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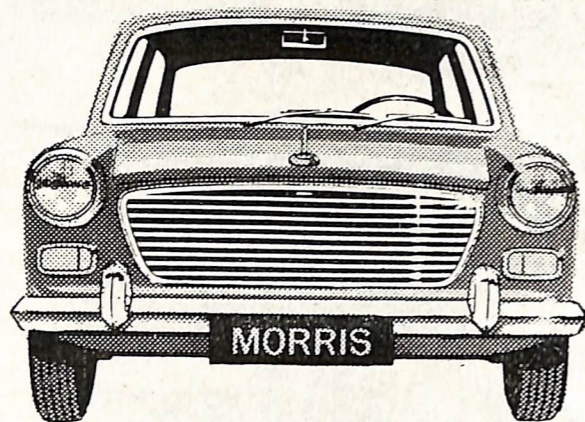
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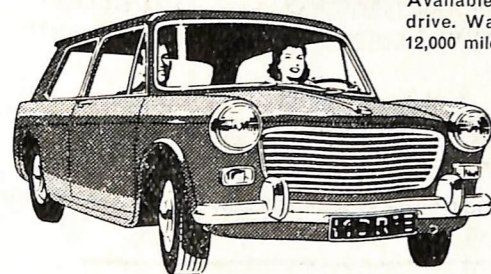
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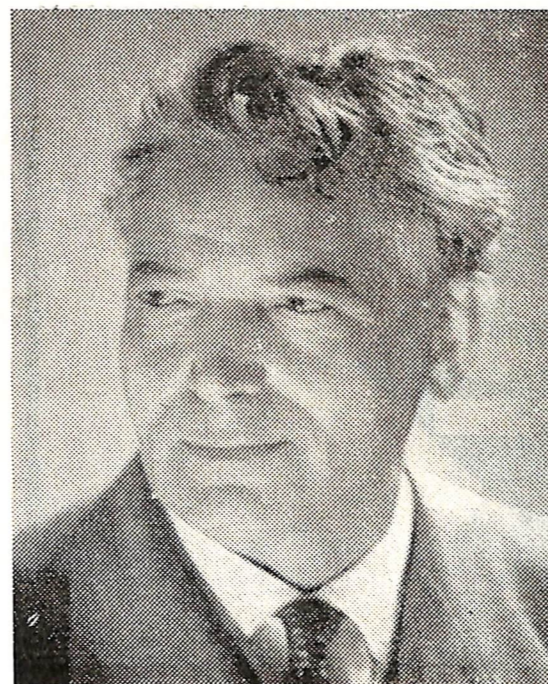


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## SALVATORE ALLEGRA



Still young, Maestro Salvatore Allegra already ranks among the leading contemporary composers. The discerning public is aware that for operas such as "*Ave Maria*," "*Medico Suo Malgrado*," "*Viandanti*" and "*Romulus*," as well as for numerous pieces of symphonic and chamber music, they are indebted to this son of Sicily and heir to a great musical tradition which includes his compatriot Bellini.

The opera "*Ave Maria*" was first given at the Morlacchi Theatre of Perugia and then in most of the leading theatres of Italy and the Continent, including the Scala, the Rome Opera and Caracalla, the Regio of Turin, the Pergola of Florence, the Massimo of Catania and at the opera houses of Kassel,

Berlin, Amsterdam, Barcelona and Madrid.

His operas "*Medico Suo Malgrado*," "*Viandanti*" and "*Romulus*" also earned public and critical approval in Italy and elsewhere.

Salvatore Allegra in his original approach to the basic problem of modern operatic music posed himself the question whether it were still possible for the modern composer to say something worthily in music which had not already been said by Rossini, Bellini, Verdi and Wagner. He resolved this problem for himself in precisely the same way as Catalani, Puccini, Mascagni and Cilea before him had resolved it — that is, by re-affirming the principle (elementary but often overlooked) that art not only springs from the heart but speaks direct to the heart and the emotions.

That the nineteenth century composers had probed deep into all the human emotions was no sound reason, Allegra argued, why a modern should necessarily feel driven to arid experiments with new harmonic, even mathematical, methods of composition. He might instead choose to follow the paths of tradition. This, indeed, seemed the better way and also one which might be taken without risk or fear of appearing a mere imitator. Art had always accepted the same risk. Virgil had followed in the steps of Homer, yet centuries later came to be called the Master of Dante! Respect paid by the creative artist for the methods of his predecessors connotes no want of courage or originality in himself — indeed it may call for a greater courage than the quest for novel techniques.

