

Lucia di Lammermoor

1945

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1945

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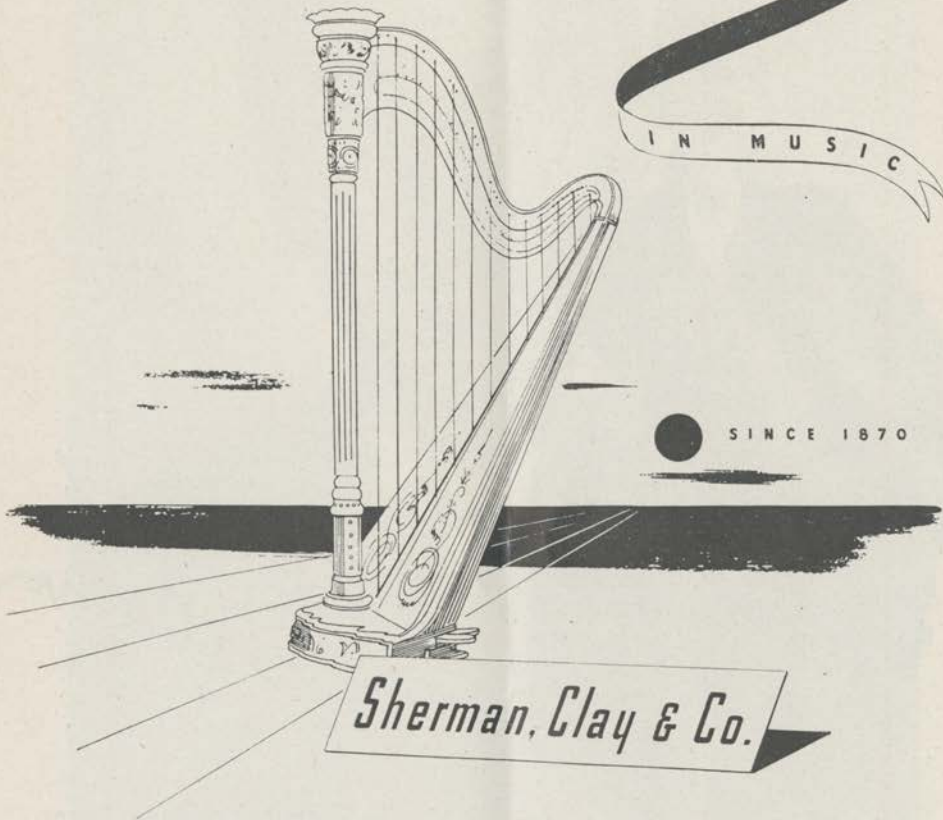
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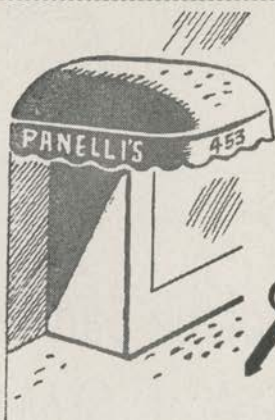


