

Pagliacci  
(The Clowns)

1939

Tuesday, October 31, 1939 8:00 PM

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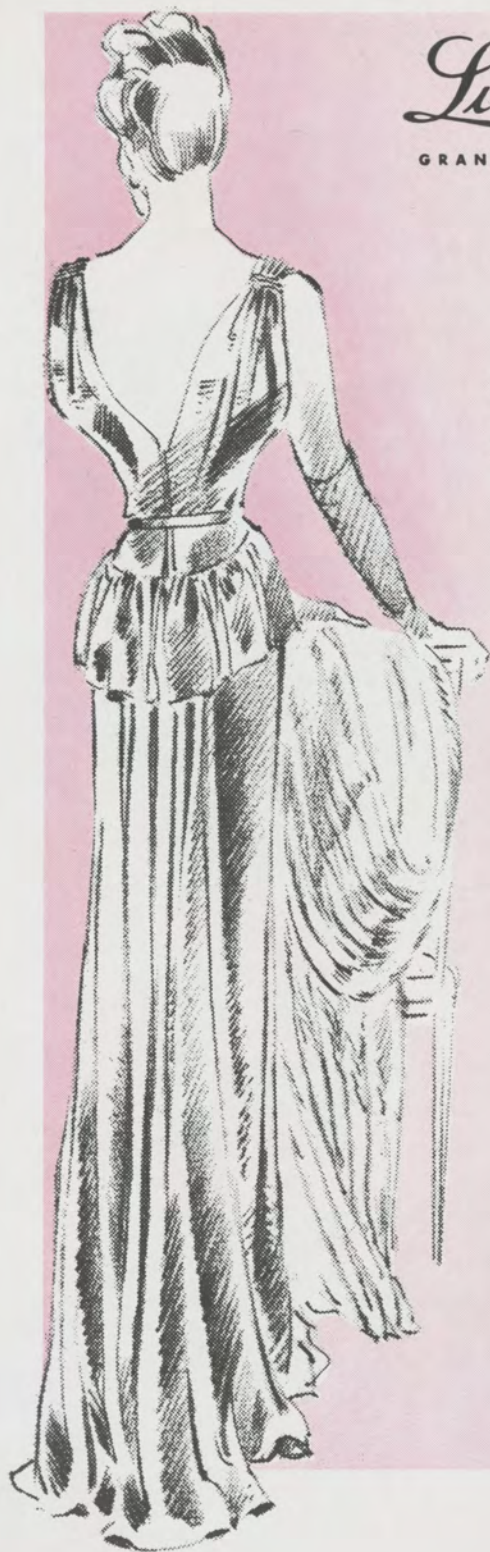
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TENOR

