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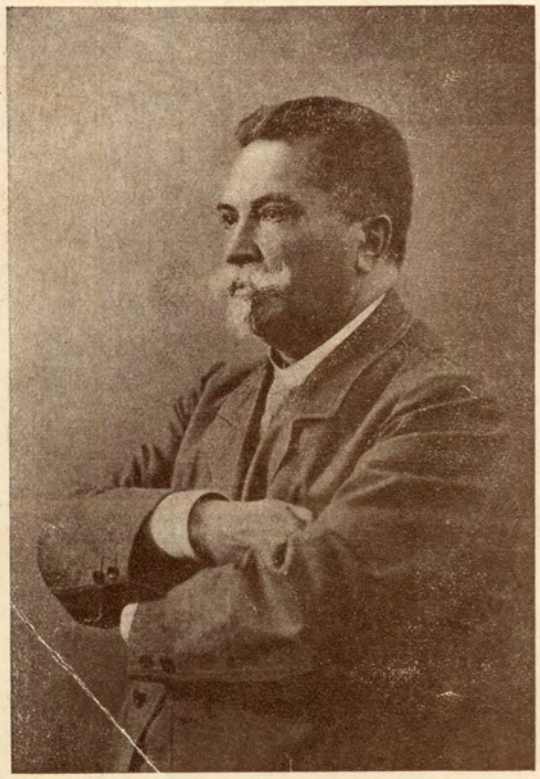

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PROGRAMME

I.

RUSSLAN AND LUDMILLA - - - - Glinka

FIRST PERFORMANCE IN ENGLAND

(*a*) OVERTURE

THE LONDON SYMPHONY ORCHESTRA

(*b*) ARIA OF BAYAN

M. VLADIMIR ROSING

(*c*) ARIA OF GORISLAVA

MME. VERA KASTELIANSKI

(*d*) WIZARD CHERNOMOR'S MARCH

(*e*) ORIENTAL DANCES: TURKISH

DANCES: NEGRO BOYS. CAUCASIAN LESGINKA

THE LONDON SYMPHONY ORCHESTRA

CONDUCTOR - M. WASSILI SAFONOFF

II.

THE QUEEN OF SPADES - - - Tchaikowsky

SCENE IV.—ON THE BANK OF THE RIVER NEVA

LISA - - MME. ZOIA ROSOVSKAYA

HERMAN - - M. VLADIMIR ROSING

INTERVAL

For continuation of Programme see next page

PROGRAMME

III.

FIRST PERFORMANCE IN ENGLAND OF

"SADKO" - - - - - Rimsky-Korsakov

TABLEAU II.—BANK OF ILMEN LAKE

CASTE:

PRINCESS VOLHOVA - - - - MME. ZOIA ROSOVSKAYA

SADKO - - - - - - M. VLADIMIR ROSING

TZAR OF THE SEAS - - - - M. JULIAN BONELL

Sisters and Friends of Princess Volhova, Solo Voices from THE INDEPENDENT MUSIC CLUB trained by Mr. FOULDS

TABLEAU III—SADKO'S HOUSE

CASTE:

LINBAVA (Sadko's wife) - - - - MME. NINA LOUSKAYA

SADKO - - - - - - M. VLADIMIR ROSING

THE LONDON SYMPHONY ORCHESTRA

UNDER THE DIRECTION OF M. WASSILI SAFONOFF

IV.

PRINCE IGOR - - - - - Borodin

(*a*) ARIA OF PRINCE GALITZKY

M. JULIAN BONELL

(*b*) ARIA OF PRINCE VLADIMIR

(*First Performance with Orchestra in England as omitted in Drury Lane Production*)

M. VLADIMIR ROSING

(*c*) OVERTURE

THE LONDON SYMPHONY ORCHESTRA

CONDUCTOR - M. WASSILI SAFONOFF

PROGRAMME AND NOTES

These Performances take place by arrangement with the Publishers, J. & W. CHESTER, 11 Gt. Marlborough Street, W.
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SCENES FROM RUSSLAN AND LUDMILLA (Glinka)

FIRST PERFORMANCE IN ENGLAND.

