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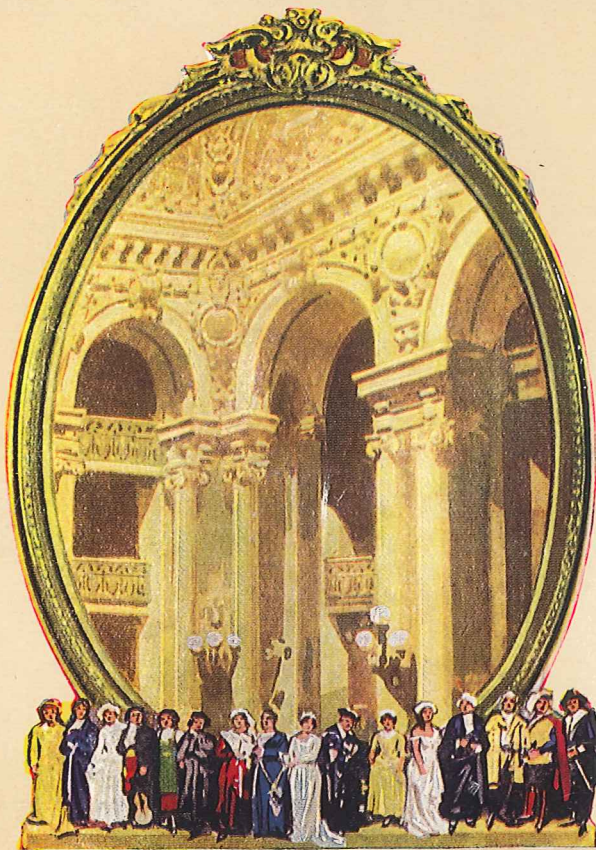
THEATRE ROYAL

ADELAIDE

Sole Direction J. C. WILLIAMSON LTD.

Managing Directors:

Sir GEORGE TALLIS, E. J. TAIT, FRANK S. TAIT



J. C. Williamson Ltd.

in association with

Dame Nellie Melba

present a season of

GRAND OPERA

DIRECTOR OF THE OPERA SEASON . . . Mr. NEVIN TAIT

Souvenir Programme—Price SIXPENCE

The Artists



Arangi Lombardi



Lina Scavizzi



Toti Dal Monte



Hina Spani



Vere de Cristoff

The Artists



francesco Merli



Angelo Minghetti



E. De Muro Lomanto



Luisa Bonetti



Browning Mummery

“AIDA”

THE STORY OF TO-NIGHT'S OPERA

The story is one of ancient Egypt. Excitement runs high in the King's palace at Memphis, where tidings have just been received of invasion by the Ethiopians under the leadership of their warlike and fearless king, Amonasro. Hurried preparations are made for war, and upon Radames, the young Captain of the Guard, falls the honour of leading the Egyptian armies. Radames loves and is loved by Aida, the young and beautiful slave of Amneris, the King's daughter and, unknown to all around her, daughter of Amonasro, the Ethiopian King. But Amneris also loves Radames, and is angry and jealous at his disregard, divining that his affections are given elsewhere. She suspects Aida, and whilst Radames is at the wars, tells her that he is killed, and the agitation with which the slave girl receives the news proves to her that her suspicions are correct. Enraged, she then tells Aida that Radames lives, but swears the lovers shall never have the happiness they deserve and that Radames shall be hers.

The Egyptian armies are victorious and return, bringing with them numerous Ethiopian prisoners, amongst whom is Amonasro, Aida's father, the King of Ethiopia. His royal rank, however, is unsuspected, and he bids Aida not to disclose it. Radames is borne in triumph before the King, who promises to grant him anything he may ask as a reward for his valour. Radames asks that the lives of the prisoners be spared; but to this Ramphis, the bloodthirsty and powerful Chief of the Priests, opposes the full weight of his authority, and it is finally decided that only Aida's father may be spared. The King then gives to Radames Amneris, his daughter, and decrees that hereafter they jointly shall rule Egypt.

