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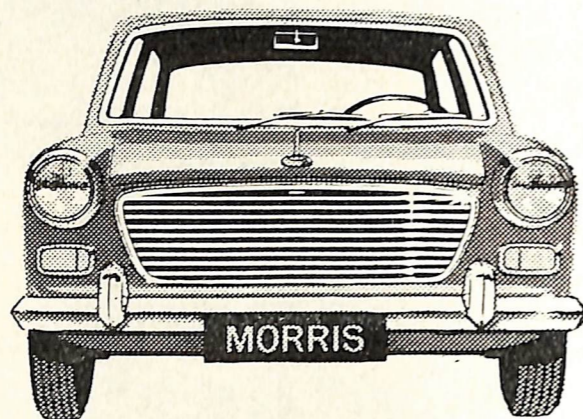
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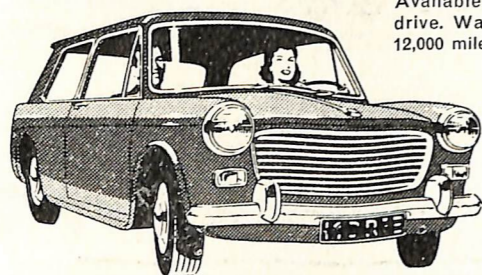
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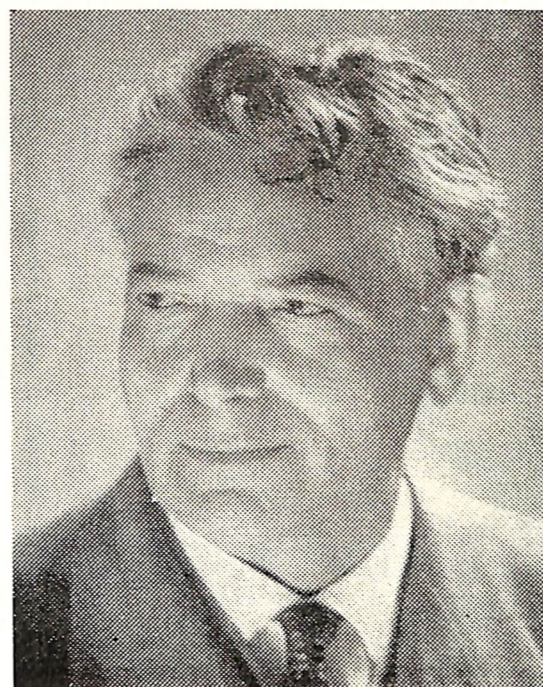
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Still young, Maestro Salvatore Allegra already ranks among the leading contemporary composers. The discerning public is aware that for operas such as "*Ave Maria*," "*Medico Suo Malgrado*," "*Viandanti*" and "*Romulus*," as well as for numerous pieces 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.

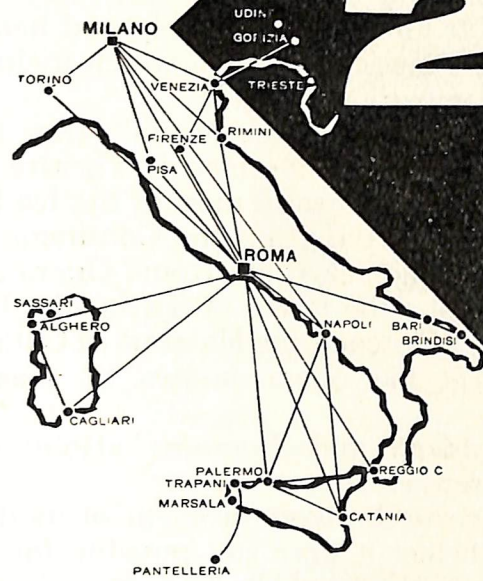
His operas "*Medico Suo Malgrado*," "*Viandanti*" and "*Romulus*" also earned public and critical approval in Italy and elsewhere.

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.