(*a*) OVERTURE - - - - THE LONDON SYMPHONY ORCHESTRA

(*b*) ARIA OF BAYAN - - - - - - - M. VALDIMIR ROSING

(*c*) GORISLAVA'S ARIA - - - - - Mme. VERA KASTELIANSKI

(*d*) WIZARD CHERNOMOR'S MARCH

(*e*) ORIENTAL DANCES: Turkish. DANCES: Negro Boys, and Causcasian Lesginka

THE LONDON SYMPHONY ORCHESTRA CONDUCTOR: WASSILI SAFONOFF

THE Score of Glinka's second national opera, "RUSSLAN AND LUDMILLA," was completed in 1842, six years after he had won the heart of all Russia with his patriotic music drama, "A Life for the Tsar." The subject of "Russlan," although it is quite as national as that of the earlier work, lacks the stirring human interest that touches us so profoundly in the story of the self-sacrificing peasant Ivan Sousanin, who gave his life to save that of the young Tsar Michael Feodorovich. On the other hand, the music of the second opera is in many respects a great advance upon that of "A Life for the Tsar," for here Glinka has almost entirely thrown off the Italian influences which still hampered him in 1836. The story of "Russlan and Ludmilla" takes us back to a remote legendary period of Russian history, and the characters belong to the realm of myth and phantasy. The Libretto is based on the following tale:—In the old Pagan days, before the tenth century, lived Prince Svietozar of Kiev, who had one fair daughter, Ludmilla. The maiden had three suitors: the *Vityazi*, or Knights errant, Russlan and Farlaff, and the young Tartar prince, Ratmir. Ludmilla prefers Russlan, and her father consents to their marriage. Meanwhile the wicked wizard, Chernomor, has fallen in love with the young princess. During the wedding feast he throws the whole scene in darkness, and carries off the bride. Prince Svietozar sends forth the three lovers to rescue his daughter, and promises to give her to the one who succeeds in the quest. The opera is taken up with the adventures of the Knights Farlaff, who is a rough and ready adventurer, seeks the help of the Sorceress Naina. She agrees to save him from the rivalry of Ratmir, by ensnaring the passionate young Oriental in a magic palace, where he will hear the voice of his former love, Gorislava. Russlan takes counsel with the kindly magician, Finn, who instructs him how to gain possession

of a magic sword with which to deliver Ludmilla from the power of Chernomor. Russlan succeeds in saving his bride, but on the journey back to Kiev they are overtaken by Farlaf, who casts them both into a magic sleep. Leaving Russlan by the wayside, Farlaff carries home the bride and claims his reward. Once more a wedding feast is prepared, but fortunately Russlan awakes in time to denounce Farlaff's treachery, and the opera concludes with the marriage of the true and the discomfiture of their enemies.

(*a*) The Overture to "Russlan and Ludmilla" is planned on broad and solid lines, and its general colour is in keeping with the national and legendary subject of the opera. The opening theme is Russian in character, and consists of two strains which lend themselves to contrapuntal treatment.

(*b*) The Opera is prefaced by a prologue, consisting of a chorus and solo sung by the famous bard of old—Bayan—who is supposed to relate the legend. The chief motive of the introduction in a characteristic phrase of eight notes, which is heard when Bayan speaks of "the doughty deeds of long ago." This motive is repeated in the Dorian mode and the music has an archaic character which corresponds with the remote period of the action.

(*c*) This air, which has a clarinet obbligato, is one of the most popular numbers in the opera. Gorislava sings of "the glorious star of love, now set for ever"; then, waxing more impassioned, she implores Ratmir to give up the joys of wandering and fighting, and return to the peace of the harem and to her love.

(*d*) The March of Chernomor forms the entr'acte between the third and fourth acts, and immediately precedes the Oriental ballet in the Enchanted Garden. This quaint march, which depicts the invisible wizard, is as simple as a child's fairy-tale, but it is nevertheless quite effective in its way. Beginning in a heavy and pompous style, it has a *Trio* in a lighter vein, after which the first part is repeated.

