

La Traviata

1942

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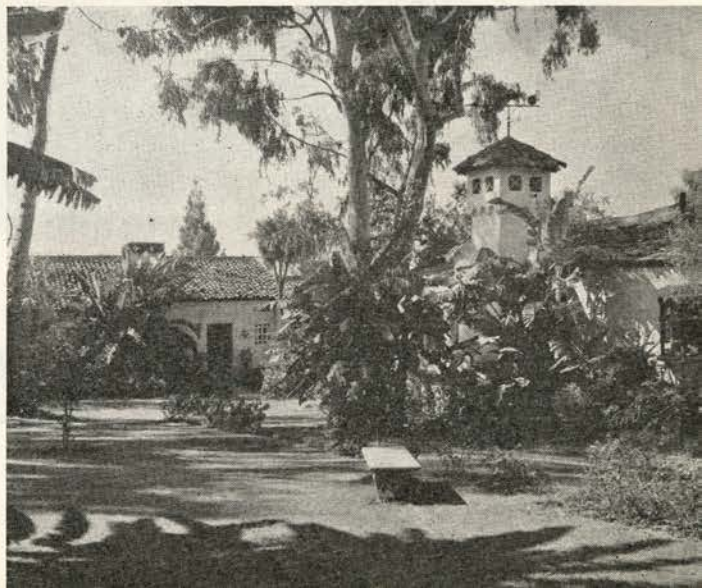
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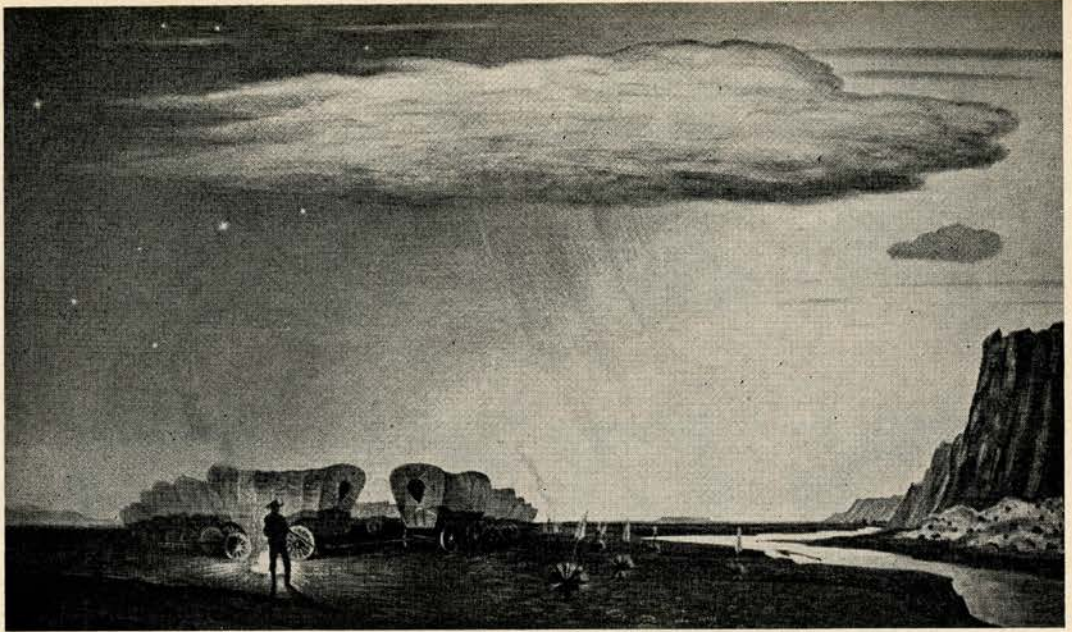
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TIME AND PLACE: About 1840, Paris and Environs

Act I: Drawing-room in the House of Violetta

Act II: A Villa near Paris

Act III: Garden of Flora's Palace

Act IV: Violetta's Bed Chamber

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ACT I

A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

ACT II

Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III

Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Florá. Alfredo, winning heavily at the gaming-table, challenges the Baron to a game and adds still further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave—fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering her promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV

Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lovers' arms.

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Greetings to the San Franciscans and their Los Angeles hosts!

We again welcome the San Francisco Opera Company to Los Angeles, and acknowledge our indebtedness to the public-spirited, music-minded groups in the North who, in the face of seemingly insurmountable difficulties, proceeded with their regular season, adding a great and needed asset of moral defense in this year of stress.

