

SAN CARLO OPERA

FORTUNE GALLO, General Director

Presents

IL TROVATORE

Saturday Evening, March 17

LA BOHEME

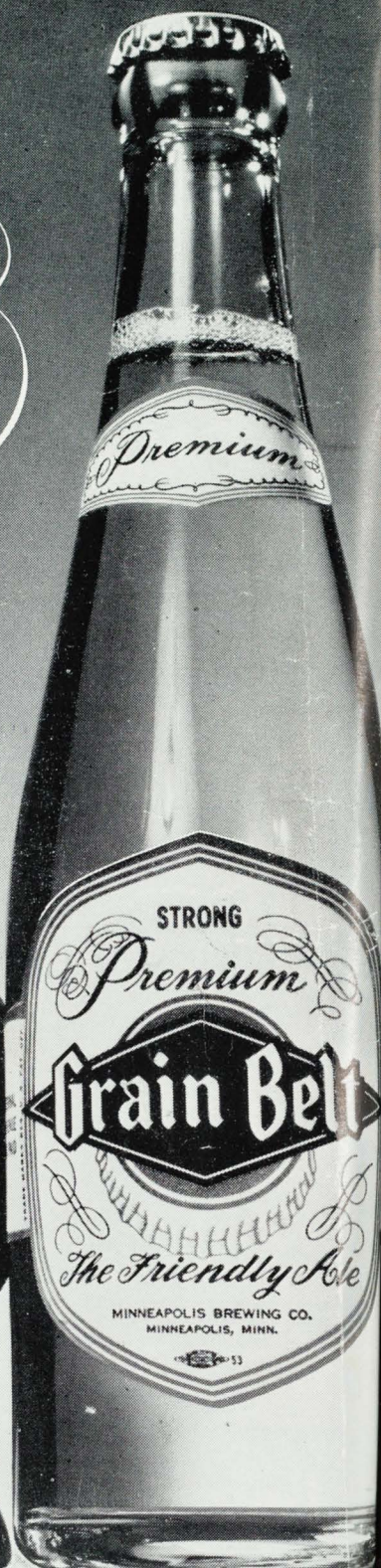
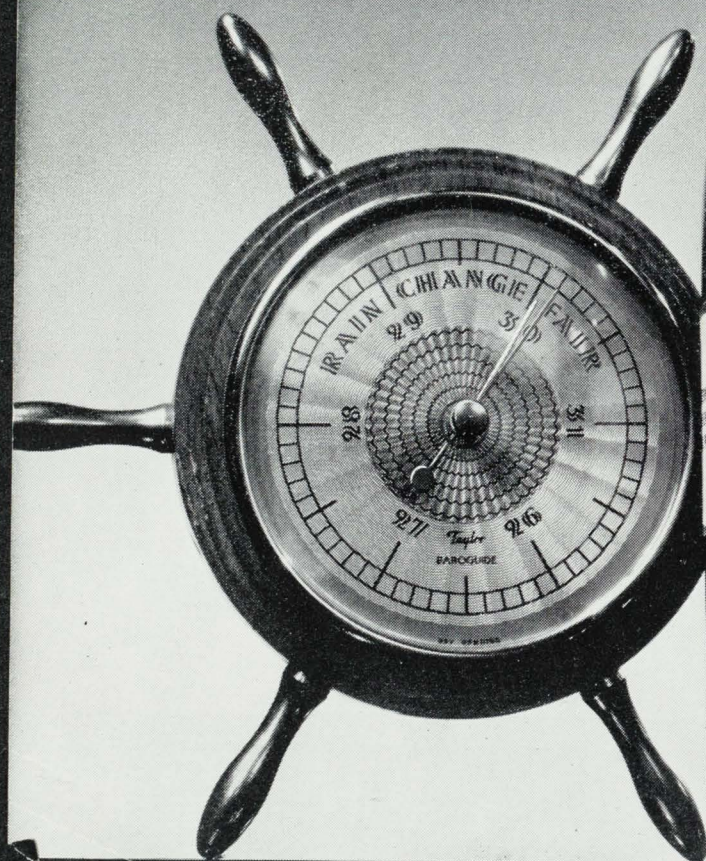
Sunday Matinee, March 18