THE QUEEN OF SPADES Tchaikovsky)

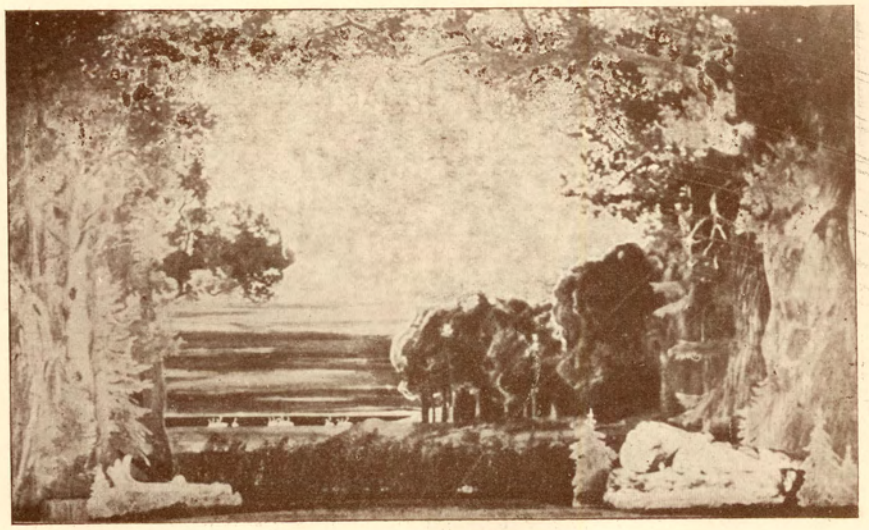
LISA - - - - - - ZOIA ROSOVSKAYA

HERMAN - - - - - - VLADIMIR ROSING

"THE QUEEN OF SPADES" an Opera in Three Acts, was composed by Tchaikovsky in 1889-90, to a libretto arranged by his brother Modeste from Ponshkin's prose tale bearing the same title. Herman, a lieutenant of hussars, addicted to gambling, falls in love with Lisa, whom he has only seen out walking in the Summer Garden, in St. Petersburg. She turns out to be the grand-daughter of a mysterious old Countess, once known as the belle of the capital, but celebrated in her old age as the most assiduous and lucky of card players. On account of her uncanny appearance she is called " The Queen of Spades." It is rumoured that the Countess possesses the secret of three cards the combination of which is accountable for her extraordinary good fortune at the gaming-tables. Herman resolves to discover this secret which will bring him wealth so that he may win Lisa, who is betrothed to a rich man. Prince Yeletsky, under pretext of an assignation with Lisa, he conceals himself in the old lady's bedroom one night, and suddenly appears before her, intending to make her divulge her secret. But he only succeeds in giving the Countess such a shock that she dies with her secret unrevealed. Herman, overwhelmed with remorse, becomes half demented, Lisa tries to save him, but finding that his mind is still fixed upon the fatal three cards, and that he no longer recognises her, she throws herself into the Neva. Herman makes his way to the gaming-house where he plays against his rival, Yeletsky. Twice he wins on cards shown to him by the apparition of the Countess. On the third card he stakes all he possesses and turns up—not the expected ace, but the Queen of Spades. At the same moment he sees for the last time a vision of the malevolent old Countess smiling triumphantly, Herman in despair puts an end to his life.

The scene included in this programme takes place at night on the bank of the canal opposite the Winter Palace. In the background the quays of the Neva, and the spire of the fortress church of S.S. Peter and Paul, gleam in the moonlight. Under an arch, in a dark corner sits Lisa dressed in black awaiting Herman, she laments her fate and is filled with forebodings as to their future. The clock strikes twelve, at last her lover comes and they are locked in each others arms, but Lisa's bliss is short-lived, Herman soon begins to rave about his hallucinations and talk of the gaming-house. She clings to him and implores him to stay with her, but suddenly he looks at her with a stranger's eyes, and crying, "Who are you? I do not know you— Go!" he pushes her aside with a wild laugh, Lisa then climbs on to the parapet and throws herself into the water.

INTERVAL



LAKE ILMEN

SCENERY FOR SECOND TABLEAU OF "SADKO" BY A. M. VASNETSOF

EFFIGY OF SADKO

:: BY M. A VRUBEL ::

CONTRIBUTED BY M. MONTAGU-NATHAN

:: :: AUTHOR OF :: :: 'RIMSKY-KORSAKOFF,' etc.