Faithful to this artistic creed, Allegra expresses what he feels even though the sentiment be as old as mankind. His music, free of technical complexities, is simple, sincere, melodious. Its form and inspiration derive from the characters of his operas and the dramatic situation. It appeals directly to the emotions. In all this the art of Allegra conforms with the finest traditions of Italian lyric music and bel canto.

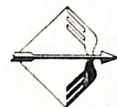


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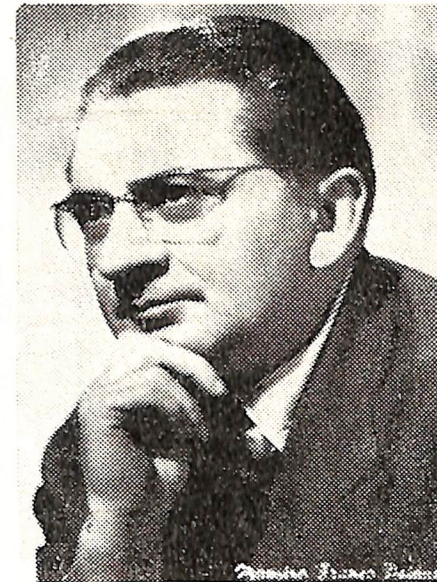


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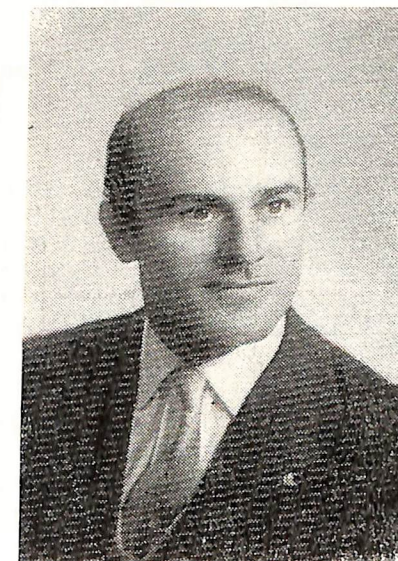
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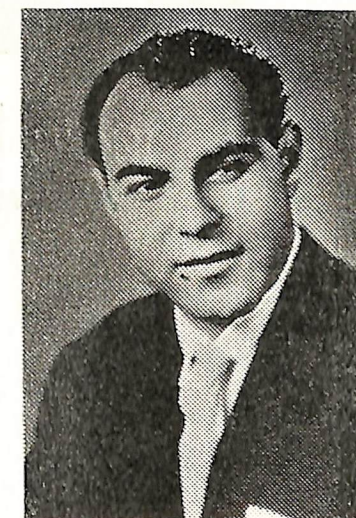
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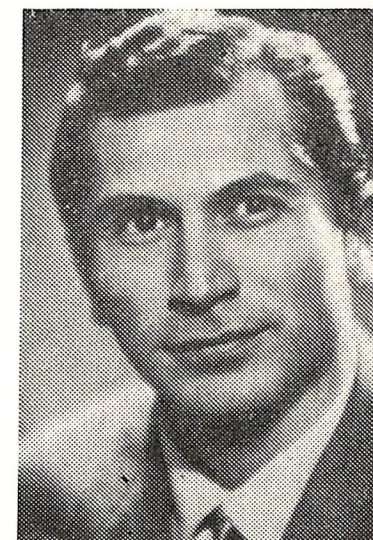
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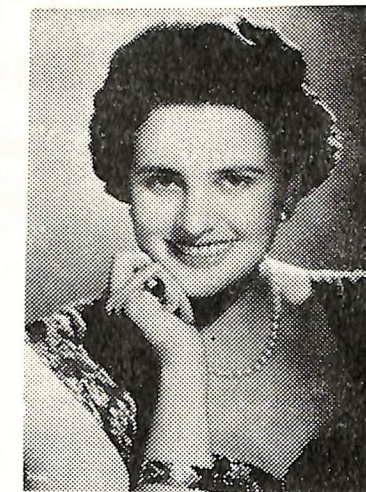
