

Otello

1939

Friday, October 27, 1939 8:00 PM

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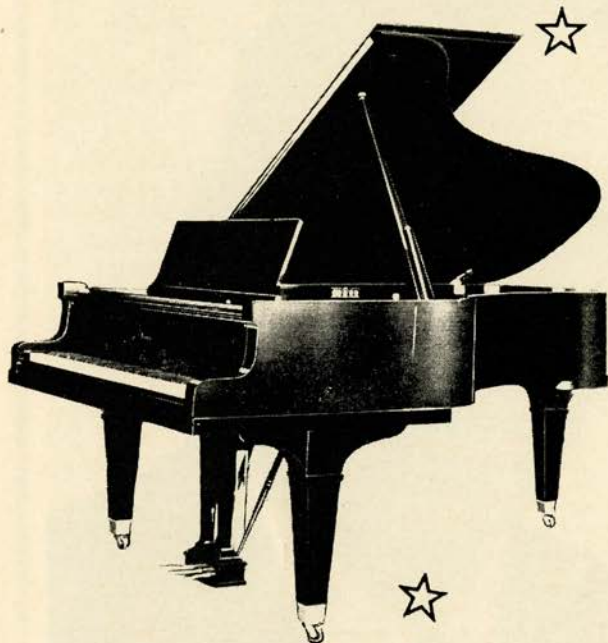
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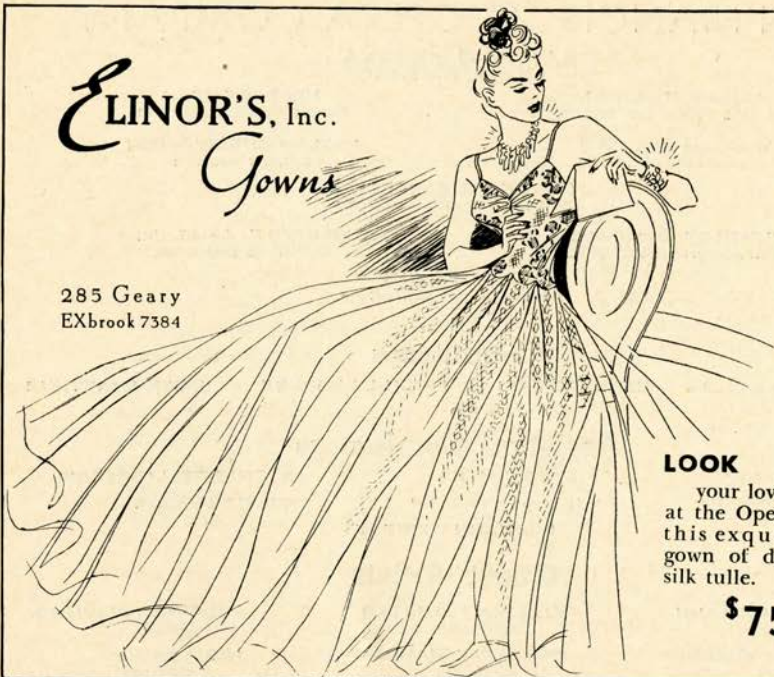
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- DIE WALKURE (*Wagner*) *Tuesday Night, October 17, at 7:45*
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- MADAMA BUTTERFLY (*Puccini*) *Wednesday Night, October 18, at 8:15*
With Novotna, Bartlett, Glatz, Huehn, Oliviero, Shiffeler, Harvey, Hackett,
Noonan, Alibertini. PAPI, Conductor.
- TRISTAN UND ISOLDE (*Wagner*) *Friday Night, October 20, at 7:45*
With Melchior, Flagstad, Meisle, Kipnis, Huehn, Cehanovsky, Oliviero, D'Angelo,
George. McARTHUR, Conductor.
- RIGOLETTO (*Verdi*) *Monday Night, October 23, at 8:15*
With Tibbett, Pons, Jagel, Glatz, Cordon, Shiffeler, Oliviero, Cehanovsky,
Wellman, Chinn, Votipka, Lawlor. PAPI, Conductor.
- LUCIA DI LAMMERMOOR (*Donizetti*) *Wednesday Night, October 25, at 8:15*
With Pons, Schipa, Ballarini, Cordon, Votipka, Oliviero, George. PAPI, Conductor.
- OTELLO (*Verdi*) *Friday Night, October 27, at 8:00*
With Martinelli, Tibbett, Rethberg, Oliviero, Votipka, Walti, D'Angelo,
Cehanovsky, Navarro. MEROLA, Conductor.
- LA TRAVIATA (*Verdi*) *Monday Night, October 30, at 8:15*
With Novotna, Martini, Tibbett, Oliviero, Cehanovsky, Votipka, Ritter, Cordon,
D'Angelo, Alibertini. MEROLA, Conductor.
- BARBER OF SEVILLE (*Rossini*) *Wednesday Night, November 1, at 8:15*
With Pons, Martini, Bonelli, D'Angelo, Cordon, Glatz, Oliviero. PAPI, Conductor.
- FIDELIO (*Beethoven*) *Friday Night, November 3, at 8:15*
With Flagstad, Melchior, Destal, Kipnis, Boerner, Clemens, Huehn, Garden,
Walti. LEINSDORF, Conductor.

