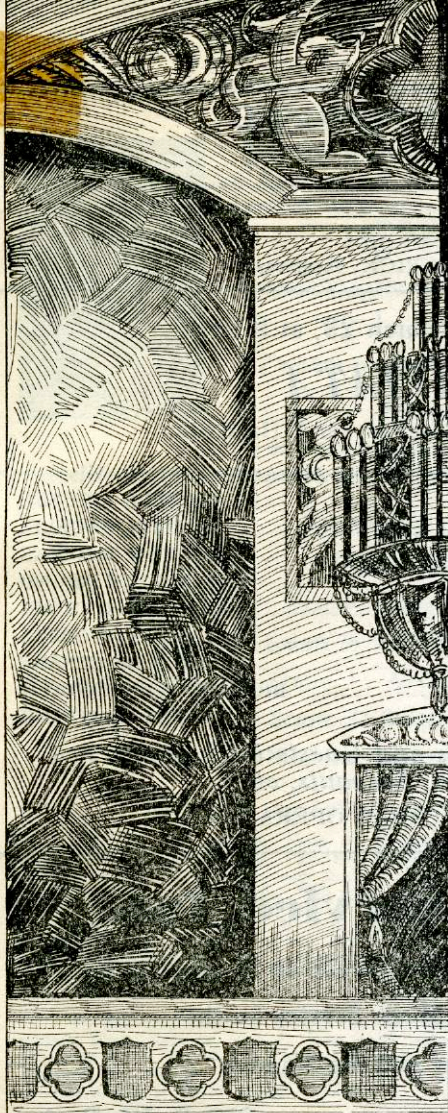


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## "LA TRAVIATA"

THURSDAY EVENING  
MARCH 28, 1940



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Thursday Evening, March 28, at 8:15

## LA TRAVIATA

*Opera in Three Acts by Giuseppe Verdi (In Italian)*

After the play, *La Dama aux Camelias*, by Alexander Dumas, fils

Violetta Valery, <i>a courtesan</i> .....	LUCILLE MEUSEL
Alfredo Germont, <i>her lover</i> .....	DIMITRI ONOFREI
Giorgio Germont, <i>his father</i> .....	MOSTYN THOMAS
Flora Berviox, <i>Violetta's friend</i> .....	CHARLOTTE BRUNO
Gastone de Letorieres.....	FRANCESCO CURCI
Baron Dauphol, <i>a rival of Alfredo</i> .....	FAUSTO BOZZA
Marquis d'Obigny.....	LOUIS DE CESARE
Doctor Grenvil.....	RICHARD WENTWORTH
Annina, <i>confidante of Violetta</i> .....	MYRA MANNING

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### SYNOPSIS OF SCENES

Time—About 1700.

Place—Paris and Environs

ACT I—Salon in Violetta's House.

ACT II—Scene 1: A Country House near Paris.

Scene 2: Salon in Flora's Palace.

ACT III—Violetta's Apartment.

### STORY OF THE OPERA.

ACT I. The drawing room of Violetta (soprano), is the meeting place of the gayer element of Parisian society. To this soiree comes Alfredo (tenor), a young stranger, who becomes enamored of the young hostess. He remains after the guests have left. She sings two lovely arias; the famous, "Ah fors e lui," and the dashing, brilliant "Sempre Libera."

ACT II. We find them in a delightful little home near the city of Paris, happy and contented. But Alfredo's father (baritone), comes to plead with Violetta that the family is being jeopardized by the unconventional attachment of his son and the lovely Violetta. She agrees to leave him forever, but when Alfredo learns that she has gone he is disconsolate and believes she has fled because of a rival.

In the second scene of this act, we find Violetta at a gambling party given by her friend, Flora Bervoix, and to this party comes Baron Douphol (baritone). Alfredo wins at cards from the Baron, whom Violetta, in order to continue her pretense of deception pretends she loves. She has done this in keeping with her promise to Alfredo's father. A wild scene of bitter words follows.

ACT III. The last act is in the apartment of Violetta, where she is ill of a long-threatened attack of tuberculosis. Alfredo speedily arrives, is as speedily forgiven for his mistake and, with the father's blessing, Violetta dies.

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## Story of the Next Opera

### SYNOPSIS OF SCENES

Time—Sixteenth Century. Place—Mantua.

ACT I—The Duke's Apartments.

ACT II—Rigoletto's House.

ACT III—Ante-Chamber of the Ducal Palace.

ACT IV—A Deserted Spot on the Shores of Mincio.

### THE STORY OF RIGOLETTO

ACT I. The time is the sixteenth century, when the wealthy nobility recognized no law above their whims; the story is of an incident in the life of King Francis I of France, who is thinly disguised in the opera as "Duke of Mantua" (Franco Perulli). The courtiers are fearful of the Duke's attentions to their daughters and charge that the hunchback jester, Rigoletto (Ivan Petroff), aids them in their intrigues. One of the courtiers, Monterone (Richard Wentworth), mad with rage and indignation, lays a father's curse on Rigoletto.

ACT II. The second act finds Rigoletto at the garden of his home, where he has hidden his daughter Gilda (Lucile Meusel) and where he is now in conversation with Sparafucile (Harold Kravitt), a bravo who has served him in many dark deeds. Unknown to Rigoletto, the Duke has learned of Gilda and visiting in the guise of a simple student, has won her love. When he leaves the bravos enter to abduct her and even dupe Rigoletto so that he holds the ladder for them to scale the wall. It is only when they are carrying her away that he recognizes the voice of his daughter. "The curse," he shrieks, as the curtain falls.

ACT III. The frantic father rushes to the ducal palace to plead in vain for aid from other fathers—and to learn that his daughter is actually in love with the dissolute Duke! He vows to kill his royal master.

ACT IV. The final act (marked by the great quartet) finds Sparafucile waiting to kill the Duke at the command of Rigoletto, but willing to agree to Maddalena's suggestion that he kill the first man to come along instead. Gilda, still faithful in her love, dons masculine attire and sacrifices herself. And it is her body that Rigoletto finds in the bravo's sack!

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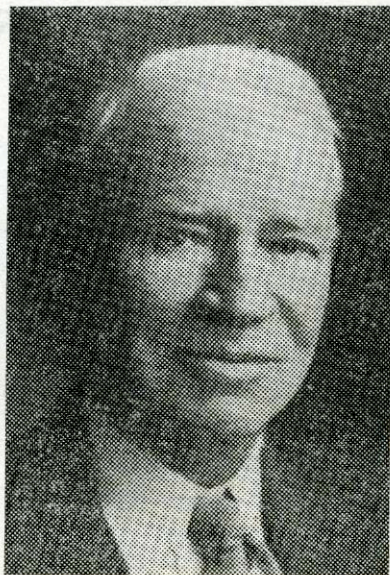
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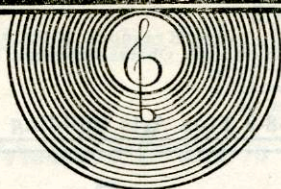


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