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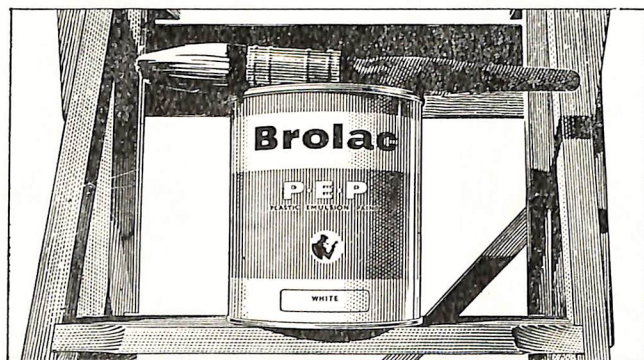
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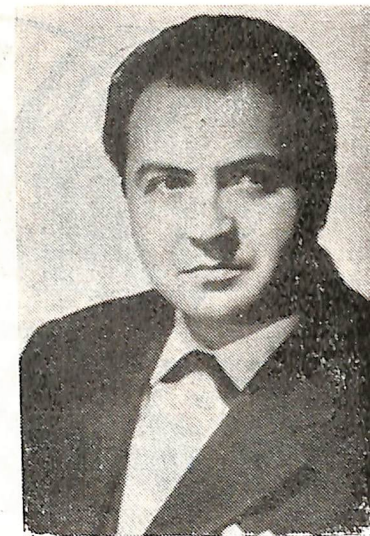
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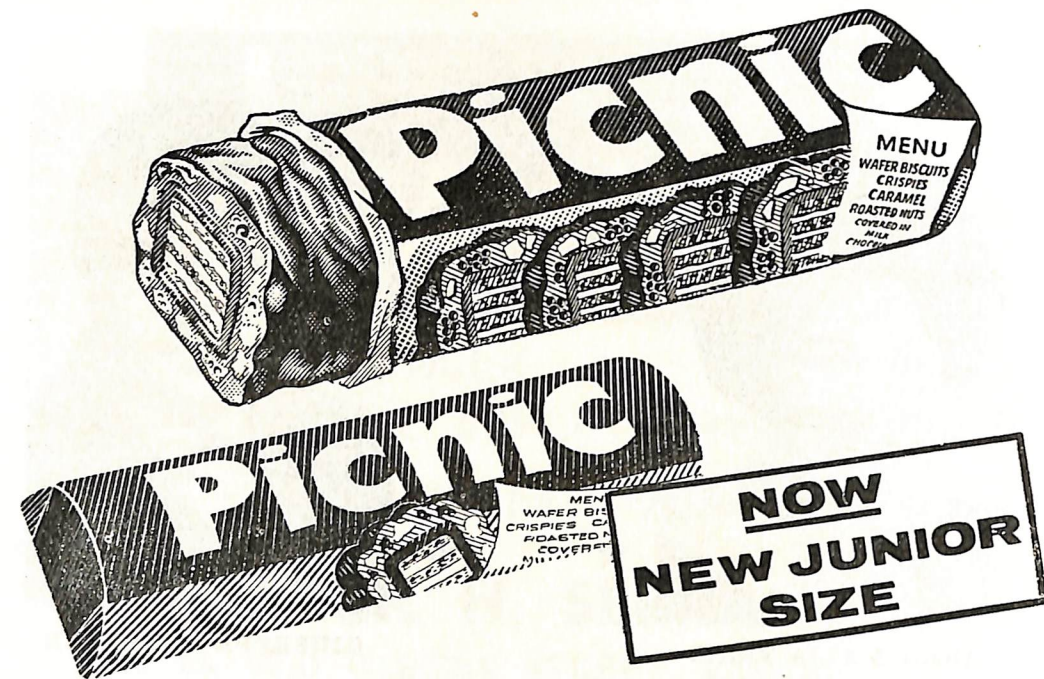
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## LA FORZA DEL DESTINO SYNOPSIS

### ACT I

SCENE: *Leonora's room in Calatrava's house. Night.*

Calatrava objects to the proposed marriage of his daughter Leonora to Alvaro who has Inca blood in him and whose family history is tainted with treason. However, Leonora is **reluctantly giving way to her lover's entreaties** to elope with him when the alert father surprises them. Protesting his innocence, the young man throws down his pistol in token of surrender but it goes off as it strikes the table and fatally wounds Calatrava who dies cursing his daughter.

