

Lucia di Lammermoor

(Continued from page 1.)

wed Lord Arthur.

The unequal struggle between them is the more unequal because with Henry Ashton haste is necessary. Preparations for the wedding ceremony are already made, Lord Arthur approaching while Lucy is kept helpless by reason of the forged note. She miserably consents to the sacrifice.

In a great hall of the castle, where the walls are hung with the trophies of hunt and battle, a great concourse of people is assembled to witness the wedding of Lucy of Lammermoor with Lord Arthur Bucklaw.

The knights and ladies sing a gay chorus of welcome, but the bride is so pale and agitated that their gaily rings false. Sir Henry excuses her conduct to Lord Arthur on the ground that she still mourns for her mother. Lucy is escorted to a table where a notary is preparing the marriage papers.

Pale to the lips and almost fainting, she is supported by her maid, Alice, and the chaplain, Raymond. With trembling hand she signs the document which makes her Lady Arthur Bucklaw. No sooner has she set down the pen than a stranger enters the room. All eyes are turned upon him, in fear and amazement. Edgar of Ravenswood, sword in hand, pistol in belt, stalks boldly toward the table.

Such a dramatic moment might have inspired a far less powerful composer than Donizetti to produce a masterpiece, but he has made it ever-memorable with his immortal sextet, "Chi me frena" ("What Restrains Me?").

After it reaches its climax and dies out in lingering tones, others find voice and many bid the stranger begone.

But Henry Ashton faces his enemy with drawn sword, and the two are ready for life or death. Raymond restrains them, bidding both in Heaven's name sheath their weapons. Coldly Ashton asks Ravenswood the

reason of the visit, and he displays the marriage contract.

Ravenswood, refusing to believe his senses, then turns to Lucy for confirmation. With her eyes fixed upon him she tremblingly nods her head in assent. In a furious rage, Edgar of Ravenswood seizes the paper, tears it to pieces, flings it at the horror-stricken girl and rushes from the castle. Lucy stares after him with unseeing eyes. What is left the girl?

THAT night, as poor Ravenswood broods over his misfortunes, a horseman rides up, dismounts and enters the tower. It proves to be

MEANWHILE at the castle the lights burn in the windows and the peasants and domestics make merry.

Suddenly the laughter ceases and the song dies upon their lips. Raymond tells them that Lucy has gone insane and that she stands in the bridal chamber with a bloody sword above the corpse of her husband. "Oh! dire misfortune," sing they.

Scarcely has the full story been heard by the guests than Lucy herself appears, pale and lovely, robed in white, her hair loose upon her shoulders. In her eyes there is seen a strange unnatural light, and her face wears the tender half-puzzled ex-

pression of one who strives to recall a dream. Exactly as the nerves become paralysed when pain is inflicted beyond the bearing point, so, too, the tortured brain refuses to suffer an agony too prolonged. Lucy is mad indeed, but she is happy in her madness, for she believes herself with her lover. Then comes the famous "Mad Scene" at the conclusion of which she falls insensible and is carried to her room by Alice and Raymond as the curtain descends.

Scenes for Presentation

THE three scenes from "Lucia di Lammermoor" to be presented are:

The first depicts the assemblage in the castle hall witnessing the marriage of Lucy of Lammermoor with Lord Arthur Bucklaw. "Hail to the Bridal Day" will be sung by Mr. R. Trewn, tenor soloist, and the company.

The next portrays the peasants and domestics making merry, and their consternation and dismay when Raymond tells them that Lucy has gone insane and stabbed her husband. "O Dire Misfortune" will be sung by Signor Cesaroni and company.

The third and final scene opens when Lucy, pale and almost fainting, signs the document making her Lady Arthur Bucklaw, a stranger enters, sword in hand. It is Edgar of Ravenswood. Then follows the sextet — "Chi me frena" (What Restrains Me) which will be sung by Mesdames D. Ardrey and H. Maplesden, Messrs. R. Porteous, R. Trewn, G. Gray and Signor Lucien Cesaroni. To attempt to describe this sextet is superfluous; only music may express music. Its flowing melody, majestic rhythm, and gorgeous harmonies and climax are known to all; but few realise how magnificently it expresses in sound the conflicting emotions of this dramatic scene.

Life of Donizetti

A SCOTSMAN named Izett, wandering afield in search of fortune, discovered it in Italy, where he took to himself the prefix of "Don," thus acquiring for his children the name "Donizetti."

Such was the ancestry, according to report, of Gaetano Donizetti, composer of "Lucia di Lammermoor," and some sixty-two other operas. Donizetti was born at Bergamo, November 25, 1797, and he died there April 8, 1848, much taking place in the intervening half-century. His father intended he should become a teacher, and to avoid this he enlisted in the army, where, if history serves, he spent most of this time writing music—which art he had studied in Naples and Bologna.

His first opera, "Enrico di Borgogna," was produced in Venice, 1818, while he was quartered there, and two others followed. But his "Nosse in Villa," 1822, won military exemption with honours, for he was carried through the streets in triumph and crowned at the citadel.

From that time on he devoted himself to music, more particularly to opera. He was a prolific and a rapid worker. In 1836, while he was in Naples, a certain theatre was in imminent risk of bankruptcy, and the prima donna came to him for help. He had no libretto, but one was gotten somehow, and in nine days, it is said, "the libretto was written, the music composed" (Concluded on page 28.)

"The Eight O'Clock Revue"

A New Series from 2YA

2YA listeners who so thoroughly enjoyed the series of "Eight O'Clock Revues" broadcast a few months ago will be pleased to note from the programmes that the first of a new edition will be on the air on Saturday, March 14. The revues are from the facile experienced pen of Mr. Will Bishop, and he also directs their production in the studio.

The performers on this occasion will be the Etude Quartet (Miss Gretta Stark, Mr. and Mrs. Ray Kemp, Mr. Will Hancock), Miss Elsie Croft, and Mr. Will Bishop. This hour "for grown-up children" will be from 8 till 9 p.m.

Sir Henry, who brings a challenge. They agree to fight to the death when morning arrives. Henry Ashton departs and Ravenswood wanders to the burial ground of his ancestors, where, beside the grave of his murdered father, he finds consolation in the thought that death on the morrow may claim him.

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BUT as the night wears on, the lights still winking gaily from the castle at Lammermoor, convey to the watcher who stands amid the graves of the Ravenswoods no knowledge of these tragic events. Edgar's only desire is to find peace in the grave, and he calls upon "that faithless woman" to give it a thought as she passes by leaning on the arm of her husband. Yet even as he, in self-pity, heaps reproaches upon the absent Lucy, he remarks a train of mourners coming from the castle.

His intention had been to cast himself upon his adversary's sword, but he soon learns that Henry, filled with remorse, has left Scotland never to set foot again upon its unhappy shores. Then he is told of Lucy's madness and of her love for himself. She lies, they tell him, in the castle at the point of death. And even as they rehearse the story the sound of a tolling bell brings word that Lucy's gentle soul has passed.

As the dawn comes Edgar of Ravenswood sings his own dying prayer—that his soul may join that of his beloved in realms remote from the gloomy halls of Lammermoor. There

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