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PROGRAM FOR FIRST WEEK RAVINIA OPERA

(Continued from Page 4)

ricd, but it must not be forgotten that in addition to these, there will be brought to performance throughout the season an array of other works chosen not only from among the greatest standards, but likewise several revivals and novelties seldom heard in this country.

Seat Sale

Another important item of Ravinia news concerns the seat sale for the performances of the first week. The subscribers to the guarantee fund have, in accordance with usual custom, been given the first opportunity to order seats for the first two nights of the season. Checks covering their reservations must be in by Thursday, June 5. Subject to these advance reservations, mail orders will be received from the general public between June 5 and June 13. Such orders should be accompanied by check payable to The Ravinia Company, and sent to the office of the Ravinia Company in the North American building, 36 S. State street, Chicago. These orders will be filled to the extent of the seating capacity of the opera house. The box office will open at Ravinia at 9:30 o'clock on the morning of June 14.

Prices Revised

The prices for the opening night, according to location, will be \$4.50 and \$3.50. For all other opera nights throughout the season, except the closing night, the prices will be \$3.50, \$2.00, \$2.50, \$2.00 and \$1.50. These prices do not include the gate admission which is \$1.25 extra. By the use of coupon gate admission books, sold at \$22 the book of 20 admissions, the price is reduced to \$1.10.

With the opening of the box office on June 14, telephone service will be inaugurated as heretofore under the number of Hollycourt 2000. This line is maintained at the expense of the Ravinia company, and is without toll charge from Chicago. Residents of the north shore towns, Evanston to Waukegan, will call Highland Park 2727.

Following are the details of the first eight days' program:

Details of First Week Opening Night, June 21

"La Campana Sommersa" (The Sunken Bell) by Respighi, with Elisabeth Rethberg, Giovanni Martinelli, Julia Claussen, Mario Basiola and others. Gennaro Papi, conducting. This opera was introduced into the Ravinia repertoire last season, a few months after its world premiere in New York. It is representative of the ultra-modern school of composition and the reception accorded it was so enthusiastic that it became a prime favorite with all Ravinia audiences. It tells a symbolic story of elf-land, in music that is as eloquent as it is different and amidst surroundings that are as picturesque as they are enchanting. Mme. Rethberg and Mr. Martinelli are the creators of the two leading roles in this work, which, after their triumph in New York they sang in Rome as the outstanding feature of last season's spring music festival.

Sunday Night, June 22

"L'Amore dei Tre Re" (The Love

of Three Kings) by Montemezzi, with Lucrezia Bori, Edward Johnson, Giuseppe Danise and Virgilio Lazzari. Gennaro Papi, conducting. This opera has long stood high among the standard works of the Ravinia repertoire, not only because of the classic dignity of its music, but likewise because of the perfect casting it receives. Its story is a dramatic poem in which the lights and shadows of human emotion are vividly portrayed, while its score is a perfect symphony. It demands that perfection of vocal and dramatic art which the four principals allotted to its leading roles are able to give in abundance. This season it will be embellished by a complete set of new scenery.

Monday Night, June 23

"Marouf" by Rabaud, with Yvonne Gall, Mario Chamlee, Julia Claussen, Leon Rothier, Vittorio Trevisan and others. Louis Hasselmanns, conducting. When this little known work was added to the Ravinia list during the season of 1928, it created a furore among the opera patrons of this community. French in style, ultra-modern in treatment, it breathes the spirit of those present day composers who are laying the foundations of the opera of the future. Its action has been snatched from the Arabian Nights and in it, the fantastic, the incredible and the amusing go hand in hand. "Marouf" is high comedy in operatic form, moving swiftly and with such poignancy that one does not have to understand its words to grasp its full meaning.

Tuesday Night, June 24

"Madame Butterfly" by Puccini, with Elisabeth Rethberg, Armand Tokatyan, Ina Bourskaya, Mario Basiola and others. Gennaro Papi, conducting. There is no composer more popular with all patrons of opera than is Giacomo Puccini, and none of his works is better known than "Madame Butterfly." It is filled with heart interest which is admirably reflected in its hauntingly beautiful score. Mme. Rethberg is Cio-cio-San, the pathetic heroine of this great drama, sounds the depths of human emotion, while the role of Lieut. Pinkerton is especially fitted to Armand Tokatyan. This work offers one of the finest examples of drama adapted to operatic purposes, based as it is, upon the famous stage play of David Belasco and John Luther Long.

Wednesday Night, June 25

"Manon" by Massenet, with Lucrezia Bori, Mario Chamlee, Desire Defiere, Leon Rothier and others. Louis Hasselmanns, conducting. This scintillating French work has long held a place of honor in the Ravinia repertoire and with good reason, for in Lucrezia Bori, this opera house has one of the world's foremost exponents of the title role. Vivacious, alluring, innocent as a dove yet wily as a serpent, Manon rushes along the selfish path she has chosen for herself, only to fall in the end as a victim of her own sophistication. Mario Chamlee is splendidly cast as the young Des Grieux, who, having loved, cannot forget. Rapid in action, brilliant in score, realistic in setting, Massenet's "Manon," although representative of an older school of French opera, remains as fresh as though it were an ultra-modern work.

Thursday Night, June 26

"Aida" by Verdi, with Elisabeth