Popular Series

- I PAGLIACCI (*Leoncavallo*)
With Stinson, Boerner, Bonelli, Oliviero, Cehanovsky. MEROLA, Conductor.
followed by
- CAVALLERIA RUSTICANA (*Mascagni*) *Saturday Night, October 21, at 8:00*
With Giannini, Jagel, Avakian, Cehanovsky, Votipka. PAPI, Conductor.
- DIE WALKURE (*Wagner*) *Tuesday Night, October 24, at 7:45*
With Flagstad, Lawrence, Melchior, Glatz, Destal, Cordon, Sharpe, Votipka,
Ponitz, Paulee, Browne, Avakian, Cornish. McARTHUR, Conductor.
- RIGOLETTO (*Verdi*) *Sunday Matinee, October 29, at 2:30*
With Tibbett, Pons, Jagel, Cordon, Glatz, Shiffeler, Wellman, Oliviero, Chinn,
Cehanovsky, Votipka, Lawlor. PAPI, Conductor.
- IL TROVATORE (*Verdi*) *Saturday Night, November 4, at 8:00*
With Rethberg, Martinelli, Meisle, Bonelli, Cordon, Votipka, Oliviero, Alibertini.
PAPI, Conductor.

Extra Performance

- MADAMA BUTTERFLY (*Puccini*) *Friday Afternoon, November 3, at 2:00*
With Novotna, Bartlett, Glatz, Ballarini, Oliviero, Shiffeler, Harvey, Hackett,
Noonan, Alibertini. PAPI, Conductor.

