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MARCH 12-13-14, 1931

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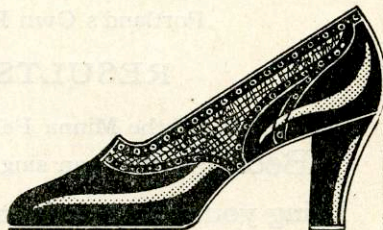
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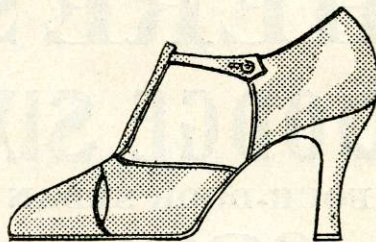


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THURSDAY NIGHT, MARCH 12, 1931—8:00 P. M.

## LA TRAVIATA

(In Italian)

Opera in Four Acts by Verdi

Libretto after the Book and Play "La Dame aux Camelias"  
of the Younger Dumas, by Piave.

Violetta Valery .....	Claudia Muzio
Flora Bervoix .....	Alice d'Hermanoy
Alfredo Germont .....	Tito Schipa
Giorgio Germont, his Father .....	John Charles Thomas
Gaston, Viscount of Letorieres .....	Lodovico Oliviero
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### SYNOPSIS OF SCENES

Scene: Paris

ACT I—A Salon in Violetta's House.

ACT II—A Country House near Paris.

ACT III—A Ballroom in Flora's House.

ACT IV—Violetta's Bedroom.

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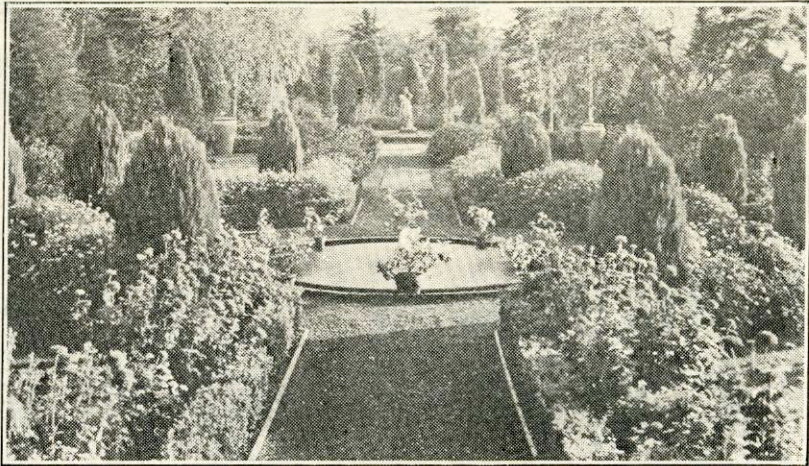
Imagine chewing a mouthful of microbes! "Bon appetit!" And yet that's what happens when food is kept above 50 degrees.

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**LA TRAVIATA**

The story of "La Traviata" (Violetta), was founded upon the novel, "La Dame aux Camelias," by Alexandre Dumas fils, and the libretto was adapted by Francesco Maria Piave. The first production of this opera took place in Venice on March 6, 1853. The original play is supposed to represent phases of modern French life, but the Italian libretto changes the period to the year 1700, in the days of Louis XIV.

The frail Violetta makes the acquaintance of Alfredo Germont, and for love of him abandons her questionable life. They lead an idyllic existence at her country home until, during Alfredo's absence, his father comes to Violetta and tells her that the future of Alfredo and the fortunes of his sister have been destroyed by his connections with her. With growing remorse she listens to the pathetic words of old Germont, and through his influence leaves her lover. In order to drown her grief she plunges again into dissipation, and when met later by Alfredo at a ball is insulted by him. Violetta's admirer, the Baron Douphal, challenges Alfredo, and Violetta, already far from strong, is made very ill by the excitement. Old Germont, realizing that Violetta's love is sincere, finally gives his consent to the union of the lovers. Alfredo hastens to her, understanding at last that Violetta has sacrificed herself for his sake, and begs forgiveness. She expires in his arms.

