

METROPOLITAN Opera House

METROPOLITAN OPERA COMPANY
LESSEE

Grand Opera
Season 1918-1919

Giulio Gatti-Casazza
GENERAL MANAGER



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**GRAND
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SOLOISTS:

PAULA PARDEE
PIANISTE

MARGUERITE NAMARA
SOPRANO

HIPOLITO LAZARO
TENOR

Together with the Entire
Metropolitan Opera House Orchestra

UNDER THE DIRECTION OF

ADOLPH ROTHMEYER

Programme

1. Overture,
Merry Wives of Windsor, *Niccolò*
ORCHESTRA
2. Aria, "Ah, fors'è lui,"
from *La Traviata*.....*Verdi*
MME. MARGUERITE NAMARA
3. Aria, "Spirito gentil,"
from *La Favorita*.....*Donizetti*
MR. HIPOLITO LAZARO
4. Piano Concerto, A Minor, Op. 16, *Grieg*
Allegro moderato
Allegro marcato
MISS PAULA PARDEE
AND ORCHESTRA
INTERMISSION
5. Suite, Peer Gynt.....*Grieg*
(a) Morning Mood
(b) Anita's Dance
(c) The Death of Asa
(d) In the Hall of the Mountain King
ORCHESTRA
6. Songs:
(a) "Ah, si les fleurs avaient
des yeux".....*Mascnet*
(b) Loch Lomond,
Arranged by *Kreisler*
(c) Mattinata *Leoncavallo*
MME. MARGUERITE NAMARA
7. Songs:
(a) "O Bocca Dolorosa".....*Sibella*
(b) Clavelitos *Valverde*
(c) At Dawning *Cadman*
MR. HIPOLITO LAZARO
8. Piano Solo:
Polonaise, E Major.....*Liszt*
MISS PAULA PARDEE

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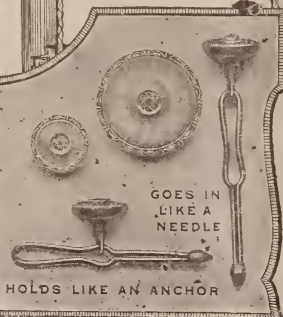
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Il Barbiere di Siviglia—Act II

EGYPTIAN DEITIES

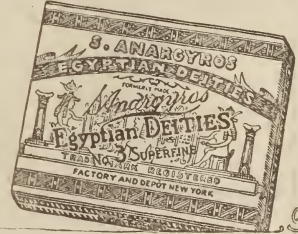
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CONTINUED OF PAGE 16

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Italian and German Composers

When we compare the scores of the average German composer with those of the average Italian we are struck with primary differences between them, arising from their attitude with which they severally approach their task. The German sets out to discover new harmonic combinations, new chords, new orchestral effects. The Italian seeks lovely melodies, tunes which express in music what the drama represents on the stage. If, in the course of three entire acts, the German has succeeded in introducing "augmented fifths" that resolve into "diminished ninths," or in allotting to a tuba the kind of phrase generally allotted to a piccolo, he is happy. He goes to bed exulting, feeling that "something attempted, something done, has earned a night's repose." Not so the Italian. He cares not for chords, casts harmonies to the dogs; instrumentation is his handmaid, not his mistress. His object is to invent tunes, rhythmical tunes, tunes that shall embody and emphasize the action or sentiment of the moment and live for ever after in the hearts of his audience. Tunes that the public can sing, or whistle, and cherish. He wants to compose for the sentimental lover of another *Una furtiva lagrìma* as Donizetti did in his *Elisire d'amore*; for the grandiose *prima donna* another *Casta diva*, as Bellini did in his *Norma*; for the rollicking baritone another *Largo al factotum*, as Rossini did in his *Barbiere di Siviglia*; and for the love-sick villain another *Il balen*, as Verdi did in his *Trovatore*. Let him but do this and he'll make you a present of

Berlioz's Treatise on Instrumentation.

