

# PORTLAND

SEASON OF

# GRAND OPERA

1913

BY THE

CHICAGO GRAND OPERA  
COMPANY

ORPHEUM THEATRE  
FORMERLY HEILIG'S THEATRE  
7th and Taylor Streets



# SEASON OF GRAND OPERA

March 31 to April 2, 1913

Presented by

## CHICAGO GRAND OPERA COMPANY

ANDREAS DIPPEL, General Manager

BERNHARD ULRICH  
Business Manager

CLEOFONTE CAMPANINI  
General Musical Director

### ORPHEUM THEATRE

Formerly Heilig's Theatre

7th and Taylor Streets

PORTLAND

LOIS STEERS, WYNN COMAN

COLUMBIA BUILDING

Local Management



# Prospectus

Miss Lois Steers and Wynn Coman announce the first annual visit of the Chicago Grand Opera Company, under the general management of Andreas Dippel. This is the first opportunity the Portland public will have to enjoy real Grand Opera sung by one of the three leading Grand Opera organizations of America and of the world—the first opportunity to see Grand Opera staged in sumptuous style, and equaling in all points the notable presentations as given on the Auditorium stage in Chicago, the Metropolitan Opera Houses in New York and Philadelphia.

The entire organization which has made the name of the Chicago Grand Opera Company famous throughout the country, will be brought to Portland, including the magnificent orchestra, guided by the master hand of the General Musical Director, Cleofonte Campanini, and the effective choral and ballet bodies will be heard and seen as advantageously as in the large opera houses of the East.

Assurance is given the Portland public that profound artistic attention to detail will prevail at every performance, with the hope of effecting an opera season that will be notable in local musical history. It is hoped that the public will respond enthusiastically and support the effort to establish permanent opera here by immediately and liberally subscribing for seats.

The repertoire will be sung in French, Italian and English. The coming of this organization should be of great musical interest to the music-lovers of Portland, and due credit must be given to the supporters of this season, for seeing and seizing the opportunity of adding to the prestige of Portland as a centre of art and music. It is a great undertaking to bring several hundred people across the continent in order to play a limited number of engagements on the Pacific Coast and intermediate cities, it requires three special trains of twelve cars each, the scenery and properties alone requiring twenty baggage cars. This could only be done by co-operation with different cities between the Atlantic and the Pacific Coasts.

Several of the most popular works in the Company's repertoire have been selected for production during the coming season. The initial performance on Monday evening, March 31st, will be Wolf-Ferrari's "The Jewels of the Madonna," with Mme. Carolina White, the celebrated American prima donna, as Maliella, the role which she created in the United States when the work was initially produced here about a year since. Mr Aristodemo Giorgini, will be heard as Gennaro, and Giovanni Polese will sing the role of Rafaele. The rest of the cast will be made up of the leading artists of the organization, and with the same lavish scenic display and spectacular effects which form a distinctive feature of the performance.

The second opera, on Tuesday evening, April 1st, will be Massenet's "Thais," with Miss Mary Garden in the title role. This role is regarded by many as the one which affords Miss Garden the best opportunity for the exposition of her brilliant vocal and histrionic art, while the opera itself is unquestionably a masterpiece of its type. Supporting Miss Garden will be such splendid artists as Charles Dalmores, the celebrated French tenor; Hector Dufranne, the renowned French baritone; Gustave Huberdeau, Constantin Nicolay, Marie Cavan, Minnie Egner and Louise Berat.

A triple bill with an excellent cast will be sung Wednesday afternoon, April 2nd, including the second act of the "Tales of Hoffman" in French, "Hansel and Gretel" in English, and a Grand Ballet Divertissement, with the Premiere Danseuse Etoile, Rosina Galli, assisted by the Corps de Ballet.

Mme. Luisa Tetrizzini, assuredly the greatest coloratura soprano of the present generation, will sing the title role of Donizetti's "Lucia di Lammermoor," on Wednesday evening, April 2nd. The florid measures of this melodious score offer many occasions for the display of the famous diva's sensationally brilliant vocal endowments. Giuseppe Gaudenzi, a lyric tenor of much note, will sing the music of Edgardo; Lord Ashton will be given by Giovanni Polese, the well-known baritone who has won laurels in Europe and this country. Henri Scott will be Raimondo, and others in the cast are Emilio Venturini and Minnie Egner.

# Prospectus

---

## THE CHICAGO GRAND OPERA COMPANY

The Company developed out of the determination of the Metropolitan Opera Company, of New York, to extend the radius of its artistic influence. This idea soon materialized so successfully that it outgrew the dependent idea of its progenitor, and the thriving creation was accorded absolute freedom to work out its own policies upon the broad and progressive lines that the new turn of affairs involved.

Andreas Dippel, Associate Administrative Manager of the Metropolitan Opera House, who was elected to conduct the Chicago organization from the East as the base of operation, found it would necessitate his entire time, and accepted the position of General Manager of the Chicago Opera Company, with headquarters at the Auditorium in Chicago, the home of the new independent company, with Mr. Bernhard Ulrich in charge of the business details.

