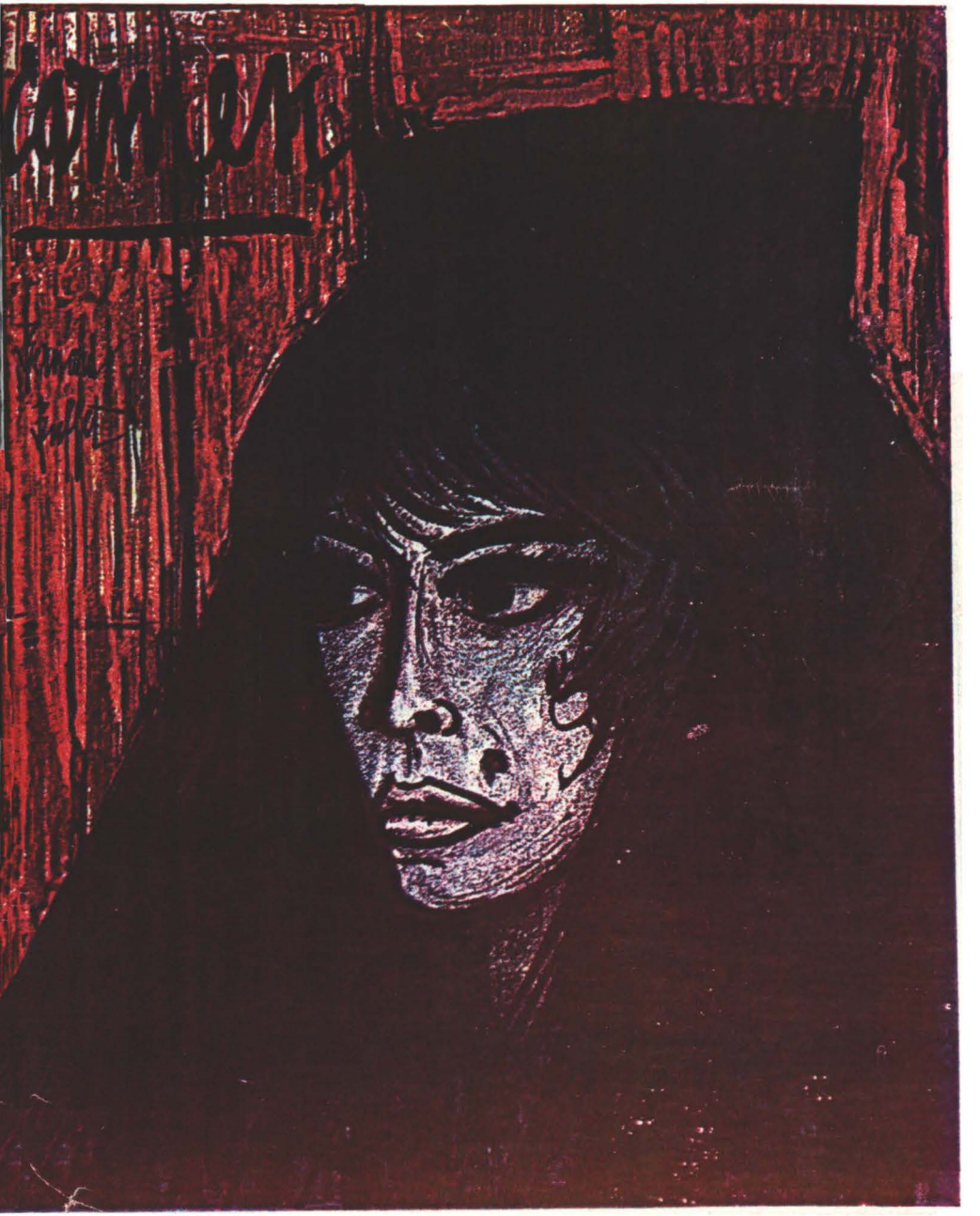
the Opera Theatre of Rochester

BIZET

Carmen

EASTMAN THEATRE

Thursday, January 16, 1975



PRESS RELEASE

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The Opera Theatre of Rochester will present an exciting Carmen on Thursday, January 16, at 8:00 p. m. in the Eastman Theater.

Starring in the title role will be Hilda Harris. A regular member of the New York City Opera, Miss Harris has sung the role of Carmen both here and in Europe. Her most recent European appearance was as Lulu in the Spoleto Festival of Two Worlds in Italy. She was a great success this past season as Siebel in Faust and as Nicklausse in The Tales of Hoffmann with the New York City Opera. Following her New York debut, the critic for The New York Times wrote: "A major new talent. She has a rich, well-focused voice, a great amount of inate musicality, and a winsome fresh, vital spirit that fairly bubbles out to the audience. All this and beauty, too."

Miss Harris has also appeared with the St. Paul and Miami Opera Companies. She also sang in Anna

Bolena with Beverly Sills in the role of the love-sick page, for which she received excellent reviews. Miss Harris recently appeared at the Bear Valley Music Festival in California, where she sang the role of Dorabella in Cosi Fan Tutte.

