

1965

Eighty-seventh Season

1966

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

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Third Program

Twentieth Annual Extra Series

Complete Series 3494

NEW YORK CITY OPERA
JULIUS RUDEL, *General Director*

CAVALLERIA RUSTICANA

By PIETRO MASCAGNI

Libretto by Giovanni Targioni-Tozzetti and Guido Menasci

AND

I PAGLIACCI

By RUGGIERO LEONCAVALLO

Libretto by the Composer

SUNDAY AFTERNOON, NOVEMBER 21, 1965, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

A R S L O N G A V I T A B R E V I S

Cavalleria Rusticana

CAST

<i>Santuzza</i>	EDNA MAE GEORGE
<i>Lucia</i> , mother of Turiddu	CHARLOTTE POVIA
<i>Alfio</i>	BENJAMIN RAYSON
<i>Turiddu</i>	JOHN CRAIG
<i>Lola</i> , wife of Alfio	MARLENA KLEINMAN

Conductor: JULIUS RUDEL

Stage Director: NIKOS PSACHAROPOULOS

Time and Place: A Sicilian village in the nineteenth century.

S Y N O P S I S

After a short orchestral prelude, the voice of Turiddu is heard serenading Lola. The curtain rises to disclose a small Sicilian village; it is early on Easter morning, and the villagers are preparing for Mass. The young peasant girl Santuzza appears. She is sad and asks Lucia for news of her ex-lover Turiddu.

The village teamster Alfio, husband of Lola, now enters; he sings about his life and his beautiful Lola. He tells Lucia that Turiddu has been seen near his house. After the 'Easter Hymn' the crowd in the square enters the church, but Santuzza remains behind with Lucia, and confesses to her that she has been betrayed by Turiddu.

Turiddu now arrives and is upbraided by Santuzza for his deceit; during the scene between the two former lovers, Lola makes her way across the square, tossing her flower to Turiddu and making fun of Santuzza. The latter begs Turiddu to return to her, but he hurls her to the ground and joins Lola in church.

Alfio returns, looking for his wife, and the embittered Santuzza tells him that Turiddu and Lola are lovers. He swears vengeance.

The stage is now empty and the orchestra plays the most famous of all operatic intermezzi. The Easter Service is over, the villagers fill the square once again, and Turiddu invites them to join him in a toast to Lola. Alfio refuses to drink and challenges Turiddu to a duel. Turiddu says goodbye to his mother and rushes off to fight Alfio. A distant murmur is heard: several women rush on and one shrieks "they have murdered neighbour Turiddu"; Santuzza collapses.

The New York City Opera will present *The Barber of Seville* this evening at 8:30.

I Pagliacci

CAST

<i>Canio</i> (Pagliaccio)	GIOVANNI CONSIGLIO
<i>Nedda</i> , his wife (Colombine)	MARCELLA REALE
<i>Tonio</i> (Taddeo)	SHERRILL MILNES
<i>Beppe</i> (Harlequin)	WILLIAM DEMBAUGH
<i>Silvio</i> , lover of Nedda	WILLIAM LEDBETTER

Conductor: JULIUS RUDEL

Stage Director: EMILE RENAN

Time and Place: Montalto, province of Calabria, Italy, *circa* 1865.

(There will be a brief intermission after Act I.)

S Y N O P S I S

The opera is based on an incident that occurred in Montalto in Calabria when an actor murdered his wife after a performance. The presiding judge at the murder trial was Leoncavallo's father.

The Prologue, sung by Tonio, tells the audience that the play is a real story with real people. The villagers of Montalto welcome the touring troupe of players—Canio, his wife Nedda, Tonio, and Beppe. Canio, Beppe, and some of the villagers go to the inn. Tonio makes advances to Nedda who, repelled by his ugliness and deformity, lashes him with a whip. Left alone, she is joined by her lover Silvio. Tonio, overhearing them, hastens to inform Canio, who arrives in time only to hear the lovers plan a further meeting. Canio raises a dagger to Nedda but is restrained by Beppe who reminds him that the play is soon to begin. Canio sings of his tragic plight, having to play the clown while his heart is breaking, in "Vesti la giubba."

The villagers assemble for the play. Harlequin (Beppe) serenades Colombine (Nedda). Taddeo (Tonio) enters and tries to make love to Colombine, who drives him away. The love scene between Colombine and Harlequin is interrupted by Pagliaccio (Canio). The situation is so like the reality that Canio forgets himself. He demands the name of Nedda's lover, and when she refuses he stabs her. When Silvio, who is in the audience, rushes to help her, Canio stabs him too. He drops the dagger and Tonio tells the audience that "La Commedia e finita" ("The comedy is ended").

This final announcement has often been made by Canio, a tradition thought to originate with Caruso. But both the original score and the composer's widow affirm that the words were intended to be sung (not spoken) by Tonio.

THE NEW YORK CITY OPERA

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In Hill Auditorium

MESSIAH (Handel) Friday, December 3
(Tickets: \$2.50—\$2.00—\$1.50—\$1.00) Saturday, December 4
(2:30) Sunday, December 5

1966 MAY FESTIVAL—six concerts, May 5, 6, 7, 8.

Orders for series tickets accepted and filed beginning December 1.

Block A, \$25.00—Block B, \$20.00—Block C, \$16.00—Block D, \$12.00—Block E, \$9.00.

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