

Un Ballo in Maschera

1942

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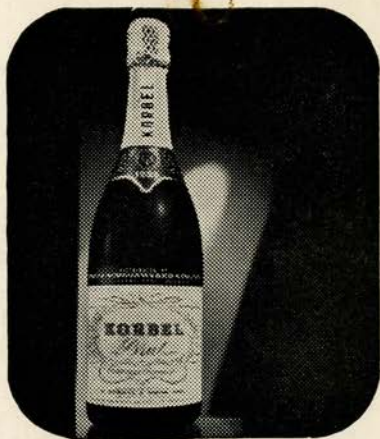
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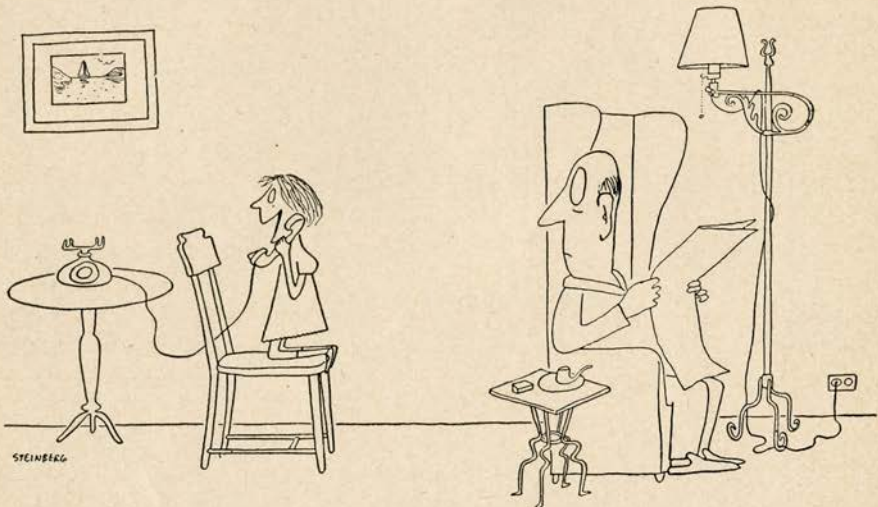
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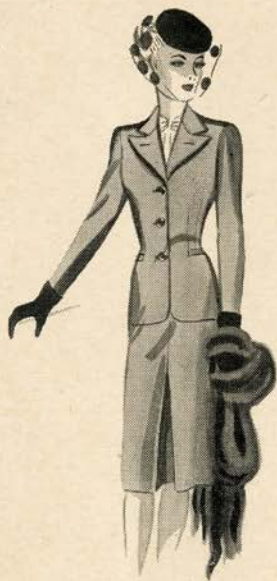
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# Repertoire

