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## Orlando's first Grand Opera Week, Orlando Municipal Auditorium: February 21-26, 1927

Orlando Chamber of Commerce

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# Orlando's First Grand Opera Week

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## ORLANDO MUNICIPAL AUDITORIUM

February 21-26, 1927



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W. T. A. WEBB,  
General Manager  
Auditorium

### The Philadelphia La Scala Grand Opera Co.

Under the Auspices of the Orlando Chamber of Commerce

#### GRAND OPERA COMMITTEE

L. M. Autrey  
W. S. Branch

A. Phil Maurer  
Mrs. W. J. Morrison

Mrs. L. G. Starbuck  
Mrs. J. T. Fuller



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# Philadelphia La Scala Grand Opera Company

FRANCESCO PELOSI  
Director General

SATURDAY EVENING, FEBRUARY 26, 1927, AT 8:15

## FAUST

OPERA IN FIVE ACTS  
(In French)

Book by Jules Barbier

Musical by Charles Gounod

### CHARACTERS

FAUST .....	LOMELIDO SILVA
MEPHISTOPHELES .....	ALFREDO VALENTI
VALENTINE .....	ELIA PALMA
WAGNER .....	VALENTINO FIGANIACK
SIEBEL .....	MARGHERITE VILLA
MARGHERITE .....	MURIELLA CIANCI
MARTHA .....	MARTHA SANTACANA

Students, Soldiers, Villagers, Sorcerers, Spirits, etc.

The action takes place in Germany.

Incidental Dances and Ballet by La Scala Opera Ballet;  
Anna Gray, Premiere Danseuse.

Stage Director .....	Luigi Raybaut
Conductor .....	Maestro G. Simeoni

### SYNOPSIS OF SCENES

Act I, Scene. The Compact.  
Act II, Scene. The Fair.  
Act III, Scene. The Garden Scene.  
Act IV, The Desertion.  
Act V, The Prison.

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# FAUST

Faust is laid in medieval times and is founded upon the tragedy written by Goethe. The words were written by Barbier and Carre, and the music was composed by Charles Gounod. The opera was first produced in the Theatre Lyrique, Paris, March 19, 1859.

The opera is replete with splendidly dramatic situations and lovely music. The prelude to Faust is a short one, merely hinting at the drama which is to follow. The fateful note of the full orchestra forms a fitting introduction to the unusual portent of the drama.

Faust, a German philosopher, after a life of meditation wearies of the emptiness of human knowledge and his own ability to unravel the mysteries of Nature. He summons to his aid the Spirit of Evil, who appears to him under the form of Mephistopheles. Through the supernatural power of the latter, Faust is restored to youth, endowed with personal beauty and luxurious charm. Mephistopheles, in a vision reveals to him the village maid, Marguerite, with whom the student falls in love. Marguerite, noted for her loveliness, has been left by her soldier brother, Valentine, under the care of Dame Martha, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but through the intervention of Mephistopheles he urges his suit, and Marguerite's resistance is at length overcome. Valentine, on returning from the wars, learns what has occurred. He challenges his sister's betrayer, but with the assistance of Mephistopheles, he is killed in a duel. Marguerite, horror-stricken at the calamity of which she is the cause, gives way to despair. Her reason becomes affected, and in a frenzy she kills her infant. She is thrown into prison, and Faust, aided by Mephistopheles, obtains access to the cell in which she is confined. They both eagerly urge her to fly, but Marguerite, in whom holier feelings have obtained the ascendant, spurns their proffered aid; at the apparent success of scheme to destroy a human soul, a chorus of heavenly voices is heard proclaiming that there is pardon for the repentant sinner, and the Evil One, foiled and overcome, crouches in terror as the spirit of Marguerite is born to heaven by ministering angels.

SYLVESTER E. WILSON

O. B. & T. BUILDING — — ORLANDO, FLORIDA

"TWENTY ACRES AND PLENTY"



# *Estey Organ Co.*

ESTABLISHED 1846, BATTLEBORO, VERMONT

J. G. ESTEY, President and Treasurer



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# Orlando's First Grand Opera Week



## ORLANDO MUNICIPAL **AUDITORIUM** *February 21-26, 1927*

W. T. A. WEBB,  
General Manager  
Auditorium



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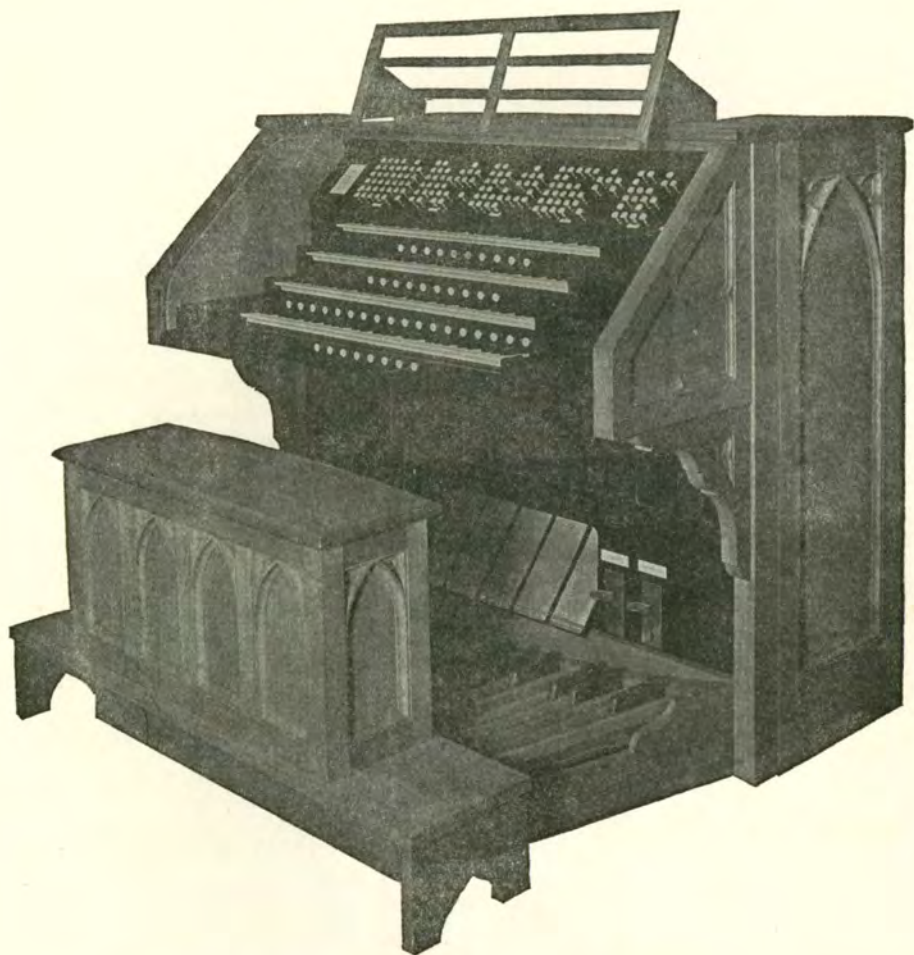
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# Philadelphia La Scala Grand Opera Company