By supporting their opera season more enthusiastically than ever before, the San Francisco public paid its tribute to the courageous pioneer spirit shown by Director-General Merola, President Kenneth Monteagle, Business Manager Paul Posz, and all affiliated with them.

It is especially appropriate that the citizens of San Francisco and Los Angeles have rallied to the opera this year, for it marks the twentieth anniversary of its founding and direction by Maestro Gaetano Merola. And it is a tribute to him and his associates that the performances are surpassing in artistry those of previous years.

Equal tribute is due the men and women of Los Angeles who were also faced with problems and decisions about continuing the regular opera season here and it took courage and vision and work to surmount them. Our unbounded gratitude and thanks, therefore, are due the Guarantors and Underwriters who made the season possible by underwriting the local expenses; and to the three Chairmen, and their Committee Members who took time from business, home, and war duties to make a successful season possible. Also our thanks to the Board of Supervisors of Los Angeles County for their material and moral co-operation, to the Los Angeles Chamber of Commerce and to the press for their constant and splendid assistance in every way.

When on the opening night the curtain rises on the beautiful "La Traviata" performance, I feel certain it will bring a tremendous thrill to the assembled audience that Los Angeles, like its sister city, has kept its great operatic traditions unbroken.

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Page Thirty

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WEDNESDAY NIGHT, NOVEMBER 4, AT 8:00

Carmen

Opera in four acts. Music by Georges Bizet
Text by Meilhac and Halvey, after Prosper Merimée's Romance

THE CAST

Carmen				IRRA PETINA
Don José				RAOUL JOBIN
Micaela				*LICIA ALBANESE
Escamillo, the Toreador				JOHN BROWNLEE
Zuniga, Captain of Dragoons				LORENZO ALVARY
Frasquita . . . }	Companions of Carmen	{		THELMA VOTIPKA
Mercedes . . . }				*CHRISTINA CARROLL
Remendado . . }	Smugglers	{		GEORGE CEHANOVSKY
Dancairo . . }				ALESSIO DE PAOLIS
Morales, an officer				GEORGE CEHANOVSKY

*Los Angeles Debut

An Innkeeper, Guide, Soldiers, Citizens, Boys, Cigarette Girls, Gypsies, Smugglers
Solo Dancer: Maclovía Ruiz, with Corps de Ballet

STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
GAETANO MEROLA

CHORUS MASTER
GIACOMO SPADONI



TIME AND PLACE:

About 1820; Seville, Spain

Act I: A Public Square

Act II: Interior of Tavern in Suburbs

Act III: A Rocky Pass in the Mountains at Night

Act IV: Square at Entrance to Bull Ring

Encores not permitted—Gong rings three minutes before curtain rises

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GREGOR FITTELBERG, Guest Conductor

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LOS ANGELES

PASADENA

SAN DIEGO



The Story of "Carmen"

ACT I

Micaela, a country maid to whom Don José, young brigadier, is engaged, seeks her affianced with a message from his mother. He is not on duty, and embarrassed by the attention of the soldiers, she leaves. The new guard marches in. José is told that Micaela has come to see him, and he sits thinking of her. Cigarette girls stream out from the factory near by, with them, Carmen the gypsy. Attracted by the indifference of handsome Don José Carmen sings directly to him. Throwing him a flower, she leaves him, dazed and bewildered. A moment later a stabbing affray with a rival factory girl leads to the gypsy's arrest and she is placed in the care of José. A few more smiles and José is half persuaded to allow her to escape and to join her later at the Tavern of Lillas Pastia. There is a sudden struggle, the soldier lets go his hold, and Carmen flees.

ACT II

Carmen and a band of gypsies are singing a gay song. She remembers that the soldier who went to prison for her is now at liberty and shortly will join her. Morales, of José's guard, is trying to win her favor, but she laughs at him. The famous bull-fighter Escamillo enters and she devotes herself to him. Morales is enraged. Both men leave and the tavern is closed. The inn-keeper then admits two smugglers who tell their plans to the girls whom they invite to join them. Carmen alone, will not go. She is waiting for José, whose arrival leads to an ardent love scene. But he hears the trumpet sounding the retreat and tells Carmen he must return to his regiment. She is incensed and tells him that she hates him. Desperately he pours out his love and Carmen hurries to paint attractively the life they might lead together in the mountains. Despite her charms José is about to leave when his officer appears and orders him back to line. Resentfully José defies the captain, and escapes to the smugglers' camp with Carmen.

