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SIXTEENTH ANNUAL SEASON

OCTOBER 7, NOVEMBER 3, 1938

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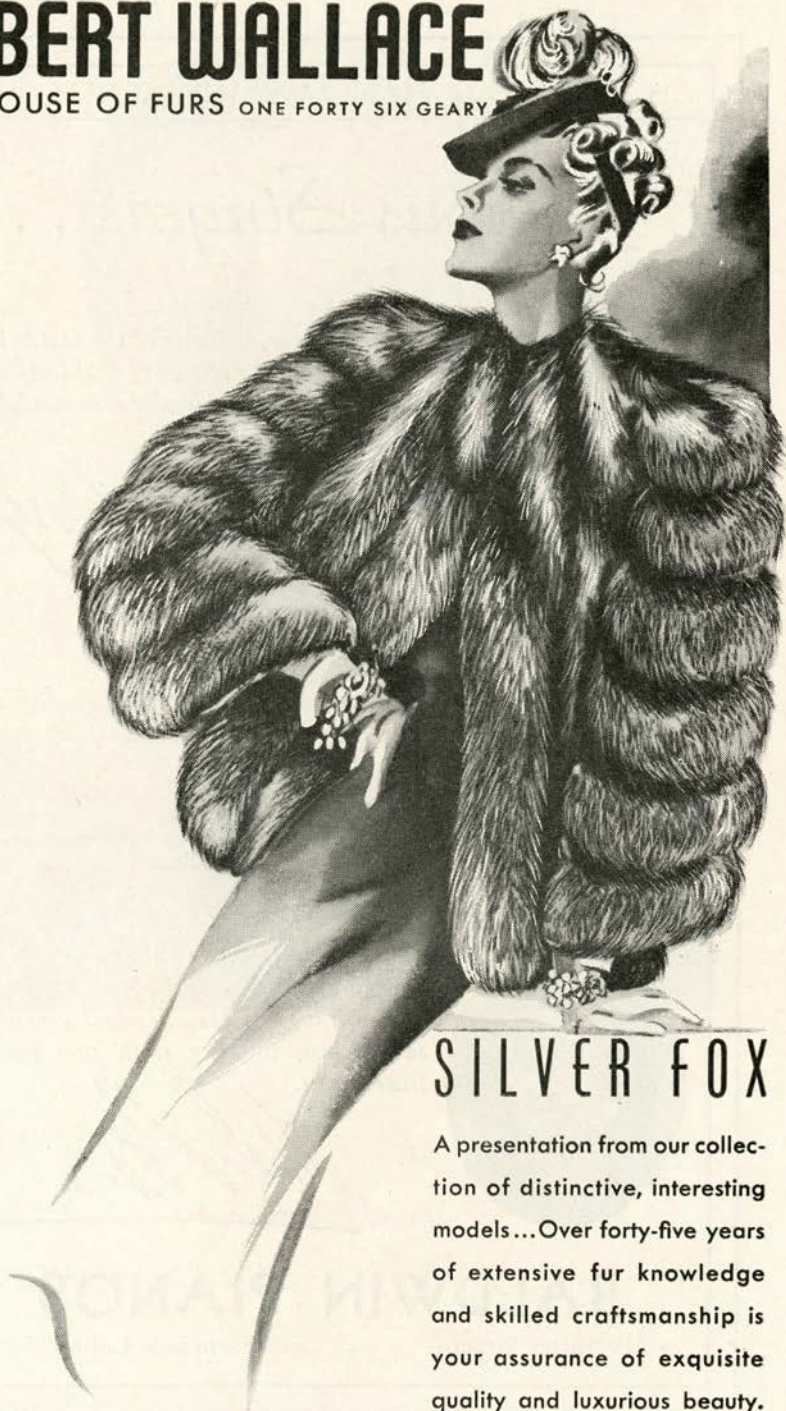


