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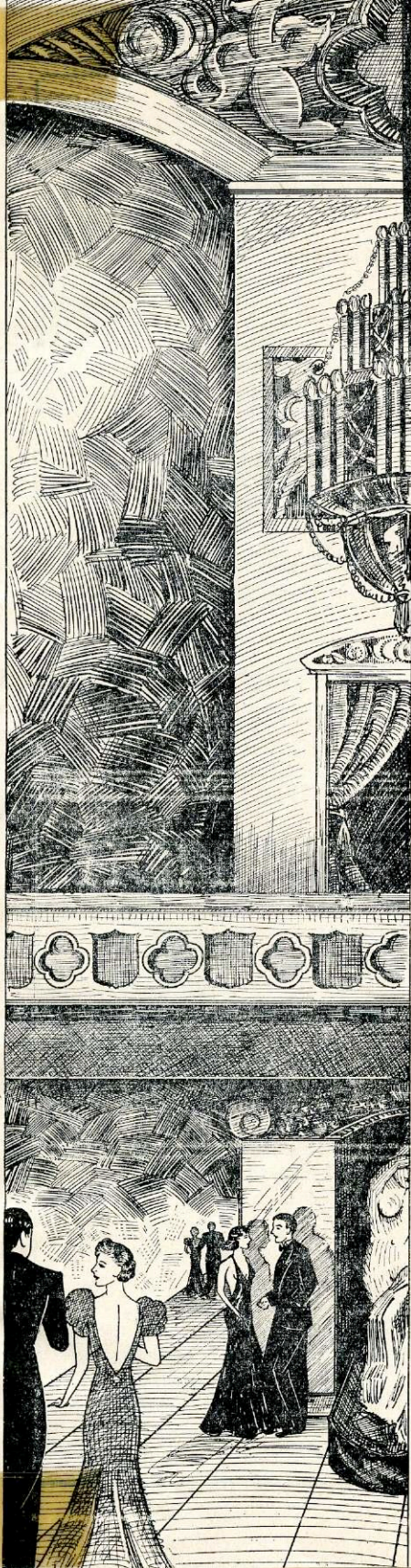
“RIGOLETTO”

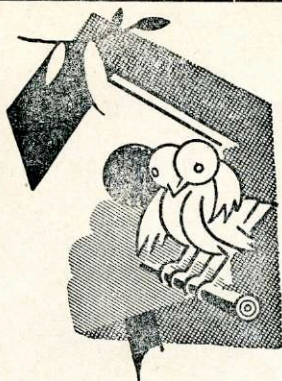


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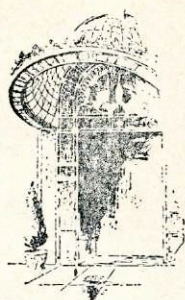


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## CHATTER » » » » »

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\* \* \*

The above editorial appeared in the San Francisco Chronicle for February 28, 1938. It is reprinted here, as it expresses more than anything else that can be said the consensus of opinion in regard to the annual visit of the San Carlo Opera Company to Portland and to the lovely Paramount Theatre.

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Opera in Four Acts by Giuseppe Verdi  
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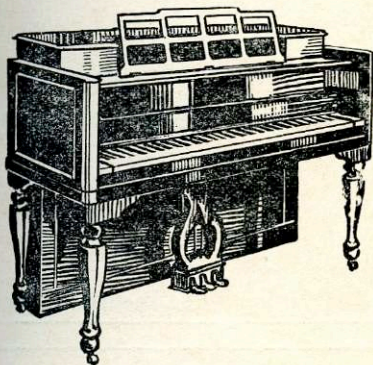
### CAST

Gilda (Rigoletto's daughter).....	Lucille Meusel
Duke of Mantua.....	Dimitri Onofrei
Rigoletto (hunchback jester of Count's court).....	Mario Valle
Sparafucile (an assassin).....	Harold Kravitt
Maddalena (his sister).....	Stella DeMette
Monterone (a nobleman).....	Natale Cervi
Conte Di Ceprano.....	Egidio Morelato
Contessa Di Ceprano.....	Alice Homer

PROGRAM (Continued)

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**BENIAMINO GIGLI COMING TO PORTLAND! SEE BACK PAGE!**

PROGRAM (Continued)

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JOSEF HOFMANN COMING TO PORTLAND! SEE BACK PAGE!