### ACT II

SCENE I: *A village scene in Hornachuelos.*

To avenge his father's death, Carlo is scouring the land in search of the eloped lovers who, however, have been separated by the force of circumstances and **each believes, in his own way that the other is dead.** Leonora, in a young man's garb, is seeking shelter, but has to keep in the background as she recognizes her brother in the student calling himself Pereda.

SCENE II: *At the door of a Monastery.*

Leonora has at last reached sanctuary. The Padre Guardiano (Father Superior) receives her kindly and knows immediately who she is when she tells him who sent her. He accepts her proposal to live a hermit's life in a lonely cave away from the monastery, but under his personal charge and, while respecting the secret of her sex from the rest of the monks whom he rallies to witness the new hermit's initiation, warns one and all that, except for himself in answer to a bell "in extremis", none shall approach the cave under pain of mortal sin.

### ACT III

SCENE I: *A dark wood in the precincts of Velletri.*

Alvaro and Carlo, without being aware of each other's identity because both are under assumed names, have met during the fighting in Italy where the Spanish contingent, in which they had enlisted, is stationed. Carlo is grateful to Alvaro who has saved his life from a gang of thieves. They swear eternal friendship and go off together into action.

SCENE II: *The office of a military surgeon on the battlefield.*

The Germans are beaten, but Carlo brings in Alvaro seriously wounded for the surgeon's attention. Feeling he is about to die, Alvaro hands Carlo a locket which, he says, contains a letter that must be destroyed unopened if he dies. Unwittingly revealing his true name as he swears by it to abide by Alvaro's last wish, Carlo notices that his friend recoils on hearing it, and when his friend is in the next room under the doctor's knife, he becomes so suspicious that he breaks his word, opens the locket, finds an image of his sister and the truth dawns upon him. He is jubilant when the surgeon announces that Alvaro's life is out of danger, and swears to reap vengeance on his sister's seducer and his father's killer.

SCENE III: *A military camp near Velletri.*

Italians and Spaniards rejoice over their victory. Preziosilla saves Fra Melitone from a drubbing by rallying all around her for a victory chorus.

### ACT IV

SCENE I: *The cloister of the Monastery.*

Alvaro, believing Leonora dead, becomes a monk in this very monastery where she is. Carlo has found out Alvaro's refuge, and has come to seek redress. They meet. Alvaro's entreaties to forget the past are all in vain and Carlo has to strike him in the face before the pious monk is finally roused. They go out into the wood to fight it out to the death.

SCENE II: *A mountain valley spot by the hermit's cave.*

Leonora has all the while been living as a hermit. Alvaro is on the spot endeavouring to persuade the hermit to go and hear the confession of a dying man. He has mortally wounded Carlo. Alvaro tells her what has happened. In a fleeting moment she is at her brother's side but is stabbed to death by the dying man as he recognizes her. In comes the Padre Guardiano to find the dying girl in the arms of Alvaro whom he entreats to bow to God's will and not to curse against a cruel dogged fate.

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Music by

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**CHARACTERS**

|  |                     |
|--|---------------------|
| MARCHESE DI CALATRAVA . . . . .              | GUIDO NIGLINI       |
| DONNA LEONORA, his daughter . . . . .        | ANTOINETTE MIGGIANI |
| DON CARLO DE VARGAS, her brother . . . . .   | GIUSEPPE FORGIONE   |
| DON ALVARO, Leonora's lover . . . . .        | SALVATORE PUMA      |
| PREZIOSILLA, a young gypsy . . . . .         | LICIA GALVANO       |
| PADRE GUARDIANO, a Franciscan monk . . . . . | GINO BELLONI        |
| FRA MELITONE, another monk . . . . .         | GUGLIELMO FERRARA   |
| CURRA, Leonora's maid . . . . .              | INGRID FLORIO       |
| THE MAYOR OF HORNACHUELOS . . . . .          | GUGLIELMO FERRARA   |
| TRABUCO, a muleteer . . . . .                | GINO PETRI          |
| A MILITARY SURGEON . . . . .                 | LORENZO CATACCHIO   |

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RENATO FIUMICELLI — GIOVANNA PAPI