LA TRAVIATA

Sunday Evening, March 18

LYCEUM THEATRE PROGRAM

A change
for the better



SATURDAY EVENING, MARCH 17, AT 8:20 O'CLOCK

IL TROVATORE

Opera in Four Acts, by Verdi

CAST

(Subject to Change)

LEONORA, lady in waiting to a princess of Aragon	WILLA STEWART
AZUCENA, Biscayan Gypsy woman	MARIE POWERS
INEZ, confidante of Leonora	CLELIA VENDITTI
MANRICO, chieftain under Prince Biscay	SYDNEY RAYNER
COUNT DI LUNA, young noble of Aragon	MOSTYN THOMAS
FERRANDO, Di Luna's captain of the guard	WILLIAM WILDERMAN
RUIZ, in Manrico's service	RICHARD VIVALDI
A GYPSY	ANTONIO FANTINI

Soldiers, Citizens, etc.

Incidental Dances by the SAN CARLO OPERA BALLET

Conductor: NICHOLAS RESCIGNO

Stage Director: MARIO VALLE

SYNOPSIS OF SCENE

SCENE: Biscay and Aragon in the middle of the Fifteenth Century.

ACT I—Vestibule in Aliaferia Palace.

Scene 2—In the Palace Gardens.

ACT II—Scene 1—Gypsy Camp in the Mountains.

Scene 2—The Convent.

ACT III—Scene 1—Camp of Count di Luna.

Scene 2—Manrico's Castle.

ACT IV—Scene 1—Exterior of Palace.

Scene 2—Prison Cell of Manrico.

THE STORY OF "IL TROVATORE"

ACT I. Scene 1: Ferrando tells retainers of Count di Luna the story of the Count's childhood. The Count's brother, when a baby had been stolen in forfeit for a gypsy woman burned at stake.
Scene 2: The Count is in love with Leonora, who is interested in an unknown knight. The two men, the Count and the troubador (Manrico), serenade Leonora, meet and fight.

ACT II. Scene 1: In the gypsy camp Manrico is recovering from wounds. Azucena, whom Ferrando described as stealing the infant, tells him her story. She lives over the burning of her mother at the stake and her own theft of the child of the Count's father with intent to throw it on the flames. In her frenzy she had destroyed her own child.

Scene 2: Leonora, believing her lover dead, decides to enter a convent. Di Luna tries to carry her away, but Manrico protects her.

ACT III. Scene 1: Azucena has fallen into the Count's hands as an accused spy. Ferrando swears her the murderess of the Count's brother. She claims Manrico her son; the Count swears vengeance.

Scene 2: Manrico and Leonora enjoy a brief respite. They hear of Azucena's capture, and he prepares to go to her aid.

ACT IV. Scene 1: Leonora goes to the castle where Manrico and Azucena are entombed. The Count comes and she begs leniency, finally offering herself in marriage for her lover's freedom.

Scene 2: Leonora, imprisoned with Manrico and Azucena, is accused by the lover of selling herself, takes poison and falls at Manrico's feet. The Count orders Manrico's execution, and when this has taken place, Azucena reveals he has killed his brother. The Count collapses.

NEXT
DOOR

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GOOD
FOOD

SUNDAY MATINEE, MARCH 18, AT 2:30 O'CLOCK

LA BOHEME

Opera in Four Acts by Giacomo Puccini
(in Italian)

MIMI, a maker of embroidery.....	MARY HENDERSON
RODOLFO, a poet.....	*TANDY MacKENZIE
MUSETTA, a grisette.....	CLELIA VENDITTI
MARCELLO, a painter.....	MARIO VALLE
COLLINE, a philosopher.....	HAROLD KRAVITT
SCHAUNARD, a musician.....	STEPHAN BALLARINI
BENOIT, a landlord.....	JACK MORGAN
ALCINDORO, a state councillor, follower of Musetta.....	FAUSTO BOZZA
PARPIGNOL, a toy vendor.....	RICHARD VIVALDI

Conductor, NICHOLAS RESCIGNO

Stage Director, MARIO VALLE

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with
SONGS by LA VERNE
Dinner Hour - Closing

SYNOPSIS OF SCENES

ACT I—A Garret
ACT II—The Cafe Momus in the Latin Quarter
ACT III—The Barrier de L'Enfer
ACT IV—Same as Act I

* * *

HISTORY OF THE OPERA

The story of "La Boheme" was taken from Henri Murgere's book, "La Vie de Boheme". Produced at Turin, February 1, 1896; in Convent Garden, London, in English, October 2, 1897 and at the same opera house, in Italian, July 1, 1899 New York, May 16, 1898, by an unimportant traveling organization at the American Theatre; New York, in English, by Henry W. Savage Castle Square Opera Company, November 20, 1898; Metropolitan Opera House, New York, in Italian, December 18, 1901.