PROGRAM (Continued)

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- ACT I.—The Duke's apartments.  
ACT II.—Rigoletto's house.  
ACT III.—Ante-chamber of the Ducal Palace.  
ACT IV.—A deserted spot on the shores of Mincio.

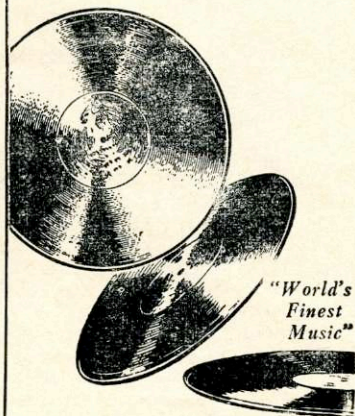
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## STORY OF THE OPERA

### ACT I.

"Rigoletto," the story of which was taken from Victor Hugo's "Le roi s'amuse," deals with the Duke of Mantua, a wild youth, who is assisted in his escapades by his jester, Rigoletto, an ugly, hump-backed man. We meet him first helping the Duke to win the affections of the wife of the Count Ceprano, and afterward the wife of Count Monterone. Both husbands curse the vile Rigoletto and swear to be avenged. Monterone especially hurls such a fearful curse at them that Rigoletto shudders. Rigoletto has one tender point; it is his blind love for his beautiful daughter, Gilda, whom he brings up carefully, keeping her hidden from the world, and shielding her from all wickedness.

BENIAMINO GIGLI COMING TO PORTLAND! SEE BACK PAGE!

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### ACT III.

Gilda is brought to the Duke's palace. Rigoletto appears in the midst of the courtiers to claim Gilda, and then they hear that she, whom they believed to be his mistress, is his daughter, for whose honor he is willing to sacrifice everything. Gilda enters and, though she sees that she has been deceived, implores her father to pardon the Duke, whom she still loves. But Rigoletto vows vengeance, and engages Sparafucile to stab the Duke.

### ACT IV.

Sparafucile decoys the Duke into his inn, where his sister, Maddalena, awaits him. She, too, is enamored of the Duke, who makes love to her, and she entreats her brother to have mercy on him. Sparafucile declares that he will wait until midnight, and will spare him if another victim should turn up before then. Meanwhile, Rigoletto persuades his daughter to fly from the Duke's pursuit, but before he takes her away he wants to show her lover's fickleness in order to cure her of her love.

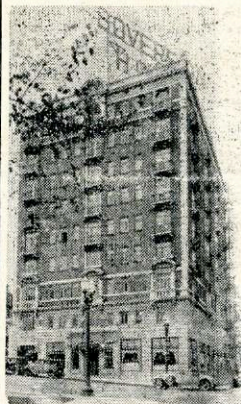
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Gilda comes to the inn in masculine attire and, hearing the discourse between Sparafucile and his sister, resolves to save her lover. She enters the inn and is instantly put to death, placed in a sack and given to Rigoletto, who proceeds to the river to dispose of the body. At this instant he hears the voice of the Duke, who passes by, singing a frivolous tune. Terrified, Rigoletto opens the sack and sees his own daughter, who is yet able to tell him that she gave her life for that of her faithless lover, the Duke, and then expires. With an awful cry, the unhappy father sinks upon the corpse. Count Monterone's curse has been fulfilled.

**SEE BACK PAGE ANNOUNCEMENT, 1938-39 PARAMOUNT CONCERT SERIES**

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## CHATTER » » » » »

Kirsten Flagstad has broken all existing records for operatic and concert attendance at the Metropolitan Opera House in New York. It is entirely due to her immense following and tremendous box office power that the Metropolitan departed from its usual policy and presented what had been previously considered a dangerous opening night's opera, "Tristan and Isolde," on the first night of this year's opera season in New York. "Standing room only" was at a premium and repeat performances were immediately scheduled.