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 MEROLA, *Conductor*
- LA BOHEME (*Puccini*) *Friday Night, September 28, at 8:15*
 With Albanese, Conner, Kullman, Valentino, Pinza, Cehanovsky, Baccaloni, Alibertini,
 Lorenzini, Messina. MEROLA, *Conductor*
- DER ROSENKAVALIER (*Richard Strauss*) *Tuesday Night, October 2, at 8:00*
 With Lehmann, Stevens, Steber, Glaz, Votipka, Alvary, Landi, Olitzki, De Paolis,
 Harrell, Garris, King, Cambi, Lawlor, Hersch, Sanderson, Tallone, Tissier, Goodwin,
 Leiber, Guenter, MacKay, Williams. SEBASTIAN, *Conductor*
- TRISTAN UND ISOLDE (*Wagner*) *Friday Night October 5, at 8:00*
 With Traubel, Glaz, Melchior, Janssen, Alvary, Olitzki, Garris, Goodwin.
 STEINBERG, *Conductor*
- DIE WALKURE (*Wagner*) *Tuesday Night, October 9, at 8:00*
 With Traubel, Djanel, Harshaw, Melchior, Janssen, Alvary, Votipka, Glaz, Ragusa,
 Demers, Anderson, Turner, Calcagno. STEINBERG, *Conductor*
- BORIS GODOUNOFF (*Moussorgsky*) *Friday Night, October 12, at 8:00*
 With Pinza, Baccaloni, Jagel, Alvary, De Paolis, Cehanovsky, Garris, Della Chiesa,
 Harshaw, Glaz, Castellani, Turner, Mills, Nystrom, Tissier, Goodwin, Bruni, Calcagno,
 Leiber, Martin, Lourenzo. SEBASTIAN, *Conductor*
- DON GIOVANNI (*Mozart*) *Tuesday Night, October 16, at 8:00*
 With Pinza, Baccaloni, Landi, Alvary, Mills, Roman, Della Chiesa, Albanese.
 STEINBERG, *Conductor*
- LUCIA DI LAMMERMOOR (*Donizetti*) *Friday Night, October 19, at 8:15*
 With Pons, Votipka, Peerce, Alvary, Petroff, Garris, Nystrom. CIMARA, *Conductor*
- L'HEURE ESPAGNOLE (*Ravel*) *Tuesday Night, October 23, at 8:00*
 With Albanese, Harrell, Baccaloni, De Paolis, Garris. MEROLA, *Conductor*
followed by
- SALOME (*Richard Strauss*)
 With Djanel, Harshaw, Glaz, Jagel, Janssen, Garris, Alvary, Cehanovsky, De Paolis,
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- RIGOLETTO (*Verdi*) *Friday Night, October 26, at 8:15*
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POPULAR SERIES

- LES CONTES D'HOFFMANN (*Offenbach*) *Thursday Night, October 4, at 8:15*
 With Albanese, Djanel, Glaz, Corvello, Turner, Jobin, Pinza, Valentino, Olitzki,
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- CARMEN (*Bizet*) *Thursday Night, October 11, at 8:00*
 With same cast as Regular Series performance.
- DER ROSENKAVALIER (*Richard Strauss*) *Thursday Night, October 18, at 8:00*
 With same cast as Regular Series performance.
- BORIS GODOUNOFF (*Moussorgsky*) *Monday Night, October 22, at 8:00*
 With same cast as Regular Series performance.
- DON GIOVANNI (*Mozart*) *Thursday Night, October 25, at 8:00*
 With same cast as Regular Series performance except Eleanor Steber will sing Donna Elvira
 and Nadine Conner will sing Zerlina.

EXTRA PERFORMANCES

- LA TRAVIATA (*Verdi*) *Sunday Matinee, September 30, at 2:15*
 With Albanese, Ragusa, Lawlor, Kullman, Valentino, De Paolis, Cehanovsky, Olitzki,
 Goodwin. MEROLA, *Conductor*
- CAVALLERIA RUSTICANA (*Mascagni*) *Sunday Matinee, October 7, at 2:15*
 With Della Chiesa, Glaz, Votipka, Kullman, Petroff.
followed by
- I PAGLIACCI (*Leoncavallo*)
 With Albanese, Jobin, Valentino, Harrell, De Paolis, Tallone, Sanders.
 ADLER, *Conductor*
- TRISTAN UND ISOLDE (*Wagner*) *Sunday Matinee, October 14, at 2:00*
 With same cast as Regular Series performance except Margaret Harshaw will sing Brangane.
- LA TRAVIATA (*Verdi*) *Wednesday Night, October 17, at 8:15*
 With same cast as Regular Series performance.
- BARBER OF SEVILLE (*Rossini*) *Sunday Matinee, October 21, at 2:00*
 With Reggiani, Turner, Landi, Valentino, Baccaloni, Pinza, De Paolis.
 CIMARA, *Conductor*
- LA BOHEME (*Puccini*) *Wednesday Night, October 24, at 8:15*
 With same cast as Regular Series performance except Vivian Della Chiesa will sing Mimi.
- AIDA (*Verdi*) *Saturday Night, October 27, at 8:00*
 With Roman, Harshaw, Jagel, Petroff, Pinza, Alvary, De Paolis, Votipka.
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BALLET IMPERIAL
*COMEDIA BALLETTICA
L'APRES MIDI D'UN FAUNE
LE BEAU DANUBE