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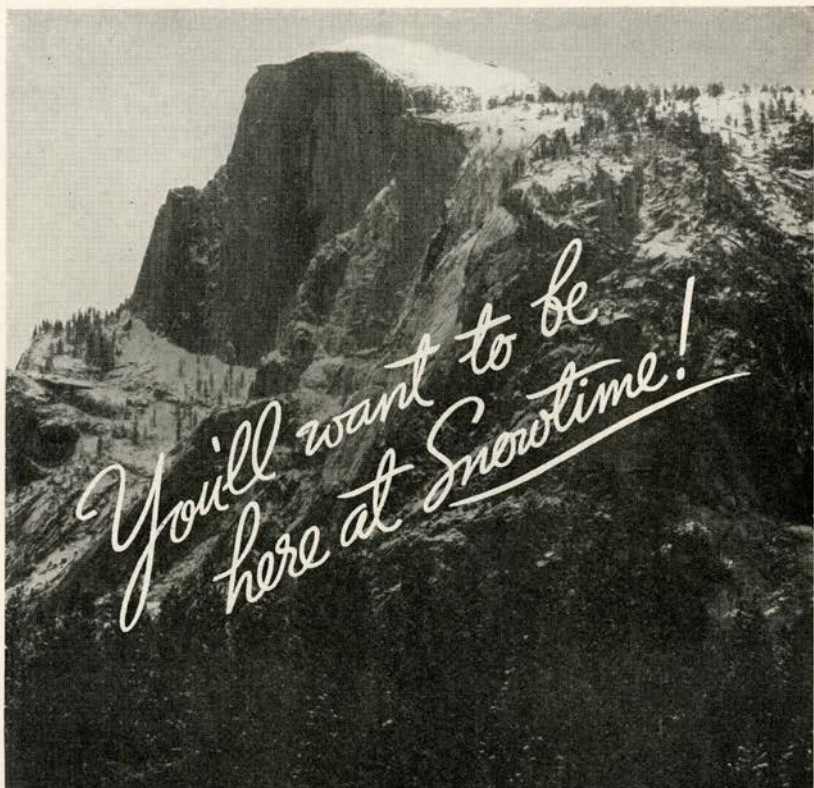
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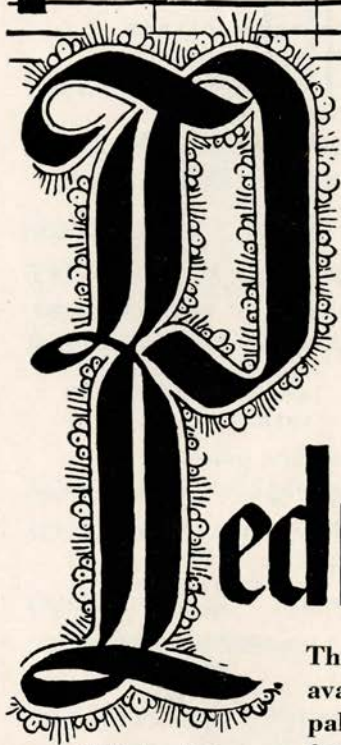
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 Saturday Evening, Jan. 7 }
- Friday Afternoon, Jan. 13 } NO GUEST ARTIST  
 Saturday Evening, Jan. 14 }
- Friday Afternoon, Jan. 20 } LUBOSCHUTZ & NEMENOFF,  
 Saturday Evening, Jan. 21 } *Duo Pianists*
- Friday Afternoon, Feb. 3 } STRAVINSKY, *Guest Conductor*  
 Saturday Evening, Feb. 4 }
- Friday Afternoon, Feb. 24 } PAUL HINDEMITH, *Conductor, Violist*  
 Saturday Evening, Feb. 25 }
- Friday Afternoon, Mar. 3 } NO GUEST ARTIST  
 Saturday Evening, Mar. 4 }
- Friday Afternoon, Mar. 10 } ALEX BRAILOWSKY, *Pianist*  
 Saturday Evening, Mar. 11 }
- Friday Afternoon, Mar. 17 } ROLAND HAYES, *Tenor*  
 Saturday Evening, Mar. 18 }
- Friday Afternoon, Mar. 24 } ROBERT CASADESUS, *Pianist*  
 Saturday Evening, Mar. 25 }
- Friday Afternoon, Mar. 31 } NATHAN MILSTEIN, *Violinist*  
 Saturday Evening, Apr. 1 }
- Friday Afternoon, Apr. 14 } TITO SCHIPA, *Tenor*  
 Saturday Evening, Apr. 15 }
- Friday Afternoon, Apr. 28 } E. ROBT. SCHMITZ, *Piano*  
 Saturday Evening, Apr. 29 } NAOUM BLINDER, *Violin*  
 HENRY WOEMPNER, *Flute*
- Friday Afternoon, May 5 } CLOSING PAIR  
 Saturday Evening, May 6 }



