

The admired American soprano, Teresa Stich-Randall, briefly attended the Gilbert School in Winsted. She also studied at the Harritt School of Music in Hartford at the time and at 15 left New Hartford as the youngest student at the Columbia School of Music. Later, a Foolbright Scholarship took her to Europe, where she learned German, French and Italian for her roles in the opera. She learned to sing in five languages.

In 1947 Teresa Stich-Randall made her operatic debut as Gertrude Stein in the premiere of Thomson's *The Mother of Us All* in New York. She was chosen to create the title role in Luening's *Evangeline* in New York in 1948. She then was engaged to sing with Arturo Toscanini and the NBC Symphony Orchestra in New York. After winning the Lausanne competition in 1951, Teresa Stich-Randall made her European operatic debut that year as the *Nermaid* in *Oberon* in Florence. This established her reputation in Europe, and it was in Europe that most of her subsequent activity was centered. In 1951-1952 she sang at the Basel Opera. In 1952 she made her first appearance at the Salzburg Festival and at the Vienna State Opera. In 1955 she made her debut at the Chicago Lyric Opera as *Gilda*. From 1955 she appeared regularly at the Aix-en-Provence Festivals. In October 1961 she made her Metropolitan Opera debut in New York as *Fiordiligi*, remaining on its roster until 1966.

Teresa Stich-Randall also sang widely in the USA and Europe as concert artist. Her success in Vienna led her to being the first American to be made an Austrian *Kammersängerin* in 1962. She retired in 1971 (Baker) or 1980 (AMG). Outside of much-heralded visits home to West Hartford in 1982 and 1983, she has been little heard from since.

Teresa Stich-Randall was especially esteemed for her roles in Mozart's operas. Although she is hardly a household name, she has many fans, among those who collect vintage vocal recordings. In her concert career she frequently sang works by George Frideric Handel and J.S. Bach. Her approach to Baroque music is signified by her light tone with no more than a subtle vibrato, clear enunciation, and an infallible sense of pitch. She was definitely ahead of the game in regard to latter-day period performance practice, and her best recordings generously bear this out, in particular her 1966 Vanguard recording of Giovanni Battista Pergolesi's *Stabat Mater* with alto Elisabeth Höngen.

---

Maureen Forrester was born and grew up in Montreal, one of four children of Thomas Forrester, a Scottish cabinetmaker, and his Irish-born wife, the former May Arnold. She sang in church and radio choirs. At age 13, she dropped out of school to help support the family, working as a secretary at Bell Telephone. When her brother came home from the war he persuaded her to take singing lessons. She paid for voice lessons with Sally Martin, Frank Rowe, and baritone Bernard Diamant. She gave her debut recital at the local YWCA in 1953. She made her concert debut in Beethoven's Ninth Symphony with the Montreal Symphony Orchestra under Otto Klemperer. She toured extensively in Canada and Europe with *Jeunesses Musicales*. She made her New York City debut in Town Hall in 1956. Bruno Walter invited her to sing for him; he was looking for the right contralto for a performance and recording of the Mahler Symphony No. 2 "Resurrection". This was the start of a warm relationship with great rapport. Walter had been a student of Mahler, and he trained Forrester in interpretation of his works. She performed at Walter's farewell performances with the New York Philharmonic in 1957. [citation needed] In 1957, she married the Toronto violinist and conductor Eugene Kash. The couple had five children, including actors Linda Kash and Daniel Kash. Forrester converted to Judaism. She performed regularly in concert and opera. At the New York City Opera, she sang *Cornelia* in Handel's *Giulio Cesare* (1966), opposite Norman Treigle and Beverly Sills, which was recorded by RCA in 1967. She sang at the Metropolitan Opera in New York in 1975 in *Das Rheingold*, *Siegfried*, and *Un ballo in maschera*. Forrester also provided the voice of the Bianca Castafiore character in the television series *The Adventures of Tintin*. She was a strong champion of Canadian composers, regularly scheduling their works in her programs, especially when she toured abroad. From 1983-88 she served as Chair of the Canada Council. In 1986, she co-authored her autobiography, *Out of Character*, with journalist Marci McDonald.