Among her concert appearances are performances with the Philadelphia, Detroit, and New York Philharmonic Orchestras. Last year, Miss Harris was sponsored by the Readers' Digest and presented by the Presbytery of Western New York as an Affiliate Artist in Buffalo, where she spent eight weeks singing for inner-city children.

Singing opposite Miss Harris will be Herman Malamood, New York City Opera's leading spinto tenor. Mr. Malamood, American born and educated, made his professional operatic debut in 1968 at the Israel National Opera in Tel Aviv as Rodolfo in La Boheme. He then joined the New York City Opera and made his debut as Pinkerton in Madama Butterfly. He took the opera public by storm during the Spring 1973 season when he substituted for an ailing colleague as Canio during a performance of Pagliacci. Two weeks later, the tenor found himself in Philadelphia at the Grand Opera singing in place of Richard Tucker on five hours notice. Mr. Malamood has been heard in New York and on tour in Los Angeles as the protagonist in Donizetti's Roberto Devereux with Beverly Sills. Martin Bernheimer of the Los Angeles Times said: "His voice is...strikingly reminiscent of Jan Peerce. He sings with a good deal of emotional conviction and phrases with finesse." Mr. Malamood has also appeared for several seasons with the Mexican National Opera in Mexico City, and as soloist with major symphony orchestras throughout the United States.

After a triumphant tour with the Boris Goldovsky Opera Theatre singing Germont in La Traviata, Jake Gardner returns to Rochester to sing the role of the torreador, Escamillo. Mr. Gardner has appeared with the Company as Enrico in Lucia di Lammermoor and as Valentin in Faust, a role which he also sang with Tri-Cities Opera Company in Binghamton. He has sung the title role in Puccini's Gianni Schicchi, and has appeared as Figaro in The Barber of Seville. It was in this role that he

was called upon by the Wichita Symphony Orchestra (Kansas) to make a last-minute substitution for the Metropolitan Opera star Theodore Uppman. Mr. Gardner has appeared as Guglielmo in Cosi Fan Tutte, of which the magazine Opera News said: "As Guglielmo, Jake Gardner was a real find. His rich, well-focused voice and charasmatic acting style treaded the fine line between commedia and tragedia masterfully." Since his last appearance in Rochester, Mr. Gardner has won the Award to young singers of the William Matheus Sullivan Musical Foundation.

Returning to Rochester to sing the role of Micaela will be Sherry Zannoth. Miss Zannoth made her professional operatic debut with the Opera Theatre of Rochester singing the role of Cio-Cio-San in Madama Butterfly in the 1971 production. She has since performed the same role with the Oberlin Music Theatre. Miss Zannoth has also appeared with the Young Artists Opera Company in the roles of Violetta in La Traviata, Adele in Die Fledermaus, and Mimi in La Boheme, a role which she also performed with the Singers' Theatre. She appeared in the NET Opera Theatre world premier of Rachel by Hanze Werner. Miss Zannoth has appeared as soloist with the Rochester Philharmonic Orchestra and the Chautauqua Symphony, and will soon be making her Carnegie Hall debut.

As a special feature, the Opera Theatre of Rochester is pleased to announce the appearance of Lola Soler, internationally known flamenco dancer. Miss Soler studied classical ballet in England, and later returned to Spain where she studied flamenco dancing. Her dancing has been enjoyed all over Europe, the United States, Mexico, and Central America.

Appearing in the featured role of Frasquita will be Sharon Harrison. Miss Harrison hails from Oklahoma, but she has made Rochester her home since 1969. During that season, Miss Harrison made her debut with the Opera Theatre of Rochester singing the title role in Amelia Goes to the Ball. She has also appeared with the Company as Gilda in Rigoletto and Madame Goldentrill in The Impresario. She sang Rosina and Nanetta with Central City Opera in Colorado and Columbus, Ohio, and the Queen of the Night in The Magic Flute with the Syracuse Opera Theatre, where critics

said she was "as beautiful to look at as she is to hear."

Judith Coen, presently Artist in Residence at Roberts Wesleyan College, will sing the role of Mercedes, Carmen's gypsy friend. Miss Coen, mezzo, made her debut with the Opera Theatre of Rochester in the role of the governess in The Birthday of the Infanta. Miss Coen was the recipient of a Fullbright Scholarship to study opera in Rome, Italy. While there, she gave several recitals in various parts of the country. In the United States, she has performed in New York, Rochester, and Chicago. The Pennsylvania Daily News found Miss Coen "possessing poise, sensitive artistry, and a rich, beautiful voice."

Carl Bickel will be heard as El Remendado. Mr. Bickel has sung with the Chautauqua and St. Paul Opera Associations, and is presently teaching music at Brookside School in Greece.

The role of El Dancairo will be sung by William Crimm. A graduate of Eastman School of Music, Mr. Crimm has sung Messiah and other oratorio in St. Louis, Missouri. He is now head of his own music school in Rochester.