FRANCESCO PELOSI  
Director General

**TUESDAY EVENING, FEBRUARY 22nd, 1927, AT 8:15**

## LUCIA di LAMMERMOOR

OPERA IN THREE ACTS  
(In Italian)

Book based on Walter Scott's Novel.

Music by G. Donizetti

### CHARACTERS

ENRY ASTON ..... JOSEPH ROYER—*Baritone*  
LUCIA ..... RUDHO MORINI—*Soprano*  
EDGARD ..... LOMELINO SILVA—*Tenor*  
RAIMOND ..... ALFREDO VALENTI—*Tenor*  
ARTURO ..... JOSEPH ROBERTI—*Bass*  
ALICE ..... MARGUERITE VILLA—*Contralto*  
NORMANNO ..... A. MONTOLTO—*Tenor*

Ladies and Knights related to the Ashtons; Pages, Soldiers and Domestics in the Ashton Family.

Scene and Period: The action takes place in Scotland, close of Sixteenth Century.

Stage director ..... Luigi Raybaut

Conductor ..... G. Simeoni

### SYNOPSIS OF SCENES

Act I, Scene I. A wood near Lammermoor.  
Scene II. A Park near the Castle.  
Act II, Scene I. An Anteroom in the Castle.  
Scene II. The Great Hall of the Castle.  
Act III, Scene I. The tour of Ravenswood Castle.  
Scene II. Hall in Lammermoor Castle.  
Scene III. The Tombs of Ravenswood.

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# *LUCIA di LAMMERMOOR*

(LUCY OF LAMMERMOOR)

(OPERA IN THREE ACTS)

Text by Salvator Cammerano, derived from Scott's novel, "The Bride of Lammermoor." Music by Gaetano Donizetti. First produced at Naples, September 28, 1835. Performed in London at Her Majesty's, April 5, 1838; Paris, 1839; New Orleans, December 28, 1840; New York in English at the Park Theatre, on November 17, 1845.

Scenes and period of this opera take place in Scotland near the close of the sixteenth century.

Lord Henry Ashton, brother of Lucy, knows nothing of her great love for Edgar of Ravenswood, his enemy, and has arranged for a marriage between Lucy and the wealthy Lord Arthur in order to regain his lost fortunes. Learning that Lucy is in love with Edgar, he intercepts her lover's letters and executes a forged paper, which convinces Lucy that Edgar is false to her. Convinced of the perfidy of her lover, and urged on by her brother, she unwillingly agrees to marry Sir Arthur. The guests are assembled for the ceremony, Lucy has just signed the contract, when suddenly Edgar arrives and denounces her for her fickleness. Edgar is driven from the castle. The shock proves too much for the gentle mind of Lucy, and she becomes insane, kills her husband and dies. Edgar, overcome by these tragic happenings, visits the churchyard of Ravenswood and stabs himself among the tombs of his ancestors.

It is replete with dramatic moments and lovely music.

