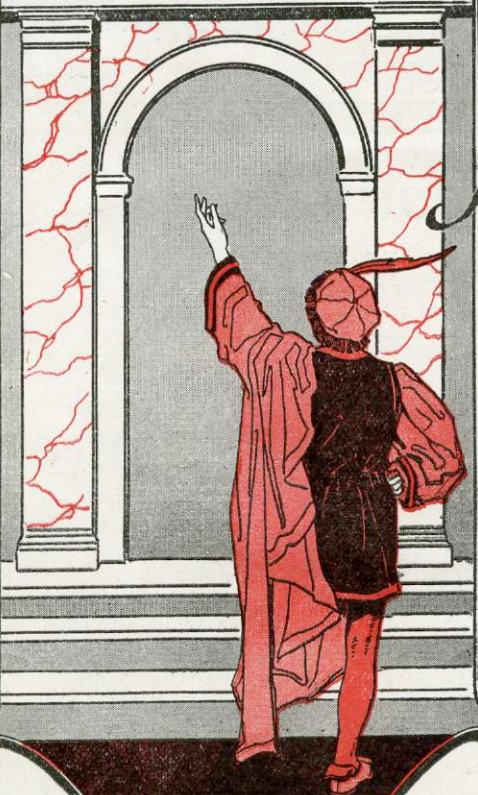


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1925

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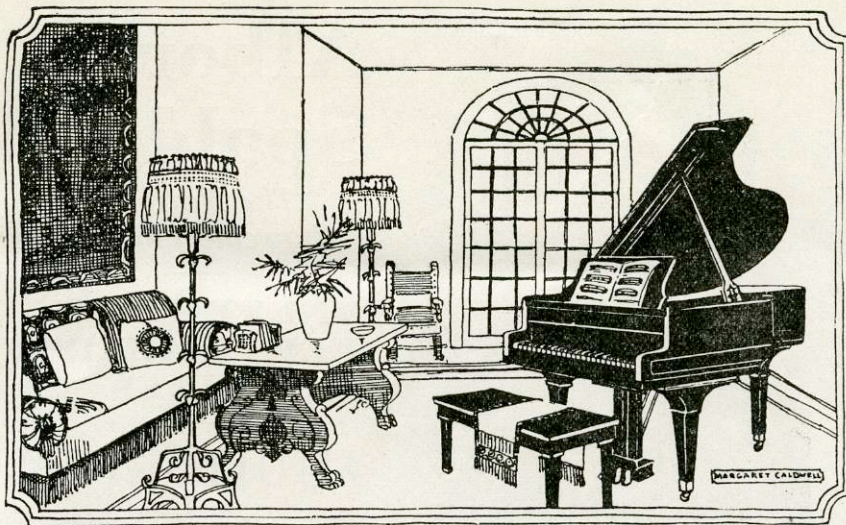
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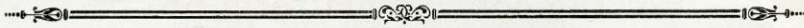
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# Season of Grand Opera

January 29th, 30th, 31st, 1925

---

## Thursday Eve., January 29—LA TOSCA

Visse d'arte (Love and Music)—6110—687—6220.  
E lucevan le stelle (The Stars Were Shining)—511—733—942.  
Recondita armonia (Strange Harmony)—646—511—523—6284.

## Friday Eve., January 30—ANDREA CHENIER

Come un bel di maggio (As Some Soft Day)—516—975.  
Nemico della Patrie (Enemy of His Country)—6262.  
Son Sessant anni (Sixty Years Hast Thou Served)—817.  
Un di all'azzurro spazio (Once O'er Azure Fields)—6008.

## Saturday Matinee, January 31—MADAM BUTTERFLY

Un bel di vedremo (Some Day He'll Come)—6037—6110—6130—8044  
Tutti i fior (Flower Duet)—8044.  
Ancora un passo (Entrance of Butterfly)—528.  
Amore o grillo (Love and Fancy)—8014.  
L'Ultimo scena (Death Scene)—617.  
Ora a noi (Now at Last)—8039.

