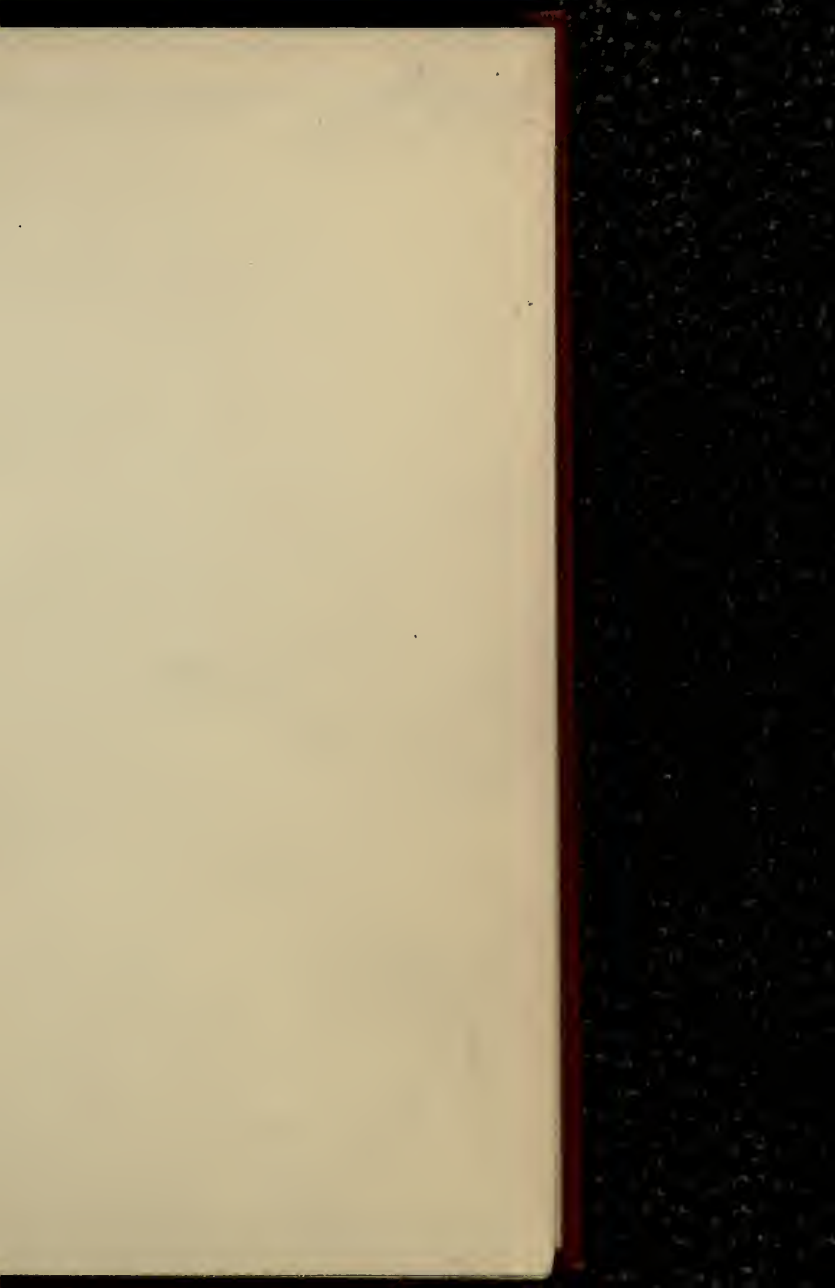


Opera Synopses

J. W. McSpadden

2



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ARMIDE

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TIME: The First Crusade, 1098 A. D.

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PHENICE, *her friend* (Soprano).

SIDONIE, *her friend* (Soprano).

HIDROAT, *King of Damascus* (Baritone).

ARONT, *his chief of staff* (Basso).


RINALDO, *Commander of Crusaders* (Tenor)

ARTEMIDOR, *a Crusader* (Tenor).

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A DANISH KNIGHT (Tenor).

Demons, Naiads, Knights, Courtiers,
Servants, etc.



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THOMAS Y. CROWELL COMPANY

New York

OPERA SYNOPSES

A GUIDE TO THE PLOTS AND CHARACTERS OF THE STANDARD OPERAS

BY

J. WALKER McSPADDEN

AUTHOR OF "SHAKESPERIAN SYNOPSES," ETC.



NEW YORK
THOMAS Y. CROWELL COMPANY
PUBLISHERS

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Four Thousand

PREFACE

THE fourth volume of the present series of "Synopsis" is devoted, as its title indicates, to standard operas. The preceding three, dealing respectively with Shakespeare, Dickens, and Scott, have apparently met a popular need, and readers have asked from time to time for a similar work presenting the casts and plots of the best-known operas. This volume is an answer to their request, and is issued with the aim of making it as serviceable as possible both to opera-goers and to that still larger class outside the great cities, who wish to be readily conversant with all such works.

Indeed, a knowledge of the standard operas is as essential nowadays as a knowledge of the classics of literature. Each sheds its influence upon the other, and the line is continually being crossed between the adjacent fields. Plays of Shakespeare, like "Othello" and "Merry Wives"; novels like Scott's "Bride of Lammermoor"; and the latest Broadway success, all reappear in musical setting. The general reader,

therefore, whether he frequents the opera, or not, cannot overlook this phase of artistic expression.

“Opera Synopses” will be found to include a careful selection of the “grand,” “romantic,” and “light” operas. It is not all-inclusive, as a list anywhere near complete would require a book four or five times the present dimensions. But it does endeavor to include all the operas actively in the repertoire of the producing managers within the last few years, and those which are most frequently cited and consulted.

For ease of reference, titles are given in alphabetical order, rather than by authors. For the same reason, preference has been given to the English title, except in such instances (for example, “Il Trovatore”) where the opera is best known under its foreign title.

J. W. M.

MONTCLAIR, N. J.

June 1, 1911.

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AIDA

Romantic Opera in Four Acts. Music by Giuseppe Verdi. Book by Antonio Ghislanzoni. Written for the Khedive of Egypt, and first produced at Cairo, December 24, 1871.

SCENE: Memphis and Thebes.

TIME: Rule of the Pharaohs.

CAST

THE KING OF EGYPT (Basso).

AMNERIS, *his daughter* (Contralto).

RHADAMES, *a General* (Tenor).

RAMFIS, *the High Priest* (Basso).

AMONASRO, *the King of Ethiopia* (Baritone).

AIDA, *his Daughter, a Slave* (Soprano).

Soldiers, Courtiers, Citizens, Tire-women,
Dancers, etc.

ARGUMENT

Aida (pronounced "Ah-ee-dah") is one of Verdi's most brilliant operas, and has remained continuously in favor with the public. The story, which is full of color, has an ancient Egyptian setting, being a romance woven around a beautiful slave girl, who later proves to be the daughter of a rival king.

ACT I

Scene 1. Interior of the Egyptian King's Palace, at Memphis. The High Priest, Ramfis, delights the warrior Rhadames, by informing him that Isis, the goddess, has decreed that he shall lead the army against the warring Ethiopians. Rhadames is madly in love with Aida, the slave, and sees in this prospective victory an opportunity to obtain her from the King as his bride. But Amneris, the King's daughter, who now enters, has long loved the young soldier. As he is cold to her, she begins to suspect the truth, and she jealously watches Rhadames and Aida, when the

slave appears. The King and his court enter, and Rhadames is formally invested with the command against the Ethiopians, who have advanced upon Thebes. All rejoice except Aida, who knows secretly that her lover is to meet her father, the rival king, in battle.

Scene 2. The Temple of Ptah. Ptah is the War-god of Egypt, and this short scene is occupied with the consecration of the arms of Rhadames.

ACT II

Scene 1. The Apartments of Amneris. The princess has heard that Rhadames is returning victorious from war, and, desirous of winning him by her charms, she orders her women to deck her in her finest. Aida enters, and Amneris tricks her into revealing her love for the General by falsely announcing that he has fallen in battle. When Aida's grief betrays her secret, Amneris scorns her.

Scene 2. The Entrance to Thebes. Pharaoh summons his whole glittering court to do honor to his conquering General. The troops enter in formal review, and Rha-

dames is borne in, in triumph, on the shoulders of slaves. The princess crowns him, and the King asks him to name his own reward. The captives of war are brought forward, and the populace demand that they be put to death. Aida recognizes the conquered King as her father, but he conceals his true rank. Rhadames now asks as his boon, that the lives of the captives may be spared. The King grants his request, and in addition bestows his daughter's hand upon him and proclaims him heir to the throne.

ACT III

A Night Scene on the Nile. Amneris, accompanied by the High Priest, goes to pay her vows to Isis, on the evening before her marriage. Aida follows secretly, to meet Rhadames for the last time. Her father finds her there and urges her to betray to him the movement of the Egyptian army, but she will not do so. Amonasro hides, on the approach of Rhadames, and from the latter's conversation with Aida learns that which he wishes to know. The captive King now plays a bold stroke by presenting himself to Rhadames in his true

rank, and urging him to take sides with Ethiopia. Aida's hand is pledged by way of reward. Rhadames will not yield to the temptation, and while they parley Amneris comes from the Temple to denounce them. Rhadames urges the father and daughter to flee, but himself remains to submit to the guards of Ramfis.

ACT IV

Scene 1. Corridor in the Palace. Amneris has repented her action against Rhadames, and now seeks to save him. She tells him that Aida's father was killed in the flight, but that Aida herself still lives. If Rhadames will renounce her, Amneris says that she will obtain the pardon of Pharaoh. Rhadames refuses, and the enraged princess tells him to go to his doom. But when the tribunal of priests decree that the soldier shall be entombed alive, as the penalty for his supposed treason, Amneris turns upon them in redoubled fury.

Scene 2. Interior of the Temple, showing the crypt below. While the priests and priestesses perform the ceremonial temple service above, Rhadames is seen in the

shadowy vault, resigning himself to death. Aida now steals to his side. She has come to die with him. They sing together a last farewell to life and love, and perish in each other's arms; while above them the penitent princess kneels in prayer.

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A DANISH KNIGHT (Tenor).

Demons, Naiads, Knights, Courtiers,
Servants, etc.

ARGUMENT

“Armide” is a legendary episode connected with the Crusade under Godfrey of Bouillon. His chief officer falls under the power of a beautiful sorceress. The opera, recently revived, is one of the oldest now in repertoire and is considered to be Glück’s masterpiece.

ACT I

The Palace of Armide. The Princess Armide is famed both for her beauty and her powers of magic. She has remained unwed although Hidroat, the King, is desirous for her to choose a husband. But she cannot free her mind from the thought of Rinaldo, the victorious Crusader. At every new word of his conquests her heart is torn by hatred of him as an enemy of her country, and love of him as a hero. Tidings are received that the Saracen host is at last victor in a battle, but this is disproved by a later messenger and the arrival of Aront’s army which has again

suffered defeat. All swear vengeance against the Christian army.

ACT II

An Enchanted Garden. Rinaldo, the Crusader, while wandering in the desert, suddenly finds himself in an enchanted garden, conjured up by the wiles of Armide. Naiads rise up before him and sing him to sleep. While reclining under a bower of roses, insensible, the sorceress advances toward him with drawn dagger. At last she has her country's enemy within her power. But the sight of the man of her dreams once more kindles love in her heart; the sorceress is lost in the woman, and she clasps him in her arms.

ACT III

The Palace of Armide. Again in her palace, Armide is torn among the mingled feelings of love, hate, pride, and remorse. Instead of striking her enemy she has yielded to him. She summons before her the Demon of Hate, who warns her that for this indecision Rinaldo will yet escape

her. Instead of nerving her fury, this only redoubles her love, and the Demon in anger disappears.

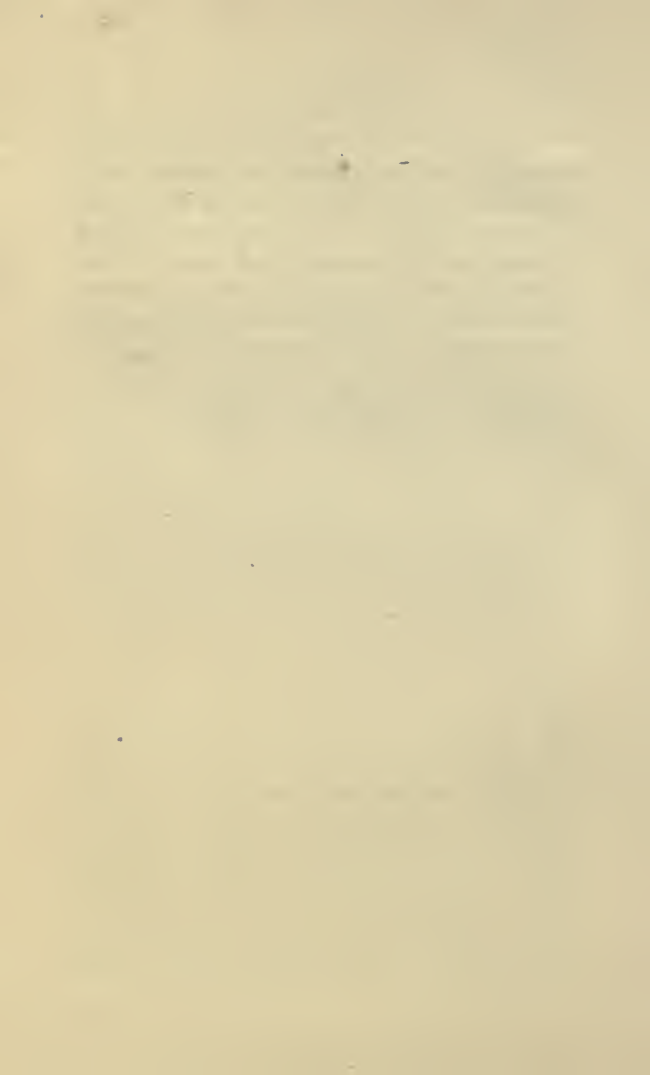
ACT IV

The Enchanted Garden. Rinaldo has continued under the power of the sorceress. The Crusaders, alarmed by his absence, send Ubaldo and a Danish knight in search of him. At their approach Armide bars their path, but is compelled to fall back powerless before a consecrated sceptre borne by Ubaldo. Other visions appear at Armide's command but are dissipated by the sceptre.

ACT V

The Palace (sometimes combined with the Garden scene). Armide conveys her lover to the palace and seeks to entertain him by ballets and tableaux. He forgets his past life while subject to her wiles. She leaves the room for an interval, and Ubaldo and the Danish knight enter, carrying the sceptre and a highly-polished shield which when held up before Rinaldo

reveals to him the warrior he formerly was. Roused to action by this vision, he grasps his sword just as Armide returns. She implores him to remain with her. When he refuses and departs with the Crusaders she sets fire to her palace and perishes in the flames.



THE BARBER OF SEVILLE

(Il Barbiere di Siviglia). Comic Opera in Two Acts. Music by Gioacchini A. Rossini. Book by Sterbini, founded on a comedy by Beaumarchais. First produced at the Argentina Theatre, Rome, February 5, 1816.

SCENE: Seville.

TIME: The 17th Century.

CAST

COUNT ALMAVIVA (Tenor).

FIGARO, *the barber of Seville* (Baritone).

DOCTOR BARTOLO, *a physician* (Basso).

BASILIO, *a music teacher* (Basso).

ROSINA, *a ward of Bartolo* (Soprano).

BERTHA, *a duenna* (Contralto).

FIGIORELLA, *the Count's servant* (Baritone).

AMBROSIO, *the doctor's servant*.

Musicians, Citizens, Guards, etc.

ARGUMENT

“The Barber of Seville” is a light opera of more than usual interest. It was written by Rossini at top speed in less than three weeks, but is the only one of his works which has persisted continuously in repertory. While it has not the grandeur of his “William Tell” it is a little masterpiece of its kind.

ACT I

Scene 1. A street in Seville. Count Almaviva, who has fallen in love with Rosina, the ward of Dr. Bartolo, goes to sing a serenade beneath her balcony. While there Figaro the town barber, a droll self-important fellow, comes along and the Count prevails upon him to aid in this adventure. At this moment Rosina emerges upon the balcony and gives the Count to understand that his attentions are welcome, but that her guardian is a jealous tyrant who is trying to seize her property. When she disappears the barber suggests that the Count disguise himself as a

drunken soldier and thus gain entrance into the house.

Scene 2. A Room in Bartolo's House. While Rosina is grumbling at her imprisonment and promising herself to lead her guardian a merry dance, Bartolo enters. He himself wishes to marry his ward, and invokes the aid of Basilio, the music-teacher. While the two men go to draw up a contract, Figaro enters and Rosina entrusts him with a letter to Lindoro (which she supposes to be the Count's name). The doctor returns and accuses her of writing letters. At this point the Count staggers in disguised as a drunken soldier. An amusing series of incidents follow among all the principals including the wily barber. An officer enters and arrests the Count for disorderly conduct but on privately learning his true rank releases him and arrests the doctor instead.

ACT II

Music Room in Bartolo's House. Count Almaviva returns to the doctor's home, this time disguised as a music-master, sent in place of Basilio who is supposed to be sick.

Bartolo views him with suspicion and, to prevent his being alone with Rosina, orders Figaro to shave him (Bartolo) in the same room. Rosina enters and the strange combination proceeds amusingly. At this juncture Basilio appears but is bribed to pretend that he is really ill. During the music lesson the two lovers arrange to elope at midnight, being aided by the tricks of the barber. But Bartolo finally suspects a plot and rushes out to complete the marriage contract in favor of himself. The others also hasten away, and a violent thunderstorm breaks. At its conclusion Basilio brings the notary with the marriage contract, but the Count and Figaro intercept them and have the document changed in the Count's favor. The two lovers are united and the wrath of Bartolo is appeased by a present of Rosina's coveted property.

THE BARTERED BRIDE

(Die Verkaufte Braut). A Light Opera in Three Acts. Music by Friedrich Smetana. Book by K. Sabina. First produced at Prague, in 1866.

SCENE: A Bohemian Town.

TIME: The Present.

CAST

KRUSCHINA, *a peasant* (Baritone).

KATINKA, *his wife* (Soprano).

MARIA, *their daughter* (Soprano).

MICHA, *a landowner* (Basso).

AGNES, *his wife* (Contralto).

WENZEL, *their son* (Tenor).

HANS, *son of Micha by a former marriage*
(Tenor).

KEZUL, *a marriage broker* (Basso).

SPRINGER, *a theatrical manager* (Tenor).

ESMERALDA, *a dancer*.

MUFF, *a comedian*.

Villagers, Players.

ARGUMENT

“The Bartered Bride” is a village idyll which depicts Bohemian customs and life with simplicity yet with dramatic force.

ACT I

Village square and Inn. A spring festival is being celebrated and all is joyous. Every heart is merry save only that of Maria, the daughter of Kruschina, a well-to-do peasant, for on this day a suitor chosen by her parents and unknown to her is to claim her hand. She loves Hans, who is poor and unknown. Her parents now enter with Kezul, the village marriage-broker, who has arranged the match with Wenzel, son of the rich farmer Micha. When they tell Maria of the match she objects, and Kezul learns that it is on account of Hans.

ACT II

A Room at the Inn. To further the marriage, Wenzel, the awkward stammering bride-groom-to-be is brought face to

face with Maria but does not know who she is. She worms his secret from him and persuades him to look elsewhere for a sweetheart. Meanwhile Kezul has been working upon Hans and finally prevails upon him to forego all claim upon Maria, "in favor of Micha's son," by bribing him with three hundred guilders. All present turn from him in disgust as he coolly signs away his prospective bride and pockets the money.

ACT III

The Village Square. A traveling showman's troupe is performing. Wenzel especially is delighted with the performance, on account of a Spanish dancer, Esmeralda. The manager engages the lad to take the part of a dancing bear, and promises him the hand of Esmeralda. At this moment his parents approach with the marriage papers but he refuses to sign them and runs away. Meanwhile Maria is in tears over the action of her lover, Hans, but will not make another choice. Hans now reappears upon the scene, still without showing any remorse. He repeats that she shall wed with "Micha's son," as the docu-

ment reads, and finally discloses himself as the long-lost son of Micha by a former marriage. His stepmother is angry over the trick but is later appeased; the bride is reconciled to her "sale," and only Kezul retires crestfallen.

LA BOHÈME

(The Bohemians). Romantic Opera in Four Acts.
Music by Giacomo Puccini. Book by Giacosa
and Illica, after Henry Murger's "Vie de Bo-
hème." First produced at the Teatro Regio,
Turin, February 1, 1896.

SCENE: Paris.

TIME: 1830.

CAST

RUDOLPH, *a poet* (Tenor).

SCHAUNARD, *a musician* (Baritone).

MARCEL, *a painter* (Baritone).

COLLINE, *a philosopher* (Basso).

BENOIT, *a landlord* (Basso).

MIMI, *a flower girl* (Soprano).

MUSETTA, *a grisette* (Soprano).

PARPIGNOL, *a toy vender* (Tenor).

ALCINDORO, *a wealthy Parisian* (Basso).

Sergeant, Guards, Grisettes, Students,
Children, Waiters, Citizens.

ARGUMENT

“La Bohème” is a picture of happy-go-lucky artist life in the Latin Quarter of Paris, with its lights and shadows, comedies and tragedies.

ACT I

A Garret occupied by Four Bohemians. Rudolph, a poet, Schaunard, a musician, Marcel, a painter, and Colline, a dreamer, live together in a Parisian attic in a state of chronic poverty, yet in perfect harmony and good fellowship. The poet and the painter are discovered, when the curtain rises, sitting in the bare and comfortless room both cold and hungry. They feed one of Rudolph's manuscripts to the stove in the effort to extract a little warmth. Enter Colline also to warm up, and he is followed by a boy bringing in fuel and materials for a feast. While they are overjoyed at this windfall, Schaunard arrives with a wonderful tale of how he has lined his pockets and thus can afford to give the spread. All fall

to with gusto, but at this moment Benoit the landlord arrives seeking to collect his long-overdue rent. They ply him with wine until he begins to tell libertine stories when they pretend to be greatly shocked and thrust him out of the door. The rent money is divided for a further carouse in the Latin Quarter. Rudolph alone remains under a plea that he wants to finish some writing. Presently a knock is heard. It is Mimi, a pretty neighbor of theirs, who comes to ask for a light for her candle. She departs but soon returns saying that she has dropped her key. Rudolph aids her to look for it and both candles are extinguished. The poet finds and pockets the key. They relate to each other their varied experiences, and decide to cast their lots together. They depart to join the other Bohemians, singing "Love Alone."

ACT II

A Public Square in the Latin Quarter. The four friends are spending Schaunard's money right and left. Rudolph buys Mimi a hat, and all seat themselves at a café table and order lavishly. While they are

dining, Musetta, an old flame of Marcel's, enters with a wealthy admirer, Alcindoro. Musetta no sooner sees Marcel than she tries in every way to attract his attention, and also to get rid of her aged suitor. She finally sends the latter out to buy her a new pair of shoes, under a pretext that her old ones hurt her feet, and then rushes over and embraces Marcel. The Bohemians find that they have spent all their money and cannot pay the dinner bill, but Musetta tells them not to worry, that she will add it to her own and leave it for Alcindoro to pay. All disperse as a party of guards comes by, and Alcindoro upon returning finds a bill of such huge proportions that he falls in a heap on his chair.

ACT III

At a Gate of Customs. It is still winter, and the custom's officers examine the passports of all who enter the city. Mimi who is suffering from consumption comes to the gate to ask for Marcel who is doing some work hard by. When he appears she tells him that she is miserable as she cannot live with Rudolph and also cannot live

without him. They have quarreled. Marcel goes to summon Rudolph, and Mimi hides behind a tree. The poet tells his friend why he has left Mimi. She coughs and reveals her presence, and he takes the sick girl in his arms. Meanwhile Marcel becomes jealous of Musetta, whom he accuses of flirting in the inn.

ACT IV

The Garret as in First Act. Marcel and Rudolph are at work when the other two Bohemians arrive with materials for a scanty dinner. They make merry, however, over the repast, pretending that it is a banquet. Musetta comes in, saying that Mimi is extremely ill. All bustle to help the invalid. They place her upon a cot and hasten out to pawn their clothing if necessary to buy her food and medicines. Rudolph alone remains and the two lovers are again reconciled and resolve never to part thereafter. The others return bringing various things, but Mimi is beyond aid. She expires while Rudolph kneels weeping by her bed.

THE BOHEMIAN GIRL

Romantic Opera in Three Acts. Music by Michael William Balfe. Book by Alfred Bunn. First produced at the Drury Lane Theatre, London, November 27, 1843.

SCENE: Presburg and Vicinity.

TIME: 18th Century.

CAST

COUNT ARNHEIM, *Governor of Presburg*
(Baritone).

THADDEUS, *a Polish exile* (Tenor).

FLORESTEIN, *the Count's nephew* (Tenor).

DEVILSHOOF, *chief of the gipsies* (Basso).

CAPTAIN OF THE GUARD (Basso).

ARLINE, *the Count's daughter* (Soprano).

BUDA, *her nurse* (Soprano).

THE GIPSY QUEEN (Soprano).

Gipsies, Huntsmen, Officers, Guests.

ARGUMENT

“The Bohemian Girl” is the romantic story of a high-born child kidnapped by the gipsies, whose after life is an intermingling of court and rustic environment. It has remained one of the most popular of the lighter operas.

ACT I

Count Arnheim's Estate. A group of huntsmen await the coming of their master the Count, who is going upon a chase. He appears leading by the hand his little daughter, Arline, to whom he bids farewell, as the hunters set forth. After they have gone and Arline's nurse has taken her away, Thaddeus, a Polish fugitive, rushes in seeking to escape the Austrian soldiers. A gipsy band next comes upon the scene, headed by Devils-hoof, who induces the exile to join them. His belongings are taken away from him and he is given a ragged gipsy dress which, however, serves him as a disguise. Flor-

estein, the Count's nephew, now rushes in, greatly excited, saying that Arline has been attacked by a vicious stag. Thaddeus seizes a rifle, hastens after the hunters, and kills the animal. In gratitude, the Count asks him to dine with the huntsmen, but at the banquet Thaddeus refuses to drink a toast to the emperor. The soldiers are ready to lay violent hands upon him, when Devilshoof interferes in his behalf. The latter is imprisoned for his temerity but soon escapes and is seen carrying off Arline, across a gorge in the mountains.

ACT II

Scene 1. A Gipsy Camp in Presburg. Twelve years have elapsed since the kidnapping of the Count's daughter. The child has grown up into a beautiful young woman, and her devoted guard is Thaddeus. The gipsies have reared the girl as one of their band. While Arline is sleeping Florestein, who comes drunken upon the scene, is robbed of a medallion. Arline now awakens and tells Thaddeus of her dream "of marble halls" of her childhood. The two declare their mutual love, and

their hands are joined in the gipsy rite of betrothal by the Queen, who, however, is jealous and vows vengeance.

Scene 2. Another Street. The gipsies led by Arline go singing down the street on the way to a great fair.

Scene 3. The Fair. A crowd of sight-seers and amusement-seekers is present. Florestein and the Count appear, and the former attempts some familiarities with Arline who resents them. The gipsy Queen then slips the stolen medallion into the girl's possession so that she may be accused of robbing him. The plan succeeds and Arline is arrested.

Scene 4. Count Arnheim's Apartments. While the Count is gazing at the portrait of his long-lost daughter, the supposed gipsy girl is brought before him charged with the theft of the medallion. She pleads her innocence, and her story and a scar upon her arm enable the Count to recognize her as his daughter, and he receives her with open arms.

ACT III

Hall in the Count's Castle. Arline is seen surrounded by every luxury, but her

heart is sad. She remembers the old free life and her love for Thaddeus. He also is longing for her, and through the boldness of Devilshoof comes to visit her, but before the two men can retreat, guests appear and they are forced to hide themselves. When the hall is filled with guests, the gipsy Queen appears and endeavors to throw shame upon Arline by announcing that she has concealed Thaddeus. The latter comes forward to defend the girl's name, and discloses his own identity as a Polish noble. The Count finally relents and agrees to his suit for Arline's hand. The gipsy Queen in a rage attempts to shoot Thaddeus, but as Devilshoof tries to wrest the rifle from her hands, kills herself instead.

C A R M E N

Romantic Opera in Four Acts. Music by Georges Bizet. Book by Meilhac and Halévy, after the novel by Prosper Mérimée. First produced at the Opera Comique, Paris, March 3, 1875.

SCENE: Seville.

TIME: Early part of 19th Century.

C A S T

ZUNIGA, *a lieutenant* (Basso).

JOSÉ, *a sergeant* (Tenor).

MORALES, *a sergeant* (Basso).

ESCAMILLO, *a bull-fighter* (Basso).

DANCAIRO, *a smuggler* (Tenor).

REMENDADO, *a smuggler* (Baritone).

CARMEN, *a gipsy girl* (Soprano).

FRASQUITA, *a gipsy* (Soprano).

MERCEDES, *a gipsy* (Contralto).

MICHAELA, *a peasant girl* (Soprano).

Gipsies, Peasants, Citizens, Cigarette
Girls, Soldiers.

ARGUMENT

"Carmen" is a colorful opera, founded upon Merimée's brilliant romance depicting Spanish gipsy and peasant life. The central figure is a heartless coquette who lives only for the passion of the passing moment.

ACT I

A City Square. A troop of soldiers under the command of Don José, together with town idlers throng the open square during the noon hour. Especially are they interested in the pretty girls who work in a neighboring cigarette factory. Only the officer, Don José, is indifferent to these coquettes as they jest with the men. Seeing his indifference, Carmen, the gipsy girl and the greatest flirt of them all, practices her wiles upon him and flings him a red rose. Don José's blood is finally fired, but the girls return to their work, and Michaela, a gentle peasant girl from his home village, arrives with a message for him. The officer is about to throw the

gipsy's rose away when a commotion is heard within the factory and the girls rush out. Carmen has quarreled with another girl and stabbed her. The assailant is brought forward and pinioned to prevent further mischief, but she so bewitches the young officer that he connives at her escape.