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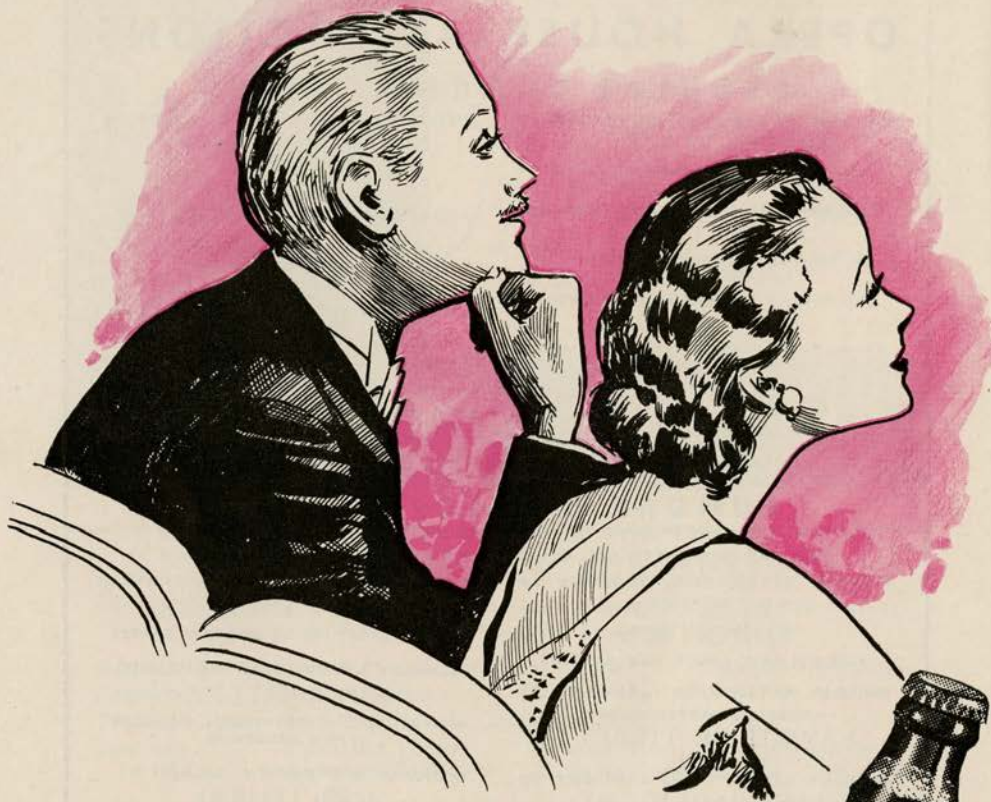
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FRIDAY NIGHT
OCTOBER 27, at 8:00

Otello

Lyric drama in four acts. Music by Giuseppe Verdi. Text (in Italian) by Arrigo Boito.

The Cast

Otello, the Moor GIOVANNI MARTINELLI
Desdemona, his wife ELISABETH RETHBERG
Iago, his ensign LAWRENCE TIBBETT
Cassio, his lieutenant LUDOVICO OLIVIERO
Emilia, wife of Iago THELMA VOTIPKA
Roderigo, a Venetian gentleman PAUL WALT
Lodovico, an ambassador LOUIS D'ANGELO
Montanó, predecessor of Otello
in government of Cyprus GEORGE CEHANOVSKY
Herald *JUAN NAVARRO

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Stage Director

ARMANDO AGNINI

Conductor

GAETANO MEROLA

Chorus Master

WILLIAM TYROLER

Time and Place End of Fifteenth Century; a Seaport in Cyprus.

ACT I: Outside the Castle.

ACT II: A Hall on the Ground Floor of the Castle.

ACT III: The Great Hall of the Castle.

ACT IV: The Bedroom of Desdemona.

Bell rings three minutes before curtain rises · Encores not permitted

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The Story of "Otello"

ACT I: Citizens and soldiers are gathered to greet the ship of Otello returning victorious through a raging storm. Otello, brought ashore in a small boat, announces that the Turkish fleet has been destroyed and enters the castle to meet the awaiting Desdemona. Iago, determined to gain the power that is now Otello's, and Roderigo, who desires Desdemona, ply Cassio with wine. Brain-befuddled Cassio is adroitly led to quarrel with Montano, who is wounded, and the disturbance becomes a riot. Otello, emerging from the castle, quells the uproar and in punishment relieves Cassio of his command.

ACT II: Iago, in furtherance of his plan to overthrow Otello, urges Cassio to enlist the aid of Desdemona in the effort to gain back his post. Cassio goes in search of her. Iago bids Otello watch his wife, cunningly awakening his jealousy. The Moor seeks out Desdemona and questions her. She innocently pleads the cause of Cassio and Otello's jealous suspicions take definite form. Desdemona endeavors to wipe his perspiring brow with a handkerchief which was his first gift to her. In anger he tears it from her hand. Emilia picks up the handkerchief, but is forced to surrender it to Iago as Otello berates the bewildered and alarmed Desdemona. Following the scene with Desdemona, Iago adds to the flame of Otello's jealousy when he tells him that he has seen Desdemona's handkerchief in Cassio's possession. The Moor's rage leaps out of bounds. Iago offers to help him to vengeance and they take oath to punish the guilty.

