes off in haste. Donna Anna, who has gone for help, returns with Don Ottavio. He joins her in a solemn oath to avenge the death of her father.

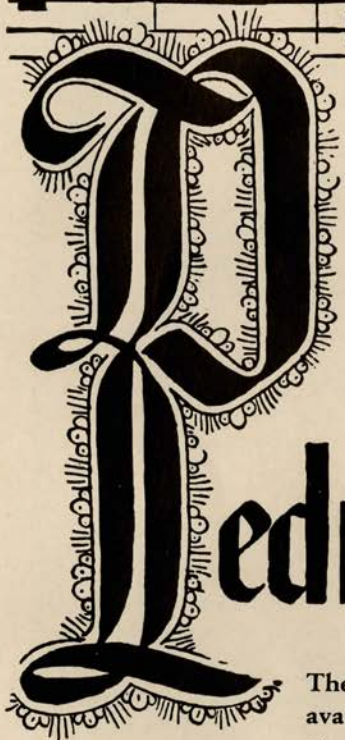
Scene 2: On the approach of a carriage, Don Giovanni scents another amorous adventure. With Leporello he hides, lustfully awaiting its occupant. Dismayed to find her to be Donna Elvira, a former sweetheart whom he has discarded, he flees her upbraiding, leaving Leporello to explain. This the servant proceeds to do, reciting his master's thousand and one affairs with women. The nonplussed Donna Elvira swears she will have rich justice for her torn heart. The wedding party of Masetto and Zerlina enter. Don Giovanni comes upon them. Fascinated by the beauty of the bride, the libertine invites the entire company to his palace for refreshments. Threatening Masetto when he protests, Don Giovanni detains Zerlina as Leporello conducts the peasants to the palace. Don Giovanni's love-making to the bride is interrupted by the entrance of Donna Elvira, who has overheard. She denounces him and leads Zerlina away. Donna Anna and Don Ottavio arrive to seek the aid of Don Giovanni, of all persons, in finding the murderer of the Commandant, which the Don readily promises. The returning Donna Elvira, thinking she sees in Donna Anna another victim to the lust of Don Giovanni, exposes him. But he declares her to be demented and follows her away. As they depart, Donna Anna tells Don Ottavio that, by his voice, she thinks she recognizes in Don Giovanni the assassin under whose sword her father had fallen.

SCENE 3: Despite impending complications, Don Giovanni, returning with Leporello, sings merrily of wine and women.

SCENE 4: Masetto chides Zerlina for her flirtation with Don Giovanni. They hastily hide on the approach of the Don followed by a crowd of peasants gaily dressed for the ball. Perceiving Zerlina, Don Giovanni attempts to force her toward a pavillion. But, confronted by Masetto, he gallantly escorts her into the palace instead. Donna Elvira, Donna Anna and Don Ottavio, wearing masks and dominoes, enter. Leporello, from a balcony invites them to the ball.

SCENE 5: During the dance Don Giovanni leads Zerlina to the door of a side chamber and forces her to enter. Masetto, breaking loose from Leporello, spreads the alarm. At Zerlina's cry for help, Anna, Elvira and Ottavio rush to the rescue, breaking in the door. Don Giovanni, with drawn sword, escapes from the palace with Leporello.

(The Story of "Don Giovanni" Continued on Page 34)



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The Story of "Don Giovanni"

(Continued from Page 32)

ACT II

Zerlina is now Donna Elvira's maid, and Don Giovanni again comes wooing. He exchanges hat and cloak with Leporello. When Donna Elvira goes to her window he pretends repentance. Moved by his appeal she comes into the plaza to meet him and is led away by the disguised Leporello. Now Don Giovanni sings beneath the window of Zerlina. His song is interrupted by Masetto, entering with villagers who have come on the hunt for him. Passing himself off as Leporello, he sends the villagers on a false scent, cudgels Masetto with his own weapons, and himself steals away. Masetto, bleeding, is found by Zerlina who assures him of her love and quietly leads him from the scene.

SCENE 2: Leporello, still disguised as Don Giovanni, enters with Donna Elvira. In attempting to get away from her, he takes the wrong door and to his confusion encounters the entering Donna Anna and Don Ottavio with their attendants. Leporello and Donna Elvira conceal themselves in different places. As Don Ottavio endeavors to console Donna Anna, they attempt to escape by the same door, but run into Masetto and Zerlina and a group of armed peasants. Masetto, thinking him to be Don Giovanni, drags Leporello to the front. In fear Leporello discloses his real identity and declares himself to be the dupe of Don Giovanni. All noisily claim the right to chastise Leporello but he makes off as they argue. Now convinced that Don Giovanni murdered the Commandant, Don Ottavio vows vengeance.

SCENE 3: It is moonlight. Visible on the monument of the Commandant is the inscription: "I here await the vengeance decreed by heaven unto the wretch who slew me." Don Giovanni and Leporello, arriving by different ways, unexpectedly come upon each other. Reciting their respective adventures, they re-exchange garments. The statue of the Commandant speaks. Mystified, they try to locate the sepulchral voice. Leporello is terrified. Don Giovanni ascribes it to a practical joker. He then commands Leporello to read the inscription. The trembling servant finds many excuses but hesitantly approaches the statue, bowing and scraping. Again the statue speaks. But Don Giovanni defiantly invites the marble image of the man he has murdered to a banquet at the palace.

SCENE 4: Don Ottavio, tenderly leading Donna Anna, soothes her grief as she laments the loss of her father.

SCENE 5: Don Giovanni superintends preparations for the evening's banquet. Donna Elvira entreats him to mend his ways but he ridicules her. She rushes away but immediately returns with a terrified shriek and escapes by another door. Leporello is sent to investigate but limps back in abject fear. Don Giovanni goes out to see for himself. The lights go out. Don Giovanni reenters, backing before the statue of the Commandant. Terror strikes all hearts. Three times the marble figure commands Don Giovanni to repent. Three times Don Giovanni refuses. Hands of stone lay hold of him, flames envelop the surroundings and the licentious young nobleman, his life of lust come to an end, is carried by demons to his eternal punishment.

[FINALE] "*Such his end—who doeth ill to like account the wicked ever did come—ever will.*"



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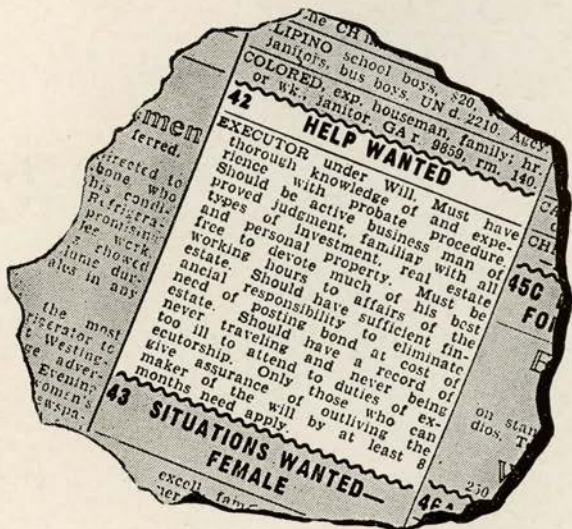
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