ACT II

A Tavern Room. Carmen has returned to her nomadic life and we find her with her companions singing and carousing in a road house. The famous bull-fighter, Escamillo, enters, and Carmen is greatly fascinated by him and also makes him aware of her charms. The inn is closed for the evening, but Carmen and two of the gipsy men who are smugglers await the arrival of José. The latter is deeply in the girl's toils, and when he appears she urges him to desert the army and join the gipsy band. At first he refuses, but when a superior officer appears and orders him out, swords are drawn. Carmen summons the gipsies, who overpower the officer, and all including José escape to the mountains.

ACT III

Mountain Retreat of the Smugglers. The smugglers have been busy and successful, aided by José who is still wildly in love with Carmen. She, however, is growing cold to him. He sees this and is deeply dejected by it and at the thought of his perfidy. Carmen's latest conquest, Escamillo, now appears seeking her, and José wildly jealous would spring at his throat but for the intervention of the gipsies. The faithful Michaela again finds José and beseeches him to hasten with her to the bedside of his dying mother. After a struggle between duty and desire, duty prevails and he departs with her.

ACT IV

Exterior of the Bull-Fighting Arena. All Seville is hastening to one of the great fights of the season, where their favorite toreador, Escamillo, is to appear. Carmen has accompanied him, despite the warnings of her friends that the furious José is seeking her. Amid great pomp Escamillo enters the arena, but before she can follow

him, her discarded lover appears. At first he pleads with her to return to him. She refuses, and the enraged José stabs her to the heart just as the victorious fighter returns from the arena.

CAVALLERIA RUSTICANA

(Rustic Chivalry). Dramatic Opera in One Act.
Music by Pietro Mascagni. Book by Targioni-
Tozzetti and Menasci, after the story by Gio-
vanni Verga. First produced at the Costanzi
Theatre, Rome, May 20, 1890.

SCENE: A village of Sicily.

TIME: The Present.

CAST

TURIDDU, *a farmer* (Tenor).

LUCIA, *his mother* (Contralto).

ALFIO, *a carter* (Baritone).

LOLA, *his wife* (Contralto).

SANTUZZA, *a peasant girl* (Soprano).

Peasant Neighbors and Villagers.

ARGUMENT

The theme of "Rustic Chivalry" is well described by its title and still better by the impassioned music which follows closely the simple story to its tragic close.

The scene is an open village square, at one side of which is a church. Before the curtain rises, Turiddu, the young farmer, sings of his old love, Lola, "lovely as the spring's bright blooms." Turiddu has been in love with Lola, but while he was absent in army service, she marries Alfio, a carter. Turiddu turns for consolation to Santuzza, a peasant girl who loves him not wisely but too well. Becoming tired of this easy conquest, he turns again to Lola despite the fact that she is wedded. This is the state of affairs as the curtain rises on a peaceful village scene. It is Easter, and the devout peasants are going to church. Santuzza meets Lucia, her lover's mother, outside the church and gives her some inkling of the state of affairs. Next the faithless Turiddu appears with Lola, and spurns the weeping Santuzza. Driven to

despair she tells Alfio of his wife's conduct. The carter departs threatening vengeance. During the interval while the worshippers are in the church (Intermezzo) the stage remains empty, but the curtain does not fall.

Church services over, the merry villagers throng the square, meeting and greeting. Cups are passed and Turiddu sings a rollicking drinking song. Alfio returns at this moment and is invited to drink. Instead he refuses and challenges Turiddu to fight, giving this challenge in the Sicilian form of biting his enemy's ear. The two retire, after Turiddu has bidden his mother farewell and asked her to care for the wronged Santuzza, and fight their duel behind the scenes. A short, terrible pause ensues, followed by running messengers, and a cry from the women, "Turiddu has been slain!"

THE CHIMES OF NORMANDY

(Les Cloches de Corneville). Light Opera in Three Acts. Music by Robert Jean Planquette. Book by Clairville and Gabet. First produced at the Folies Dramatiques, Paris, April 19, 1877.

SCENE: Normandy

TIME: Reign of Louis XV.

CAST

HENRI, *Marquis of Villeroi* (Baritone).

GASPARD, *a miser* (Basso).

GERMAINE, *his niece* (Soprano).

SERPOLETTE, *a village-girl* (Contralto).

JEAN GRENICHEUX, *a fisherman* (Tenor).

THE SHERIFF (Basso).

Villagers, Fishers, Servants, etc.

ARGUMENT

“The Chimes of Normandy” is a tuneful light opera dealing with peasant and fisher life in an old village of Normandy.

ACT I

Fair Day in Corneville. Henri, the old Marquis of Villeroi, who has long been absent from his home, is returning, and the villagers are celebrating the event. It is fair day and the village gossips are busy with their tales. They are especially severe with Serpolette, the village madcap, who proves, however, that she is abundantly able to take care of herself with her sharp tongue. Another personage who comes in for a full share of criticism, is the old miser Gaspard, reputed to be very rich, but living a pinched life and dealing harshly with his ward, Germaine. He is determined that she shall marry the Sheriff, while she says that if she weds at all, it should be with Jean Grenicheux, a young fisherman, in gratitude for having saved her life. To escape the miser's plans

both she and Jean, together with Serpolette, decide to enter the service of the marquis.

ACT II

The Castle of Villeroi. For many years, ever since the Marquis first went away, the old castle has been supposedly haunted. It is now an object of superstitious dread to the villagers. But the Marquis resolves to restore it to its former beauty, and orders his servants to search it thoroughly. They discover the miser Gaspard, who has employed this means of concealing his gold and preventing others from intruding while gloating over his treasures. When he is brought to light, the shame of the discovery and fear of losing his wealth drive him raving mad.

ACT III

Banquet Hall of the Castle. The castle has been entirely restored and the Marquis gives a great entertainment to all the villagers. The reigning belle of the occasion is Serpolette, some papers having been found which indicate that she is the missing

heiress to the miser's gold. Jean is now her faithful satellite, while the Marquis and Germaine feel strongly drawn to each other, although Germaine tries to repulse him on the ground that she is now only a servant. The Marquis pays no heed to this, however, and Gaspard, who has been wandering around in a demented state, finally recovers his reason and proves that Germaine is the rightful heiress after all. No bar now remains to the happiness of the lovers and Serpolette's pranks are forgiven.

THE DAMNATION OF FAUST

Dramatic Opera in Four Acts. Music by Hector Berlioz. Book by Berlioz, Gerard and Gandonniere. First produced in Paris, without costumes, in 1846.

SCENE: A German Village.

TIME: The 18th Century.

CAST

FAUST, *a philosopher* (Tenor).

MEPHISTOPHELES, *the tempter* (Basso).

BRANDER, *a convivial friend* (Basso).

MARGUERITE, *a peasant girl* (Soprano).

Peasants, Troopers, Roysterers, Students,
Sylphs, Fiends, Angels.

ARGUMENT

This version of the Faust legend is remarkable on its own account, both for its dramatic intensity and the passion of its music.

ACT I

The Open Fields. Faust, a learned philosopher, wanders out into the sunrise, tired of books for the nonce and pondering the mysteries of Nature. He observes a group of peasants who take great delight in a parade of marching soldiers, but he only wonders at their enthusiasm.

ACT II

Faust's Study. The philosopher returns to his books more than ever weary of them and of all the world. Somehow with all his learning his heart is empty and unsatisfied. He resolves to end it all with a dose of poison, but the sound of Easter music stays his hand. Now comes the fiend, Mephistopheles, to tempt him with the pleasures of the world, and Faust

° yields and goes with him to a tavern. The coarse songs and jests of the roysterers soon disgust him, however, and Mephistopheles takes him to a beautiful garden where he is lulled to sleep by soft music and dreams of a charming peasant girl, Marguerite. Sylphs dance about him as he awakes, filled with desire to find the girl of his dreams. Soldiers and students pass by singing their rollicking songs, and Faust feels the love of the world once more surging through his veins.

ACT III

Marguerite's Chamber. The fiend conducts Faust to the home of his unknown sweetheart, and Faust conceals himself in her room. Marguerite also has dreamed of Faust and enters the room musing upon her vision while she braids her hair. Meanwhile, Mephistopheles sings a mocking song without. Faust reveals himself to the startled girl and pleads his suit so ardently that she is finally persuaded to give herself to him. Their love scene is interrupted by the fiend who comes to warn them that Marguerite's mother and

friends are near at hand. Faust is dragged away unseen by the exultant demon, while the villagers threaten the defenceless girl.

ACT IV

Scene 1. Marguerite's Chamber. Marguerite sits alone and grief-stricken, sorrowing for her own sin, for her mother's death, and for the absent Faust. Soldiers march past singing.

Scene 2. Faust's Study. Faust also is yearning for Marguerite, and when the fiend appears and tells him he can save the girl only by signing a paper, Faust consents. Marguerite is in prison condemned to death for the murder of her mother, to whom Mephistopheles had given too heavy a sleeping potion. The paper, however, does not free Marguerite but instead consigns Faust's soul to perdition. He goes with the fiend upon a wild night ride on two black chargers which at last convey them to Hell, where a group of demons exult over his downfall.

Epilogue. The Prison Cell. The unhappy and penitent Marguerite is saved and ascends with angels to Heaven.

DON GIOVANNI

(Or, The Marble Guest). Opera Bouffe in Two Acts. Music by Johann Wolfgang A. Mozart. Book by Da Ponte, after a Spanish tale by Tirso de Molina. First produced at Prague, October 29, 1787.

SCENE: Seville.

TIME: The 17th Century.

CAST

DON GIOVANNI (JUAN), *a Castilian dandy*
(Baritone).

DON PEDRO, *the Commandant* (Baritone).

ANNA, *his daughter* (Soprano).

ELVIRA, *a former sweetheart of Juan*
(Soprano).

DON OCTAVIO, *the fiancé of Anna* (Tenor).

LEPORELLO, *servant of Juan* (Basso)

MASETTO, *a peasant* (Basso).

ZERLINA, *his betrothed* (Soprano).

Spanish Nobles, Ladies, Guests, Guards,
Servants.

ARGUMENT

Among the many operas on the subject of Don Juan and his amours, none has the merit or the continuing popularity of this of Mozart.

ACT I

Scene 1. The Garden of the Commandant's Palace. Don Juan, a notorious libertine of Seville, goes by night to enter the apartments of Don Pedro's daughter, Anna, who is betrothed to Octavio. As soon as she discovers the intruder's presence she cries for help, and her father hastens to her aid. He is mortally wounded by Don Juan, who escapes in the darkness without being recognized.

Scene 2. Public Square in Front of Don Juan's Palace. Returning from this bloody adventure, Don Juan and his servant Leporello calmly discuss new conquests. While they consult, a former discarded sweetheart, Elvira, appears and upbraids Don Juan for his cruelty. He retreats, leaving the girl with his servant,

who reveals to her the amazing list of his master's villainies.

Don Juan's next piece of rascality is an attempt to seduce Zerlina, a peasant girl, on the very eve of her wedding with Masetto, a villager. He is foiled, however, by the entrance of Elvira, who shows the girl her danger. Meanwhile, Octavio and Anna have been searching for the murderer of Anna's father, and come to ask Don Juan to aid them in their search, but they soon begin to suspect the libertine of the deed. Preparations proceed for the peasant wedding, and Don Juan's servant aids him to hoodwink Masetto and Zerlina. The jealous bridegroom is pacified by his bride, while the libertine conducts both to a gaily decorated apartment prepared for them. Masked guests arrive.

Scene 3. The Ball Room. While all the guests engage in a dance, Leporello devotes himself to Masetto, and Don Juan conducts Zerlina to a private room. She resists his advances and her cries attract the masked guests who prove to be Anna, Elvira, and Octavio. Don Juan draws his sword, fights his way through the crowd and escapes.

ACT II

Scene 1. Before Elvira's House. Don Juan still pursues Zerlina, who is in the service of Elvira. He exchanges cloaks with his servant, who goes to call upon the mistress while the master devotes himself to the maid. Masetto comes upon the latter, in the midst of a serenade, but is beaten by Don Juan, who again gets away.

Scene 2. Elvira's Apartments. The pretended Don Juan is unmasked by Elvira, Anna and Octavio, and found to be Leporello. Their suspicions are further confirmed as to Don Juan's guilt.

Scene 3. A Graveyard, in which stands a statue of the slain Don Pedro. Leporello, who has escaped, comes to tell his master of what has occurred, but the latter's spirits are still gay and he plans further deeds of violence. At this juncture a hollow voice warns him to repent ere it is too late. It is the statue of the murdered nobleman speaking to him. The libertine, unabashed, jeers even at this and invites the statue to attend a banquet which he is to give.

Scene 4. The Apartments of Donna Anna. Love scene between Anna and Octavio (sometimes omitted).

Scene 5. Don Juan's Dining Hall. True to his word Don Juan has spread a sumptuous repast, and in the midst of it a heavy tread is heard. The marble statue of the Commandant enters and bids the libertine accompany him. The floor opens and both descend into the infernal regions.

DON PASQUALE

Opera Bouffe in Three Acts. Music by Gaetano Donizetti. Book by Camerano, after "Ser Marc' Antonio." First produced at the Théâtre des Italiens, Paris, January 4, 1843.

SCENE: Rome.

TIME: The Present.

CAST

DON PASQUALE, *an old bachelor* (Basso).
DR. MALATESTA, *a physician* (Baritone).
ERNESTO, *nephew of Pasquale* (Tenor).
NORINA, *a young widow* (Soprano).
A NOTARY (Basso).

Citizens, Tradespeople, Servants.

ARGUMENT

“Don Pasquale” is a gay little farce of manners which has been given a characteristic and worthy musical setting.

ACT I

Don Pasquale's Apartments. The finicky old bachelor, Don Pasquale, has worked himself up into a fine rage because his nephew, Ernesto, is not marrying to suit him. Ernesto wishes to wed Norina, a bewitching young widow. Dr. Malatesta a family friend of all parties contrives a plot in the young man's behalf. The physician urges the Don himself to marry a lady of his choosing, a supposed sister of Malatesta's. This pseudo-sister and bride is none other than Norina, who is instructed to make life a burden for the old gentleman.

ACT II

Don Pasquale's Apartments. True to her role, Norina begins to carry things with a high hand. She refuses to accept

any of the Don's affectionate advances, and behaves like a shrew. Ernesto, who is a bewildered onlooker, is invited by her to be her escort on a shopping expedition. Meanwhile she lays out such an extravagant scheme for keeping house that the Don flies into a passion, declaring that she will bankrupt him.

ACT III

Scene 1. Don Pasquale's Apartments. Norina is found surrounded by tradespeople to whom she has given large orders. The Don enters and during a quarrel she boxes his ears, and leaves him disconsolate. The doctor enters and tries to pacify him, but the Don insists that Norina shall quit his house.

Scene 2. A Balcony. While Ernesto is serenading Norina, the Don taxes her with being faithless; but in the course of explanations, he discovers that his marriage contract has been only a sham, and he is only too glad to get out of the bargain and unite the two lovers with his blessing.

ELEKTRA

Dramatic Opera in One Act. Music by Richard Strauss. Book by Hugo Von Hofmannsthal. First produced in Dresden, January 25, 1909.

SCENE: Greece.

TIME: Antiquity.

CAST

QUEEN KLYTEMNESTRA, *widow of Agamemnon*
(Mezzo-Soprano).

AEGISTHUS, *her paramour* (Basso).

ORESTES, *the Queen's son* (Tenor).

ELEKTRA, *the Queen's daughter* (Soprano).

CHRYSOTHEMIS, *the Queen's daughter*
(Soprano).

Messenger, Waiting Women, Soldiers,
Courtiers.

ARGUMENT

In "Elektra," a modern continuation of an ancient Greek story, the death of King Agamemnon at the hands of the Queen and her paramour is avenged by the crazed daughter. The story is unpleasant but powerful and lends itself to the unconventional musical treatment given by the composer. The action is confined to a single act which takes place in an inner court of the royal palace at Mycene.

As servants tell of the strange behavior of the grief-crazed, revenge-driven Elektra, daughter of the murdered Agamemnon, she appears and tells of her plans of vengeance in which she shall be aided by Orestes, her brother. Chrysothemis, her sister, who is actuated by softer, more womanly feelings, now enters and urges Elektra to abate her hatred lest harm come to them all, and warns her especially against their mother. The Queen appears at a lighted window, and as she and her wild daughter rail at each other, news is brought that Orestes is dead. Elektra,

however, states that she alone will slay "the woman and her husband."

But the report as to Orestes proves false, as he presently returns to the court in disguise. At first Elektra does not know him, but when she recognizes him her joy is almost savage. The tragedy from this point rapidly reaches its consummation. Urged on by the implacable sister, Orestes enters the palace and slays both his mother and Aegisthus, while Elektra waits outside in a perfect frenzy of impatience. When she is assured that the bloody revenge is accomplished, she dances madly until she falls prone upon the ground. Chrysothemis runs to her only to find her dead.

ERNANI

Dramatic Opera in Four Acts. Music by Giuseppe Verdi. Book by F. M. Piavé, after Hugo's "Hernani." First produced at the Teatro Fenice, Venice, March 9, 1844.

SCENE: Aragon, Aix-la-Chapelle, and Saragassa.

TIME: 1519.

CAST

- DON CARLOS, *King of Spain* (Baritone).
DON RUY GOMEZ DE SILVA, *a Spanish grandee*
(Basso).
DONNA ELVIRA, *his niece* (Soprano).
JOHANNA, *her nurse* (Contralto).
ERNANI, *an outlaw* (Tenor).
DON RICCARDO, *royal armor-bearer* (Tenor).
IAGO, *armor-bearer to Gomez* (Basso).
Lords, Ladies, Soldiers, Outlaws, Servants.

ARGUMENT

The story of "Ernani" originally followed Hugo's tragedy, "Hernani," so closely that the poet accused the composer of literary piracy and demanded that the libretto be changed. The title of "Il Proscritto" was therefore given the opera for a time.

ACT I

Scene 1. A Mountain Retreat. Ernani, the son of a Spanish duke, has been outlawed by the King and becomes chief of a robber band. He has fallen deeply in love with Donna Elvira, a noble lady, and hearing that she is betrothed to Don Gomez de Silva, a wealthy grandee, he plans to abduct her.

Scene 2. Donna Elvira's Apartments. During the preparations for Elvira's marriage, a cavalier enters her apartments and tries to persuade her to fly with him. Her cries for assistance bring Ernani upon the scene, who recognizes the King in her assailant. Carlos, on his part, recognizes

the outlaw whom he has formerly defrauded of his lands and titles, and a heated dispute arises in which Ernani hurls defiance at the monarch. Silva now interposes and the enraged outlaw offers to fight them both, but is restrained.

ACT II

Hall of Silva's Mansion. Ernani returns to the grandee's home, disguised as a pilgrim, in order to frustrate the wedding plans of Silva with his niece. He pretends that he is in danger and Silva, not discovering his identity, grants him safe harbor so long as he is under his roof. Later, Silva surprises him in an interview with Elvira and recognizes him, but the grandee's pledge of safety holds good and he postpones his personal vengeance till a later time. Silva will not even yield up the bandit to the King, who now appears before the castle walls. The monarch is only appeased by the surrender of Elvira as a hostage. When the royal troops are withdrawn, Silva releases Ernani and immediately challenges him to a duel. Both agree, however, to postpone their

personal differences until they have rescued Elvira. The outlaw, on his part, pledges himself to appear at any time that Silva shall sound his hunting horn.

ACT III

Charlemagne's Tomb, at Aix-la-Chapelle. While Carlos is visiting the tomb of the great emperor, he chances to overhear a conspiracy against him. Among the conspirators are Silva and Ernani. The royal guard appears and the King steps forth and orders the arrest and execution of all present. Ernani then declares that he is Don Juan of Aragon, a proscribed nobleman, who has been urged on to this course by his wrongs. The King's magnanimity is touched, and yielding to Elvira's supplications, he forgives the conspirators and also bestows the lady's hand upon Ernani.

ACT IV

Don Juan's Castle. Ernani has been restored to his rank and ancestral estates. His cup of bliss is filled by his marriage to Elvira. The ceremony has just been com-

pleted, when the ominous sound of a bugle is heard. It is Silva come to exact his pledge. The stern old grandee silently enters and hands a dagger to Ernani, who takes it without protest and stabs himself to the heart.

FALSTAFF

Comic Opera in Three Acts. Music by Giuseppe Verdi. Book by Arrigo Boito, after "The Merry Wives of Windsor," by Shakespeare. First produced at the Teatro Alla Scala, Milan, March 12, 1893.

SCENE: Windsor.

TIME: The 15th Century.

CAST

- SIR JOHN FALSTAFF, *a soldier of fortune*
(Baritone).
FORD, *a citizen of Windsor* (Baritone).
MISTRESS ALICE FORD, *his wife* (Soprano).
ANNE FORD, *their daughter* (Soprano).
MISTRESS PAGE (Soprano).
MISTRESS QUICKLY (Contralto).
FENTON, *suitor of Anne* (Tenor).
DR. CAIUS, *a citizen* (Tenor).
BARDOLPH, *a follower of Falstaff* (Tenor).
PISTOL, *a follower of Falstaff* (Basso.)
ROBIN, *a Page*.
Innkeeper, Townspeople, Servants, etc.

ARGUMENT

Shakespeare's comedy has been closely followed for the plot of "Falstaff" which deals with the misadventures in love of this fat knight.

ACT I

Scene 1. A Room at the Garter Inn. Falstaff, the doughty knight whose prowess has been tested on the battle-field (if his own word is to be believed) decides to try his skill in the lists of love. He therefore prepares two billets-doux for estimable wives of Windsor, and since his followers, Bardolph and Pistol, balk at taking them, he sends them by a page. He also quarrels with Dr. Caius, who complains of being robbed by Bardolph and Pistol.

Scene 2. Ford's Garden. Mistress Ford and Mistress Page, the ladies who have received the epistles, meet and compare them, and with Mistress Quickly plan to revenge themselves upon the sender. Bardolph and Pistol confuse their plans by informing Ford of the affair. The latter is to

meet Falstaff in disguise. Meanwhile, a plot of a different sort is afoot. Ford has planned to have his daughter Anne marry Caius, but she is in love with Fenton, who meets her clandestinely.

ACT II

Scene 1. The Garter Inn. Dame Quickly comes to the inn to give Falstaff a note from Mistress Ford, apparently yielding to his wishes and making an appointment for that afternoon. After she departs, Ford is introduced under the name of Fountain, who pretends that he is a stranger seeking the love of Mistress Ford. Falstaff readily agrees to help him and states complacently that he has an engagement with that lady for this very day. Ford has heard nothing of the women's plot and is both astounded and jealous, but dissembles his feelings.

Scene 2. Room in Ford's House. Falstaff arrives at Mistress Ford's and at once begins to make ardent protestations of love. At this moment, Dame Quickly bustles in to say that Ford and his friends are at hand. The fat knight is hastily

thrust behind a screen, and a little later when the search begins in earnest, he is persuaded to hide in a basket of soiled linen. Meanwhile Fenton and Anne take refuge behind the screen for a little love-making on their own account. Ford returns and thinks he has discovered the villain behind the screen, and is greatly disgusted when the young lovers come to view. While the search proceeds, Falstaff is nearly suffocated in the basket. The women, ostensibly to rescue him, have the basket conveyed to the river brink and its entire contents dumped into the water.

ACT III

Scene 1. The Garter Inn. Dame Quickly again visits the crestfallen knight to express her sorrow and to make a new appointment. The knight again falls into the trap. Mistress Ford explains the whole hoax to her husband, and he promises to aid them this time. Dr. Caius is again promised Anne's hand, and Dame Quickly, who learns of it runs to warn the lovers.

Scene 2. Windsor Park. Fenton is aided by the women, who disguise him as a

monk. Falstaff again meets Mistress Ford, but is interrupted by a crowd disguised as witches, elves, and fairies, who belabor the knight soundly. He begs for mercy and at his promise of good behavior, Ford pardons him. Meanwhile, Dr. Caius finds that he has captured the wrong person, and Anne, for whom he has sought, enters with Fenton. Ford is persuaded to relent and unite the two lovers.

FAUST

Tragic Opera in Five Acts. Music by Charles Gounod. Book by Barbier and Carré, after Goethe's drama. First produced at the Lyric Theatre, Paris, March 19, 1859.

SCENE: A German Village.

TIME: The 18th Century.

CAST

FAUST, *a philosopher* (Tenor).

MEPHISTOPHELES, *the evil one* (Basso).

VALENTIN, *brother of Marguerite* (Baritone).

BRANDER, *a student* (Baritone).

SIEBEL, *a student* (Soprano).

MARGUERITE, *a village girl* (Soprano).

MARTHA, *her servant* (Contralto).

Students, Soldiers, Citizens, Servants,
Fiends, Angels.

ARGUMENT

This version of the Faust legend has remained the most steadily popular of all. It follows the first book of the Goethe tragedy faithfully and the music, although by a French composer, is closely in harmony with its spirit.

ACT I

Faust's Study. The philosopher Faust has spent his lifetime in study, and now feels that he is growing old and that there is nothing else to live for. He resolves to end it all with a dose of poison, but his hand is stayed by the sound of Easter carols. Mephistopheles enters and promises him a new lease of life and many joys which he has missed if he will sell his soul. The fiend then shows him a vision of Marguerite. Faust consents to the compact and is transformed into a handsome youth.

ACT II

An Open Square. A festival is in progress, and students, soldiers and citizens

wander about singing and making merry. Valentin has enlisted as a soldier but dislikes to go away leaving his sister, Marguerite, unprotected. Siebel, a boy, promises to be her champion. Mephistopheles now joins the throng of merry-makers and arouses popular interest by telling fortunes. He jests with Siebel on the subject of Marguerite, and Valentin overhears and resents his slurring remark. They draw their swords, but the fiend traces a circle of fire around himself. Valentin and his friends hold up their swords like crosses and the evil one slinks away. The dance continues, and Faust enters and offers his arm to Marguerite, but she repulses him.

ACT III

Marguerite's Garden. Siebel brings a bouquet to Marguerite, but the flowers fade until he dips them in holy water. He then leaves them on the doorstep and departs. Faust and Mephistopheles now enter, the fiend urging Faust to press his suit. Seeing the flowers, Mephistopheles departs to purchase a finer present. He soon returns with a casket of jewels which he places

beside the flowers and both retire. Marguerite enters pondering over the handsome young gallant she saw in the market-place. She finds the casket and is delighted with the glittering gems, but does not wish to keep them. Martha, her companion, sees them and tells her she would be foolish to reject them. The fiend and Faust return, and the former beguiles Martha into a retired corner of the garden, leaving the coast clear for Faust, who woos Marguerite so ardently and persistently that the girl yields to his desires.

ACT IV

Scene 1. A City Street. The soldiers return victorious from war, among them Valentin. But his joy at seeing his sister again gives way to fury when he learns that she has been betrayed. At dusk, Mephistopheles and Faust approach Marguerite's home and the fiend sings a mocking serenade. Valentin rushes out to avenge his sister's wrongs and crosses swords with Faust, but the latter, aided by the evil one, gives Valentin his death blow. People rush in, and Marguerite bends over

her dying brother, only to hear him curse her with his last breath.

Scene 2. Interior of the Church. Marguerite goes to the church and endeavors to pray, but the mocking fiend intrudes even here and tells her she is damned forever. She falls overcome upon the floor.

ACT V

Scene 1. Walpurgis Revel. Mephisto conducts Faust to the witch revels of Walpurgis night, but Faust orders him to go to the succor of Marguerite. (Scene often omitted).

Scene 2. The Prison Cell. Marguerite is ill and half-mad, awaiting judgment for her misdeeds. Faust appears to her and urges her to cast in her lot with him and flee. She refuses to go and says that she will submit to the will of Heaven. Faust and the fiend both urge haste, but Marguerite kneels in prayer. The prison walls open and angels rescue her and carry her upward, while the fiend claims Faust as his own.

LA FAVORITA

(The King's Favorite). Romantic Opera in Five Acts. Music by Gaetano Donizetti, Book by Royer and Waëtz, after the drama, "Le Comte de Commingues." First produced at the Académie Royale de Musique, Paris, December 2, 1840.

SCENE: Castile.

TIME: 1340.

CAST

ALFONSO XI, *King of Castile* (Baritone).

FERNANDO, *an officer of the guard* (Tenor)

BALTHASAR, *Prior of the Monastery of St. Jacob* (Basso).

GASPARO, *an officer* (Tenor).

LEONORE DE GUZMAN, *the King's favorite*
(Mezzo-Soprano).

INEZ, *her companion* (Soprano).

Officers, Soldiers, Courtiers, Ladies,
Servants, Monks.

ARGUMENT

The theme of "La Favorita" is simple but dramatic, treating of lost illusions and blighted hopes. A young anchorite forsakes his vows for the sake of a pretty face, only to find that the promised happiness is a mirage.

ACT I

Hall of a Monastery. Fernando, a novice in orders, of the Monastery of St. Jacob, has shown such earnestness and insight that he is spoken of as the next prior. But between him and his vows comes the vision of a beautiful woman, an unknown whom he loves and who, he finds, loves him in return. He confesses his attachment to his best friend, Balthasar, the present prior, who endeavors to warn him against the snares and pitfalls of the world. But finding that the young man is determined, he releases him from the monastic orders and bids him go in peace.

