

PORTLAND

SEASON OF

GRAND OPERA

1913

By the
Chicago Grand Opera
Company

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Broadway and Taylor Streets

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Mary Garden says:

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“It is supreme in the rendition of good music, since

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Season of Grand Opera

March 31 to April 2, 1913

Presented by

Chicago Grand Opera Company

ANDREAS DIPPEL, General Manager

BERNHARD ULRICH
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CLEOFONTE CAMPANINI
General Musical Director

ORPHEUM THEATRE

Formerly Heilig's Theatre

Lois Steers-Wynn Coman
Columbia Building
Local Management

THE COMPANY

ARTISTS

(Names arranged in alphabetical order)

SOPRANI

Mmes.
Marie Cavan
Jenny Dufau
Minnie Egner
Mary Garden

Jane Osborn-Hannah
Mabel Riegelman
Helen Stanley

Luisa Tetrazzini
Helen Warrum
Carolina White

Mmes.
Louise Berat

MEZZO-SOPRANI AND ALTI

Ruby Heyl

Margaret Keyes

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The fame of the STEINWAY, by which all other pianos are measured and judged, is not merely local or national. It is international, universal, world-wide, and is the recognition, in the strongest possible manner, of a work of art that in its line is unequaled and unrivaled.

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Brewery**

*Thirteenth and
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Mary Garden says:

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"It is supreme in the rendition of good music, since

Autopiano

follows artistically the interpretation of the singer, giving a dignified reading of the classics."

Eilers Music House Broadway at Alder
Exclusive Pacific Coast Distributors

Tetrazzini Says:

"It is wonderful!"

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Autopiano

with which I sing them. I love to play it. It is wonderful. No player piano equals it."

Eilers Music House The Nation's Largest
Broadway at Alder
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These words of the great prima donna should be read carefully by every thoughtful person. The time has long since gone when you can afford to be indifferent to the importance of music in your life or in the lives of those who are dependent on you.

The Autopiano is now quite generally recognized as the most useful, most practical agency for teaching good music to the masses of the people.

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Broadway at Alder



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Marcel Charlier Ettore Perosio

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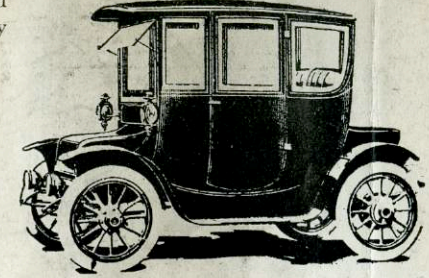
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Opera in Three Acts by Ermanno Wolf-Ferrari

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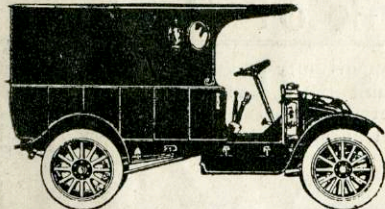
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A Portland owner of both Lippard-Stewart and other delivery cars, after exhaustive comparative tests, reports a saving of from 30 to 40 per cent in the cost of operation in favor of the Lippard-Stewart.

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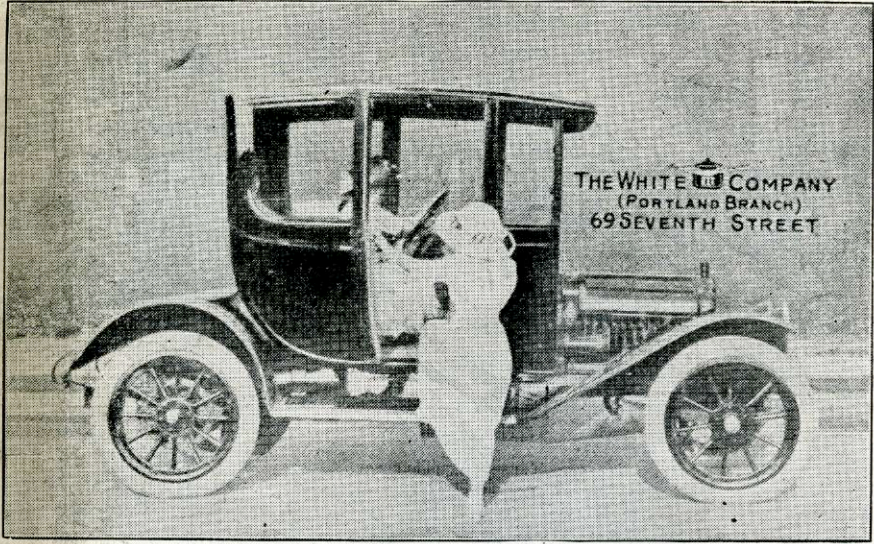
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THE AUTO NEWS

PORTLAND IS RAPIDLY TAKING HER PLACE AS A CITY OF ELECTRICS.