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(The Valkyr)

(In German)

Music Drama in Three Acts

Music and Drama by Richard Wagner

Wotan, the God.....	Alexander Kipnis
Fricka, Wife of Wotan.....	Maria Olszewska
Hunding.....	Chase Baromeo
Sieglinde, His Wife.....	Emma Redell
Siegmund.....	Theodore Strack
Brunnhilde.....	Frida Leider
Helmwige.....	Thelma Votipka
Gerhilde.....	Ilma Bayle
Ortlinde.....	Alice d'Hernanoy
Waltraute.....	Sonia Sharnova
Siegrune.....	Jenny Tourel
Rossweise.....	Coe Glade
Grimgerde.....	Ada Paggi
Schwertleite.....	Constance Eberhart
Conductor.....	Emil Cooper

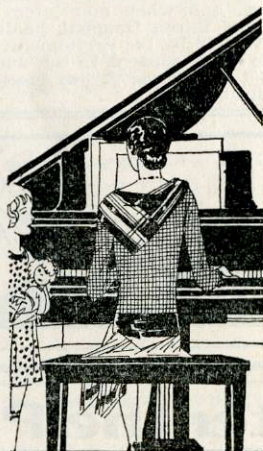
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ACT II—A Rocky Pass.

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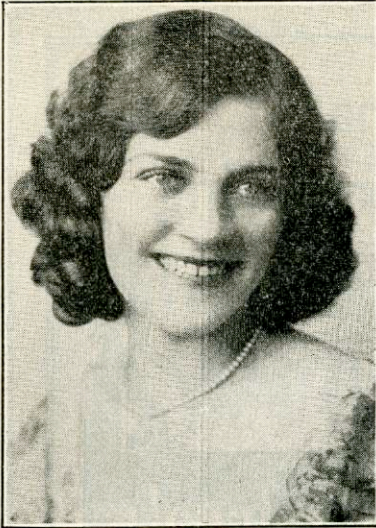
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DIE WALKURE  
(The Valkyr)

Die Walkure, the first part of the trilogy of the Ring of the Nibelung, was first produced in Munich on June 24, 1870. The first scene is the house of Hunding, a mighty warrior, in whose dwelling Siegmund, a son of Wotan and a mortal woman, has sought refuge. He does not know that it is the abode of an enemy. Sieglinde, the wife of Hunding attracts the guest's interest and wins his love. When Hunding comes home from the fight he learns to his disgust that his guest is the same warrior who killed his kinsmen, and whom they vainly pursued. The laws of hospitality forbid him to attack Siegmund under his own roof, but he warns him that he shall only await the morrow to fight him. Sieglinde mixes a powder with her husband's potion, which sends him into a profound sleep. Then she returns to Siegmund, to whom she shows the hilt of the sword thrust deep into the mighty ash tree which fills the middle space of the hut. It has been put there by an unknown one-eyed wanderer (Wotan, who once sacrificed one of his eyes to Erda, wishing to gain more knowledge for the sake of mankind). No hero has yet succeeded in loosening the wondrous steel. Siegmund reveals to Sieglinde that he is a son of the "Waelsing," and they recognize that they are twin brother and sister. Then Sieglinde knows that the sword is destined for Siegmund by his father, and Siegmund, with one mighty effort, draws it out of the ash tree, and flees with Sieglinde.

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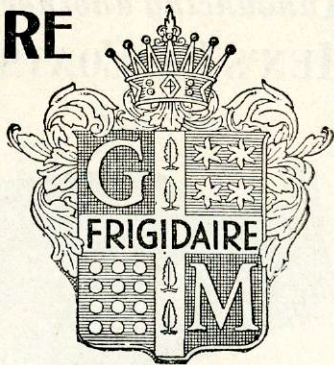
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In the second scene Wotan directs Brunnhilde to shield Siegmund in his battle with Hunding. The Valkyr is the daughter of Wotan and Erda, and her father's favorite. Fricka remonstrates against this breach of all moral and matrimonial laws. She is the wife of Wotan, and is jealous of her fickle husband. As the protector of marriages she forces Wotan to remove the power from Siegmund's sword. Wotan recalls Brunnhilde, changing his orders with a heavy heart and sending her forth to tell Siegmund of his doom. She obeys, but Siegmund scorns all her fine promises of Walhalla. He prefers to forego all the happiness in store for him when he learns that Sieglinde cannot follow him. He wins Brunnhilde by his love and courage, and she resolves to disobey Wotan's orders and to help Siegmund in his fight against Hunding. But Wotan interferes, breaking Siegmund's sword. He falls and Wotan kills Hunding by a contemptuous gesture.

