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MARCH - 11-2-3

MATINEE - 3

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OF 1937

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Hamlet soliloquizes

To drink or not to drink
That is the question.
Whether 'tis better in the end to suffer
The pangs of dryness and an unquenched thirst
Or, shall I hoist this good old Molson's Export?

End doubt and qualms.
My Great-Grandfather knew his stuff; and were
His ghost but at my elbow he would say:
"Drink hearty, Ham, for 'tis a noble ale."
So, boys, as Shakespeare didn't say, "Here's How!"

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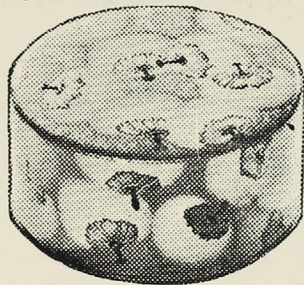
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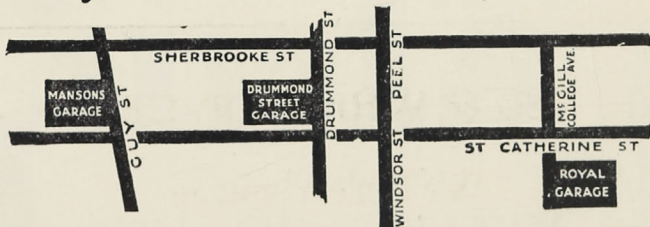
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SCENES:—Scene 1: Antonio's office.
Scene 2: Bridge of Cy's.
Scene 3: Courtroom.

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Scene 2: In the Study.
Scene 3: Outside the Study.
Scene 4: Rooters' Section—Cranbury playing field.

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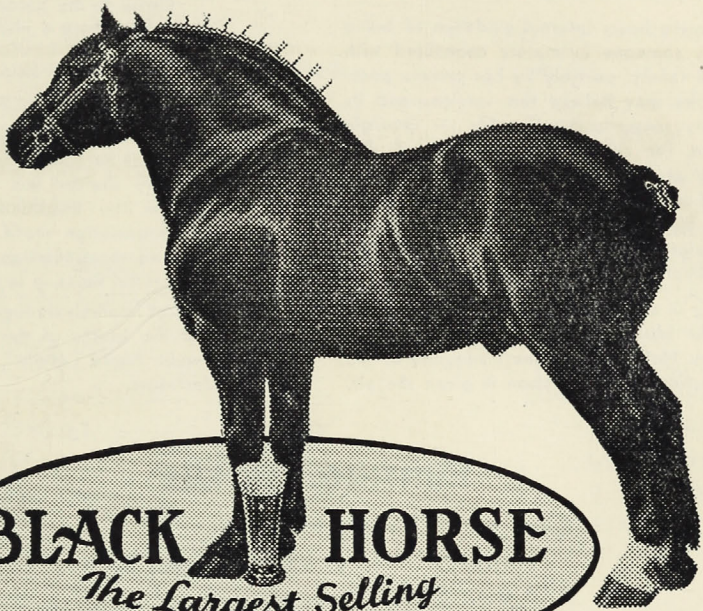


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Programme Notes on **GEORGIA BORGIA**

This highly interesting work was recently discovered in a pile of old manuscripts in the Moratorium. It was first thought to be a thesis on higher mathematics, but when shown to our famous research scholar, Oscar Gromadaza, he declared it to be a rare find, probably the only one of its type in existence. Originally written in the hypodermic mode, it has been re-scored for modern orchestra by Dr. Gromadaza, and has never been performed since.

The libretto bears internal evidence of being written by someone intimately connected with the Borgia family, possibly by her private poet-taster. If we may believe this version—and its authenticity seems unquestionable — Georgia Borgia has for centuries been maligned. But interesting as this may be to the historian, the score is of surpassing importance to the musician in that it fills the long looked-for gap between the impassioned cantelina of Palestrina and the immoral simplicity of Wagner.

Opening in a light and rustic mood, the music reflects the blithe happiness of Borgia among her flowers. Notice the serene tranquility of the middle section when the oboe is given the air.

The Hunting Chorus (see below) is an interesting example of six part choral writing in unison, in the best modern Italian style.