## REGULAR SERIES

- AIDA (*Verdi*) *Friday Night, October 9, at 8:00*  
With Roman, Castagna, Jagel, Weede, Pinza, Alvary, Votipka, Walti.  
MEROLA, Conductor
- LA FILLE DU REGIMENT (*Donizetti*) *Monday Night, October 12, at 8:30*  
With Pons, Baccaloni, Jobin, Petina, Alvary, Cehanovsky, Walti,  
Hopkins, Riggins, Krauter  
CIMARA, Conductor
- LA TRAVIATA (*Verdi*) *Wednesday Night, October 14, at 8:30*  
With Sayao, Peerce, Bonelli, Votipka, De Paolis, Beattie, Cehanovsky, Alvary, Ritter  
CLEVA, Conductor
- THE BARTERED BRIDE (*Smetana*) *Friday Night, October 16, at 8:30*  
With Antoine, Kullman, Windheim, Wysor, Votipka, Beattie, Cehanovsky,  
Alvary, Shiffeler, Engel, Harvey  
HERBERT, Conductor
- CARMEN (*Bizet*) *Monday Night, October 19, at 8:00*  
With Petina, Jobin, Brownlee, Albanese, Votipka, Carroll, De Paolis, Alvary, Cehanovsky  
MEROLA, Conductor
- FAUST (*Gounod*) *Wednesday Night, October 21, at 8:15*  
With Albanese, Kullman, Pinza, Brownlee, Osborne, Votipka, Cehanovsky.  
CLEVA, Conductor
- L'AMORE DEI TRE RE (*Montemezzi*) *Friday Night, October 23, at 8:30*  
With Tennyson, Kullman, Pinza, Weede, Wysor, Votipka, Walti,  
De Paolis, McCarthy, Turner, Lawlor  
MONTEMEZZI, Conductor
- DIE FLEDERMAUS (*Johann Strauss*) *Monday Night, October 26, at 8:30*  
With Antoine, Bokor, Petina, Windheim, Marshall, Brownlee,  
Beattie, Alvary, Carroll, Lockhart  
HERBERT, Conductor
- THE MASKED BALL (*Verdi*) *Wednesday Night, October 28, at 8:00*  
With Roman, Jagel, Bonelli, Bokor, Castagna, Alvary, Beattie,  
Walti, Cehanovsky, Wellman  
CLEVA, Conductor
- LE COQ D'OR (*Rimsky-Korsakov*) *Friday Night, October 30, at 8:30*  
With Antoine, Baccaloni, Wysor, Beattie, De Paolis, Votipka, Palumbo, Walti  
MEROLA, Conductor



## POPULAR SERIES

- LUCIA DI LAMMERMOOR (*Donizetti*) *Sunday Afternoon, October 18, at 2:45*  
With Pons, Peerce, Alvary, Bonelli, Votipka, De Paolis, Walti.  
CIMARA, Conductor
- AIDA (*Verdi*) *Sunday Afternoon, October 25, at 2:30*  
With Roman, Castagna, Jagel, Weede, Pinza, Alvary, Votipka, Walti.  
MEROLA, Conductor
- THE BARBER OF SEVILLE (*Rossini*) *Tuesday Night, October 27, at 8:15*  
With Sayao, Kullman, Brownlee, Baccaloni, Pinza, Petina, Cehanovsky.  
CLEVA, Conductor
- FAUST (*Gounod*) *Saturday Night, October 31, at 8:15*  
With Albanese, Kullman, Pinza, Brownlee, Osborne, Votipka, Cehanovsky.  
CLEVA, Conductor



## SPECIAL PERFORMANCE

- LA FILLE DU REGIMENT (*Donizetti*) *Thursday Night, October 22, at 8:30*  
With Pons, Baccaloni, Jobin, Petina, Alvary, Cehanovsky, Walti.  
CIMARA, Conductor

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# PROGRAM

TUESDAY NIGHT, OCTOBER 27, at 8:15

## Barber of Seville

Opera in three acts. Music by Gioacchino Rossini  
Text by F. Sterbini. Founded on the trilogy by Beaumarchais

### THE CAST

Count Almaviva.....CHARLES KULLMAN  
Figaro, the Barber of Seville.....JOHN BROWNLEE  
Doctor Bartolo, a physician.....SALVATORE BACCALONI  
Rosina, his ward.....BIDU SAYAO  
Don Basilio, a music master.....EZIO PINZA  
Bertha, Rosina's governess.....IRRA PETINA  
Fiorello, a servant of the Count.....GEORGE CEHANOVSKY  
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**TIME AND PLACE** Seventeenth Century; Seville

Act I: A Street in Seville, Early Morning

Act II: A Room in Doctor Bartolo's House

Act III: The Same

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## The Story of "The Barber of Seville"

### ACT I

Rosina, coveted by her mean and suspicious guardian, Dr. Bartolo, because of her wealth, is so closely watched by him that she is forced, against the dictates of her heart, to appear indifferent to the serenading of an unknown admirer who nightly haunts her window. It is the Count Almaviva deeply in love and masquerading as one Lindoro in order that the glamour of his rank may not influence the girl. The rising curtain discloses the Count in his devotional serenade. He is interrupted by the arrival of the loquacious Figaro, barber and general factotum, who recognizes him but is adjured to secrecy. Figaro informs the Count that Rosina is not the daughter, as she long thought, but the ward of Dr. Bartolo who plans immediate marriage with her. Rosina appears on the balcony and drops a note to her serenader. Figaro plots that the Count shall gain entrance by posing as a billeted drunken soldier.