ACT III

José is unhappy in the life of a bandit, and Carmen, tiring of her gloomy lover, dreams of the Toreador. José threatens to kill her if she abandons him. "Death comes as Fate decrees," is her answer. She lays out the cards. They predict that she and her lover will die. Two visitors arrive: Escamillo, to see Carmen, and Micaela with a message from José's dying mother. The jealous José sees only Escamillo and shoots at him. Escamillo goes at once, but challenges José to meet him later. Micaela implores José to go to his mother. They leave together.

ACT IV

Carmen has become Escamillo's adored mistress. Magnificently dressed she comes with him to the entrance of the bull-ring, where he takes leave of her with impassioned song. Then the clouds of tragedy, which Carmen had read in the cards, lower in truth. Don José comes to Carmen to plead with her to be kind with him. Escamillo's name sounds in the arena amid wild applause, and Carmen repulses José with biting scorn. Escamillo's name again rings out, and the cheated José stabs Carmen to the heart.



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SP THE FRIENDLY SOUTHERN PACIFIC

FRIDAY NIGHT, NOVEMBER 6, AT 8:30

Die Fledermaus

(THE BAT)

Comic Opera in three acts. Music by Johann Strauss

English adaptation by Ruth and Thomas Martin and Donald H. Alden

First time by San Francisco Opera Company

THE CAST

Gabriel von Eisenstein, a banker MAREK WINDHEIM
Rosalinda, his wife MARGIT BOKOR
Adele, her maid *JOSEPHINE ANTOINE
Prince Orlofsky IRRA PETINA
Frank, the prison warden DOUGLAS BEATTIE
Dr. Falke, a notary JOHN BROWNLEE
Alfred, a court singer *ROBERT MARSHALL
Dr. Blind, an attorney LORENZO ALVARY
Molly, Adele's sister CHRISTINA CARROLL
Frogg, a jailor †GENE LOCKHART
Ivan, the Prince's servant RONN MARVIN

*Actors, Actresses, Ballet Dancers, Members of the Diplomatic Corps,
Ladies, Gentlemen, Servants*

†By arrangement with Warner Bros.

*Los Angeles Debut

Solo Dancer: Ruby Asquith with Corps de Ballet

STAGE DIRECTOR
HERBERT GRAF

CONDUCTOR
*WALTER HERBERT

CHORUS MASTER
GIACOMO SPADONI



TIME AND PLACE: Vienna about 1870

Act I: Salon in Eisenstein's Home

Act II: Garden of Prince Orlofsky's Palace

Act III: Office of the Prison

Produced by Herbert Graf. Settings by Armando Agnini

Constructed in the Studios of the San Francisco Opera Association

Encores not permitted—Gong rings three minutes before curtain rises

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Page Thirty-eight

MUSIC-ALITIES

(Musical Personalities)

Piano School Starts Winter Season

The Olga Steeb Piano School, after a successful summer season, opened the fall term on September 15. The teachers who have worked so long and successfully under Olga Steeb have full schedules. Mr. Francis Kendig, well known in Los Angeles as a teacher and writer, has joined the faculty as a teacher of piano and as a lecturer. Dr. Mary Carr Moore is again conducting classes in Harmony, Counterpoint, and Composition. The Mary Carr Moore Manuscript Club, founded in 1928, held its program presenting the winning numbers of the 1942 contest, on Monday evening, October 26, in the school auditorium.

Miss Lillian Steuber, artist teacher of the Steeb School faculty, conducts Master Classes which have proven so instructive and interesting, and were so well received this summer that at the request of those members who will be unable to attend on Friday mornings during the school year, she has formed two series of Master Classes: Friday mornings weekly from 10:00 to 12:00, and Monday afternoons, semi-monthly, from 3:45 to 5:45. At the Friday sessions this year the class is surveying all of the 48 preludes and fugues from Bach's Well-Tempered Clavichord, and all of the Chopin Etudes. At the Monday sessions all of Beethoven's piano sonatas are being surveyed. This is in connection with other material. One may attend these classes either as an auditor, or as performer.

Musical Director Returns

Frans Hoffman, distinguished basso cantante, musician and conductor, formerly of Amsterdam, Holland, and equally well known on the West Coast, has for the past eight years been head of the Voice Department of Westminster Choir College, Princeton, New Jersey.

