And now Schaunard and Colline come in, the one with four rolls of the other with a herring, and soon the Bohemian atmosphere of the First returns. The four friends seat themselves for their great meal, and Schaunard, continuously putting the young lady's hat declaring that it must be kept in ice in the corner of his trunk or saloon, and then by offering "Dolce zittar" and parrot-tongue, which Colline has politely on the grounds that he is going to a ball that evening. Colline plays his roll and importantly tells Schaunard that he must be off to see the King, while Schaunard rises to propose a toast but drops down instead a choric exhibition is decided on. With now the "stage" is cleared, and the turn suggest a cavalcade, a minuet, canzona, and a fantasia. At last a mill is chosen, with Colline leading, and Schaunard in the middle, and a partner Marcello is chosen and with exaggerated steps pretends to fight a duel.

At the height of the horse-play Musetta enters and tells the story of her agitation that has come but is too weak to climb, while Rodolfo rushes to Mini; he and Marcello bring her in, while the will prepare the bed for her to lie on. Musetta becomes her beloved Rodolfo, who tells the others in a pathetic story. She had to leave that Mini was no longer living in the old Viscount and was in a state of death. She found her at almost dead with exhaustion, and decided to fill her wish to die near her.

Mini is growing weaker; she greets friends cheerfully and they urge her to bear herself by talking. There is no son or medicine in the place. Her hands are cold; she calls for a muff. Musetta removes her ear-rings and tells Marcello to sell them and buy medicine for Mini; she herself will go for a muff. Colline bids a long farewell to his beloved friends, whose pockets were empty, and proceeds to successive volumes, and bidding Schaunard to leave the lovers to her eyes. She was only to keep, she says, to be alone with Mini.

Schaunard goes to the garret where he says the little box that he has kept as a reminder of their gay evening in the Latin Quarter. As her mind runs sweetly over their love, she is taken with a spasm. The returning Rodolfo helps Schaunard to lower her to the pillow again. Musetta and Marcello reappear, he with medicine and news that the doctor is on the way, and she with a muff which she gives to Mini. Burying her hands in the softness of the muff, Mini tells the weeping Rodolfo with a faltering voice that she feels much better now; her hands are no colder, and now she is drowsy and will sleep.

The friends prepare the medicine, and Musetta intones a soft prayer to the Virgin. Meanwhile Schaunard approaches the dying Mini on tiptoe, returns to Marcello with a hopeless gesture and murmurs hoarsely, "She is dead!" Colline returns with the few coins from her sale of the coat. Rodolfo shudders Mini's face from the ray of sunlight which has come in the window; he notices the stony looks of Marcello and Schaunard and suddenly realizes that something is wrong. Marcello, unable to conceal his emotion, bids his friend be brave. Rodolfo turns to the lifeless Mini and with an anguished cry falls weeping by her side.

—John Beckwith

---

**ACADEMY OF BALLET**
Principal: BETTINA BYERS, A.R.A.C. et A.T.C.

**presents**

**A BALLET PROGRAMME**

**EATON AUDITORIUM**
SATURDAY, MAY 14, at 8:30 sharp
Tickets at the Auditorium (TR. 1144) or at the Academy (BH. 6171)
cardigans unlimited...

unlimited in their charm,
versatility and importance, cardigans
tell fashion's most adaptable story.
Choose yours from Simpson's go-everywhere collection.
THE ROYAL CONSERVATORY OPERA
presents
LA BOHEME
Music by GIACOMO PUCCINI
Libretto by Giuseppe Giacosa and Luigi Illica
CAST (in order of appearance)
Marcello, a painter ................................................................................... Edmund Hockridge
Rodolfo, a poet ........................................................................................... James Shields
Colline, a philosopher ................................................................................. Jan Rubes
Schaunard, a musician ................................................................................ Andrew MacMillan
Benoit, a landlord ....................................................................................... Glenn Gardiner
Mimi ............................................................................................................ Mary Morrison
A Hawker .................................................................................................... Douglas Scott
Parpignol, a toy-seller ................................................................................ Pierre Boutet
Host of the Café Momus ............................................................................. Glenn Burns
Musetta ........................................................................................................ Beth Corrigan
Alcindoro, a rich counsellor ...................................................................... Ernest Adams
Customs officers ........................................................................................ Kenneth Smith, Frank Elliott

CHORUS
Selma Bialuski, Jean Brown, Margaret Dejardin, Esther Ghan, Marguerite Gignac,
Jann Hall, Marjorie Hays, Peggy Hitchcock, Myra Jones, Barbara King, Malca Laskin,
Virginia Lippert, Annabel Lister, Ann Makar, Jean Patterson, Mary Alice Rogers,
Patricia Snell, Jack Asher, Arthur Barstley, George Barrs, Earl Dick, Anton Diel,
Frank Elliott, Glenn Gardiner, Ralph Rosee, Douglas Scott, Kenneth Smith.