### ACT II

Rosina delights in a note from Almaviva, running from the room with it as Bartolo and Basilio enter. The doctor tells his friend that he intends to marry Rosina. Basilio informs him that Count Almaviva, who has asked for her hand, has arrived but the doctor little suspects the identity of the serenader of the night before. The two plot against the Count and plan for the doctor's marriage to Rosina on the morrow. When they leave Rosina returns with Figaro who playfully torments her about the pseudo Lindoro. He explains the plan of their meeting and leaves to aid in its execution. The doctor, returning, accuses Rosina of writing the note and dropping it from the balcony. She glibly and impertinently denies the evidence he offers and enjoys the taunting of him. They are interrupted by the noisy entrance of the disguised Count, pretending to be drunk. The police are called but Almaviva craftily identifies himself and they leave, much to the fury of Bartolo.

### ACT III

Through the further conniving of Figaro, Almaviva again gains entrance to Bartolo's house, this time in the guise of a music teacher who pretends he has been sent in place of Basilio whom he reports as being ill. Bartolo suspects that he has seen the man before. To disarm his suspicions the Count gives him a note written by Rosina to Lindoro saying that he had found it and offers to use it to convince Rosina that she is being duped. The music lesson begins. Figaro enters insisting over protest that it is his day to shave Bartolo. There is consternation when Basilio, himself, appears. But he is convinced by them all, and especially by a purse from the Count, that he really is very ill and must return home. To cover the conversation of the lovers, Figaro continues his shaving and chatter to Bartolo. The doctor, suspicious, surprises the young people in their plotting. Realizing he has again been duped he drives the Count from the house. Bartolo then shows Rosina the Count's note and the furious girl consents to their immediate marriage. Figaro and Almaviva enter. He makes known his real identity and when Basilio comes with the notary a second purse secures him as a witness to the marriage of Rosina to the Count instead of the doctor.



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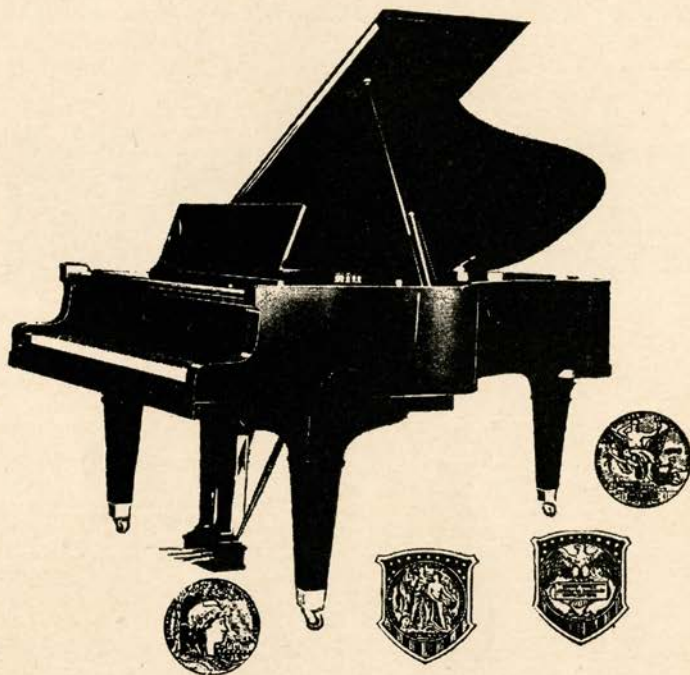
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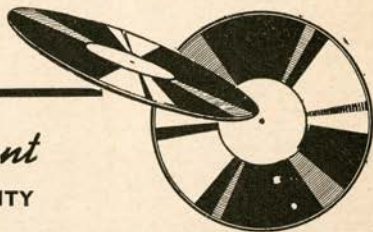
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January 22 . . . . .	José Iturbi, Conducting ✓ Amparo Iturbi, Pianist. . . . .	January 23
February 5 . . . . .	Claudio Arrau, Pianist—"All Americas" Program . . . . .	February 6
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# PROGRAM