With the death of Borgia's second husband the music rises to emotional heights which have seldom if ever been equalled. Starting with a touching lament on the waste of precious blood, there quickly follows a mood of exquisite tenderness in the duet with Tarara:

Come to my bosom,
Rest there a while.
Soon we will wander down
The middle aisle.

Note here the entrancing figure for contrapiccolo.

Sinister chords heralding the entrance of the Coroner rudely shatter this ecstatic moment. Quickly follow the Blackmail motif, and the agonizing Renunciation motif. After some development, and recapitulation, the music works up into a powerful finale in jag time.

Recurring at intervals throughout the score will be noticed the Motto of the Dirge, based on "Grandescunt Aucte Labore", accompanied by four undertakers.

HUNTING CHORUS

Quel homme magnifique—
Tantivy, tantivy, tantivy, quel sport.
Son esprit héroïque
Comme vrai english-e mi-lord!
Sans terroir il s'engage
Avec ce bete sauvage
Autour de son garage
Quel combat terrifi-que.

By gar, I tink you never see
A man wat is so brave as me
Alone I meet dis grisly beast
But I not frighten in de least
For wen he roar an make for me
I go an hide behind de tree
An den I keel hem wit my gat
Dat's English way to hunt de—fox!

Quel homme magnifique—etc.

GEORGIA BORGIA, PUDDIN', AND PIZEN

Georgia Borgia.....	BERNICE ASHKANASE
McHaggis, her confidential head gardener.....	JAMES STEVENSON
Jenkins, her butler.....	E. W. PETERSON
Caesar Borgia, her brother.....	WALTER H. LIND
Count Tarara Boom-Di-E.....	GERALD W. McKEE
Undertaker's Mutes.....	Ernest Rossiter, Fayette B. Hingston, Richard Anderson, Howard Minogue
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Alfonso, the local Coroner.....	WILLIAM CARTER
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Prince of Pilsener.....	JACK BLUMER
Count of Isle of Yew.....	E. A. LEMIEUX
Mr. Smith.....	GRAHAM GOULD

GARDEN CHORUS:—Muriel Armstrong, Frieda Bindman, Patricia Curry, Ruth Duclos, Frances Earle, Jean Gilmour, Elizabeth Hatheway, Nancy Hutchison, Helen Jackson, Marjorie Lyons, Christine Ross, Marion Wood.

HUNTING CHORUS:—Deke Jones, Des Pengelley, Ken Place, Ron Place, Ross Turnbull, Walter Scott, Frank Booth.

SCENES:— Scene 1: Borgia's Garden, one day.
 Scene 2: The Family Moratorium, some weeks later.
 Scene 3: Borgia's Laboratory, that afternoon.
 Scene 4: A Corridor in the Palace, later.
 Scene 5: The Ancestral Banquet Hall, that evening.

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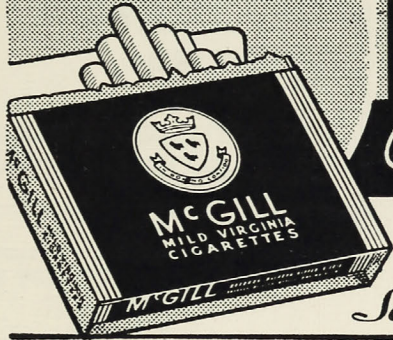
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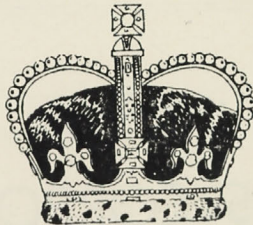
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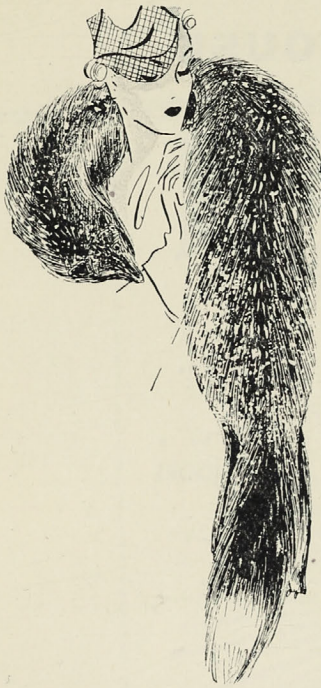
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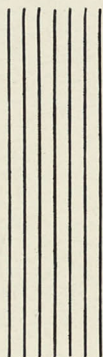
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