The German devotes too much attention to detail, losing sight of the outline; the Italian concerns himself chiefly with the outline and lets detail take care of itself. The one is grammatically accurate and artistically wrong; the other is artistically right but grammatically faulty. Neither is fully satisfactory, for a perfect work should, of course, include both art and grammar. Of these two opposite methods one has only grammar to recommend it, the other only plastic beauty. And one is tempted to ask: Which is the more important element, grammar without new ideas, or new ideas without grammar? A man may be a great thinker, or may have a fund of poetry in his nature, but not be able to clothe his ideas in poetical or even grammatical language; while another may have complete command of language and be able to versify elegantly without having anything to tell us that is worth listening to. A great edifice requires both material and design. While, on the one hand, we do not want to be continually reminded of the brick, or the stone, or the iron employed in its construction, while art demands that we shall be sufficiently impressed by the complete structure to forget all about the stuff that builds it up, we do not, on the other hand, want, while contemplating the beauty of its design and symmetry of its parts to stand in awe of its collapsing by reason of its material being sand or sawdust.—From *Musical Opinion*, London.

SATURDAY AFTERNOON, MARCH 29TH
AT 2 O'CLOCK

PUCCINI'S OPERA

LA BOHEME

(In Italian)

Mmes. Muzio, Romaine.

MM. Lazaro, Scotti, de Segurola,
D'Angelo, Malatesta, Audisio,
Reschiglian.

Conductor.....Mr. Papi

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MONDAY EVENING MARCH 31ST
AT 8.15 O'CLOCK

DOUBLE BILL

LEONI'S OPERA

L'ORACOLO

(In Italian)

Mmes. Easton, Mattfeld.
MM. Althouse, Scotti, Didur, Rossi, Audisio
Conductor.....Mr. Moranzoni

SEE TOP OF NEXT COLUMN

FOLLOWED BY LEONCAVALLO'S OPERA

PAGLIACCI

(In Italian)

Mme. Muzio.

MM. Caruso, Chalmers, Werrenrath,
Paltrinieri.

Conductor.....Mr. Moranzoni

WEDNESDAY EVENING, APRIL 2D
AT 8.15 O'CLOCK

PUCCINI'S OPERA

MADAMA BUTTERFLY

(In Italian)

Mmes. Farrar, Fornia, Egener.

MM. Lazaro, Scotti, Bada, Ananian,
D'Angelo, Reschiglian.

Conductor.....Mr. Moranzoni

THURSDAY AFTERNOON, APRIL 3D
AT 2 O'CLOCK

SPECIAL PERFORMANCE

For the Benefit of the
Metropolitan Opera Emergency Fund

VERDI FESTIVAL

FOR DETAILS SEE PAGE 18

THURSDAY EVENING, APRIL 3D
AT 8.15 O'CLOCK

ROSSINI'S OPERA

IL BARBIERE DI SIVIGLIA

(In Italian)

Mmes. Barrientos, Mattfeld.
MM. Hackett, De Luca, Rothier, Malatesta,
Reschiglian, Audisio.

Conductor.....Mr. Papi

FRIDAY EVENING, APRIL 4TH
AT 8 O'CLOCK

THREE OPERAS IN ENGLISH.

JOSEPH CHARLES BREIL'S

THE LEGEND

Mmes. Ponselle, Howard.

MM. Althouse, D'Angelo.

Conductor.....Mr. Moranzoni

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Mme. Easton.

MM. Kingston, Schlegel.

Incidental Dances by the Misses Glover, Ogden,
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Conductor.....Mr. Moranzoni

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Conductor.....Mr. Moranzoni



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GRAND OPERA SEASON 1918-1919

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FRIDAY EVENING, MARCH 28TH, AT 8 O'CLOCK

CARMEN

(IN FRENCH)

OPERA IN FOUR ACTS BY GEORGES BIZET

CARMEN	GERALDINE FARRAR
MICAELA	MARIE SUNDELIUS
FRASQUITA	MARY MELLISH
MERCEDES	FLORA PERINI
DON JOSE	GIOVANNI MARTINELLI
ESCAMILLO	CLARENCE WHITEHILL
DANCAIRE	PAOLO ANANIAN
REMENDADO	ANGELO BADA
ZUNIGA	LEON ROTHIER
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PROGRAMME CONTINUED ON NEXT PAGE

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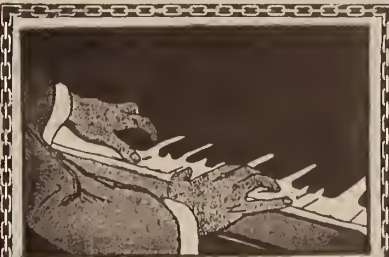
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PROGRAMME CONTINUED

SYNOPSIS OF SCENES

ACT I. A SQUARE AT SEVILLE

ACT II. THE POSADA (INN) OF LILLAS PASTIA

ACT III. IN THE MOUNTAINS

ACT IV. ENTRANCE TO THE PLAZA DE TOROS

INCIDENTAL DANCES BY ROSINA GALLI AND CORPS DE BALLET

Scenery by Mario Sala, Milan, and James Fox.