ACT II

A Palace Garden. Ferdinand decides to seek service in the royal army. He comes blindfolded into the palace garden, where ladies of the court who have heard his story, entertain him graciously. Among them, he finds his unknown love, Leonore; but while she reciprocates his affection, she begs him to go away and forget her. She will not even tell him her name and station. This mystery only adds fuel to the flame. While she tries to dismiss him, Inez, her friend, comes to announce a visit from the King. This still further mystifies the young man, unused to court ways. Leonore leaves him, after presenting him with a document which proves to be a royal commission as officer in the King's army. Ferdinand resolves to win the King's favor and the lady's hand in the wars.

ACT III

The King's Court. King Alfonso is delighted with news of his army's victories over the Moors, and with the brilliant conduct of his young officer, Ferdinand. The latter dreams of happiness at last with

Leonore, but he is still ignorant of the fact that she is the King's favorite and Alfonso does not intend to give her up. A spirited scene ensues between monarch and mistress in which the former reiterates his devotion and the latter reproaches him for putting happiness out of her reach. Before the court she finally hurls defiance at him, being aided by Balthasar, who comes with a message from the Pope threatening the King with excommunication unless he relinquishes Leonore in favor of Ferdinand. He is given one day in which to decide. Ferdinand hears nothing of this, but Leonore is cast into the depths of sorrow at the prospect of deceiving her lover.

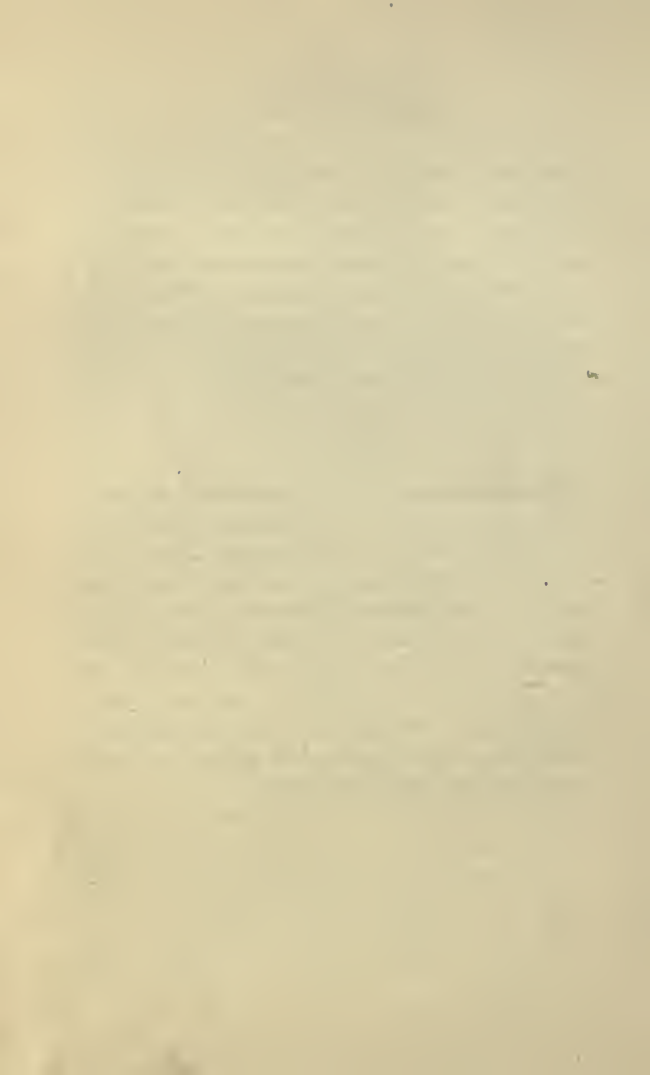
ACT IV

Apartment in the Palace. The King yields to papal pressure and to Ferdinand's merit, and resolves to bestow upon him the hand of his favorite. He delivers his message to Ferdinand in person, who is overjoyed. Meanwhile, Leonore has entrusted to Inez a letter telling Ferdinand all, but Inez is prevented from delivering it. The King ennobles Ferdinand and orders an

immediate marriage, which ceremony is performed. But during the festivities the bridegroom overhears slurring remarks from the courtiers, and returns to the King demanding an explanation. When he learns the truth, he renounces his bride and honors, breaks his sword, and casts its fragments at the feet of the King.

ACT V

The Monastery Hall. Ferdinand returns to the monastery and resumes his study for the priesthood. On the day when he is to receive holy orders, Leonore comes to beg his forgiveness. She tells him of the undelivered letter in which she had confessed the truth and which she thought he had received. He forgives her and says that he loves her still, but now the Church calls him. He leaves her swooning and joins the procession of monks.



FIDELIO

Dramatic Opera in Two Acts. Music by Ludwig Van Beethoven. Book by Joseph Sonnleittner, after Bouilly's "Leonore." First produced at the Theatre An Der Wien, Vienna, November 20, 1805.

SCENE: A Prison near Seville.

TIME: The 18th Century.

CAST

DON FERNANDO, *minister of state* (Baritone).

DON PIZARRO, *governor of prison* (Baritone).

DON FLORESTAN, *a noble prisoner* (Tenor).

LEONORA, *his wife, known as "Fidelio"*
(Soprano).

ROCCO, *jailer* (Basso).

MARCELLINA, *his daughter* (Soprano).

JACQUINO, *turnkey* (Tenor).

CAPTAIN OF THE GUARD (Basso).

Prisoners, Guards, Citizens, etc.

ARGUMENT

"Fidelio," the only opera written by Beethoven, has been subjected to several changes. It was originally in three acts, and the composer wrote four different overtures for it. The book is a simple story of conjugal love and fidelity.

ACT I

Courtyard of the Prison. Don Florestan, a Spanish nobleman, incurs the hatred of Don Pizarro, governor of the prison, and soon disappears from the world. Florestan's wife, Leonora, suspects that his enemy has hidden him away in one of the prison dungeons, and disguises herself as a young man known as "Fidelio," in order to rescue him. She enters service with Rocco, the jailer, and soon finds her husband, as she had feared. Meanwhile, she is in danger of discovery, as she wins the approval of the jailer and his daughter, Marcellina, and the latter falls in love with the handsome "young man," much to the

sorrow of the turnkey Jacquino, who loves Marcellina. Fidelio cannot refuse the proffered match as she desires to keep on good terms with the jailer. Word is received that the minister, Don Fernando, is coming to inspect the prison. This fills Pizarro with alarm and he resolves to put Florestan out of the way before that time. Rocco refuses to kill the prisoner, but finally consents to dig the grave. Fidelio overhears the plans and is in despair. She obtains the jailer's permission for the prisoners to file out into the courtyard to get the fresh air. She hopes thus to get some message to her husband, but he does not appear with the rest, so she accompanies Rocco to dig the grave.

ACT II

Scene 1. Florestan's Dungeon. In one of the lowest cells of the prison, Fidelio finds her husband weak from exhaustion. He does not recognize her. She gives him food and drink, and with simulated cheerfulness helps to dig the grave. Before the task is ended, Pizarro comes down eager to get his dangerous prisoner out of sight.

The minister is coming. Pizarro is about to stab the prisoner, when Fidelio, or Leonora, throws herself in front of him crying: "First slay his wife!" She menaces him with a pistol and the cowardly governor flees. Trumpets from without announce the arrival of Don Fernando, while Florestan clasps his wife in his arms and Rocco scratches his head in bewilderment.

Scene 2. The Courtyard. Fernando quickly frees Florestan, and the chains are ordered upon Pizarro instead. The minister felicitates with the rescued man in having a "Fidelio" for his wife. Marcelina decides that Jacquino will make her a better husband, after all, greatly to the turnkey's delight.

THE FLYING DUTCHMAN

(Der Fliegende Hollander). Romantic Opera in Three Acts. Music by Richard Wagner. Book by the Composer, after Heine's Version of the Legend. First produced at Dresden, January 2, 1843.

SCENE: A Norwegian Fishing Village.

TIME: The 18th Century.

CAST

A DUTCH SEA CAPTAIN (Baritone).

DALAND, *a Norse Sea Captain* (Basso).

SENTA, *his daughter* (Soprano).

MARY, *her servant* (Contralto).

ERIC, *a huntsman* (Tenor).

DALAND'S STEERSMAN (Tenor).

Chorus of Maidens, Seamen, Villagers, etc.

ARGUMENT

The legend of "The Flying Dutchman," condemned to sail the high seas for many centuries, finds a worthy musical and dramatic setting in this work of Wagner. According to this legend, a Dutch captain foiled by contrary winds when rounding the Cape of Good Hope, takes a sacreligious oath that he will succeed if he has to take eternity for it. Thereafter, for long centuries his ship is in charge of demons, who make it the sport of wind and wave. The opera deals with the lifting of the curse.

ACT I

A Bay in Norway. Daland, a Norwegian sea captain, is driven by a violent storm to the shelter of a port. During the storm a strange-looking vessel also arrives, riding high upon the waves, and casts anchor alongside. The captain, a man of wild aspect dressed in black, steps ashore. He is the famous Flying Dutchman, whom all mariners fear and dread. By the terms of

his oath, he is allowed to go ashore once in seven years, and if perchance he find a wife who will leave all for love of him, the spell will be released. He speaks with Daland and finding that the latter has a daughter, asks permission to sue for her hand, at the same time offering Daland gold. The father's cupidity overcomes his scruples and, the storm having abated, the two vessels set sail in company.

ACT II

Interior of Daland's Home. Senta and her girl friends are seated at their spinning wheels, singing. Senta is a dreamy, romantic girl, who is already familiar with the strange story of the Flying Dutchman, and feels in her heart that she, at any rate, would be willing to give up all to save him. She tells the others of her mood, and Eric the huntsman, who loves her, enters at this moment and warns her against her dangerous whim. He also tells her that a mysterious stranger is approaching with her father, but Senta is delighted and Eric leaves in dejection. Daland enters with the Dutchman, who gazes fixedly at the

maiden and she at him. She readily accepts her father's plan for an early marriage, as she believes herself to be divinely appointed the savior of this sea rover. The two exchange vows of eternal fidelity, and the Dutchman believes his hour of liberation is at hand.

ACT III

The Harbor. The sailors on board Daland's ship give themselves over to merry-making. Girls bring them hampers of refreshments. The Dutchman's ship lies hard by, dark and silent, although his crew has been invited to share in the festivities. Finally they sing a mocking song of their captain's adventures, while the others listen in superstitious fear. Senta comes down to the shore followed by Eric, who makes one last plea for her to relinquish her folly and love him as she had formerly done. The stranger overhears this and believing himself betrayed, bids her farewell and hastens on board his ship, ordering the anchor raised and all sails set. He admits publicly that he is the Flying Dutchman, upon whom a curse rests, and

while Daland and the rest shrink back in horror the ship heads toward the open sea. But Senta tears herself away from Eric and her father, who would restrain her, and rushing to a cliff under which the vessel is passing, casts herself into the sea, faithful unto death as she has promised. Instantly the curse is lifted, the phantom ship sinks, and the Dutchman and his bride are seen ascending upward.

FRA DIAVOLO

(Or, The Inn of Terracina.) Light Opera in Three Acts. Music by Daniel François E. Auber. Book by Eugene Scribe. First produced at the Opera Comique, Paris, January 28, 1830.

SCENE: A Terracine Village.

TIME: The 19th Century.

CAST

FRA DIAVOLO, *a bandit chief* (Tenor).
LORD COCKBURN, *an English tourist* (Basso).
LADY PAMELA COCKBURN, *his wife* (Mezzo-Soprano).
LORENZO, *an officer of the guard* (Tenor).
MATTEO, *a tavern-keeper* (Basso).
ZERLINE, *his daughter* (Soprano).
FRANCESCO, *a miller* (Baritone).
GIACOMO, *a bandit* (Basso).
BEPPO, *a bandit* (Tenor).

Bandits, Villagers, Servants, etc.

ARGUMENT.

“Fra Diavolo,” one of the most tuneful of the light operas, is written around the adventures of a famous Italian bandit, the terror of the countryside. Despite the heavy reward offered for his capture, he remains at liberty by adopting numerous disguises. In the present adventure he travels under the name of the Marquis of San Marco.

ACT I

Matteo's Tavern. The Roman authorities have offered a reward of ten thousand piastres for the capture of Fra Diavolo, the robber. Lorenzo, an officer, is sent with a company of guards and hopes to win this reward, and also the hand of Zerline, the pretty daughter of the innkeeper. Lorenzo proclaims the reward at the inn. Soon after, Lord and Lady Cockburn, English travellers, enter, saying that they have been robbed. Lord Cockburn has another grievance in the over-zealous attentions of a travelling companion, the Marquis of San Marco, to his wife. The Marquis

arrives, not at all disturbed by the contretemps, and orders a hearty dinner, while hearing Zerline relate stories of the celebrated bandit chief. He again devotes his attention to Lady Pamela, and purloins from her a valuable locket. Lorenzo and his guards now return with news that the robber band has been dispersed.

ACT II

Zerline's Bedroom. The English travellers are shown to their apartments, which adjoin the bed-chamber of Zerline. The girl, as she makes their rooms ready, is in high spirits over the success of her lover, Lorenzo. Meanwhile, Fra Diavolo and two of his gang hide themselves in Zerline's room. She returns and prepares for bed oblivious of their presence. After she has fallen asleep, the trio proceed to finish the job of robbing the English couple. They are detected and an alarm follows. Lorenzo and his guards appear, but Fra Diavolo, as the Marquis, covers the retreat of his two men. But the jealousy of both the nobleman and the soldier is aroused by the presence of the supposed Marquis in the sleeping apartments. To cover his

designs, the latter declares that he had an appointment with Zerline. Lorenzo challenges him to fight a duel, and the bandit agrees to give him satisfaction on the following day.

ACT III

In the Forest. Fra Diavolo has resumed his own name and dress and exults in the fact that he is his own master once more. While awaiting the English travellers or whoever else may cross his path, a wedding procession approaches. Zerline is to be married against her will to Francisco, a well-to-do peasant. In the procession are the two escaped bandits, who are recognized by Lorenzo and used by him to lure Fra Diavolo into an ambush. The stratagem is successful and the chief is slain, but at the last he is generous enough to declare Zerline's innocence. The English couple are amazed to find that he is one and the same with their acquaintance the Marquis. Especially is Lady Pamela chagrined over her folly. The successful Lorenzo claims and receives both rewards for which he has striven, to his own joy and that of Zerline.

DER FREISCHÜTZ

Romantic Opera in Three Acts. Music by Carl Maria Von Weber. Book by Friedrich Kind, after an old legend in "Popular Tales of the 'Northern Nations.'" First produced at Berlin, June 18, 1821.

SCENE: Bohemia.

TIME: The Middle Ages.

CAST

OTTAKAR, *Duke of Bohemia* (Baritone).

KUNO, *his head game-keeper* (Basso).

AGNES, *his daughter* (Soprano).

ANNA, *her friend* (Mezzo-Soprano).

MAX, *a ranger* (Tenor).

CASPAR, *a ranger* (Basso).

KILIAN, *a wealthy peasant* (Tenor).

A HERMIT (Basso).

ZAMIEL, *the evil one* (Speaking part).

Foresters, Villagers, Followers of the Duke,
Servants.

ARGUMENT

The story of "Der Freischütz," or "The Sharpshooter," is based upon a Teutonic legend that magical bullets may be cast which never miss their mark.

ACT I

Estates of the Prince of Bohemia. The advancing years of Kuno, head ranger of the Duke of Bohemia, make the choice of a new head ranger necessary. Max, who is in love with Agnes, Kuno's daughter, is a candidate for the place, but in order to obtain it he must win in a sharp-shooting contest. At a preliminary trial, Max is unsuccessful, the peasant, Kilian, being the better marksman. Max is much cast down and therefore disposed to listen to the evil counsels of Caspar, who has already sold himself to the devil and who hopes to obtain respite by furnishing this new victim. Max is invited to try Caspar's gun, and is astonished to find that he can bring down an eagle from a great height. Caspar then tells him that he can obtain

seven magical bullets which will hit any mark, but he must sell his soul for them. Max, undaunted, agrees to meet him at the Wolf's Glen at midnight.

ACT II

Scene 1. Agnes' Room. Agnes is filled with forebodings over the coming contest. She has met a hermit in the forest, who has warned her of impending danger. Then while she and Anna are in her room, at the very moment when Max tries the magic bullet, an ancestral portrait falls to the floor. Anna tries to calm her fears. She is not reassured when Max arrives and tells her he must hurry away to an appointment at the Wolf's Glen.

Scene 2. The Wolf's Glen. Caspar awaits the arrival of his victim and meanwhile tells Zamiel, the evil one, of his success. When Max arrives the incantations are under way, and amid scenes of terror the magical bullets are cast.

ACT III

Scene 1. Agatha's Room. Agatha is being prepared for her wedding with Max.

She is still filled with foreboding, which is not lessened by finding that a box of flowers contains a funeral wreath. She is comforted, however, by a bridal wreath which the holy hermit has blessed.

Scene 2. Duke Ottakar's Camp. The marksman's tourney is in progress, and Max astonishes all the spectators by his skill. Only one remains of his store of magical bullets, and this one the fiend has in personal charge. The Duke orders Max to shoot at a dove flying through the forest. He obeys and a woman's shriek is heard. Agnes in her wedding finery has been struck; but she revives and it is found that the wreath blessed by the hermit has turned the bullet aside. The fiend cheated of his prey seizes upon the cursing Caspar whose day of grace has expired. The horrified Max tells the story of the bullets and confesses his fault, whereupon the Duke imposes a year of penance before he can receive the post of head ranger or the hand of his bride.

GERMANIA

Dramatic Opera in Four Acts. Music by Alberto Franchetti. Book by Luigi Illica. First produced at Milan, 1902.

SCENE: Various parts of Germany.

TIME: 1806.

CAST

FREDERICK LOEWE, *member of the Brotherhood*
(Tenor).

CARL WORMS, *member of the Brotherhood*
(Baritone).

GIOVANNI PALM, *member of the Brotherhood*
(Basso).

CRISOGONO, *member of the Brotherhood*
(Baritone).

STAPPS, *a Protestant priest* (Basso).

RICKE, *a Nuremberg maiden* (Soprano).

JANE, *her sister* (Mezzo-Soprano).

LENA ARMUTH, *a peasant woman* (Mezzo-Soprano).

JEBBEL, *her nephew* (Soprano).

LUIGI LUTZOW, *an officer* (Basso).

CARLO KORNER, *an officer* (Tenor).

PETERS, *a herdsman* (Basso).

SIGNORA HEDVIGE, (Mezzo-Soprano).

CHIEF OF POLICE, (Basso).

Police, Students, Soldiers, Peasants, Historical Personages.

ARGUMENT

“Germania” is a picture of the upheaval in Germany caused by the Napoleonic wars.

ACT I

An Old Mill at Nuremberg. The revolutionists have converted an old mill at Nuremberg into a printing shop for their literature. Palm, the author of some of this, is sought by the police, but unsuccessfully. Meanwhile, books and pamphlets are sent out as bags of flour. Worms, who is in charge of the press, is visited by Ricke, who accuses him of betraying her. She is especially downcast as a letter just received announces the early return of Loewe, her lover. Worms threatens his vengeance if she tells Loewe of their relations.

ACT II

The Black Forest. Loewe, Ricke and others seek refuge in a hut, Loewe having been among those proscribed by the vic-

torious Napoleon. Ricke has consented to marry Loewe, not daring to tell him of Worms. Immediately after the simple ceremony uniting them, Worms appears and summons Loewe to attend a meeting of the secret brotherhood. Worms will not tarry, and Ricke, in terror of consequences, flees away, leaving a note for the bridegroom telling him not to follow her. The bewildered Loewe is finally apprised of the true state of affairs by Ricke's little sister Jane.

ACT III

A Secret Hall at Koenigsberg. The patriots meet with the utmost secrecy and lay plans to defeat the invader of their country. Only one standing apart, masked, jeers at their motives. He proves to be Loewe, who now challenges Worms to fight. The latter, however, refuses to defend himself, and others interpose to stop the quarrel.

ACT IV

The Battlefield of Leipzig. The plain is covered with prostrate forms after the

great battle has been fought. Ricke seeks among them for the husband she has deserted, and finally finds him not far away from the corpse of Worms. Loewe is barely alive, and soon expires in Ricke's arms, but she makes no outcry as she lies down beside him. In life all things conspired to keep them apart; but in death they can be united.

LA GIOCONDA

Dramatic Opera in Four Acts. Music by Amilcare Ponchielli. Book by Tobia Garrio, after Hugo's Tragedy, "Angelo, the Tyrant of Padua." First produced at the La Scala Opera House, Milan, April 8, 1876.

SCENE: Venice.

TIME: The 17th Century.

CAST

LA GIOCONDA, *a street singer* (Soprano).
LA CIECA, *her blind mother* (Contralto).
ALVISE BADOERO, *an inquisitor* (Basso).
LAURA, *his wife* (Mezzo-Soprano).
ENZO GRIMALDO, *a Genoese noble* (Tenor).
BARNABA, *a spy* (Baritone).
ZUANE, *a boatman* (Basso).
ISEPO, *a scribe* (Tenor).
A PILOT (Basso).

Ladies, Senators, Masqueraders, Sailors,
Monks, Citizens, Servants.

ARGUMENT

“La Gioconda” is a swiftly-moving Venetian tale of love, intrigue, jealousy, and crime.

ACT I

Court of the Ducal Palace. Called “The Lion’s Mouth,” because of a receptacle into which letters intended for the Inquisition are dropped. Leading her blind mother, the beautiful La Gioconda, a street singer, enters the ducal square just as a chorus of merrymakers have deserted it. She is in search of Enzo a nobleman with whom she is in love. But the spy Barnaba bars her way, and when she repulses his advances he takes revenge by stirring up the populace against her mother, La Cieca, charging her with being a sorceress. The latter is rescued by Laura, the Inquisitor’s wife, once the sweetheart of Enzo. The latter who has come upon the scene also recognizes Laura, and the spy, noting their exchange of glances, plots a new piece of villainy. He arranges a meeting between them on board Enzo’s ship, and at the same

time sends word to Laura's husband of the adventure. La Gioconda also learns of the meeting.

ACT II

On Board Enzo's Ship. This act is called "The Rosary" from the fact that La Cieca has given Laura a rosary in token of gratitude and it plays a further part in the action. While Barnaba gloats over the success of his scheme Enzo comes on deck and greets Laura who arrives in a boat. The two renew their pledges of love. Gioconda who has hidden on board now comes forward with a dagger resolved to stab her rival, but Laura holds up the rosary given by Gioconda's mother, and the street singer, recognizing it, resolves to save rather than slay her. Gioconda advises her that Alvise, the outraged husband, is near at hand and aids her to escape in her (Gioconda's) boat. Seeing his ship surrounded, Enzo sets fire to it.

ACT III

The House of Gold. Alvise is determined to avenge himself upon his unfaithful wife and tells her she must die by poison. Deaf to her entreaties he hands her a vial

and bids her drain it before his return. Gioconda enters and substitutes a sleeping potion, and Laura is soon stretched upon the death couch pale and apparently lifeless. The grand ball which Alvisè has been giving now continues with furious gayety, and at the last he draws apart the curtains concealing the death couch and reveals the form of Laura. Enzo rushes forward to attack Alvisè but is disarmed. Barnaba is placed over him as a guard, and Gioconda now tells the spy that if he will release him, she will agree to his desires. Barnaba does so.

ACT IV

A Ruined Palace. While Gioconda sits alone and dejected, the unconscious form of Laura is borne in. Gioconda fights an inward battle as to whether she shall kill or resuscitate her helpless rival. She finally resolves to kill herself. Enzo comes in and she tells him that Laura has been saved. Overjoyed he hastens to the couch, hearing the voice of Laura. Barnaba enters to claim Gioconda as she has promised, and in reply she stabs herself, falling lifeless at his feet.

THE GIRL OF THE GOLDEN WEST

(*La Fanciulla del West*). Romantic Opera in Three Acts. Music by Giacomo Puccini. Book by David Belasco. First produced at the Metropolitan Opera House, New York, December 10 1910.

SCENE: A California Mining-camp.

TIME: 1848.

CAST

MINNIE, *a Western girl* (Soprano).

JACK RANCE, *the sheriff, a gambler* (Baritone).

JOHNSON, *alias Ramarrez, an outlaw* (Tenor).

DICK, *a servant* (Tenor).

LARKINS (Baritone).

HARRY (Baritone).

Miners, Bandits, Servants, Indians, etc.

ARGUMENT

“The Girl of the Golden West” is a romantic and colorful picture of Western pioneer life, which was successful as a drama, before being given a musical setting. The days of the gold fever on the Pacific slope and of the rough and ready justice there accorded are here illustrated.

ACT I

The Polka Bar. Minnie, a resourceful “girl of the Golden West,” left an orphan, continues to run her father’s bar-room for the benefit of the miners who flock to the newly-discovered gold-diggings of California. Minnie herself can gamble and shoot with the best of them if necessary, but she is treated as a sort of ward by the camp whom it would be sudden death to insult. While her friends the miners are congregated at her bar a wandering minstrel halts outside and sings of the “Old Folks at Home,” moving some of them to tears. Then Minnie sings a love song which also arouses the sentiment of her hearers.

During the singing, Jack Rance, the sheriff, who is also a gambler and who has long loved Minnie, enters. He pleads his love, but she will not listen to him.

The mountains back of the camp have been overrun for some time by a band of outlaws under the leadership of Ramarrez. The miners have offered large rewards for their extermination, but the outlaws are so bold and careless that they plan a robbery in the camp. Their leader comes, under the name of Johnson, to the Polka bar in order to look over the ground and, in the evening, give the signal to his men. But becoming fascinated by the girl, he lingers to make love to her and offers to escort her to her home. She is also interested in him and accepts his attentions.

ACT II

Interior of Minnie's Cabin. The two Indian servants of Minnie crouch in one corner, while she listens pleased to Johnson's declarations of love. A noise is heard outside the door and Minnie discovers Rance at the head of a posse. Not caring to have them find a man at her home she

conceals Johnson, who is only too willing to go into hiding; then she opens the door. Rance tells her that they are searching for a notorious bandit who, they have reason to believe, is concealed on the premises. Minnie indignantly disclaims knowledge of any such person, but after the posse has gone away she turns upon Johnson and upbraids him for deceiving her. The outlaw tells her that he has been reared to this life, but after seeing her he is ready to reform. She will not listen to him, however, and he leaves the cabin. A few paces from the door a shot is heard. Rance has remained in hiding and now seriously wounds him. Johnson drags himself back to the cabin and Minnie, touched by his plight, conceals him in the loft. Rance returns and demands the fugitive. Minnie again denies knowledge of his whereabouts, but a few drops of blood trickling down from above betray him. In desperation Minnie offers to play a game of poker, the stakes to be the outlaw against her love. The gambling spirit of Rance is aroused and they play. Minnie cheats with the cards and wins. Rance respects his agreement and departs.

ACT III

In the Redwood Forest. Minnie nurses Johnson back to health and he promises to disperse his gang and go to another State, there to live an honest life. Rance, hearing that he has recovered from his wound and is now on his way to join the outlaws, summons his posse and captures him. The miners promise him short shrift at the end of a rope, and are preparing to lynch him from the first convenient tree, when Minnie rushes forward. She pleads with the miners, telling them of Johnson's reformation, and by her influence persuades them to spare his life. Later Rance aids her to effect his escape and she departs with Johnson for an Eastern State where they are to be married and begin life anew.



HANSEL AND GRETEL

Fairy Opera in Three Acts. Music by Engelbert Humperdinck. Book by Adelheid Wette. First produced at Weimar, December 23, and at Munich, December 30, 1893.

SCENE: A German Forest.

TIME: The 17th Century.

CAST

PETER, *a broom-maker* (Baritone).

GERTRUDE, *his wife* (Contralto).

HANSEL, *their son* (Mezzo-Soprano).

GRETEL, *their daughter* (Soprano).

THE CRUNCH WITCH (Mezzo-Soprano).

THE SAND MAN (Soprano).

THE DEW MAN (Soprano).

Fourteen Angels, Children, Elves, etc.

ARGUMENT

“Hansel and Gretel,” adapted from a fairy tale by the brothers Grimm, loses nothing of its charm and freshness in this delightful musical setting.

ACT I

The Broom-Maker's Cottage. The two children of Peter, the broom-maker, are trying to finish their stint of work while awaiting the return of their parents with supper. But they finally grow so hungry that they lay aside their tasks and dance about to forget their appetites. Their mother, a hasty-tempered woman, finds them thus wasting time and by way of punishment packs them off into the woods of Ilsenstein, to pick berries for supper. After they have run away in terror, Peter comes in greatly pleased over having sold all his brooms. He brings food in plenty. But when he learns that the children have gone to Ilsenstein, where the bad Crunch Witch dwells, he is greatly alarmed and both he and Gertrude post in search of them.

ACT II

In the Forest. The children wander about picking berries, but are so hungry that they eat them as fast as picked. They are therefore afraid to return home, and besides it is growing dark. They sink down weary beneath a large tree and the Sand Man comes and sprinkles his sand of slumber in their eyes. Then in accordance with their childish prayer, fourteen angels descend a staircase from Heaven and assume guard about them.

ACT III

The Witch's Gingerbread Hut. The next morning the Dew Man arouses the children and they are surprised to find themselves in front of the Gingerbread Hut of the Crunch Witch. This is her trap to lure children whom she wishes to devour, but Hansel and Gretel do not know it. They are hungry and break off bits of the delicious house to nibble. Out comes the witch and lays hold upon them. Hansel she locks up in a cage to fatten, but Gretel, who is plump enough, is made to

bring water and fuel to help the witch prepare her feast. The witch is impatient for Hansel to fatten and meanwhile stirs up her oven fire. As she looks in at the oven door, Hansel escapes from the cage, and he and Gretel give the witch a sudden push, sending her headlong inside the oven. The children dance about with glee, eating their fill of sweetmeats. The oven cracks open, and at the same time a row of gingerbread children who stood along the façade of the hut turn into real live children, who thank their deliverers for their escape from the witch's spell. The witch herself is burned to a crisp. Peter and Gertrude now enter, overjoyed to find their children alive, and the opera ends in a general dance and merry-making.