# 22

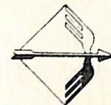


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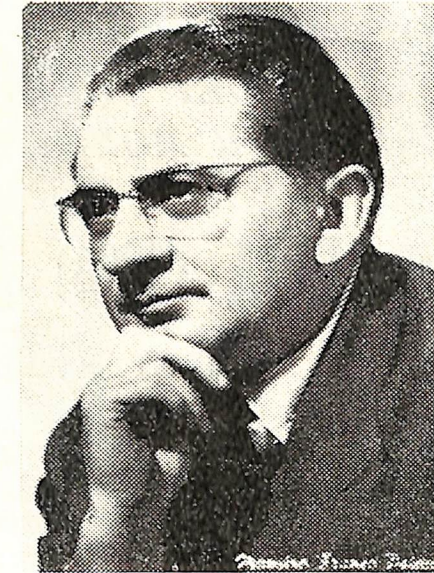
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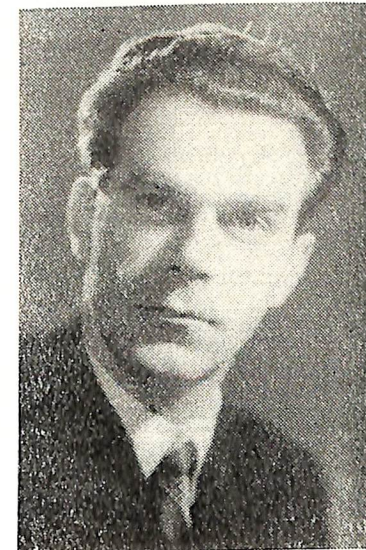
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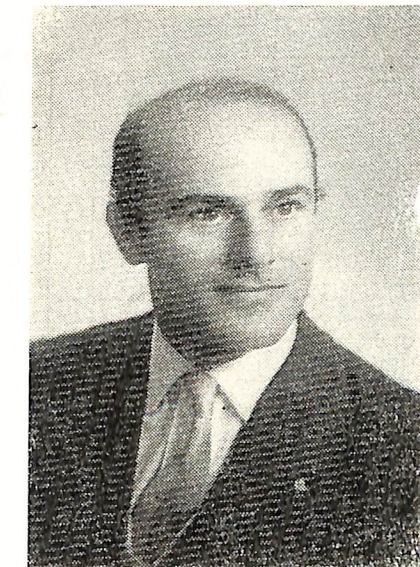
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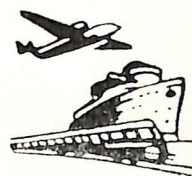
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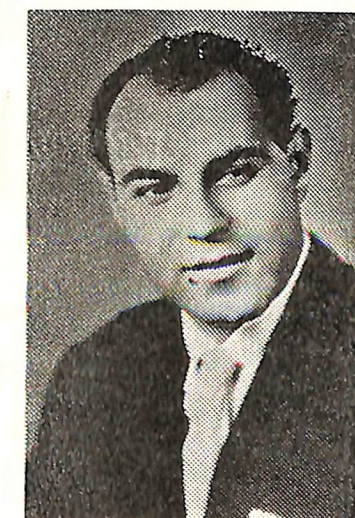
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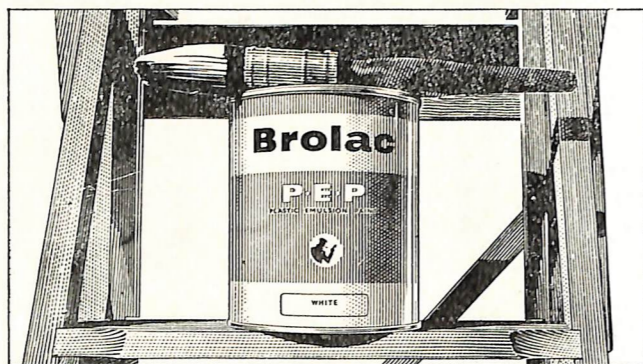
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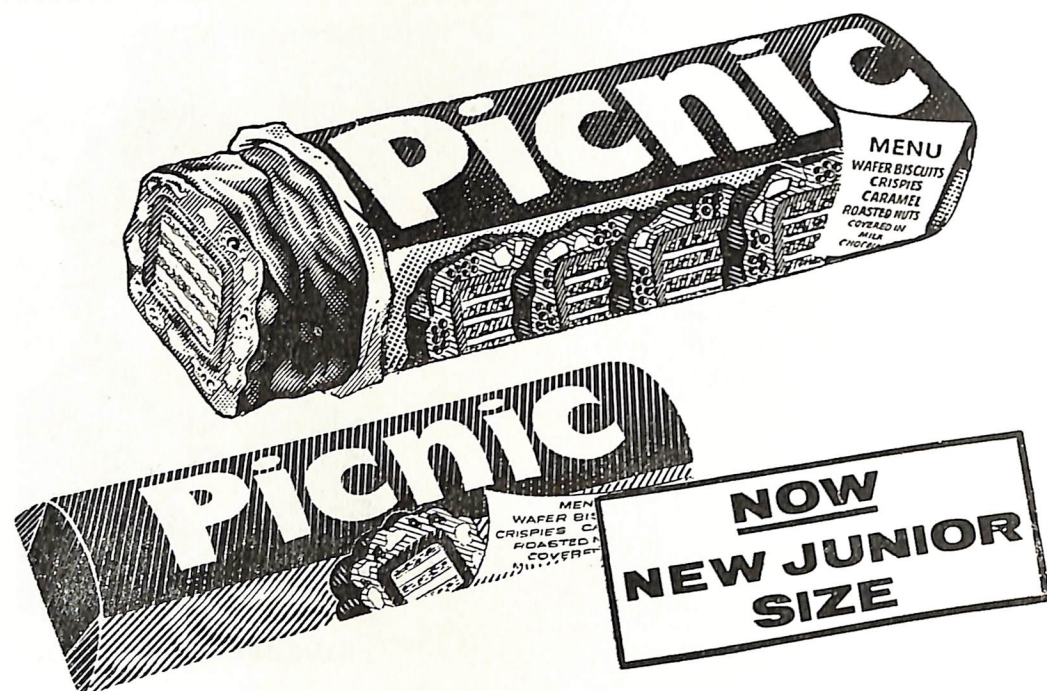