CHILDREN
Joan Barrington, Diana Chambers, Nancy Hanning, Jennifer Hitchcock, Sharon Kristjanson.

Opera Orchestra of the Royal Conservatory

SYNOPSIS OF SCENES:
Act I: The Carret, Christmas Eve
Act II: The Latin Quarter, later the same evening
Act III: A customs barrier at dawn, two months later
Act IV: The Carret, several months later

Intermission after each act.

NICHOLAS GOLDSCHMIDT, conductor
HERMAN GEIGER-TOREL, stage director

Settings ........................................................................................................... J. H. C. Heitinga
Costumes ..................................................................................................... Keay Costume Company
Wardrobe Supervisor .................................................................................. Stewart Bagnall
Wardrobe Assistant ..................................................................................... Elizabeth Wilkes-Chitty
Assistant Conductor and Coach ..................................................................... George Crum
Concertmaster .............................................................................................. Victor Feldbrill
Stage Manager ............................................................................................. John Rockwood
Assistant to the Stage Director .................................................................... Andrew MacMillan
Production Assistants ............................................................................... Marjorie Hays, Peggy Hitchcock

EATON AUDITORIUM
TORONTO
May 5 and 7, 1949
8:30 P.M.
LABOHEME

SYNOPSIS

Henri Murger's novel "Scènes de la vie de Bohème", upon which Giacosa and Illica based their libretto, is a poetic-comic-pathetic story of life in the artists' and students' quarter of Paris. The characters and many of the situations of the story are taken from the author's own youthful acquaintances. Rudolph, the poet, was Murger himself; Marcel, the painter, was a composite portrait of his two friends Lazaire and Tabor; Schuonard is from Schumann, the nickname of Alexandre Schanne, a painter and sometime musician; Colline is a compound of two other members of the Bohemian circle, Wallon and Trapano. The plot of the opera is drawn in part from one of the girls of the circle, a certain Louise, whose occupation was dyeing artificial flowers; it is recorded that the jovial Schuonard once sold his best overcoat to Jack Louise in finery, as Puccini's Colline did to provide the dying Mimi with medicine. Mimi's death is recorded in the novel in the episode called "Francine's Muff", which is taken from the death of one of Murger's own loves, Lucile, who longed and her death-bed for a new cloth dress, just as Francine (and her operatic first cousin, Mimi) longed for a muff. Lucile, however, died in a hospital, and Murger heard of it too late to claim the body.

ACT ONE

The First Act of the opera shows us the poorly-furnished garret of the four Bohemian companions. Marcello is busy as the easel working on his huge picture; "The Passage of the Red Sea", while Rodolfo is staring out over the roofs of the city. They confess they are too cold to work. "The Passage of the Red Sea seems damp and cold", Marcello says; Rodolfo wonders why smoke rises from all the chimneys of Paris while their own idle flames of a fire lazily refuses to work without fuel. Marcello's fingers are as cold as if they had touched the icy heart of his false Musetta. He proposes to make fuel of a chair, but Rodolfo suggests instead the manuscript of his own five-act tragedy. This selfless gesture rouses Marcello to offer his:"Passage", but Rodolfo protests that the painting might create a bad smell, and so the first act of the drama is lit. As the friends warm themselves by the small blaze, Colline enters. He is in a bad humor, because it is Christmas Eve and he has found the pawnshops closed. Noticing the fire, and the great sacrifice of Rodolfo, he remarks that it is a sparkling, if rather short, work. Marcello explains that the extract is too long. Rodolfo sends the second act into flames, and after it dies down he excitedly throws in all three remaining acts at once. The flames subside and in mock anger at the superficiality of the play Marcello and Colline cry out: "Down with the author!"