HERODIAS

(Herodiade). Dramatic Opera in Four Acts. Music by Jules Massenet. Book by Paul Milliet and Henri Gremont. First produced at the Théâtre de la Monnaie, Brussels, December 19, 1881.

SCENE: Palestine.

TIME: 30 A. D.

CAST

HEROD, *the tetrarch* (Basso).

HERODIAS, *his wife* (Mezzo-Soprano).

SALOME, *her daughter* (Soprano).

PHANUEL, *a Chaldean* (Tenor).

JOHN THE BAPTIST, *a Prophet* (Tenor).

VITELLIUS, *a Roman consul* (Baritone).

HIGH PRIEST (Baritone).

Jews, Romans, Soldiers, Priests, Dancers,
Servants, etc.

ARGUMENT

“Herodias” presents another version of the character of Salome from that given in the Strauss opera, based upon the Wilde play. Both, of course, go back to the Biblical account for their slender historical setting.

ACT I

Courtyard of Herod's Palace. While servants labor under the direction of Phaniel the Chaldean, Salome enters seeking her mother, whose identity she does not know. Phaniel promises to aid her but warns her against the intrigues of the palace. They depart. Herod now enters seeking this maiden whose dancing has already enslaved him. Herodias meets him and complains of a rough-looking prophet who has bitterly denounced her in public. She wishes to be revenged, but Herod counsels caution. John, the prophet, enters at this moment repeating his denunciations. Both Herod and Herodias leave hastily. Salome runs to greet him, her

heart won by his former kindnesses; but he refuses her proffered love.

ACT II

Scene 1. Herod's Chamber. The tetrarch reclines at ease watching his dancers; but Salome is not among them and he is unhappy. Phaniel enters to warn him against this life of luxury.

Scene 2. A Public Square. Urged on by Phaniel, Herod appears before the people haranguing them to throw off the Roman yoke. But they are interrupted by the sound of trumpets announcing the arrival of the Roman consul, Vitellius. The suspicions of the consul are lulled by Herod, who says that the priests desire that their Temple be restored to them. Vitellius says it shall be done. John appears, followed by Salome and others, and the consul is told by Herodias that the prophet is a disturber anxious for power. John retorts that all power is from God.

ACT III

Scene 1. An Inner Room. While Phaniel, the Chaldean, is consulting the stars,

Herodias seeks him to know about the future. She is especially desirous to know how to win back Herod's love, and also as to the whereabouts of her lost daughter. For reply, Phanuel shows her Salome who is crossing the court with the dancers. "That my daughter?" exclaims Herodias. "No, my rival!"

Scene 2. The Temple. Salome is in the depths of despair because John has been cast into prison. Herod meets her and offers her his love, but she repulses him. Vitellius enters proclaiming the power of Rome. The priests appear before him urging the condemnation of John. He refers them to Herod. John is brought forward and questioned. Salome throws herself before him begging Herod to pardon him; but this only infuriates Herod, who sentences him to death.

ACT IV

Scene 1. A Dungeon. While John awaits his sentence, Salome enters. Her fortitude and devotion touch him and something like human love enters his heart. But he bids her flee and save her-

self. The High Priest secretly offers John a pardon if he will use his influence for Herod against Rome, but John refuses.

Scene 2. Audience Hall in the Palace. While Herod, Herodias, and Vitellius hold an audience and are entertained by dancers Salome appears at the special command of Herod. He turns a deaf ear, however, to her requests for John's pardon, and the executioner presently appears with a bloody sword, as a sign that the prophet is dead. Salome turns in fury upon Herodias, saying "This is your deed!" and is about to stab her. Herodias in fear cries out: "I am your mother!" "Then take back the life you gave me!" replies Salome, and stabs herself to the heart.

THE HUGUENOTS

Dramatic Opera in Five Acts. Music by Jacob Meyerbeer. Book by Eugene Scribe. First produced at the Académie, Paris, February 29, 1836.

SCENE: Paris and Touraine.

TIME: 1572.

CAST

MARGUERITE DE VALOIS, *the Princess*
(Soprano).

COMTE DE ST. BRIS, *a Catholic nobleman*
(Basso).

VALENTINE, *his daughter* (Soprano).

RAOUL DE NANGIS, *a Huguenot nobleman*
(Tenor).

MARCEL, *his servant* (Basso).

DUC DE NEVERS, *a Catholic nobleman*
(Baritone).

URBAIN, *a page* (Mezzo-Soprano).

BOIS ROSÉ, *a Huguenot soldier* (Tenor).

Catholic and Protestant Noblemen and Soldiers, Courtiers, Attendants, Citizens.

ARGUMENT

The Massacre of St. Bartholomew's Eve forms the historic groundwork of "The Huguenots." The stormy love-affair of two young persons belonging to the warring factions is its theme.

ACT I

Dining Hall in De Nevers' Chateau. In the interests of peace between the warring Catholic and Protestant parties of France, the Duc de Nevers entertains Raoul de Nangis at a banquet of Catholic noblemen. While at table, the diners are asked to toast their ladies, and Raoul tells of a fair unknown, whom he had once rescued from a band of roystering students, and whom he has since searched for in vain. Raoul's servant Marcel, now enters and warns him of impending danger. Meanwhile, De Nevers has been called from the room, and Raoul, looking out of the window, perceives him in conversation with the very lady whom he has been toasting. He now thinks that he has discovered a

liaison between the lady (Valentine) and the noble, when in reality she has come only to ask her release from a promise of marriage. A servant presently arrives bearing a message to Raoul from Marguerite de Valois, asking him to come secretly to court.

ACT II

Garden of Marguerite de Valois. Marguerite, like De Nevers, is working for peace, and to this end has invited Raoul to her presence. She is willing to arrange a match between him and Valentine de St. Bris, thus uniting two warring houses. To this end, Valentine has broken her betrothal with De Nevers, but is doubtful as to her father's consent. The princess promises to arrange matters with St. Bris. Raoul is received at court blindfolded, and when unblinded is delighted with his cordial reception. Catholic and Protestant nobles pledge amity, and Valentine's hand is promised to Raoul. But when he discovers in her the same lady that he saw in De Nevers' garden, he thinks that the duke's discarded mistress is being bestowed upon him, and refuses the alliance. St.

Bris and De Nevers both wish to avenge this insult, and immediate bloodshed is only averted by the presence of the princess.

ACT III

Banks of the Seine near Paris. Valentine has again accepted the faithful De Nevers and preparations are forward for their wedding. Raoul has sent a challenge to St. Bris, and the latter's friends urge him to involve all the Protestants in the quarrel. Raoul is warned of treachery through Marcel and Valentine, but keeps his appointment with St. Bris. Marcel thereupon calls upon all the Huguenots in a neighboring inn, while St. Bris summons all the Catholics. A general fight is averted only by Marguerite, and as she is in doubt as to whom to believe, Valentine tells her the whole story. Raoul now learns for the first time of his unjust suspicions, but his knowledge comes too late as De Nevers appears in a boat to conduct his bride away.

ACT IV

Room in De Nevers' Mansion. It is the Eve of St. Bartholomew's. Raoul comes to take a last farewell of his lady love, but she

bids him fly from imminent peril. A party of Catholic noblemen now enter and he is forced to take refuge behind a screen. There he overhears the whole conspiracy against his party. St. Bris gives commands and marshals his forces. As soon as they have set forth on their bloody quest, Raoul declares that he will go out and share the fate of his friends. Valentine clings to him and begs him not to go. From without is heard a fusillade of shots and other sounds of a terrible massacre. Within is love. But he does not hesitate. Finding that she has locked the door, he leaps from the balcony to his fate.

ACT V (Usually Omitted)

Marguerite's Audience Hall. Raoul escapes, wounded, to Marguerite's court and begs her protection for the Huguenots. It is too late, however. Murder is afoot and will not cease till the whole party has perished. Valentine now rushes in and begs him to abjure his faith and thus save himself; but Marcel tells him to remember his oath. The two Huguenots go out to meet their enemies, and Valentine declares she will turn Protestant and die with them.

THE JUGGLER OF NOTRE DAME

(Le Jongleur de Notre Dame). Miracle Play in Three Acts. Music by Jules Massenet. Book by Maurice Lena. First produced at Paris, in 1903.

SCENE: Cluny near Paris.

TIME: The 14th Century.

CAST

JEAN, *a juggler* (Tenor).

BONIFACE, *a cook* (Baritone).

PRIOR OF THE MONASTERY (Basso).

POET, *a monk* (Tenor).

PAINTER, *a monk* (Baritone).

MUSICIAN, *a monk* (Baritone).

SCULPTOR, *a monk* (Basso).

Two Angels, apparition of the Virgin,
Monks, Cavaliers, Citizens.

ARGUMENT

“The Juggler of Notre Dame” is styled by its librettist a “Miracle” play, but is only such in the sense that it requires a miracle to give value to its denouement. Its theme is medieval and monastic, ignoring love or other affairs of the gentler sex.

ACT I

The Cluny Market-Place. During a market day in which all the villagers gather to barter and make merry, Jean the juggler wanders about forlorn and hungry. His tricks are time-worn, his songs weak, and when he presently tries to perform for the crowd, they only jeer at him. Finally, to arouse them he sings a sacrilegious song, “Alleluia to Wine,” in which they roar out a chorus. The Prior of a neighboring monastery is shocked and comes out to anathematize the crowd. All scatter, leaving Jean, who is really a good-hearted fellow, to bear the blame of the church. The Prior is finally touched by his penitence, and par-

dons him, but urges him to join the band of monks. Jean does not wish to relinquish his liberty, but the sight of the Cook's donkey going by with panniers laden with food is too much for his hungry stomach and he consents.

ACT II

The Monastery Study. - The busy monks each labor at their chosen vocation, poets, musicians, painters, scribes, sculptors, and what not, but Jean feels himself out of it. He cannot even pray to the Virgin because he knows no Latin, and he fears that she will not listen to any other tongue. Meanwhile, the other monks have been quarreling as to which of their vocations has the most merit. The Cook alone consoles Jean by relating to him the legend of the humble sage plant, useful in cooking, and Jean resolves to serve the Church in his own humble way.

ACT III

The Chapel. Jean lays aside his monastic dress and puts on his juggler's apparel.

He goes before the life-size figure of the Virgin, in the Chapel, and since he does not know anything else, he prepares to offer to her his little stock in trade—a juggling performance! Spreading out his shabby outfit, he performs his tricks and sings his songs, first begging pardon if they do not suit her. In the midst of his performance, the monks enter to celebrate high mass. They recoil in horror at this sacrilege and are ready to lay violent hands upon the poor juggler, when suddenly a miracle happens. The image of the Virgin becomes animated, the face smiles, and the arms stretch out in protection and benediction. The monks draw back in awe, and Jean radiant exclaims, “Now at last I shall know Latin,” and breathes his last. Angels appear and the Prior crossing himself says: “We have had a saint among us!”

KOENIGSKINDER

(The King's Children). Fairy Opera in Three Acts. Music by Engelbert Humperdinck. Book by Ernst Hosmer, after the fairy tale by Elsa Bernstein. First produced at the Metropolitan Opera House, New York, December 28, 1910.

SCENE: Hellabrun, in the Mountains of Germany.

TIME: The Middle Ages.

CAST

THE KING'S SON (Tenor).
THE GOOSE GIRL, *also of royal descent*
(Soprano).
THE WITCH (Contralto).
THE FIDDLER, (Baritone).
THE WOODCUTTER (Basso).
THE BROOM-MAKER (Basso).
THE INN-KEEPER (Baritone).
THE INN-KEEPER'S DAUGHTER (Soprano).
THE COUNCILLOR (Basso).
A LITTLE CHILD (Soprano).

Villagers and Country People.

ARGUMENT

“Koenigskinder” is something more than a fairy opera; it is an allegory upon love which unlocks the eyes of those who have it in their hearts, causing them to see what is denied to ordinary mortals.

ACT I

The Witch's Hut and Garden. In a secluded valley a witch has kept a young girl prisoner. She has grown up in ignorance of her parents, and the witch has cast a spell upon the forest round about so that she may not escape. The girl tends her geese and dreams of the sunny world without; but the witch chides her for idling, telling her that there is more evil in the world than good, and bidding her come in and knead the magic bread which is never to grow stale but will some day carry death to the eater. The girl obeys against her will while the witch departs. When the girl returns to the sunshine she is amazed to see a man—the first who has penetrated the

forest. It is the King's son who is now in exile. Both having hearts of love they recognize each other as "King's Children." He tells her to come with him into the world, and she would willingly go but cannot for the witch's spell. He does not understand and departs in anger. Meanwhile the King has died and the citizens of Hellabrun send a delegation—the fiddler, the woodcutter, and the broom-maker,—to the witch to ask her who shall be the next ruler. She replies that it will be the one who shall come to the city gates the next day at the stroke of noon. The fiddler alone understands her and lingers behind to talk to the goosgirl in whom he also recognizes one of kingly descent. She departs with him despite the witch's curse.

ACT II

Gates of the Town of Hellabrun. The town councillors decide to put the witch's prophecy literally to the test, and all the people gather near the city gates to await the coming of their new ruler. Among the throng is the King's son, clothed in rags and unnoticed. He has been working in

menial tasks no one recognizing his rank. The innkeeper's daughter loves him selfishly but he disdains her. Then a little child with open heart sees him as he is and becomes his friend. The bell strikes the hour of noon and all await feverishly for the gates to open. As they do so, behold! only the goosegirl surrounded by her geese and followed by the faithful fiddler. With a cry the King's son springs forward. "My queen!" he cries. But the others laugh them both to scorn and drive them from the city. They cannot accept rulers who come in rags and tatters. Only the little child sobs in grief and tells the chief councillor that they have turned away their King and Queen.

ACT III

The Witch's Hut, in Winter. The witch has been burned by the people in their rage, and now all is cold and desolate around the hut. The fiddler, old and lame, has taken up his refuge there. To him comes the little child who had known the Prince, with her playmates, and asks him to go with them to find the King's children again. He

hobbles out to join them. After they are gone, the two lost ones appear wearied and faint with hunger. The Prince goes to the hut for shelter but finds the woodcutter there who denies them admittance. Finally he sells the Prince a loaf of bread for his crown. It is the poisoned bread which has remained always fresh. They eat and are overcome with stupor, falling in the snow. The fiddler and the children presently return from their search and find them cold in death. Heartbroken the fiddler bids the children make a grave for the pair upon the summit of the mountain. There they can lie and dream of the many other children of the king who go through the world unrecognized save by those whose hearts are touched with love.

LOHENGRIN

Romantic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Weimar, August 28, 1850.

SCENE: The Scheld, Flanders.

TIME: The 10th Century.

CAST

HENRY I, *King of Germany* (Basso).

FREDERICK OF TELRAMUND, *a nobleman*
(Baritone).

ORTRUD, *his wife* (Contralto).

ELSA OF BRABANT (Soprano).

LOHENGRIN, *the Knight of the Swan* (Tenor).

HERALD (Baritone).

Courtiers, Soldiers, Citizens, Servants.

ARGUMENT

The basis of "Lohengrin" is a legend connected with one of the Knights of the Holy Grail. These knights are pledged to succor the oppressed at any time, and it is in an adventure of this sort that the Knight of the Swan appears.

ACT I

The Banks of the Scheld. According to ancient custom, the King of Germany holds a public outdoor court in which he hears complaints and tries all cases which may be brought before him. Frederick of Telramund, an unscupulous nobleman, appears before this court and claims the Duchy of Brabant. He has been acting as regent during the minority of Godfrey and his sister Elsa, and now claims that the maiden has made away with her brother in order to seize the dukedom. Elsa is summoned to defend herself and declares her innocence. She is willing to leave the merits of her cause to a trial by combat, stating that she

has seen in her dreams a resplendent knight who promised to come to her assistance. Frederick agrees to meet any champion she may secure, and while the Herald issues the summons Elsa sinks on her knees in prayer. At first no answer is received, but on the bugle again sounding a magic boat drawn by a swan is seen far up the river. It draws to the shore and a knight clad in glittering armor steps forth and announces himself as Elsa's champion. He speedily overcomes Frederick, but grants him his life, and asks Elsa's hand in marriage. Only one condition is interposed. She is not to ask the knight's name and whence he came. She consents and all rejoice at the happy outcome of events.

ACT II

The Courtyard and Cathedral. On the night before the wedding of Elsa and her champion, Frederick and Ortrud, his wife, wander into the deserted courtyard. They have been banished from the country, but Ortrud revives her husband's drooping spirits by her plans to deceive Elsa, whom she is to persuade to ask the forbidden

questions. Elsa receives Ortrud out of pity and grants her shelter.

Morning dawns and the people assemble. When all is ready for the ceremony and Elsa and her attendants are about to enter the church, Ortrud steps forward and accuses the knight of being a magician. Frederick also mounts the church steps and proclaims his wrongs. But the knight is undaunted, and, Elsa once more declaring her confidence in him, the procession continues.

ACT III

Scene 1. The Bridal Chamber. Maidens precede the bridal couple singing the praises of the bride. Elsa and the knight enter and as they sit by the open window renewing their love vows, Elsa, who has not been able to get Ortrud's scoffing words out of her head, begins to chide her husband for concealing his identity from her. He tries to prevent her from asking the fatal questions but she persists. At this moment a band of conspirators headed by Telramund rush into the room, but the knight easily defeats them all and strikes Telramund lifeless. He then bids the attendants bear the body

before the king and promises to follow and tell all.

Scene 2. The Banks of the Scheld. The court of the king is again assembled as the monarch prepares to set forth for war. The body of Frederick is borne in, and the knight follows it. He defends his act and then publicly reveals his identity. He is Lohengrin, a Knight of the Holy Grail and the son of Parsifal. Now he must return to the brotherhood, despite the tears of the penitent Elsa. The swan boat reappears, and as the knight kneels in prayer the swan disappears in the stream and in its place steps forth Godfrey, Elsa's lost brother. Ortrud confesses that it was her magical arts which caused him to assume this shape. A fluttering dove takes the place of the swan and conveys the boat and Lohengrin on their return journey, while Elsa clasps her brother in her arms but weeps for the loss of her husband.

LOUISE

Dramatic Opera in Four Acts. Music by Gustave Charpentier. Book by the Composer. First produced at Paris, in 1900.

SCENE: Paris.

TIME: The Present.

CAST

LOUISE, *a sewing girl* (Soprano).

HER FATHER (Baritone).

HER MOTHER (Contralto).

JULIEN, *an artist* (Tenor).

IRMA, *a sewing girl* (Contralto).

THE KING OF FOOLS, *a Bohemian* (Baritone).

ERRAND GIRL (Mezzo-Soprano).

FOREWOMAN (Contralto).

Sewing Girls, Bohemians, Peddlers, Rag-pickers, Grisettes, Gamins, etc.

ARGUMENT

“Louise” may be regarded as a bit of canvas belonging to the varied panorama of Paris. It depicts home life among the lower working classes as they come in daily contact with the underworld of the great city. Louise herself personifies the struggle between love and duty; between the instincts of virtue and the desire to be free.

ACT I

Garret of a Paris Tenement. Louise, a sewing girl, has fallen in love with Julien, a young artist whose studio balcony adjoins her window. Julien sings charming serenades but is an improvident bohemian like the rest of his class. He nevertheless wishes to marry Louise and has written to her father asking for her hand, but her mother, a hard-working, practical woman is violently opposed to the match. She overhears the lovers making plans from their adjacent windows and parts them without ceremony. Louise’s father returns

home wearied from his day's work, but after supper and a pipe he feels in good humor with the world. He reads Julien's letter and the girl pleads her lover's cause, while her mother as strongly berates it. They quarrel, but the father endeavors to act as peace-maker, although he points out to his daughter the improvidence of Julien. Louise is downcast but promises to try to forget him.

ACT II

Scene 1. The Road to Montmartre. It is early morning and Paris is waking up. The last of the prowlers—beggars, thieves, bohemians and street-walkers—are still to be seen. Rag-pickers and newsboys are busy. Servants open windows and shake rugs. Presently Julien and some of his bohemian friends appear. He is planning to clope with Louise, since he cannot obtain her father's consent. Meanwhile she comes by on her way to the shop, escorted by her mother. Julien conceals himself until the latter has gone away, then endeavors to persuade the girl to come with him. She refuses and continues on her way to work.

Scene 2. A Dressmaker's Work-Shop.

Louise and many of her companions are seen busily at work sewing and fitting garments over lay figures. They ply their needles and machines and sing carelessly. One or two tell Louise that she does not look well. Presently a serenader's voice is heard; it is Julien, who will not go away. At first the girls applaud, and then his continued singing grows monotonous. Finally Louise complains of being ill and leaves the room, but the others laugh maliciously as they notice that she is going up the street with Julien.

ACT III

A Cottage on the Montmartre. Julien and Louise have set up an establishment for themselves without consent of either parents or the church. But they justify their conduct on the score of love. They are children of the great city and have a right to be free. After they have retired within the cottage a group of laughing bohemians pause before the cottage. One of them hangs lanterns from its door and windows. The crowd gathers and the lovers are summoned forth. Then the King of Fools makes an address and crowns Louise as the Muse of Montmartre. In the

midst of this revelry a woman pushes her way through the throng, which scatters to right and left. It is Louise's mother come to plead with her daughter. She no longer quarrels, but she says that the father is ill and only Louise's presence can help him. Afterwards she will be allowed to return to Julien. The lovers separate upon these terms, and the girl goes with her mother.

ACT IV

The Garret Room. Louise finds, after she returns home, that she is being held a prisoner. She must sew at home. Her father still treats her affectionately, but insists upon her remaining with them. She says she is a grown woman and has the right to be free. He points out that the freedom she claims is the first step to ruin. She is at first sullen, then defiant to both father and mother, and finally seizes her shawl and bursts past them to the door. Her mother rushes to the window to call her, while her father pursues her as far as the staircase. But she is gone out of their lives. The old workman shakes his fist at the city which has claimed another victim. "Oh, Paris!" he cries out, heart-broken.

LUCIA DI LAMMERMOOR

Tragic Opera in Three Acts. Music by Gaetano Donizetti. Book by Cammerano, after Scott's "Bride of Lammermoor." First produced at Naples in 1835, and at London, April 5, 1838.

SCENE: Scotland.

TIME: 1700.

CAST

HENRY ASHTON, *of Lammermoor* (Basso).

LUCY ASHTON, *his sister* (Soprano).

EDGAR, *of Ravenswood* (Tenor).

LORD ARTHUR BUCKLAW, *friend of Ashton*
(Tenor).

NORMAN, *a follower of Ashton* (Tenor).

RAYMOND, *chaplain to Ashton* (Basso).

ALICE, *attendant to Lucy* (Soprano).

Friends and retainers of the Ashtons,
Villagers, etc.

ARGUMENT

The story of "Lucia di Lammermoor" follows closely the well-known novel of Scott dealing with the tragic fate of two lovers separated by family strife.

ACT I

Scene 1. Ashton's Castle of Lammermoor. Lucy Ashton is being urged by her brother to accept Bucklaw, who will restore their family fortunes, but she persists in refusing him. Ashton learns that she is in love with Edgar of Ravenswood, his worst enemy, and in a rage sends his men to capture this presumptuous claimant of her hand.

Scene 2. Grove near the Castle. Edgar and Lucy meet in secret for a farewell interview. He is sailing for France, and she promises eternal fidelity to him. They exchange tokens and part.

ACT II

Scene 1. Lucy's Apartments. Ashton makes preparations for the marriage of his

sister with Bucklaw, never doubting that he will obtain her consent at the final moment. The girl is in deep dejection. Letters between her and Edgar have been intercepted and she is told that he is faithless. A forged letter from Edgar is shown in proof of this. Finally she yields to her brother's entreaties and the arguments of Raymond her spiritual adviser, and agrees to sign the wedding contract.

Scene 2. Hall of the Castle. The guests have assembled for the wedding ceremony. Bucklaw is being congratulated by his friends, and Lucy enters as a passive figure in the scene. At this moment Edgar rushes wildly into the hall and demands that the ceremony cease. Ashton triumphantly shows him the contract signed by his sister. Edgar loads her with reproaches and leaves the room before Ashton's retainers can interpose.

ACT III

Scene 1. Hall of the Castle. The wedding has been celebrated despite Edgar's interposition, and he has made an appointment to fight a duel with Ashton. The bride and groom have been shown their

apartments, and while the guests still make merry the news is circulated that Lucy has gone mad and stabbed Bucklaw. She appears among the horrified guests raving insane.

Scene 2. (Sometimes omitted.) A Churchyard. Edgar awaits his enemy and dreams of his lost love. A bell tolls and he hears that Lucy is dead, and to the last was faithful as she had promised. Edgar stabs himself.

MADAM BUTTERFLY

Dramatic Opera in Two Acts. Music by Giacomo Puccini. Italian text by Illica and Giacosa, after the American drama by David Belasco and John Luther Long. First produced at Milan, in 1904.

SCENE: Nagasaki, Japan.

TIME: The Present.

CAST

MADAM BUTTERFLY (Cho-Cho-San) *a*
Japanese woman (Soprano).

SUZUKI, *her servant* (Mezzo-Soprano).

PINKERTON, *a lieutenant, U. S. Navy* (Tenor).

KATE PINKERTON, *his wife* (Mezzo-Soprano).

SHARPLESS, *U. S. Consul* (Tenor).

GORO, *a Japanese marriage broker* (Tenor)

YAMADORI, *a Japanese nobleman* (Baritone).

THE BONZE, *uncle to Cho-Cho-San* (Basso).

Relatives of Cho-Cho-San, Villagers, etc.

ARGUMENT

“Madam Butterfly” is a tragedy of broken faith. The scene is laid in Japan, but the characters and flavor of the work are both Japanese and American.

ACT I

A Japanese Villa. Lieutenant Pinkerton U. S. N., finding that he will be stationed in Nagasaki for some months, desires to contract a Japanese marriage. He is assured by the marriage-broker who transacts the business for him that this marriage will only be binding so long as he consents to live with his wife, and that afterwards she can marry again. But Cho-Cho-San, the girl who agrees to marry the lieutenant, has fallen deeply in love with him and believes she is entering into a life contract. She goes so far as to renounce her religion, thus severing all connection with her own people. Sharpless, the American consul, tries to prevent the match by telling his friend Pinkerton how seriously the girl

considers it. The lieutenant has further proof of this when a fanatical bonze, or priest, an uncle of hers, appears, as the wedding-party is seated at the feast, and heaps curses upon her head for renouncing her faith. All her relatives thereupon desert her, but Cho-Cho-San, though sorrowful, clings to her husband and he soon calms her fears. The scene closes in mutual protestations of love.

ACT II

Scene 1. The Villa. Three years later. After a short but blissful wedded life, Lieutenant Pinkerton has been recalled to America. He leaves Cho-Cho-San (who is now called "Madam Butterfly") in Japan, promising to return "when the robins nest again." She trusts him implicitly but her maid, Suzuki, is far from having the same confidence. After some months of silence, the battleship on which Pinkerton serves is again ordered to Japan, and the officer writes Sharpless a letter saying that he will return with an American wife and asking the consul to break this news to Madam Butterfly. The consul brings her the letter, but she is

so overjoyed at seeing a missive from him that she pays no heed to its message and the consul has not the heart to disturb her faith. She also turns a deaf ear to Goro, the marriage-broker, who comes to arrange a match between her and a Japanese nobleman. When he says that Pinkerton's desertion is equivalent to a divorce she answers proudly: "That may be so in Japan, but I am an American!" When the consul tries again to convince her of the truth, she produces a fair-haired child and says: "My lieutenant cannot forget this." The consul departs shaking his head, just as the sound of cannon announces the warship's arrival. In a fever of excitement Butterfly and her maid decorate the house with flowers to honor the expected arrival of its lord. The evening drags by and the maid and child fall asleep, but the housewife waits and watches without closing her eyes.

Scene 2. The Same. The Next Day. Madam Butterfly has watched and listened all night long, and now morning has arrived without bringing her husband. Suzuki awakes and persuades her wearied mistress to lie down and rest. She does so, in order

that she may look well when "he comes." After she has retired the consul arrives with Pinkerton and his American wife. When Pinkerton hears from Suzuki of Butterfly's devotion and trust he is overcome with remorse and cannot remain to face the deserted bride. Suzuki is commissioned to tell her that Mrs. Pinkerton will care for the child, but Butterfly entering at this moment hears it from the American lady's own lips. She retains her composure by a great effort, congratulates Mrs. Pinkerton politely, and says that if they will return in half an hour they may have the child. When the Americans return at the specified time they find that Madam Butterfly has slain herself with her father's sword, on which is inscribed: "Die with honor, when you can no longer live with honor."

THE MAGIC FLUTE

(Il Flauto Magico. Die Zauberflöte). Fantastic Opera in Two, or Four Acts. Music by Johann Wolfgang A. Mozart. Book by Schickaneder. First produced at Vienna, in 1791.

SCENE: Egypt.

TIME: Antiquity.

CAST

SARASTRO, *Priest of Isis* (Basso).

THE QUEEN OF NIGHT, *a sorceress* (Soprano).

PAMINA, *her daughter* (Soprano).

TAMINO, *a Prince* (Tenor).

PAPAGENO, *his attendant* (Basso).

PAPAGENA, *the latter's sweetheart* (Soprano).

MONASTATOS, *a Moor* (Tenor).

Priests, Ladies, Pages, Fairies,
and Wild Creatures.