Robert Towner will be heard as Morales. Mr. Towner has sung in La Boheme and Trouble in Tahiti with the Madison, Wisconsin Opera Guild, and was also heard in Il Trovatore with the West Bay Opera Company. He was last seen locally as Emile in the Pittsford Musicals production of South Pacific. Mr. Towner is Minister at Penfield First Baptist Church.

Joseph Barone, a regular member of the Opera Theatre of Rochester, will be heard as Zuniga. Mr. Barone appeared this season as the Imperial Commissioner in Madama Butterfly. He appeared last season most successfully in the double roles of Benoit and Alcindoro in La Boheme. He has recently been touring with the Opera Theatre of Rochester Studio in The Medium.

The music director for this production is Isaiah Jackson, Associate Conductor of the Rochester Philharmonic Orchestra. Dr. Jackson made his debut with the Opera Theatre of Rochester as music director of last season's La Boheme. Dr. Jackson was Artistic Director in July, 1973, for the Youth Music Festival in Vienna, and has been director of the Youth Symphony of New York. He has appeared as guest conductor with the National Symphony at

Kennedy Center, and with the Los Angeles Philharmonic, the Dallas Symphony, and the New Jersey Symphony. Dr. Jackson has also conducted a remarkable concert inside Attica Prison.

The production will be staged by Emile Renan, director of the opera department at Juilliard School of Music in New York City. Mr. Renan has staged the past several operas for the Opera Theatre of Rochester, including Madama Butterfly, Lucia di Lammermoor, and Rigoletto.

The scenic design is by Jeff Conolly. Dale L. Hatch is the technical director and lighting designer. The producer for the Opera Theatre of Rochester is Ruth Y. Rosenberg.

Tickets may be obtained at the Eastman Theater, or may be reserved by calling 454-2620.

"CARMEN" E. Renan 6/25/'74

Possible cuts for Opera Theatre of Rochester, 1975. Schirmer Edition.

Other cuts are available; but as they mar the structure of the composition, they should be considered only if we encounter time difficulties.

P. 47 - line 2, bar 2 - to p. 49 - line 1, bar 2
P. 64 - end of line 3 - to p. 70 - line 2, bar 2
(POSSIBLE) P. 81 - line 3, bar 3 - to p. 86 - line 4, bar 3
P.185 - OUT - cut to p. 186 - line 3, bar 1
P.221 - end of page - to p. 228 - bar 4
P.242 - line 2, bar 2 - to p. 252, top
P.287 - line 1, bar 2 - to p. 292, bar 3
P.312 - line 3 to p. 314 - line 2, bar 4
P.342 - line 2, bar 3 - to p. 346
P.375 - line 3, bar 2 - to p. 377 - line 1, bar 2

CARMEN

Opera in four acts by Georges Bizet; words by Henri Meilhac and Ludovi Halévy, founded on the novel by Prosper Mérimée. Première, Opéra-Comique Paris, March 3, 1875, the title rôle being created by Galli-Marié with Chapuy Lhérie, Bouhy. Her Majesty's Theatre, London (in Italian), June 22, 1878 with Minnie Hauck; same theatre, February 5, 1879 (in English); same theatre November 8, 1886 (in French), with Galli-Marié. Covent Garden, 1882, with Pauline Lucca, Valleria, Lestellier, Bouhy. Minnie Hauck, who created Carmen in London, also created the role in America, October 23, 1879, at the Academy of Music, New York, with Campanini, Del Puente. The first New Orleans Carmen, January 14, 1881, was Mme. Ambré. Calvé made her New York début as Carmen at the Metropolitan Opera House, December 20, 1893, with Jean de Reszke and Eames. Campanini, Jean de Reszke, Caruso, Clément, Saléza, Dalmores, Muratore, Martinelli, Ansseau, Thill, Maison, Vickers have been celebrated as José; Eames and Melba have been unapproached as Micaela; del Puente, Galassi, Campanari, Plançon, Amato, and Journet were famous as Escamillo.

Covent Garden Carmens have included de Lussan, Calvé, Bourguignon, Olszewska, Supervia, Renée Gilly, Coates, Shacklock, Brems, Mödl, Resnik. Other famous interpreters of the title role have been Bressler-Gianoli, Maria Gay, Gutheil-Schoder, Farrar, Mary Garden, Besanzoni, Jeritza, Ponselle, Giannini, Bruna Castagna, Risë Stevens, Swarthout, Djanel, Pederzini, Bumbry.

CHARACTERS

Don José, *a corporal of dragoons* ..... Tenor
Escamillo, *a toreador* ..... Baritone
El Dancairo, El Remendado } *smugglers* ..... { Baritone, Tenor
Zuniga, *a captain* ..... Bass
Morales, *an officer* ..... Bass
Micaela, *a peasant girl* ..... Soprano
Frasquita, Mercédès } *gypsies, friends of Carmen* ..... { Soprano, Soprano
Carmen, *a cigarette girl and gypsy* ..... Soprano
Innkeeper, Guide, Officers, Dragoons, Boys, Cigarette Girls, Gypsies, Smugglers, etc.