Choreographer: RENATO FIUMICELLI

Assistant Conductor  
FRANCO MARINO

## LA FORZA DEL DESTINO L-ISTORJA FIL-QOSOR

L-EWWEL ATT

XENA: *Il-kamra ta' Leonora f'dar missierha. Bil-tejl.*

Calatrava ma jridx li bintu Leonora tiżżewweg lil Alvaro li ġej minn familja ta' tradituri u ghandu fih id-demm ta' l-Inkas tal-Perù. Izda Leonora tkun waslet biex tahrab mal-mah-bub taghha x'hin missierha jaqbadhom, jahseb hazin u jghajjar lil Alvaro li, biex juri kemm hu bla htija u li jrid joqghod ghal kulma hemm bżonn, jarmi l-pistola li tahbat mal-mejda, tiehu u tferi ghall-mewt lix-xih li qabel ma jmut jishet lil bintu.

IT-TIENI ATT

XENA I: *Triq frahal f'Hornachuelos.*

Carlo, hu Leonora, taparsi student jismu Pereda, qed ifittex bl-art u l-bahar lil ohtu u l'Alvaro sabiex jivvendika mewt missieru. Izda dawn ikunu nfridu u qed jahsbu lil xulxin mejtin.

XENA II: *Fil-portiku ta' kunvent.*

Leonora waslet ghand l-Patri Gwardjan li, fuq ir-rakkomandazzjoni li jisma', jilqaghha u jaçcetta li tibqa hemm bhala eremita żaghżugh li jrid ighix f'ghar inwarrab ghal ghomru. Bla ma jikxef is-sigriet ta' Leonora lill-patrijiet l-oħra, iwissihom bl-eremita ġdid u li hadd hliefu ma ghandu jersaq lejn il-ghar jekk mhux mad-daqq ta' qanpiena f'każ ta' mewt, taht piena tas-saħta.

IT-TIELET ATT

XENA I: *Bosk mudlam qrib Velletri.*

Alvaro u Carlo ma jafux lil xulxin, u billi t-tnejn bidlu isimhom ma jagharfux lil xulxin meta jiltaqghu bhala żewġ fizza fil-kontingent Spanjol li mar għall-gwerra l-Italja. Alvaro jasalvalu hajtu minn taht idejn xi assassini lil Carlo u dan jahlef li jibqa' jafhulu.

XENA II: *Fl-uffiçju ta' tabib militari fil-kamp.*

L-Ispanjoli u t-Taljani jinsabu rebbieha, izda Carlo jwassal lil Alvaro ferut gravi ghand it-tabib. Alvaro, ghalih ser imut, jafdalu "locket" li fih ittra li jehtieg tinharag bla ma tin-fetah jekk imut, u Carlo jahlistu fuq ismu l-veru ta' Calatrava. Ma' l-isem li qabiżlu, Carlo jara lil Alvaro jinhasad, u jahseb hazin. X'hin Alvaro jkun fil-kamra l-oħra taht is-sikkina tat-tabib, Carlo jikser kelmtu, jiftah il-"locket" u jsib ritratt ta' ohtu.

XENA III: *Kamp militari f'Velletri.*

Is-suldati rebbieha jifirhu. Iz-żingara Preziosilla ssahhnilhom rashom tant li Fra Melitone jiġi jaghmilhom priedka ta' kliem iebes u tghajjir. Preziosilla ssalvah minn xebgha billi tqabbad lil kulhadd ikanta maghha innu ta' rebha.

IR-RABA' ATT

XENA I: *Fil-Kunvent. Il-parlatorju.*

Fra Melitone jqassam is-soppa lill-fqar. Alvaro jinsab hemm ġew bhala t-twajjeb Patri Raffaele. Dahal patri ghax ma baqaghlu lil hadd. Meta l-foqra jitolqu, jasal Carlo jrid ikel-lem lil Patri Rafel. Kien sar jaf li Alvaro kien ġie hemm, u ġie biex jispiçcaha mieghu. Kif jiltaqghu, jistiednu ghad-dwell u ghalxejn Alvaro jitolbu bil-hniena biex jinsa l-imghoddi. Meta Carlo jghajru u jaghtih bil-harta, Alvaro ma jibqaghlux hliet li johroġ mieghu biex imorru jiddwellaw fil-bosk fil-qrib.

