

Famous Duet from "AIDA"

featured on

2YA Operatic Programme

On Monday, January 25, a programme of operatic excerpts will be presented from 2YA, under the direction of Signor Lucien Cesaroni, the celebrated operatic bass. A feature of this entertainment will be the presentation of the famous duet from the third act of Verdi's "Aida."

THE above concert will be an outstanding one, featuring as it will many of the gems of classical music. Associated with Cesaroni will be Signora Bulmas, the Italian prima donna and dramatic operatic soprano. She is an associate artist of the Cesaroni operatic trio, and has a distinguished reputation in Italy and elsewhere.

A native of Rome, she has been trained under the famous maestro,

Cesare Ferrarelli, and has appeared at the National Opera, Rome, as Michaela in Bizet's opera, "Carmen," receiving from discriminating critics in that city numerous eulogies and praiseworthy comments. Her voice, ranging over two octaves, is described as possessing a rare beauty and range of colour, and warmth indispensable for a first-class dramatic soprano. The signora has sung in the following grand operas:—"Manon," "La Boheme," "Tosca," "Madame Butterfly," "Aida," "Pagliacci," "Cavalleria Rusticana," "Faust," "Mephistopheles," "La Traviata," and "Force of Destiny." At a recent operatic performance in Sydney under the distinguished Russian musician, Vinogradoff, the signora sung the title role in Verdi's spectacular "Aida" with great success. She, with Signor Cesaroni as Amonasro, will sing at 2YA on Monday, January 25, in the great duet from "Aida," Act III. She will also sing the well-known prayer of "Tosca," and they will be associated in several other duets.

Also featuring on the programme will be Mary Cooley, the brilliant dramatist, who has previously been heard from 2YA, and as a result has an enviable reputation as an

entertainer. Listeners will remember her performance in "Joan of Arc" and in "The Lady and the Tiger." She will be heard to-night in an O. Henry story.



Signora Bulmas as Lucia in Donizetti's opera, "Lucia di Lammermoor."

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The opera, "Aida," from which comes the duet featured on Cesaroni's programme, is one of Verdi's most successful works. He was almost 60 when it was written, and at the time was about to retire.

The Viceroy of Egypt was to open the new Grand Opera House in Cairo and wanted a new opera for its dedication. Verdi seemed the logical composer to write it. A work dealing with the past grandeur of Egypt was to be the subject to which Verdi's genius seemed specially fitted. Verdi, at first reluctant to prepare the opera, soon became interested in it, and when it was completed he realised that it would be the greatest work of his career. He little dreamed that 16 years later he was to bring forth an even greater one—"Falstaff."

The opera was successful from the first. It lacked none of the composer's earlier fire, but it was more mature in style and more convincing in dramatic power. Its vivid plot, its golden pageantry, its richness of melody and harmony, and of orchestral scoring marked it not simply as one of the best of Verdi's works, but as one of the greatest of all times. And years have rather increased than diminished this reputation. The music is bold and romantic, expressive of vanity, pride, anger, jealousy and terror; of beauty, mystery and ritual.

THE opera is in four acts, and in the opening scene Rhadames, Captain of the Guard of the King of Egypt, learns that the Ethiopians are about to rise and that the sacred Isis, the omnipotent goddess of his people, has chosen a certain brave young warrior to command the army to be sent against them. Rhadames dreams not only of war, but also of his victorious return to his beloved Aida, a slave captured from the very people he proposes to attack. His musings are broken by Amneris, the King's daughter, a woman whose demure aspect conceals a passionate, highly-charged nature. Aida approaches and Amneris, her wits quickened by jealousy, realises that she, a royal princess of Egypt, is being ignored for a foreign-born slave.

A messenger enters bringing the news that the Ethiopian invasion is an accomplished fact, and that the enemy attack under Amonasro (father of Aida). Amid excitement Rhadames is appointed leader. At the end of Act I, Aida is left alone. She blames herself for the words of encouragement she has given the (Concluded on page 23.)



Signor Lucien Cesaroni as the Count in Mozart's "Marriage of Figaro."