In the third scene we find the Valkyrs, arriving through the clouds on horseback. Every one has a hero lying before her in the saddle. It is their office to carry these into Walhalla. There are eight Valkyrs without Brunnhilde, who comes last with Sieglinde instead of a hero. She implores her sisters to help her and the unhappy woman. But they refuse, fearing Wotan's wrath. Then she resolves to save Sieglinde, and sends her to the great forest where Fafner, the giant changed into a dragon, guards the Rhine-gold and the ill-fated ring. She gives to Sieglinde the broken pieces of Siegmund's sword, telling her to keep them for her son, whom she is to call Siegfried, and who will be the greatest hero in the world. Wotan arrives in great wrath. In spite of the intercession of the other Valkyrs, he deprives Brunnhilde of her immortality. He dooms her to a long magic sleep, out of which any man who happens to pass that way may awaken and claim her as his property. Brunnhilde's entreaties at last prevail upon him, so that he encircles her with a fiery wall, through which none but a hero may penetrate. After a touching farewell, the god, leading her to a rocky bed, closes her eyes with a kiss, and covers her with shield, spear and helmet. Then he calls Loge, who at once surrounds with glowing flames the rock on which Brunnhilde sleeps.

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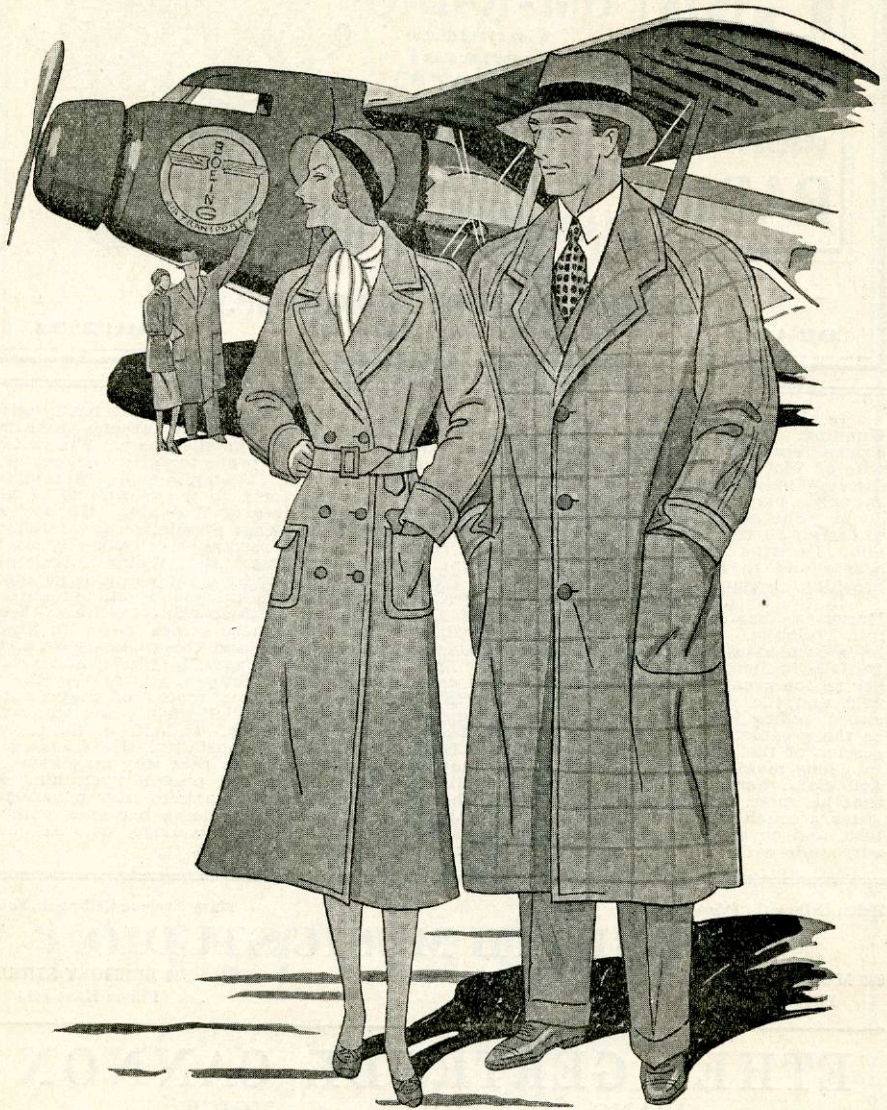
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SATURDAY MATINEE, MARCH 14, 1931—2 P. M.