ACT III: Otello takes no interest in the announced arrival of Lodovico, Venetian ambassador. He thinks only of his wife and her presumed perfidy. The puzzled Desdemona evades her husband when he seeks to borrow the lost handkerchief. Cassio enters seeking forgiveness. Iago bids Otello hide, and contrives, by half-audible conversation with Cassio, to permit the Moor to hear only that which will inflame his suspicions. Cassio, in innocence, produces the handkerchief saying he had found it in his rooms. Otello goes mad with jealous anger and at Iago's suggestion grimly plots to strangle Desdemona in the bed he believes she has dishonored. Lodovico arrives and proclaims that Otello has been called to higher honors in Venice. Otello announces his departure for the morrow, but unable to control his anger, publicly berates Desdemona. The populace hail Otello in his new honor, but are silenced by Iago.

ACT IV: As she retires the heartbroken Desdemona tells the wondering Emilia the despairing story of a lover lost in maidenhood. Otello enters and charges the now awakened Desdemona with an intrigue with Cassio. Refusing to accept her denial he grips strangling hands about her throat as the alarmed Emilia gains entrance. Emilia's screams summon the people. Otello denounces the woman he has killed, showing the handkerchief in proof. But Emilia explains its false evidence and the remorseful Otello brings his unhappy life to an end.



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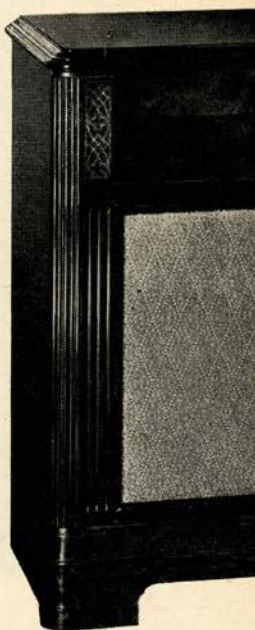
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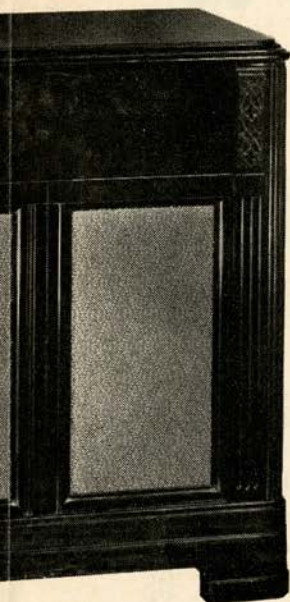
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LAWRENCE TIBBETT sings: Largo al Factotum from *Barber of Seville*; Te Deum from *Tosca*.

GIOVANNI MARTINELLI sings: Di Quella Pira from *Il Trovatore*; E Lucevan le Stelle from *Tosca*.

TITO SCHIPA sings: The Dream from *Manon*; La Donna e Mobile from *Rigoletto*.