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## OTELLO SYNOPSIS

### ACT I

SCENE: *By the ramparts near the Castle entrance. A Tavern.  
The sea in the background. A storm rages.*

Otello, victorious over the Turkish fleet, is welcomed back by the people. Jago, who hates his master, first plies Cassio with drink and makes him praise Otello's wife Desdemona to the chagrin of Roderigo who nurses a secret love for her, then brings about a quarrel during which Cassio wounds Montano. Otello, swift upon the scene, dismisses Cassio from his service for his misdemeanour. Now alone with his wife in a moonlit night Otello is happy and the couple sing of their mutual love.

### ACT II

SCENE: *A hall on the ground-floor of the Castle.*

Planning to make Otello jealous of his wife, Jago counsels Cassio to approach the fair lady in the garden and pray her to plead for his reinstatement then craftily calls Otello's attention to them in the meantime. Jago's replies to Otello's questioning not only apply the match to, but even fan the flame of Otello's jealousy. When Desdemona comes to him with her unwitty pleadings, her husband's peace of mind is so disturbed that he incontinently dismisses her, not, however, before she drops a handkerchief which Jago promptly snatches from Emilia who has picked it up.

Now alone with Otello, Jago makes pretence of calming his master, but the Moor's fury knows no bounds in his eagerness for proof of Desdemona's guilt. So Jago brazenly invents one. He has heard Cassio mutter, while asleep, of his having made love to Desdemona, and has seen a tiny lady's handkerchief in the man's possession. The gullible Otello puts two and two together and, in a frightful rage, vows vengeance, Jago joins him in his oath.

### ACT III

SCENE: *The great hall in the Castle.*

Jago has laid his plans well. The handkerchief is left in Cassio's bedroom for the latter to find. He will lead the young man to the castle where Otello, in hiding, may hear and see. He will even lure him to show the handkerchief. The jealous husband agrees. He has another stormy encounter with Desdemona, who insists on pleading for Cassio and is unable to produce her handkerchief when Otello asks for it. His mingled wrath, irony and hysteria prove too much for her and she rushes from his presence. After a moment of depression Otello is told by the wily Jago that Cassio is here. He gets his opportunity and identifies the handkerchief. No further proof is now needed. Desdemona shall die, smothered in her very bed; Jago shall see to Cassio. After vilifying his wife in the presence of the Ambassador and his Court, who depart in disgust, Otello has a fit and Jago gloats over the success of his plans.