## Saturday Eve., January 31—IL TROVATORE

Miserere—8042—6190.  
Di quella pira (Tremble Ye Tyrants)—3031—732.  
Il balen del suo sorriso (Tempest of the Heart)—593—6069.  
Ah, si ben mio (Vows We Plighted)—6002—6190.  
Ai nostri monti (Home to Our Mountains)—8013—8042.

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THURSDAY EVENING, JANUARY 29, AT 8:10

### LA TOSCA

Opera in Three Acts by Giacomo Puccini

#### CAST OF CHARACTERS

Floria Tosca, a Celebrated Songstress.....	Alice Gentle
Baron Scarpia, Chief of Police.....	Mario Valle
Mario Cavaradossi, a Painter.....	Gaetano Tommasini
Spoletta, a Police Agent.....	Francesco Curci
Sciarrone, a Gendarme.....	Luigi De Cesare
Cesare Angelotti, a Political Prisoner.....	Pietro de Biasi
A Sacristan.....	Natale Cervi
A Jailer.....	Luigi De Cesare
A Shepherd Boy.....	Philine Falco

Conductor—Fulgenzio Guerrieri

#### SYNOPSIS OF SCENES

ACT I.—Interior of Church of Sant' Andrea della Valle.

ACT II.—Scarpia's Apartments in the Farnese Palace.

ACT III.—Terrace of San Angelo Castle at Dawn.

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## Judging a City By Its Music

The frequency and quality of opera performances is a fairly trustworthy criterion to judge a city by.

A small country town or one which is backward in matters of art and music very seldom has or can afford to have opera performances which are worth while.

This is one of the reasons for people putting up with the inconveniences connected with city life, namely, that they can enjoy good music from time to time.

In order to be in the frame of mind to enjoy good music one should not be bothered with too many household duties, especially not with unpleasant chores. It is hard to imagine a man putting on evening dress with immaculate linen and then have to stoke the furnace before he leaves home. Even though he didn't get himself soiled, it wouldn't put him in the very best possible frame of mind to enjoy the opera. Compare this with the wonderful advantages enjoyed by Portland people in having a Gasco furnace with a thermostatic control regulate their heating so that neither the man nor the wife has to touch the bloomin' thing at all, at all.

Then again the lady in her decollete gown and with her beautiful hair done up just so, should feel at ease and not fatigued in order to enjoy the sweet melodies and beautiful orchestrations of an opera or other musical performance. If she has been running up and down the basement stairs or about the kitchen with a teakettle in order to heat some water for this or that or the other thing, she is hardly in the very best mood to enjoy music. An easy couch for a quiet nap might suit her better. But when a lady has the advantages of the new Tankotrol or Thermotrol, either of which can be attached to any hot water boiler, and by simply pushing a button in the kitchen she can light her tank heater or it lights itself, if she so desires, or it keeps a certain quantity of water hot all the time, then she can be in a frame of mind where music indeed has charms.

I might go on and illustrate about the Gas Company's electric washer and ironer, both gas heated so as to get quick results. Both of them save the woman of the house many and many a backache. But the curtain will soon rise and you may want to look at the rest of the program.

In the meanwhile if you don't have the latest conveniences of gas, be sure and get in touch with the Gas Company and you may have some surprises coming to you; especially in gas ranges, the latest of which embody every good feature of all other methods of cooking without their shortcomings.

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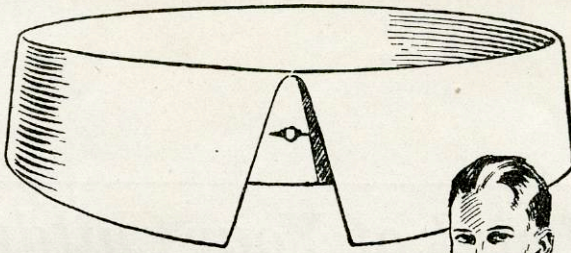
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FRIDAY EVENING, JANUARY 30, AT 8:10

**ANDREA CHENIER**

Opera in Four Acts, by Umberto Giordano

CAST OF CHARACTERS

Andrea Chenier .....	Manuel Salazar
Charles Gerard .....	Mario Basiola
Countess de Coigny .....	Philine Falco
Madeleine, her daughter .....	Anne Roselle
Bersi, her maid .....	Stella De Mette
Roucher .....	Pietro de Biasi
Mathieu .....	Natale Cervi
Madelon .....	Stella De Mette
Fleville .....	Pietro de Biasi
The Abbe .....	Francesco Curci
Schmidt, jailer at St. Lazare .....	Luigi De Cesare
A Spy .....	Francesco Curci
Fouruier-Tinville .....	George Gehanovsky