There are many ways by which one can judge the progress of a city. There are always many things to take into consideration, its buildings, its streets, its public improvements; but the one thing most important of all is its people and their progress. Pass down the main thoroughfares, the boulevards of the Eastern cities, the cities of our sister state, California, and one of the most striking things that will attract your attention is the comfort, the elegance they enjoy. We should say enjoyed, for we speak of the past—five, six or eight years ago. They still enjoy these things; but also, now too do we of Portland. Just as the women of Detroit, New York, Denver, Los Angeles, recognized the necessity, the comfort and the distinction of attending to their social duties by means of the elegant and at the same time economical Electric Coupe so has Portland at last recognized this pleasure, this comfort and the absolute necessity of the electric car.

As the beautiful cars with their fair occupants glide rapidly and noiselessly down our streets it is indeed a pleasant picture. It means that just as our city has grown by almost unbelievable leaps and bounds, new and metropolitan buildings, vast public improvements, so also have our people grasped and

realized more of the things that make life worth while.

In front of the Heilig in the evening before and after the theatre you will find society's more prominent representatives drive up to the theatre in their beautiful electric cars. It means comfort to them. It is the proper car for the occasion. And the next afternoon you will find milady making her calls in the same car. The electric car has taken its place in Portland, and justly so, with its many miles of perfect pavements, as the social car. The men have their gas cars for severe business needs and country tours, but for the theatre and grille, for social occasions, they too appreciate the comfort and distinctiveness of the Electric.

It will not be long before, just as in the East and California, you will find an Electric in almost every garage along with the gas car. It is indispensable because it is the car that is always ready to go, and it is handled easily and cleanly.

The Electric has at last been recognized in Portland. And society—the families of position and distinction in our city, are welcoming its superb advantages.

Watch the Electrics drive up to the Heilig, afterwards to the grille. Watch Portland's more prominent society people driving their beautiful Electric cars of an afternoon. It is a pretty sight. It is a mark of progress.

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SECOND YOUNG MAN
THIRD YOUNG MAN
FIRST ANNE
SECOND ANNE
THIRD ANNE
THE BLIND MAN
A PEASANT WOMAN
FIRST GIRL
SECOND GIRL
FIRST CAMMORIST
SECOND CAMMORIST
FIRST MORRA PLAYER
SECOND MORRA PLAYER
THE FATHER
A YOUNG NURSE
A VENDOR

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ROCCO FRANZINI
DESIRE DEFRERE
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GENERAL MUSICAL DIRECTOR
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SYNOPSIS OF SCENERY

Act I. An open square on the Bay of Naples.
Act II. Carmela's Garden.
Act III. The Den of the Cammorists.

Time: Present. Place: Naples.

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MARY GARDEN.

Tuesday, April 1st, at 8 P. M.

THAIS

(In French)

Lyric Romance in Three Acts by Jules Massenet

ATHANAEL
NICIAS
PALEMON
A SERVANT
THAIS
CROBYLE
MYRTALE
ALBINE

HECTOR DUFRANNE
CHARLES DALMORES
CONSTANTIN NICOLAY
NICOLO FOSSETTA
MARY GARDEN
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Portland's Most Beautifully
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A comprehensive showing of fashionable Parisian and European
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SYNOPSIS OF SCENERY

Act I. Scene I. The Thebiade.
 Scene II. House of Nicias.
 Act II. Scene I. Room of Thais.
 Scene II. Before the House of Thais.
 Act III. The Oasis.
 Act IV. The Convent of the White Sisters, The Death of Thais.
 Mason & Hamlin, the Official Piano

Wednesday, April 2nd, at 2 P. M.
 The Second Act From

The Tales of Hoffman

(In French)

Fantastic Opera by Jules Offenbach

GIULIETTA
 NICLAUS
 HOFFMAN
 DAPERTUTTO
 SCHLEMIL
 PITICHINACCIO

HELEN STANLEY
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 ARMAND CRABBE
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 EMILIO VENTURINI

MUSICAL DIRECTOR
 STAGE DIRECTOR

MARCEL CHARLIER
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Followed By

Hansel and Gretel

(In English)

Humperdinck's Fairy Opera in Three Acts

HANSEL
 GRETEL
 THE WITCH
 THE MOTHER
 THE FATHER
 DEWMAN
 SANDMAN

MARIE CAVAN
 MABEL RIEGELMAN
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 LOUISE BERAT
 ARMAND CRABBE
 HELEN WARRUM

MUSICAL DIRECTOR
 STAGE DIRECTOR

MARCEL CHARLIER
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SYNOPSIS OF SCENERY

Scene of Giulietta, The Venetian Beauty.
 Act I. The Home of Hansel and Gretel.
 Act II. In the Woods.
 Act III. The Witch's House.