Costumes after designs by G. Palanti, Milan, executed by Louise Musaeus.

CONTINUED ON PAGE 16

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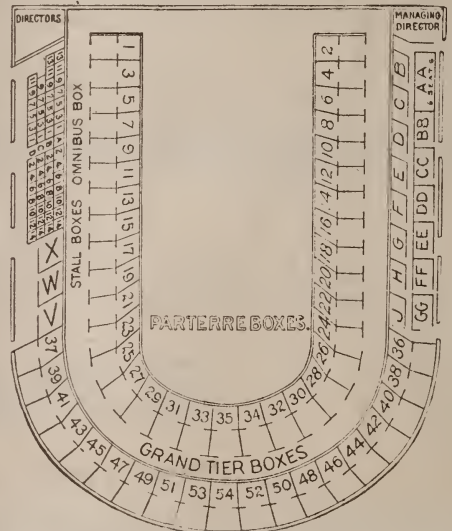
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Mr. Brodie Gilman Higley, Thursdays
Miss Mary Olcott } Matinées
Mrs. William H. Allee }
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Mr. H. R. Sampson }
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- E Mr. C. H. Ditson, Mondays
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Mr. A. H. Bull, Matinées.
- F Mrs. E. Juch Wellman, Mondays.
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Mrs. Edwin A. Fisher }
- G Mr. W. Benton Crisp, Mondays.
Mr. W. Gaston Plantiff, Mondays.
Mr. Armand Schmoll, Wednesdays.
Mr. Julius Kessler, Thursdays.
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Mr. Leonidas C. Williams }
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Mr. J. Burling Lawrence, Fridays.
Mrs. George S. Jephson, Matinées.
- J Mr. Winchester Fitch, Mondays.
Mr. George R. Turnbull, Wednesdays
Mr. G. Vintschger, Thursdays.
Mr. Ad. Leewitz, Fridays.
- V Mr. and Mrs. John W. Herbert } odd
Mr. and Mrs. Edward D. Dunn } Mondays
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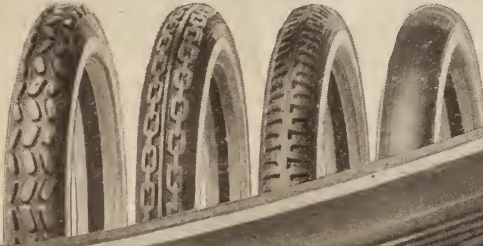
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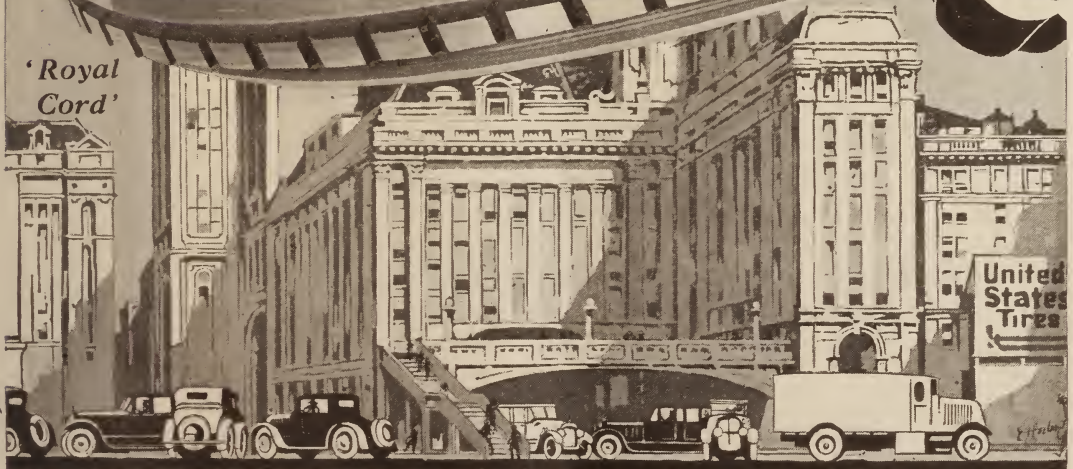
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Azucena Sophie Braslau
Manrico Giovanni Martinelli
Count di Luna Thomas Chalmers
Ruiz Pietro Audisio
Conductor.....Gennaro Papi