Aida is in despair, seeing her lover thus torn from her, but dares not disclose her high rank and defy Amneris for fear of bringing death upon herself and her father.

On the night preceding the espousal of Radames and Amneris, Aida goes secretly to the place of The Temple of Vulcan, on the shores of the Nile, to await Radames, resolved to drown herself in the river should he forsake her. Amneris has preceded her and is praying in the Temple, according to custom. Whilst awaiting her lover's arrival, Aida is joined by her father, who tells her that the Ethiopians are preparing for another attack upon the Egyptians and need only knowledge of the road by which the Egyptians will advance to be certain of success. He urges her to obtain this information from Radames, and though she at first refuses with indignation, Amonasro, by cunningly working upon her patriotism and superstitious fears, eventually prevails.

Radames comes, and passionately declares his unaltered love for Aida, drawing a bright picture of future happiness when, once more returning victorious, he will claim her as his reward and they shall live henceforth in peace. Aida, however, begs him to fly with her immediately and, overcome by her entreaties, he at last consents. By skilful questioning Aida leads him to disclose the information desired by Amonasro, who thereupon endeavours to persuade Radames to deliver the Egyptians into the hands of the Ethiopians, promising as a reward power and happiness with Aida in Ethiopia. Radames is enraged at the suggestion, and fiercely declares that he will never thus betray his country; and while the argument ensues, Amneris, who from within the Temple has heard everything, and is consumed with rage and jealousy, rushes out, calling loudly for the Guards and denouncing Radames as a traitor. Radames allows himself to be captured, while Aida and her father, following his directions, escape.

While preparations are in progress for the trial of Radames, Amneris, agonised at the thought of having doomed to death the man she loves, summons him before her and beseeches him to love her that she may intercede for him with the King. Radames, however, spurns her advances and declares that life without Aida is worthless to him and that he is ready to die. He descends into the Judgment Chamber, where the doom of traitors is pronounced upon him—he is to be buried alive beneath the Temple of Vulcan. Racked with grief and remorse, Amneris tells the judges that he is innocent of treachery and declares that he must not die. But in vain—the sentence of the Priests, once passed, is irrevocable. Radames is borne to the Temple of Vulcan and thrust into the crypt which is to be his tomb. The entrance is sealed, and Radames then discovers Aida, who, bereft of her father, who has been slain, and foreseeing her lover's doom, has concealed herself, unnoticed, in the crypt to die with him. Radames endeavours vainly to remove the huge stone sealing the entrance to his prison, and Aida dies in his arms, while Amneris, distraught with grief and remorse, falls senseless upon his tomb.



THEATRE ROYAL

DIRECTION—J. C. WILLIAMSON LTD.

Managing Directors:
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Associate Director—Chas. A. Wenman

J. C. WILLIAMSON LTD. and DAME NELLIE MELBA GRAND OPERA SEASON

MONDAY EVENING, SEPTEMBER 24, 1928

“AIDA”

Text translated from the French of Loche by Antonio Ghislanzoni.
Music by VERDI.

The property of G. RICORDI & CO., Milan and London.

CAST OF CHARACTERS:

Aida (Slave of Amneris)	ARANGI LOMBARDI
Amneris (Daughter of the King of Egypt)	VERE DE CRISTOFF
Radames (Captain of the Guard)	FRANCESCO MERLI
Amonasro (King of Ethiopians)	APOLLO GRANFORTE
Ramphis (Chief of the Priests)	CORRADO ZAMBELLI
The King of Egypt	NINO MAROTTA
A Messenger	LUIGI PARODI

Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves,
Ethiopian Prisoners, Egyptian People, Dancers, etc.

