

S E A S O N 1 9 2 2 - 2 3

*Tour beginning November 1922*

William Wade Hinshaw's  
Chamber Productions of Opera Comique



*Presenting*

Wolfgang Amadeus Mozart's  
Comic Opera in Two Acts

**"COSI FAN TUTTE"**

*('Tis Woman's Nature)*

Song-Texts paraphrased from the Original Italian of  
LORENZO DA PONTE

The Comedy reconstructed and the Dialogue written by  
HENRY EDWARD KREHBIEL



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*And by WILLIAM WADE HINSHAW, 1 West 51st Street, New York.*

F I R S T A M E R I C A N T O U R

WILLIAM WADE HINSHAW

*Presents*

The Celebrated American Prima-Donna Soprano

IRENE WILLIAMS

*and*

PHILINE FALCO, *soprano*,

LILLIAN PALMER, *soprano*,

JUDSON HOUSE, *tenor*,

LEO DE HIERAPOLIS, *baritone*,

PIERRE REMINGTON, *basso*,

STUART ROSS, *pianist and  
musical director.*

*in*

WOLFGANG AMADEUS MOZART'S

Comic Opera in Two Acts

“COSI FAN TUTTE”

(*'Tis Woman's Nature*)

English Version by HENRY EDWARD KREHBIEL

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The musical rendition created under the direction of MR. PAUL EISLER; the mise-en-scène created by MR. SAMUEL THEWMAN; the opera staged, mounted and produced under the personal direction of WILLIAM WADE HINSHAW, 1 West 51st Street, New York.

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CAST OF CHARACTERS

LEONORA	} sisters	.....	{	IRENE WILLIAMS
DORABELLA				PHILINE FALCO
DESPINA, their waiting-maid				LILLIAN PALMER
FERRANDO, betrothed to Dorabella				JUDSON HOUSE
GUGLIELMO, betrothed to Leonora				LEO DE HIERAPOLIS
DON ALFONSO, a bachelor cynic				PIERRE REMINGTON
Musical Director				STUART ROSS

*Time*—The 18th Century: *Place*—Naples.

*Scene*—The Palace and gardens of Leonora and Dorabella, overlooking the Bay of Naples.

ACT I—Scene I (Prologue)—An Inn.  
Scene II—Garden of the palace.  
Scene III—A room in the palace.  
Scene IV—The garden.

ACT II—Scene I—A room.  
Scene II—The Garden.  
Scene III—The banquet room.

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The ladies' gowns, by Cesarine Thibaud, 795 Madison Avenue, New York.  
The men's costumes, by the Times Square Costume Co., New York.  
The wigs by Punzel, Metropolitan Opera House, New York.  
The garden scene, by E. J. Martin, New York.  
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## *Executive Staff for* WILLIAM WADE HINSHAW

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MR. STUART ROSS

*Stage Manager*

MR. PIERRE REMINGTON

*Assistant Stage Manager*

MR. LEO DE HIERAPOLIS

*Press Representative*

MR. JUDSON HOUSE

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## STORY OF THE OPERA

THE opera was written at the request of Emperor Joseph II of Austria and was first produced in Vienna in 1790. It is said to be founded on an actual occurrence. The scene is laid in Naples. The original book is by the famous Italian playwright, Lorenzo Da Ponte, and the music was composed by Mozart to his Italian libretto. (Da Ponte was also the author of Mozart's operas, "The Marriage of Figaro" and "Don Giovanni.") The plot of the opera is simplicity itself, but it works out in a most complex and tremendously comical fashion. The play, written by the famous Da Ponte, has been reconstructed, the song-texts paraphrased from the Original Italian and put into exquisite English, and English Dialogue written to be spoken instead of the original recitatives, especially for William Wade Hinshaw's production, by Henry Edward Krehbiel, the eminent critic of the *New York Tribune* (Mr. Krehbiel is also the author of the English version of "The Impresario.") It is full of sharp and refreshing wit, excruciatingly funny situations and sprightly action between "romantic emotion" and "staid philosophy" all floating upon heavenly Mozartean melodies: two pairs of romantic lovers, a bachelor philosopher and a piquant waiting-maid who disguises herself both as "Dr. Mesmer" and as a Notary.

The scenes are laid in the Palace and gardens of Leonora and Dorabella, overlooking the Bay of Naples, excepting the Prologue which represents an Italian Inn.

Ferrando and Guglielmo are two young Neapolitan officers engaged to be married to the two young ladies, Leonora and Dorabella, sisters. A cynical old bachelor, Don Alfonso, persuades them to put their fiancées' constancy to the test, under a wager that neither of them will remain true. Alfonso requires under terms of the wager, that the two young men carry out his instructions to the letter, obeying him implicitly for three days, to which they readily agree, since they have no fears and confidently expect to win. Under Alfonso's orders they pretend to be suddenly called away from Naples on military duty, but return that very afternoon disguised as rich Albanian noblemen. Don Alfonso, with the help of Despina, persuades the young ladies to receive them. The "strangers" make violent love to the ladies and after many repulses and the pretense of taking poison to gain at least sympathy, each young man finally succeeds in winning the heart of his friend's betrothed. The affairs proceed, in fact, with such rapidity that a Notary is called very soon to witness the marriage contract. Suddenly Alfonso announces the return of the soldiers; the Albanians are hidden in an adjoining room and the ladies are obliged to make confession to their original lovers. It is needless to say, however, that all ends happily, Alfonso explaining the joke, winning the bet, and saying: "It is impossible to be angry with women for flirting," since "'Tis woman's nature"—"Cosi fan tutte" (they all do it).

The music to "Cosi fan tutte" is so intricate and quick in movement that it is like old lace. It is so difficult of execution that only singers who are musicians can sing it at all. Every member of Mr. Hinshaw's cast is a pianist of skill as well as a singer who has been expertly trained in vocal art.



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