HENRY WOEMPNER

ROLAND HAYES

E. ROBT. SCHMITZ

NAOUM BLINDER

ROBERT CASADESUS

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Thurs. Eve., Nov. 10 · · · LE COQ D'OR, Fri. Eve., Nov. 11 · · · CAVALLERIA  
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# ANDREA CHENIER

- . . . An opera in four acts.
- Music by Umberto Giordano.  
Text (in Italian) by Luigi Illica

## *The Cast*

Andrea Chenier, a poet of the French Revolution . . . . .	BENIAMINO GIGLI
Madeleine, daughter of the Countess de Coigny . . . . .	ELISABETH RETHBERG
Countess de Coigny . . . . .	DORIS DOE
Bersi, Madeleine's maid . . . . .	LINA KROPH
Gerard, footman at the Chateau, later a Revolutionist . . . . .	†CARLO TAGLIABUE
Major-domo at the Chateau . . . . .	MAX LORENZINI
Fleville, a novelist pensioner of the King . . . . .	JOHN HOWELL
The Abbe . . . . .	LUDOVICO OLIVIERO
A Spy for the Revolutionists . . . . .	LUDOVICO OLIVIERO
Roucher, Chenier's friend . . . . .	GEORGE CEHANOVSKY
Madelon, a blind woman . . . . .	DORIS DOE
Mathieu, a revolutionist . . . . .	LOUIS D'ANGELO
Fouquier-Tinville, public prosecutor . . . . .	ARNOLD GABOR
Dumas, President of the Revolutionary Tribunal . . . . .	NORMAN CORDON
Schmidt, jailer at St. Lazare . . . . .	ARNOLD GABOR
Roger Albert, a boy . . . . .	ZELDA NERINA

†American Début.  
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<i>Stage Director</i>	<i>Conductor</i>	<i>Chorus Master</i>
ARMANDO AGNINI	GAETANO MEROLA	WILLIAM TYROLER

<i>Time and Place</i>	The French Revolution; Paris.
ACT I:	Ballroom of Chateau de Coigny.
ACT II:	Café Hottot in Paris.
ACT III:	Revolutionary Tribunal and Prison of St. Lazare.
ACT IV:	Same as Act III—At Dawn.

Bell rings three minutes before curtain rises • Encores not permitted

Seats for All Performances at Kohler & Chase and Opera House Box Office

## THE STORY OF "ANDREA CHENIER"

ACT I: The footman, Gerard, is arranging the ballroom for a reception. Under the flunkey's livery beats the heart of a freeman, and at the sight of his father, stooped by sixty years of service, he bursts forth in bitter denunciation of the aristocrats. Madeleine, daughter of the Countess, comes in with her maid Bersi. Gerard's bitterness leaves him and he is conscious only of her gentle loveliness and the joy her presence gives him. The guests arrive: a dignitary of the Church, lords and ladies, and Andrea Chenier. The latter is out of place in the frivolity of the ballroom and stands unresponsive to the general chatter. Only when Madeleine, in a spirit of coquetry, goads him to reply does he launch into impassioned improvisation—an appeal for the poor. The guests are shocked, Madeleine alone being stirred by the rebuke. A crowd of ragged beggars appear and appeal for aid but are ejected. Gerard is hustled out with them and Chenier follows.