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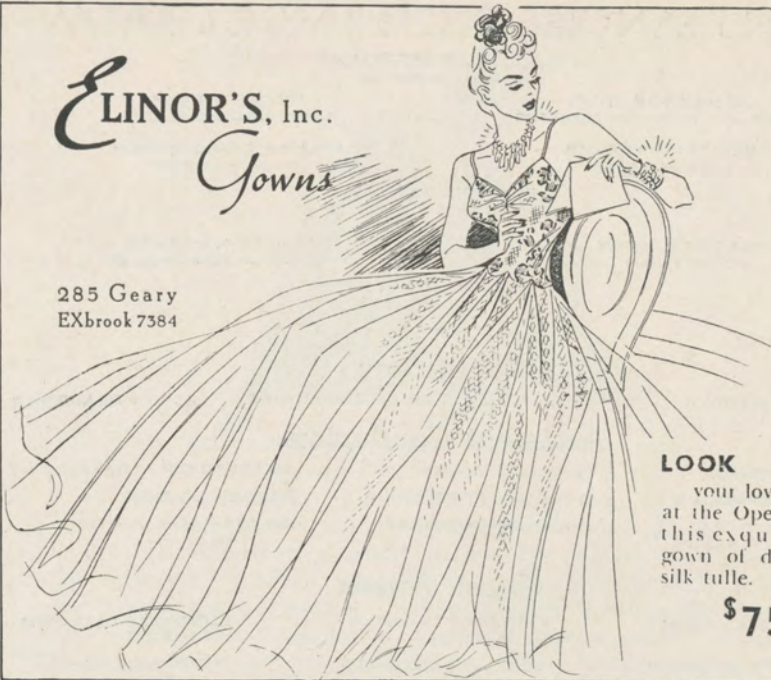
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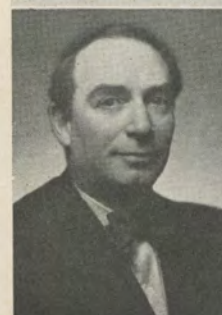
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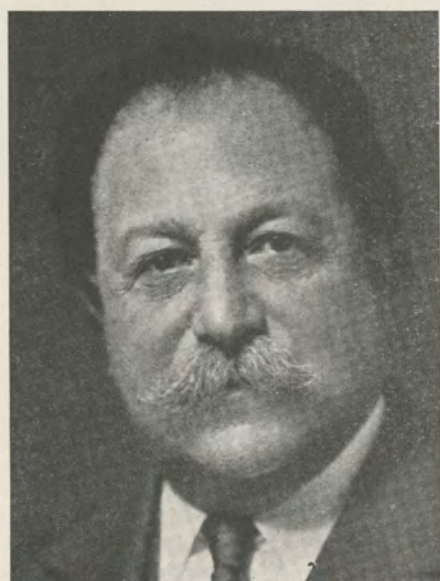
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- DIE WALKURE (*Wagner*) *Tuesday Night, October 17, at 7:45*  
With Lawrence, Flagstad, Melchior, Meisle, Huehn, Cordon, Sharpe, Votipka,  
Ponitz, Paulee, Browne, Glatz, Avakian, Cornish. LEINSDORF, Conductor.
- MADAMA BUTTERFLY (*Puccini*) *Wednesday 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,  
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## 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,  
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# I Pagliacci

*Opera in two acts. Music and Libretto  
(in Italian) by Ruggerio Leoncavallo.*

## The Cast

Canio (*in the play "Punchinello"*),  
    *master of the troupe* . . . . . GEORGE STINSON  
Nedda (*in the play "Columbine"*), *his wife* . . CHARLOTTE BOERNER  
Tonio (*in the play "Taddeo"*), *the clown* . . . . . RICHARD BONELLI  
Beppe (*in the play "Harlequin"*) . . . . . LUDOVICO OLIVIERO  
Silvio, *a villager* . . . . . GEORGE CEHANOVSKY  
First Villager . . . . . EDWARD WELLMAN  
Second Villager . . . . . PAUL LIEBER

*Peasants and Villagers*

<i>Stage Director</i>	<i>Conductor</i>	<i>Chorus Master</i>
ARMANDO AGNINI	GAETANO MEROLA	WILLIAM TYROLER

*Time and Place* Feast of Assumption at Calabria, near Montalto.

ACT I: Afternoon.                      ACT II: Evening.

## THE STORY OF "I PAGLIACCI"

ACT I: Tonio appears before the curtain in a prologue telling of the performance to come as an actual occurrence. The curtain reveals the townspeople gathered to greet the arrival of the strolling players. The actors parade and Tonio is sharply reproved by Canio, chief of the troupe, for familiarity toward Nedda, Canio's wife. Players and peasants depart for an adjoining inn, leaving Tonio and Nedda after Canio warned that he will avenge any insult involving Nedda's affections. Nedda, who loves another, trembles at his words and sings to conceal her fears. Nedda repulses the advances of Tonio with a whip and he departs, vowing vengeance. Silvio, Nedda's lover, induces her to agree to flight with him. Tonio, overhearing, summons Canio but Silvio escapes unrecognized. Canio demands from Nedda the name of her lover but to no avail. Tonio whispers to Canio that the unknown will surely attend the performance and betray himself.

ACT II. The comedy is about to begin and Nedda as Columbine, collecting money from the crowd, warns Silvio, who is present. Canio, distracted, stumbles through the lines of the play, again demanding from Nedda the name of her lover. She refuses, trying to put him off lightly as in the play. Canio, now beside himself with jealous rage, seizes a knife from the table and stabs Nedda to the heart. Silvio attempts to come to her aid and he, too, is slain by Canio. As the crowd stands horrified, Canio brings the play and the opera to a close with "The comedy is ended."

