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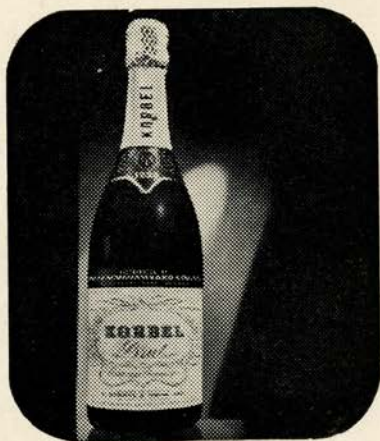
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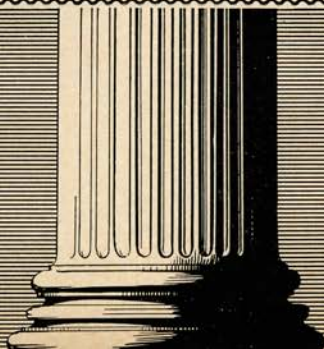
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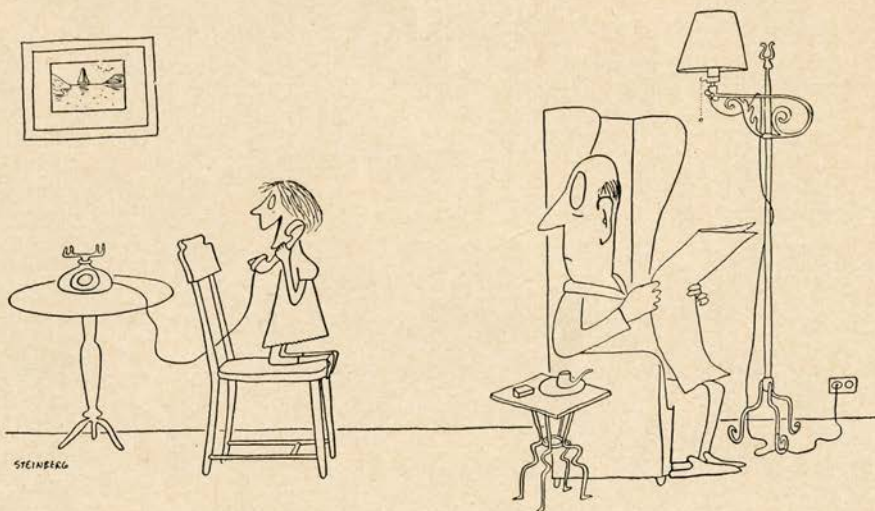
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MEROLA, Conductor
- LA FILLE DU REGIMENT (*Donizetti*) *Monday Night, October 12, at 8:30*
With Pons, Baccaloni, Jobin, Petina, Alvary, Cehanovsky, Walti, Hopkins
Riggins, Krauter. CIMARA, Conductor
- LA TRAVIATA (*Verdi*) *Wednesday Night, October 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. MONTEMEZZI, Conductor
- DIE FLEDERMAUS (*Johann Strauss*) *Monday Night, October 26, at 8:30*
With Antoine, Bokor, Petina, Windheim, Marshall, Brownlee, Beattie,
Alvary, Carroll. 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, Bonelli, Votipka, De Paolis, Alvary, 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.
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PROGRAM

FRIDAY NIGHT, OCTOBER 9, at 8:00

*Aida

Opera in four acts. Music by Giuseppe Verdi

Text by Antonio Ghislanzoni

THE CAST

Aida, an Ethiopian slave.....STELLA ROMAN
Amneris, daughter of the Egyptian King....BRUNA CASTAGNA
Rhadames, captain of the Egyptian guard.....FREDERICK JAGEL
Amonasro, King of Ethiopia, Aida's father.....ROBERT WEEDE
Ramfis, High Priest of Isis.....EZIO PINZA
The King of Egypt.....LORENZO ALVARY
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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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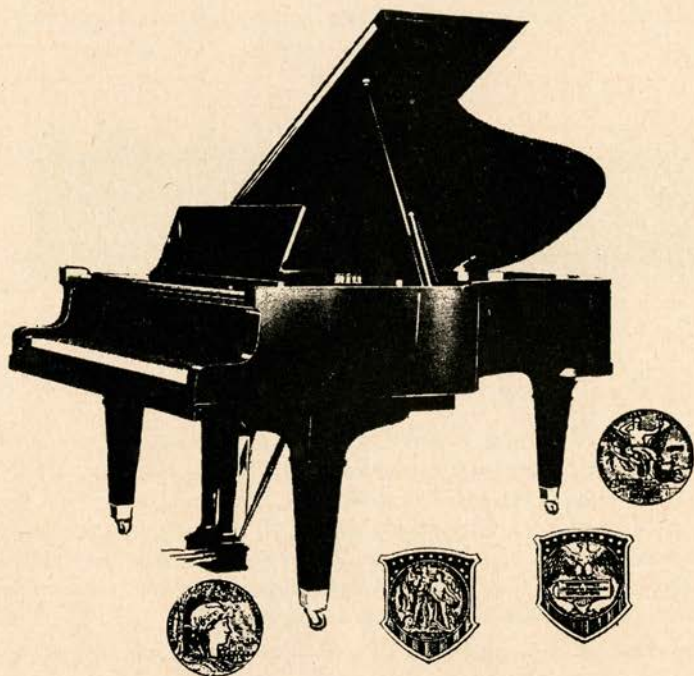
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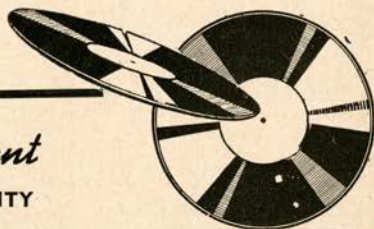
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2:15 o'clock