**LUCIA DI LAMMERMOOR**

(In Italian)

Opera in Four Acts and Five Scenes

Libretto from Scott's "The Bride of Lammermoor" by Cammarano


Music by Gaetano Donizetti

Lord Henry Ashton .....	Richard Bonelli
Lucia di Lammermoor, His Sister.....	Margherita Salvi
Edgar of Ravenswood.....	Tito Schipa
Lord Arthur Bucklaw.....	Theodore Ritch
Raymond.....	Chase Baromeo
Alice, Lucia's Confidante.....	Alice d'Hermanoy
Norman, Captain of the Guard.....	Lodovico Oliviero

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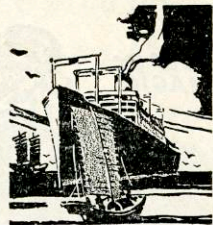
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### SYNOPSIS OF SCENES

Place: Scotland

Time: 1700

ACT I—The Park of Lord Ashton's Castle.

ACT II—Scene 1. Room in Lord Ashton's Castle.  
Scene 2. The Grand Hall of the Castle.

ACT III—Same as Act II, Scene 2.

ACT IV—The Churchyard.

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ACT II—Furiant danced by Edward Caton and Evelyn Chapman.

ACT III—

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#### LUCIA DI LAMMERMOOR

Gaetano Donizetti—destined to become "Court Composer and Master of the Imperial Chapel"—was the son of a weaver. He, together with Rossini and Bellini, formed that brilliant triumvirate of Italian opera composers who wrote in the first half of the nineteenth century. Because of his father's opposition to his making music a profession, Donizetti joined the army, was stationed at Venice and there composed and produced—in 1818—his first opera, which was successful enough to lend him much encouragement. In 1822 he was released from further military service.

During the next seven years—from 1822 to 1829—he composed twenty-three operas—an average of more than three a year.

Of all the Donizetti operas Lucia di Lammermoor stands first in popularity, but the following operas by the same composer are still found in many current operatic repertoires: "L'Elisir d'Amore," "La Fille du Regiment," "La Favorita," "Linda di Chamounix" and "Don Pasquale."

The story of "Lucia"—based on Sir Walter Scott's novel "The Bride of Lammermoor"—follows:

ACT I.—The park of Lord Ashton's castle. Lord Ashton is very eager that his sister Lucia marry Lord Arthur Bucklaw, who is wealthy, and has urged her to do so, hoping in this way to avert financial ruin, but she persists in refusing him. He now learns from Norman that she is in love with his most hated enemy, Edgar of Ravenswood—which infuriates him. He leaves, threatening revenge. Lucia and Alice arrive to await Edgar. Edgar comes with the news that he has been summoned to France, and begs her to let him ask her brother for her hand. Lucia, fearing her brother's hatred, pleads with Edgar not to go to him. They part, promising eternal fidelity.

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SCENE 1 of ACT II.—Lucia's apartments. Preparations for Lucia's wedding to Lord Arthur are being made, her brother hoping to eventually gain her consent. Through Norman he has been intercepting Edgar's letters to her, and produces a forged letter to prove that Edgar is untrue to her. He now tells her that he has been in a plot against the king, and that the plot has been revealed, urging her to marry Lord Arthur to save him. Believing her lover untrue, she consents to the marriage in order to help her brother, and prepares for the ceremony.

SCENE 2 of ACT II.—The hall of the castle. Just as Lucia has signed the marriage contract Edgar rushes in, demanding that the ceremony cease. When shown the contract signed by Lucia he believes her false, and after fiercely upbraiding her, departs, cursing her and her family. Ashton rushes after him, a quarrel ensues, ending in a challenge for a duel to be fought the following morning.

SCENE 1 of ACT III.—A hall in Lammermoor Castle. The bride and bridegroom have retired to their rooms, but the merrymaking continues despite the interposition of Edgar. Suddenly word comes that Lucia has gone mad and killed her husband. Lucia now appears, raving, among the guests. The Mad Scene follows, and at its conclusion she falls back dying.

SCENE 2 takes place in the churchyard. Here Edgar awaits Henry for the duel. He hears the castle bell toll, and when informed that it is for Lucia he kills himself.

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SATURDAY NIGHT, MARCH 14, 1931—8:00 P. M.

## CAVALLERIA RUSTICANA

(In Italian)

Opera in One Act by Mascagni

Santuzza, a Village Girl.....	Claudia Muzio
Lola, Wife of Alfio.....	Jenny Tourel
Turiddu, a Young Soldier.....	Antonio Cortis
Alfio, a Teamster.....	Desire Defrere
Lucia, Mother of Turiddu.....	Constance Eberhart
Conductor .....	Roberto Moranzoni

Followed by

## I PAGLIACCI

(In Italian)

Drama in Two Acts

Words and Music by R. Leoncavallo

Canio (in the play "Pagliaccio," "Punchinello"), Master of a Village Comedy Troupe.....	Charles Marshall
Nedda (in the play, "Columbine"), His Wife.....	Hilda Burke
Tonio (in the play, "Taddeo"), the Clown.....	Cesare Formichi
Beppo (in the play, "Harlequin").....	Giuseppe Cavadore
Silvio, a Young Peasant.....	Mario Fiorella
Conductor .....	Frank St. Leger

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SYNOPSIS OF SCENES  
CAVALLERIA RUSTICANA

Place: A Sicilian Village  
Time: The Present.