**SYLVESTER E. WILSON**

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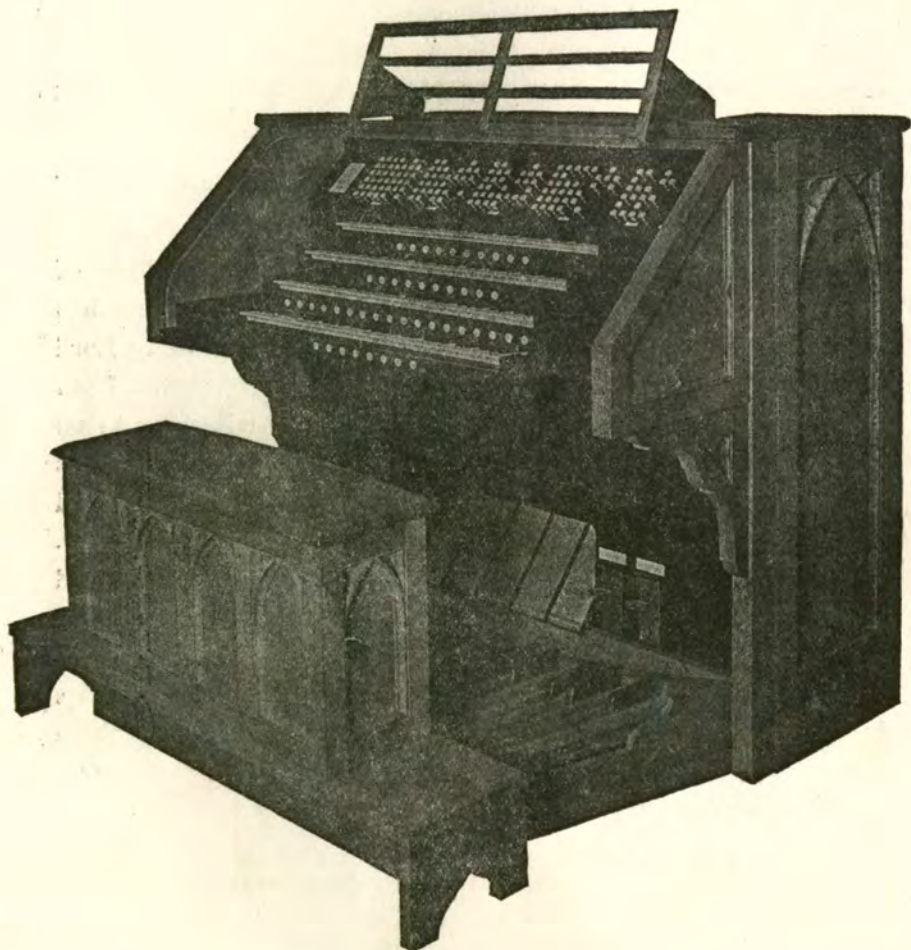
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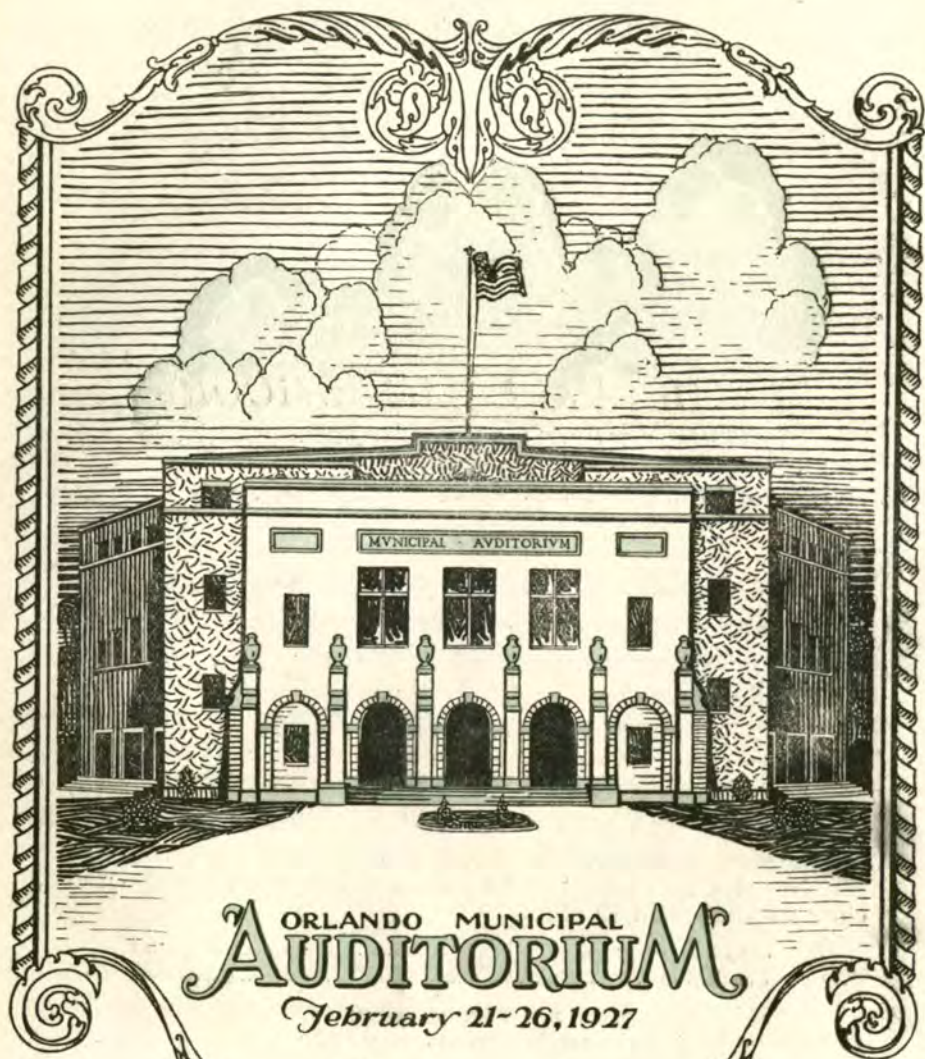
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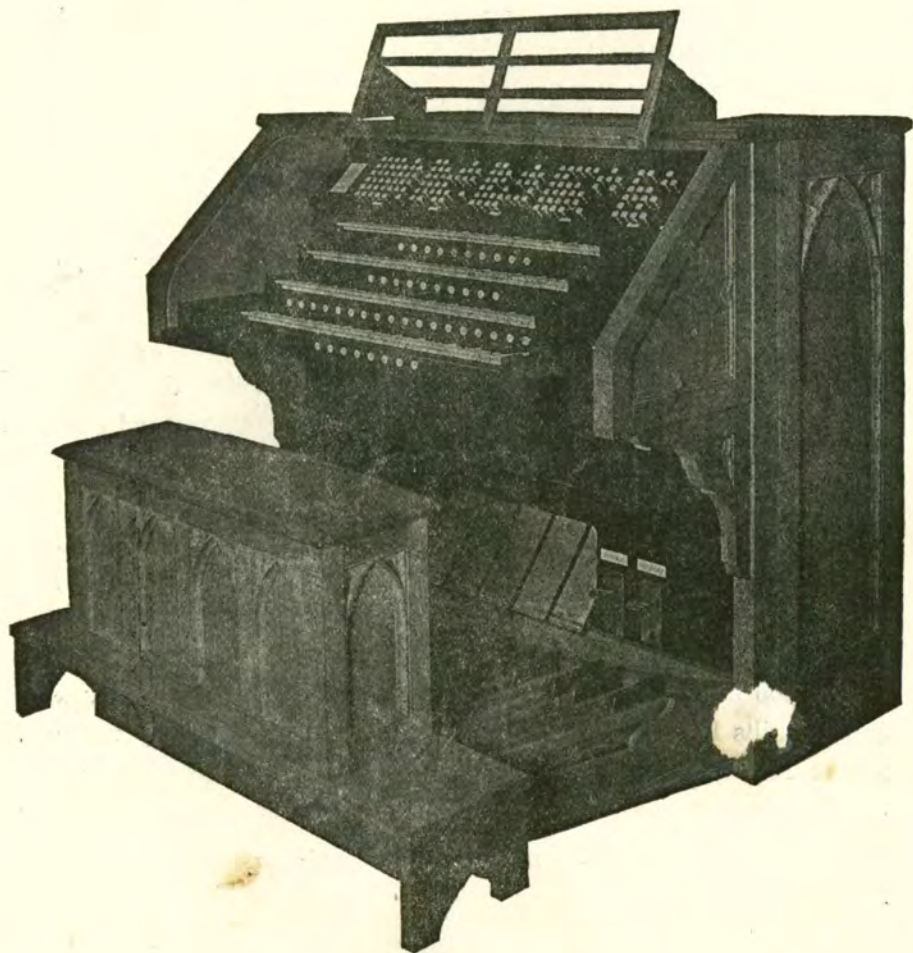
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# Philadelphia La Scala Grand Opera Company

FRANCESCO PELOSI  
Director General

WEDNESDAY EVENING, FEBRUARY 23rd, 1927,

## IL TROVATORE

OPERA IN FOUR ACTS  
(In Italian)

Book by Cammarano

Music by Giuseppe Verdi

### CHARACTERS

LEONORA .....	FIDELA CAMPIGNA
AZUCENA .....	RHEA TONIOLO
INEZ .....	MARGHERITA VILLA
MANRICO .....	JAMES DE GAVIRIA
COUNT DI LUNA .....	JOSEPH ROYER
FERRANDO .....	MICHELE SANTACANA
RUIZ .....	GIUSEPPE MONTALTO
AN OLD GYPSY .....	JOSEPH VIOLANTE

Also a Messenger, a Jailer, Soldiers, Nuns, Gypsies, Attendants, etc.