HIGHLIGHTS FROM  
**HANDEL'S**  
**RODELINDA**

TERESA STICH-RANDALL  
MAUREEN FORRESTER  
ALEXANDER YOUNG  
HILDE ROESSL-MAJDAN  
HELEN WATTS  
MARTIN ISEF, harpsichord  
VIENNA RADIO ORCHESTRA  
CONDUCTOR  
BRIAN PRIESTMAN



Composer:  
George Frideric Handel  
Premiered: London, England - Feb. 13, 1725 - King's Theatre

The Setting of Rodelinda: Handel's opera, Rodelinda, takes place during the 17th century in Lombardy, Italy, within the royal palace.

Rodelinda, Prologue

Grimoaldo has attacked Bertarido, King of Lombardy and Milan, and usurped the throne. Bertarido has vanished, leaving behind his wife, Rodelinda, and his young son, Flavio. Grimoaldo was an ally of Bertarido's estranged brother, Gundeberto who died in battle. Gundeberto's wife, Eduige, now widowed, has been given to Grimoaldo for marriage. She keeps refusing and postponing the marriage, though she does love him, and he her, so that she can properly mourn the loss of her previous husband and missing brother-in-law.

Bertarido, still alive, has sent news of his own death to the palace. He plans to return in disguise to rescue his wife and son, and take them to land that is far away from the politics and drama of the kingdom. Rodelinda, Flavio, and Eduige are devastated. Grimoaldo, obsessed with becoming the new king of Lombardy consults his royal advisors, Garibaldo and Unulfo. Unulfo is Bertarido's closest confidant and is the only one that knows Bertarido is alive.

Rodelinda, ACT 1

Within the palace, Rodelinda and Flavio are locked in a room with barely any furniture. Wanting nothing more than to be king, Grimoaldo enters the room with Eduige and asks Rodelinda to marry him. Rodelinda vehemently refuses. Eduige shocked at Grimoaldo's sudden change of affection finally offers Grimoaldo marriage, only to find that he is the one refusing her. Still, he loves Eduige, but he has been burned one too many times by her. Garibaldo spots an opportunity to win the throne for himself, and attempts to woo Eduige.

She lets him flirt with her as she's still angry at Grimoaldo.

Outside of the palace, Bertarido makes his way into the stables without being seen. Unulfo hid a disguise for Bertarido to change into once he arrived in the stables. After changing into his disguise, Bertarido walks through the palace gardens and comes across his own memorial built by Grimoaldo. Unulfo meets him there and they begin to discuss their mission. Before they can finish, Rodelinda and Flavio arrive with flowers to place at the foot of the memorial. Unulfo restrains Bertarido from contacting Rodelinda. In order for their plan to work, no one must know Bertarido is there. Garibaldo enters moments later to deliver a message to Rodelinda from Grimoaldo. She must either agree to marry Grimoaldo or Garibaldo will kill her only son. Distraught, she agrees to marry and rushes away with her son in hand. Bertarido's heart breaks, seeing only his wife's unfaithfulness, but Unulfo promises resolution and redemption.

Rodelinda, ACT 2

Inside the palace, Garibaldo once again attempts to win the hand of Eduige in marriage, even going so far as to killing Grimoaldo. Eduige

seems vacant and he can tell she still loves Grimoaldo. He turns away, leaving her alone. Not long after, Rodelinda enters. She assures Eduige that her intentions are only to save her son, and Eduige understands. Eduige opens up to Rodelinda and shares with her that she is still upset over Grimoaldo's rejection of her. After talking things over, Eduige leaves and Grimoaldo enters. He asks Rodelinda if it is true that she agrees to marry him. She says it is true, but only on one condition: Grimoaldo himself must kill her son Flavio before she gives herself to him in marriage. Horrified and amazed at the same time, he Grimoaldo refuses to do such a thing. Rodelinda exits the room. As Grimoaldo contemplates his next course of action, he is approached by Garibaldo who tries to persuade him to carry out the murder. Grimoaldo still refuses - he admires her courage and determination and starts to love her even more. He realizes at that point he will never win her hand. Later, Garibaldo and Unulfo converse, and Unulfo asks about Garibaldo's dreadful advice to Grimoaldo. Garibaldo reveals to Unulfo of his own intentions to gain the power of the throne.