Time: About 1820 *Place:* Seville, Spain

Act I. A square in Seville. On the right the gate of a cigarette factory. At the back, facing the audience, is a practicable bridge. In front, on the left, is a guard-house. Above it three steps lead to a covered passage. In a rack, close to the door, are the lances of the dragoons of Almanza, with their little red and yellow flags.

The prelude, one of the most famous orchestral pieces in all opera, begins with an exhilarating *presto*, but contains a brooding, apprehensive section in the middle. At the end of the work, this music turns out to be connected with the idea of fate.

Morales and soldiers are near the guard-house. People are coming and going. There is a brisk chorus, 'Sur la place' (O'er this square). Micaela comes forward, as if looking for someone.

'And for whom are you looking?' Morales asks of the pretty girl, who has shyly approached the soldiers lounging outside the guard-house.

'I am looking for a corporal,' she answers.

'I am one,' Morales says, gallantly.

'But not *the* one. His name is José.'

The soldiers, scenting amusement in trying to flirt with a pretty creature, whose innocence is as apparent as her charm, urge her to remain until Don José comes at change of guard. But, saying she will return later, she runs away like a frightened deer, past the cigarette factory, across the square, and down one of the side streets.

A fascinating little march of fifes and trumpets is heard, at first in the distance, then gradually nearer.

The change of guard arrives, preceded by a band of street lads, imitating the step of the dragoons. After the lads come Captain Zuniga and Corporal José; then dragoons, armed with lances. The ceremony of changing guard takes place to the accompaniment of a chorus of gamins and grown-up spectators. It is a lively scene.

'It must have been Micaela,' says Don José, when they tell him of the girl with tresses of fair hair and dress of blue, who was looking for him. 'Nor do I mind saying,' he adds, 'that I love her.' And indeed, although there are some sprightly girls in the crowd that has gathered in the square to see the guard changed, he has no eyes for them, but, straddling a chair out in the open, busies himself trying to join the links of a small chain that has come apart.

The bell of the cigarette factory strikes the work hour, and the cigarette girls push their way through the crowd, stopping to make eyes at the soldiers and young men, or lingering to laugh and chat, before passing through the factory gates.

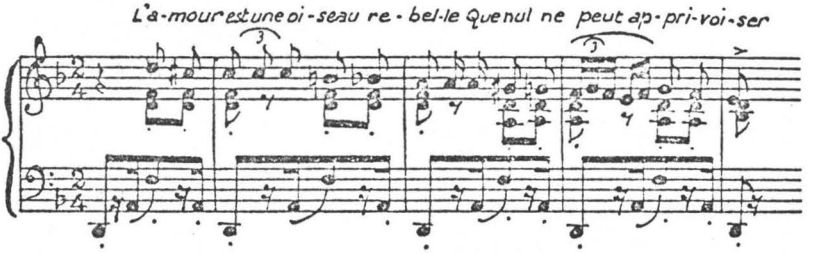
A shout goes up:

'Carmen!'

A girl, dark as a gypsy and lithe as a panther, darts across the bridge and down the steps into the square, the crowd parting and making way for her.

'Love you?' she cries insolently to the men who press around her and ply her with their attentions. 'Perhaps to-morrow. Anyhow not to-day.' Then, a dangerous fire kindling in her eyes, she sways slowly to and fro to the rhythm of a *Habanera*, singing the while, 'L'amour est un oiseau rebelle',

'Love is a gypsy boy, 'tis true,
He ever was and ever will be free;
Love you not me, then I love you,
Yet, if I love you, beware of me!'



Often she glances toward José, often dances so close to him that she almost touches him, and by subtle inflections in her voice seeks to attract his attention. But he seems unaware of her presence. Whether he is thinking of Micaela, or has steeled himself against the gypsy, in whose every glance, step, and song lurks peril, the handsome dragoon could not be busying himself more obstinately with the broken chain in his hand.

'Yet, if I love you, beware of me!'

Tearing from her bodice a blood-red cassia flower, she flings it at him point-blank. He springs to his feet, as if he would rush at her. But he meets her look, and stops where he stands. Then, with a toss of the head and a mocking laugh, she runs into the factory, followed by the other girls, while the crowd, having had its sport, disperses.

The librettists have constructed an admirable scene. The composer has taken full advantage of it. The *Habanera* establishes Carmen in the minds of the audience—the gypsy girl, passionate yet fickle, quick to love and quick to tire. Hers the dash of fatalism that flirts with death.

At José's feet lies the cassia flower thrown by Carmen, the glance of whose dark eyes had checked him. Hesitatingly, yet as if in spite of himself, he stoops and picks it up, presses it to his nostrils and draws in its subtle perfume in a long breath. Then, still as if involuntarily, or as if a magic spell lies in its odour, he thrusts the flower under his blouse and over his heart.

He has no more than concealed it there, when Micaela again enters the square and hurries to him with joyful exclamations. She brings him tidings from home, and some money from his mother's savings, with which to eke out his small pay. They have a charming duet, 'Parle-moi de ma mère' (Speak to me of my mother).

It is evident that Micaela's coming gives him a welcome change of thought, and that, although she cannot remain long, her sweet, pure presence has for the time being lifted the spell the gypsy has cast over him. For, when Micaela has gone, José grasps the flower under his blouse, evidently intending to draw it out and cast it away.