At this point two boys come in carrying food, wine, cigars, and a supply of fuel, followed by the triumphant Schuonard who scatters a handful of coins on the floor. These the incredulous Bohemians take for tin medals, until Schuonard shows them the image of Louis Philippe. Schuonard now begins to explain at length how he acquired this wealth: he was hired by an eccentric English lord ("or 'muddled") to play and sing to a neighbor's pet parrot, Socrates, until the bird should die. He sang for three days, he says, with no damage to the bird's composure. Finally he made love to the servant-girl and with her help fed the parrot on parsley, and Socrates died instantly. During this wild narrative the friends, ignoring Schuonard, have been fixing the fire and preparing. The flames subside and to concoction" for tablecloth) for their great feast. Schuonard is shocked at the signs of preparation. He rescues the food from them, and reminds them that though they may drink at home they must dine outside on this festive Christmas Eve.

They fill their glasses. A knock is heard, and the landlord Benoit enters demanding three month's rent. The Bohemians greet him cordially, pour him wine, and drink his health. He presses his demands, and Marcello shows him the money and invites him to join their circle. The four fill his glass as soon as it is empty. They flatter him and encourage him to prattle. As the landlord becomes more and more tipsy, Marcello asks slyly, "Didn't I see you at the Mabelle the other evening flinging with a beautiful young girl?" Benoit tells them confidentially that though he was timid as a youth, his greatest delight now is a pretty wench—not too robust, he adds judiciously, but on the other hand not too lean, for lean women are bad tempered and inclined to scratch. "My wife, for example," he says. At the admission that Benoit is married, the Bohemians pretend great horror that their chaste abode should be polluted by such
an old reprobate. Their morality is greatly offended, they say, and they push the protesting Benoit out the door; Marcello, waving the forgotten bill, cries out: "I have paid the rent!"

Schaunard is anxious to get started for the gay evening at the Café Momus, and so Marcello and Colline divide their new riches and prepare to go. Rodolfo, however, says he must finish his new article for the journal "The Beaver" and will join them in a few minutes. Urging him to "cut the beaver's tale short," the others leave, and as they tumble their way down the dark stairway Rodolfo sets half-heartedly to work.

Presently there is a little knock at the door and a woman's voice is heard. Rodolfo opens the door and finds standing there a tall but lovely young girl holding a key and an extinguished candle. She enters at his invitation, and is suddenly seized with a coughing fit. She says she is merely out of breath from climbing the staircase. She begins to swear, but Rodolfo supports her, places her in a chair, and revives her with some wine. In the confusion the candlestick and the key have fallen to the floor. Now the girl asks Rodolfo to light her candle for her so that she can go on her way. This he does, and escorts her to the door. But she has lost her key—where can it be? The draught from the door extinguishes her candle again, and in hurrying to relight it, Rodolfo puts out his own candle, so that the room is left in darkness. He sets about helping his pretty neighbour hunt for her key, discovers it first, and secretly slips it into his pocket. Guided by Mimi's voice, he approaches her and takes her hand in his. "How cold your little hand is!" she cries. She sits while he tells her about himself: he is, he says, a poet, poor in material wealth but rich in wit and beautiful dreams. "Jewels like your lovely eyes, these are my treasure," he sighs, and now that he has told her his story, he asks, what about her own? She replies that she is called Mimi, although her name is Lucia, and that she makes her living by embroidering lilies and roses on fine cloths. She lives alone in the little chamber above, and through the winter she dreams of the spring, of which her scent-less flowers are a remembrance. She ends her tale with an apology for having intruded.

The Bohemians shout for their companion not to tarry so long. Rodolfo goes to the window and calls out that he will join them at the Café Momus, and asks them to save two places there. Turning, he sees Mimi's face in the moonlight and is transported to a passionate expression of his love for her. They go out arm in arm.

ACT TWO

Act Two takes us to a square in the Latin Quarter, with the Café Momus on one side and a crowd of hawkers, salesmen, flower girls and urchins, celebrating a colorful Christmas Eve. Schaunard is buying a pipe and a horn; Colline is buying a "new" overcoat and inspecting second-hand books; Marcello walks to and fro observing the crowd and flirting with the girls; Rodolfo buys a bonnet for Mimi's delight, and when she asks for a chain of corals which is displayed he tells her expansively that when Providence finally takes his rich uncle she may have far finer jewels. Rodolfo joins the friends at their table and introduces his new love Mimi. A toy-vendor, Parpignol, creates great excitement among the young urchins. The Bohemians order wine. Marcello outgrows the others by ordering a phial of poison; following his gaze they see the reason for his sudden outburst of bitterness: for Musetta, his former love, has just come along the boulevard, followed by a prissy old admirer, Alcindoro.