Eduige makes her way through the garden when she notices Bertarido in disguise. She couldn't be any happier. They move to the stables where she tells him of his wife's true intentions. Bertarido, relieved, tells Eduige to bring Rodelinda to him. When Bertarido and Rodelinda are finally reunited, their elation is cut short. Grimoaldo finds the two lovers, though still not recognizing Bertarido, sentences the man to death. Rodelinda, weeping, says her last farewell to her husband.

Rodelinda, ACT 3

Bertarido is locked deep within the palace dungeon. Eduige and Unulfo craft a plan to free him, and Eduige sends her servant to the dungeon to deliver a concealed weapon to him. Unulfo has access to the dungeon and agrees to lead him through a secret passage that exits in the palace garden. Eduige will be waiting there with Rodelinda and Flavio. Meanwhile, Garibaldo encourages Grimoaldo to kill the prisoner, but Grimoaldo cannot do it - his own conscience weighs heavily on him. Down in the dungeon, Bertarido has received the weapon from Eduige. Not long after, Unulfo makes his way down to Bertarido's cell in order to free him. However, unable to see due to poor lighting conditions, Bertarido stabs Unulfo mistaking him for someone else. Unulfo is wounded, but not enough to help Bertarido escape. Unulfo gives Bertarido a new set of clothes before the men make their way to the hidden passage. Eduige arrives with Rodelinda moments after the men have left. Rodelinda steadfastly insisted on seeing her husband, so Eduige broke from the plan. When they get to the cell, all they see is Bertarido's clothing stained with Unulfo's blood, and they fear the worst.

Grimoaldo paces in front of the Bertarido's memorial, contemplating his actions. Having not slept for what seems like days, he finally finds a peaceful spot to fall asleep. Garibaldo seizes the opportunity to kill Grimoaldo. As he raises his weapon to kill him, Bertarido delivers a deathly blow to Garibaldo. Bertarido reveals his identity to Grimoaldo and the two men move to the library for further discussion. Grimoaldo gives up his claim to the throne and asks for Eduige's forgiveness. She finally accepts and the two agree to marry and rule together in Grimoaldo's duchy.

HIGHLIGHTS FROM  
**HANDEL'S**

# **RODELINDA**

**TERESA STIICH-RANDALL**  
**MAUREEN FORRESTER**  
**ALEXANDER YOUNG**  
HILDE ROESSL-MAJDAN  
HELEN WATTS  
MARTIN ISEP, harpsichord  
**VIENNA RADIO ORCHESTRA**  
**CONDUCTOR**  
**BRIAN PRIESTMAN**

1. Aria: L' empio rigor del fato
2. Aria: lo gia t'amai
3. Recitative: Pompe vane di mortel
4. Aria: Ombre, piante, urne funestil
5. Aria: Morrai, si
6. Recitative: Si, l'infida consorte
7. Aria: Prigioniera ho l'alma
8. Aria: Con rauco mormorio
9. Recitative: Non ti basto
10. Aria: Tra sospetti
11. Aria: Mio Caro - Sposa - Dopo la notte

---

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HD TT disc receives during its very demanding manufacturing process.



For more info e-mail us:  
[admin@highdeftapetransfers.com](mailto:admin@highdeftapetransfers.com)  
or visit our website:  
[www.highdeftapetransfers.com](http://www.highdeftapetransfers.com)