The plot is laid in the Latin Quarter of Paris where gayety and pathos touch elbows, it laughs as well as weeps. The light touch of high comedy confers distinction upon many passages in the score of "La Boheme", which sparkles with merriment, is eloquent of love and stressed by despair.

The arias are familiar to even the musically unsophisticated. The soprano air, "Mi chiamano Mimi," is one of the best known vocal numbers of all operas: "Che gelida Manina", the tenor aria, is equally popular; and Musetta's Waltz—a chic waltz song—entitled "Quando me 'n vo soletta per la via" (As through the streets I wander onward merrily) is a famous number. The orchestral score is a favorite in the musical programs of small orchestras of cafes and for dinner music.

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MAin 1668

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Refreshments served on second floor.

LYCEUM THEATRE PROGRAM

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419 South Third St.

MAin 3364

46

SUNDAY EVENING, MARCH 18, AT 8:20 O'CLOCK

LA TRAVIATA

Opera in Three Acts, by VERDI

(in Italian)

* * *

CAST

(Subject to Change)

VIOLETTA VALLERY, a courtesan	VIRGINIA PEMBERTON
ALFREDO GERMONT, her lover	MARIO PALERMO
GIORGIO GERMONT, his father	STEPHAN BALLARINI
FLORA BERVOIX, Violetta's friend	CLELIA VENDITTI
GASTONE DE LETOIERES	RICHARD VIVALDI
BARON DAUPHOL, a rival of Alfredo	FAUSTO BOZZA
MARQUIS D'OBIGNY	ALBERT CRANSTON
DOCTOR GRENVIL	WILLIAM WILDERMAN
ANNINA, confidante of Violetta	OLYMPIA DI NAPOLI

Ladies and Gentlemen, Friends and Guests in the houses of Violetta and

Flora, Servants, etc.

Incidental Dances by SAN CARLO BALLET

LYDIA ARLOVA, Premiere Danseuse LUCIEN PRIDEAUX, Premier Danseur
and MARA DAVEDOVA

Conductor, NICHOLAS RESCIGNO

Stage Director, MARIO VALLE

SYNOPSIS OF SCENES

ACT I—A salon in the house of Violetta

ACT II—Scene 1—Country house near Paris
Scene 2—Salon in Flora Bervoix's house

ACT III—Violetta's bedroom

THE STORY OF "LA TRAVIATA"

ACT I. The opera opens in the house of Violetta, a courtesan, who is surrounded by her friends; although in ill health, undermined by consumption, she tries to join in the festivities. Among her admirers is Alfredo Germont; she is touched by his sincere devotion. (She sings the famous air, "Ah fors e lui"; suddenly she changes, as if there were no hope for lasting love, and dashes into the brilliant "Sempre libera.")

ACT II. Alfredo's father, annoyed at his son's infatuation, seeks an interview with Violetta and demands that she shall renounce Alfredo. She promises to do so and writes a farewell letter to her lover, and leaves for her friend Flora's house where there are to be festivities that night. Believing she has deserted him for his rival (Baron Dauphol), Alfredo goes to the house of Flora Bervoix where a ball is taking place, and openly insults Violetta, is challenged by the Baron.

ACT III. Violetta is in the last stages of illness, anxiously expecting to see Alfredo before she dies. He has been told by his father of her sacrifices and enters to ask her pardon. He reproaches his father for being the cause of their unhappiness. With her lover restored to her, and kindly greeted by his father, Violetta entreats the doctor to give her life, but there is no hope. Tranquilly she passes away.

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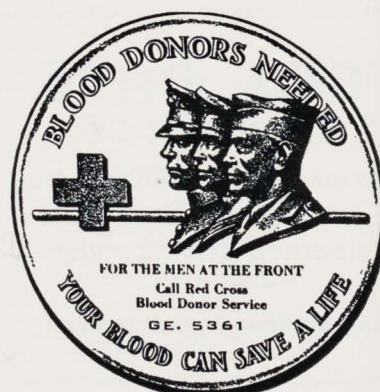
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