Tableaux II. & III. from the Opera "SADKO" (Rimsky-Korsakov)

FIRST PERFORMANCE IN ENGLAND.

PRINCESS VOLHOVA	Mme. ZOIA ROSOVSKAYA
TZAR OF THE SEAS	M. JULIAN BONELL
SADKO	M. VLADIMIR ROSING
LINBAVA (his wife)	Mme. NINA LOUSKAYA

SADKO, a Legendary Opera (Opera—Cylina) in Seven Tableaux, was composed between 1895-96, and produced by the Private Opera Company at Moscow in the following year. The same Company also produced it in Petrograd in 1898. After it had met with unqualified success, it was taken up by the Direction of the Imperial Opera and given with magnificent scenery and costumes. Vaznietsov was commissioned to paint the scenery and was sent to Old Novgorod and other northern districts in order to make sketches on the spot. The archæological details and the landscapes on the margin of Lake Ilmen were faithfully reproduced. The story of the opera is founded mainly upon a legend of the eleventh century belonging to the Cycle of Novgorod, but Rimsky-Korsakov has also had recourse to material found in Afanasiev's Collected Folktales, and to several variants of the Cylina. Sadko is a poor but adventurous minstrel, sometimes called "The Nightingale of Novgorod." He is not a hero in the sense of such warriors as Ilya Mouramets, who figures the Cycle of Kiev. The people of Novgorod lived by commerce. Sadko in some degree interprets the longing of the Russian people for an outlet to "the blue sea." He mocks at the old traditions of the "honoured merchants" of Novgorod, and declares that if he only had their wealth he would build a fleet of ships and, sailing through Ilmen Lake, would then carry them overland to some river, which would take them into the Black Sea. Lamenting his lot by the Lake, his songs attract the beautiful Princess, daughter of the Sea King, who falls in love with him and promises her help. For a while Sadko is fascinated, and forgets his faithful young wife, Linbava. In a desperate mood he lays a wager against the merchants that he will catch gold fish in Lake Ilmen. The merchants stake their goods, and Sadko his "dare-devil head—his sole available asset." How he succeeds in luring the gold fish, thanks to the help of the Princess of the sea; how he sets sail with his merchant vessels, laden with wealth "beyond the dreams of avarice"; how, when his ships are overtaken by a storm, lots are cast to decide who shall be thrown overboard to propitiate the Sea King; how Sadko draws the unlucky number, and is cast into the sea, clinging to his precious *gusslee*; how he wins the heart of the Sea King with his music, and is affianced to his daughter, being saved at the last moment by the apparition of an ancient hero, disguised as a pilgrim, and finally restored to his faithful Linbava—all these incidents would take too long to recount in detail.

"Sadko" is pre-eminently a rational opera, in which the composer has conveyed a vivid picture of the customs and sentiments of a remote period. Rimsky-Korsakov gives an archaic atmosphere to the music by the use of melodies which are model in character. The Sea Queen's Slumber Song is Dorian, Sadko's aria in Tableau V. is Phrygian. There are many clever touches of orchestration imitating the *guslee* and other old Slavonic instruments.

"SADKO" (Rimsky-Korsakov)

The precepts chosen for to-day's programme begin with the first scene in Tableau II., where Sadko is discovered by the edge of Lake Ilmen, seated on a white stone, in the moonlight, with his guslee on his knees. He complains to the forest and the lake that he is an outcast from Novgorod, in disgrace with the merchants, so that none now desire to hear his golden-toned *guslee*. On the horizon he sees a flock of white swans and sea-birds. When they draw nearer they change into Volkhova, the Sea King's daughter and her sisters. They rest by the brink of the lake. The Princess hears Sadko sing, and approaches him. He plays and sings for the mermaidens to dance, while Volkhova sits by his side and plaits him a crown of flowers. Then follows a more or less continuous love duet, with occasional choruses. Thus, the night passes, but with the first rays of dawn the voice of the Sea King is heard calling his daughters home to the deep. Tableau III. shows us the *Terem* in Sadko's house, with his wife gazing out at the window, and anxiously awaiting his return. The bells ring for church, and still he does not come. Lionbava gives vent to her distress in a long solo ("I guess the truth, Sadko no longer loves me," etc.) At last he returns; but he is dreamy and preoccupied with his visions of the night. Presently he starts up and declares his intention of laying his wager with the merchants. His wife implores him not to risk his "dare-devil head"; but in vain. Pushing her aside he departs, leaving her praying for his safe return.