I PAGLIACCI

The scene is laid in Calabria, near Montaldo, on the feast of the Assumption, showing a small theatre that has been erected for a band of strolling players. Period between 1865 and 1870.

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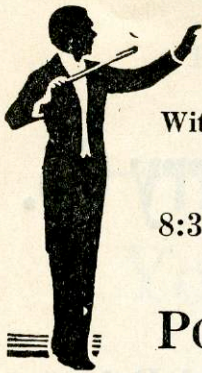
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### CAVALLERIA RUSTICANA

By Mascagni

The most popular of all "double bills" in grand opera is that including Mascagni's Cavalleria Rusticana and Leoncavallo's I Pagliacci, which is presented more often than any other combination.

Pietro Mascagni is a native of Leghorn, Italy, the son of a baker, who endeavored to turn his attention from music to law. An uncle more in sympathy with the young man's artistic bent adopted him and placed him under able instructors. His first opera, Cavalleria Rusticana, produced at the Costanzi Theatre in Rome, May 18, 1890, brought him instant fame.

The libretto of this opera is based upon a Sicilian tale by Verga. The action takes place in a Sicilian village on Easter Sunday. Turiddu, a young peasant returning from military service, has found Lola, his former sweetheart, married to Alfio. He has consoled himself with Santuzza, another peasant girl, although he is still infatuated with Lola. Both girls love Turiddu, Santuzza seriously and Lola coquettishly, and the latter resumes her affair with him clandestinely. Santuzza, who has been compromised, vainly begs him not to give her up for Lola. In jealous anger she tells Alfio of the relations of Turiddu and Lola, and the outraged husband vows vengeance. Upon Turiddu's reappearance Alfio insults him and they arrange for an immediate duel. Santuzza, fearing the consequences of her betrayal of the lovers, tries to prevent the combat without avail, and Turiddu is slain.

### I PAGLIACCI

By Leoncavallo

Ruggiero Leoncavallo, who wrote both the libretto and score, was born at Naples, where he studied music prior to entering the Naples Conservatory. His first two operas, Chatterton and I Medici, were accepted but not produced until after his third work, I Pagliacci, had been produced May 21, 1892, at the Teatro dal Verme, Milan, and hailed with enthusiasm that carried its subsequent popularity around the world.

Nedda, wife of Canio, a strolling player, has been carrying on a flirtation with Silvio, a young peasant. Tonio, the clown of the players, is in love with Nedda. Because she has scorned his attentions, he leads Canio to a rendezvous between Nedda and Silvio. The infuriated husband attempts to rush upon his rival, but Silvio escapes. The action of the comedy which follows (second act) has in it a quarrel between husband and wife because of another man, and Canio seizes upon the situation as ideal for his revenge. He stabs Nedda to death while the audience thinks it is a part of the play, and Silvio, sensing Nedda's danger, rushes to her assistance, only to share her fate.

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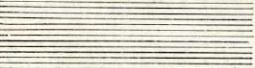
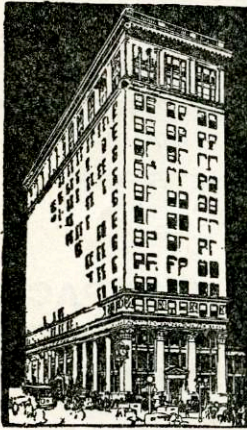
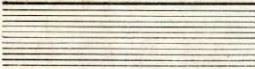
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**STANDARD SYMPHONY HOUR**  
**THE PACIFIC COAST'S GREATEST RADIO FEATURE**

*Broadcasting*

*The* **LOS ANGELES  
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**ARTUR RODZINSKI**  
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**NEXT THURSDAY EVENING  
7:30 TO 8:30**

This will be the concluding concert of the series broadcast alternately each week by the San Francisco Symphony Orchestra and the Los Angeles Philharmonic Orchestra. Following next week's broadcast, the Standard Oil Company of California will continue to present the Standard Symphony Hour every Thursday evening featuring the Standard Symphony Orchestra under the leadership of Mishel Piastro.

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