SYNOPSIS OF SCENERY

ACT I. Scene 1—A Hall in the Palace. Through the Great Gate at the rear may be seen the Pyramids and the Temples of Memphis. Scene 2—Interior of the Temple of Vulcan.	ACT III. The Banks of the Nile; Moonlight. The Temple of Isis can be seen behind the Palm Trees.
ACT II. Scene 1—A Hall in the Apartment of Amneris. Scene 2—Avenue to the City of Thebes.	ACT IV. Scene 1—Hall in the Palace. Scene 2—Interior of the Temple of Vulcan; below a Subterranean Apartment, the Tomb of Radames.

Time: In the reign of the Pharaohs

Conductor COMMENDATORE GAETANO BAVAGNOLI
Director of the Opera Season Mr. NEVIN TAIT

ONLY
SEVEN MORE
NIGHTS
AND TWO
MATINEES

“TOSCA”

Wednesday Afternoon next
September 26

and

“RIGOLETTO”

Saturday Afternoon
September 29

Monday Night
Extra Performance

“LUCIA DI LAMMERMOOR”

OPERAS

Second Week:

Monday, Sept. 24—
“AIDA”
(First and Only performance)

Tuesday, Sept. 25—
“BARBER OF SEVILLE”
(Only performance)

Wednesday, Sept. 26—
(Matinee at 2.15)
“TOSCA”
(Final performance)

Wednesday Evening—
“CAVALLERIA RUSTICANA”
“I PAGLIACCI”
(Only performance)

Thursday, Sept. 27—
“TALES OF HOFFMANN”
(Only performance)

Friday, Sept. 28—
“MADAM BUTTERFLY”
(Only performance)

Saturday, Sept. 29—
(Matinee at 2.15)—
“RIGOLETTO”
(Final performance)

Saturday Evening—
“ANDREA CHENIER”
(Only performance)

“Barber of Seville”

THE STORY OF THE OPERA

Act I.—Count Almaviva is in love with Bartolo’s rich ward, Rosina, whose wealth and person are also coveted by her guardian. The town barber, Figaro, is employed by Almaviva to act as messenger to the closely guarded lady of his affections. Figaro begins his operations by means of a ballad, and later suggests that Almaviva shall disguise himself as a drunken soldier billeted at Bartolo’s house. He successfully accomplishes this, and though discovered and turned out, he manages to give Rosina a billet doux. The well-known aria “Una voce poco fa” is sung by Rosina in this Act.

In Acts II. and III. Count Almaviva, nothing daunted, gains access to the house disguised as Rosina’s music teacher (who is ill), and succeeds in exchanging tender confidences under Bartolo’s very nose. Figaro again helps the lovers by stealing the key of a balcony, and so facilitating an elopement. The sham music master is detected by Basilio, who exposes his disguise. Bartolo in the meantime, through the medium of a letter, makes Rosina believe that Almaviva is faithless, and extracts a promise from her to marry him (Bartolo). The deception falls through on the appearance of Figaro and the Count, who explain matters. The Notary, sent for by Bartolo, is persuaded by Figaro to alter the names in the marriage contract from Bartolo and Rosina to Almaviva and Rosina, thus outwitting the old guardian, who, however, gives his consent to their wedding, greatly consoled by the fact that the Count bestows Rosina’s dowry upon him.

Principal Artists

Williamson-Melba

Grand Opera Season

1928

G. ARANGI LOMBARDI
Soprano

LINA SCAVIZZI
Soprano

FRANCESCO MERLI
Tenor

ENZO DE MURO LOMANTO
Tenor

FERNANDO AUTORI
Basso

AURORA RETTORE
Soprano

IRENE MENGHINI-CATTANEO
Mezzo-Soprano

ROSSI MORELLI
Baritone

AUGUSTO BEUF
Baritone

UMBERTO DI LELIO
Basso

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Columbia

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PROGRAMME—continued.