ARGUMENT

“The Magic Flute” is an allegorical fantasy showing the reward of constancy. It relates the adventures of a Prince and an imprisoned maiden. The bewildering array of scenes is wedded to sensuous music and the effect of the whole is heightened by strange scenic effects. The two acts into which the opera was originally divided have become three or four acts in modern presentations.

ACT I

A Forest. Prince Tamino has lost his way in a dense forest and is moreover pursued by a gigantic serpent. His outcries bring three fairies to his aid, who slay the serpent with their spears. Tamino now sees a strange being who walks like a man but is clad in birds' feathers. It is the fantastic Papageno, who claims that this is the proper way to catch birds. Papageno is a great braggart and at once claims the honor for having slain the serpent. The fairies fasten a padlock on his lips in punishment

for the lie. They show the Prince the portrait of a lovely maiden, Pamina, who is in the power of Sarastro, at the Temple of Isis. Her mother, the Queen of the Night, now appears and invokes his aid to rescue the maiden. The Prince gladly consents to enter upon the adventure, and is given a magic flute which will ward off danger. Papageno is to accompany him; the padlock is removed and he is given a chime of bells.

ACT II

Scene 1. The Palace of Sarastro. The Moor Monastatos has persecuted Pamina with his attentions. Angered by her disdain he drags her into an apartment, but is frightened away by Papageno, who has been transported thither by her mother to announce the coming of the Prince. Pamina plans to flee with them.

Scene 2. Entrance to the Temple. Tamino approaches the Temple of Isis conducted by three pages. At two of its doors he is denied admittance, but at the third a priest appears and tells him he is mistaken in his opinion of Sarastro. The maiden is really being protected in the Temple to

keep her out of the power of her mother's sorceries. Pamina and Papageno now appear, but the Moor prevents their escape. Sarastro enters and having heard all the story orders that the Moor be punished. The two lover he greets kindly telling the Prince he must show himself worthy by passing through an ordeal of the Temple.

ACT III

Scene 1. A Palm Grove. The priests meet to consider the case of the two lovers and agree that they shall be united if the Prince can successfully undergo the ordeals. This will also prevent Pamina from falling under the evil influence of her mother.

Scene 2. A Courtyard. The first ordeal is that of silence. Tamino and Papageno must not utter a word. The three attendants of the Queen of the Night now appear and tempt them, but they remain firm, though at great cost to Papageno.

Scene 3. A Garden. While Pamina is asleep the Moor approaches her, then conceals himself when her mother appears with a dagger which the girl is commanded to employ against Sarastro. When the

Queen is gone the Moor returns and threatens Pamina, but is again foiled by Sarastro.

Scene 4. A Corridor in the Temple. Papageno and his master still continue under the ordeal of silence, which finally becomes too great a strain for the former. The Prince remains silent even when Pamina meets him and addresses endearing remarks. She is deeply wounded that he does not reply.

ACT IV

Scene 1. The Pyramids. The Prince is commanded to wander out into the desert. He parts sadly from Pamina. Seeing the delights as well as the sorrows of love Papageno wishes for a "little wife" of his own. An old hag appears before him. As he is about to run away she changes into the young and pretty Papagena. But he, too, must first prove his worth.

Scene 2. The Desert. Pamina believes the Prince to be faithless and is about to kill herself with the dagger, when she is prevented by the three pages. Papageno likewise is in the depths of despair over the loss

of Papagena, but when he finds he can summon her by ringing his chime of bells his sorrow is turned into joy.

Scene 3. A Fiery Cavern. Tamino is seen undergoing the last of his ordeals. He is menaced by great waterfalls and tongues of flame. Beyond these he beholds Pamina and calls to her, his lips now being unsealed. The lovers are reunited and a few strains from the magic flute cause the remaining dangers to vanish.

Scene 4. The Temple of Isis. Sarastro welcomes the Prince and the maiden and joins their hands. Papageno and his Papagena are likewise made happy. The Queen and her agent the Moor are vanquished.

MANON

Dramatic Opera in Five Acts. Music by Jules Massenet. Book by H. Meilhac and P. Gille, after Marcel Prévost's "Manon Lescaut." First produced at the Opera Comique, Paris, January, 1884.

SCENE: Amiens, Paris, Havre.

TIME: 1721.

CAST

COMTE DES GRIEUX, *a French nobleman*
(Basso).

CHEVALIER DES GRIEUX, *his son* (Tenor).

LESCAUT, *a guardsman* (Baritone).

MANON LESCAUT, *his cousin* (Soprano).

GUILLOT MORFONTAIN, *a minister of finance*
(Basso).

DE BRETIGNY, *a nobleman* (Baritone).

POUSSETTE, *an actress* (Soprano).

ROSETTE, *an actress* (Soprano).

JAVOTTE, *an actress* (Contralto).

Innkeeper, Citizens, Actresses, Soldiers,
Servants, etc.

ARGUMENT

“Manon” is a picture of French life among the gay set, drawn from Prévost’s well-known story “Manon Lescaut,” which is the same source made use of, some years later, by Puccini in his opera of that name.

ACT I

A Tavern at Amiens. Manon Lescaut is a gay and volatile French woman whose spirits her parents very wisely seek to curb by placing her in a convent. On the way thither, escorted by her cousin, she stops at an inn where Morfontain is entertaining some friends. The old roué immediately begins to make advances to her but is repulsed. Not so young Des Grieux, who has been destined for the priesthood. He finds Manon so attractive, and she him, that they both forsake their prospective vows and run away to Paris.

ACT II

Des Grieux’s Apartments in Paris. Manon and the chevalier live quietly in Paris

and he writes to his father the Count, asking permission to marry her. Her cousin, Lescaut, arrives to demand that he treat her honorably, but with Lescaut comes De Brétigny a wealthy Parisian, who makes advances to her while her lover is away. He tells her he will lavish his riches upon her, and that Des Grieux will be seized for debt that night. Manon yields to the temptation and does not warn her lover, who is arrested. She goes with De Brétigny.

ACT III

Scene 1. A Parisian Boulevard. Manon is the center of a laughing crowd of actresses and boulevardiers. True to his word, De Brétigny maintains her in luxury. But she overhears the Count des Grieux telling a friend that the chevalier, disgusted with Manon's conduct, was about to become a monk. She seeks further information, but the Count, guessing her identity, will not say more. She resolves to seek her former lover.

Scene 2. The seminary of St. Sulpice. The Count is unwilling for his son to enter the priesthood and endeavors to dissuade

him. Afterwards, Manon enters, but the chevalier only reproaches her with her faithlessness. She says that she still loves him, and after much argument persuades him to come back to the world with her.

ACT IV

A Gambling House in Paris. In order to maintain Manon in the style to which she is accustomed, the chevalier frequents the gambling houses. He wins large sums, especially from Morfontain. The latter accuses him of cheating and, by way of revenge upon Manon, who jilted him, has both Des Grieux and Manon arrested. The Count also joins forces against her and plots to have her deported where she can do no further mischief.

ACT V

The Open Road near Havre. Manon is being escorted out of the country by a guard of soldiers. The chevalier asks Lescaüt, her cousin, to aid him in rescuing her. They try bribery. She has a short interview with Des Grieux, begging his pardon for wrecking his life; then perishes from excitement and over-fatigue.

THE MARRIAGE OF FIGARO

(Le Nozze di Figaro). Comic Opera in Four Acts. Music by Johann Wolfgang A. Mozart. Book by Lorenzo Da Ponte, founded upon the comedy of Beaumarchais. First produced at the National Theatre, Vienna, May 1, 1786.

SCENE: Seville.

TIME: The 17th Century.

C A S T

COUNT ALMAVIVA, *a nobleman of Seville*
(Baritone).

COUNTESS ROSINA, *his wife* (Soprano).

FIGARO, *valet to the Count* (Basso).

SUSANNA, *his betrothed* (Soprano).

DOCTOR BARTOLO, *a physician* (Basso).

BASILIO, *a music-master* (Tenor).

CHERUBINO *a page* (Soprano).

MARCELLINA, *the housekeeper* (Contralto).

ANTONIO, *a gardener* (Basso).

BARBARINA, *his daughter* (Soprano).

DON GUZMAN, *a judge* (Tenor).

Members of the Count's household,
Friends, Citizens, etc.

ARGUMENT

“The Marriage of Figaro” is a direct continuation of “The Barber of Seville,” both being founded upon the uproarious comedy by Beaumarchais.

In the present opera, Count Almaviva is wedded to Rosina, whom he courted under such difficulties with the aid of the “Barber.” But having obtained the lady he proves fickle and susceptible to other beauties who may chance to come his way. His latest flame is Barbarina, the pretty daughter of his gardener, but he has a rival in the persistent page, Cherubino, whom he seeks to get rid of by placing him in the army. Figaro, the barber, has entered the Count’s service and is looking forward to marriage with Susanna, a ward of the Countess. Susanna also has been pursued by the Count, unsuccessfully.

ACT I

A Room in the Count’s Castle. Preparations are forward for the marriage of

Figaro and Susanna. He is discovered busily arranging the furniture, while she is trying on a bridal wreath before the mirror. They plan for the future and she says she will be glad thus to escape the Count's attentions. Dr. Bartolo, the physician, arrives and is told by Marcellina, the old housekeeper, that Figaro was formerly engaged to marry her. The doctor agrees to help her win justice, and is glad to have this chance to even scores. (See "Barber.") Marcellina and Susanna engage in a war of words over the bridegroom. The page, Cherubino, now arrives with his troubles; he is to be sent away immediately because he loves Barbarina. His recital of woe is interrupted by the entrance of the Count himself. The page jumps behind a chair. Susanna seats herself before him. The Count makes advances, but is disturbed by the entrance of Basilio, and in turn goes behind the chair. The page slips like an eel into the chair and is covered by a dress which Susanna throws over it. After some further confusion, both the Count and Cherubino are discovered and the page is ordered to depart forthwith.

ACT II

Apartments of the Countess. Cherubino still lingers around the premises, and the Countess decides to use him as a tool to unmask her husband's perfidy. She and Susanna plan to dress him in woman's attire, and he is nothing loath as this will enable him to remain for the wedding and be near Barbarina. While they are thus busied the Count comes to the door and demands admittance. Cherubino jumps out of the window and the Count is baffled. But when the gardener comes in to complain that his flower-pots beneath the window are broken, the Count's suspicions are again aroused. The gardener also produces Cherubino's commission in the army, which has been dropped in the leap. But Figaro, who has entered meanwhile, shoulders all the blame saying that he had come to see Susanna and also had the letter. Marcellina, the housekeeper, now appears to enforce her claim against Figaro, and the Count, glad of the excuse, postpones the marriage until this claim can be investigated.

ACT III

Apartment in the Castle. Susanna is persuaded to meet the Count, by the Countess, in the hope of untangling the marital difficulty. The Count is obdurate, until it is found that Figaro is actually the son of Marcellina and so could not possibly marry her. This apparently removes the last obstacle to his happiness. But the Countess and Susanna had agreed to change clothes for the evening in order to confuse the Count still further. The ruse is so successful that Figaro also is fooled and becomes furiously jealous.

ACT IV

The Garden. The last act becomes a farce of confused identities. The Countess and her maid have changed clothes, fooling both the Count and his servant. Barbarino is also in the general mix-up, but it is Figaro who comes in for cuffing whenever he or his master makes a mistake—which is frequent. Finally lights are brought on, the Count realizes that he has been well punished, all are forgiven and the marriage of Figaro is approved.

M A R T H A

Romantic Opera in Five Acts. Music by Friedrich von Flotow. Book by St. Georges and Friedrich. First produced at Vienna, November 25, 1847.

SCENE: Richmond, England.

TIME: Reign of Queen Anne.

C A S T

LIONEL, *a farmer* (Tenor).

PLUNKETT, *his foster brother* (Basso).

LORD TRISTAN, *a courtier* (Baritone).

LADY HENRIETTA DURHAM, *a maid-of-honor*
(Soprano).

NANCY, *her attendant* (Contralto).

SHERIFF OF RICHMOND (Baritone).

Lords, Ladies, Farmers, Servants,
Citizens.

ARGUMENT

One of the most graceful of the light operas is "Martha," an old favorite dealing with love as opposed to pride.

ACT I

The Queen's Court at Hampton. Lady Henrietta, a maid-of-honor to Queen Anne, has become weary of humdrum court life and seeks a new diversion. She talks it over with her sprightly maid, Nancy, but does not fall in with any of the latter's fancies. Lord Tristan, an old admirer, meets with as little success when he proposes entertainments for the day. At this moment a group of villagers and servants pass singing gaily on their way to a county fair. Their careless happiness appeals to Henrietta. She and Nancy shall go to the fair also, dressed as servants, so that they can mingle freely with the crowd. It will be a lark. No sooner said than done. Lord Tristan, shocked, tries to restrain them, but instead is pressed into service as their escort.

ACT II

The Market at Richmond. Lionel and Plunkett, two well-to-do farmers drive to the fair in search of household servants. The sheriff arrives and proclaims that all contracts of this nature shall be binding upon both parties for a full year, if money is advanced. Just after this announcement is made, Tristan arrives with the two girls dressed as servants, who immediately capture the fancy of the two farmers. In spite of Tristan's efforts to draw them away, they allow the farmers to haggle with them over terms and finally accept an advance payment for salaries. Without knowing it, they have bound themselves to service for a year. When the farmers now insist upon an immediate departure, objections are raised by the other three. But the crowd prevents Tristan from rescuing the girls, and the sheriff declares that they must go with their new masters.

ACT III

The Farm House. Henrietta has taken the name of Martha, and Nancy that of

Julia. Lionel and Plunkett try to introduce them to their duties and are amazed at their ignorance over the most ordinary things, such as spinning. Plunkett tries to make boisterous love to "Julia" but finds her sharp tongue more than a match for him. Lionel is more courteous to "Martha" and ends by falling deeply in love with her, but she only laughs at him. However, she relents so far as to sing for him a tender little ballad, "'Tis the Last Rose of Summer," hoping to touch his heart so that he will release her from that dreadful contract. After the two men have retired, the girls make their escape through a window, with the assistance of Tristan.

ACT IV

A Country Tavern. While Plunkett is drinking with some of his friends, a party of hunters from the court enter, and he recognizes among them his lost servant girl, "Julia." He demands that she go home with him and complete her contract, but her calls for help bring her friends about her and they chase Plunkett out into the forest. Next Lionel enters,

greatly dejected over his loss of "Martha," when whom should he see among the hunters but the girl herself as a court lady. He lays claim to her and she reproaches him for being an impertinent bumpkin. The others think him a madman, and she is glad to have this construction put upon the episode. Plunkett comes to his friend's assistance and leads him away thoroughly overcome with despair. Henrietta's heart is touched when she realizes the sincerity and depth of his passion.

ACT V

Scene 1. The Farm House. Lionel's long-standing claim to the earldom of Derby is decided in his favor, but he takes no interest in the matter. He is almost insane from grief. Henrietta is persuaded to visit him, but he does not recognize the "Martha" of his dreams. Nancy and Plunkett come to an understanding and arrange a little scene to restore Lionel's reason.

Scene 2. The Fair at Richmond. Another fair is being held, and Plunkett brings his friend to the square where they had first met the girls. Lo! there they are

again, dressed in their servant's attire. Memory and reason return to Lionel, and when "Martha" sings again to him the ballad of the rose his cup of happiness is full. She is willing to become his wife.

DIE MEISTERSINGER

{The Master-Singers). Comic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Munich, June 21, 1868.

SCENE: Nuremberg.

TIME: The 16th Century.

CAST

HANS SACHS, *a cobbler* (Baritone).

VEIT POGNER, *a goldsmith* (Basso).

EVA, *his daughter* (Soprano).

BECKMESSER, *the town clerk* (Baritone).

KOTHNER, *a baker* (Basso).

WALTER VON STCLZING, *a Knight* (Tenor).

DAVID, *apprentice to Sachs* (Tenor).

MAGDALENA, *maid to Eva* (Contralto).

WATCHMAN (Baritone).

Master-singers, Villagers, Servants, etc.

ARGUMENT

“Die Meistersinger” is the only comic opera that Wagner wrote. It deals with a historic time in Nuremberg when all the tradespeople wrote verses and indulged in singing contests, and may be regarded as Wagner’s protest against artificiality.

ACT I

Interior of St. Catherine’s Church. The whole town of Nuremberg is music-mad. The master-singers, or head men in this noble profession, hold public contests governed by rigid rules, and the victors are richly rewarded. Veit Pogner, the goldsmith, finally announces that at the next contest he will bestow his daughter’s hand upon the successful man. Beckmesser, the town clerk, is overjoyed at this, as he has long paid court to the fair Eva, and thinks he can easily win the contest. But Eva has had no eyes for the clerk. She has noted the respectful attention of a young nobleman, Walter von Stolzing, who has met

her at the Church and elsewhere. Hearing of the contest, Walter resolves to enter it, and is instructed in the rules by David, the apprentice of Hans Sachs. But when Walter first appears before the master-singers, Beckmesser keeps the score and marks down so many mistakes that the young man is ruled out. Hans Sachs, the cobbler, is the only one who speaks in his favor.

ACT II

A Street in Nuremberg. On one side is Sachs' cobbler shop, on the other, Pogner's house. Eva finds an opportunity to meet Walter and console him for his lack of success. She says that she will not abide by her father's wishes, if some one else wins, but will elope with him. They hasten to conceal themselves as Beckmesser comes out to sing a serenade under Eva's window. But the serenader is interrupted by the hammering and singing of Sachs in his shop. Then David appears and mistaking the attentions of Beckmesser as being directed to his own lady-love, he pounds the clerk over the head. Their cries draw the whole village upon the

scene and a small-sized riot is in progress, which ends as suddenly as it began, when the watchman's voice is heard down the street.

ACT III

Scene 1. The Cobbler's Shop. While Sachs and his apprentice are at work, Walter comes in greatly elated. He says that he has dreamed a song so beautiful that, if he can set it down, it will win the prize. Sachs encourages him and they finally commit it to a manuscript. Beckmesser learns of this famous song and steals the manuscript, planning to sing it as his own. Eva comes in to try on some new shoes, and all plan for the coming contest.

Scene 2. An Open Field. The morning of the song-fest has arrived and the different trade-guilds bring forward their noted singers. Sachs alone champions Walter, who is not concerned over the loss of his manuscript. His song is superior to the master-singers' rules anyway. Beckmesser tries to sing the stolen song, but his memory proves treacherous and he

makes a laughable jumble of it. Walter is grudgingly allowed to follow and speedily wins all his hearers by his song. He is accorded the prize, and Pogner bestows upon him the hand of the happy Eva.

THE MIKADO

Comic Opera in Two Acts. Music by Arthur S. Sullivan. Book by William S. Gilbert. First produced at the Savoy Theatre, London, March 14, 1885.

SCENE: "Titipu," Japan.

TIME: Middle Ages.

CAST

THE MIKADO OF JAPAN (Basso).

NANKI-POO, *his son, "a wandering minstrel"*
(Tenor).

KO-KO, *the Lord High Executioner* (Baritone).

POOH-BAH, *Lord High everything else*
(Baritone).

YUM YUM, *Ko-Ko's ward, "from school"*
(Soprano).

PEEP-BO } *her friends the other*

PITTI-SING } *"little maids from school"*

{ Soprano.

{ Mezzo-Soprano).

KATISHA, *a lady at court* (Contralto).

PISH-TUSH, *a courtier* (Basso).

Courtiers, Citizens, Servants.

ARGUMENT

“The Mikado” may be called a sprightly travesty upon Japan, which yet contains little beyond its costuming to identify it with that country. The music does not pretend to be Oriental, but is pleasingly English. This has remained the most popular of the Gilbert and Sullivan operas.

ACT I

A Street in Titipu. Nanki-Poo, the son of the Mikado, runs away from the court rather than marry Katisha, an elderly lady. As a travelling minstrel, he goes from town to town, none knowing his true rank. In Titipu he sees and falls in love with Yum-Yum, the ward of Ko-Ko, who with her two young friends, is just home from school. Yum-Yum reciprocates the passion, to the disgust of Ko-Ko, who has planned to marry his ward himself, and thus secure her property. At this juncture, Pooh-Bah arrives. He is the purveyor of state secrets and holds every office except

that of Lord High Executioner, the office of Ko-Ko. The latter is by trade a tailor and is naturally a craven-hearted fellow, who dislikes to shed blood. Hence there hasn't been an execution since he has been in office—a displeasing state of affairs to the Mikado, who sends word that unless somebody is beheaded within the next month, Ko-Ko will be deposed. In this dilemma Nanki-Poo comes forward and says that if he is allowed to marry Yum-Yum and live with her a month, they may execute him. This plan is agreed upon.

ACT II

Home of Yum-Yum. Preparations are actively forward for the wedding of Yum-Yum and Nanki-Poo, but the ardor of the lovers is cooled by Ko-Ko, who announces that he has discovered an old law saying that when a married man is beheaded his wife must be buried alive. In order to save his bride, Nanki-Poo magnanimously offers to stab himself neatly and with despatch. But this will not serve Ko-Ko's purpose, so in his dilemma, he makes up a false statement as to the execution. At

this juncture the Mikado arrives and listens with gusto to a full account of the victim's last agonies until he discovers that it is his own son they are talking about. Then he decrees that the Lord High Executioner shall be put into boiling oil, or suffer some other lingering death, for his blunder. Nanki-Poo is therefore brought to life to save all concerned, and Ko-Ko's worst punishment is to be compelled to marry Katisha.

MONA

Dramatic Opera in Three Acts. Music by Horatio Parker. Book by Brian Hooker. The "Ten Thousand Dollar Prize Opera" of the Metropolitan Opera House, New York. First produced there during the season of 1911-12.

SCENE: Southwestern Britain.

TIME: Circa 100 A. D.

CAST

ROMAN GOVERNOR (Baritone).

QUINTUS, *his son, known to the Britons as Gwynn* (Tenor).

ARTH, *a British Tribesman* (Basso).

ENYA, *his wife* (Soprano).

GLOOM, *their son, a Druid* (Baritone).

CARADOC, *chief bard of Britain* (Baritone).

NIAL, *a changeling* (Tenor).

MONA, *Princess of Britain* (Mezzo-Soprano)

Soldiers, Druids, Bards, Britons.

ARGUMENT

“Mona” tells the dramatic story of an early princess of Britain, who endeavors to win by war the freedom of her people, and who finds too late that the gentler arts of love which she forswore would have won the prize she sought.

ACT I

Interior of Arth's Forest Hut. While the fiery Britons chafe under the military sway of Rome, the Druids seek a chieftain who shall again lead them against the invaders. They find one in Mona, last of the line of the warlike Boadicea, who has been reared as the foster child of Arth and Enya. Mona is beloved by Gwynn, a man of peace who endeavors to reconcile the Romans and the Britons. Unknown to her he is the son of the Roman Governor by a captive British woman and has more than once stood between the warring factions. He endeavors to persuade Mona to forsake her warlike traits and wed with him, but she feels that her destiny is linked with her country, even as was that of Boadicea.

ACT II

A Druidic Temple in the Forest. The Roman Governor finds that the Druids are again holding their ancient rites, a sign that an uprising is planned. But Gwynn, his son (known to the Romans as Brennius) believes that he can obtain peace for the country by winning the heroic Mona as his wife. The Governor cynically lets him try the plan. Mona is found by Gwynn after one of the Druidic conclaves and is compelled to confess her love, after a stormy scene of wooing. But she instantly repents her womanly weakness when Gwynn tells her he is Roman born. She summons her people who take Gwynn prisoner.

ACT III

The Forest before a Roman Town. Nial, the half-witted changeling, and Enya, watch the battle with the Romans at the walls of the town. The Romans have been warned and drive the Britons back. Mona is carried in by the retreating forces but is unwounded. To her aid comes Gwynn, who has been released in the melee, and

once again offers her his love and protection. He confesses his identity to her but she will not believe. She thinks he has been a spy, and in an excess of mistaken devotion to her country she slays him unresistingly. The Romans pursue the enemy and Mona is brought face to face with the Governor and learns the truth—that Gywnn was the best friend of Britain and with him perished the hope of peace. Mona realizes that by denying her womanhood she has missed happiness for herself and the true welfare of her country.

N A T O M A

Romantic Opera in Three Acts. Music by Victor Herbert. Book by Joseph D. Redding. First produced at the Philadelphia Opera House, February 25, 1911, and at the Metropolitan Opera House, New York, February 28, 1911.

SCENE: Southern California.

TIME: 1820, during Spanish Occupation.

C A S T

NATOMA, *an Indian maiden* (Soprano).

BARBARA, *her mistress* (Soprano).

PAUL MERRILL, *lieutenant U. S. N.* (Tenor).

DON FRANCISCO, *Barbara's father* (Basso).

FATHER PERALTA, *a Monk* (Baritone).

JUAN BAUTISTA ALVARADO, *a Spaniard*
(Tenor).

JOSÉ CASTRO, *his companion, a half-breed*
(Baritone).

PICO, *a Spaniard* (Baritone).

KAGAMA, *a Spaniard* (Baritone).

Spanish Citizens, Indians, American Soldiers,
Nuns, Servants, etc.

ARGUMENT

“Natoma” is so entitled from the chief character, an Indian maiden who typifies the higher and poetic side of her people. The opera’s plot represents a fusing of three diverse strains, the Indian, Spanish, and American (English), and is also interesting as having an English libretto.

ACT I

The Island of Santa Cruz. Don Francisco, a wealthy Spaniard, has sent his daughter off to a convent on the mainland to perfect her education. She is now expected back and all are eagerly anticipating her arrival: her father who has sadly missed her; Alvarado, a young Spaniard who has long paid her court, but in vain; and Natoma her Indian maid and companion who worships her devotedly. There is still another who awaits Barbara’s arrival with some interest—Lieutenant Merrill, of the United States Navy, whose duties bring him to these still-Spanish shores. Natoma has lost her heart to the

officer, but he treats her as a mere child of the forest. She launches into a glowing description of her mistress's charms, until she suddenly realizes that this handsome young American will fall a victim to them and forget her, Natoma. Thenceforth, her heart is torn between two emotions, love and loyalty.

Barbara arrives amid great acclamation. She and the lieutenant speedily become interested in each other, just as Natoma had feared. In the evening a dance is given, and Alvarado realizes that he has a formidable rival. He is repulsed by Barbara and plots with Castro, his half-breed servant, to abduct her. Natoma overhears the plot and plans to frustrate it.

ACT II

Public Square in Santa Barbara. It is Fair day at the old Spanish town of Santa Barbara, and interest in the occasion is heightened by a visit from the American marines. A dance is held in the open square, each young Spaniard inviting his lass to join him in the whirling figures. Alvarado attempts to show in public that

he has a claim upon Barbara by inviting her somewhat peremptorily to dance. She hesitates, but when her father consents, she reluctantly becomes his partner. His manner angers her and she breaks away from him. He tries to compel her, and when she refuses, watches her like a hawk to seize and carry her away. Castro and several of his accomplices are at hand. To divert the general attention, Castro now challenges any one to join him in the dangerous dagger dance. A circle is formed and he thrusts his dagger in the ground defiantly. After a pause, Natoma rushes forward and thrusts her own weapon by its side. Then they dance warily around, each seeking to become possessed of the other's weapon. Finally, Natoma springs forward like a cat, knocks the half-breed's weapon aside, and dashing across to Alvarado, who is about to seize Barbara, stabs him to the heart. The villagers crowd forward to seize her, but Merrill and his marines protect her from violence. The priest appears at the church door saying: "Vengeance is mine, I will repay, saith the Lord," and Natoma seeks sanctuary within the walls of the Church.

ACT III

Interior of the Church. Natoma crouches alone in the Church still torn by an inner conflict. The fierce blood of her ancestors yet courses through her veins and she dreams again of the old life of the forest. She has no remorse for her bloody deed, but she does not wish to give up the lieutenant, even to her beloved mistress. The priest enters and she rails at him, but his stern words of admonition finally reach her heart and she decides to renounce all and enter the Church. The worshippers arrive, among them Barbara and Merrill, but the Indian girl gives them no heed. Mass is celebrated and the sisterhood is seen proceeding through their sunlit garden. Then Natoma bids her mistress farewell and goes through the open doors to take the veil.

THE NIBELUNGEN RING

I. DAS RHEINGOLD

(The Rhine-Gold). A Music-Drama in Four Acts.
Music by Richard Wagner. Book by the Com-
poser. First produced at Munich, August 25,
1869, and authoritatively at Baireuth, August
3, 1876.

SCENE: Germany and the Upper and
Nether worlds.

TIME: Antiquity.

CAST

WOTAN, *the mighty* (Basso).
FRICKA, *his spouse* (Mezzo-Soprano).
DONNER, *god of thunder* (Basso).
FRÖH, *god of rain* (Baritone).
LOKI, *god of fire* (Tenor).
FREYA, *goddess of love* (Soprano).
ALBERICH, *a dwarf* (Baritone).
MIME, *a dwarf* (Tenor).
WOGLINDE, *Rhine-maiden* (Soprano).
WELLGUNDE, *Rhine-maiden* (Soprano).
FLOSSHILDE, *Rhine-maiden* (Contralto).
FAFNER, *a giant* (Basso).
FASOLT, *a giant* (Basso).
ERDA, *spirit of the Earth* (Contralto).

Gods and Goddesses, Dwarfs, and Spirits.

ARGUMENT

“Rheingold,” the first of the four operas forming the “Ring” series, tells the story of how the magic ring came to be made, and how its curse rested upon all who came in contact with it, whether gods or men.