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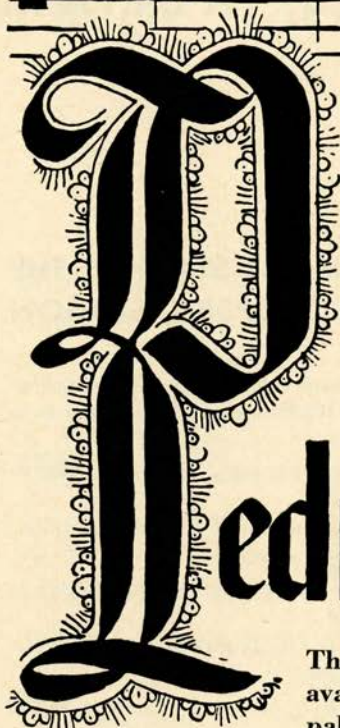
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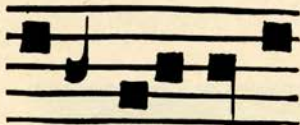
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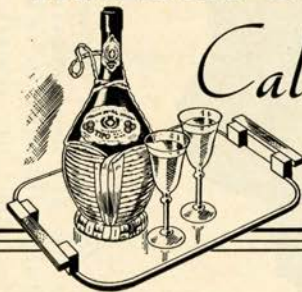
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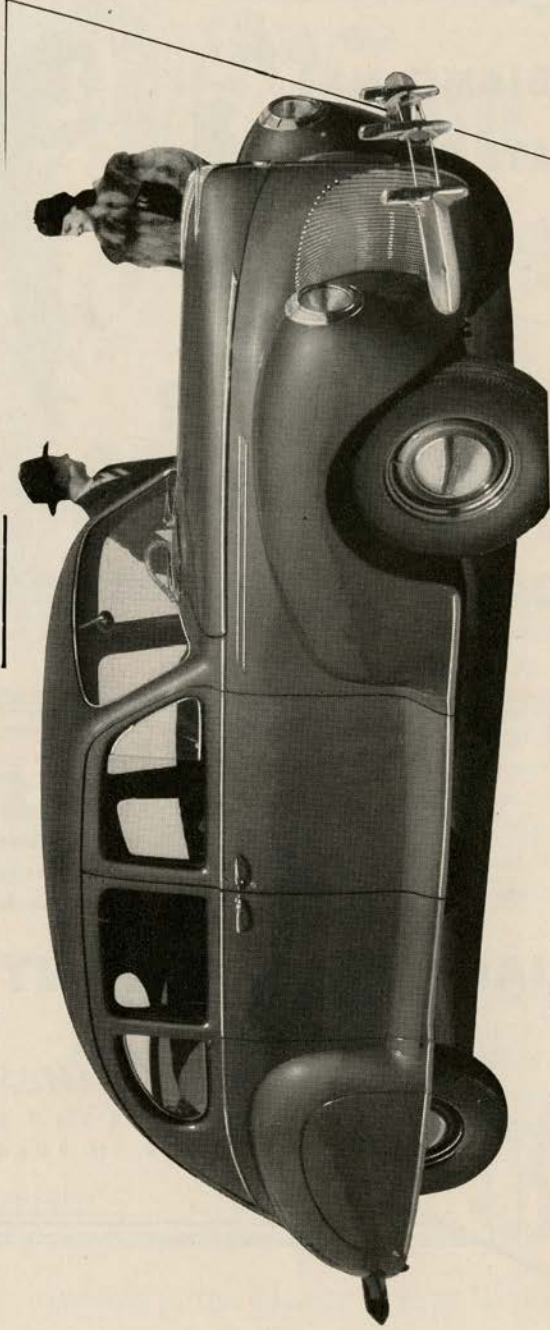
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SUNDAY MATINEE
OCTOBER 29, at 2:00

Rigoletto

*Opera in four acts. Music by Giuseppe Verdi.
Text (in Italian) by Francesco Maria Piave,
founded on Victor Hugo's drama "Le Roi
s'Amuse."*

The Cast

Rigoletto, a hunchback, jester to the Duke . . . LAWRENCE TIBBETT
Gilda, his daughter LILY PONS
Duke of Mantua, a titled profligate FREDERICK JAGEL
Sparafucile, a hired assassin NORMAN CORDON
Maddalena, his sister SANDRA GAIHLE
Count Monterone CHARLES SHIFFELER
Count Ceprano EDWARD WELLMAN
Borsa LUDOVICO OLIVIERO
Marullo GEORGE CEHANOVSKY
Countess Ceprano LAURRAN CHINN
Giovanna THELMA VOTIPKA
Page KATHLEEN LAWLOR

Courtiers, Pages, Servants.

Incidental Dance, Act I, arranged by WILLAM CHRISTENSEN

Corps de Ballet

•

Stage Director

ARMANDO AGNINI

Conductor

GENNARO PAPI

Chorus Master

WILLIAM TYROLER

•

Time and Place Sixteenth Century; Mantua and Vicinity.