Wed. Eve., Nov. 14

LE BOURGEOIS GENTILHOMME
*MOZARTIANA
SCHEHERAZADE

Thurs. Eve., Nov. 15

THE SNOW MAIDEN
*CONCERTO BAROCCO
DIVERTISSEMENTS FROM COPPELIA

Fri. Eve., Nov. 16

BALLET IMPERIAL
*FRANKIE AND JOHNNY
GRAND ADAGIO
LE BEAU DANUBE

Sat. Eve., Nov. 17

CONCERTO BAROCCO
DANSES CONCERTANTES
COMEDIA BALLETTICA
RODEO

Sun. Mat., Nov. 18

LES SYLPHIDES
LE BOURGEOIS GENTILHOMME
GRAND ADAGIO
RODEO

Sun. Eve., Nov. 18

MOZARTIANA
FRANKIE AND JOHNNY
L'APRES MIDI D'UN FAUNE
LE BOURGEOIS GENTILHOMME

Matinees at 2:30

Mon. Eve., Nov. 19

THE SNOW MAIDEN
MOZARTIANA
L'APRES MIDI D'UN FAUNE
SCHEHERAZADE

Tues. Eve., Nov. 20

CHOPIN CONCERTO
DANSES CONCERTANTES
COMEDIA BALLETTICA
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Wed. Eve., Nov. 21

CONCERTO BAROCCO
L'APRES MIDI D'UN FAUNE
THE NUTCRACKER

Thurs. Eve., Nov. 22

MOZARTIANA
FRANKIE AND JOHNNY
DIVERTISSEMENTS FROM COPPELIA

Fri. Eve., Nov. 23

LES SYLPHIDES
DANSES CONCERTANTES
PAS DE DEUX CLASSIQUE
SCHEHERAZADE

Sat. Mat., Nov. 24

LES SYLPHIDES
CONCERTO BAROCCO
COPPELIA

Sun. Mat., Nov. 25

THE SNOW MAIDEN
COMEDIA BALLETTICA
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Sun. Eve., Nov. 25