ACT II: Five years have elapsed. From denouncing the tyranny of the aristocrats, Chenier has turned to attack the excesses of the revolution and Robespierre's spies are watching him. One sits at table with Bersi. In vain Chenier's friend Roucher begs him to escape from France. But Chenier insists on keeping an appointment with an unknown woman with whom he has long corresponded. Roucher suggests that the unknown may be a detested aristocrat. The revolutionary leaders pass by, among them Robespierre and Gerard. While Bersi talks with Roucher, Gerard takes his spy aside and gives him a description of Madeleine whom he still hopelessly loves and seeks. The unknown arrives in disguise but identifies herself to Chenier as Madeleine by quoting the words of the poem he had improvised the night of her ball. A spy observes them. He sends word to Gerard who bursts in on them. Fighting with Chenier, Gerard is wounded, but begs Chenier to save Madeleine and the two flee.

ACT III: Mathieu and Gerard are exhorting the crowd for money for France. A spy informs Gerard that Chenier has been found, but without Madeleine, and persuades Gerard to write a denouncement of Chenier. Madeleine comes and Gerard informs her that her lover has been seized. He tells her also that she has been his one desire and to save Chenier she offers herself as the price of his life. Gerard is touched by her devotion. He would even save Chenier but it is too late. Chenier is brought to trial. Gerard confesses his jealous treachery against Chenier, but without avail. Chenier is condemned to die.

ACT IV: Chenier is writing his last poem. As he reads his verses to Boucher, Madeleine and Gerard enter the courtyard. Madeleine, so that she may share death with Chenier, bribes a jailer to let her take the place of a condemned woman. In the last few minutes the lovers have of life they give thanks for their love and the fate which brought them to each other's arms. The guards summon the prisoners and the two go forth to death, united.



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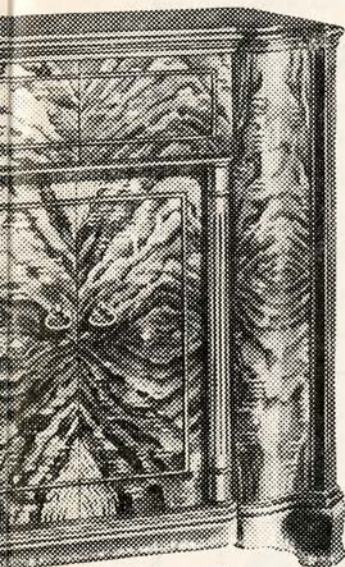
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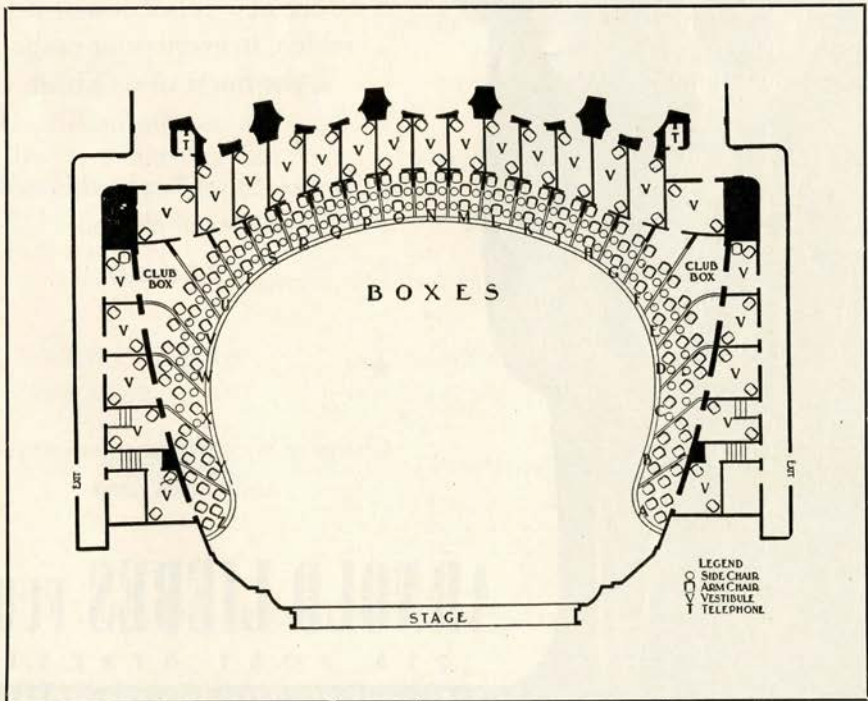
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Text (In Italian) by G. Targioni-Tozzetti and  
G. Menasci, adapted from a story by G. Verga.