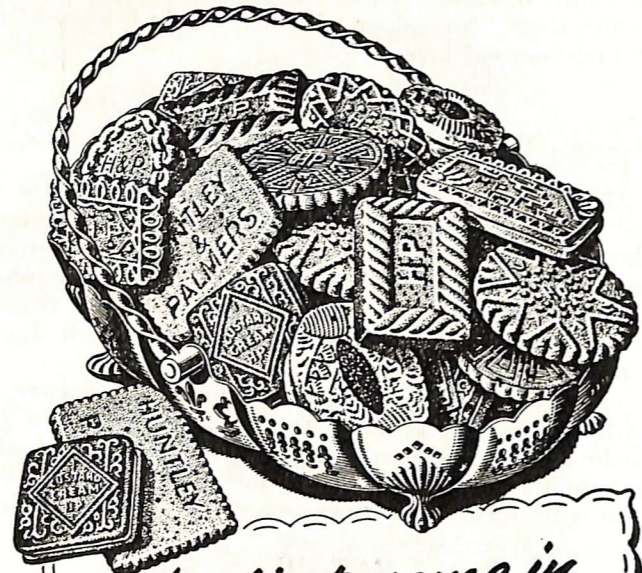
### ACT IV

SCENE: *Desdemona's bedchamber.*

Desdemona has a foreboding of evil. She prays Heaven for mercy. After she has gone to bed, Otello comes stealthily in and charges her with her supposed guilt. As she denies it, he strangles her without giving her time to prove her innocence. Emilia brings the news that Cassio has killed Rodrigo and, when Otello tells her he has killed Desdemona, she cries for help, and reveals Jago's wickedness, in the presence of a shocked household. Stunned to the marrow by what he now learns and unable to stand the strain, Otello cuts his throat with a dagger and expires as he kisses his innocent wife for the last time.

*e.s.i.*

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<i>OTELLO, a moor, General in the Venice Army . . . . .</i>	<i>PIERO CAMPOLONGHI</i>
<i>JAGO . . . . .</i>	<i>ORAZIO GUALTIERI</i>
<i>CASSIO . . . . .</i>	<i>GABRIELE DE JULIS</i>
<i>RODERIGO, a Venetian gentleman . . . . .</i>	<i>CARLO MANFREDI</i>
<i>LUDOVICO, Ambassador . . . . .</i>	<i>GUIDO NIGLINI</i>
<i>MONTANO, Late Governor of Cyprus . . . . .</i>	<i>GUGLIELMO FERRARA</i>
<i>A HERALD . . . . .</i>	<i>LORENZO CATACCIO</i>
<i>DESDEMONA, Otello's wife . . . . .</i>	<i>ANTOINETTE MIGGIANI</i>
<i>EMILIA, Jago's wife . . . . .</i>	<i>LICIA GALVANO</i>

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# O T E L L O

## L-ISTORJA FIL-QOSOR

### L-EWWEL ATT

XENA: *Is-swar qrib il-Kastell u l-bieb ta' Tverna.  
Maltempata fl-art u fil-baħar.*

In-nies ta' Ċipru jilqgħu lura ferhana lil Otello rebbieh fuq il-flotta Torka. Jago, li jobghod 'il Otello, isahhan lil Roderigo (li għandu ammirazzjoni għal Desdemona, mart Otello), billi jgagħal lil Cassio jixrob u, fis-sakra, ifahharha bla qies. Fi għlieda ma' Cassio, Montano jisfa ferut u, x'hin jiġi Otello u jsir jaf x'gara, jisgrada lil Cassio minn kaptan.

Wahdu ma' Desdemona, Otello issa kalm, jiftakar biss fil-hena ta' mhabbtu.

### IT-TIENI ATT

XENA: *Sala fil-pjanterren tal-Kastell.*

Sabiex iqanqal l-ghira f'qalb Otello, Jago jqabbad lil Cassio jmur jitlob lil Desdemona, fil-ġnien, taqbeż għalih ma' żewġha biex jahfirlu, u fil-hin jagħmel mod biex Otello, li jarah, jibda jahseb hażin. Meta Desdemona titlob lil żewġha għal Cassio, Otello jfur u jkeċċiha. Jaqgħelha minn idha maktur. Emilia tiġbru u Jago minnufih jahtafuha bil-hsieb li jinqeda bih. U, kif isib lil Otello wahdu, mitluf irid prova tat-tradiment ta' Desdemona, Jago jtar-raflu kliem ta' mhabba għaliha li jghid li jkun sama' lil Cassio jghid f'holma waqt li jkun rieqed u, biex igħibha qrib is-sewwa, iżid ukoll li jkun ralu maktur — il-maktur li Otello jkun ta lil Desdemona bhala l-ewwel rahan ta' mhabbtu. Otello, mitluf minn sensih, jahlef li, kif ikollu prova ċara tal-htija ta' martu, jivvendika ruhu. Jago jahlef miegħu li jghinu.