II

SECOND ACT AND THIRD ACT (SCENE 3) FROM

LA FORZA DEL DESTINO

Donna Leonora Rosa Ponselle
Preziosilla Raymonde Delaunoy
The Abbot José Mardones
Father Melitone Pompilio Malatesta
BALLET executed by

*Rosina Galli, première danseuse
Giuseppe Bonfiglio, premier danseur
and Entire Corps de Ballet*

Conductor.....Gennaro Papi

III

THIRD ACT FROM

A I D A

Aida Claudia Muzio
Amneris Kathleen Howard
Radames Enrico Caruso
Amonasro Clarence Whitehill
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TEA ROOM AND BUFFET For the convenience of patrons, a large Foyer, with Promenade Tea Room and Refreshment Buffet has been provided on the Grand Tier Floor. Ice Coolers supplied with Pure Filtered Water will be found in all corridors.

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LADIES' PARLORS On the Orchestra floor (39th Street side), on the Grand Tier and Dress Circle floors (40th Street side), Balcony floor (39th Street side), and Family Circle floor (39th Street side).

The Management of the Metropolitan Opera House respectfully ask that ladies will not wear hats during the performances. Hats can be left with the attendant in the Cloak Room, free of charge.

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Costume taken from a painting by Israel Van Meickenien of Cologne, representing the marriage of Saint Ursula (now in the Cluny Museum, Paris).

Overtones

"How many a tale their music tells."—Thomas Moore.

A business man, directing some five or six thousand employees and the distribution of millions of dollars annually, was asked why he made music his hobby. His reply was:

"Just for the fun of it. I find that I can get far more joy out of music than I possibly could out of almost any other thing. To me it is both a physical and mental refreshment. It seems infinitely more interesting to me than collecting old and broken-down furniture, cracked plates, mutilated coins, antique postage stamps, ancient armor, raising chickens, or even dogs. Gardening appeals to me, as does nature to everyone, but one can garden only a few months out of the year, while one may have music every month in the year. Of course, one may study art at all times, but my love is for music. Music seems to me such a living thing that it vivifies everything it reaches. I don't know of anything that could balance the work-a-day strain of the busy man better than music. A half an hour at the piano or at the organ when I go home simply wipes out everything that has bothered one during the day and gives the mind and body a fresh start as nothing else can. One cannot play any instrument, and play it well, while thinking about anything else."—*The Etude*.