Conductor—Fulgenzio Guerrieri

SYNOPSIS OF SCENES

- ACT I.—Ballroom in a Chateau.
- ACT II.—Cafe Hottot in Paris.
- ACT III.—Revolutionary Tribunal.
- ACT IV.—Prison of Lazare at Midnight.

“Come un bel di Maggio” (As Some Soft Day)—Sung by Gigli..... No. 975  
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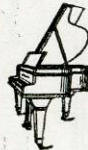
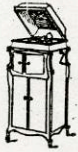
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WHOLESALE

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## STORY OF THE OPERA

Act I.—Gerard, a servant, but also a revolutionist, is secretly in love with Madeleine, the Countess's daughter. Among the guests at a ball is Andrea Chenier, a poet with revolutionary tendencies. Madeleine asks him to improvise a poem on love. Instead, he sings of the wrongs of the poor. Gerard appears with a crowd of ragged men and women, but at the Countess's command servants force the intruders out. Chenier and Madeleine, the latter weary of the routine of fashion, have been attracted to each other.

Act II.—Several years later in the Cafe Hottot, Paris. Chenier has offended the revolutionists by denouncing Robespierre. A spy is watching Bersi, Madeleine's old nurse, and sees her hand Chenier a letter. It is from Madeleine. She loves him. She is dogged by spies, begs him to come to her aid, and arranges a meeting. Robespierre passes, followed by a mob. Gerard, now high in favor, seeks to possess Madeleine, who comes to meet the poet. They are about to flee, when Gerard, notified by the spy, interposes. Chenier and Gerard fight with swords. Gerard is wounded. The lovers escape.

Act III.—The crowd sings the "Carmagnole." Chenier has been captured. Gerard writes the indictment for his rival. Madeleine pleads for her lover, finally promising to give herself to Gerard if Chenier is spared. Gerard, moved by the girl's love, agrees to save Chenier if he can. At the trial he declares that the indictment against Chenier is false. But the mob, thirsting for more blood, demands the poet's death.

Act IV.—Madeleine enters to Chenier with Gerard. She has bribed the jailer to allow her to substitute for another woman prisoner. If she cannot live for her lover, she can, at least, die with him. Together she and Chenier go to the scaffold.

"Un di all'azzurro spazio" (Once O'er Azure Fields)—Sung by Caruso.....No. 600  
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"Un bel di vedremo" (Some Day He'll Come)—Sung by Alda..... No. 6037  
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SATURDAY MATINEE, JANUARY 31, AT 2:10

### MADAME BUTTERFLY

Opera in Three Acts by Puccini  
Founded on the Book by John L. Long and the  
Drama of David Belasco

#### CAST OF CHARACTERS

Madame Butterfly, Cio Cio San.....	Tamaki Miura
Suzuki, her servant.....	Mary Kent
B. F. Pinkerton, of U. S. Navy.....	Demetrio Onofrei
Kate Pinkerton, his American wife.....	Philine Falco
Sharpless, U. S. Consul.....	Mario Valle
Goro, marriage broker.....	Francesco Curci
Yamadori, suitor for Cio Cio San.....	Natale Cervi
The Bonze, Cio Cio San's uncle.....	Pietro de Biasi

Cio Cio San's Relatives, Friends and Servants  
Conductor—Fulgenzio Guerrieri

Place—Nagasaki. Time—The Present.  
ACT I.—Exterior of Pinkerton's House at Nagasaki.  
ACT II.—Interior of Butterfly's Home.  
ACT III.—Same as Act II.