XENA II: *Fil-bosk fejn il-ghar ta' l-eremita.*

Leonora ghadha tghix hemm ta' eremita. Tinstama' ghajta ta' ajjut u Alvaro jiġi jiġri jfittex qassis għall-moribond. Kien fiera lil Carlo għall-mewt. Jinsisti tant ma' l-eremit li Leonora jkollha ddoqq il-qanpiena. Kif tohroġ, taghraf lil Alvaro li jghidilha kollox. Tigri tilhaq lil huha u dan kif jaghrafha jinfidha bi stallett, qabel ma jmut. Il-Patri Gwardjan, li jiġi għas-sejha tal-qanpiena, jasal x'hin Leonora tkun qed tmut f'dirghajn Alvaro li jishet is-siegha ta' xortih.

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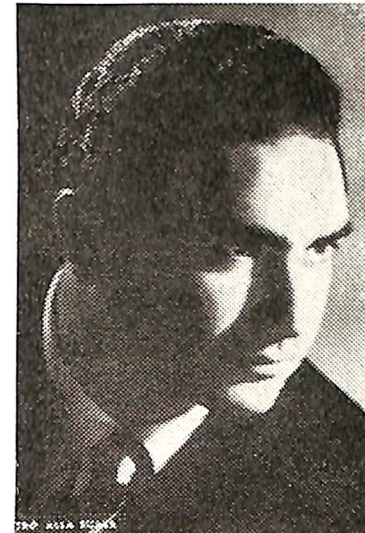
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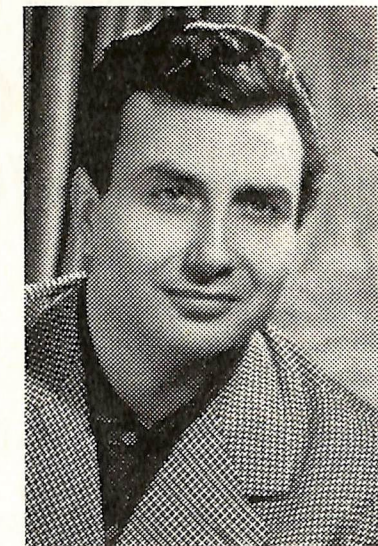
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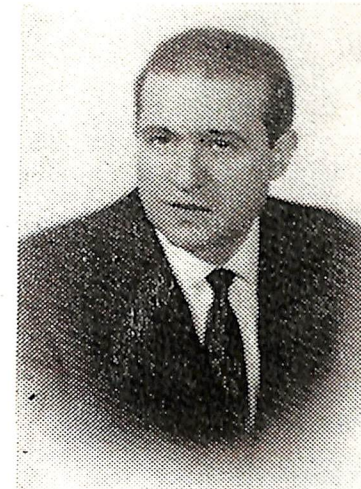
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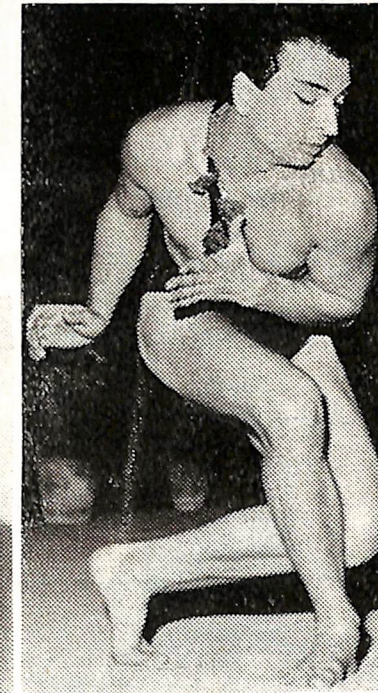
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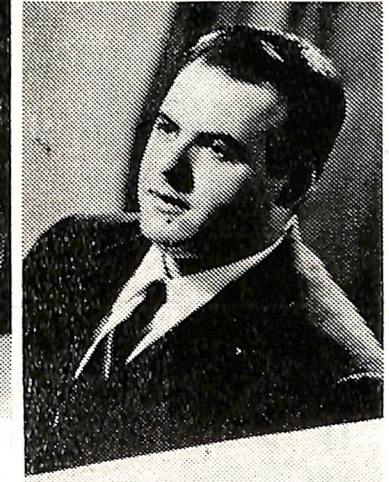