A graduate of the Royal Dutch Society of Musicians, he commands a most comprehensive repertoire, embracing Lieder, the old Classics, modern French, and excelling in the distinctive style of Oratorio.

On former occasions Mr. Hoffman has been heard with the Philharmonic Orchestra, a recital at the University of California and with the Bay Cities Music Association. He returns to Los Angeles as Musical Director of the Immanuel Presbyterian Church.

The Story of Die Fledermaus

ACT I

A voice is heard in a serenade off stage as Adele reads a letter from Molly inviting her to a ball that night at the Villa of Prince Orlofsky. Rosalind, who has recognized the serenader as Alfred whose voice has led to her infatuation before her marriage to Eisenstein, enters and Adele begs the night off. Rosalind refuses because Eisenstein is to be imprisoned. Adele leaves as Alfred rushes in and ardently embraces Rosalind. She implores him to leave but finally consents to receive him while her husband is under arrest. Adele's request is now granted. Eisenstein returns home angry because his three-day arrest has been extended for which he blames Dr. Blind, whom he forthwith discharges. Dr. Falke, a former fellow-student of Eisenstein, arrives with an invitation to the Prince's Ball. Eisenstein decides to go but, of course, without Rosalind's knowledge. On his departure Alfred slips in but his tete-a-tete with Rosalind is interrupted by Frank, newly appointed prison warden, who, thinking Alfred is Eisenstein, takes him off.

ACT II

Planning revenge for a practical joke which had earned him his nickname of "The Bat" when they were in college, Dr. Falke had arranged the ball hoping for complications on the meeting of Eisenstein and Adele. Prince Orlofsky had indiscriminately invited the good burgers of the spa and the ladies and gentlemen of lighter life. As the guests assemble it occurs to Dr. Falke that the presence of Rosalind would speed things up a bit and he sends her word to come and surprise her husband in the company of ladies of uncertain morals. Eisenstein has been introduced as Marquis Renard. He and Adele recognize each other but when he addresses her as a servant she makes him beg her pardon. To complete the comedy of errors Falke also has invited the prison warden who comes as Chevalier Chagrin. Eisenstein meets an alleged Hungarian countess, none other than the masked Rosalind, who filches his watch when he makes ardent advances and slips away. Eisenstein and Frank soon hurriedly depart for the prison.

ACT III

Frosh, also new to his position, is quite befuddled. Alfred is heard humming opera arias in his cell. Frank, still in his cups, comes in. Soon Adele, with whom he had audaciously flirted at the ball, enters with Molly to force the "Chevalier" to make good his promise of a career for her. Frosh announces more visitors and Frank locks the sisters in a cell. Meanwhile Alfred has sent for a lawyer who it turns out was Dr. Blind. But before he arrives Eisenstein reports to start his prison term. He and Frank have difficulty convincing each other of their real identity. But finally the fact is established that a presumed Eisenstein had been arrested the night before while at supper with Rosalind. Suddenly sobered, Eisenstein vows vengeance. He borrows Dr. Blind's glasses, wig and coat and so disguised questions Alfred and Rosalind, the latter having also come to the prison. Fooled by his trick they tell all. Rosalind wants to start divorce proceedings. Eisenstein throws off his disguise and accuses them of adultery but cools down when Rosalind shows him his watch. Falke appears with Orlofsky and the guests at the ball, tells them it was only a joke and all ends happily, The Bat having had his revenge.

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PRESENTS

DIE FLEDERMAUS (The Bat—In English)

Opera by Johann Strauss

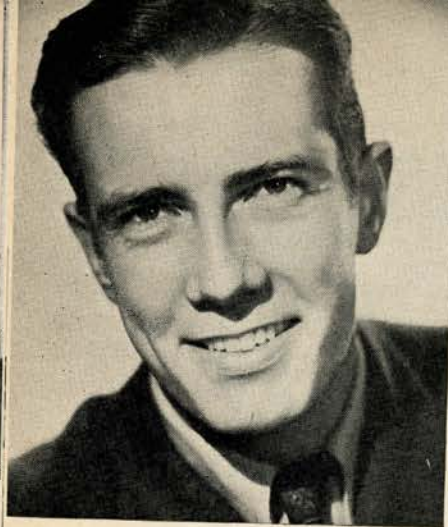
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Tickets: 50c, 77c, \$1.00, \$1.50, Plus Tax

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JEROME HINES

Sensational Bass-baritone

Appearing with
Philharmonic Orchestra of Los Angeles

Dec. 4-5, 1942

John Barbirolli Conducting

Wm. Grant Still's

"Plain Chant for America"

Born November 8, 1921, in Hollywood, California.