Just then, however, there are cries of terror from the cigarette factory and, in a moment, the square is filled with screaming girls, soldiers, and others. From the excited utterances of the cigarette girls it is evident that there has been a quarrel between Carmen and another girl, and that Carmen has wounded the latter with a knife. Zuniga promptly orders José to take two dragoons with him into the factory and arrest her. Not the least abashed, and smirking, she comes out with them. When the captain begins questioning her, she answers with a gay 'Tra la la, tra la la', pitching her voice on a higher note after each question with an indescribable effect of mockery, that makes her dark beauty the more fascinating.

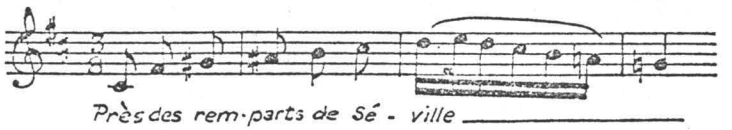
Losing patience, the officer orders her hands tied behind her back, while he makes out the warrant for her imprisonment. The soldiers having driven away the crowd, Don José is left to guard Carmen.

Pacing up and down the square, he appears to be avoiding her. But she, as if speaking to herself, or thinking aloud, and casting furtive glances at him, tells of a handsome young dragoon with whom she has fallen in love.

'He is not a captain, nor even a lieutenant—only a corporal. But he will do what I ask—because he is in love with me!'

'I?—I love you?' José pauses beside her.

With a coquettish toss of the head and a significant glance she asks, 'Where is the flower I threw at you? What have you done with it?' Then, softly, she sings another alluring melody in typical Spanish dance measure, a *Seguidilla*, 'Près des remparts de Séville'.



'Carmen!' cries José, 'you have bewitched me'. . .

'Near by the ramparts of Seville' . . . 'And the dance with my lover I'll share!' she murmurs insinuatingly, and at the same time she holds back her bound wrists toward him. Quickly he undoes the knot, but leaves the rope about her wrists so that she still appears to be a captive, when the captain comes from the guard-house with the warrant. He is followed by the soldiers, and the crowd, drawn by curiosity to see Carmen led off to prison, again fills the square.

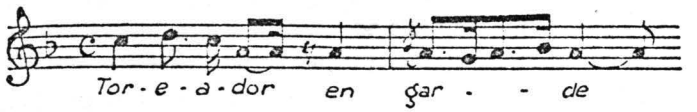
José places her between two dragoons, and the party starts for the bridge. When they reach the steps, Carmen quickly draws her hands free of the rope, shoves the soldiers aside, and, before they know what has happened, dashes up to the bridge and across it, tossing the rope down into the square as she disappears from sight, while the crowd, hindering pursuit by blocking the steps, jeers at the discomfited soldiers.

Act II. The tavern of Lillas Pastia.

Frasquita, Mercédès, and Morales are with Carmen; also other officers, gypsies, etc. The officers are smoking. Two gypsies in a corner play the guitar and two others dance. Carmen looks at them. Zuniga speaks to her; she does not listen to him, but suddenly rises and sings, 'Les tringles des sistres tintaient' (Ah, when of gay guitars the sound).

Frasquita and Mercédès join in the 'Tra la la la' of the refrain. While Carmen clicks the castanets, the dance, in which she and others have joined the two gypsies, becomes more rapid and violent.

There are shouts outside, 'Long live the torero! Long live Escamillo!' The famous bull-fighter, the victor of the bull ring at Granada, is approaching. He sings the famous 'Couplets du Toréador', a rousing song with refrain and chorus. 'Votre toast je peux vous le rendre' (To your toast I drink with pleasure) begins the number. The refrain, with chorus, is 'Toréador, en garde' (Toreador, e'er watchful be).



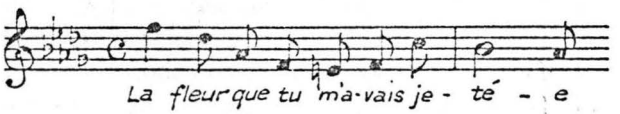
Escamillo's debonair manner, his glittering uniform, his reputation for prowess, make him a brilliant and striking figure. In his turn he is much struck with Carmen. She is impressed by him, but her fancy is still for the handsome dragoon, who has been under arrest since he allowed her to escape, and has been freed only that day. The Toreador, followed by the crowd, which includes Zuniga, departs.

It is late. The tavern keeper closes the shutters and leaves the room. Carmen, Frasquita, and Mercédès are quickly joined by the smugglers, El Dancairo and El Remendado. The men need the aid of the three girls in wheedling the coastguard, and possibly others, into neglect of duty. Their sentiments, 'En matière de tromperie' (When it comes to a matter of cheating . . . let women in on the deal), are expressed in a quintet that is full of spontaneous merriment—in fact, nowhere in *Carmen*, not even in the most dramatic passages, is the music forced.