WEDNESDAY NIGHT, OCTOBER 28, at 8:00

## The Masked Ball

Opera in three acts and six scenes. Music by Giuseppe Verdi  
Text by M. Somma

### THE CAST

Riccardo, Count of Warwick and Governor of Boston.....	FREDERICK JAGEL	
Renato, his secretary and friend.....	RICHARD BONELLI	
Amelia, wife of Renato.....	STELLA ROMAN	
Ulrica, a negress fortune-teller.....	BRUNA CASTAGNA	
Oscar, a page.....	MARGIT BOKOR	
Sam.....	} Enemies of the Count {	...LORENZO ALVARY
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**TIME AND PLACE** End of Seventeenth Century, Colonial Boston

Act I: Scene 1: A Hall in the Governor's Mansion  
Scene 2: The Hut of Ulrica

Act II: A Lonely Spot near Boston

Act III: Scene 1: A Room in Renato's Dwelling  
Scene 2: The Governor's Private Office  
Scene 3: Terrace of the Governor's Mansion

\*The Masked Ball—"Un Ballo in Maschera"—was written shortly after the attempt on the life of Napoleon III. First called "Gustavo III," after an assassinated Swedish monarch, it carried in its plot a similar murder and its intended presentation in Naples was prohibited. Later it was given in Rome but, in order to meet police requirements, the locale was changed to Colonial America and Gustavo III to Richard "Count" of Warwick and "Governor" of Boston.

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## The Story of "The Masked Ball"

### ACT I

The townsfolk, assembled in the audience chamber, are awaiting their popular Governor, Riccardo. On his arrival he goes over the guest list for a masked ball the next night. Finding the name of Amelia, wife of his friend Renato, he breaks into a rapturous avowal of his love for her. The townspeople leave and Renato enters and warns Riccardo his life is threatened by a conspiracy in his own household. Riccardo laughs at his friend's fears, and turns to receive the Judge, who demands the banishment of Ulrica, a witch. Oscar, the page, pleads for Ulrica, and wins the Governor to look into the matter personally. (Scene 2) Riccardo, disguised, comes alone to the hut of Ulrica. A sailor seeks advice, and is promised speedy good fortune—which Riccardo immediately provides from his own pocket. Amelia enters. She confesses herself in love with her husband's friend and asks for a curative brew. Ulrica tells her that under the hangman's scaffold grows a herb which alone can bring her peace, if she will gather it herself at midnight. The listening Riccardo thus learns that his love is returned. When his friends arrive he is light-hearted but the sibyl is stern. She foretells his early death by a friend "whose hand you next shall take in yours." At this moment Renato enters and warmly grasps the Governor's hand.

### ACT II

Amelia is seeking the herb when a shadowy figure startles her. It is Riccardo. The unhappy girl admits her love and begs him to go away. Renato appears! He has come to warn Riccardo of danger. Riccardo commissions him to take the veiled lady back to the city without speaking to her or attempting to learn her identity. The two are stopped by the conspirators against Riccardo, and in the confusion Amelia drops her veil standing revealed before them all.