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

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Nocturne . . . . .	<i>Debussy</i>
Lolita the Dancer . . . . .	<i>Tournier</i>
Danse des Lutins . . . . .	<i>Renie</i>
Cuba . . . . .	<i>Albeniz</i>
Children at Play . . . . .	<i>Grandjany</i>
Le Jardin mouillé . . . . .	<i>De la Presle</i>

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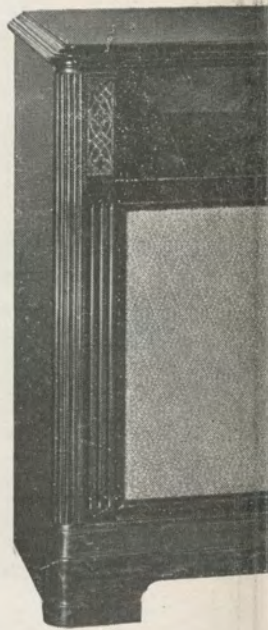
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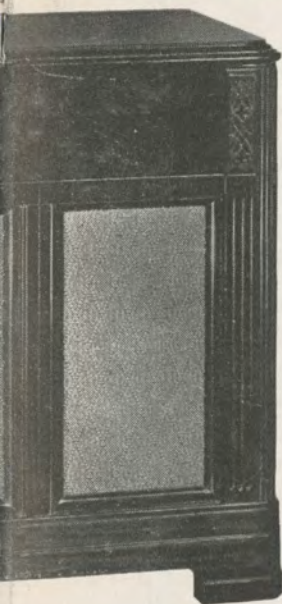
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**LAWRENCE TIBBETT** sings: Largo al Factotum from *Barber of Seville*; Te Deum from *Tosca*.

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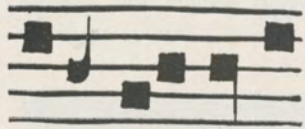


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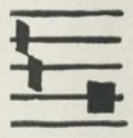
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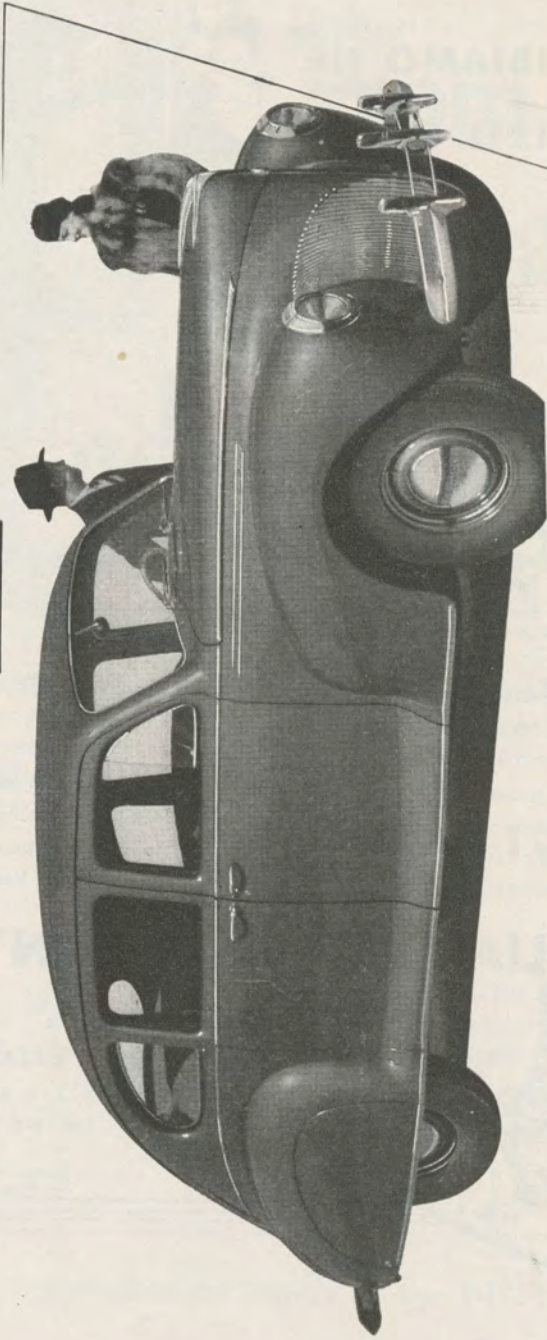