The men want the girls to depart with them at once. Carmen insists on waiting for José. The men suggest that she win him over to become one of their band. Not a bad idea, she thinks. They leave it to her to carry out the plan.

Even now José is heard singing, as he approaches the tavern, 'Halte là! Qui va là? Dragon d'Alcala!' (Halt there! Who goes there? Dragoon of Alcala!). He comes in. Soon she has made him jealous by telling him that she was obliged to dance for Zuniga and the officers. But now she will dance for him.

She begins to dance. His eyes are fastened on her. From the distant barracks a bugle call is heard. It is the 'retreat', the summons to quarters. The dance, the bugle call, which comes nearer, passes by the lithe, swaying figure, the wholly obsessed look of José. José starts to obey the summons to quarters. Carmen taunts him with placing duty above his love for her. He draws from his breast the flower she gave him, and, showing it to her in proof of his passion, sings the famous 'La fleur que tu m'avais jetée' (The flower that once to me you gave).



Carmen tries to persuade him to stay with her and later join the band, 'Là-bas, là-bas, dans la montagne', but he hesitates to become a deserter and follow her to the mountains. At that moment Zuniga, thinking to find Carmen alone, bursts open the tavern door. There is an angry scene between Zuniga and José. They draw their sabres. The whole band of smugglers comes in at Carmen's call. El Dancairo and El Remendado cover Zuniga with their pistols, and lead him off.

'And you? Will you now come with us?' asks Carmen of Don José.

He, a corporal who has drawn his sabre against an officer, an act of insubordination for which severe punishment awaits him, has no choice left but to follow his temptress to the mountains.

Act III. A rocky and picturesque spot among rocks on a mountain. At the rising of the curtain there is complete solitude. After a few moments a smuggler appears on the summit of a rock, then two, then the whole band, descending and scrambling down the mass of rocks. Among them are Carmen, Don José, El Dancairo, El Remendado, Frasquita, and Mercédès.

The opening chorus has a peculiarly attractive lilt.

Don José is unhappy. Carmen's absorbing passion for him has been of brief duration. A creature of impulse, she is fickle and wayward. Don José, a soldier bred, but now a deserter, is ill at ease among the smugglers, and finds cause to reproach himself for sacrificing everything to a fierce and capricious beauty, in whose veins courses the blood of a lawless race. Yet he still loves her to distraction, and is insanely jealous of her—for which she gives him ample cause. It is quite apparent that the impression made upon her by Escamillo is deepening. Escamillo has been caught in the lure of her dangerous beauty, but he does not risk annoying her by sulking in her presence, like Don José, but goes on adding to his laurels by winning fresh victories in the bull ring.

Now that Don José is more than usually morose, she says, with a sarcastic inflection in her voice: 'If you don't like our mode of life here, why don't you leave?' 'And go far from you! Carmen! If you say that again, it will be your death!' He half draws his knife from his belt.

With a shrug of her shoulders Carmen replies: 'What matter —I shall die as fate wills'. And, indeed, she plays with fate as with men's hearts. For whatever else this gypsy may be, she is fearless.

While Don José wanders moodily about the camp, she joins Frasquita and Mercédès, who are telling their fortunes by cards. The superstitious creatures are merry because the cards favour them. Carmen takes the pack and draws.

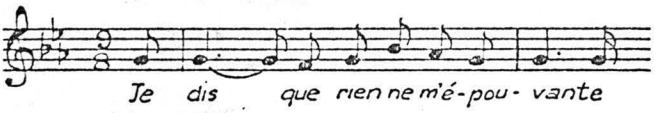
'Spades!—A grave!' she mutters darkly, and for a moment it seems as if she is drawing back from a shadow that has crossed her path. But the bravado of the fatalist does not long desert her.

'What matters it?' she calls to the two girls. 'If you are to die, try the cards a hundred times, they will fall the same—spades, a grave!' Then, glancing in the direction where Don José stands, she adds, in a low voice, 'First I, then he!'

The Card Trio, 'Mélons! Coupons!' (Shuffle! Throw!) is a brilliant passage of the score, broken in upon by Carmen's fatalistic soliloquy: 'En vain pour éviter'.

A moment later, when the leader of the smugglers announces that it is an opportune time to attempt to convey their contraband through the mountain pass, she is all on the alert and aids in making ready for the departure. Don José is posted behind a screen of rocks above the camp, to guard against a surprise from the rear, while the smugglers make their way through the pass.

Unseen by him, a guide comes out on the rocks, and, making a gesture in the direction of the camp, hastily withdraws. Into this wild passage of nature, where desperate characters but a few moments before were encamped, and where Carmen had darkly hinted at fate, there descends Micaela, the emblem of sweetness and purity in this tragedy of the passions. She is seeking Don José, in hopes of reclaiming him. Her romance, 'Je dis que rien ne m'épouvante' (I try not to own that I tremble), is characterised by Mr. Upton as 'the most effective and beautiful number in the whole work'—a verdict that is a trifle unkind to Carmen and Don José, and might not have pleased Bizet. The introduction for horns is an exquisite passage, and the expectations it awakens are fully met by the melodious measures of the romance.