### IT-TIELET ATT

XENA: *Is-sala l-kbira tal-Kastell.*

Jago lesta l-pjan tajjeb. Ihalli l-maktur ta' Desdemona fejn Cassio jsibu, ighid lil Otello li għandu jgħibu, taparsi biex ikellem lil Desdemona, iġagħlu jitellem fuqha u juri l-maktur fil-hin li Otello, mistohbi, ikun jista' jisma' b'widnejh u jara b'ghajnejh. Otello, fl-aqwa tal-ghira, jaċċetta. Izda qabel, Desdemona terġa' tiġi titlob lil żewġha għal Cassio. Otello jitlef dehnu u, x'hin jitlobha l-maktur li kien taha u hi tghidli li mhux għandha, jahbat għaliha u jkeċċiha. Jago jgħib lil Cassio kif ftiehm, u Otello jisimghu u jagħraf il-maktur. Issa ma għandux bżonn provi oħra u, fuq il-parir ta' Jago stess, jaqta' li joqtolha billi jifgaha f'sodditha. Jago jwiegħdu li f'Cassio jahseb hu. Wara xena fejn, quddiem l-ambaxxatur tad-Doge, Otello jerga' jahqar lil martu, Jago, wahdu ma' Otello fl-art b'hass hażin fuqu wara d-dagħdiegħa, jifrah għax ikun wasal fejn ried.

### IR-RABA' ATT

XENA: *Fil-kamra tas-sodda ta' Desdemona.*

Qalb Desdemona tehbirha li sighetha tkun waslet u titlob bil-qalb l-ghajnuna tas-Sema. Jidhol Otello u jakkużaha li tradietu, izda hu bilkemm jagħtiha żmien tahseb dnu bietha. Ikaxkarha fuq is-sodda u jnehhilha hajjitha. Minnufih Emilia, li ggħib l-ahbar tal-mewt ta' Rodrigo fi dwell ma' Cassio, tisma' lil Desdemona tokrob l-ahbar karba. Otello jghidilha li jkun qatilha hu, u dlonk tghajjat lin-nies. Quddiem kulhadd Otello jisma' bin-nases ta' Jago u kif Desdemona kienet bla htija, u, f'telfa ta' ndiema għal eghmilu, jaqta' għonqu u jmut f'riġlejn il-katavru ta' martu.

