

Bruce Knowlton Opera Co.

Presents

Cavalleria Rusticana

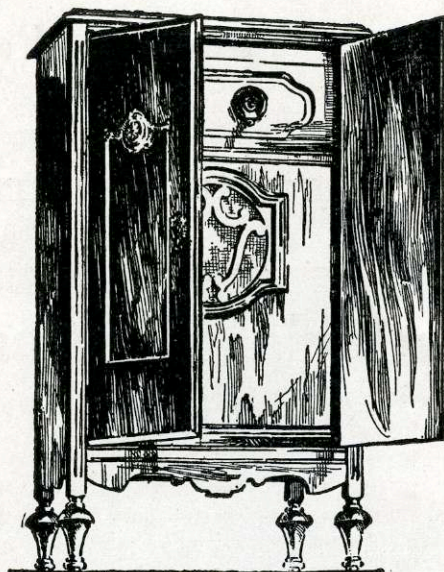
MASCAGNI



E. BRUCE KNOWLTON, Conductor
PAUL BJORNSKOLD, Dramatic Director



TURN VEREIN HALL
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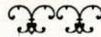
616 Studio Building

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STORY OF CAVALLERIA RUSTICANA

Turiddu is the village fop. He loves Lola, and in her frivolous way, she loves him although she is married to the mule driver, Alfio. Turiddu had previously courted and wronged Santuzza. The church bans her for her error. She entreats Turiddu to make good his promises of faithfulness but he spurns her and laughs at her misery. Whereupon, she tells Alfio that his wife and Turiddu are carrying on a flirtation. They fight a duel and Turiddu is killed.

Scene, public square in a village in Sicily. Time, Easter.



ENSEMBLE

Sammy Nunn, Dorothy Griffith, Wauneta Link, Pearl Owens, Verda Austin, Gertrude Ost, Margaret Lorenz, Murteell McElroy, Leona Kroh, Marie DeYoung Soule, Elsie Pechoes, Reno Raymond, Ruth Richardson, Elizabeth Stimson, Adele Barnickel, Herman Sheedy, Eugene Sanders, Dr. E. W. Finzer, Ray Ross, Clinton Kelly, A. A. Rassmussen, Fred Bingenheimer, Edgar Stoneman, J. H. Schneider, Homer Crocker, C. F. Moorehead, B. Lacher, Maynard Stimson.

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PROGRAM

Prologue from Pagliacci.....	Leoncavello
Paul Bjornskjold	
Aria and Duet from Pagliacci.....	Leoncavello
Corine Buck, soprano	
Paul Bjornskjold, baritone	
Cavalleria Rusticana.....	Mascagni

BRUCE KNOWLTON OPERA COMPANY, INC.
E. BRUCE KNOWLTON, Conductor
PAUL BJORN SKJOLD, Stage and Dramatic Director

CAST OF CHARACTERS

SANTUZZA, Soprano.....	GENEVIEVE HOWARD
LOLA, Soprano.....	HAZEL BODDING
TURIDDU, Tenor.....	C. P. HAVLIK
ALFIO, Tenor-Baritone.....	N. G. THEBEAU
LUCIA, Mezzo.....	KATHLEEN WEAVER

ORCHESTRA

Concert Master.....	MURRAY SIMPSON
First Violin.....	F. M. GRIFFIN
Second Violin.....	N. THOMAS
Viola.....	K. GROSSMAN
Cello.....	BRUNO COLETTI
Bass.....	FRANK MARTIN
Flute.....	HARRY KNIGHT
Oboe.....	W. T. COULING
Clarinet.....	EDWARD RICE
Bassoon.....	BERT BROWN
Trumpet.....	ASHLEY COOK
Horn.....	C. WALRATH



Paul Bjornskold

*Dramatic
Director*

409 Megley-Tischner Building

BEacon 5097

THE WOODSMAN

E. BRUCE KNOWLTON

The next opera to be produced by this company is the new work, "The Woodsman," just completed by Mr. E. Bruce Knowlton. It is a western story of Stephen, who has lived in the Mt. Hood district for eighteen years with the daughter of the man he had murdered. She married a Portland man. Stephen is injured by a falling limb and on his death bed, tells the story of his early crime. The cast for the production is the best the city affords. Paul Bjornskold takes the part of Stephen and also serves as stage manager; J. McMillan Muir, Guy; Genevieve Howard, Mona; Virginia Hutchinson, Madame Devon, Guy's mother; Herman Hafner, Henry; Everett Craven, Everett, one of Guy's friends; and several smaller characters, including a non-singing character, Guy's father (past the age of mental brilliancy) to be done by Mr. S. E. James. The score is being arranged for full symphony orchestra and a chorus of fifty has begun rehearsals. The production will be ready in February of this season.

E. Bruce Knowlton

Musical Director

Teacher of Voice and Opera Technique
Composer of Operas

408 Fine Arts Building

B Broadway 2757

NOTICE

The Bruce Knowlton Opera Company is maintained for the purpose of producing grand opera in Portland with Portland talent. Portland has sufficient talent. This talent, however, cannot be both the producing company and the audience. All operatic enterprises in the past which have not been a financial success merely lacked public support. It is idle, it is unkind, to condemn opera companies of the past for failure. The singers in every case have given of their talent in abundance. The public have starved them. Opera cannot be presented without funds. If these funds are withheld by you, the public, it is unkind to complain of opera failures.

Some day, the business men and the cultured women of Portland will come to see the beauty and value of grand opera and will support it with their money and presence. Why let Portland's opera talent wear out their lives and waste their talents, time and energy, in a vain effort to do noble things for the city, while you, the public, either sit by listlessly, or even maliciously, and permit this terrible waste of the only valuable asset the city possesses, its human endeavor? How long? Ladies and gentlemen, how long?

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