Jerome Hines is known in private life as "Jerry Heinz." He is the only son of Mr. and Mrs. Ray Heinz.

On May 16, 1938, this lad started vocal study with Maestro Gennero M. Curci, who is the only teacher and coach of opera the boy has ever had. After graduating from Fairfax High School, "Jerry" entered U. C. L. A., September, 1938. He has had three semesters out for opera, and still is in his senior year at college before his twenty-first birthday.

May, 1940, Edwin Lester heard young Hines sing and promptly signed him for the role of Bill Bobstay in Pinafore.

He was chosen from a field of 110 actors, all of them older and more experienced than Hines.

October, 1941, he was signed by Merola of the San Francisco Opera Co. to sing in Rigoletto, also in Tannhauser. He toured with them for the season and received high praise from both producer and critics.

March 7, 1942, he stepped into the role of Ramphis, The High Priest, in Aida, as guest artist with the San Carlo Opera Co. at the Philharmonic.

In August, 1942, he won the Bowl Vocal Contest and made his debut in the Hollywood Bowl, September 2. He sang as a soloist, with the Philharmonic Orchestra, under the baton of Edwin McArthur.

THE CRITICS SAY

LOS ANGELES EXAMINER:

His voice is fresh, vibrant and of fine range. Both his top notes and lower register are well developed, and he has great lyric beauty as well. . . . In stage presence and manner he fully justifies his excellent training.—A. G. S.

LOS ANGELES TIMES:

Jerome Hines, basso, was the successful soloist. . . . Last evening the tall young man with the Russian voice reminded his listeners of Chaliapin. . . . The color tones of his wide-ranged voice is of the warm, brown earth. He has a sustained legato. Jerry Hines will be a fine artist as well as a boy with an extraordinary and beautiful voice if he fulfills his promise.—Isabel Morse Jones.

HERALD EXPRESS:

A very important part of the program presented that fine manly basso, "Jerry" Hines. There is a free quality to his, at times, mighty profundo that promises greatness.—Carl Bronson.

CITIZEN NEWS:

Hines displayed a powerful bass-baritone voice of appealing timbre. He sang with certitude and ease, showing admirable training in the musicianly manner in which he interpreted his arias.—Richard D. Saunders.

DAILY NEWS:

Don't worry about singers, when there are talented young people around like "Jerry" Hines. The twenty-year-old collegian revealed a bass-baritone of quality.—Harry Mines.

Gifted with a beautiful voice this chemistry and Math. major says: "I intend to be the singing chemist. I am sure it's possible to combine two careers."

Those who know him wish him a great measure of success. He is greatly loved for his simplicity in manner.

SATURDAY NIGHT, NOVEMBER 7, 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
Messenger PAUL WALT
Priestess THELMA VOTIPKA

*Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian
Slaves and Prisoners, Egyptians, etc.*
Solo Dancer: Ruby Asquith
Corps de Ballet

STAGE DIRECTOR
ARMANDO AGNINI

CONDUCTOR
GAETANO MEROLA

CHORUS MASTER
GIACOMO SPADONI



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 of Judgment Hall
Scene 2: Above—In Temple of Vulcan
Below—Vault beneath the Temple

Encores not permitted—Gong rings three minutes before curtain rises

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MUSIC - ALITIES

(Musical Personalities)

Szekely Pupils Recital

The Szekely monthly musical meeting for October was held in his spacious residence at 1626 North Crescent Heights Boulevard on Sunday afternoon, October 25. At this time the following students sang:

Lou Adkisson, soprano; Betty Blake, soprano; Audrey Guard, alto; Aristide Chapman, tenor; Eleanor DeGrazia, soprano; Fred Brookins, baritone; Kathryn Henderson, soprano; Kemper Parsons, tenor; Irvin Parker, basso; Joen Reneau, alto; William Schroeder, baritone; Virginia Webster, soprano.

The participants demonstrated very marked improvement in their work. Several with outstanding professional ability may look forward to a decidedly promising future. After each student's performance Dr. Szekely gave constructive criticism about their work.

Dr. Szekely's niece, the young pianistic genius, Kato Mendelssohn Szekely, gave several concert numbers. Also at the request of the class Dr. Szekely himself showed how songs and arias should be properly sung.

Dorothy Eaton, as usual, proved an excellent accompanist.