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TUESDAY NIGHT  
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# Coppelia

*Ballet in three acts. Music by Leo Delibes. Choreography by Willam Christensen.  
Scenery designed by Charlotte Rider. Costumes, wigs and masks by Helen Green.*

## *The Cast*

Swanhilda . . . . . JANET REED  
Frantz . . . . . WILLAM CHRISTENSEN  
Coppelius . . . . . EARL RIGGINS  
The Burgomeister . . . . . DEANE CROCKETT  
Friends of Swanhilda . . . . THE MISSES NERINA, MARTIN, WILLIAMS,  
BATES, RANDALL AND WOOD.  
Peasant Girls . . . . THE MISSES TOVANYA, LANTIS, LEPORSKY, PROSCH,  
HAYS, GERLACH, NEILSEN, DALZIEL AND GEVURTZ.  
Peasant Boys . . . . . THE MESSRS. HOLLAND, HOCTER, THOMSON,  
MARASCO, STAVER, LANG AND KEEVER.  
Automatons . . . . . THE MISSES DEL MOTTE, RICKMAN, GEVURTZ,  
DALZIEL, AND TUCKER.  
THE MESSRS. MARASCO, LANG AND HINK.

## FETE OF THE CLOCK

SOLOISTS: Merle Williams; "Dawn," Zelda Nerina; "Work," Peggy Bates,  
Barbara Wood and Julia Randall; "Festival," Jacqueline Martin;  
"Lord of the Village," Ronald Chetwood; "Priest," Robert Keever.

CORPS DE BALLET: [Hours] The Misses Victoria and Gloria Arkatov, Rick-  
man, Tucker, Bailey, Beckwith, Carleton, Cummings, Doolin,  
Downing, Diamond, Geary, La Veau, Lintz, Lippi, Parades, Ross,  
Reyburn, Vollmar, White, Whisler, Ferguson, Evans and McIntyre.

### *Conductor*

WILLIAM VAN DEN BURG

### *Stage Director*

ARMANDO AGNINI

*Time and Place* Nineteenth Century, Village of Galicia.

## THE STORY OF "COPPELIA"

### ACT I

Scene: Street in a Galician Village. Opposite the home of Swanhilda, be-  
trothed to Frantz, is the studio of Coppelius, an eccentric toy maker who  
makes life-sized automatons. So lifelike is the Doll that sits in Coppelius'  
window that many of the villagers believe it to be alive. Frantz has become  
infatuated with the Doll.

As the scene opens Swanhilda comes from her home. She resents the  
presence of the Doll which has captivated Frantz. When she sees Frantz  
flirting with the Doll, her suspicions are confirmed and she leaves in anger.

Groups of young peasant girls and boys arrive dancing. They have



## THE STORY OF "COPPELIA"—*continued*

come to meet the Burgomeister who tells them that tomorrow is a festival day, as the Lord of the Village has made a gift of a clock. Suddenly there is a flash from the studio of Coppelius and everyone draws back in fear. It is only Coppelius, who is always working mysteriously.

When the Burgomeister reminds Swanhilda that the Lord of the Village will endow all couples who are to be married soon, and that she and Frantz will be among the first, Swanhilda is doubtful. Remembering the Legend of the Blade of Wheat, which supposedly reveals all secrets, she entreats it to tell her the truth. Frantz is unfaithful, is the answer.

Swanhilda's companions console her with a gay dance, in which she finally joins. As night draws on the young people disperse leaving only Swanhilda and her six companions. It is then Coppelius comes from his house, carefully locking the door. The girls plague him until he chases them in rage. He loses the key to his studio in the melee.

Finding the key, Swanhilda persuades her companions to join her in investigating Coppelius' mysterious house. After they enter the house Frantz steals in with a ladder, intent upon reaching the beautiful creature in the window. But Coppelius' entrance drives him away.

### ACT II

Interior of Coppelius' studio. Swanhilda and her companions look about in evident fear. When they encounter the first of the life-sized automatons that Coppelius has created they draw back in doubt and fear. But it is the mysterious creature in the window that interests Swanhilda. She finally has the courage to draw the curtains which expose the Doll.