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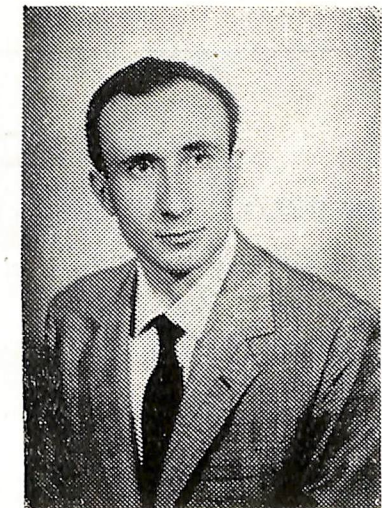
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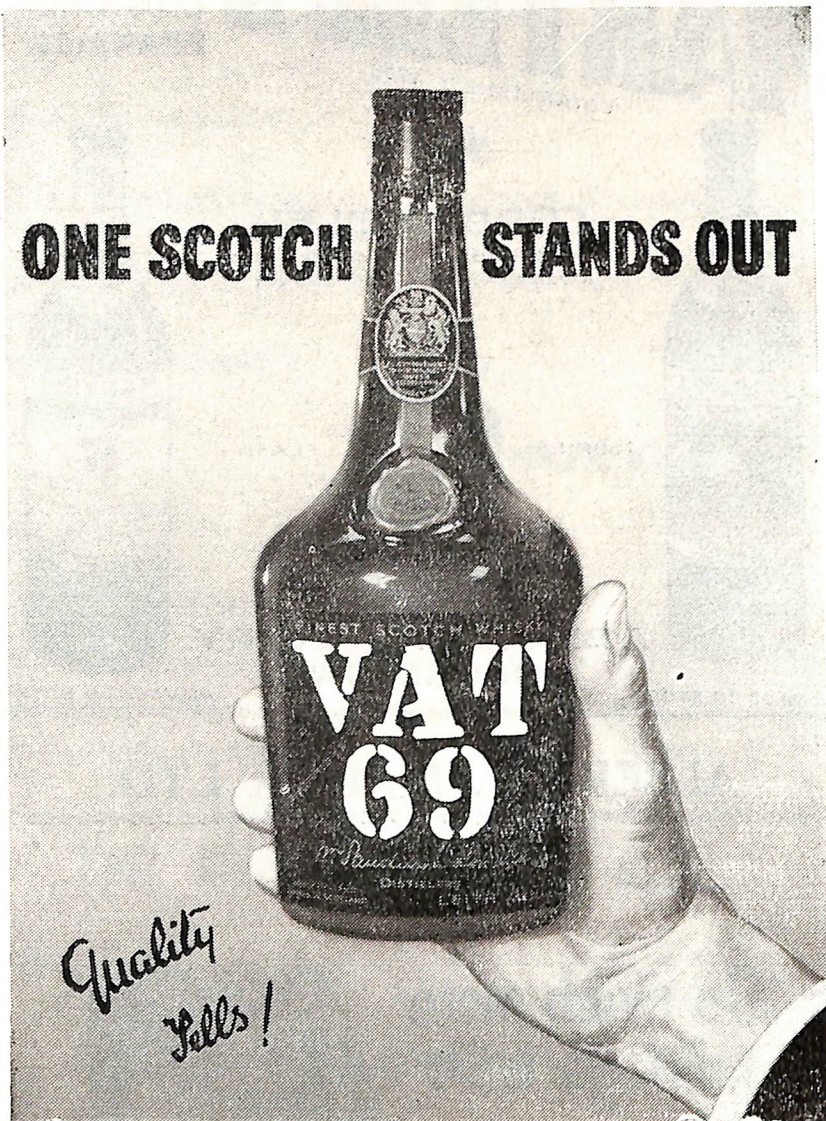
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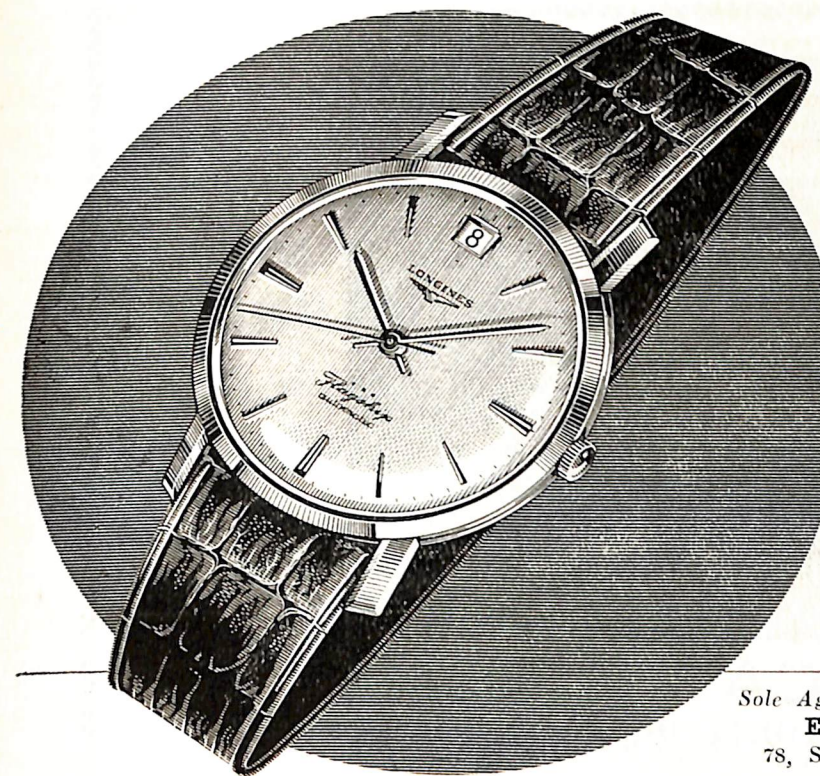