"Tutti i fior" (Flower Duet)—Sung by Alda and Braslau..... No. 8044  
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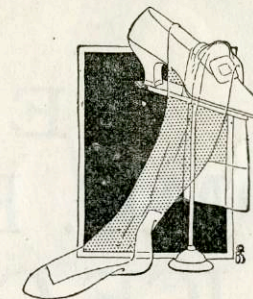
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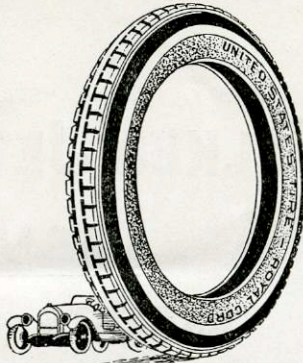
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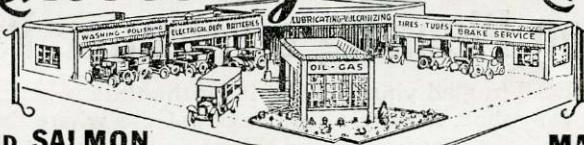
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SATURDAY EVENING, JANUARY 31, AT 8:10

### IL TROVATORE

Opera in Four Acts by Giuseppe Verdi

#### CAST OF CHARACTERS

Leonora .....	Bianca Saroya
Inez .....	Philine Falco
Manrico .....	Manuel Salazar
Count Di Luna .....	Mario Basiola
Azucena .....	Stella De Mette
Ruiz .....	Francesco Curci
Ferrando .....	Natale Cervi

Soldiers, Citizens, Etc.

Conductor—Fulgenzio Guerrieri

ACT I.—Scene 1—Interior of Castle.  
Scene 2—Garden.

ACT II.—Scene 1—A Ruined Castle.  
Scene 2—Exterior of Church.

ACT III.—Scene 1—A Camp.  
Scene 2—An Apartment.

ACT IV.—Scene 1—Exterior of Prison.  
Scene 2—Interior of Prison.

"Ah, si ben mio" (Vows We Plighted)—Sung by Caruso..... No. 6002  
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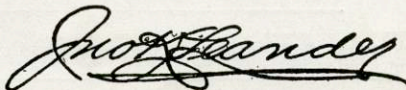
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### SYNOPSIS

Count Di Luna had two sons. The younger was supposed to have been bewitched by a gypsy woman, who was therefor burned alive. Azucena, the latter's daughter, swore vengeance. She succeeded in kidnaping the younger son of the old Count, because of her mother's fate. With him she repaired to the stake at which her mother's ashes were still to be seen. By mistake Azucena threw her own babe into the flames instead of the stolen child. She fled to her tribe, bearing the boy with her. He grew to superb manhood, and was known as Manrico the Troubadour. In the meantime the Count had died. His older son succeeded to the title. The new Count was in love with Duchess Leonora.

Act I.—Manrico, disguised, has been crowned victor of a tourney by the Duchess Leonora. A love results, shared by both. One night the Count, while in the Royal Gardens, is surprised by the voice of the troubadour. Leonora, attracted by the song, has come from her palace. Mistaking the Count for his unknown brother, she hastens to him. Manrico has seen and is jealous. He and the Count duel. Manrico is not injured. He joins the army and leaves for the wars, is found on the battlefield by Azucena. She removes him to her mountain home and there restores him to health.

Acts II and III.—He learns that Duchess Leonora, believing him dead, is about to enter a convent. He sets out and overtakes Leonora just in time, conducting her to Castellor, which is at once besieged by Di Luna. The troubadour is preparing for his marriage when he suddenly learns that a gypsy (his supposed mother) is to be burned alive, having been taken by the enemy as a spy. Hastening to rescue her he is repulsed and taken prisoner. On the eve before the day set for the execution of mother and son, Leonora suddenly appears before Di Luna, offering her hand in marriage in exchange for the life of Manrico. The Count agrees.

"Stride la vampa" (Fierce Flames are Soaring)—Sung by Homer.....No. 678  
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#### IL TROVATORE—CONTINUED

Act IV.—Leonora is permitted to enter the prison to release Manrico. On her way, however, she takes poison. Manrico, who doubts Leonora, now sees her faithfulness. Di Luna enters, takes in the situation at a glance, and orders that Manrico be killed. During the execution the Count drags Azucena to the window that she may behold the fate of her son. She then exposes her secret, and cries, "Manrico is thy brother. Mother, thou art avenged."

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