ACT I

The Bottom of the River Rhine. Down in the bed of the River Rhine a mass of pure gold has been hidden. It is magic treasure conferring upon its owner boundless power, but whoever possesses it must forswear love. The three Rhine-maidens have been entrusted with the duty of guarding the gold, and they turn the task into a sport, singing and dancing among the grottoes beneath the water, but never venturing far from their charge. Alberich the dwarf, greedy for gold, surprises them one morning in their games. They coquet with him and lead him on, finally letting him know the secret of the gold. He pretends to be interested in them and indifferent to the

treasure, but when their carelessness gives him an opportunity he seizes upon the glittering mass and makes off with it, declaring that he will forswear love forever in order to be master of the world.

ACT II

The Gardens of Walhalla, Abode of the Gods. The giants Fasolt and Fafner have built the beautiful castle Walhalla for the abode of the gods. Loki, the god of fire, who is the embodiment of deceit, has persuaded Wotan the mighty to accept the giants' terms for their labor, and when they have completed the stupendous task they demand Freya, goddess of love, as their reward and carry her off despite the entreaties of all the other immortals. Without the presence of Freya the flowers wither and die, the trees refuse to bear fruit, and the gods begin to grow old. The only way in which the giants can be induced to restore the goddess is by a bribe of the magic gold. Wotan and Loki go in search of this treasure which is now jealously guarded by the dwarfs in the earth-caverns.

ACT III

The Dwarfs' Caverns. Alberich gloats over his treasure, and to watch over it more carefully he has commanded Mime the smith to fashion for him a tarnhelm or invisible cap which enables him to assume any shape he pleases. He has also fashioned from the gold a ring which confers upon its wearer power over gods and men. Wotan and Loki enter to confer with Alberich and he boastingly displays his powers by changing himself first into a dragon and then into a toad—the last at a sly suggestion from Loki. Wotan then quickly places his foot upon the toad, and will not release his squirming victim until he has given up all his treasures including the cap and the ring. Alberich, however, puts a curse upon all who shall hereafter wear the ring.

ACT IV

The Gardens of Walhalla. The gods carry the gold in triumph to Walhalla, and the giants are summoned to the parley. They return with Freya and the treasure is heaped before her to excite their cupidity.

Wotan secretly hopes to retain the cap and the ring, but they insist upon these also and threaten otherwise to carry off the goddess again. Wotan is compelled to yield although he foresees in the terms the ultimate destruction of the gods. The curse of the ring is shown in an immediate quarrel between the giants, in which Fafner kills Fasolt. While the gods pass over a rainbow bridge to their new mansion of Walhalla, the voices of the Rhine-maidens are heard below lamenting their loss.

THE NIBELUNGEN RING

II. DIE WALKÜRE

(The Valkyrie). Music-Drama in Three Acts.
Music by Richard Wagner. Book by the Com-
poser. First produced at Munich, June 24, 1870,
and authoritatively at Baireuth, August 14, 1876.

SCENE: The Forests of Germany.

TIME: Antiquity.

CAST

WOTAN, *the mighty* (Basso).
FRICKA, *his spouse* (Mezzo-Soprano).
HUNDING, *a warrior* (Basso).
SIEGLINDE, *his wife* (Soprano).
SIEGMUND, *her brother* (Tenor).
BRUNHILDE, *a Valkyr* (Soprano).
OTHER VALKYRIE (Sopranos).

ARGUMENT

In order to understand the purport of "Die Walküre" as related to the "Ring" a certain amount of narrative is necessary which is not represented upon the stage.

Wotan, foreseeing the doom of the gods because they are pledged to respect the power of the magic ring, endeavors to protect Walhalla by creating a band of Valkyrie or warrior-maidens whose duty it is to convey on their winged steeds the bodies of the noblest warriors, slain upon the field of battle, to the abode of the gods, where these warriors will live again a mighty race to defend Walhalla. Upon the earth, also, Wotan has begotten two children of his own, Siegmund and Sieglinde, who grow up in ignorance of each other.

ACT I

The Forest Hut of Hunding. The hut of the warrior Hunding is built around the great trunk of an ash tree, which pierces

the center of the roof. Here Hunding dwells with his wife, Sieglinde, whom he carried away from her home in childhood, against her will. She has been promised a protector, however, by a mysterious stranger who drives his sword up to the hilt in the ash; and the protector will be known by his ability to withdraw the weapon.

On the night when the scene opens Hunding is away and Sieglinde opens the door to an exhausted stranger who begs food and drink. It is Siegmund, a mortal enemy of Hunding, who has taken refuge here against his foes. Hunding returning finds him here and grants him hospitality for the night, but challenges him to combat the next morning. Meanwhile Siegmund and Sieglinde feel irresistibly drawn to each other. When Hunding retires the woman prepares a sleeping potion which holds him in a stupor. She tells her story to Siegmund and they discover their near relationship. He finds that he can easily draw the sword from the oak (it was Wotan who placed it there), and the two flee forth into the forest.

ACT II

A Mountain Pass. It has been the will of Wotan that his two earth children shall meet and mate, but he finds unexpected opposition to his plan from Fricka his spouse. She is scandalized by this infraction of marital laws, and demands that he punish the guilty pair. He is finally prevailed upon to summon Brunhilde, his favorite among the Valkyr maidens, and he charges her to deliver over Siegmund to his enemy. Brunhilde pleads for the warrior but in vain; she must on no account disobey this mandate even though she knows it is against the wishes of Wotan himself. She encounters the lovers in a mountain pass, whither they are being pursued by Hunding, and warns Siegmund of his fate; then won over by his pleas she resolves to shield him at any cost. Hunding arrives and engages him in battle. The Valkyr protects Siegmund. Amid thunder and lightning Wotan appears and shivers Siegmund's sword, and the latter is slain by Hunding, who falls, in turn, by a stroke from Wotan's spear. Brunhilde flees from the wrath of Wotan carrying with her Sieglinde whom she conceals.

ACT III

Haunt of the Valkyrie. Wotan goes forth to seek and punish his disobedient Valkyr. Brunhilde implores her sisters to succor her, but they are fearful of Wotan's anger. They promise, however, to watch over Sieglinde. The latter is comforted by Brunhilde and told that she shall have a son who will prove the greatest of heroes; meanwhile she is to hide from gods and men and preserve the broken bits of the sword of Siegmund. Wotan approaches and orders Brunhilde to stand before him. A stormy and pathetic scene ensues in which he at first consigns her harshly to a fate worse than death. She is banished from Walhalla and is to fall asleep, to be claimed upon waking by the first passer-by. Her entreaties finally mitigate this sentence, and Wotan places her upon an almost inaccessible mountain peak hedged round about by magic flames. Only a hero would pierce this circle of flames, and such a hero shall claim Brunhilde as his wife.

THE NIBELUNGEN RING

III. SIEGFRIED

Music-Drama in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Baireuth, August 15, 1876.

SCENE: The German Forests.

TIME: Antiquity.

CAST

WOTAN, *the mighty* (Basso).

SIEGFRIED, *the hero* (Tenor).

MIME, *the smith* (Tenor).

ALBERICH, *the dwarf* (Baritone).

FAFNER, *the dragon* (Basso).

BRUNHILDE, *a Valkyr* (Soprano).

THE WOOD BIRD (Soprano).

ARGUMENT

“Siegfried” continues the story of the Ring at a period some twenty years later than the events of “Die Walkure.”

As Brunhilde has foretold, Sieglinde bears a son to the slain Siegmund, and she also dies at the child’s birth. He is sheltered by Mime the dwarf who teaches him the smith’s trade. But Siegfried, as he is called, has the blood of warriors and hunters in his veins and soon domineers over the craven fellow.

ACT I

The Forest Forge of Mime. When Siegfried has arrived at young manhood he orders Mime to forge for him a sword; but none which is made suits him; he speedily breaks them all. The fragments of Siegmund’s sword have been preserved, and one day in the young man’s absence Wotan enters the smithy and tells Mime that Siegfried is destined to forge from these fragments an invincible weapon. This makes Mime more frightened than ever,

but he cannot stay the hand of fate. The young hunter returning is disgusted with Mime's work and seizing the pieces of the old sword forges his own weapon. When it is cooled and tempered he tests it by splitting the anvil in two from top to bottom. He calls the weapon "Helpneed."

ACT II

The Forest before the Dragon's Cave. For all these years Fafner has guarded the magic gold jealously. The better to do so he has assumed the form of a dragon, who dwells within a cavern in the depths of the forest. On the outside loiters Alberich, the greedy dwarf, still trying to regain the treasure. Wotan finds him here and warns him that a hero is coming who is stronger than them all. Meanwhile Siegfried has been told of the dragon by Mime, who endeavors thus to frighten him, but the news only fires the young man's spirit and he resolves to christen the new sword in a combat with Fafner. On his way thither the Wood Bird sings to him warningly but Siegfried does not understand and goes on his way. He summons Fafner from his lair

and in the fight slays him. A drop of the dragon's blood touches his tongue and instantly he understands the wood voices. The Bird has told him that Mime is trying to poison him. He is also told of the magical properties of the ring, which he puts on. He kills Mime, and follows the Bird who tells of other adventures in store. The sleeping Brunhilde on the mountain-top, surrounded by fire, awaits a hero to awaken her. The Bird shows him the path up the mountain.

ACT III

A Mountain Pass. Erda, the earth-spirit, has warned Wotan of the impending doom of the gods. He therefore resolves to stop Siegfried in his journey up the mountain. But the latter undaunted shivers the great Wotan's spear with his sword, Help-need, and Wotan stands aside knowing that the progress of events cannot be stayed. Neither is Siegfried deterred by the wall of flame which encircles the peak. He pushes through it and it dies away leaving him unscathed. He finds Brunhilde in her warrior's garb and awakens her. She discovers his identity and willingly foregoes her immortal qualities for the sake of his love.

THE NIBELUNGEN RING

IV. GÖTTERDÄMMERUNG

(The Dusk of the Gods.) Music-Drama in a Prelude and Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Baireuth, August 16, 1876.

SCENE: The German Forests.

TIME: Antiquity.

CAST

SIEGFRIED, *the hero* (Tenor).

BRUNHILDE, *the Valkyr* (Soprano).

GUNTHER, *a king* (Baritone).

GUTRUNE, *his sister* (Soprano).

ALBERICH, *the dwarf* (Baritone).

HAGEN, *his son* (Basso).

VALTRAUTE, *a Valkyr* (Mezzo-Soprano).

THE NORNS, *spinners of fate* (Mezzo-Sopranos).

THE RHINE-MAIDENS (Sopranos).

ARGUMENT

The last of the Ring, "Götterdämmerung," brings to a close the adventures and fates of the chief characters. The downfall of the gods is at hand, and the ring of the curse completes its fatal mission.

PRELUDE

The Norns who control the fates of both men and gods weave their thread of life and it breaks. They know by this token that the destruction of all things is at hand. Siegfried parts from Brunhilde in order to go upon new adventures, but meanwhile gives her the ring to wear while he is gone. He takes with him the Tarnhelm, or invisible cap, and Helpneed, the sword, and Brunhilde lends him her steed to ride.

ACT I

Scene 1. Gunther's Court. Siegfried proceeds to the court of Gunther, a powerful king, who welcomes him cordially. Hagen the cunning son of Alberich is one of

the court, and knowing of Siegfried's deeds he brews the hero a drink which causes him to forget all his past. The memory of Brunhilde fades away, and he asks of Gunther the hand of his fair sister Gutrune in marriage. The King consents on condition that Brunhilde is secured for himself, and the forgetful Siegfried agrees to go with Gunther and compel her to yield.

Scene 2. A Mountain Pass. While Brunhilde awaits the return of her warrior, Valtraute, another Valkyr maiden, comes to plead with her to restore the ring to the Rhine-maidens. Thus only can the gods be spared from destruction. But Brunhilde answers scornfully that the gods have not been kind to her, and besides the ring is not her own. By means of the Tarnhelm, Siegfried assumes the shape of Gunther and comes to claim Brunhilde as his wife. She struggles against him but is overpowered, and he wrests the ring from her finger. She is compelled to follow him back to Gunther's court.

ACT II

Gunther's Court. The King publicly proclaims Brunhilde as his Queen, and

gives Siegfried the hand of Gutrune. Brunhilde cannot understand this arrangement and suspects treachery when she sees the ring on Siegfried's hand. She upbraids him for fickleness and falseness, but he is still under the influence of the drug and pays little heed to her. Her former love turns to rage and she listens willingly to Hagen's plots to slay Siegfried. Hagen believes that he can thus secure the ring for himself. They falsely tell Gunther that Siegfried has been unfaithful with respect to Brunhilde; and the King finally agrees to his destruction.

ACT III

Banks of the River Rhine. While Siegfried is out upon a hunting expedition, the Rhine-maidens beseech him to restore the ring to them, telling him that thus only can he escape death. But Siegfried is fearless and will not yield it up under a threat. Gunther, Hagen, and other hunters join him, and while they rest they ask Siegfried to relate his adventures. The drug has begun to wear off and Siegfried tells of his past. When he comes to the meeting with

Brunhilde, he stops puzzled to watch the flight of some ravens. At this moment Hagen drives his spear in between Siegfried's shoulders, and the latter falls dying. But his memory is clear and he calls for Brunhilde. Both Hagen and Gunther try to seize the ring, and in the struggle the King is killed. The retainers are in an uproar. Guttrune bewails the loss of her husband and her brother. But Brunhilde, who has learned the truth, comes in and bids the tumult cease. She orders a funeral pyre to be built, and the body of Siegfried to be placed thereon. Mounting it she also is consumed. The waters of the Rhine rise and engulf all, including Hagen who has tried to seize the ring, and the cursed emblem is at last restored to its rightful owners. In the sky a great blaze is seen. It is the destruction of Walhalla with all the gods.

N O R M A

Dramatic Opera in Two Acts. Music by Vincenzo Bellini. Book by Romani. First produced at Milan, in 1832.

SCENE: Gaul.

TIME: Circa 30 B. C.

C A S T

OROVIST, *chief of the Druids* (Basso).

NORMA, *his daughter, the High Priestess*
(Soprano).

ADALGISA, *a priestess* (Contralto).

POLLIONE, *Roman proconsul* (Tenor).

FLAVIUS, *his friend* (Tenor).

CLOTILDA, *friend of Norma* (Soprano).

Two Children, Priests, Soldiers, Druids.

ARGUMENT

“Norma” is an opera of tragic intensity written around the theme of a woman’s scorn. A Druidic priestess, forsaken by her Roman lover, brings down vengeance upon his head, but is yet willing to share his fate.

ACT I

Grove of the Druids. Norma, the High Priestess of the Druids, is charged with the duties of the Temple, and she alone can declare war or peace. By cutting the sacred mistletoe she can give the signal for war, and this she is urged to do in order that the Roman invaders may be expelled; but she stays her hand. Despite her vows to the Temple, she has secretly wedded Pollione, the Roman proconsul, and has had two children by him. But the Roman is faithless and is even now planning to abduct Adalgisa, another virgin of the Temple. The latter, however, resists his pleas and finally confesses her temptation to the priestess. Norma is disposed to

pardon her, remembering her own weakness, until she learns that the proconsul is the man involved; then she turns upon Pollione, who enters, and loads him with reproaches.

ACT II

Scene 1. Norma's Apartments. While the two children of Norma's secret union with the Roman lie asleep upon a couch, the Priestess enters resolved to kill them. But maternal love proves stronger than anger, and she asks Adalgisa, who now enters, to take charge of the children and conduct them to the proconsul. They may thus escape to Rome while she herself remains to expiate her sin upon the funeral pyre.

Scene 2. The Temple Interior. While Adalgisa is ministering at the altar, the Roman impiously attempts to seize her by force. Norma enters and strikes upon the sacred shield, summoning all her warriors. She declares that the time has come to make war and drive out the invaders. They seize the proconsul and bring him before her for judgment. Norma condemns him and then tears off the wreath from her brow, saying that she also has

been guilty. The proconsul recognizes too late the worth of the woman he has scorned. The Druids make ready the funeral pyre and Norma ascends it with her lover, both perishing in the flames.

ORPHEUS AND EURYDICE

(Orfeo). Legendary Opera in Four Acts. Music by Christopher Glück. Book by Raniero di Calzabigi. First produced at Vienna, October 5, 1762.

SCENE: Greece and the Lower World.

TIME: Antiquity.

CAST

ORPHEUS, *a sweet singer* (Contralto).

EURYDICE, *his bride* (Soprano).

AMOR, *god of love* (Soprano).

Furies, Shades, Friends of Orpheus, etc.

ARGUMENT

“Orpheus and Eurydice” is based upon the ancient Greek legend of the musician who went into the depths of Hades to rescue his dead wife.

ACT I

The Tomb of Eurydice. Eurydice, the bride of Orpheus, who charms all things by his music, has perished from the bite of a serpent. Orpheus and his friends gather around her tomb to lament her loss, and he prays to the gods to restore her to him. He is ready to make any sacrifice, even descend into Hades itself in order to rescue her. Touched by his grief, the god Amor is sent to tell him he may make the journey, trusting only to his powers of song; but that he must on no account turn to look upon the face of his wife, else Death will again seize upon her.

ACT II

Hades, the Abode of the Departed. The shades and furies swarm around the en-

trance to Hades reviling Orpheus for having attempted to enter; but he sings so sweetly of his grief and present quest that they stand aside and allow him to enter.

ACT III

Valley of the Blest. In the midst of Hades is the Valley of the Blest, where dwell the pure in heart. Here Orpheus on his journey finally finds his wife. The others cannot understand why she wishes to return, but touched by his song lead her to him. He does not turn to look at her, but with averted face takes her hand and leads her from the valley.

ACT IV

A Forest before a Cave. After a long upward journey, Orpheus leads his wife through a cave, finally emerging into a dense forest. Still he does not look at her, but calling back urges that she follow him quickly. She complains that he is indifferent to her; that he has not given her so much as a single glance. Without his love she would prefer death. She continues this plaint until he can resist no longer and

turns to reassure her. Immediately she sinks to the ground lifeless. Orpheus bitterly reproaches himself, and while lamenting the god Amor again appears to him and says that since he has suffered and toiled greatly he will be forgiven. With a touch he restores Eurydice to life and to her husband's arms.

OTHELLO

Tragic Opera in Four Acts. Music by Giuseppe Verdi. Book by Arrigo Boito, after the play by Shakespeare. First produced at La Scala Theatre, Milan, February 5, 1887.

SCENE: Cyprus.

TIME: The 15th Century.

CAST

OTHELLO, *a Moorish general in the service of Venice* (Tenor).

DESDEMONA, *his wife* (Soprano).

IAGO, *lieutenant to Othello* (Baritone).

EMILIA, *his wife* (Contralto).

CASSIUS, *lieutenant to Othello* (Tenor).

RODERIGO, *a Venetian gentleman* (Tenor).

LODOVICO, *a Venetian gentleman* (Basso).

MONTANO, *former governor of Cyprus* (Basso).

Soldiers, Sailors, Citizens, Servants.

ARGUMENT

The story of "Othello" closely follows Shakespeare's play of the same name, except that it omits the first act of the play dealing with Desdemona's courtship and marriage.

ACT I

Open Square at Cyprus. Othello, a noble Moor in the service of the Venetian state, has won the heart of Desdemona, a high-born Venetian lady, and has brought her with him on his expedition to Cyprus. The people welcome their arrival. Othello appoints Cassius as his first lieutenant in command, which act enrages Iago against them both. Iago is the servant and confidant of the general and had hoped to win this place for himself. His scheming mind now sets on foot far-reaching plans of revenge. He succeeds in his first purpose of getting Cassius drunk and embroiled in a quarrel with Montano, the retiring governor. Othello enters at this moment—as Iago hoped he would—and punishes Cassius by depriving him of the command.

ACT II

A Room in the Palace. Iago next endeavors to poison the mind of Othello against his lovely and virtuous wife. At first Iago carefully drops hints and innuendoes, some of which, however, stick. He now makes use of Cassius as a pawn in this game, pretending friendship for him, and urging him to ask Desdemona to sue for his pardon and reinstatement. Cassius does so, and Iago makes capital of this with the Moor. Othello finally becomes so suspicious that when his wife comes to sue for the lieutenant, he can see in this only evidences of her guilt. He rebuffs her angrily. Her handkerchief has fallen, and Emilia, Iago's wife, picks it up; but Iago snatches it from her and keeps it to bolster up his flimsy chain of evidence. When alone with the Moor, he boldly charges Cassius with having had improper relations with Desdemona, and states that she has given her lover a handkerchief which will be found on his person. Othello vows vengeance against the pair.

ACT III

A Room in the Palace. Desdemona again intercedes for Cassius, but her very innocence leads to her undoing. Othello sees in it only further confirmation of his suspicions. Cassius is now led in by Iago. Othello conceals himself, and Iago gives the harmless conversation such a turn as to make it appear in line with his accusations. The handkerchief is, of course, found as Iago predicted, and arranged. Othello bursts into a torrent of rage, after Cassius leaves, and is only prevented from harming his wife by the arrival of an embassy from Venice. It brings the news that he is deposed as governor, and Cassius has been appointed in his place. When they depart, Othello commands Iago to slay Cassius, and is himself wrought up to such a fury that he falls upon the floor. Iago regards him with a sneer.

ACT IV

Desdemona's Bedchamber. Desdemona sits weeping with Emilia. All her actions have been misjudged and she is in terror of her life. She dismisses her maid, prays,

and retires. Othello enters and roughly bids her prepare to die. She pleads but he is obdurate. He suffocates her. Emilia rushes in, but too late to save her mistress's life. She alarms the palace and then reveals to Othello the whole extent of Iago's infamy, stating that he had obtained the handkerchief from her. Othello, too late, sees the truth, and overcome with remorse stabs himself, falling by the bed of the slain Desdemona.

I PAGLIACCI

(The Players). Dramatic Opera in Two Acts.
Music by Ruggiero Leoncavallo. Book by the
Composer. First produced at Milan, May 21,
1892.

SCENE: Near Montalto, in Calabria.

TIME: August 15, 1865.

CAST

CANIO (Clown), *chief of a troupe of strolling
players* (Tenor).

NEDDA (Columbine), *his wife* (Soprano).

TONIO (Taddeo), *a player* (Baritone).

BEPP0 (Harlequin), *a player* (Tenor).

SILVIO, *a peasant* (Tenor).

Villagers.

ARGUMENT

The theme of "I Pagliacci" is simple, but strongly developed. From the words of the prologue, "We are all players," the keynote is taken. It is but another version of the Shakesperian proverb, "All the world's a stage."

Before the curtain rises on the first act Tonio, in his player's garb, appears before the footlights and sings the prologue showing that actors have hearts with the rest of mankind and are subject to the same joys and sorrows.

ACT I

A Village in Calabria. The villagers congregate about the cart of a travelling showman which has just arrived drawn by a donkey. Canio, the showman, and Nedda, his wife, get out and tell the crowd to be sure to come to the evening performance as they will see an exciting play. Canio then goes down the street and the villagers go to noonday worship leaving Nedda alone. Tonio, another member of the

troupe, seizes this opportunity to try to make love to her, and for reward gets a cut from her whip across his face. He retires vowing vengeance. Silvio, a villager, between whom and herself a secret love exists, now enters and pleads with her to flee with him. She at first refuses but finally consents to see him that night. Tonio has overheard, and steals away to summon Canio. The latter returns and surprises the lovers, but does not succeed in catching Silvio. He then returns and is about to lay his hands upon his wife, when the other members of the company interpose and a semblance of peace is patched up. But Canio's heart is filled with rage.

ACT II

The Open Square, with the Showman's Stage at One Side. The show is about to begin and Tonio beats on the drum. The people bustle in filling the seats which have been provided in the square. As Nedda collects the tickets, Silvio reminds her of her promise, but she cautions him to be silent. The play begins and deals with a jealous husband who returns to find that

his wife has been entertaining another man at supper. The guest jumps out of the window, but the injured husband (played by Canio) loads his wife (Nedda) with reproaches. In his fury Canio forgets his lines and his abuse becomes real and violent. The audience is wrought up to a fever pitch and when he seizes a knife from the table and actually stabs her, all is in an uproar. Silvio, alarmed, springs forward to her aid, and Canio, recognizing him, drives the knife into his breast also. The villagers seize him and he stands quietly gazing at his two expiring victims, saying: "The play is over!"

PARSIFAL

Music-Drama in Three Acts. Music by Richard Wagner. Book by the Composer after the epic by Wolfram von Eschenbach. First produced at Baireuth, July 22, 1882.

SCENE: Montsalvat, in the Mountains of Spain.

TIME: The Middle Ages.

CAST

AMFORTAS, *Keeper of the Grail* (Baritone).

TITUREL, *his father* (Basso).

GURNEMANZ, *Keeper of the gate* (Basso).

PARSIFAL, *the guileless one* (Tenor).

KLINGSOR, *a magician* (Baritone).

KUNDRY, *his accomplice* (Mezzo-Soprano).

Knights of the Grail, Flower Maidens,
Servants, Villagers.

ARGUMENT

“Parsifal” deals with the legend of the Holy Grail, the cup which Christ blessed and which caught the blood from his wounded side. Both the cup and the spear which wounded him were found by Titurel and his Knights of the Grail, who founded a temple for their service at Montsalvat, in the mountains of Spain.

In his old age, Titurel appointed his son, Amfortas, as Keeper of the Grail. Klingsor, a magician, angered at not being elected a Knight, created an enchanted castle and garden nearby. He compelled Kundry, a woman who had laughed at Christ and was condemned to wander until her sin was expiated, to aid him. Kundry tempted Amfortas, who turned aside and was wounded by Klingsor with the sacred spear.

ACT I

The Forest of Montsalvat. Gurnemanz, the keeper of the gate tells of the grievous condition of Amfortas. The wound made

by Klingsor refuses to heal and is doubly painful when Amfortas tries to celebrate holy communion. For this reason the Temple service is being neglected. Amfortas is borne in on a litter in search of healing springs, and Kundry, who has repented her share in his woe, comes in bearing a balsam which she has procured with great difficulty. But it is written that he can only find relief from the touch of the sacred spear in the hands of the Guileless One, and him they await.

After Amfortas is gone, a wounded swan falls to the ground, and while the keepers are angry over this desecration of their sacred grounds, a lad comes in triumphantly to claim his quarry. But when he is told that he is no better than a murderer, he grows penitent of his deed. Gurnemanz relents and takes him to a service in the Temple, but the utter ignorance of the lad (whose name is Parsifal) so annoys Gurnemanz that he bids the boy begone.

ACT II

The Castle and Gardens of Klingsor. Several years pass by. The magician is

greatly alarmed over tidings that a fearless young knight is coming who has put his enemies to flight on every side. It is Parsifal grown to manhood. Klingsor summons Kundry to his aid, who obeys him most unwillingly. The castle sinks from view and in place of it are seen enchanting gardens in which the Flower Maidens dwell. As Parsifal comes by the garden, they sing to him seductively; but he turns a deaf ear to them. Then Kundry appears, a dazzling vision of loveliness, and bids him stay until she tells him of his parents, whom he does not remember. He tarries and she relates that he is the son of King Gamuret, slain in battle, and that his mother brought him up as an ignorant peasant in order to keep him from becoming a warrior. His mother—says Kundry—entrusted her with a last message and kiss. With this the enchantress leans over and presses a burning kiss on the young knight's lips; it was in this way that she had formerly betrayed Amfortas. Realizing his danger, Parsifal springs to his feet. Kundry summons the magician to her aid. Klingsor hurls the sacred spear at the knight, but he seizes it in mid-air and

strikes Klingsor dead. The gardens vanish and only Kundry is left, an old woman, crouching upon the ground in terror.

ACT III

Scene 1. Montsalvat. Gurnemanz though grown old is still the keeper of the gate, and Amfortas is still a sufferer from his grievous malady which will not heal nor let him die. The penitent Kundry lingers about the Temple as a hewer of wood and drawer of water. A strange knight appears faint and weary from his journeys. It is Parsifal who has completed his self-imposed mission. He kneels in prayer, the sacred spear thrust before him in the soil. Gurnemanz recognizes in him the Guileless One whom he thrust rudely out of doors as a boy, and now ministers to him; while Kundry kneels and washes his feet. He baptizes her. The Temple bells sound for the noon-day service, and they array Parsifal in the white robes of a Knight of the Grail.

Scene 2. The Temple Interior. The aged Titurel, father of Amfortas, wishes to see the Holy Grail unveiled once more

before he dies, but the pain-racked King shrinks from the task. He begs his knights to slay him and thus remove the curse. At this moment Parsifal enters bearing the spear. He touches the wound of Amfortas and it heals immediately. Parsifal then announces that he has been sent to take charge of the Grail and he proceeds with the services. As the Grail is uncovered and held aloft, the aged Titurel expires with a smile upon his lips. The Temple is flooded with light and a dove descends and alights upon Parsifal. Kundry who has crept in unnoticed falls at his feet and breathes her last—redeemed.

PELLEAS AND MELISANDE

Lyric Drama in Five Acts. Music by Claude De Bussy. Book by Maurice Maeterlinck. First produced at the Opera Comique, Paris, April 30, 1902.

SCENE: Allemande.

TIME: Antiquity.

CAST

ARKEL, *King of Allemonde* (Basso).

GENEVIEVE, *his daughter-in-law* (Soprano).

GOLAUD, *her elder son* (Baritone).

PELLEAS, *her younger son* (Tenor).

MELISANDE, *wife of Golaud* (Soprano).

YNIOLD, *son of Golaud* (Soprano).

A PHYSICIAN (Baritone).

Servants, Blind Beggars, etc.

ARGUMENT

“Pelleas and Melisande” is a mystic drama of passion and fate, both text and music being freighted with inner meaning.

ACT I

Scene 1. A Fountain in the Forest. Golaud, a grandson of aged King Arkel, while out hunting discovers a maiden wandering lost and weeping in the forest. She will not tell anything about herself or whence she came, but Golaud, whose wife is dead, persuades her to go with him to the King's court.