Conductor ..... Clarence Nice

Stage director ..... Luigi Raybaut

### SYNOPSIS OF SCENES

Act I,	Scene I.	Interior of Castle.
	Scene II.	Garden.
Act II,	Scene I.	A Ruined House.
	Scene II.	Exterior of a Church.
Act III,	Scene I.	A Camp.
	Scene II.	An Apartment.
Act IV,	Scene I.	Exterior of the Palace of Aliaferia.
	Scene II.	The Prison Cell of Manrico.

## IL TROVATORE

(The Troubadour)

(An Opera in Four Acts)

An atmosphere of romance and mystery is observed in the opening of *Il Trovatore*. The story is suggested by a Spanish drama of the same name. The music is by Giuseppe Verdi and was first produced at the Teatro Apollo, Rome, January 19, 1853. The first New York production was on May 17, 1855.

The old Count di Luna, now deceased, had two sons not much apart

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in age. One night an old gypsy-woman was discovered by the servants near the cradle of the youngest of the two children, to whose chamber she had stealthily gained access while the nurse was asleep. The gypsy was quickly expelled from the castle, but from that day the child's health began to fail. The old gypsy was suspected of having bewitched the child. Search was instituted, the woman taken prisoner and agreeably to the barbarous modes of punishment of the times, burned alive.

This witch has a daughter, who determined to avenge her mother's fate, with the result that the Count's younger son disappeared; after the witch's burning there was discovered upon the pile of charred embers the bones of a child.

In the meantime the old Count died, leaving the oldest son sole heir of his title and possessions, but doubting, up to his last moment, the death of his last born, although a heap of infant's bones, found among the ashes around the stake, seemed to be proof conclusive.

Manrico and the Count di Luna (brother to Manrico, although this was unknown to both of them) was also smitten with a deep passion for the Duchess, Leonora. One night while the Count was lingering in the garden attached to the royal palace, he suddenly heard the voice of the Troubadour in a thicket close by. Hard words passed between the two rivals. The Troubadour unmasked himself, revealing his antagonist as Manrico.

The duel quickly terminated in favor of the Troubadour. The latter had already lifted his sword to pierce the heart of his adversary, when he felt the influence of some secret power suspending the intended motion. A voice from heaven seemed to say to him "Spare thy foe." Manrico, obeying reluctantly, retired. Joining the army opposing his country's forces, he was left for dead on the battlefield of Pelilla. His mother sought him out by night and discovered that life was not yet extinct.

His prince having heard of Manrico's being still alive, dispatched a messenger to his retreat, bidding him repair to the fortress of Castellar and to defend it against the forces of the Count di Luna. At the same time he communicated to him that the Duchess, Leonora, believing the current reports of his death, was about to take the veil that very evening at a convent in the neighborhood of Castellar. Upon receipt of this message Manrico at once departed, and arriving at the convent just in time to rescue Leonora who was about to be carried off forcibly by the Count di Luna and his followers. The Troubadour conducted the Duchess to Castellar, which place was immediately enclosed and besieged by the Count di Luna's troops.

The Count di Luna, after storming the fortress of Castellar on the day following—but without finding a trace of Leonora—took his prisoners to the capital of the province. Here, on the eve before the day fixed for the execution of son and mother, Leonora suddenly appeared before the Count, offering him her hand in exchange for the life of Manrico. The Count consents, and Leonora is admitted into the dungeon to restore Manrico to liberty. Before she enters, however, she takes poison, which she carried concealed in a ring on her finger. Manrico refuses to accept his liberty, accusing the Duchess of basely betraying his affections. During this delay the poison begins to take effect. Manrico discovers the extent of her sacrifice too late. The Count enters, understands at a glance what happened, and orders Manrico to be beheaded immediately. While his order is being obeyed, he rouses the gypsy from the stupor in which she has been lying motionless in a corner of the dungeon. He drags her to the window, showing her the execution of her supposed son. Then the gypsy triumphantly divulges her secret. "Manrico is thy brother," exclaims she to the horror-stricken Count, and with a "Mother, thou art avenged!" she falls lifeless.

**SYLVESTER E. WILSON**

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# Philadelphia La Scala Grand Opera Company

FRANCESCO PELOSI  
Director General

FRIDAY EVENING, FEBRUARY 25th, 1927, AT 8:15

## CAVALLERIA RUSTICANA

OPERA IN ONE ACT

Book by G. Verga

(In Italian)

Music by Pietro Mascagni

### CHARACTERS

SANTUZZA .....	FIDELA CAMPIGNA
LOLA .....	MARGHERITA VILLA
TURIDDU .....	GRAZIANO LAURO
ALFIO .....	VALENTINO FIGANIACK
MAMMA LUCIA .....	MARTHA PULITI

Chorus of Peasants and Villagers.

The scene is laid in a Sicilian Village.

Time: The present.

Stage Director .....	Luigi Raybaut
Conductor .....	Clarence C. Nice

FOLLOWED BY

## I PAGLIACCI

OPERA IN TWO ACTS

Book by R. Leoncavallo

(In Italian)

Music by R. Leoncavallo

### CHARACTERS

CANIO .....	JAMES DEGAVIRIA
TONIO .....	ELIA PALMA
NEDDA .....	ZARA LAVELL
SILVIO .....	VALENTINO FIGANIACK
PEPPE .....	GUISEPPE ROBERTI

The scene is laid in Calabria, near Montalto, on the Feast of the Assumption.

Stage Director .....	Luigi Raybaut
Conductor .....	Gabriel Simeoni

### SYNOPSIS OF SCENES

Act I The entrance of a Village where two roads meet.  
Act II Same as Act I.

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# *I PAGLIACCI*

(Ee Pahl-yat-chee)

(An Opera in Two Acts)

*I Pagliacci*, "The Players" was written by Ruggiero Leoncavallo and was first produced in the Teatro dal Verme, Milan, May 21, 1892. It is the most popular composition of the great Italian.