Suddenly Coppelius arrives and the girls are terror stricken. They run about in panic, gradually escaping down the staircase. Only Swanhilda has failed to get away. In desperation she hides behind the Doll.

Frantz arrives, seeking adventure with the marvelous creature in the window. Coppelius binds him before he can unveil the Doll and Frantz explains that only his infatuation for the wonderful creature could have drawn him into the studio.

Coppelius is struck with a thought. At last he has a living creature with whom he can carry out an idea! In a book of sorcery he has read wild tales of taking the heart and mind from a living person and transplanting it into an automaton. He lulls Frantz into sleep with a potent drink.

Meantime, Swanhilda has changed clothes with the Doll and taken its place in the chair. Coppelius does not know this and in the ensuing scenes believes he has accomplished the supernatural with the Doll, his own creation.

Coppelius, believing that he has succeeded in giving life to one of his automatons, gives her a Spanish shawl and she does a Spanish dance. He suggests a Scotch theme and she obeys. But finally she gets entirely out of hand, chasing Coppelius, until he puts her back in her niche.

But before Swanhilda leaves, she turns over his automatons and raises great havoc in Coppelius' workshop.

### ACT III

The Festival of the Clock. The Lord of the Village presents a clock as a gift to the villagers which affords them an opportunity for a gala day, to dance and make merry.

Frantz and Swanhilda are reunited and express their new found happiness in a *pas de deux* which plights their troth. Even Coppelius is made happy by a gift of gold from the Lord to compensate him for the damage done to his beloved automatons.

The peasant girls and boys are promised gifts for their forthcoming nuptials and there is general rejoicing as the curtains close.



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LINA PAGLIUCCI

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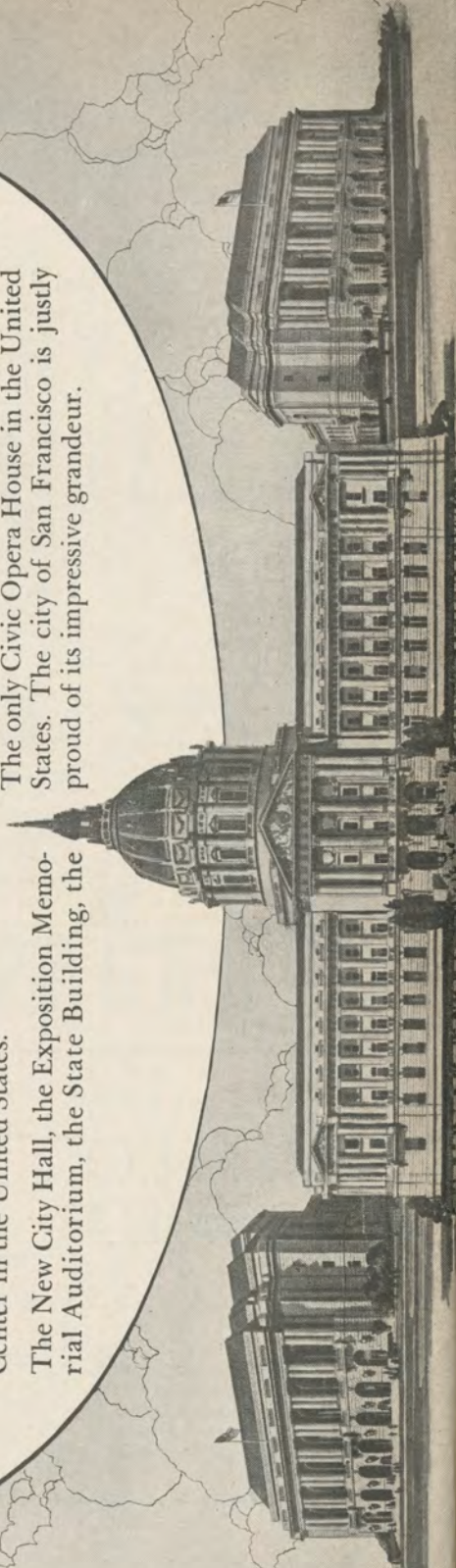
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## COSTLY COMPLIMENT

**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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