Busy Season for Marguerite Bitter

On November 14 Miss Bitter will be guest artist at the Teachers' Institute session at City College. On December 26 she will play on the "I Hear America Singing" Hour, a coast-to-coast broadcast over the Mutual network.

In the latter part of January, Miss Bitter and Charles Wakefield Cadman will give a recital in Las Vegas, Nevada, featuring two-piano arrangements of Mr. Cadman's compositions. Amongst these numbers will be "Dark Dancers of the Mardi Gras," which these two artists recorded for Co-Art Recording Company and which may be purchased at leading music stores throughout the country. During the month of March Mr. Cadman and Miss Bitter will tour the Northwest. Their opening concert will be in Seattle.

Eleanor Freeman, a student of Miss Bitter, was presented at the Los Altos Hotel last month in a recital sponsored by the Los Altos Salon Recitals Management. Miss Freeman also gave the opening program for the Los Angeles Music Teachers' Association in September.



Wartime TRAVEL SUGGESTIONS

★ Increasingly, under war conditions, The Santa Fe and other American railroads must furnish mass transportation, military and civilian, for the nation. Movement of troops and war material must have first call—nothing has been or will be allowed to interfere with the utilization of any Santa Fe facility needed to win the war. But you can help maintain regular civilian rail transportation by following these travel suggestions.

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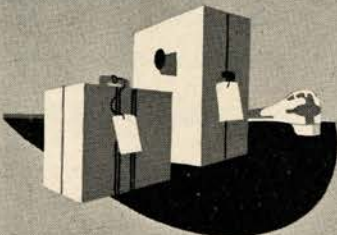
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The Story of Aida

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 by Amonasro and Aida are retained as hostages. The king then gives Rhadames, as his supreme award, 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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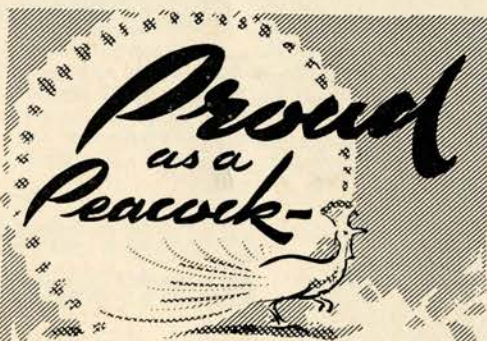
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MUSIC-ALITIES

(Musical Personalities)

The Proof of the Pudding!

We hear constantly "Oh, what's the use of advertising?"

In obtaining from Janet Spencer her new studio address which, incidentally, is 1722 North Stanley Avenue in Hollywood—GRanite 2762, we learned that Harry Burnett, the clever director of the Yale Puppeteers from the Turnabout Theatre, is studying voice with her.

Reason? Because of the simplicity and directness of Miss Spencer's advertisement in the Hollywood Bowl Magazine this season!

When asked by Miss Spencer, who had recommended her, Mr. Burnett replied, "No one. I thought after seeing your ad (sans gush) that here was an honest teacher who stands on her name alone. That was the kind I wanted."

*Cherkassky Plays in
November*

"The phenomenal virtuosity of Shura Cherkassky is scarcely a matter of news any longer. For sheer virtuosity he now has few peers. He can make his instrument do anything. He has speed, dexterity, power, finesse, a dazzling varied palette, and a tone of wide range and subtlety"—so writes Olin Downes in the New York Times of the great Russian-American pianist, who will play in Philharmonic Auditorium on Friday evening, November 13.

Mr. Cherkassky played here last spring at the Wilshire-Ebell Theatre; and so great was the response that Miss Bran, his manager, is presenting him again in the larger auditorium.

Shura Cherkassky has triumphed on both continents. He has returned home with brilliant successes from Europe, Australia, New Zealand, South Africa, Russia and the Orient.

Of special interest for this concert is the fact that he will play for its piano world premiere Stavinsky's "Circus Polka" (Composed for a Young Elephant). Mr. Cherkassky will also play Three Preludes by Shostakovich. When all things Russian today are of such vital interest to everyone—it will be an added treat to hear this great Russian-American, with his complete mastery—now in its full bloom of maturity—play the music of two such great Russians. He will also include on his program numbers by Bach, Liszt, Brahms, Chopin, Griffes, Debussy and Strauss-Godowsky.