During the orchestral introduction to *I Paliacci*, Tonio in his clown costume, suddenly appears before the curtain and begs permission to revive the ancient Greek prologue. He then comes forward as Prologue, and explains that the subject of the play is taken from real life, and reminds the audience that the actors are but men with passions like their own. He orders up the curtain.

The first act shows Canio and his troupe of strolling players or "pagliacci" returning to their traveling theatre at the entrance of an Italian village after having completed their parade through the town. They are followed by a throng of villagers. Canio announces a performance for seven that evening, and goes into the tavern with Peppe.

Tonio, the clown,, remains behind, apparently to care for his donkey, but really to make love to Nedda, Canio's wife, who repulses him scornfully. Silvio, a rich young villager, joins her and begs her to fly with him, but she refuses, even while admitting she loves him. Tonio hears her confession and goes in search of Canio. Canio comes too late to see Silvio, but hears Nedda's parting words "Forever, I am Thine" and mad with jealousy, demands of Nedda her lover's name, while the others restrain him as he tries to kill her. Nedda goes to dress for the play, and Canio is in despair at the thought of having to play while his heart is breaking.

In Act two, the curtain rises on the same scene with the play about to begin. It is the usual farce with the clown making love to Columbine during the absence of her husband, Punchinello (Canio) and, being rejected, resigns his claims and agrees to act as sentinel while Columbine and her accepted lover Harlequin dine together.

This situation in the play is so much like that in the private lives of the players that when Punchinello arrives and surprises the lovers, as the play demands, he loses his self control when he hears Columbine repeat in the play the very words he has heard her say to her real lover earlier in the day. Mad with jealousy he again demands her lover's name.

Nedda tries to save the situation by continuing the play while the audience is delighted with the realism of Canio's intensity. The other players try in vain to silence him. Finally stung by his taunts, Nedda defies him and is stabbed. She dies, calling upon Silvio, who rushes from the crowd to be met by the dagger of the outraged husband. As he is disarmed by the villagers, Canio cries as if in a dream, "*La Comedia e finita*," the comedy is ended.



# CAVALLERIA RUSTICANA

(AN OPERA IN ONE ACT)

*Cavalleria Rusticana*, "Rustic Chivalry" in English, was composed by Pietro Mascagni in 1890 for a competition sponsored by Sonzogno, Milan publisher. It won the contest and was first produced in Rome that same year. Mascagni composed the entire opera in eight days.

The scene is laid in a Sicilian village during the Easter festival. Turiddu, a young Sicilian peasant returns from the wars and finds that his sweetheart, Lola, has been married to Alfio, a teamster. Disconsolate, he pays court to Santuzza, who loves him well but unwisely. He tires of her and turns again to Lola, who encourages him.

The prelude is a fantasia on the principal themes of the opera, and during it Turiddu's voice is heard from behind the scenes before the rise of the curtain in the charming "Siciliana" in which he tells his love for Lola.

Immediately afterward the chorus of villagers is heard from behind the scenes and then the curtain rises, showing the square of the village with the church on one side, and the cottage of Turiddu's mother on the other.

Santuzza appears knocking at the cottage and asking Turiddu's mother, Lucia, if she has seen her son. He is supposed to be in another village, but the jealous girl believes he is watching for Lola. Then Alfio enters singing the merry song, "Il Cavallo Scalpita" (Gayly moves the tramping horse.) He says he has seen Turiddu and enters the church.

Later Turiddu appears and is charged by the grief stricken girl with treachery. He renounces her and enters the church with Lola who appears. Santuzza then tells Alfio that his wife is unfaithful and he swears vengeance. They go out, leaving the stage empty.

The services end and the villagers crowd upon the stage and are invited by Turiddu to drink with him. He drinks and sings the spirited "Brindisi," the drinking song. Then Alfio appears and Turiddu challenges him to fight in the garden. Alfio triumphs in the duel and Lucia and Santuzza swoon upon the stage when Turiddu's death is announced.

## Coming Events at The Municipal Auditorium

With twelve major events scheduled for the New Municipal Auditorium during the next six weeks, conclusive proof is given for the value and need of a magnificent all-community play-house such as this. Because of the 3,300 seats, the spacious stage and the architectural design of the building, it lends itself to almost every form of public entertainment and the management of the Auditorium under the direction of W. T. A. Webb, assures the Orlando public that every possible use for the best interests of Orlando will be made. Featuring the Auditorium is the fact that the city will see to it that the best in music, art and drama will be presented here and at a reasonable cost.

The Orlando Chamber of Commerce has been privileged to open this new Auditorium with a full week of Grand Opera, staged by one of the great Grand Opera Companies of America. The Philadelphia La Scala Grand Opera Company has given us brilliant performances of famous operas. Some of the greatest voices in the world have been heard from the Auditorium stage this week.

To bring this company of more than 100 persons to Orlando and to give seven operas at prices as low as \$4.50 for the entire week is an undertaking very much worth while. Your Chamber of Commerce intends to make this an annual event.

Other attractions to appear in this Auditorium during the immediate weeks are:

**SUNDAY, FEB. 27, *Anti Saloon League***

Auspices of the churches of Orlando

**THURSDAY, MAR. 3, *Thomas F. Lee***

Auspices Tourist Entertainment Department of Orlando Chamber of Commerce

**FRIDAY, MAR. 4, *Ronald Amundsen***

Auspices Reporter Star Newsboys' Band

**SATURDAY, MAR. 5, *University of Florida Glee Club***

Auspices University of Florida Alumni

**MONDAY, MAR. 7, *Edgar Guest***

Auspices Business and Professional Women's Club

**WEDNESDAY, MAR. 9, *All States Celebration***

Auspices Tourist Entertainment Department of Orlando Chamber of Commerce

**FRIDAY, MAR. 11, *Galli Curci***

S. Ernest Philpitt Management

**MONDAY, MAR. 14, *Dennishawn Dancers***

Management Municipal Auditorium

**TUESDAY, MAR. 22, *Elks Minstrels***

Auspices Orlando Elks Club

**WEDNESDAY, MAR. 23, *Elks Minstrels***

Auspices Orlando Elks Club

**FRIDAY, MAR. 25, *Highland Lassie Kiltie Band***

Management Municipal Auditorium

**TUESDAY, MAR. 29, *Florence Braselton***

Management T. S. Neal

**TUESDAY, APR. 12, *Arthur Pryors' Band***

Management Municipal Auditorium

**SYLVESTER E. WILSON**

O. B. & T. BUILDING — — ORLANDO, FLORIDA

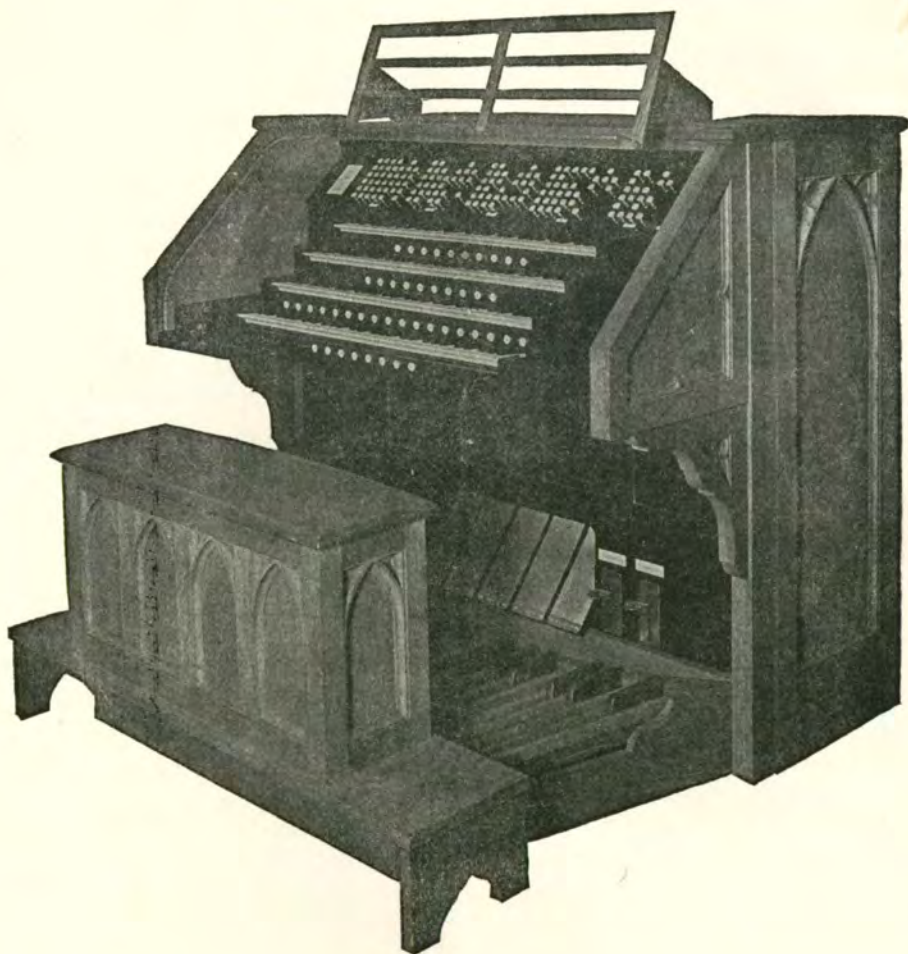
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Under the Auspices of the Orlando Chamber of Commerce

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W. S. Branch

A. Phil Maurer  
Mrs. W. J. Morrison

Mrs. L. G. Starbuck  
Mrs. J. T. Fuller



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# Philadelphia La Scala Grand Opera Company

FRANCESCO PELOSI  
Director General

**MONDAY EVENING, FEBRUARY 21st, 1927, at 8:15**

## A I D A

OPERA IN FOUR ACTS  
(In Italian)

Book by Antonio Gislanzoni

Music by Giuseppe Verdi

### CHARACTERS

AIDA .....	FIDELA CAMPIGNA—	<i>Soprano</i>
AMNERIS .....	RHEA TONIOLO—	<i>Mezzo Soprano</i>
PRIESTESS .....	MARGHERITA VILLA—	<i>Contralto</i>
RHADAMES .....	JAMES DEGAVIRIA—	<i>Tenor</i>
AMONASRO .....	JOSEPH ROYER—	<i>Baritone</i>
RAMPHIS .....	ALFREDO VALENTI—	<i>Bass</i>
KING .....	MICHELE SANTACANA—	<i>Bass</i>
MESSENGER .....	TORQUATO TALUCCI—	<i>Tenor</i>

Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian Slaves and Prisoners, Egyptians, etc.

Incidental dances by La Scala Opera Ballet, Mme. Caroline Littlefield, Ballet Mistress; Anna Gray, Premiere Danseuse.

Stage director ..... Luigi Rayaut  
Conductor ..... G. Simeoni

Act. I.	Scene I.	A hall in the Palace. Through the Great Gate at the rear may be seen the Pyramids and the Temples of Memphis.
	Scene II.	The Temple of Vulcan. In the Center is an Altar illuminated by a mysterious light from above.
Act II,	Scene I.	A Hall in Amneris' Apartment.
	Scene II.	A Gate of the City of Thebes.
Act III,	Scene I.	The Banks of the Nile; Moonlight. The Temple of Isis can be seen behind Palm Trees.
Act IV,	Scene I.	A Room in the Palace. On one side is a door leending to Rhadames' Prison Cell.
	Scene II.	Interior of the Temple of Vulcan—below, a subterranean Apartment, the Tomb of Rhadames.

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# A I D A

(AN OPERA IN FOUR ACTS)

This opera is one of the most magnificent ever produced. It was written by Giuseppe Verdi around the French text of Locle at the request of the Viceroy of Egypt, who wished to celebrate the opening of his new Opera House in Cairo by presenting a work upon an Egyptian subject by the most popular composer of his time. Aida was first presented in Cairo, December 24, 1876.

The story is that of Aida, daughter of Amonasro, King of Ethiopia, who has been captured by the Egyptians and is a slave in the court of Memphis, where she and a young soldier, Rhadames, have fallen in love with each other. Rhadames is sent to the Egyptian war and during his absence, Amneris, daughter of the King of Egypt, discovers their love and is jealously furious as she herself loves Rhadames.

At the end of the war Rhadames returns triumphant and bringing many prisoners, among them Amonasro, Aida's father. The King releases all prisoners except Amonasro, and bestows his daughter, Amneris, on the unwilling Rhadames.

Knowing Rhadames' unwillingness to marry Amneris, Amonasro forces Aida to persuade him to become a traitor. The Egyptian captain yields to her pleadings, but Amneris had overheard the plot, and after vainly trying to induce Rhadames to abandon Aida, she denounces him as a traitor and he is condemned to be buried alive.