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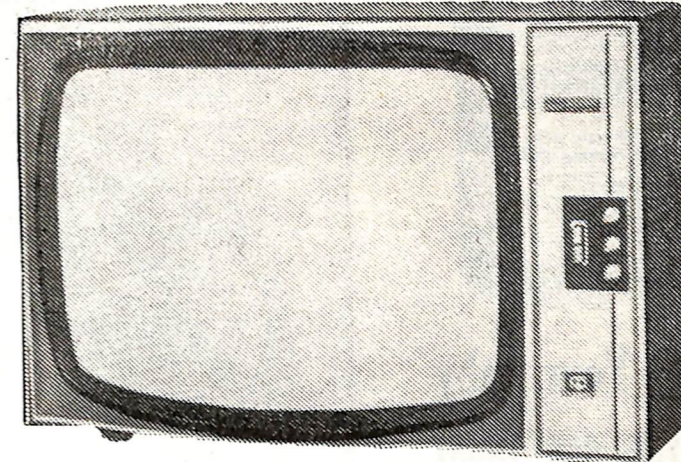
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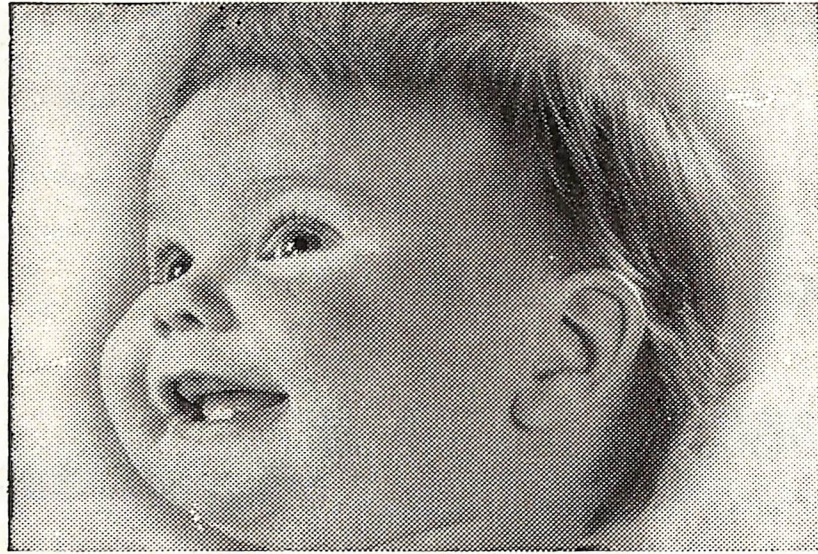
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