ACT I: Ballroom in the Duke's Palace.

ACT II: A Street outside Rigoletto's House.

ACT III: Hall in the Duke's Palace.

ACT IV: Ruined Inn in a Lonely Spot—Sparafucile's Home.

•

Bell rings three minutes before curtain rises . . . Encores not permitted

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The Story of "Rigoletto"

ACT I: The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda. But knowing so intimately the follies of his time he has kept her in a far quarter of the city to hide her fact and person from his profligate associates. The Duke, however, has seen her several times in church and, disguised as a student, has won her love. The curtain rises on a fete in the palace of the Duke who tells his confidant, Borsa, of the unknown beauty. But charms at hand are not to be overlooked and he courts the Countess Ceprano under the very eyes of her husband. Marullo has discovered Rigoletto's secret but believes Gilda to be his mistress. He plans with the courtiers for her abduction to avenge themselves on the jester. Monterone, who has lost his wife and daughter to the Duke, comes to the fete and pronounces a father's curse on Rigoletto and his master much to the terrification of the hunchback.

ACT II: Rigoletto hurriedly steals to the house where Gilda is kept secluded. He meets Sparafucile, a professional killer, and promises to bear him in mind should he wish to make away with any enemies. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands her never to leave the house. As they talk the Duke, in student's guise, slips into the yard through connivance with Gilda's maid. The Duke and Gilda are exchanging vows following the departure of Rigoletto, when they hear approaching voices and the Duke hurries away. Rigoletto meets the party of courtiers who have come to carry out their plan for the abduction of Gilda. To mislead him they ask for his aid in abducting the Countess Ceprano. Rigoletto submits to blindfolding and holds the ladder down which they carry Gilda. Left alone he removes the blind and realizes he has been duped.

ACT III: The Duke, having returned to the hunchback's home to find his bird flown, is now back at the palace disconsolate. Informed that Rigoletto's "mistress" has been captured and is in the next room he hastens in to her. Rigoletto enters and, despite pitiable jocular attempts at concealment, breaks down and heartbrokenly admits the abducted girl to be his daughter. The door opens and Gilda rushes into his arms as he vows vengeance on the Duke.

ACT IV: To prove the Duke's falseness to Gilda who still loves him, Rigoletto takes her to Sparafucile's inn where she hears her lover with Maddalena, the inn-keeper's sister. Heartbroken she goes away with her father to prepare for flight from the city. Rigoletto returns and bargains with Sparafucile for the murder of the Duke. Gilda, beaten back to the inn for shelter from a storm which has arisen, hears Sparafucile promise Maddalena to spare the Duke's life if another person comes to the inn who might be murdered in his stead. Gilda enters, is killed and her body, in a sack, is delivered to Rigoletto.



