

# Luisa Tetrazzini

COLORATURE SOPRANO

PIETRO CIMARA

Pianist

MAYO WADLER

Violinist

—at—

## MUNICIPAL AUDITORIUM

PORTLAND, OREGON

MONDAY, DECEMBER 29, 1919

Mdme. Tetrazzini's American tour is under exclusive direction Jules Daiber, Aeolian Hall, New York

Local Management—Northwestern States and Western Canada

**WESTERN MUSICAL BUREAU, Inc.**

Laurence A. Lambert, General Manager

Eilers Music Building, 287 Washington Street

The "Bell Song" from LacRav's is wonderful as Mme. Tetrazzini sings it. Sherman, Clay & Co.

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# Taglieri

TENOR

Art of Singing (Bel Canto) Overtone

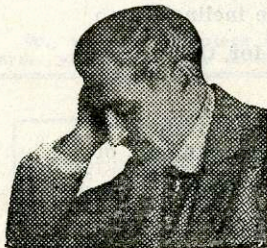
Four years preparatory course with Lamperti of Milan, Vannuccini and Cortesi of Florence, Scafati of Naples. Prior to Twelve Seasons Principal Tenor of Grand Italian-English Opera Companies of International Reputation

Sole Instructor of the late Hartridge Whipp, Baritone of National Reputation, and prominent local singers—Dr. Stuart McGuire, Baritone; R. W. Bell, Tenor; Leah Cohen, Soprano; Jacqueline Brune, Lyric Soprano (Alcazar Co.); Mark Daniels, Baritone; Wm. Paul, Tenor, etc., and many Orpheum and professional Operatic and Concert Artists.

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# Recital

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SATURDAY EVENING, JANUARY 3rd

8:30 o'clock

Assisting Artists—Lulu Dahl Miller, Joseph P. Mulder, Dom J. Zan, J. Hutchison and Laura Fox

Tickets, \$1.50 and \$1.00, plus War Tax

On sale at Wiley B. Allen's and Sherman, Clay & Co.'s.

Programme published by  
A. E. WELLINGTON  
Northwestern Bank Building. Phone Main 1280

### PROGRAMME

#### PART I.

1. a. La Pavana delle Maschere..... Mascagni  
b. Gollivog's Cakewalk ..... Debussy  
Pietro Cimara
2. Ballade ..... Coleridge Taylor  
Mr. Mayo Wadler
3. Mad Scene from "Hamlet"..... Ambroise Thomas  
Mme. Luisa Tétrazzini

NOTE—Owing to Mr. Warren Proctor, tenor, having been suddenly called to New York (from San Francisco), Mr. Daiber, manager of Mme. Tétrazzini, begs to announce that Mr. Proctor has been withdrawn from all Tétrazzini concerts, effective at Portland.

We have a complete stock of Mme. Tétrazzini's records. Hear them at our store. Sherman, Clay & Co.

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**HEILIG THEATRE**

**WEDNESDAY EVENING, DECEMBER 31**

From 8:30 until 10:00 o'clock

This especially good program has been prepared, with a beautiful number for "strings"

### **PROGRAM**

Symphony No. 5 (E minor) .....	Tschaikowsky
Overture—"Le Roi L'a Dit" .....	Delibes
Omaha Indian Love Song .....	Carl Busch
(String Orchestra)	
Berceuse .....	Jarnefelt
Prelude .....	Jarnefelt
Grand Processional—"Queen of Sheba" .....	Gounod

Now is the time to reserve your tickets. Send self-addressed envelope Heilig Theatre. Tickets, \$1.50, \$1.00, 75c, 50c. Seat sale opens Heilig Theatre, Monday, December 29



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Special Joint Concert

PORTLAND ORATORIO SOCIETY

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Western Management

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Laurence A. Lambert, General Manager

Eilers Music Building

Portland, Oregon

PROGRAMME—CONTINUED

PART II.

4. a. La Pastorella .....Veracini  
b. L'Eco .....Eckert  
c. Canto di Primavera .....Cimara  
Mme. Luisa Tetrazzini
5. a. Rustic Dance .....Victor Kudzo  
b. Old Melody .....Christian Sinding  
c. Hejre Kati .....Jeno Hubay  
Mr. Mayo Wadler
6. Variations on the Carnival of Venice .....Jules Benedict  
Mme. Luisa Tetrazzini  
Mr. Pietro Cimara at the Piano  
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ARIA FROM TRAVIATA

"THE ONE OF WHOM I DREAMED"

and

"THE ROUND OF PLEASURE"

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This particular group of nine dancers, produced at Denishawn, specializes in the analytic study of music in its relation to dance.

Part I of the program begins with Bach, where each part of the invention and each voice of the fugue is danced by a separate group of dancers, the whole blending as harmoniously as the music does in sound.

The correlative progression in movement with the program is carried on from fundamental rhythmic movements of geometric design in the first part to individualization of movement and subtlety of expression in the second part. The structural principles of the dance developed and set forth in the early part of the program are given art form and elaborated toward the end of the program.

Song and movement are the only two pure personal arts. Voice was the first primitive accompaniment to dance. Rhythm, bodily movement and voice constitute the ground work for all personal art. For that reason we are placing the voice on the same program with dance visualization and later propose to show the development of the intimate relationship between voice and dance, as suggested in the number by Mr. Rhodes and Miss Niles.

Their program of music visualization is the result of over three years of training by Miss St. Denis and Mr. Shawn.

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