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DEC. 14 GERHARD KANDER, *Violinist*
DEC. 21 LEON FLEISHER, *Pianist*
JAN. 4 MAXIM SCHAPIRO, *Pianist*
JAN. 18 ARTUR SCHNABEL, *Pianist*
FEB. 8 ISAAC STERN, *Violinist*
MAR. 15 WITOLD MALCUZYNSKI, *Pianist*
MAR. 22 IGOR STRAVINSKY, *Conductor*
MAR. 29 TANYA URY, *Pianist*
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- JAN. 17 ARTHUR SCHNABEL, *Pianist*
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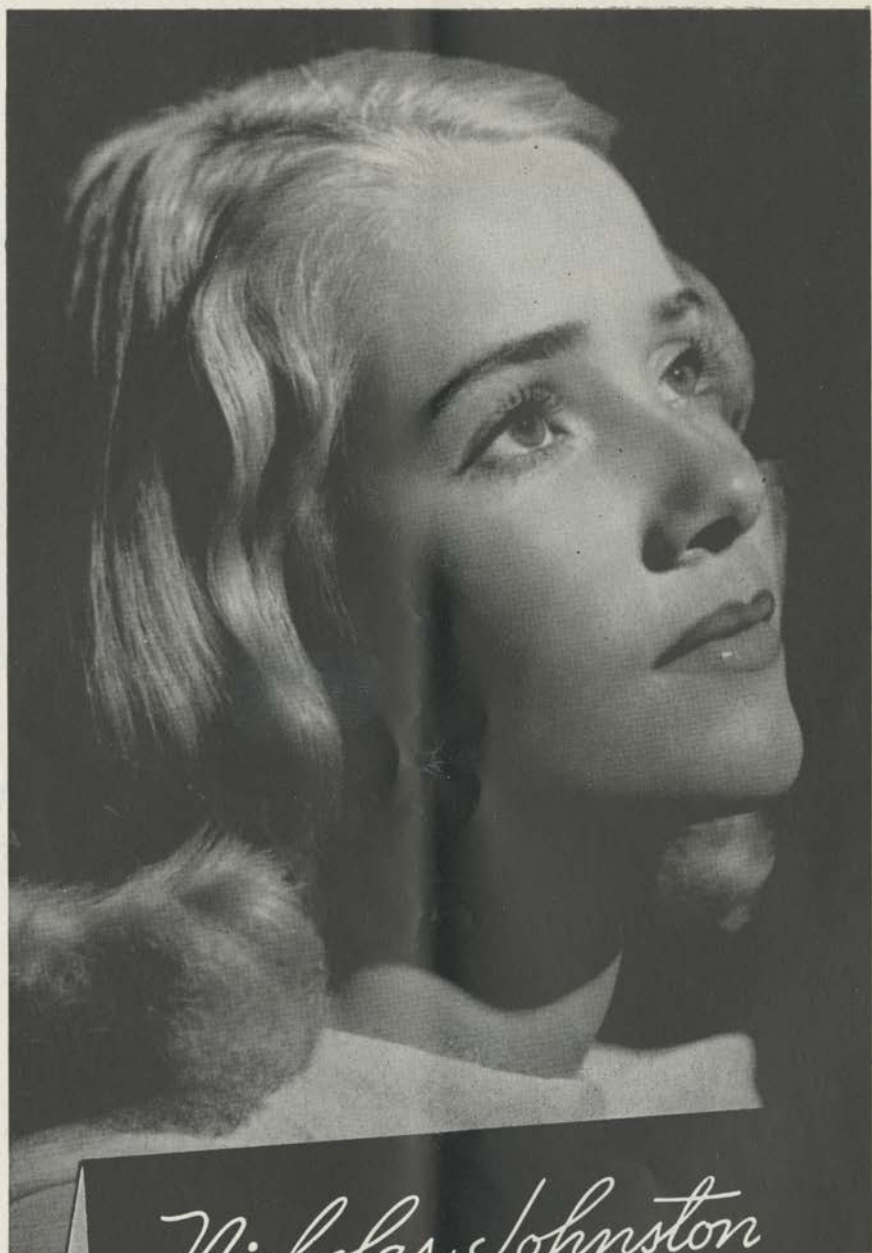
- NOV. 24 OPENING CONCERT
DEC. 1 VLADIMIR HOROWITZ, *Pianist*
DEC. 8 ORCHESTRAL PROGRAM
DEC. 15 GERHARD KANDER, *Violinist*
DEC. 22 LEON FLEISHER, *Pianist*
JAN. 5 MAXIM SCHAPIRO, *Pianist*
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FRIDAY NIGHT, OCTOBER 19, at 8:15

Lucia Di Lammermoor

Opera in three acts. Music by Gaetano Donizetti.

Text by Salvatore Cammerano, after Sir Walter Scott's novel,
"The Bride of Lammermoor."