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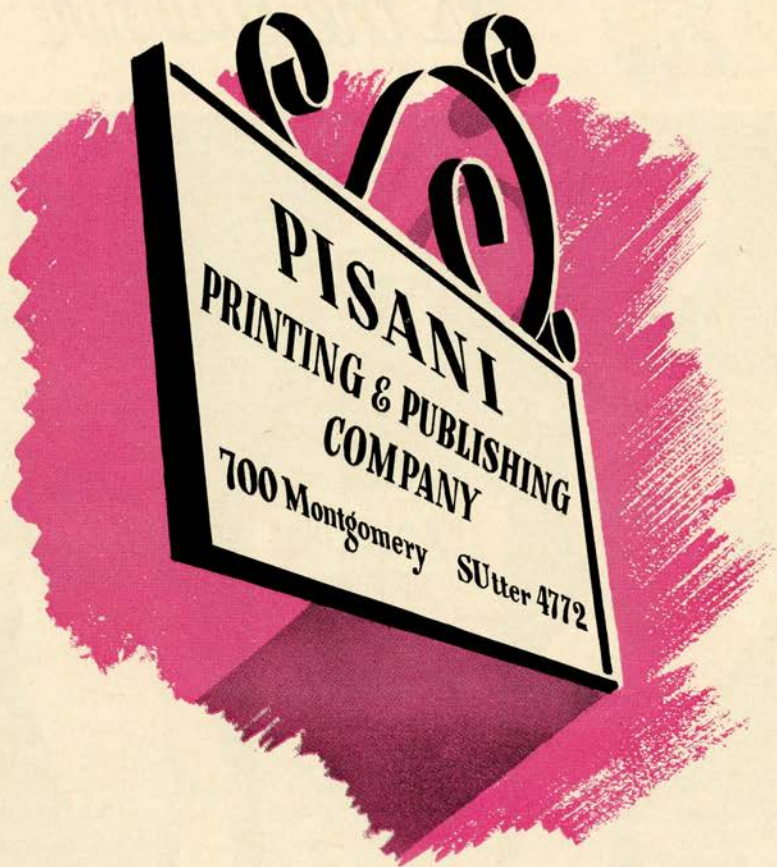
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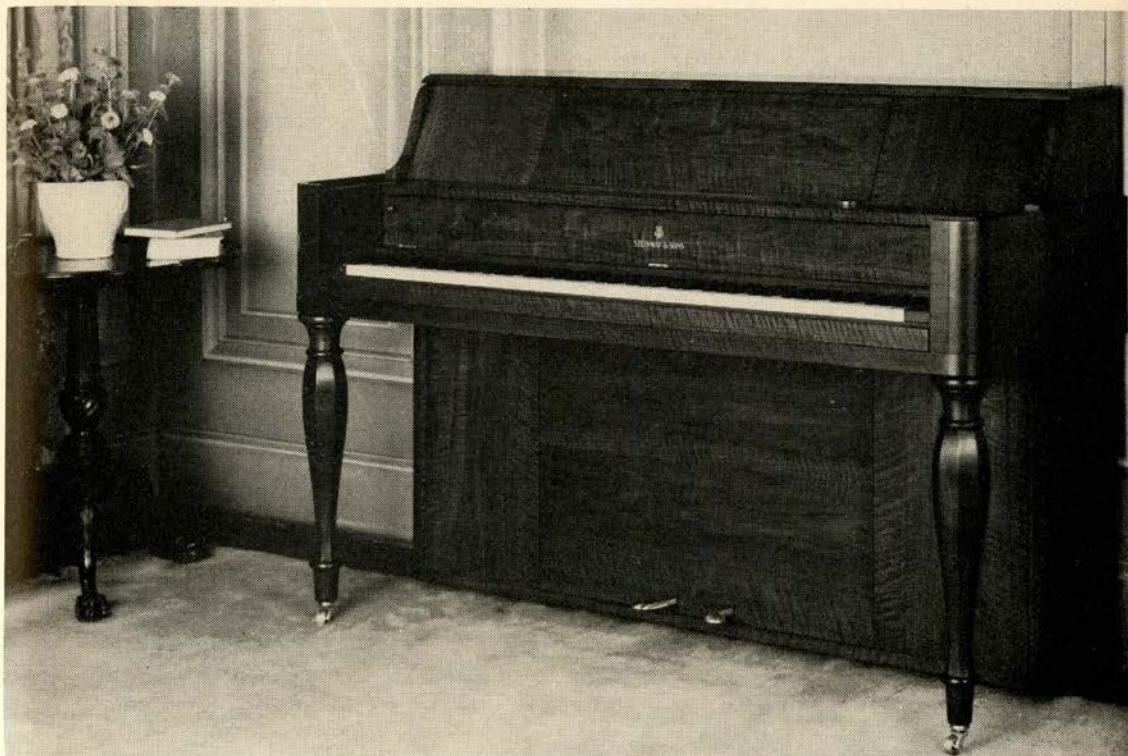