December 4	Opening Concerts
December 11	All Russian Program
January 15	Albert Spalding, Violinist
January 22	José Iturbi, Conducting / Amparo Iturbi, Pianist
February 5	Claudio Arrau, Pianist—"All Americas" Program
February 12	Orchestral Program
February 26	Orchestral Program
March 5	Sergei Rachmaninoff, Pianist
March 12	Orchestral Program
March 26	Dorothy Maynor, Soprano
April 2	Laura Dubman, Pianist
April 16	Closing Concerts

TWELVE
SATURDAY
EVENING
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8:30 o'clock

December 5
December 12
January 16
January 23
February 6
February 13
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PROGRAM

MONDAY NIGHT, OCTOBER 12, at 8:30

La Fille Du Regiment

(THE DAUGHTER OF THE REGIMENT)

Comic Opera in three acts and four scenes

Music by Gaetano Donizetti — Text by Bayard and St. Georges

THE CAST

Marie, adopted daughter of the regiment.....LILY PONS
Sulpice, a sergeant in the French
army.....SALVATORE BACCALONI
Tonio, a Tyrol peasant, afterward colonel
in the French army.....RAOUL JOBIN
La Marquise de Berkenfield, Marie's mother.....IRRA PETINA
Hortensius, attendant of the Marquise.....LORENZO ALVARY
A Corporal.....GEORGE CEHANOVSKY
A Notary.....EARL RIGGINS
A Peasant.....PAUL WALTI
La Duchesse de Krakenthorp.....JEANETTE HOPKINS
The Young Duke.....MARVIN KRAUTER

Soldiers, Peasants, Villagers

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TIME AND PLACE In Tyrol during the invasion by the French

Act I: Interior of a Barn

Act II: A Village Street

Act III: Scene I: Salon in the Castle
of the Marquise

Scene II: Court of the Castle

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Marie, a vivandiere, called "The Daughter of the Regiment," has been found on the field after a battle by Sulpice, a French sergeant, and adopted by the 20th Regiment of the Grand Army of Napoleon. On the person of the infant has been affixed a letter written by her father, a captain, and addressed to the Marquise of Berkenfield, which Sulpice had carefully preserved. Marie, now grown to vivacious young womanhood is the pride of her soldier "fathers" and the especial admiration of Tonio, a young Tyrolese, who had saved her from falling over a precipice.

ACT I

The villagers have taken refuge in a barn awaiting the coming of the victorious French regiment. Among them is the Marquise of Berkenfield. Marie and Sulpice enter. He chides her over an apparent recent distraction and she confesses her love for Tonio. Guards arrive escorting Tonio who had come near the lines to get a glimpse of Marie. She tells them that Tonio had saved her life and pleads for his.

ACT II

The soldiers leave and Marie and Tonio declare their mutual love. Posing as her aunt, the Marquise has told Sulpice the truth of Marie's parentage. They enter the now deserted street and Sulpice goes to fetch Marie. The soldiers return followed by Tonio who has enlisted in the regiment. He asks them for the hand of Marie for she has pledged not to marry without their consent. They discuss the proposal and grant his wish. But Sulpice, returning, tells them of his discovery and that Marie can belong to no one but her Aunt. Marie bids the broken hearted Tonio and her grieving soldier "fathers" farewell.

ACT III,

SCENE 1

Marie is not any too happy in her new surroundings and often is discovered singing the joyous Rataplan song of her regiment and going through evolutions of the drill. Still more deeply does she sigh over her separation from Tonio. Sulpice, wounded, is a visitor at the castle. Marie is storming at him that she will not give Tonio up for the Duke of Krakenthorp, a marriage arranged, when the Marquise enters to rehearse her in a sentimental song. Marie and Sulpice shock her with interpolations of the Rataplan and she leaves in a rage. Hortensius brings word that a wounded officer has arrived at the castle. Soldiers surge into the salon and noisily acclaim Marie. She runs to the wounded Tonio, now a Colonel. Sulpice orders a cask of wine for the soldiers who depart leaving Marie, Tonio and Sulpice reunited in happy reminiscence. The surprised Marquise comes upon the joyous scene. Marie tells her of Tonio's love but is reminded of her betrothal to the Duke and Tonio is ordered from the castle. He goes but promises the weeping Marie that he will return for her before the dawn. Marie also leaves and the Marquise shows Sulpice a letter which discloses that she really is Marie's mother. He promises to persuade Marie to marry the Duke as befitting her station in life. Marie, at her mother's command, is about to sign the marriage contract when a loud commotion arises.

SCENE 2

Tonio with his soldiers burst into the room shouting that they have come to set their child free. But Marie's sadness and devotion have now aroused the dormant mother love of the Marquise and she consents to their marriage.



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October 8 — *Chausson Concerto* for violin and piano, and string quartet.
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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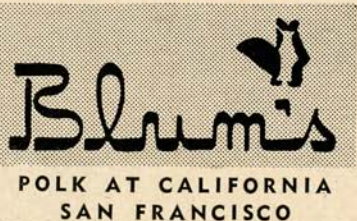
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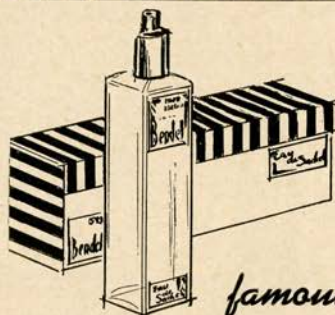
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