## The Cast

Santuzza, a village girl . . . . . †EBE STIGNANI  
Lola, wife of Alfio . . . . . DORIS DOE  
Turiddu, a young soldier . . . . . †ALESSANDRO ZILIANI  
Alfio, a carter . . . . . \*CARLO TAGLIABUE  
Lucia, mother of Turiddu . . . . . THELMA VOTIPKA  
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*Time and Place* The Present; Square in a Sicilian Village.

*Followed by*

# DON PASQUALE

... Comic opera in three acts. Music by Gaetano Donizetti.  
Text (in Italian) by Salvatore Cammerano.

## The Cast

Don Pasquale, an old bachelor . . . . . SALVATORE BACCALONI  
Doctor Malatesta, his friend, a physician . . . . . RICHARD BONELLI  
Ernesto, nephew of Don Pasquale . . . . . DINO BORGIOLO  
Norina, a young widow beloved of Ernesto . . . . . MAFALDA FAVERO  
A Notary . . . . . LUDOVICO OLIVIERO  
*Citizens, Tradespeople, Servants*

*Stage Director*                      *Conductor*                      *Chorus Master*  
ARMANDO AGNINI                      GENNARO PAPI                      WILLIAM TYROLER

*Time and Place* Beginning of the Nineteenth Century; Rome.

ACT I: Scene 1—A Room in Don Pasquale's House.  
          Scene 2—Garden of Norina's House.  
ACT II: Hall in Don Pasquale's House.  
ACT III: Scene 1—Same as Act II.  
          Scene 2—A Garden.

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## THE STORY "CAVALLERIA RUSTICANA"

TURIDDU is heard singing the charms of Lola. Santuzza, discarded by Turiddu for Lola, seeks Lucia, mother of Turiddu, to whom she confides her betrayal. Lucia enters the church and Santuzza awaits Turiddu. He spurns her and departs with Lola. Santuzza reveals the unfaithfulness of Lola to Alfio, who vows to kill Turiddu. The villagers emerge from the church. Turiddu is challenged to a duel by Alfio. He bids farewell to his mother and follows Alfio. After a pause, a peasant rushes in with the cry "Turiddu is dead."

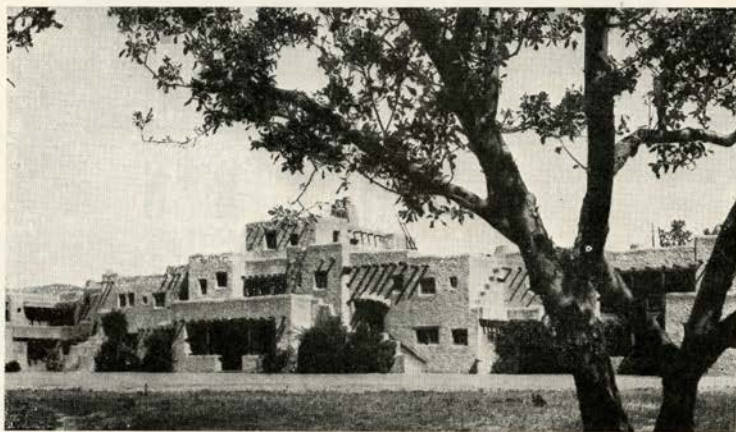
## THE STORY OF "DON PASQUALE"