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| LINA PAGLIUGH | RAYA GARBOUSOVA | <i>Flautist</i> |
| <i>Contraltos</i> | <i>Violinists</i> | JOHN AMADIO |
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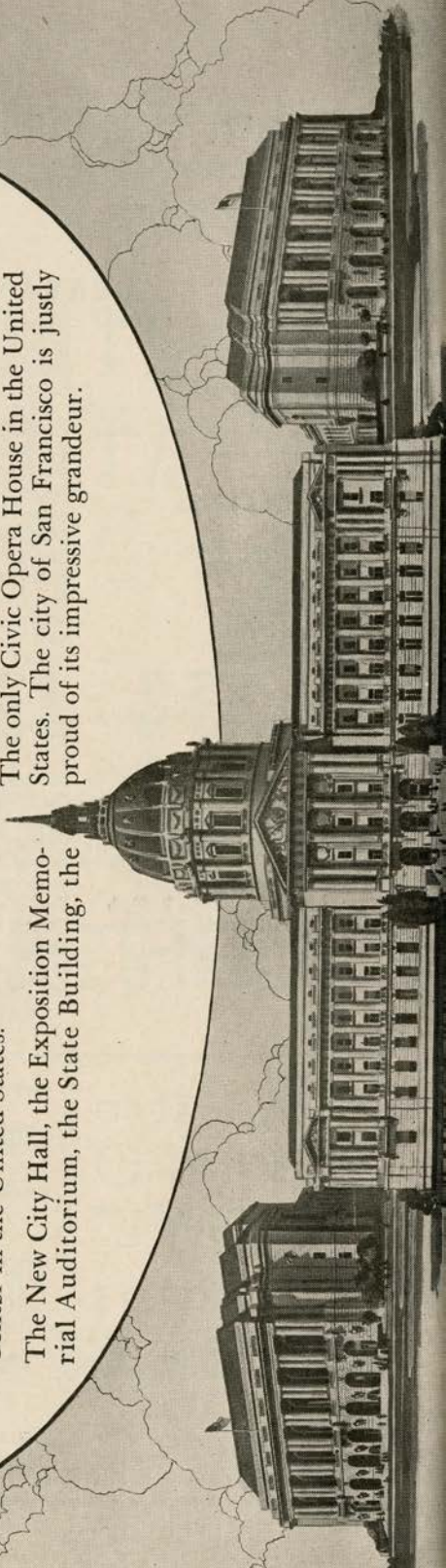
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MR. A: What are you doing up here at the City Hall, Jim? In trouble with the law?

MR. B: No, not so far. I've just been trying to learn something about the law.

MR. A: How so?

MR. B: Well, I guess this is my twentieth visit out here. Dick Roe appointed me his executor, you know. He tried to pay me a compliment . . . *



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PROGRAM

Overture to "Oberon"..... *Weber*
Scena and Aria: "Ah, Perfidio!"..... *Beethoven*

MADAME FLAGSTAD

Symphony No. 4 in A major (Italian)..... *Mendelssohn*
Songs with Orchestra:

(a) Befreit } *Richard Strauss*
(b) Allerseelen }
(c) Cacilie }

MADAME FLAGSTAD

Excerpts from "Götterdämmerung"..... *Wagner*
Dawn and Siegfried's Journey to the Rhine
Siegfried's Death and Funeral March
Brunnhilde's "Immolation Scene" and Finale

MADAME FLAGSTAD AND ORCHESTRA

SUNDAY MATINEE, NOVEMBER 19, AT 2:30

PROGRAM

Overture to "Rosamunde"..... *Schubert*
Recitative and Aria: "Leise, leise" from "Der Freischütz"..... *Weber*

MADAME FLAGSTAD

(a) L'Après Midi d'un Faune..... *Debussy*
(b) Fêtes *Debussy*
(c) La Valse *Ravel*
Group of Songs with Orchestra..... *Grieg*

MADAME FLAGSTAD

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Dawn and Siegfried's Journey to the Rhine
Siegfried's Death and Funeral March
Brunnhilde's "Immolation Scene" and Finale

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