MUSIC-ALITIES

(Musical Personalities)

Purpose of California Opera Academy

The California Opera Academy students have been divided into three groups: California Concert Group, California Drama Group, and California Opera Group.

The Academy opened on March 17, 1942, and during the intervening few months the development has been very gratifying, the enrollment now totaling about 50 students. The roster includes voice students of many of the most prominent voice teachers of this city.

The purpose of the California Opera Academy is to gradually build up a permanent theatre in Los Angeles for Grand and Light Opera; to provide opportunity for talented young singers to appear at a popular theatre before critics, agencies and talent scouts in leading roles and in small parts in opera performances presented in a professional manner.

Mozart's "Magic Flute" and Offenbach's "Tales of Hoffmann," presented for five performances each, met with decided success.

About two weeks after the performance of the San Francisco Opera Company's production of "Fledermaus," the California Opera Group will present this delightful opera by the Waltz King, Johann Strauss, for eleven performances at the Wilshire Ebell Theatre.

Director Bachenheimer is producing the entire Opera, and Dr. Hugo Strelitzer will conduct the performances, which begin on Friday, November 20, at 8:15 p. m.

Santa Barbara Receives American Pianist

Lillian Steuber, young American pianist, opened her concert season with a recital on October 20 at the Montecito Country Club and an appearance with the Weiss Woodwind Ensemble in a "first Los Angeles performance" of a sextet for wind instruments and piano by the Brazilian composer, Francisco Mignone. This was featured by the Society for Native Composers at its concert on October 25.

Miss Steuber's Master Classes at the Olga Steeb Piano School are attracting wide interest. In addition to a comprehensive survey of musical literature Miss Steuber and members of the class are playing and discussing the 32 Sonatas of Beethoven in chronological order and Miss Steuber is analyzing and playing the entire Well-Tempered Clavichord of Bach as well as all of the Chopin Etudes.

MUSIC-ALITIES

(Musical Personalities)

Mae Gilbert Reese

Perhaps in no other field does background play such an important part as in the teaching of piano and Mae Gilbert Reese may well be proud of her basic training and experience before accepting pupils.

Miss Reese received her training in musical theory at the Chicago Musical College from which she graduated and then came post-graduate work at the American Conservatory in Chicago. She studied piano under Harold von Mickwitz, famed Leschititsky exponent, Harold Bauer and Guy Maier.

She has concertized extensively and appeared as soloist three times with the Los Angeles Federal Orchestra among others. Miss Reese gave a program this summer for the State Music Teachers' Association which met in San Francisco.

Her pupils have been singularly successful, having won scholarships to various music schools and many of them have made successful recital appearances.



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MUSIC - ALITIES

(Musical Personalities)

Knox Pupils Again in Recital

Edith Knox, one of the Southland's most successful teachers as well as concert artists, auspiciously began the first of three pupils' recitals to be held this season, with an all-American program November 6. Edith Knox is sponsoring the works of several prominent California composers whose compositions are known throughout the country. Composers to be represented are: Dorothy Gaynor Blake, Grace Bush, Abram Chasins, Morton Gould, Homer Grunn, Charles Griffes, MacDowell, Mary Carr Moore, Saunders and Whithorne.

The continuation of the Morning Musical Salons sponsored by Mrs. Roscoe Moss, presenting Edith Knox as guest artist and Georgie Robinson as program annotator, will be greeted by enthusiasm on the part of the many patrons of art who regularly attended those delightful morning concerts held at Mrs. Moss' home, 279 South Windsor Boulevard, all during last season. There will be five concerts in all to be held on the second Wednesday of the months November, December, February, March and April. Anyone wishing to attend, get in touch with Miss Knox's secretary, 1547 South Gramercy Place, telephone ROchester 8245.

War Creates Demand For More Music

Some of the world's greatest music is to be found in the reflections of the political history of nations. This may be connected with the fact that the war creates a demand for more and more music.

The piano studio of Marguerite Schwinger in Beverly Hills reports an unusual interest in music study demonstrated by adults as well as the more than usual number of younger students.

On October 2 the trio, consisting of Beatrice Crail, narrator; Marguerite Schwinger, pianist; and Eunice Wennermark, violinist, opened the Long Beach City Club's current season in the Ebell Theatre before an audience of several hundred. The press comments were enthusiastic. During October the trio was a "first" with the Covina Women's Club and the Westwood Club in West Los Angeles. The coming season holds many bookings for this unusual program of poetry and music.