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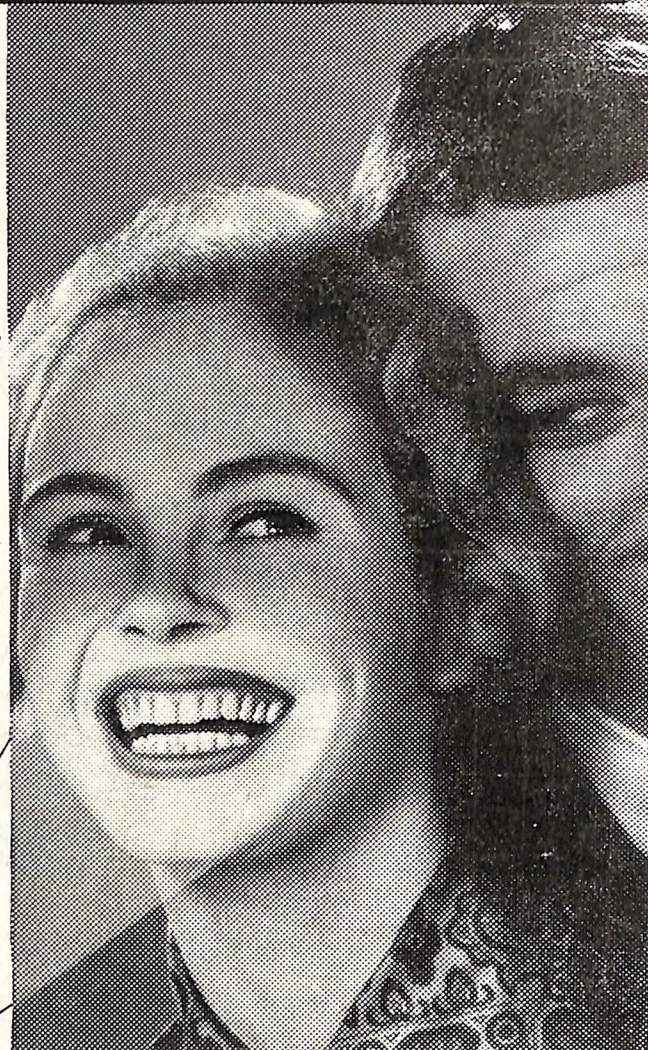
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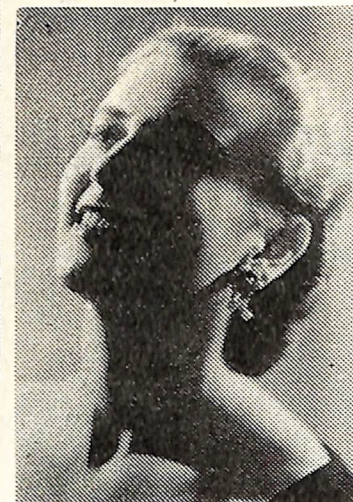
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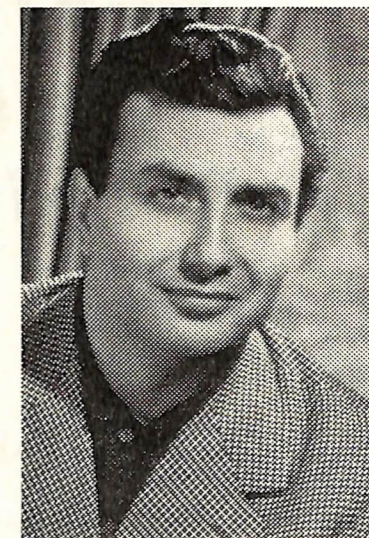
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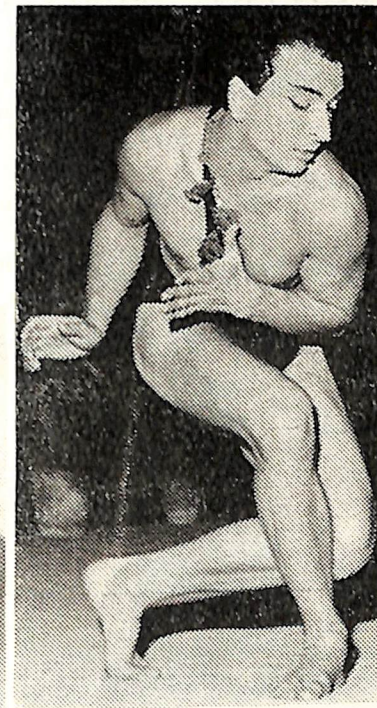
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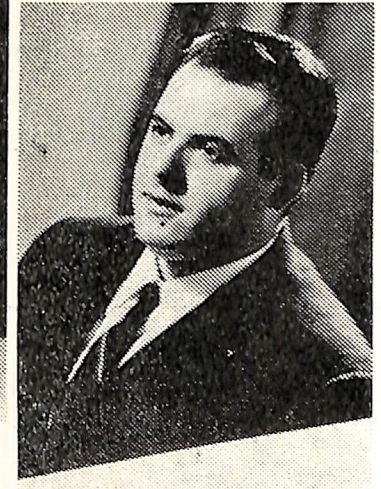
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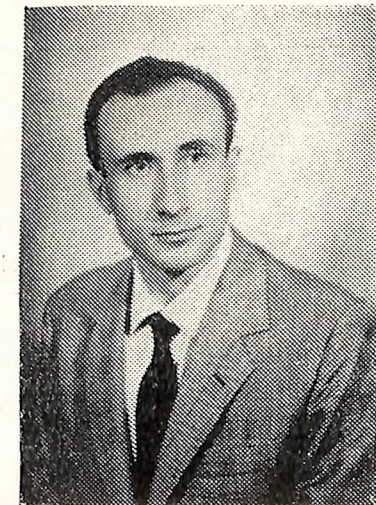
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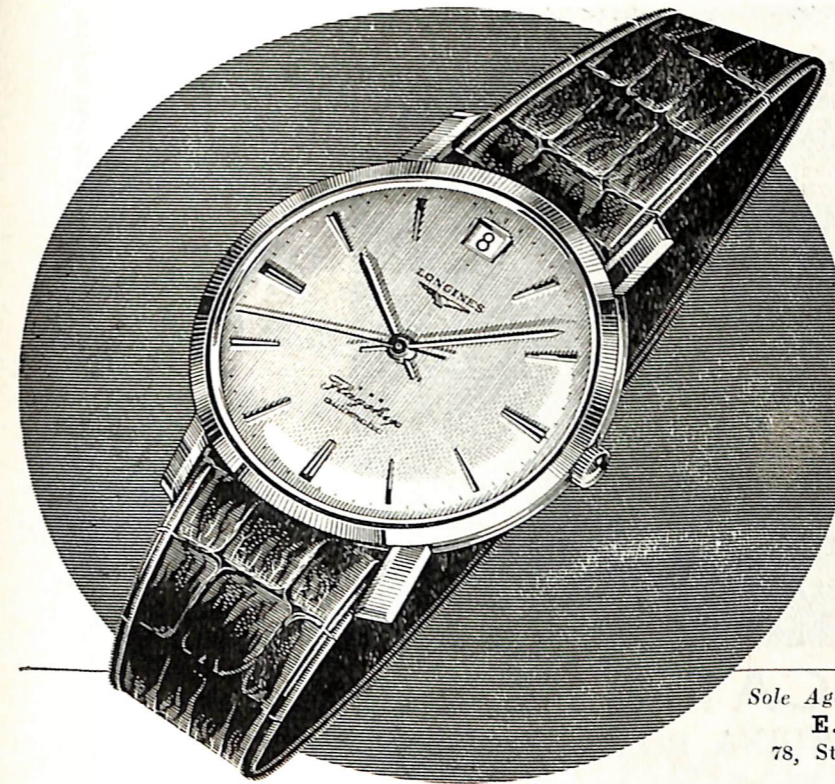