\* \* \*

Small wonder that Madame Flagstad's managers are trying to persuade the great prima donna to give up her plans of retirement after this season. It seems Flagstad wants to return to her home in her native land.

If you do not already have your tickets for Flagstad's concert on May 18, we suggest that you send in your mail order immediately to be certain that you will hear this grand opera star, who has been called the "Savior of the Metropolitan Opera Company."

\* \* \*

At long last the announcement has definitely been made that Helen Hayes will appear in Portland in "Victoria Regina." She is booked by the Heilig Theatre Company for the Municipal Auditorium for four nights and a Wednesday matinee. The dates are May 9, 10, 11 and 12.

\* \* \*

The mere mention of the name "Helen Hayes" has created a large number of enquiries from hundreds of parties who anticipate seeing "Victoria Regina." No reservations have been taken yet, but from now on the mail orders will be accepted and filled in the order that they are received. In Detroit the management was forced to return over \$20,000 in mail orders from disappointed patrons who waited too long to order seats, which were entirely sold out by mail.

Dr. C. A. Howard, President of the Eastern Oregon Normal School, wrote: "On a recent trip to Chicago I saw Helen Hayes in 'Victoria Regina.' It is a magnificent production and Miss Hayes is exquisite as Queen Victoria. I'm glad the people of Oregon are going to enjoy this grand show."

\* \* \*

The music room at the main library has been busy during the last few weeks supplying librettos, scores, stories of the operas and all the source material that goes with grand opera, proving to be a big help to those who sought to learn more about the operas.

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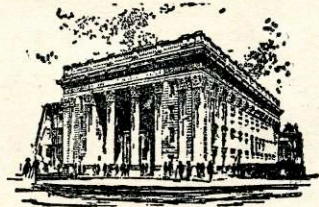
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## CHATTER » » » » »

It was because of the favorable response to the experiment of giving grand opera in this ideal setting that William B. McCurdy, Northwest Representative for Mr. Gallo, conceived of the idea of presenting a series of concerts at the Paramount. The plan was inaugurated a year ago and the second series will be completed with the concert recital of that greatest of all great Wagnerian sopranos, Kirsten Flagstad, who will conclude the 1937-38 Paramount Concert Series on Wednesday evening, May 18.

\* \* \*

But even before this season is brought to a close, next season's plans for the best concert series that can be obtained have been completed and announced. Five world-famous attractions will make up the 1938-39 Paramount Concert Series, beginning in October with one of the highest paid concert artists that ever toured the United States, Beniamino Gigli, considered the greatest tenor since Caruso. He will return to America after an absence of several years. He has been engaged to make a coast-to-coast concert tour between engagements at the San Francisco and the Chicago Opera Companies.

Grace Moore, star of the Metropolitan and the Chicago Opera Companies, concert and radio artist, and motion picture celebrity, will be another of the stellar concert attractions. Miss Moore's engagement to sing on the Paramount Concert Series comes after two years of ceaseless effort to contract her for a Portland appearance.

Josef Hofmann, renowned pianist, who is celebrating his golden jubilee year in commemoration of his first concert appearance at the Metropolitan fifty years ago as a child prodigy, has been signed to give a piano recital during the season.

An attraction new to Portland—in fact, new to the United States except for its New York appearance during the current season, is the Mozart Boys' Choir from Vienna. This remarkable group of artists has toured all over Europe, South America and Mexico with phenomenal success. They will make up the fourth outstanding attraction for the new Paramount Concert Series.

Col. W. de Basil's Ballet Russe de Monte Carlo, which made such a hit during its recent appearance at the Paramount Theatre, presenting "Coq d'Or," will complete the course. Eight new ballets by the brilliant young English choreographer, Frederic Ashton, will be added to the company's repertoire of more than fifty productions.

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