Season 1949-1950
International Artists Presents First Toronto Recital by

JAN RUBES
Outstanding Czech Basso

EATON AUDITORIUM, SATURDAY, NOVEMBER 5th

(Mr. Rubes sings "Colline" in tonight's performance of "La Bohème")

All our concerts for the next season will be announced in the near future. If you would like to receive our booklet and are not yet on our mailing list, please send your name and address to International Artists, 72 Adelaide West.

page five
for your Bookshelf . . .

A SHORT HISTORY OF OPERA
by Donald J. Grout
The first continuous and complete record of the history of opera. Well illustrated. 2 Vols.—$13.50

MOZART'S OPERAS. A Critical Study
by Edward J. Dent
A new edition of a book that is at once authoritative and acute in its judgment, and stimulating to read.—$4.75

ENGLISH VERSIONS OF OPERA LIBRETTI
by Edward J. Dent
There are fifteen Operas now published in this most welcome series, uniform in size and format. A general preface on "Opera in England", the story of the Opera in question, and a brief biography of the Composer, are included. Each.—75c

OXFORD UNIVERSITY PRESS
480 University Avenue Toronto 2

She sees a vacated table near the Bohemians, and begs "Lulu" (the absurd pet name she gives Alcindoro) to secure it. In answer to Mimi's curiosity, the embittered Marcello tells her: "She is called Musetta, surnamed Temptation, by vocation a rose in the wind, a bird of prey whose favorite meat is the heart of her victim." Musetta becomes more and more annoyed at Marcello's open indifference, and she hysterically smashes a plate, half to relieve her feeling and half to attract attention. Alcindoro begs her to mind her manners, and mistakes all the flagrant hints she is throwing to the mock-deaf Marcello as meant for himself. As Schaunard, a hugely-annused observer, remarks "the comedy is mounting", Musetta changes her tone from hysteria to docility as she sings a sweet and sentimental waltz-song extolling her own charms and enumerating her conquests. At length she addresses Marcello directly and he shows signs of weakening as Mimi, Rodolfo, Schaunard, and Colline comment on the situation. As a last trick, to get rid of the odious Alcindoro, Musetta shrinks that her shoe is too tight and begs the old councillor to go to the bootshop for a more comfortable one. As he scurries away embarrassed at the scandal, Marcello and Musetta throw themselves into each other's arms.

A waiter brings the bill, which proves too big an item for the Bohemians' budget. Musetta asks for her bill, and tells the waiter to add the two together and leave them for Alcindoro, a solution which delights her friends' sense of comedy. A company of soldiers approaches, and as they pass they are joined by the Bohemians—the skillest Musetta carried in triumph by Colline and Marcello, and Schaunard blowing his ridiculous horn. The agitated Alcindoro returns with a bright new pair of shoes and collapses when the waiter presents him with the double bill.

ACT THREE

"A gay life—yet a terrible one!" This phrase from Murger's preface was used by Giacosa and Illica as a sort of motto; and as the Third Act opens the story which up to now has been entirely on a comic plane takes on a deeper, perhaps tragic, meaning. It is a cold February dawn. The scene shows a toll-gate at one of the Paris customs barriers, and a tavern nearby. The custom-house officers, dozing at their posts, are roused by street-workers waiting to pass by the
gate. From the tavern, above the voices of the late revellers, is heard Musetta's waltz-song. As a group of peasant-women pass through the gate on their way to market, Mimì enters from the street, looking distraught and coughing. She asks the sergeant if this is the tavern where Marcello works, and begs one of the women to send the painter to her. A bell rings for matins; the merrymakers leave the tavern. At last Marcello comes out and greets Mimì with surprise. He tells her he and Musetta have been at the tavern a month; to pay their keep Musetta has been teaching singing and he has been putting his talent to practical use about the place—witness the decorations on the tavern-front. "And Rodolfo? Is he here too?" she asks. "Yes". At this she bursts into tears and begs Marcello to help her. Rodolfo loves her, she says, but is torn with jealousy. Marcello agrees with her that when there is such suspicion between them he and Rodolfo were better parted. He promises to speak to Rodolfo, and bids the still coughing Mimì to go home and avoid making a scene.