Chorus Master ROBERTO ZUCCHI
Stage Director CARLO FARINETTI
Stage Manager CHARLES HAWTHORNE
Ballet Mistress SIGNORA INES ARCARI
Prompter AMLETO TORNARI

Heads of Stage Department—

H. BARRASS, R. JONES, and E. BURKE
Interpreters: LEON WHITE
R. NAVARETTI

The Scenery by W. R. COLEMAN, W. COLEMAN, and
BERTINI PRESSI (Milan)

The Wardrobe by CHIAPPA (Milan)
Stage Properties supplied by RANCATI & CO. (Milan)

Director of Publicity:
CLAUDE KINGSTON

Adelaide Representative and Manager J. S. RENDALL
Treasurer J. D. MAXWELL

The management reserves the right to make any alterations in the repertoire or cast which may be rendered necessary by illness or any other unavoidable cause.

To guard against interruption of the performance and for the general convenience of music-lovers, the doors will be closed and no one will be admitted until after the end of the First Act. The same rule will be applied to the intervals. A warning bell will be rung two minutes before the performance is resumed after the interval. The doors will then be closed.

THEATRE ROYAL MAGAZINE PROGRAMME

Serpell's



*Great Western
Sparkling Rock*

Peerless as a Pearl

TSA/ThRo 1928.10⁹

The
WILLIAMSON-MELBA
GRAND OPERA
of 1928

PROGRAMME
for the
Adelaide Season

Director of the Opera Season

NEVIN TAIT

THEATRE ROYAL, ADELAIDE

The
WILLIAMSON - MELBA
GRAND OPERA SEASON

TEN MORE NIGHTS ONLY

ADELAIDE PROGRAMME

Thursday, September 20.

"RIGOLETTO"

With Toti Dal Monte, De Muro Lomanto, Apollo Granforte, and full cast.

Friday, September 21.

"IL TROVATORE"

With Arangi Lombardi, Merli, Pilotto, Vere de Cristoff, and full cast.

Saturday, September 22, Matinee. Final Performance.

"LUCIA DI LAMMERMOOR"

With Toti Dal Monte, E. de Muro Lomanto, and same cast.

Saturday Evening, September 22.

"TOSCA"

With Lina Scavizzi, Angelo Minghetti, Apollo Granforte, and full cast.

Monday, September 24.

"AIDA"

With Arangi Lombardi, Francesco Merli, Apollo Granforte, Vere de Cristoff.

Tuesday, September 25.

"THE BARBER OF SEVILLE"

Toti Dal Monte, De Muro Lomanto, Fernando Autori, Emilio Ghirardini, Ida Mannarini, Antonio Gelli, Luigi Cilla.

Wednesday, September 26, at 2.15. Matinee.

"TOSCA"

Lina Scavizzi, Browning Mummery, Apollo Granforte, Antonio Gelli, Luigi Cilla.

Wednesday Evening, September 26.

"Cavalleria Rusticana" and "Pagliacci"

Arangi Lombardi, Angelo Minghetti, Francesco Merli, and Apollo Granforte.

Thursday Evening, September 27.

"TALES OF HOFFMANN"

With TOTI DAL MONTE and DE MURO LOMANTO.

Friday, September 28.

"MADAM BUTTERFLY"

Hina Spani, Browning Mummery, Ida Mannarini, Angelo Pilotto.

Saturday, September 29, at 2.15.

"RIGOLETTO"

Toti Dal Monte, De Muro Lomanto, Emilio Ghirardini, Fernando Autori.

Saturday Evening, September 29.

"ANDREA CHENIER"

Lina Scavizzi, Angelo Minghetti, Apollo Granforte, Antonio Gelli.

See Dailies for Full Details.

Director of the Opera Season

NEVIN TAIT



Fernando Autori's impressions of his colleagues in the Williamson-Melba Grand Opera Company.

TSA/ThRo 1928.102

The
WILLIAMSON-MELBA
GRAND OPERA
of 1928

PROGRAMME
for the
Adelaide Season

Director of the Opera Season · · · · · NEVIN TAIT

Yardon & Sons Ltd., Printers, 95 Grote Street, Adelaide