MUSIC - ALITIES

(Musical Personalities)

Belle Forbes Cutter

Inaugurates 4th Winter Season in Hollywood

Since the establishment of her studio in Hollywood three years ago, Madame Cutter has made an important place for herself in Western musical circles. Madame Cutter achieved signal success as an opera singer in Europe, where she acquired all her training under the guidance of the most noted European teachers. Later in America she became known as "The First Lady of Radio," broadcasting from Chicago and New York over the major networks for 13 years. During that time she was also a Musical Director of the Chicago Musical College.

Among the young artists now studying with Madame Cutter are Vicki Campbell, Lillian Cornell, Faye Simon, Jeannette Rollins, Joseph Williams, Dorothy Gulliver, Neomi Burston and Lillian Guay.

A pupil has said of her — "Madame Cutter is the artist — always the artist—the pupil recognizes that at the first lesson. She helps, encourages, and inspires all who come in contact with her — she is a gallant lady."

Piano School Announces Fall and Winter Plans

The Brumbaugh Piano School has announced a most unique and effective program for the forthcoming winter season—one which will tend to stimulate the students' interest in piano study.

As a special feature Madame Brumbaugh has announced that particular attention will be given to two-piano work. These ensemble lessons will be available to all, from preparatory to advanced students.

Sunday recitals will be given each month and those completing the two-year outline of study with sufficient musical improvement are to be presented to the public in an Annual Recital at Barker Brothers' Auditorium. Last year, two solo recitals were given in this auditorium by Maida McNally and Robert Zimmerman, students of Madame Brumbaugh.

Miss Verna Rudolph has been selected as personal assistant to Madame Brumbaugh this season because of her high rating at Washington University in St. Louis, where Miss Rudolph has been this past summer.

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2. Carmen Amaya Nov. 17
3. Platoff Cossack Chorus . . Nov. 20
4. Ballet Russe . . . Nov. 27 or Dec. 1
5. Original Don Cossacks . . . Dec. 20
6. Vronsky & Babin Jan. 10
7. Giannini Jan. 19
8. Trapp Family Jan. 24
9. Igor Gorin Jan. 31
10. Ballet Theatre Feb. 9
11. Richard Crooks Feb. 16
12. Luboshutz & Nemenoff . . . Feb. 23
13. Marian Anderson Feb. 28
14. Casadesus Mar. 9
15. Rachmaninoff Mar. 14
16. Rise Stevens Mar. 30
17. Francescatti Apr. 13
18. Nelson Eddy Fri., Apr. 30
19. Artur Rubinstein May 2

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1. Carmen Amaya & Co. Nov. 14



2. Ballet Russe de Monte Carlo
Nov. 28 or Dec. 5

3. Original Don Cossacks Dec. 20
4. Vronsky & Babin Jan. 10
5. Trapp Family Jan. 24
6. Igor Gorin Jan. 31



7. Ballet Theatre Feb. 6
8. Marian Anderson Feb. 28



9. Rachmaninoff
March 14



10. Rubinstein
May 2



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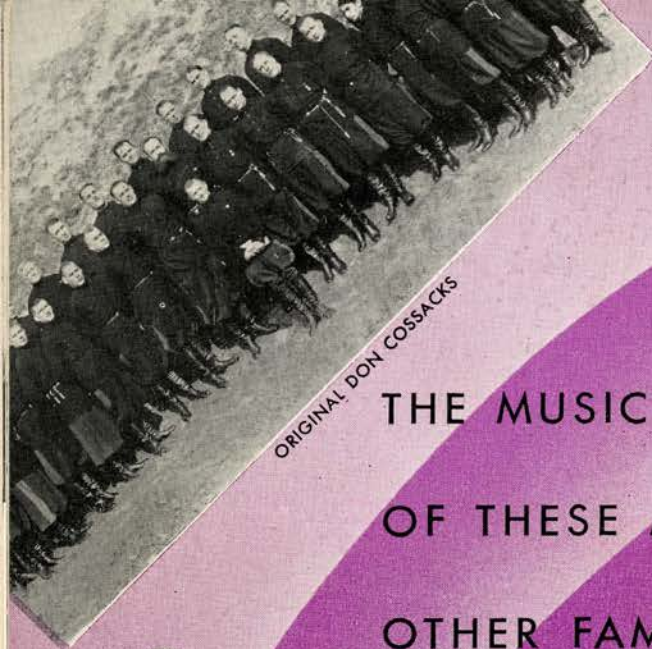
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