Having looked about her, and failing to find Don José, she withdraws. Meanwhile Don José, from the place where he stands guard, has caught sight of a man approaching the camp. A shot rings out; it is Don José who has fired at the man coming up the defile. He is about to fire again, but the nonchalant manner in which the stranger comes on, and, waving his hat, calls out, 'An inch lower and it would have been all over with me!' causes him to lower his gun and advance to meet him.

'I am Escamillo and I am here to see Carmen,' he says gaily. 'She had a lover here, a dragoon, who deserted from his troop for her. She adored him, but that, I understand, is all over with now. The loves of Carmen never last long.'

'Slowly, my friend,' replies Don José. 'Before anyone can take our gypsy girls away, he must pay the price.'

'So, so. And what is it?'

'It is paid with the knife,' grimly answers José, as he draws his blade.

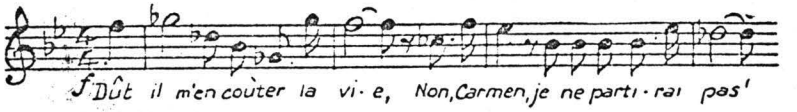
'Ah,' laughs the Toreador, 'then you are the dragoon of whom Carmen has wearied. I am in luck to have met you so soon.'

He, too, draws. The knives clash, as the men, the one a soldier, the other a bullfighter, skilfully thrust and parry. But Don José's is the better weapon, for, as he catches one of Escamillo's thrusts on his blade, the Toreador's knife snaps short. It would be a fatal mishap for Escamillo, did not at that moment the gypsies and smugglers, recalled by the shot, hurry in and separate the combatants. Unruffled by his misadventure, especially as his ardent glances meet an answering gleam in Carmen's eyes, the Toreador invites the entire band to the coming bullfight in Seville, in which he is to figure. With a glad shout they accept.

'Don't be angry, dragoon', he adds tauntingly. 'We may meet again.'

For answer Don José seeks to rush at him, but some of the smugglers hold him back, while the Toreador leisurely goes his way.

The smugglers make ready to depart again. One of them, however, spies Micaela. She is led down. Don José is reluctant to comply with her pleas to go away with her. The fact that Carmen urges him to do what the girl says only arouses his jealousy. He bursts out tragically that he will not leave her, should his refusal cost him his life. This is one of the most dramatic moments of the whole score.



But when at last Micaela tells him that his mother is dying of a broken heart for him, he makes ready to go.

In the distance Escamillo is heard singing the refrain of his song. Carmen listens, as if enraptured, and starts to run after him. Don José with bared knife bars the way; then leaves with Micaela.

Act IV. A square in Seville. At the back the entrance to the arena. It is the day of the bullfight. The square is animated. Watersellers, others with oranges, fans, and other articles. Chorus. Ballet.

Gay the crowd that fills the square outside the arena where the bullfights are held. It cheers the first strains of music heard as the festival procession approaches, and it shouts and applauds as the various divisions go by and pass into the arena: 'The Aguacil on horseback!'—'The chulos with their pretty little flags!' —'Look! The bandilleros, all clad in green and spangles, and waving the crimson cloths!'—'The picadors with the pointed lances!'—'The cuadrilla of toreros!'—'Now! Vivo, vivo! Escamillo!' And a great shout goes up, as the Toreador enters, with Carmen on his arm.

There is a brief but beautiful duet for Escamillo and Carmen, 'Si tu m'aimes, Carmen' (If you love me, Carmen), before he goes into the building to make ready for the bullfight, while she waits to be joined by some of the smugglers and gypsies, whom Escamillo has invited to be witnesses, with her, of his prowess.

As the Alcade crosses the square and enters the arena, and the crowd pours in after him, one of the gypsy girls from the smugglers' band whispers to Carmen:

'If you value your life, Carmen, don't stay here. He is lurking in the crowd and watching you.'

'He?—José?—I am no coward.—I fear no one.—If he is here,

we will have it over with now,' she answers, defiantly, motioning to the girl to pass on into the arena into which the square is rapidly emptying itself. Carmen lingers until she is the only one left, then, with a shrug of contempt, turns to enter—but finds herself facing Don José, who has slunk out from one of the side streets to intercept her.

'I was told you were here. I was even warned to leave here, because my life was in danger. If the hour has come, well, so be it. But, live or die, yours I shall never be again.'

Her speech is abrupt, rapid, but there is no tremor of fear in her voice.

Don José is pale and haggard. His eyes are hollow, but they glow with a dangerous light. His plight has passed from the pitiable to the desperate stage.

'Carmen,' he says hoarsely, 'leave with me. Begin life over again with me under another sky. I will adore you so, it will make you love me.'

'You never can make me love you again. No one can *make* me do anything. Free I was born, free I die.'

The band in the arena strikes up a fanfare. There are loud vivos for Escamillo. Carmen starts to rush for the entrance. Driven to the fury of despair, his knife drawn, as it had been when he barred her way in the smugglers' camp, Don José confronts her. He laughs grimly.

'The man for whom they are shouting—he is the one for whom you have deserted me!'