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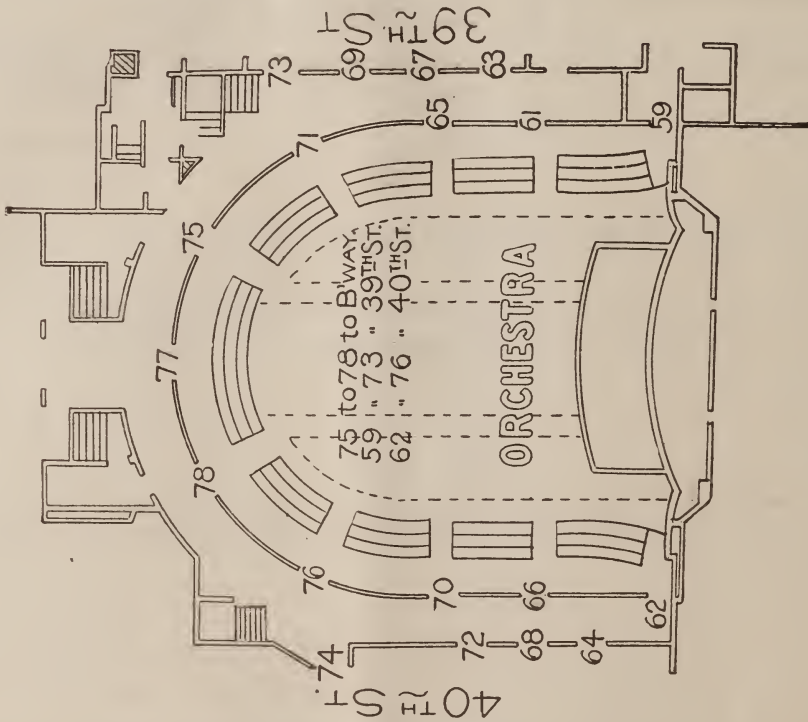
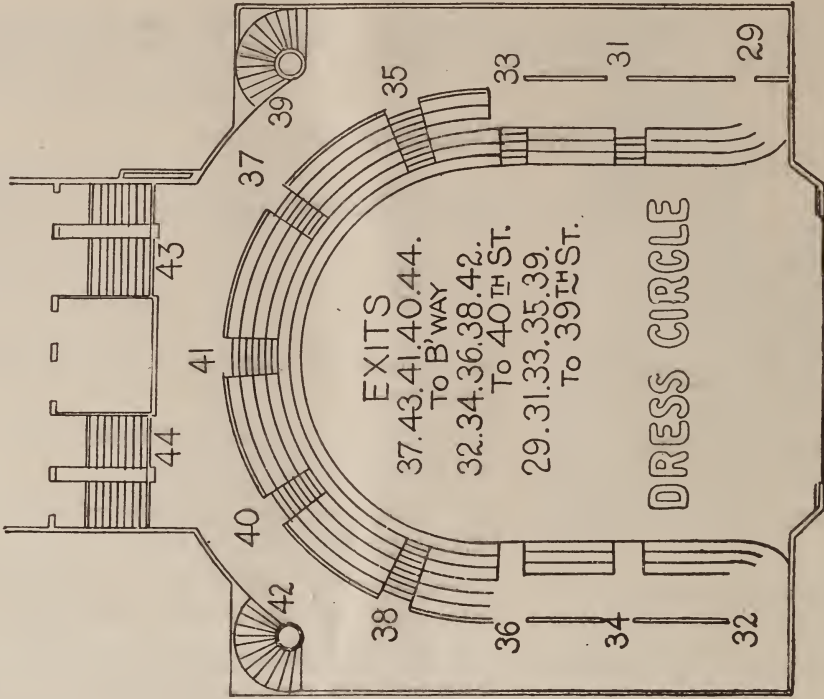
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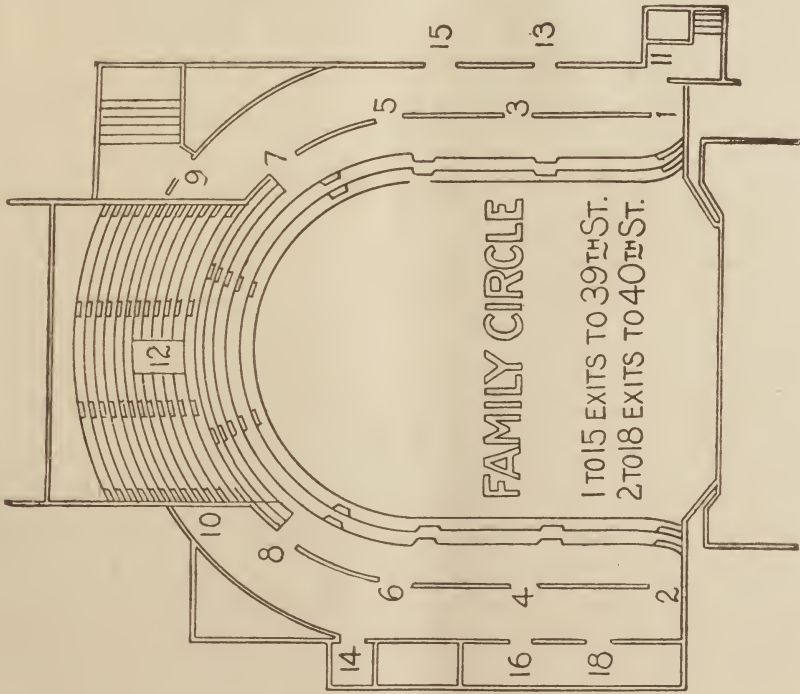
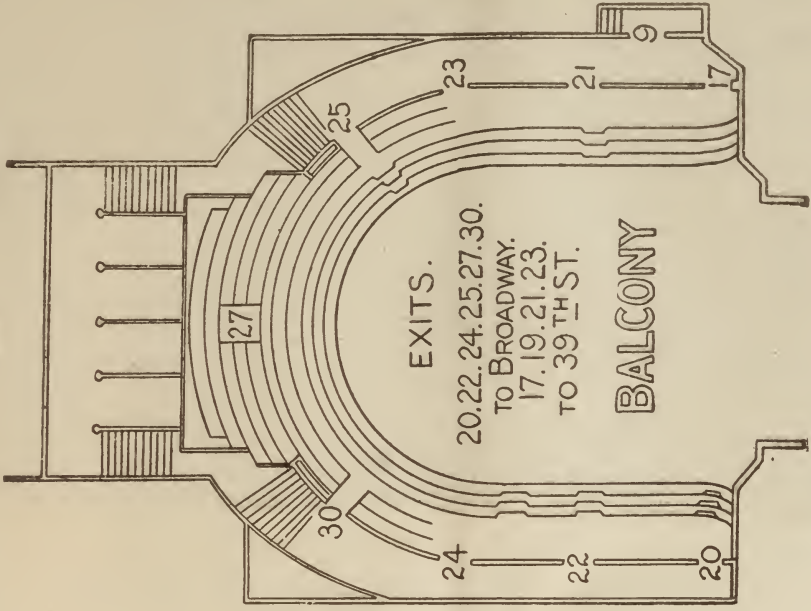
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SCENE IN ACT II OF DONIZETTI'S OPERA "THE DAUGHTER OF THE REGIMENT"