ACT I: Don Pasquale is angry because Ernesto, his somewhat scapegrace nephew, does not wed the woman chosen for him but, instead, becomes enamored with the fascinating young widow, Norina. His friend and physician, Dr. Malatesta, called in for advice, proposes that the uncle be revenged by himself marrying. The Doctor describes a very beautiful girl whom he says is his sister and the old man is elated. Ernesto enters and his uncle urges him to give up the gay widow. He refuses. Don Pasquale then announces that he himself will marry and disinherit him. Ernesto begs his uncle to consult Dr. Malatesta and to his astonishment is told it was the Doctor who proposed the marriage plan. In despair Ernesto writes a farewell note to Norina. [SCENE 2] Ernesto's note is delivered to Norina as Dr. Malatesta enters. The Doctor, revealing his scheme, proposes that she pose as his non-existent sister, go through a mock-marriage, and lead Don Pasquale a merry chase. Persuaded it will lead to her marriage with Ernesto, she consents.

ACT II: The mock-marriage is performed after the surprised Ernesto has been told of the hoax. When Pasquale signs over half his property to his presumed bride, her demeanor quickly changes. She will not let the bridegroom even kiss her. The nephew laughs at him and is ordered out. Norina flies into a rage. She tells Pasquale that he is too old and fat for a young bride and demands that she have a cavalier. To the amazement of the Don she chooses Ernesto to accompany her on a shopping expedition. She declares herself mistress of the house, engages new servants and purchases an alarming array of costly things. The Don, in a querulous rage, moans that he is ruined.

ACT III: Furniture and expensive bric-a-brac are piled everywhere. So are the bills. Norina enters dressed for the theater. The Don tries to detain her but gets his ears boxed. She flounces out and intentionally drops a note which mentions a night rendezvous. The Don reads it and totters out seeking Dr. Malatesta. The Doctor enters with Ernesto, whom he instructs to be in the garden that night. Pasquale returns and the Doctor, pretending to sympathize with him, proposes that they spy upon the guilty pair. The Don gloats over his coming triumph. [SCENE 2] Ernesto, singing a serenade, is joined by Norina in the garden. They renew their vows in full view of the searching Don and Doctor. The enraged Don rushes to denounce the young people. But Dr. Malatesta reveals the hoax and the old man, glad to be let out of his bargain, sanctions their marriage, to the happiness of all.

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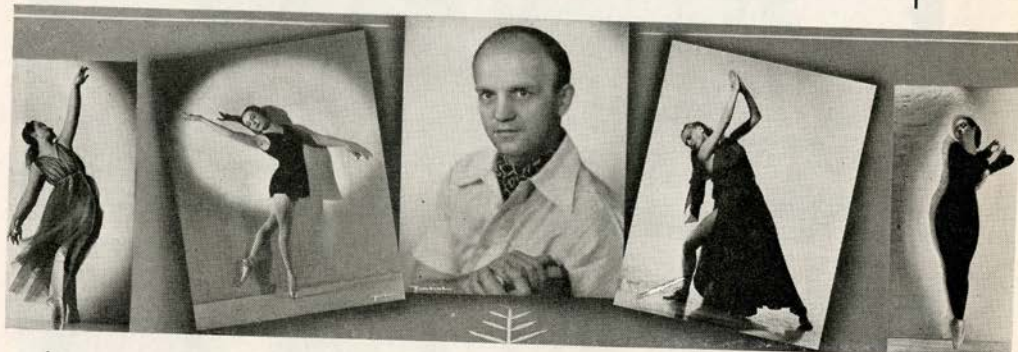