THE CAST

Lord Henry Ashton, of Lammermoor.....	IVAN PETROFF
Lucy (Lucia), his sister.....	LILY PONS
Edgar, Master of Ravenswood.....	JAN PEERCE
Lord Arthur Bucklaw.....	JOHN GARRIS
Raymond, chaplain of Lammermoor.....	LORENZO ALVARY
Alice, companion to Lucy.....	THELMA VOTIPKA
Norman, follower of Lord Ashton.....	GEORGE TALLONE

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STAGE DIRECTOR

ARMANDO AGNINI

CONDUCTOR

PIETRO CIMARA

CHORUS DIRECTOR

KURT HERBERT ADLER

TIME AND PLACE: Scotland at the close of the Sixteenth Century

Act I: Gardens of the Castle of Lammermoor

Act II: Scene 1: Ante-Room to Hall of the Castle

Scene 2: Great Hall of the Castle

Act III: Scene 1: Same as Act II, Scene 2

Scene 2: Tombs at Ravenswood

STANDING ROOM ONLY AVAILABLE
FOR REMAINING PERFORMANCES

Encores not permitted — Bell rings three minutes before curtain rises

The Story of "Lucia Di Lammermoor"

NOTE: A stranger, who it later develops is Sir Edgar of Ravenswood, has been seen lurking about the grounds of Lammermoor. This disquiets Sir Henry Ashton who, through treachery, has recently acquired the Ravenswood estates. In dire straits because of his part in a rebellion against King William I, Sir Henry is eager that his sister, Lucy, marry the wealthy Lord Arthur Bucklaw, into whose power he has fallen through debt.

ACT I

As the curtain rises Norman, captain of the guards, directs his men to search the old Ravenswood tower for the intruder. Sir Henry enters with Raymond to whom he speaks of his impending ruin and his concern over the stranger whom Lucy has been secretly meeting. Lucy and Alice come into the gardens. Lucy recites the gruesome legend of a Ravenswood who had killed his sweetheart in the gardens and vows that an apparition of the woman has warned her against Edgar. Edgar enters and tells Lucy that it is their farewell meeting as he has been ordered to France. He begs her permission to offer a truce to Sir Henry and claim her hand in marriage. But Lucy, knowing it to be futile, dissuades him. They part, promising eternal fidelity.

ACT II

Sir Henry tries to force Lucy into the marriage with Sir Arthur, telling her that his treachery to the King has been discovered and that he will be ruined unless she consents. But Lucy again refuses. He then shows her a forged letter purporting to have come from Edgar and which proves him to be faithless. Believing her lover to be untrue, Lucy now consents to the marriage. (SCENE 2) A great concourse of people has assembled to witness the wedding. Lucy is pale and haggard. She signs the marriage contract with trembling hand. At the moment, Edgar bursts into the room. Sir Henry faces him with drawn sword coldly demanding the reason for his interference and shows him the marriage contract. Edgar turns to Lucy for confirmation. She slowly nods her head in assent. Seizing the contract and tearing it to bits, Edgar fiercely upbraids Lucy and denounces the entire house of Ashton. In the ensuing quarrel a duel is arranged for the following morning.

ACT III

The bride and groom have retired to their rooms but the merrymaking continues despite the interposition of Edgar. Suddenly the laughter ceases. Raymond, entering, tells the guests that Lucy has gone mad and now stands in the bridal chamber with a bloody sword over the corpse of her husband. Scarcely have the words been uttered than Lucy, a strange and unnatural light in her eyes, appears among them. Then comes the famous "Mad Scene." At its conclusion Lucy falls back into a swoon.

ACT IV

Edgar awaits Sir Henry for the duel. A train of mourners arriving tell him of the tragedy of the night before. A bell tolls the death of Lucy. And Edgar of Ravenswood, drawing a dagger from his belt, speeds forth his soul to join her in eternity.