"PRINCE IGOR" (Borodin.)

(*a*) SONG OF PRINCE GALITZKY - - - M. JULIAN BONELL

(*b*) CAVATINA OF PRINCE - - - - M. VLADIMIR ROSING

(*c*) OVERTURE - - - THE LONDON SYMPHONY ORCHESTRA

CONDUCTOR : : : WASSILI SAFONOFF

THE idea of writing an opera on the subject of "The Epic of the Army of Igor" was suggested to Borodin by Vladimir Stassov in 1869. He set to work with great ardour, but the exigencies of his position as professor of chemistry at the Petrograd Academy of Medicine proved constant hindrances to the completion of his task, and it was left unfinished, as regards orchestration, at the time of his death in 1887. Rimsky-Korsokov and Glazounov put the finishing touches to the work when it was published in 1889. Stassov provided the *scenario* of the opera, but Borodin was his own librettist.

The Prologue takes place in Poultivle, the town in which dwells Ignor, Prince of Seversk. He is on the point of starting on an expedition against the Polorptsy, a hostile Oriental tribe. An eclipse darkens the heavens, and is interpreted as a sign of impending disaster. The

populace implores Igor not to go forth with his army. The Prince remains firm and rides away with his young son, leaving his wife Yaroslavna in the care of her brother, Prince Galitzky, who is to act as Regent during Igor's absence. Galitzky is both dissolute and treacherous. He seeks to win over the crowd by the help of two gleemen, Eroshka and Skonla, the comic villains of the opera. When Galitzky's rule is at its worst, news is brought that Igori's army has been decimated on the banks of the Kayala, that he and his son are prisoners, and that the Polovtsy are marching on Poutivle. This intelligence reawakens the loyalty of the Boyards, who rally round Yaroslavna. The second and third Acts takes place in the camp of the Polovtsky, and the music takes on an Oriental colouring. Young Prince Vladimir falls in love with the Khan's beautiful daughter, and sings a very graceful serenade outside her tent. There is a very effective ballet, now familiar in this country, in which a series of wonderful dances are commanded by the chivalrous Khan in order to distract his noble prisoner from his grief. In the third Act, Igor escapes while the whole camp is lying in a drunken slumber after the festivities. Konchakovua, however, manages to detain her lover Vladimir.

In the fourth Act, Yaroslavna is discovered standing in the terem of her palace lamenting for the fate of her husband, and for her ruined and ravaged country. At the climax of her grief Igor and his faithful attendant, Ovlour, come in sight on the plain, and the opera ends in the blissful reunion of the married lovers.

(*a*) The Overture is partially built on themes which are afterwards heard in the opera. It opens with a short Introduction (*Andante*), dreamy and poetic in character, which evokes a vision of remote epic days. The *Allegro* begins with a rousing fanfare figure associated on the stage with the Polovsty warriors. After a climax, the air sung by the Khan's daughter in the third Act is introduced by solo clarinet. Prince Igor's aria, sung in captivity, is heard in an augmented version from solo horn, accompanied pizzicato by the 'cellos. Other portions of the material recall Borodin's Second Symphony.

(*b*) Galitsky's drinking song is sung in the first Act, when he is feasting the people in the courtyard of his house, and trying to undermine their loyalty to Prince Igor. He expresses his character in the last lines of the song:—

"State and power are nought to me,
If they bring not luxury;
So, heigh-ho,
Come laugh and quaff!"

(*c*) This Serenade was sung by Prince Vladimir Igorinvich in the second Act of the opera, when the young lover pours out his passion before the tent of the Khan's daughter. It is full of romantic feeling, and is perhaps the most popular number in the whole work.

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