Scene 2. Genevieve, daughter of King Arkel, informs him that her son Golaud has taken the strange maiden to wife. He has written his brother, Pelleas, to this effect and asks permission to bring her to court. If it pleases the King a light is to be shown from the tower window; otherwise he will go away. Pelleas is ordered to display the light.

Scene 3. The Castle Gardens. Genevieve shows Melisande (for that is the name given by the strange maiden) the gardens of the castle, but the girl merely shudders and says that it is all old and dark. To divert her mind, Pelleas points out the beacon lights along the shore. She sees a ship sailing away and exclaims that it is her ship. Pelleas depressed says that he also is going away.

ACT II

Scene 1. A Pool in the Park. Pelleas cannot tear himself away from this strange girl. He walks with her one day in the park and she seats herself by the edge of a deep pool. She takes off her wedding ring which she plays with carelessly. It falls into the depths of the water, and Pelleas says that it cannot be recovered. The clock sounds the hour of twelve.

Scene 2. Goland's Chamber. By a curious coincidence, Golaud has met with an accident at the precise moment when the wedding ring fell into the pool. His horse stumbled and fell upon him. Melisande nurses him back to health. He

notices that the ring is missing from her finger, and asks her where it is. She answers that she lost it in a cavern by the sea while gathering shells for little Yniold (his son). He commands her to go at once, even though it is nightfall, and search for it. Pelleas can go with her.

Scene 3. The Cavern. Pelleas and Melisande visit the cavern so that the girl will be able to describe it to Golaud. They meet three blind men wandering there, and Melisande is frightened. It portends ill fortune.

ACT III

Scene 1. Outside of Melisande's Balcony. Melisande combs her long tresses while leaning out of the window and the hair falls in a shimmering mass nearly to the ground. Pelleas stands without and fondles it, saying that it is the most beautiful hair in the world. He again says that he must go away. Golaud enters her room and finds the two in conversation. He goes to the window and tells them that they are a pair of children.

Scene 2. The Castle Vaults. By way of covert warning, Golaud takes his brother

Pelleas to the vaults of the castle, showing him the deep silent pits from which no victim could escape.

Scene 3. The Gardens. They return to the gardens and Golaud bluntly cautions Pelleas to be less attentive to Melisande.

Scene 4. Outside the Window of Melisande's Chamber. It is evening, and the still watchful Golaud questions his little son, Yniold, as to the relations of Pelleas and Melisande. The child replies that they are often together, though they have kissed only once. Golaud lifts the boy up on his shoulders so that he can peer in at the lighted window. Yniold says that Pelleas is there but is not near Melisande. They only look at each other with tears in their eyes. Golaud grasps his son so tensely that the child exclaims in pain.

ACT IV

Scene 1. A Corridor. Melisande agrees to meet Pelleas for a farewell interview by the fountain. She is encountered by the aged King, who speaks kindly to her. But after he is gone, her husband enters, greeting her rudely and violently.

Scene 2. The Fountain. Pelleas and Melisande meet by the fountain and Pelleas pours forth a torrent of love. Melisande listens half hysterical. Something moves in the shadows behind them. She is sure that it is her husband, but she clings to her lover in despair. Golaud rushes forward and transfixes Pelleas with his sword, and then turns to pursue the fleeing Melisande.

ACT V

Melisande's Bedchamber. Melisande has given birth to a child, but her life hangs upon a thread. Golaud attends upon her, remorseful for what he has done. She does not seem to remember. He questions her about Pelleas, but she returns evasive replies. She has loved him, but she is innocent of wrong-doing. Arkel and the physician bid him cease troubling her. She is shown her child, but is too weak to hold it. The servants enter silently. Golaud bids them begone, but they only fall upon their knees in prayer. The physician looks at his patient and says that they are right. Melisande is dead.

RIGOLETTO

Tragic Opera in Four Acts. Music by Giuseppe Verdi. Book by Piave, after Hugo's "Le Roi S'amuse." First produced at the Fenice Theatre, Venice, March 11, 1851.

SCENE: Mantua.

TIME: The 16th Century.

CAST

THE DUKE OF MANTUA (Tenor).
RIGOLETTO, *his jester and attendant* (Baritone).
GILDA, *daughter of Rigoletto* (Soprano).
COUNT MONTERONE (Basso).
COUNT CEPRANO (Baritone).
COUNTESS CEPRANO (Soprano).
SPARAFUCILE, *an assassin* (Basso).
MADDALENA, *his sister* (Mezzo-Soprano).
GIOVANNA, *friend of Maddalena* (Contralto).
BORSA, *a Courtier* (Tenor).

Officers, Courtiers, Ladies, Attendants.
Servants.

ARGUMENT

“Rigoletto” is an intense tragedy of unbridled desires and retributive vengeance. Based upon Hugo’s powerful drama of medieval court life, “The King Amuses Himself,” it is unrelieved by pleasant themes, but has been lastingly successful because of the closely knit plot and the brilliant music with which Verdi has invested it.

ACT I

An Open Court in the Duke’s Palace. The Duke of Mantua, one of the most profligate of rulers, devotes his leisure moments to the pursuit of ladies, and no house high or low is safe from his attentions. The courtiers are embittered, and especially so against Rigoletto, his jester and familiar, who aids him in these adventures. Rigoletto, though deformed, has a keen mind. His own daughter, a beautiful young girl, has been kept carefully hidden away (so he thinks). He can therefore laugh loudly with the Duke when the latter tells of

having fallen in love with a fair face he has seen at church, and promises his master another rare adventure. At the same time the Duke is planning an intrigue with the Countess Ceprano, which causes the Count to form a cabal against Rigoletto. The Count Monterone also swears vengeance against both Duke and jester because of the wronging of his daughter. When he comes with his complaint the jester makes merry. Monterone enraged turns and hurls a father's curse against both. The Duke treats the matter lightly, but the jester cannot get the curse out of his mind.

ACT II

A Secluded Street in Front of Rigoletto's House. Still thinking of the curse, the jester has an interview with Sparafucile, a hired assassin, who promises to aid him whenever necessary. Rigoletto then enters his garden by a side gate and is met by Gilda, his daughter, whom he loves and guards jealously. She answers his questions as to her coming and going, but conceals from him the fact that she has seen a young man at church who has shown her

marked attention. It was the Duke, posing as a student. He has found out where she lives, and his men are planning to abduct her this very night. They believe her to be Rigoletto's mistress, and encountering him in the street plan a trick at his expense. He is informed that they are after the Countess Ceprano and he is to accompany them blindfolded. He agrees and while blinded they place a scaling-ladder against his own house and carry off Gilda. He discovers the ruse too late to rescue her, and again remembers the curse.

ACT III

Apartment in the Palace. Rigoletto follows his daughter to the palace but when arrived there he finds that she is with the Duke. In an agony of apprehension he sings and jests and meanwhile tries to find some way of reaching them. But the courtiers, believing Gilda to have been only his mistress and glad of this chance to avenge themselves upon him, prevent him from leaving the room. Finally in an agony he confesses that she is his daughter, and begs to be allowed to seek her, but all to no

avail. At the height of their merriment and his despair, Gilda rushes in. The others retire leaving father and daughter alone. His worst fears have been realized. She has been dishonored. Monterone passes by, and Rigoletto tells him his curse has been effective. "Not so," says Monterone: "the Duke is still happy!" "I join you in vengeance against him!" exclaims Rigoletto.

ACT IV

A Retired Street. Rigoletto shudders to learn that Gilda still loves the Duke and would shield him from vengeance. He therefore hastens to the home of the murderer, Sparafucile, and bargains with him that he shall slay the first person who enters the house, regardless of who it may be. The bandit agrees. The jester then lures the Duke to the house by means of the bandit's sister, Maddalena. Even when Gilda overhears and sees this new proof of the Duke's perfidy she cannot steel her heart against him, but resolves instead to sacrifice herself to save him. A thunderstorm prevents the Duke from leaving the house at once, and Maddalena pleads with

her brother to spare their guest, who has retired to an upper chamber. The assassin is unwilling; a bargain is a bargain. At last he agrees to spare him provided another victim is found by midnight. Gilda, on the outside, overhears and presents herself in boy's clothes. True to his word, Sparafucile stabs her. Rigoletto comes to claim the body which has been placed in a sack. While gloating over his vengeance he hears the voice of the Duke singing. Astounded he tears open the sack and finds the body of his daughter.

ROMEO AND JULIET

Tragic Opera in Five Acts. Music by Charles François Gounod. Book by Barbier and Carré, after the play by Shakespeare. First produced at the Théâtre Lyrique, Paris, April 27, 1867.

SCENE: Verona.

TIME: The 14th Century.

CAST

THE PRINCE OF VERONA (Basso).

COUNT OF PARIS, *his kinsman* (Baritone).

CAPULET, *a nobleman* (Basso).

JULIET, *his daughter* (Soprano).

GERTRUDE, *her nurse* (Contralto).

TYBALT, *nephew to Capulet* (Tenor).

ROMEO, *a Montague* (Tenor).

MERCUTIO, *his friend* (Baritone).

STEFANO, *page to Romeo* (Soprano).

BENVOLIO, *friend of Romeo* (Tenor).

GREGORIO, *servant to Capulet* (Baritone).

FRIAR LAURENCE (Basso).

Friends of Capulet and Montague, Retainers
of the Prince, etc.

ARGUMENT

Gounod's opera follows closely the accepted version of the story of "Romeo and Juliet," following the plot, by acts, of Shakespeare's drama. Still earlier versions were the French tale of Boisteau and the Italian novel of Bandelio.

Between the Veronese houses of Capulet and Montague exists a bitter enmity. Open warfare between the factions has proceeded until the Prince threatens the banishment of the next person to engage in the quarrel

ACT I

Reception Hall in the Mansion of Capulet. The head of the house of Capulet gives a fete in honor of his daughter, Juliet. Romeo, a Montague, comes unbidden to the house and immediately falls desperately in love with the fair young heiress. She likewise has eyes for none but him. Tybalt, a kinsman of Capulet, discovers the intruder's identity and wishes to draw upon

him, but is prevented by the host who will not override the laws of hospitality.

ACT II

Capulet's Garden. Romeo lingers beneath the balcony of Juliet and is overjoyed to hear her come forth and confess her love for the young stranger, to the moon and stars. He makes his presence known and the two plight their troth. Servants of Capulet interrupt them, but only temporarily. They plan a speedy marriage.

ACT III

Scene 1. Friar Laurence's Cell. The two lovers meet as per agreement at the cell of Friar Laurence and he consents to unite them, thinking that this will bring about peace between the warring families.

Scene 2. A City Street. While walking abroad with his friends, Romeo is accosted by Tybalt who rails at him for having gone to the Capulet home. Romeo is doubly anxious to keep the peace at this time and answers him softly. But soft words will not satisfy either party. Mercutio, a

Montague, draws upon Tybalt and is slain by the latter. Romeo, in just vengeance, then crosses swords and slays Tybalt. The Prince orders his immediate banishment from the city.

ACT IV

Juliet's Bedchamber. Romeo comes to bid his bride farewell; he cannot tarry on pain of death. When he is gone Capulet comes to inform his daughter that a wedding has been arranged between her and the Count of Paris. She pleads for delay but unavailingly, and she dares not tell her father of her existing marriage. In despair she consults the friar, who gives her a sleeping potion which causes the semblance of death. She is to be entombed, and Romeo is to be informed of the plan and rescue her.

ACT V

The Tomb of the Capulets. Before Romeo can receive word from the friar as to Juliet's feigned death, he hears that she is really no more. He hastens back to Verona and the tomb where she lies. At the gate he encounters Paris and strikes

him to the ground. Within he finds his bride apparently lifeless. He drinks a vial of poison and casts himself upon her bier. At this moment she awakens from her trance and learns what he has done. He perishes in her arms, and she seizes his dagger and stabs herself.

THE SACRIFICE

Dramatic Opera in Three Acts. Music by Frederic S. Converse. Book by the Composer. First produced at the Boston Opera House, March 3, 1911.

SCENE: Southern California.

TIME: 1846.

CAST

CHONITA, *a Mexican senorita* (Soprano).
SENORA ANAYA, *her aunt* (Mezzo-Soprano).
CAPTAIN BURTON, *an American officer*
(Baritone).
BERNAL, *a Mexican officer* (Tenor).
TOMASA, *servant to Chonita* (Contralto).
PABLO, *her son* (Baritone).
PADRE GABRIEL, *a priest* (Basso).
TOM FLYNN, *an American corporal* (Basso).
LITTLE JACK, *a soldier* (Baritone).
MARIANNA, *an Indian girl* (Soprano).
MAGDALENA, *an Indian girl* (Soprano).

American and Mexican soldiers, and
Spanish, Indians, and Gypsies.

ARGUMENT

“The Sacrifice” is a colorful opera dealing with the transitional period in Southern California when the old Spanish civilization, fostered by the Mexicans, gave way before the aggressive American arms.

ACT I

Garden of Senora Anaya's house. Chonita, a beautiful Mexican senorita, has left her own home to visit her aunt in Southern California—chiefly in order to be near her lover, Bernal, a Mexican officer. Meanwhile the old order of things is passing in this section and American soldiers are in control. Bernal is forced to visit his sweetheart clandestinely. Chonita is also beloved by Captain Burton, an American officer, who calls upon her and urges his suit, while the Mexican hides in a grove nearby. Chonita dallies with him in order to be assured of his protection during the troublous times; but this explanation made later to Bernal only renders him the more jealous and furious.

ACT II

Interior of a Church. The American soldiers have converted a Mission church into a barracks, demolishing shrines and altars. The curtain rises upon a typical camping scene in which the soldiers tell of their last fight. Dancing and singing girls enter and the soldiers follow them to the garden. Chonita and her servant Tomasa now enter to learn particulars of the recent fight. Burton tells Chonita that Bernal has been killed, and learns that the Mexican was her lover. But Bernal was only wounded and presently creeps into the church. Chonita hides him in a confessional. The soldiers suspect the presence of a spy, but Bernal betrays himself by springing upon the Captain when the latter returns to renew his court with Chonita. The girl interposes between the rivals and is accidentally wounded by Burton. The Mexican is captured by the soldiers.

ACT III

The Bedchamber of Chonita. The Mexican girl is conveyed to her room where she lies in a delirious condition. She believes

that Bernal is being shot as a spy. A priest has been sent for and presently appears, followed secretly by a band of Mexicans. The priest sends a request to the American officer to allow Bernal to visit the sick girl. Burton brings the prisoner in person, and the two Mexican lovers forget all the others in their joy of meeting again. Burton realizes that he stands between the two and happiness, and is unselfish enough to wish for the girl's welfare at any cost. The way is suddenly cleared when the band of Mexicans hidden without charge upon the house. Burton makes no resistance but offers himself to the nearest Mexican weapon and is slain. Chonita understands the greatness of the sacrifice and, supported by her lover, totters over to kneel beside the body and offer a prayer for the noble American's soul.

SALOME

Tragic Opera in One Act. Music by Richard Strauss. Book adapted from the romance by Oscar Wilde. First produced at Dresden, December 9, 1905.

SCENE: Tiberias, the Capital of Herod, in Galilee.

TIME: 30 A. D.

CAST

HEROD, *Tetrarch of Galilee* (Tenor).

HERODIAS, *his wife* (Mezzo-Soprano).

SALOME, *her daughter, and the King's step-daughter* (Soprano).

JOHN THE BAPTIST, *a prophet* (Baritone).

NARRABOTH, *a Syrian captain* (Tenor).

A PAGE (Contralto).

Jews, Courtiers, Soldiers, Priests, Servants

ARGUMENT

“Salome” is a story of frank sensuality based upon Wilde’s romance, itself a variant of the scriptural account of the death of John the Baptist.

The Palace of Herod. Salome, the beautiful but unprincipled step-daughter of King Herod, falls passionately in love with John the Baptist, the prophet of the wilderness. Because of his bold speech against Herod and Herodias John has been cast into a deep dungeon. There the King holds him, not caring to take further action for fear of displeasing the Jews. Salome is filled with an unholy desire to kiss the prophet’s lips and fondle his long uncut tresses. She persuades Narraboth, a captain who is in love with her, to bring the prisoner before her. When the captain finds that she loves only John, he kills himself; but Salome gives little heed to this in the joy of having the prophet in her clutches. John, however, rejects all her advances, bidding her repent. Filled with rage she has him cast again into the dungeon and bides her time.

The opportunity is soon offered when Herod holds a feast, at which Salome appears scantily clad and dances before the guests. The King is so pleased that he bids her name her own reward. She replies that she desires only the head of John the Baptist. The King objects; he is fearful of an uprising; he offers her instead his treasures or half his kingdom; but she is obdurate. In desperation the King gives the fatal signal. A dull blow is heard and a moment later the executioner appears with the gory head. Salome is wild with delight. She fondles the trophy as though it were alive, kissing the lips. In disgust and horror the King orders her to be put to death, and the soldiers crush her beneath their shields.

SAMSON AND DELILAH

Dramatic Opera in Three Acts. Music by Camille Saint-Saens. Book by Ferdinand Lemaire. First produced at Weimar, December 2, 1877.

SCENE: Gaza and Vicinity, in Palestine.

TIME: 1150 B. C.

CAST

SAMSON, *a prophet of Israel* (Tenor).

DELILAH, *a Philistine woman* (Mezzo-Soprano).

ABIMELECH, *a Philistine officer* (Basso).

HIGH PRIEST OF DAGON (Baritone).

A PHILISTINE MESSENGER (Tenor).

Hebrews, Philistines, Priests, Maidens, etc.

ARGUMENT

The Biblical story of Samson and Delilah is faithfully reproduced in this opera, which depicts in both text and music the dramatic scenes in the life of Israel's warrior-prophet whose power was wrested from him by a woman.

ACT I

An Open Square in Gaza. The people of Israel have been overcome by their enemies the Philistines, and now pray for deliverance. Samson, their leader and a man of mighty deeds, advises them to be patient. During their devotions Abimelech, the satrap of Gaza, comes out of the temple and ridicules them and their God. Samson turns upon him, wrests the sword from his hand, and kills him with one blow. Other Philistine soldiers rush to their leader's aid, but Samson easily withstands them all. The High Priest urges them forward, but they answer that they cannot overcome Samson; he is invincible. Samson bids his people arm and avenge themselves. They

sally forth and a messenger reports that they are everywhere victorious. As the strong man returns, maidens come forth from the temple, led by Delilah, a Philistine woman. She praises Samson and says that she can resist him no longer. They dance about him, and his eyes follow every motion of the seductive Delilah.

ACT II

House of Delilah in the Valley of Sorak. Delilah, gorgeously attired, awaits the coming of Samson. He is tardy and she grows impatient. It was not thus when he was first in her power, but now he is seeking to break the shackles of love. While she waits, the High Priest enters. She must aid them to lay hold upon the warrior, he says; and he offers her wealth if she will deliver him into their hands. Delilah refuses the gold, replying that her hatred is enough. The High Priest departs and sets a secret guard about the house. After a time Samson appears but with reluctance and shame. His God commands him to break off this unholy alliance and lead Israel out of bondage. Delilah makes use of all her wiles to

bring him again under her power, singing the bewitching song, "My heart ope's to thy voice." He again capitulates and she pleads with him to tell her the secret of his strength. He refuses. She leaves him and enters the house. He hesitates and then follows her. The soldiers advance upon the house. She opens the window and calls to them triumphantly, while Samson is heard in a terrible cry, "Betrayed!"

ACT III

Scene 1. The Prison of Gaza. Samson has been shorn of his long hair, the secret of his strength, his eyes have been put out, and he is here seen grinding away at a mill wheel. His captors mock at him while from without come the voices of his countrymen filled with reproach. Presently he is seized and dragged forth to grace a triumphal procession.

Scene 2. Interior of the Temple of Dagon. Before an amphitheatre thronged with Philistines, the High Priest worships before their god, Dagon. Delilah assists him. Samson is sent for, to make sport for the people, and soon appears led by a

child. A great shout arises at sight of the helpless man, and Delilah taunts him with his past weaknesses. The High Priest pours a libation to Dagon as being far mightier than the vaunted God of the Hebrews. Samson prays his God for forgiveness and asks that his strength may be given back, only for a moment, in order that he may serve Israel. Then grasping the two marble pillars, between which he stands, he bends forward with all his might. The pillars crash down and with them the temple roof, burying all beneath them.

THE TALES OF HOFFMANN

(Les Contes d'Hoffmann). Fantastic Opera in a Prologue, Three Acts and an Epilogue. Music by Jacques Offenbach. Book by Jules Barbier, after three tales by F. T. A. Hoffmann. First produced at the Opera Comique, Paris, February, 1881.

SCENE: Various parts of Europe.

TIME: The 19th Century.

CAST

HOFFMANN, *a poet* (Tenor).
OLYMPIA }
GIULIETTA } *his sweethearts.*
ANTONIA } Four successive parts usually
STELLA } taken by one person (Soprano).
LINDORF }
COPPELIUS } *his evil genius.*
DAPERTUTTO } Part taken by one person
DR. MIRAKEL } (Baritone).
NICKLAUSSE, *friend of Hoffmann* (Tenor).
SPALANZANI, *an Italian savant* (Basso).
KRESPEL, *father of Antonia* (Basso).
SCHLEMIL, *admirer of Giulietta* (Baritone).
ANDREAS, *servant of Stella* (Tenor).
LUTHER, *an Inn-keeper* (Baritone).

Several small singing parts, such as Students,
Servants, Messengers, Friends, etc.

ARGUMENT

“The Tales of Hoffmann,” were derived from the fantastic and mystical tales written by the German author E. T. A. Hoffmann, which attained a wide popularity in France. The opera is really a musical medley uniting several different episodes.

PROLOGUE

Luther's Wine Tavern at Nuremburg. The poet Hoffmann, who has travelled widely and had many adventures, is now seeking his latest flame, Stella, who is singing in a theatre near by. His rival, Lindorf (who is really the evil genius of the poet) plans to get Hoffmann tipsy and unrepresentable and then bring Stella on the scene. With Hoffmann are a group of his student friends who ask him to relate his adventures. He at first refuses but as he begins to drink, his memory is unlocked and he tells the stories of three love affairs. The three succeeding acts each reveal one of these tales.

ACT I

The Home of Spalanzani. An Italian savant, Spalanzani, is reputed to have a remarkable daughter, Olympia, who dances and sings divinely. Hoffmann and his friend, Nicklausse, attend the large coming-out party. Coppelius, a trickster (the evil genius who thwarts the poet in each adventure) sells Hoffmann a pair of eyeglasses for the occasion, and through these the young poet sees a vision of surpassing beauty. Olympia sings to the delighted throng, and among others straight to Hoffmann's heart. He declares his passion to her at the first opportunity and she responds although in monosyllables. She dances, however, better than she talks, and accepts Hoffmann as a partner. They dance faster and faster until he can no longer keep up with her flying feet and falls exhausted. She flits from the room and a crashing noise is heard. Coppelius returns with a wrecked female figure; it is Olympia, who was only an automaton! The figure had been constructed by the savant, aided by Coppelius, who now claims that Spalanzani deceived him as to payment. They quarrel while Hoffmann mourns for his lost love.

ACT II

Giulietta's House in Venice. Hoffmann's next passion is for a beautiful Venetian woman, and he goes to pay her court although his friend tries to dissuade him, hinting that she is not all she ought to be. But Hoffmann's love blinds him to any defects in her morals. He finds her surrounded by a gay set, her favored admirer being Schlemil, who treats Hoffmann disdainfully. Now both Schlemil and the woman are in the power of Dapertutto (the evil genius under another name). Through Giulietta the evil one has become possessed of Schlemil's shadow (in other words, his soul) and he plans to obtain Hoffmann's in the same manner. The poet falls a victim to her wiles and is promised the key to her room if he will challenge Schlemil who now possesses it. He meets Schlemil and they fight. The latter falls, but when Hoffmann hastens to her balcony he sees her gondola gliding away and the coquette laughing in the embraces of another man.

ACT III

The Home of Krespel. The next love of Hoffmann's is a pure one, its object being

the lovely but delicate daughter of Krespel. Her mother, who has been a famous singer, has died prematurely from consumption, and the young girl inherits both the talent and the physical weakness. For this reason her father does not wish her to sing; but Dr. Mirakel (again the evil genius) who has treated her mother, secretly plans to hasten the daughter's demise. Hoffmann knows nothing of her disability and urges her to sing. She refuses. Then Dr. Mirakel conjures up a vision of her dead mother, who also seems to join in the request. Antonia yields and sings divinely, but the effort has been too great and she falls from weakness into her lover's arms, where she expires.

EPILOGUE

The Tavern, as in Prologue. The tales are ended and Hoffmann's friends have departed one by one leaving him alone with his bottle. His head sinks forward upon his arms as he falls asleep. In his dreams the Muse of Poesy appears saying, "All your earthly loves have forsaken you;

henceforth follow me." As he sleeps, the door softly opens and Stella, his last flame, enters upon the arm of Lindorf. The latter, the triumphant evil genius, points to the poet scornfully and leads Stella away.

TANNHÄUSER

Dramatic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at the Royal Opera, Dresden, October 20, 1845.

SCENE: Thuringia and the Wartburg.

TIME: The 13th Century.

CAST

HERRMANN, *Landgrave of Thuringia* (Basso).

TANNHÄUSER, *a knight* (Tenor).

WOLFRAM VON ESCHENBACH, *his friend*
(Baritone).

WALTER VON DER VOGELWEIDE, *a knight*
(Tenor).

BITEROLF, *a knight* (Basso).

REIMAR VON ZWETER, *a knight* (Basso).

HEINRICH, *a scribe* (Tenor).

ELIZABETH, *niece of the Landgrave* (Soprano)

VENUS, *goddess of love* (Soprano).

Retainers, Lords, Ladies, Bacchantes,
Shepherd, etc.

ARGUMENT

“Tannhäuser” deals with a legend of the Venusberg, a magic grotto in the mountains of Germany. Here the beautiful goddess of love holds court and beguiles any mortals who come her way. Tannhäuser, a Knight of Song, has fallen under her evil spell and dwelt several months with her in luxury and dissipation. But the remembrance of his former high station and the ties of earth still hold him, and when the scene opens he desires to return to the light of day.

ACT I

Scene 1. The Grotto of Venus. Tannhäuser is growing weary of the blandishments of Venus and of the elaborate pageants which she prepares to entertain him. He pleads with her to allow him to return to the world of men and women, but his request only makes her the more jealous of her waning power. She shows him new spectacles of beauty and luxury, but he only insists the more. Seeing that

she cannot hold him an unwilling prisoner, she exacts from him a promise that he will sing her praises only, as against the merits of any earthly love. He gives this pledge as a means of escape, and the grotto and its occupants vanish from sight.

Scene 2. The Valley of Wartburg. Tannhäuser finds himself alone in the mountains of the Wartburg. In the distance a shepherd lad plays upon his pipe. By a mountain path stands a rude wayside cross, and presently a throng of pilgrims is heard singing as they go on their mission. After they have passed by, the Landgrave of the country and some of his nobles, among them Tannhäuser's loyal friend, Wolfram von Eschenbach, enter upon a hunting expedition. They recognize Tannhäuser and ply him with questions regarding his long disappearance. He evades their questions. Wolfram urges him to return to court, saying that Elizabeth, the Landgrave's niece, has long held his memory dear. The erring knight is filled with shame at the thought of this pure love which he has cast aside, and promises to return with his friends.

ACT II

Hall of Wartburg Castle. All is in preparation for another great tourney of song, in which the best singers of the realm are to contest. The art of Tannhäuser is well known and it is believed that he will be an easy victor. Before the assembling of the guests, Elizabeth enters to see that all is in readiness, and here Tannhäuser finds her and learns that she has continued to love him faithfully. He obtains her forgiveness and retires to don his minstrel robes. The ladies and lords assemble, being greeted in stately fashion by the Landgrave and his niece. Last of all enter the minstrel knights. Wolfram sings of a love ennobling and spiritual as the highest type of bliss. Tannhäuser remembers his unlucky promise to Venus and answers him in scorn saying that such love is paltry compared with other delights which he might perchance reveal. Being pressed for an explanation by other angered knights, he launches into a wild song in praise of Venus. The court is horrified. The ladies leave in haste and the knights press around the daring minstrel with drawn swords ready to slay him.

Elizabeth throws herself before him and pleads for the unhappy man's life. They finally allow him to go unscathed on condition that he join the pilgrims, who now pass by on their journey to Rome, and there obtain the forgiveness of the Pope. The repentant Tannhäuser sets forth.

ACT III

The Valley of Wartburg. Several months have passed by without news of Tannhäuser. Both Elizabeth and Wolfram await him. Wolfram's friendship is unselfish as he himself has long loved the maiden who pines over the wanderer's departure. The pilgrims return from Rome, and she comes to the wayside cross to look for him among them. But he does not appear, and broken-hearted she returns to the castle and soon breathes her last. Wolfram enters, comparing her pure bright spirit to the evening star which shines upon him. A haggard stranger now appears, who proves to be Tannhäuser returning without the Pope's forgiveness. The latter refuses to pardon him until his pilgrim's staff blossoms with leaves. Tannhäuser is

ready to return to the haunts of Venus, and she now appears and beckons him. But Wolfram pleads with him and prevails upon him to deny her. He does so, and the vision vanishes. Mourners bring forward the bier upon which rests the body of the maiden, and while Tannhäuser kneels beside it, his troubled spirit is also released. At this moment, messengers come from the Pope, bearing the pilgrim's staff. A miracle has happened. The staff has put forth green leaves.

THAIS

Romantic Opera in Three Acts. Music by Jules Massenet. Book by Louis Gallet, after the romance by Anatole France. First produced at the Grand Opera, Paris, 1894.

SCENE: Upper Egypt.

TIME: Early Christian era.