'Let me pass!' is her defiant answer.

'That you may tell him how you have spurned me, and laugh with him over my misery!'

Again the crowd in the arena shouts: 'Victory! Victory! Vivo, vivo, Escamillo, the toreador of Granada!'

A cry of triumph escapes Carmen.

'You love him!' hisses Don José.

'Yes, I love him! If I must die for it, I love him! Victory for Escamillo, victory! I go to the victor of the arena!'

She makes a dash for the entrance. Somehow she manages to get past the desperate man who has stood between her and the gates. She reaches the steps, her foot already touches the landing above them, when he overtakes her, and madly plunges his knife into her back. With a shriek heard above the shouts of the crowd within, she staggers, falls, and rolls lifeless down the steps into the square.

The doors of the arena swing open. Acclaiming the prowess of Escamillo, out pours the crowd, suddenly to halt, hushed and horror-stricken, at the body of a woman dead at the foot of the steps.

'I am your prisoner,' says Don José to an officer. 'I killed her.' Then, throwing himself over the body, he cries: 'O Carmen, my beloved Carmen!'

At its production at the Opéra-Comique, *Carmen* was a failure. In view of the world-wide popularity the work was to achieve, that failure has become historic. It had, however, one lamentable result, in that it was a contributory cause of Bizet's death exactly three months after the production, and before he could have had so much as an inkling of the success *Carmen* was to obtain. It was not until four months after his death that the opera, produced in Vienna, celebrated its first triumph. Then came Brussels, London, New York. At last, in 1883, *Carmen* was brought back to Paris for what Pierre Berton calls 'the brilliant reparation'. But Bizet, seriously ill with *angina pectoris*, and mortally wounded in his pride as an artist, had died disconsolate. The 'reparation' was to the public, not to him.

Whoever will take the trouble to read extracts from the reviews in the Paris press of the first performance of *Carmen* will find that the score of this opera, so full of well rounded, individual, and distinctive melodies—ensemble, concerted, and solo—was considered too Wagnerian. More than one trace of this curious attitude toward an opera, in which the melodies crowd upon each other almost as closely as in *Il Trovatore*, and certainly are as numerous as in *Aida*, were still to be found in the article on *Carmen* in the *Dictionnaire des Opéras*, one of the most unsatisfactory essays in that work. Nor, speaking with the authority of Berton, who saw the second performance, was the failure due to defects in the cast. He speaks of Galli-Marié (Carmen), Chapuis (Micaela), Lhérie (Don José), and Bouhy (Escamillo), as 'equal to their tasks . . . an admirable quartet'.

America has had its Carmen periods. Minnie Hauck established an individuality in the rôle, which remained potent until the appearance of Calvé. When Grau wanted to fill the house, all he had to do was to announce Calvé as Carmen. She so dominated the character with her beauty, charm, *diablerie*, and vocal art that, after she left the Metropolitan Opera House, it became impossible to revive the opera there with success, until Farrar made her appearance in it, November 19, 1914, with Alda as Micaela, Caruso as Don José, and Amato as Escamillo.

A season or two before Oscar Hammerstein gave *Carmen* at the Manhattan Opera House, a French company, which was on its last legs when it struck New York, appeared in a performance of *Carmen* at the Casino, and the next day went into bankruptcy. The Carmen was Bressler-Gianoli. Her interpretation brought out the coarse fibre in the character, and was so much the opposite of Calvé's that it was interesting by contrast. It seemed that had the company been able to survive, *Carmen* could have been featured in its repertory, by reason of Bressler-Gianoli's grasp of the character as Mérimée had drawn it in his novel, where Carmen

is a much coarser personality than in the opera. The day after the performance I went to see Heinrich Conried, then director of the Metropolitan Opera House, and told him of the impression she had made, but he did not engage her. The Carmen of Bressler-Gianoli (with Dalmores, Trentini, Ancona, and Gilibert) was one of the principal successes of the Manhattan Opera House. It was first given December 14, 1906, and scored the record for the season with nineteen performances, *Aida* coming next with twelve, and *Rigoletto* with eleven.

Mary Garden's Carmen was distinctive and highly individualised on the acting side. It lacked however the lusciousness of voice, the vocal allure, that a singer must lavish upon the rôle to make it a complete success.

One of the curiosities of opera in America was the appearance at the Metropolitan Opera House, November 25, 1885, of Lilli Lehmann as Carmen.

A word is due to Bizet's authors for the admirable libretto they have made from Mérimée's novel. The character of Carmen is, of course, the creation of the novelist. But in his book the Toreador is not introduced until almost the very end, and is but one of a succession of lovers whom Carmen has had since she ensnared Don José. In the opera the Toreador is made a principal character, and figures prominently from the second act on. Micaela, so essential for contrast in the opera, both as regards plot and music, is a creation of the librettists. But their masterstroke is the placing of the scene of the murder just outside the arena where the bullfight is in progress, and in having Carmen killed by Don José at the moment Escamillo is acclaimed victor by the crowd within. In the book he slays her on a lonely road outside the city of Cordova the day after the bullfight. K.