Rodolfo comes out of the tavern and hastens to Marcello. He says he is anxious to separate from Mimì. When his friend taunts him for his jealousy

Royal Conservatory Symphony Orchestra
Ettore Mazzoleni, Conductor

Second Closing Concert

Programme

* Symphonic Variations
   Clermont Pepin

† Symphonic Suite
   Harry Freedman

† Piano Concerto
   Harry Somers

HARRY SOMERS

Isolde's Liebestod ('Tristan und Isolde')
Wagner

LOUISE ROY

A London Symphony
Vaughan Williams

†—first performance
*—first Toronto performance

MASSEY HALL
Monday, May 9, 8:40 p.m.
Complimentary Exchange Tickets at the Conservatory
**Toronto Symphony Orchestra**

SIR ERNEST MacMILLAN, Conductor  
PAUL SCHERMAN, Assistant Conductor

**Twelve Tuesday and Wednesday**

**Subscription Concerts**

SEASON — 1949-1950

<table>
<thead>
<tr>
<th>TUESDAYS</th>
<th>GUEST ARTISTS</th>
<th>WEDNESDAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 25</td>
<td>PIERRE FOURNIER — Cellist</td>
<td>October 26</td>
</tr>
<tr>
<td>November 8</td>
<td>BELA BOSZORMENYI-NAGY — Pianist</td>
<td>November 9</td>
</tr>
<tr>
<td>November 22</td>
<td>GINETTE NEVEU — Violinist</td>
<td>November 23</td>
</tr>
<tr>
<td>December 6</td>
<td>BENNO MOISEIWITSCH — Pianist</td>
<td>December 7</td>
</tr>
<tr>
<td>January 3</td>
<td>WILLIAM STEINBERG — Guest Conductor</td>
<td>January 4</td>
</tr>
<tr>
<td>January 17</td>
<td>YEHUDI MENUHIN — Violinist</td>
<td>January 18</td>
</tr>
<tr>
<td>January 31</td>
<td>HERTA GLAZ — Contralto</td>
<td>February 1</td>
</tr>
<tr>
<td></td>
<td>BRIAN SULLIVAN — Tenor</td>
<td></td>
</tr>
<tr>
<td>February 14</td>
<td>DAME MYRA HESS — Pianist</td>
<td>February 15</td>
</tr>
<tr>
<td>February 28</td>
<td>ORCHESTRAL PROGRAMME</td>
<td>March 1</td>
</tr>
<tr>
<td>March 14</td>
<td>MISCHA ELMAN — Violinist</td>
<td>March 15</td>
</tr>
<tr>
<td>March 28</td>
<td>WILLIAM KAPELL — Pianist</td>
<td>March 29</td>
</tr>
<tr>
<td>April 11</td>
<td>CLAUDIO ARRAU — Pianist</td>
<td>April 12</td>
</tr>
</tbody>
</table>

**Season Ticket Information**

PRESENT SUBSCRIBERS have the option of retaining their present locations until June 1st. Any requests for seat changes should be made at once. After June 1st, all unsubscribed seats will be made available to new applicants.

NEW SUBSCRIBERS—New Orders are accepted now and will be filled in the order received, as soon as possible after June 1st.

**Subscription Prices — 12 Concerts**

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$7.00</td>
<td>$9.00</td>
<td>$11.00</td>
<td>$15.00</td>
<td>$19.00</td>
<td>$24.00</td>
</tr>
</tbody>
</table>

Subscriptions may be paid for in full or in part when order is placed. Cheques should be made payable to the Toronto Symphony Orchestra Association.

The Tuesday and Wednesday programmes will be identical. Single concert prices will be $1.00 to $2.50—subscribers save from $3.00 to $6.00.
and unreasonable. He pours out all his bitterness against Mimi and her fickle
ness. Marcello is still doubtful, and Rodolfo is forced to admit that he still
loves Mimi dearly, but that he is worried by her frailty and her incessant coughing.
He fears she is dying and he is too poor to care for her. Mimi meanwhile, in-
stead of going away, has hidden nearby, and has overheard everything; now her
sudden violent sobbing and coughing reveals her; the alarmed Rodolfo tries
to get her into the warmth of the tavern, but she will not go.

Musetta's coquettish laugh is heard from inside, and Marcello, fearing
another of her flirtations, rushes in to deal with her, leaving Mimi and Rodolfo
alone. Mimi says a sad farewell, and asks him to pack her few belongings—
all except the little bonnet he bought for her on Christmas Eve, which he
may want to keep as a remembrance of their love. They join in a tender parting
while from the tavern come Musetta and Marcello, who have a parting of a
more vigorous sort with angry accusations and taunts. Mimi and Rodolfo,
left alone again, embrace and agree to make their love last out the winter and
to separate when spring comes and the flowers revive again.