CAST

ATHANAEL, *a monk* (Baritone).

THAIS, *a courtesan* (Soprano).

NICIAS, *a wealthy Alexandrian* (Tenor).

PALEMON, *the head monk* (Basso).

ALBINE, *an abbess* (Mezzo-Soprano).

LA CHARMEUSE, *a dancer*.

CROBYLE, *a slave* (Soprano).

MYRTALE, *a slave* (Soprano).

Monks, Nuns, Citizens, Servants,
Dancers, etc.

ARGUMENT

The theme of "Thais" is the struggle between the lower nature and the higher; it personifies the eternal conflict between the beast and the angel, in the human race.

ACT I

Scene 1. The Theban Desert. Surrounded by luxury and sin, a small band of Cenobite monks dwell in the desert near Thebes. Athanael, a young enthusiast of the order has just returned from a mission to Alexandria, and he gives a gloomy account of the vice rampant in that city. It is under the control of a beautiful courtesan named Thais, who rules by the power of her charms. Athanael cannot get the vision of her loveliness out of his head and he thinks it would be a great victory for the church if he could convert her. Palemon, the head of the order, rebukes the idea as foolish, but in his dreams, Athanael witnesses again the lovely woman posing before the populace as Aphrodite, and being

acclaimed as a goddess. He awakes saying that he must return on this mission, although Palemon and the other monks endeavor to dissuade him.

Scene 2. The House of Nicias, at Alexandria. Nicias, a wealthy leader of fashion, is just now the favored admirer of Thais, although he ruefully admits he is paying extravagantly for the distinction. To his house, Athanael directs his steps, and finally gains admittance there. When he unfolds his plan to Nicias, the latter laughs at it, but good-naturedly promises to aid him. Thais is to be present at supper that very evening and the young monk must make a good appearance. The leader of fashion looks approvingly at Athanael's fine head and athletic figure, and bids his slave array the guest in rich attire. A great acclamation is heard and Thais enters amid a throng of her adorers. The young monk alone stands aloof and she notices his attitude. "Who is he?" she asks. "One who has come for you," Nicias replies jestingly. "Bringing love?" she asks simply; for to her love is all in all. "Yes, love that you know not of," answers Athanael sternly, coming forward; and he

tries to tell her of the higher life. She cannot understand him. He reproaches her and the company interfere. Then Thais, piqued, tries to subdue him by her charms. He retreats, but promises to come to her apartments and talk further. It is her challenge which he accepts, confident of his own integrity.

ACT II

Scene 1. Interior of the Palace of Thais. In a luxuriously appointed room Thais awaits the coming of one whom she thinks will be her next victim. Meanwhile, she prays to Aphrodite for a continuance of youth and beauty, her only weapons. Athanael pauses at the door, at first spell-bound by the vision of loveliness; then advancing, he tells her that the love which he offers is from God and is for her salvation. They argue, she trying upon him all her coquetry, but he is able to resist temptation. This new type of man impresses her even more than his message. The voice of Nicias is heard calling her, and Athanael departs, saying he will wait for her outside

the palace. She must follow him if she would find the new and higher love.

Scene 2. Outside the Palace. Moonlight floods the open court, while through the lighted windows come the sounds of revelry and feasting. Athanael lies upon the stone step. Presently the door opens and Thais emerges bearing a lighted lamp. She tells him she has decided to leave all and follow him. "Then break your image and set fire to your belongings," he replies, "for you cannot take any of these things with you." She returns within and obeys him, reappearing in a simple garb, bearing a torch. Meanwhile, Nicias and his friends come forth and order dancers to entertain them. In the midst of the revelry Thais appears, but they recognize her despite her rough dress, and try to detain her. Nicias diverts the crowd's attention by scattering handfuls of gold, and the two pilgrims depart while the palace burns.

ACT III

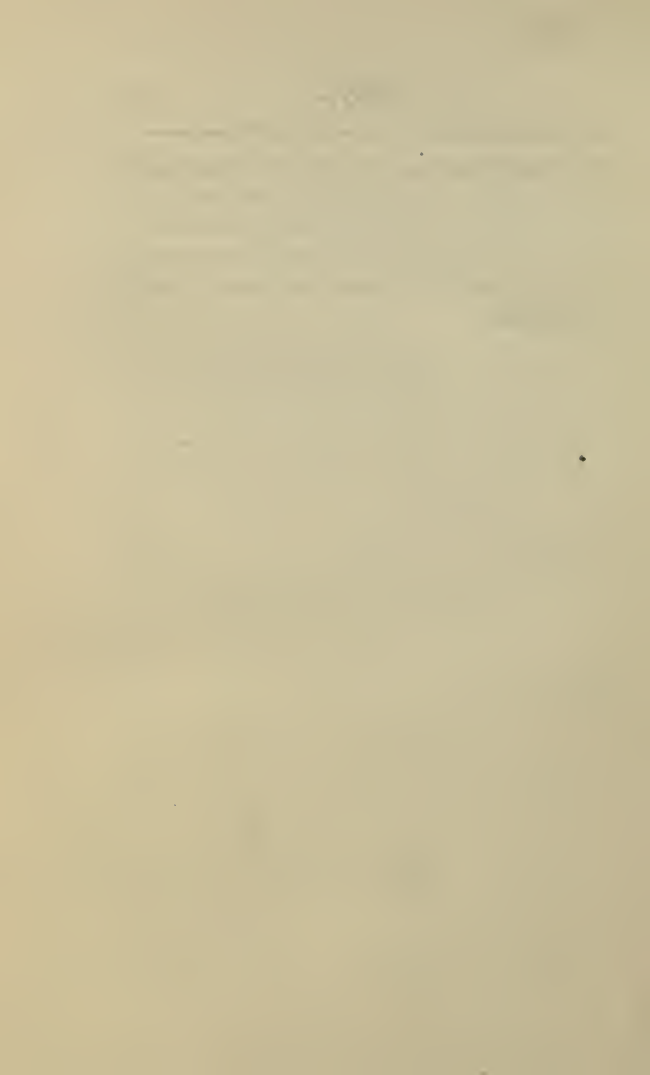
Scene 1. An Oasis in the Desert. Thais is half-dead from the fatigue of this unaccustomed journey, but presses on without

murmuring. She wishes to find the higher love. Athanael's heart is stirred by her sufferings and fortitude. He bids her rest beneath the shade of a clump of palms and brings water to bathe her feet, kissing them. His destination is a convent in the desert, now near at hand. The abbess and her nuns are heard singing as they approach. Athanael commends the new convert into their keeping and stands silent until they have gone. Then he utters a cry of anguish. He has conquered, but now he is alone.

Scene 2. The Cenobite Monastery. Athanael returns to the monastery, where the monks congratulate him upon his success. But he is indifferent to their praise. The vision of Thais still haunts his dreams and he finds that he is miserable since she has gone out of his life.

Scene 3. The Garden of the Convent. Thais is dying, and has sent for Athanael. He comes and the abbess leads him to her cot in the open court. The sisters extol her saintly life, but the monk does not heed. He kneels by her side and begs her to come back to him. It is not the heavenly love which fills his heart, now, but the earthly.

She opens her eyes but does not understand him; for visions of heavenly bliss already possess her. Deaf to his entreaties, she calls upon the name of God and breathes her last, while he grovels upon the ground in despair.



LA TOSCA

Tragic Opera in Three Acts. Music by Giacomo Puccini. Book by Illica and Giacosa, after the drama by Sardou. First produced at the Costanzi Theatre, Rome, January, 1900; at London the same year; and at New York, February 4, 1901.

SCENE: Rome.

TIME: Circa 1800.

CAST

MARIO CAVARADOSSI, *a painter* (Tenor).

BARON SCARPIA, *Chief of Police* (Baritone).

CESARE ANGELOTTI, *an escaped prisoner*
(Basso).

FLORIA TOSCA, *a singer* (Soprano).

SPOLETTA, *a police officer* (Tenor).

Churchmen, Police, Jailer, Shepherd Boy,
Servants.

ARGUMENT

"La Tosca," founded upon Sardou's tragedy, is an intense plot of passion and revenge, unrelieved by any lighter themes. Its music, brilliant and sombre, closely fits the text.

ACT I

Interior of the Church of Sant'Andrea, Rome. The painter, Mario Cavaradossi, is busily engaged upon mural decorations within a church when he is appealed to for aid by Cesare Angelotti, an escaped political prisoner. The painter promises to assist him to escape and meanwhile hides him in the church. Tosca, a singer, and the painter's sweetheart, comes in at this moment and believes that she has discovered evidences of the painter's fickleness, especially since he has been using another woman as the model for his "Magdalen." He reassures her. The sacristan and choir-boys enter, and, later, Scarpia, the Chief of Police, in search of the fugitive. He finds a fan dropped by the model and

shows it to Tosca in order to excite her jealousy. He wishes her to betray her lover, and he is also in love with her on his own account.

ACT II

Scarpia's Offices in the Farnese Palace. Scarpia's men have not been able to catch Angelotti, but still suspecting Cavaradossi they bring him before their chief. Scarpia questions him sharply without being able to obtain any information and then remands him to the torture-chamber. He has sent for Tosca, who now appears. At first she is silent to all his questions, but when he tells her that her lover is being tortured, and proves this by opening the door to the inquisition chamber, she cannot withstand the strain and reveals Angelotti's hiding-place. The painter reproaches her for the betrayal as he is taken away to prison. Scarpia now tells her that her lover will be condemned to death unless she is willing to make a sacrifice to save him—the sacrifice of her honor. He, Scarpia, loves her and under no other condition can the painter be saved. Tosca recoils from this proposition, but when word is brought that

Angelotti has poisoned himself to avoid recapture she fears Cavaradossi will do likewise and says she will consent. The police officer draws up a passport for the prisoner and at the same time gives orders for his execution by a volley of musketry. He carefully explains that it will be a mock-execution, only blank cartridges being used, for the sake of appearances. He advances to Tosca with the passport and endeavors to embrace her. She seizes it and quickly stabs him to the heart. Then piously composing the body, with lights at the head and feet and a crucifix on its breast, she hastens away to the prison.

ACT III

Battlements of the Prison. The squad of soldiers prepare to obey the order which they have just received for the execution of Cavaradossi. He is led out to an open court overlooking the battlements, and is there overjoyed to find Tosca, who tells him of the passport which she carries. The execution will only be pretended, she tells him, but he must fall as though slain. The file of soldiers now take their position and

fire their volley. The prisoner sinks in a crumpled heap, but when Tosca rushes to his side she finds that he is really dead—pierced by actual bullets. Tosca cannot at first realize the horrible truth, then gives way to despair. The guards now rush in to seize her for the murder of Scarpia. She evades them, springs to the battlements, and throws herself headlong down to her death.

LA TRAVIATA

(The Castaway). Lyric Opera in Four Acts.
Music by Giuseppe Verdi. Book based upon
"La Dame Aux Camellias" (Camille) by Alexan-
dre Dumas, the younger. First produced at
Venice, March 6, 1853.

SCENE: Paris.

TIME: 1700.

CAST

VIOLETTA VALERY, *a frivolous woman*
(Soprano).

FLORA BELOIX, *of her set* (Soprano).

ANNINA, *a servant* (Contralto.)

ALFRED GERMONT, *a young Parisian* (Tenor).

GERMONT SENIOR, *his father* (Baritone).

GASTON DE LETORIÈRES, *a Parisian* (Tenor).

BARON DOUPHAL, *a Parisian* (Baritone).

MARQUIS D'ORBIGNY, *a Parisian* (Baritone).

DR. GRENVIL, *a physician* (Basso).

JOSEPH, *a servant* (Baritone).

Members of the gay set, Servants, etc.

ARGUMENT

“La Traviata” follows closely the story of “Camille” (“La Dame aux Camellias”) which tells of the awakening of a pure love in an abandoned woman’s heart. Dumas’s story is a picture of modern Parisian life; but the Italian libretto harks back to the days of Louis XIV.

ACT I

Banquet Room in Violetta’s Paris Mansion. Violetta Valery, one of the most beautiful and noted of the Parisian demi-monde, gives a supper party to some of her set. Her latest conquest, Alfred Germont, is present, and finds himself taking a strange interest in this talented but dissolute woman. He questions her about her past life, while the guests make merry revel in this and an adjoining ball-room. The woman who has dallied with love all her life finds her better nature awakened by his interest and sympathy, and agrees to leave her folly and devote herself to him alone.

ACT II

A Villa near Paris. True to her word, Violetta retires from Paris and lives quietly but happily with Alfred in a little country place. Their money is spent freely and carelessly, and from time to time Annita, Violetta's maid, goes to Paris, whence she returns with fresh funds. Alfred finally learns from the girl that she has been disposing of all her mistress's property piecemeal in order to run this establishment. For the first time Alfred realizes his true position and rushes off to the city to raise funds by his own efforts. While he is gone his father, who has just discovered this retreat, arrives to upbraid Violetta for leading on his son in a spendthrift and dissolute life. She smiles scornfully at this charge; but when Germont goes on to say that it is wrecking the young man's chances and also preventing the marriage of his sister, she begins to realize that perhaps she is standing in his way. She finds that the noblest love is unselfish and self-sacrificing, and she proves that this is the quality of her love for Alfred by promising to give him up. Penning a hasty note of farewell she returns

to her old life in the city. When Alfred returns he pays no heed to the note or to his father's explanations, but hastens back to the city with rage and grief in his heart.

ACT III

Flora's Apartments. Another scene of revelry is at its height in the mansion of one of Violetta's friends, and Violetta herself enters upon the arm of Baron Douphal. Here Alfred finds her. He begins gambling recklessly and soon wins heavy stakes from the Baron. Alfred then upbraids Violetta for leaving him and implores her to return. She refuses, though giving no explanation of her apparent faithlessness, and Alfred in anger hurls his winnings at her feet calling them all to witness that he has paid her in full. The Baron interposes and the two quarrel and challenge each other. Alfred's father now arrives and chiding his son for his conduct leads him away.

ACT IV

Violetta's Bedchamber. Violetta has long suffered from throat trouble and now sinks rapidly. She pines for Alfred but will

Chamberlain

not send for him. She learns through a letter from his father that Alfred and the Baron have fought a duel and the latter is wounded. Presently Annita brings the joyful tidings that Alfred is coming to visit her. He has learned of her sacrifice. The two meet and are reconciled, promising never to part again. But death has already laid hold of the girl. She grows weaker. The doctor returns with Germont the elder, who also realizes her true spirit. The little group stand sorrowfully by her bedside as she breathes her last.

TRISTAN AND ISOLDE

Tragic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Munich, June 10, 1865.

SCENE: Cornwall, Brittany, and the Sea.

TIME: Antiquity.

CAST

MARK, *King of Cornwall* (Basso).

ISOLDE, *his Queen* (Soprano).

TRISTAN, *a knight* (Tenor).

KURVENAL, *his servant* (Baritone).

MELOT, *a knight* (Baritone).

BRANGEANE, *Isolde's servant* (Contralto).

STEERSMAN (Tenor).

SHEPHERD (Tenor).

Courtiers, Knights, Servants.

ARGUMENT

The story of "Tristan and Isolde" is adapted from a romance by Gottfried of Strasburg, telling of the conflict between love and duty in the hearts of two lovers of medieval days.

ACT I

On Shipboard. Tristan, a valiant knight, has been involved in many adventures. In Ireland he has met the beautiful Princess Isolde, and incurred her enmity by killing Morold, an unworthy knight, who was her betrothed. Tristan also was wounded, and the maiden's heart softened toward him as she nursed him back to life. He afterwards gives so glowing an account of her charms, that his royal master, King Mark of Cornwall, desires her for his wife; and Tristan is sent to conduct her to Cornwall. The Princess comes most unwillingly as she secretly prefers Tristan, but his lips are sealed on account of his mission. On shipboard he treats her with the most scrupulous courtesy, but will not allow

himself to come under her influence. She sends her attendant, Brangaene, to summon him, but he makes excuses. Angered, Isolde orders Brangaene to brew a deadly poison for Tristan, and when he finally appears in answer to her repeated requests, she asks him to drink a toast. Tristan neither knows nor cares as to the nature of the drink, but takes it without protest. She purposes to drink also and thus perish with him. But Brangaene has brewed a love potion instead, and the two after drinking, look into each other's eyes with their mutual passions increased tenfold.

ACT II

The Castle of King Mark. Tristan despairingly completes his mission and conducts Isolde to the King. But the two lovers plan a last meeting, and Melot, who has pretended to be Tristan's friend, arranges a hunting expedition, in order to draw the King and his retainers from the castle. It is night, and Tristan is summoned by a torch in Isolde's window. Brangaene keeps watch from the tower. In the midst of their bliss, the lovers are

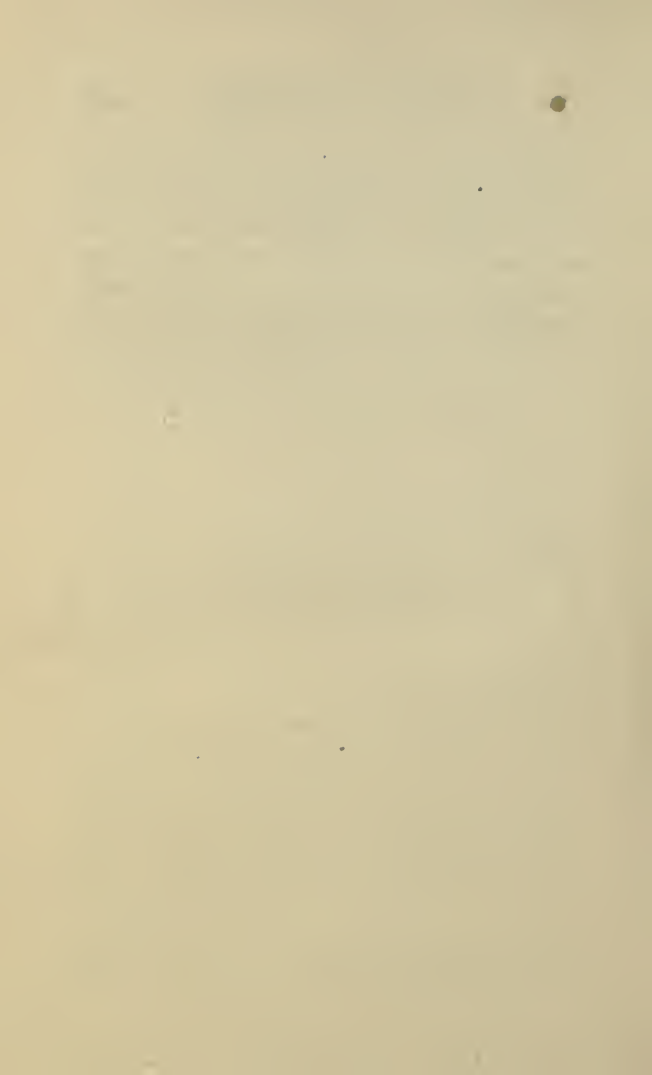
warned by her that the King is returning; and Kurvenal, Tristan's servant, also rushes in bidding him flee. But it is too late. Melot has betrayed his friend, and King Mark confronts the guilty pair in dignified surprise. Tristan is overwhelmed with shame, but when Melot makes a sneering remark, he draws his sword. The two fight and Tristan falls wounded.

ACT III

Scene 1. A Castle Ruin in Brittany. The wounded knight is suffered to depart by the generous King, and is conveyed by Kurvenal to a deserted castle on the coast of Brittany. But his anguish of soul and desire for Isolde prevent his wound from healing. In despair, Kurvenal sends to Isolde, who is also skilled in drugs. She answers that she will come in person, and the sick man is buoyed up by this hope. At last her ship is sighted—it nears the shore—and she lands. With a final effort Tristan rises to meet her, only to sink down exhausted and die in her arms.

Scene 2. The Same (usually omitted). King Mark and Melot follow Isolde. Kur-

venal opposes their entrance and kills Melot, himself receiving a death-wound. The King learns from Brangaene of the love potion and hopeless passion of the two lovers whom he has separated, and feels only remorse for their fate.



IL TROVATORE

(The Troubadour.) Romantic Opera in Four Acts.
Music by Giuseppe Verdi. Book by Cammerano.
First produced at Rome, January 19, 1853.

SCENE: Biscay and Aragon.

TIME: The 15th Century.

CAST

COUNT DI LUNA (Baritone).

COUNTESS LEONORA (Soprano).

AZUCENA, *a gipsy* (Contralto).

MANRICO, *the Count's brother, a wandering
troubadour* (Tenor).

FERRANDO, *servant of the Count* (Basso).

INEZ, *friend of Leonora* (Soprano).

RUIZ, *a gipsy* (Tenor).

Gipsies, Gentlemen, Ladies, Servants.

ARGUMENT

“Il Trovatore” is the romantic tragedy of a high-born child kidnapped by gipsies—to this extent a parallel with “The Bohemian Girl.” Its tragic denouement, which seems forced, does not detract from the brilliant color of its scenes or the pleasing quality of its music.

ACT I

Scene 1. The Count's Castle. Count di Luna, a powerful nobleman, has lost a younger brother at the hands of a gipsy band and has heard nothing concerning him for several years since that event. His retainers are told the story by Ferrando, who adds that the woman who stole the child was burned at the stake, but that her daughter is still alive.

Scene 2. Balcony of the Castle. Leonora, an heiress, has fallen in love with Manrico, a handsome troubadour, who appears nightly under her window singing serenades. While awaiting his appear-

ance one evening, Count di Luna, also a suitor, arrives and she mistakes him for the minstrel. The surprise is general a few moments later when Manrico appears. The two men quarrel and cross swords. Manrico is wounded, but escapes before the Count can summon his attendants.

ACT II

Scene 1. A Gipsy Camp. Manrico is being nursed back to health by Azucena, his supposed mother. She confesses to him that she is not his real mother, but refuses to tell anything more. Ruiz, Manrico's follower, brings word that Leonora, believing him dead, is about to take the veil in order to escape from the Count, and that the latter is pursuing her with his soldiers. Manrico dons his armor and despite his weakened condition hurries to the rescue.

Scene 2. A Convent. It is the day when Leonora is to take the veil. Di Luna is encamped without to prevent her from doing so. The nuns march slowly by singing, with Leonora among them. Di Luna attempts to abduct her, but is in turn

surprised by Manrico and his band, who now rush in. The Count's forces are outnumbered and he is compelled to withdraw. Leonora is overjoyed to find her lover alive and renounces the veil in his favor.

ACT III

Scene 1. The Camp of Di Luna. The Count has captured the gipsy, Azucena, and is overjoyed to learn that she is his rival's reputed mother. Ferrando charges her with having murdered the Count's brother. She denies it stoutly, but will say nothing more, and the Count orders her to the torture-chamber.

Scene 2. The Convent. Preparations are forward for the marriage of Leonora and Manrico, but before the ceremony occurs Ruiz enters with the tidings that Azucena is in the Count's power and about to be tortured. Manrico is loyal to his foster mother and at once sets forth to rescue her, bidding his tearful bride-to-be a hasty farewell.

ACT IV

Scene 1. Outside the Prison Tower. This time the Count's men are too strong

for Manrico and he is overpowered and made prisoner. The Count condemns him to death as an outlaw and he is shut within the fatal tower. Leonora, on the outside, hears the mournful strains of the Miserere, or death-chant. She pleads with the Count, who now enters, to spare the life of her lover, and finally in desperation offers herself to him for this boon. The Count agrees to sign a reprieve on these terms, and Leonora furtively drinks poison to avoid becoming his victim.

Scene 2. Within the Prison. Azucena worn and exhausted lies upon a pallet in troubled sleep. Manrico watches over her, awaiting his own summons to the block. The door opens and Leonora, wild-eyed and panting, rushes in to bid him save himself. He at once suspects the truth, that she has sold herself for him, but sees the whole of her sacrifice as she falls dying from the effects of the poison. The Count arrives to find his triumph short-lived, and in a rage orders Manrico at once to execution. He is led without and just as the fatal blow is heard, the dying Azucena rises on one elbow to curse Di Luna and tell him he has slain his own brother.

WILLIAM TELL

Romantic Opera in Three Acts. Music by Gioacchini A. Rossini. Book by Hippolyte Bis and Étienne Jouy, after the drama by Schiller. First produced at the Académie, Paris, August 3, 1829.

SCENE: Switzerland.

TIME: The 13th Century.

CAST

GESSLER, *a tyrant* (Basso).
RUDOLF DE HARRAS, *his lieutenant* (Tenor).
WILLIAM TELL, *a patriot* (Baritone).
WALTER FÜRST, *a patriot* (Baritone).
MELCHTHAL, *a patriot* (Basso).
ARNOLD, *his son* (Tenor).
LEUTHOLD, *a patriot* (Tenor).
MATHILDE, *daughter of Gessler* (Soprano).
HEDWIG, *wife of Tell* (Mezzo-Soprano).
JEMMY, *son of Tell* (Soprano).
RUODI, *a fisherman* (Tenor).

Peasants, Huntsmen, Soldiers.

ARGUMENT

The opera of "William Tell" is written around the historical, or legendary, story of the Swiss patriot who successfully stirred up his countrymen in the cause of freedom. The musical setting, especially the overture, is markedly brilliant.

ACT I

The Shores of Lake Lucerne, in front of Tell's House. William Tell, his wife, and little son are making merry by the shores of Lucerne when their aged countryman, Melchthal, and his son, Arnold, come to greet them. Arnold is torn between two desires: He wishes to aid Tell and the patriots against the tyrant Gessler, but he is also in love with the latter's daughter, Mathilde, whose life he has saved. Tell pleads with him to put his country first. Presently Leuthold, a villager, rushes in imploring assistance. He has killed a soldier who tried to abduct his daughter, and he must flee across the lake to escape his enemies. The fisherman, Ruodi, does not dare venture in the face of an approach-

ing storm, but Tell leaps into the boat with Leuthold and rows him across. The soldiers appear led by Rudolf and, in revenge, set fire to Tell's and other cottages and seize Melchthal as a hostage.

ACT II

Scene 1. A Forest. The horns of a party of hunstmen sound through the wood, and are answered by a chorus of shepherds. Arnold meets Mathilde and declares his passion for her and learns that she also loves him. But Tell and Fürst enter at this moment to inform Arnold that the soldiers have slain his father. The young man bids his sweetheart a sorrowful farewell and casts in his lot with his country.

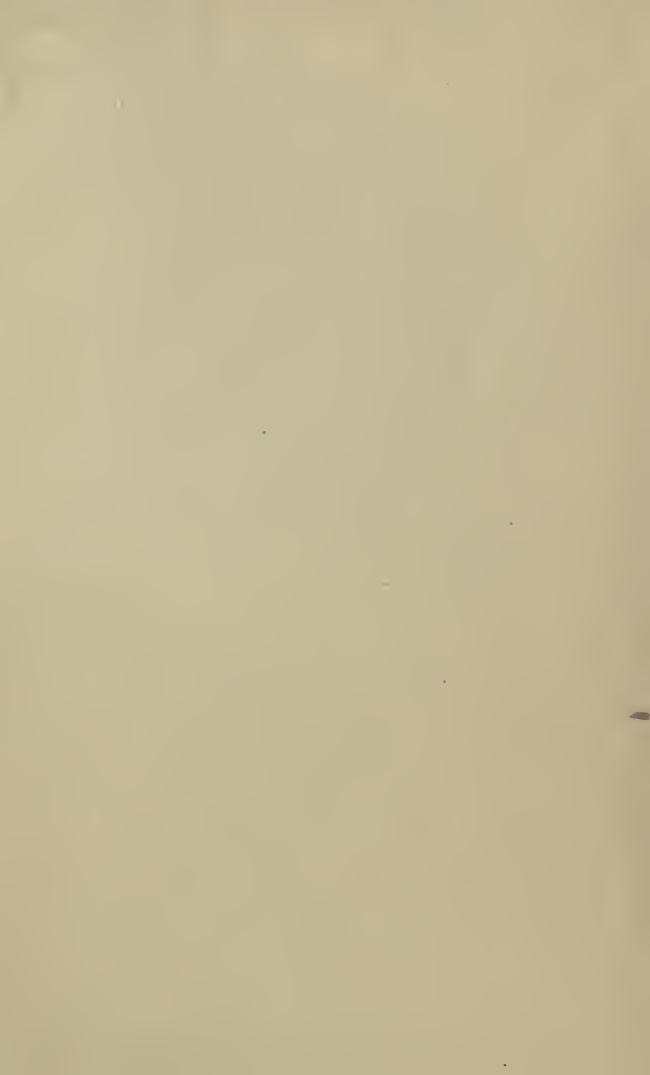
Scene 2. The Open Country. Following the call of Tell, Fürst, Arnold, and other patriots, the villagers and shepherds assemble from the various cantons. All take the oath of allegiance to Switzerland and prepare to battle against the tyrant's forces.

ACT III

The Open Square at Altdorf. Gessler has erected a pole in the market-place at

Altdorf and commanded that all shall bow before the cap, placed thereon, as a recognition of his authority. Tell refuses to do so and is seized by Rudolf. The tyrant has heard of Tell's skill with the cross-bow and will release him only on condition that he give an exhibition of this skill by shooting an apple off of his son's head. Tell does so but when questioned as to a second arrow which is in his possession he states that it was intended for Gessler's heart had the first arrow harmed the lad. For this bold speech Tell is still held prisoner, although Mathilde intercedes for him.

Scene 2. The Shore of Lake Lucerne. Hedwig, Tell's wife, grieves for her husband and child who are both in the hands of the soldiers. Mathilde enters bringing the boy, whom she has aided to escape. The father also soon appears, having made good his own escape. He lies in wait for Gessler and kills him with an arrow from his bow. The patriot army is victorious over the enemy, and Arnold enters at the head of the joyous patriots. All unite in thanksgiving and a prayer that Switzerland may continue to be free.



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