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SUNDAY MATINEE, OCTOBER 21, at 2:00

The 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.....	BRUNO LANDI
Figaro, the Barber of Seville.....	FRANCESCO VALENTINO
Doctor Bartolo, a physician.....	SALVATORE BACCALONI
Rosina, his ward.....	*HILDE REGGIANI
Don Basilio, a music master.....	EZIO PINZA
Bertha, Rosina's governess.....	CLARAMAE TURNER
Fiorello, a servant of the Count.....	ALESSIO DE PAOLIS
Officer	GEORGE TALLONE

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STAGE DIRECTOR

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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.

STANDING ROOM ONLY AVAILABLE
FOR REMAINING PERFORMANCES

Encores not permitted — Bell rings three minutes before curtain rises

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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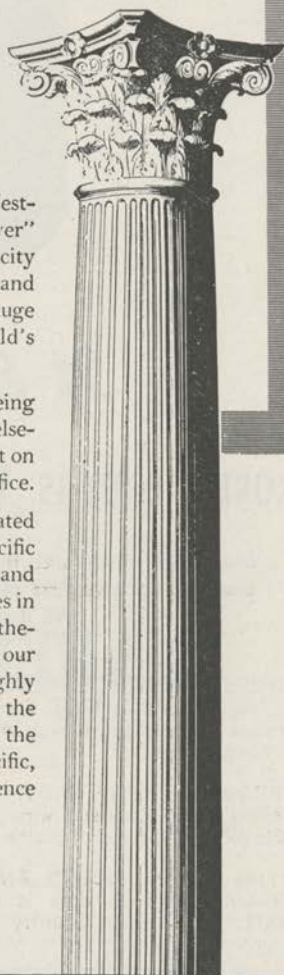
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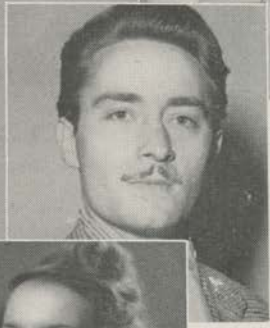
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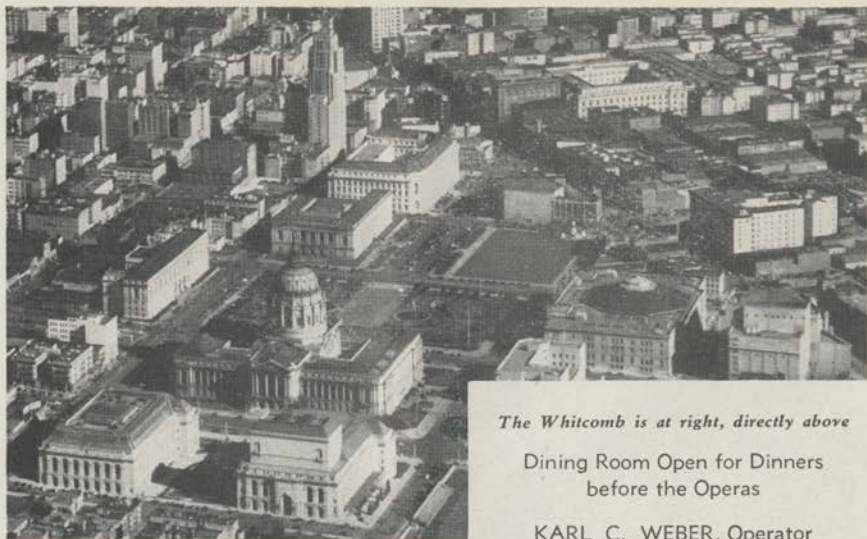
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ARMANDO AGNINI	<i>Ar-mahn'-dow Ah-nee'nee</i>	BRUNO LANDI	<i>Brewno Lahn'-dee</i>
SALVATORE BACCALONI	<i>Sahl-vah-tow'-ray Bach-ah-low'-nee</i>	LOTTE LEHMAN	<i>Lotte Lay'-mahn</i>
ETIENNE BARONE	<i>Et-yehn Bah-row'-nay</i>	LAURITZ MELCHIOR	<i>Lauritz Mell'-kee-or</i>
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