When the vault is sealed he discovers Aida, who had hidden herself there that she might die with him. The lovers slowly suffocate in each other's arms as the opera ends.

In the first act occurs the marvelous tenor solo, "Celeste Aida" (Heavenly Aida) sung by Rhadames. A fine trio "Ohime! di guerra fremere" (Alas! the cry of war I hear) follows. Act two has several fine solos and choruses, among them "Chi Ma Fa" (His Glory Now Praise). Acts three and four also have many beautiful solo, duo and choral compositions.

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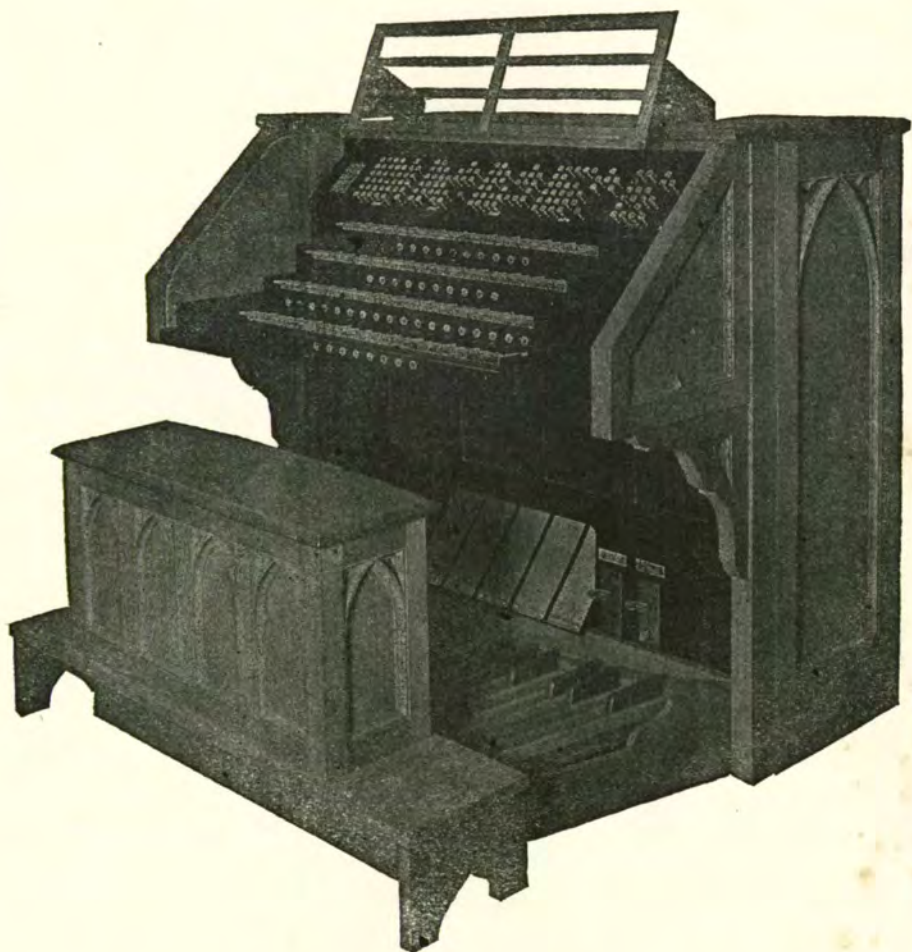
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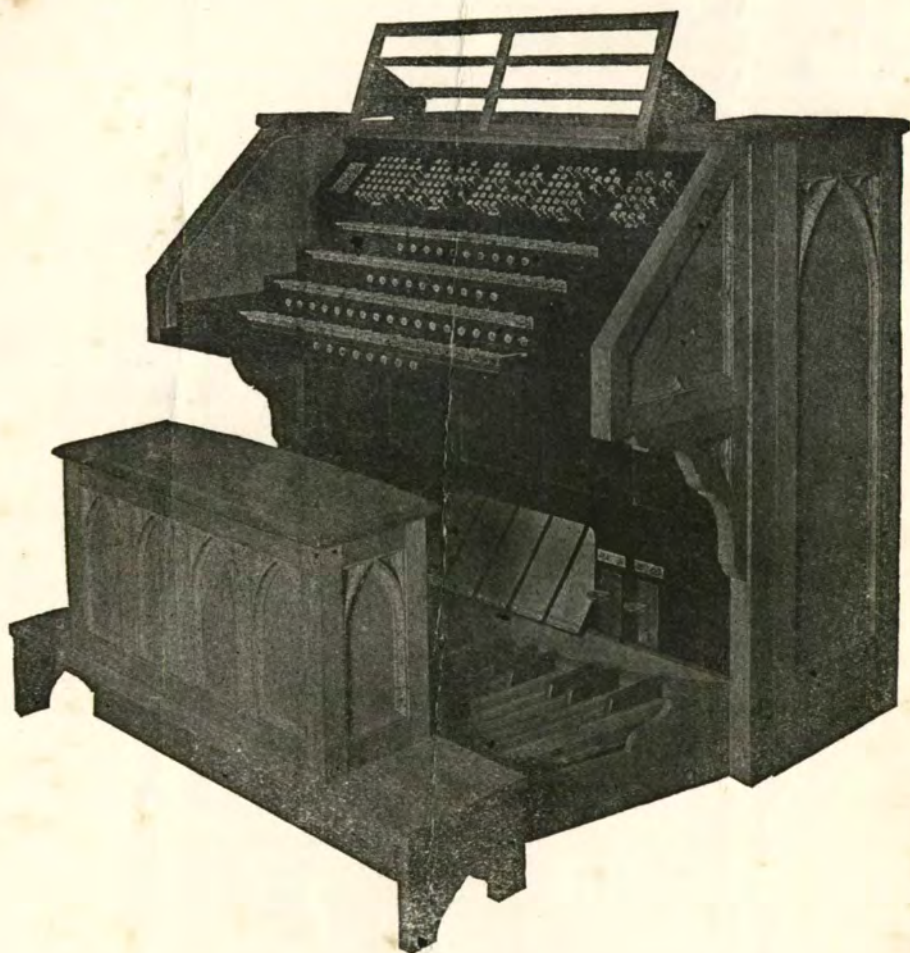
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*Friday and Saturday Evenings, January 6-7-1928*