Mason & Hamlin, the Official Piano

OREGON TAXICAB COMPANY

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After the Play?

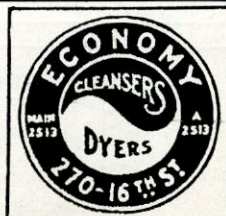
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DOWN MORRISON

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NEAR THIRD

A THING
 OF BEAUTY



IS A JOY
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WE KEEP YOUR
 CLOTHES BEAUTIFUL

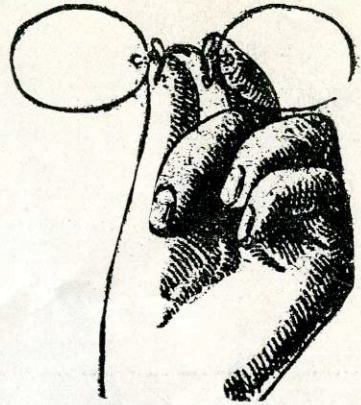
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2. TOREADOR ET ANDALOUSE	CORPS DE BALLET	RUBINSTEIN
3. SLAVIC DANCE	JULIE HUDAK	DVORAK
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 JULIE HUDAK AND LUIGI ALBERTIERI
8. ADAGIO JOH. STRAUSS
9. PIZZICATO—POLKA FROM "SYLVIA" DELIBES
 ROSINA GALLI
10. VALSE: "ROSES FROM THE SOUTH" JOH. STRAUSS
 ROSINA GALLI AND THE ENTIRE CORPS DE BALLE
- The above dances have been arranged by the Ballet Master,
 MR. LUIGI ALBERTIERI

CONDUCTOR GIACOMO SPADONI

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Lucia Di Lammermoor

(In Italian)

Opera in Three Acts by Donizetti

LUCIA
 ALISA
 EDGARDO
 LORD ENRICO ASHTON
 RAIMONDO
 ARTURO
 NORMANNO

LUISA TETRAZZINI
 MINNIE EGENER
 ARISTODEMO GIORGINI
 GIOVANNI POLESE
 HENRI SCOTT
 EMILIO VENTURINI
 PALMIRO ALEOTTI

MUSICAL DIRECTOR
 STAGE DIRECTOR

CLEOFONTE CAMPANINI
 FERNAND ALMANZ

SYNOPSIS OF SCENERY

- Act I. Grounds near Ravenswood Castle.
 Act II. A Hall in Ravenswood Castle.
 Act III. Scene I. A Room in Ravenswood Castle.
 Scene II. The Cemetery.
 Mason & Hamlin, the Official Piano

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After the Opera But Two Logical Places

*Crystal Dining Saloon
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HOTEL OREGON

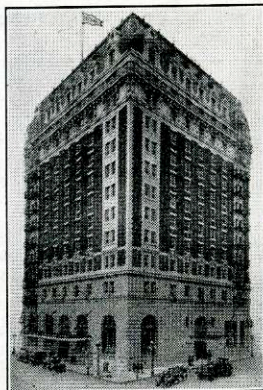
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Mlle. Florence Drake Le Roy. Signor Montfioro Gurin

Broadway — Stark to Oak

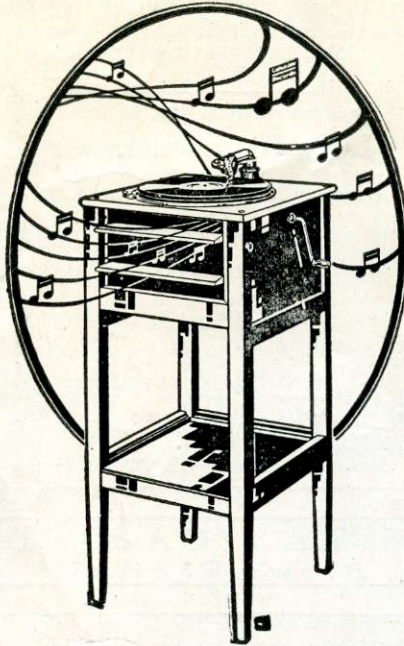
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