ACT FOUR

The last act takes us back to the garret again. Several months have passed
and the two rejected lovers, Marcello and Rodolfo, are trying to forget their
unhappiness in their work. Marcello is at his easel, Rodolfo at his writing-table,
each trying to convince the other that he is hard at work. Rodolfo casually
tells his friend he saw Musetta riding in a fine coach and when he inquired after
her heart, she said she scarcely knew if it was still beating, thanks to her splendid
new velvet dress. Marcello just as casually assures his friend that he is
greatly amused, though Rodolfo mutters "humbug!" Now it is Marcello's turn.
He tells of having seen Mimi riding in a
grand carriage and dressed like a queen,
and he scoffs at Rodolfo's pretended in-
difference. Again they set to work, but
before long their unsettled feelings get
the upper hand. Rodolfo throws down
his pen and Marcello his brush, and the
two join in a sentimental reverie on
their broken-heartleness. Marcello kissing
Musetta's shawl and Rodolfo fondling
Mimi's little bonnet.

"What time is it?" Rodolfo asks, trying
to conceal the fervor of his outburst.
"Time for yesterday's dinner", replies
Marcello. And now Schaunard and Colline come in, the one with four rolls and the other with a herring, and soon the Bohemian atmosphere of the First Act returns. The four friends seat themselves for their great meal, and Schaunard ceremoniously puts the plate in Colline's hat declaring that it must be kept in ice's cold. "Baron" Marcello whether he takes trout or salmon, and counters by offering "Duck." Roasted parrot-tongue, which declines politely on the grounds that he is going to a hall that evening. Colline finishes his roll and importantly tells them he must be off to see the King. Schaunard rises to propose a toast but is shouted down and instead a choreographic exhibition is decided on. With ceremony the "stage" is cleared, and the four in turn suggest a gaufrette, a minuet, a pavane, and a fandango. At last a quadrille is chosen, with Colline leading. Schaunard humming the tune, and Rodolfo and his coy partner Marcello executing the steps. Schaunard and Colline pick a quarrel and with exaggerated gestures pretend to fight a duel.

At the height of the horse-play Musetta enters and tells the four in agitation that Mimi has come but is too weak to climb the stairs. Rodolfo rushes to Mimi; he and Marcello bring her in, while the others prepare the bed for her to lie on. Mimi embraces her beloved Rodolfo, while Musetta tells the others in a whisper her pathetic story. She had heard that Mimi was no longer living with the old Viscount and was in fact on the point of death. She found her at last almost dead with exhaustion, and promised to fill her wish to die near Rodolfo.

Mimi is growing weaker; she greets her friends cheerfully and they urge her not to tire herself by talking. There is no food or medicine in the place. Her hands are cold; she calls for a muff. Musetta removes her carriages and tells Marcello to sell them and buy medicine for Mimi; she herself will go for a muff. Colline bids a long farewell to his beloved Mimi into whose pocket were poured precious volumes, and bidding Schaunard to leave the lovers to their eyes. She was only sleepy, she says, to be alone with Rodolfo. She tells him he is always her only love, and reminds him of their first meeting, that Christmas Eve in the garret. He shows her the little bonnet that he has kept as a reminder of their gay evening in the Latin Quarter. At her mind runs sweeter over their love, she is taken with a spasm. The returning Schaunard helps Rodolfo to lower her to the pillow again. Musetta and Marcello reappear, he with medicine and news that the doctor is on the way, and she with a muff which she gives to the dying Mimi. Burying her fingers in the softness of the muff, Mimi tells the weeping Rodolfo with a faltering voice that she feels much better now: her hands are no longer cold, and now she is drowsy and will sleep.

The friends prepare the medicine, and Musetta intones a soft prayer to the Virgin. Meanwhile Schaunard approaches Mimi on tiptoe, returns to Marcello with a hopeless gesture and murmurs hoarsely, "She is dead!" Colline returns with the few coins from the sale of the coat. Rodolfo shields Mimi's face from the rain of sunlight which has come in the window; he notices the stormy looks of Marcello and Schaunard and suddenly realizes that something is wrong. Marcello, unable to conceal his emotion, bids his friend be brave. Rodolfo turns to the lifeless Mimi and with an anguishcd cry falls weeping by her side.

—John Beckwith

---

**ACADEMY OF BALLET**
Principal: BETTINA BYERS, A.R.A.C. et A.T.C.
presents
**A BALLET PROGRAMME**
EATON AUDITORIUM
SATURDAY, MAY 14, at 8:30 sharp
Tickets at the Auditorium (TR. 1144) or at the Academy (HU. 6171)