### ACT III

Renato is resolved that death by his hand is the only punishment for Amelia. She protests her innocence in vain. Finally, she asks only to say farewell to her child. With her departure Renato's mood changes. Riccardo is the one who should die. He summons the conspirators, and it is decided to draw lots for the honor of striking the blow. Amelia returning, Renato resolves that her hand shall draw the fatal number. To his great delight he finds himself the chosen man. Into this tense scene Oscar enters with the invitations to the ball. (Scene 2) Riccardo has just signed a document securing Renato an honorable appointment which will take him and Amelia back to England, and in imagination he bids farewell to his beloved. Oscar brings an anonymous letter (from Amelia, of course) warning him that an attempt will be made on his life that evening. (Scene 3) Renato seeks the Governor. Oscar teases him but finally describes Riccardo's costume. Meanwhile the two lovers have found each other. Riccardo is explaining his plan to return her to England, and they are about to take their last farewell when Renato rushes between them and stabs Riccardo to the heart. Riccardo lives long enough to gasp out his and Amelia's innocence, and breathes his last among the sobs of his grief-stricken people.





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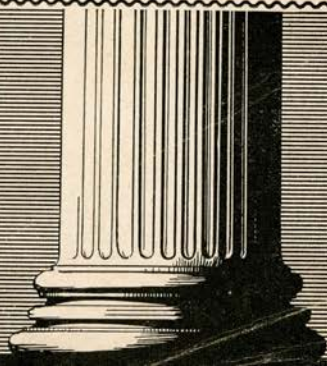
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Isaac Stern, violin  
Lev Shor, piano
- October 15 — Arthur Bliss *Conversations* for violin, cello, flute, oboe and viola.  
Vaughan Williams *On Wenlock Edge* (based on poems by A. E. Housman) for tenor, piano and string quartet.  
Soloist, Paul Walti
- October 22 — Debussy Sonata for flute, harp and viola.  
Milhaud *Creation of the World* for piano and string quartet.
- October 29 — Tansman *Suite Divertissement* for piano and string quartet.  
Shostakovitch quartet

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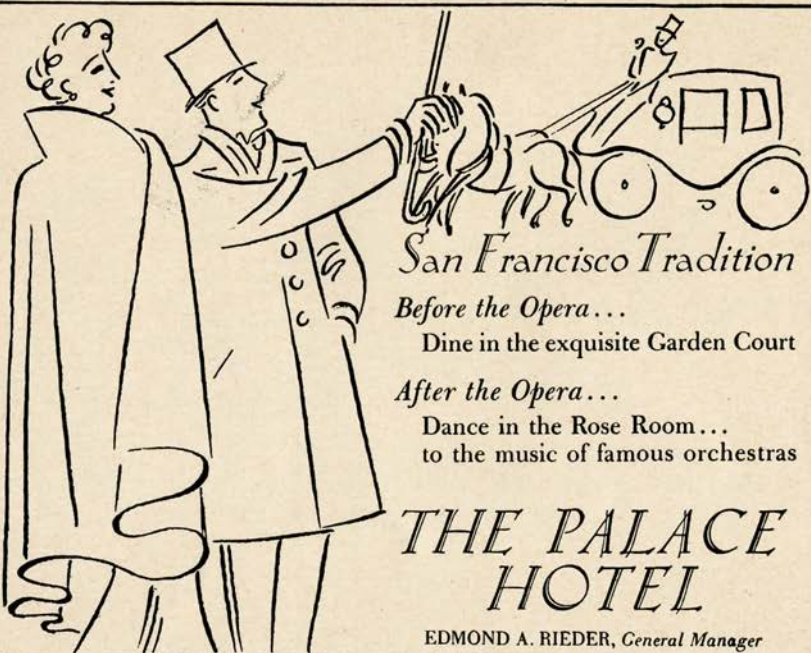


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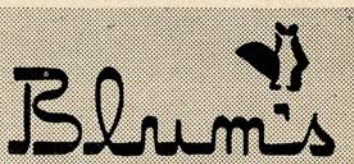
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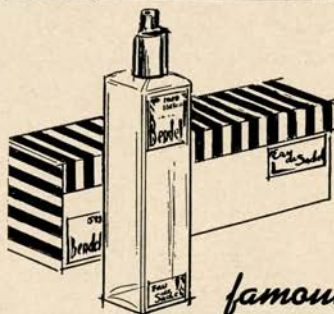
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