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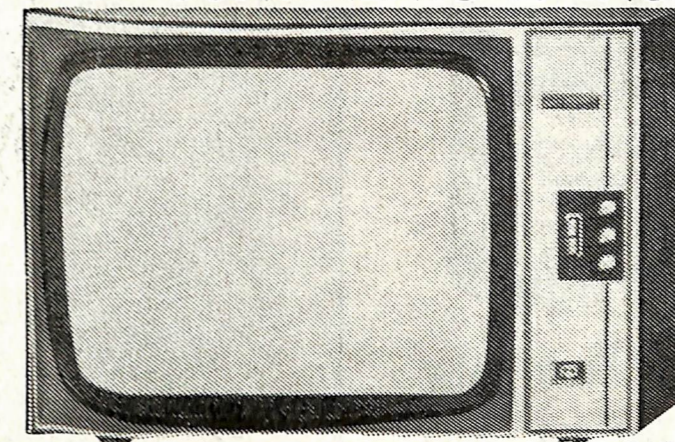
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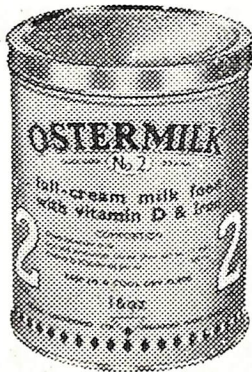
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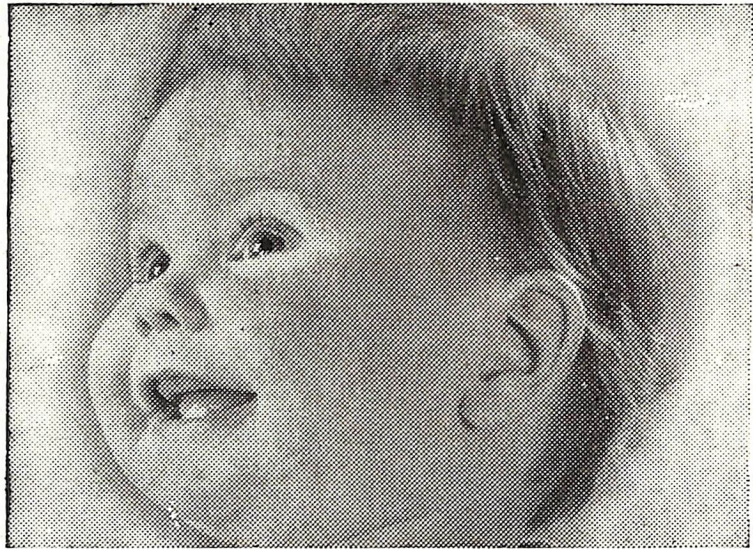
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