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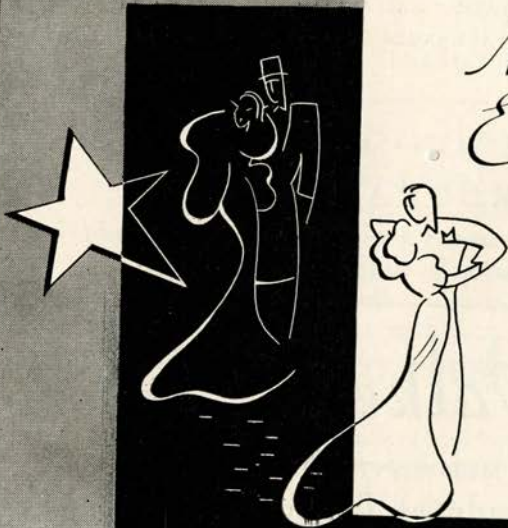
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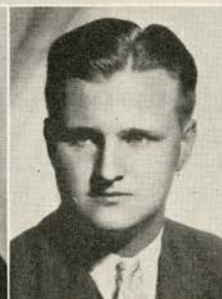
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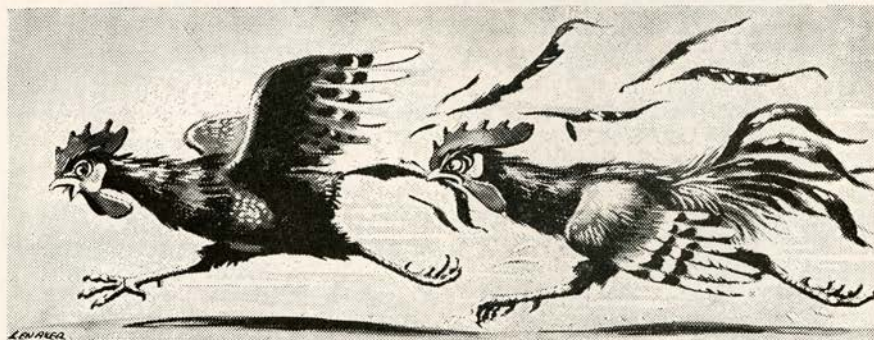
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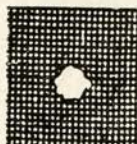
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The opera is "Andrea Chenier." The second act brings forth a duel between Gigli and Bonelli. In California this would earn for them one year in prison, besides not being allowed to hold any office of profit; nor would they be allowed to enjoy the right of suffrage. This would also apply to the others who may have aided and assisted these two duelists. And, should Bonelli die within one year as a result of his wound, Gigli might draw incarceration for seven years.

If the opera were "Don Giovanni," in two acts and ten scenes, we would start immediately by putting to death Ezio Pinza, the Don Juan of the opera, for murdering Norman Cordon, the commandant who seeks to protect his daughter, sung by Elisabeth Rethberg. As a result of the story

told by Pinza's servant, sung by Salvatore Bacconioni to Dino Borgioli, Elisabeth Rethberg's fiancee, debonair Pinza would no

doubt get the limit under the contributing statutes, which carry a penalty up to life imprisonment.

And as for "Elektra," we would start out by using the newly adopted lethal gas chamber instead of hanging Kerstin Thorborg and Karl Laufkoetter, the contralto and tenor respectively, for having murdered the king. In addition, if such might be conceivable, Madam Thorborg might pay a fine of five hundred dollars and go to jail for one year for abandoning Julius Huehn, her operatic son.

For abusing her daughters, Rose Pauly and Irene Jessner, operatically speaking, Madam Thorborg would draw an additional number of six-month jail sentences. While in the end, Julius Huehn would suffer the penalty for murder, and Mary Helen Markham, Doris Doe, Lina Kroph, Alice Avakian, Thelma Votipka, and Alma Michelini, would take at least several six-month periods to think things over for the share they had in the proceedings.

Armando Agnini would receive duplicate awards of chastisement, as meted out to each member of the cast. It must be remembered that he is the master mind of stage management behind the scenes.

But, fortunately for all . . . the curtain falls . . . to rise again, and again, in response to the tremendous applause . . . the play is ended!

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**A:** I hear R. . . 's widow lost some of her money when her brother's company failed.

**B:** Well, the brother had a good idea, but he didn't have the experience or capital to put it over. She couldn't very well refuse him though . . . Anyway, that's one thing can't happen to my family.

**A:** What do you mean . . . it can't happen to your family? Got your money tied up?

**B:** No . . . not tied up at all. It's in trust . . . what the

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