Musical Jottings

The ladies will, no doubt, admit that the overwhelming majority of our men—young and old—are not only ignorant of music in its artistic forms, but that, to boot, they regard their musical ignorance as a fit subject for boasting. It needs but little searching to find the man who tolerates no music beyond "The Old Oaken Bucket," lest it be "rag-time," who says, "I know nothing about music, but I know what I like" (so does my baby); who, in his mind—if, indeed, not openly—accuses every lover of good music of affectation and hypocrisy; who regards an occupation with good music not only as unfit, but as downright improper for a boy. And it seems to die very hard, for, say what we may, we encounter it with fair regularity among the very men whose financial and social station would justify certain favorable conclusions as to their general culture, and would make it almost an insult to suspect them of such superannuated views.

If an illustration is permissible we may take the case of any young girl that is well instructed in music and plays such compositions well as lie within her technical means. Her musical taste is developed; her understanding of polyphony, her appreciation of melodic beauty and harmonic dignity has kindled an honest love of good music in her heart. This girl is called upon by some of her young masculine admirers whom she, naturally tries to entertain to the best of her ability. What music may she offer them? There is, alas, but small choice; it must be either "rag-time" or some wishy-washy tune from a so-called "comic opera." Woe to her if she ventures upon a piece by Chopin or Schumann. The impeccable dress suit of her visitors would not prevent

them from either falling asleep or starting a conversation among themselves and make some cynical, ignorance-betraying, supposed witticism about this sort of music being, no doubt, "much better than it sounds"—as the late Bill Nye said. How it must wound her heart to see the object of her love trampled upon by the very ones she tried best to please! This case is not exceptional. Let it be emphasized that it is *the rule*, and that it need not be looked for among the masses, but is to be found with saddening frequency in what we are pleased to call our "best circles."—*The Etude*.

The following bits taken from the lives of some illustrious French masters tell their own story. The ultimate triumph of these men make these little struggle paragraphs immensely encouraging to all students who are now "fighting to get a start."

Charpentier worked in a rope factory to get a start.

Bizet made "hack" piano arrangements of orchestral pieces to eke out a living.

Debussy fell fearfully into debt during his struggle years, but was able to clear himself by his later successes.

Berlioz got a job as a chorus singer in a cheap theatre in order to keep body and soul together.

Gounod's struggles were largely fought by his noble mother, who taught night and day in order that her son might have the opportunity that she knew that he deserved.

Delibes and his mother went to Paris entirely without resources, owing to the death of the father. He had a beautiful voice and almost supported his family by singing in the Church of the Madeleine.

Announcement of Season of 1919-1920

METROPOLITAN OPERA COMPANY

METROPOLITAN OPERA HOUSE

GIULIO GATTI-CASAZZA, General Manager

The Metropolitan Opera Company wishes to announce its Twelfth Season under the direction of Mr. Giulio Gatti-Casazza, to begin Monday, November 17th, 1919, and to continue for twenty-three weeks.

Regular Subscription Performances will take place as heretofore, on Monday, Wednesday, Thursday and Friday Evenings and on Saturday Afternoons.

Until April 19th, 1919, our present subscribers will have the option of renewing their subscriptions for next season.

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Stall Boxes, 5 seats.....	690.00
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Dress Circle Chairs.....	69.00
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