*at 8:30*

*Matinee Saturday 2:30*

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*Presents The*

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**PERSONAL DIRECTION AURELIO GALLO**

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**FRIDAY EVENING "LA TOSCA"**

**SATURDAY EVENING "LA TRAVIATA"**

**MATINEE SATURDAY "HANSEL AND GRETEL"**  
(in English)



FRIDAY EVENING, JANUARY 6 AT 8:15

## LA TOSCA

Grand Opera in Three Acts by Giacomo Puccini

### Cast of Characters

FLORIA TOSCA, a Celebrated Songstress	MYRNA SHARLOW
BARON SCARPIA, Chief of Police	MARIO VALLE
MARIO CAVARADOSSI, a Painter	FRANCO TAFURO
SPOLETTA, a Police Agent	FRANCESCO CURCI
SCIARRONE, a Gendarme	LUIGI DE CESARE
CESARE ANGELOTTI, a Political Prisoner	ANDREA MONGELLI
A SACRISTAN	NATALE CERVI
A JAILER	LUIGI DE CESARE
A SHEPHERD BOY	BERNICE SCHALKER

Conductor, CARLO PERONI

### Synopsis of Scenes

- ACT I.—Interior of Church of Sant' Andrea della Valle.  
ACT II.—Scarpia's Apartments in the Farnese Palace  
ACT III.—Terrace of San Angelo Castle at Dawn

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SATURDAY MATINEE, JANUARY 7 AT 2:30

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## HANSEL AND GRETEL

A Fairy Opera in Three Acts by Englebert Humperdinck

### Cast of Characters

GRETEL	ETHEL FOX
HANSEL	BERNICE SCHALKER
FATHER	GIUSEPPE INTERRANTE
MOTHER	COE GLADE
THE WITCH	FRANCES MOROSINI
THE DEW FAIRY	BEATRICE ALTIERI
THE SAND MAN	ALICE HOMER

Conductor, CARLO PERONI

### Synopsis of Scenes

- ACT I.—The Home of Hansel and Gretel.  
ACT II.—The Woods Where the Children Are Picking Berries.  
ACT III.—The Crunch Witch's Hut.

Incidental Dances by Corps de Ballet

### Story of the Opera

ACT I.—The Home of Hansel and Gretel. The children are alone and working. They soon leave their tasks, trying to forget their hunger by dancing and singing. The mother returns and is angry and scolds them for neglecting their work. To punish them she sends them into the woods to pick strawberries. Shortly after they leave the father returns carrying a basketful of food. He has been drinking and is in good spirits. He inquires for the children, and when hearing that they have been sent into the woods to pick berries, is greatly alarmed, for at Ilsestein lives the wicked Crunch Witch, who lures children with her magic cakes. The father and mother hurry out in search of Hansel and Gretel.

ACT II.—The woods where the children have been picking berries. Night has fallen; they are afraid and in the dark Hansel cannot find the way. Out of the mist appears the Sandman. He throws sand in their eyes and they go to sleep. From the mist a shining ladder is seen and angels descend from the sky and surround the children, keeping watch over them while they sleep.

ACT III.—The Crunch Witch's Hut. The children are awakened by the Dream Man and tell each other of the angels they have seen in their dreams. The mist vanishes and they see the Crunch Witch's hut on the Ilsestein. There is a bake oven on the left, on the right a cage, and the hut is surrounded by a wall of gingerbread girls and boys. The children commence to nibble at the hut, which is made of gingerbread. The Witch rushes out, captures Hansel and locks him in the cage and sends Gretel into the house for almonds and raisins with which to fatten Hansel before baking him into gingerbread. The Witch asks Gretel to look into the oven. Gretel acts clumsily and wants the Witch to show how it is done. The Witch peers into the oven, and with the help of Hansel, who has managed to escape from the cage, Gretel pushes the Witch into the oven. All the children who have been turned into gingerbread become children again and voice their thanks. With the arrival of the parents, the Witch, who has been baked to gingerbread, is taken from the oven.



SATURDAY EVENING, JANUARY 7 AT 8:15

## LA TRAVIATA

Opera in Three Acts by Verdi

### Cast of Characters

VIOLETTA .....	TINA PAGGI
FLORA .....	FRANCES MOROSINI
ANNINA .....	BEATRICE ALTIERI
GASTONE .....	FRANCESCO CURCI
GASTON E .....	FRANCESCO CURCI
GIROGIO GERMONT .....	MARIO VALLE
BARON DOUPOHL .....	LUIGI DE CESARE
DOCTOR GRENVIL .....	NATALE CERVI

Conductor, CARLO PERONI

### Synopsis of Scenes

Ladies and Gentlemen, Friends and Guests of Violetta, Servants, etc.

ACT I.—Salon in the House of Violetta.

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

Scene 2—Salon in Flora's Palace

ACT III.—Ante-chamber in Ducal Palace.

Incidental Dances by Angela Campana and Corps de Ballet

### Story of the Opera

The opera opens in the house of Violetta, a courtesan, who is surrounded by her friends, all of whom are intent on pleasure, in which she, although in a dying state, tries to join. Among her lovers is Alfredo Germont, whose father, annoyed at his son's infatuation, seeks an interview with Violetta and demands that she shall renounce Alfredo. Violetta promises to do so, and, broken-hearted, leaves the place after writing a farewell letter to her lover. Alfredo, believing she has deserted him for his rival, the Baron Dupohl, goes to the house of Flora Bervoix, where a grand ball is taking place, and, openly insulting Violetta before the guests, is challenged by the Baron. In the third act, Violetta, in the last stage of illness, is anxiously expecting to see Alfredo before she dies, he having been told of the sacrifice she has made in renouncing him, and promising to return and ask her pardon. He enters, is shocked at the change in her appearance and reproaches his father for being the cause of their misery. Violetta, finding her lover restored to her, and being kindly received by his father, entreats the doctor to give her life; seeing, however, by his manner that there is no hope, she becomes calmer and tranquilly passes away.

---

### FORTUNE GALLO, General Director

AURELIO GALLO .....	Manager
RUFUS DEWEY .....	Director of Publicity
CARLO PERONI .....	Musical Director
B. A. ALTIERI .....	Stage Manager
FRANCESCO LIAZZA .....	Orchestra Manager
SILVIO PALMA .....	Librarian
FRANK WHITTEN .....	Master Carpenter
H. NICOLAI .....	Master of Properties
WILLIAM FINK .....	Chief Electrician
A. BACIGALUPI .....	Master of Wardrobe

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