An elaborate scheme had been projected for the exchange of artistic amenities in "guest artists"; but the Chicago enterprise early developed sufficient strength to navigate successfully with its independent artistic enlistment and was able to stand on its own merits, a surprising and praiseworthy condition—and one eminently satisfactory to all concerned. The prefatory and concluding seasons of the Chicago Grand Opera Company at the beautiful Metropolitan Opera House in Philadelphia have been continued along the lines originally mapped out; but the administrative direction is located in Chicago. The artistic affiliation holds good with New York as well, through ownership of stock and the enlistment of several of the New York Metropolitan directors in the directorate of the Chicago Grand Opera Company. The directors of the Metropolitan Board have been well satisfied to have the Chicago Company continue to conduct its own affairs, practically without let or hindrance, as nothing succeeds like success, and its story has been one of singular success, considering the vicissitudes usually encountered in operatic enterprises.

One great primal, practical advantage favoring the Chicago Opera Company as a new artistic organization was its securing outright the complete working plant and paraphernalia of the Manhattan Opera House in New York, comprising contracts with many great artists, together with the producing rights of new and standard operatic works—notably novelties from France that included the scores and complete *mise en scene* of most elaborate and attractive character, and some of the most desirable products of the modern Italian school.

This forged anew a strong link in the chain of affiliation with the Metropolitan Opera organization, as it gave the Chicago Company opportunity to give a series of performances at the Metropolitan Opera House in New York which immediately demonstrated that the Chicago Company was up to the highest standard of artistic efficiency.

Performances of Charpentier's "Louise" were given in the East with even more care for exactitude in detail than marked its original representation in Paris, and Mary Garden likewise gratified New Yorkers with her reappearance in "The Juggler of Notre Dame," "Pelleas et Melisande," and a sumptuous revival of "Thais." In these operas she was chiefly assisted by such artists as Charles Dalmores and Hector Dufranne, who are most capable representatives of the French school, not to forget Gustave Huberdeau, the first French basso of the Company.

Richard Strauss' superb work, "Salome," was given in a number of cities with an investiture dazzling in beauty, with costumes and scenic environment historically interesting and archaeologically correct and imposing.

These gifts and opportunities served to stimulate rather than merely satisfy, for the Chicago management gave the first production of Wolf-Ferrari's charming conceit, "The Secret of Suzanne," and the first successful work of a native composer given in English, the Redding-Herbert aboriginal opera, "Natoma." Notwithstanding the great expense involved in absolutely new productions, the first Chicago season went through successfully.

The season of 1910-1911 was twenty-two weeks in duration, and twenty-four different operas were given, as follows: "Boheme," "Tosca," "Salome," "Madame Butterfly," "The Huguenots," "The Girl of the Golden West," "Otello," "Un Ballo in Maschera," "Carmen," "Il Trovatore," "Thais," "Cavalleria Rusticana," "I Pagliacci," "Lucia di Lammermoor," "Traviata," "Il Segreto di Suzanna," "Rigoletto," "Le Jongleur de Notre Dame," "Natoma," "Faust," "The Tales of Hoffman," "Louise," "Pelleas et Melisande" and "Aida."

o o o o o o

**THE SECOND SEASON** of the Chicago Grand Opera Company found the public eager for its continuance, and it advanced upon the same sure line of success.

The season 1911-1912 was limited to twenty weeks, and twenty-eight different operas were given, the additions to the list being: "Le Nozze di Figaro," "Cinderella," "Samson et Dalila," "Die Walkure," "Hansel and Gretel," "Il Barbiere di Siviglia," "Lakme," "Quo Vadis," "Lohengrin," "The Jewels of the Madonna" and "Tristan und Isolde."

Mr. Dippel added Humperdinck's "Hansel and Gretel" (in English) to the repertoire, presented Nouges' "Quo Vadis?" in imposing fashion, and made an elaborate production of Wolf-Ferrari's "The Jewels of the Madonna" (the first production on any stage in the original Italian language). The principal roles in this opera were created by Madame Carolina White and Mario Sammarco, two sterling artists who contributed much to the immediate and lasting success of this truly great work.

Attilio Parelli's delightful and melodious petite opera, "A Lover's Quarrel," was produced under the supervision of its composer, an associate conductor of the Chicago Opera Company.

The second season was also marked by the revival of Wagnerian opera, with performances of "Tristan und Isolde," "Lohengrin" and "Die Walkure." Outside of some guest appearances, such American artists as Mme. Saltzman-Stevens, Osborn-Hannah, de Cisneros, Whitehill and Scott were those who were responsible for the splendid and successful interpretation of the Wagnerian operas.

o o o o o o o

THE THIRD SEASON, 1912-1913, was prefaced by a subscription far outdoing its predecessors and equaling them in production of novelty.

Goldmark's "Cricket on the Hearth" (in English) was produced for the first time in America with a cast of strength. Another work witnessed for the first time in the United States was Baron d'Erlanger's "Noel," a picturesque and melodious work with deep religious feeling in its warp and woof. Minnie Saltzmann-Stevens scored a great personal success with the interpretation of the leading role.

The appearance of Titta Ruffo, the renowned Italian baritone, was another red-letter event. His first contract was necessarily limited to a few appearances in Chicago, New York and Philadelphia. Next season he will appear in many performances with the organization *en tour*. The same comment and conclusion applies to Julia Claussen, the great Swedish contralto, another artistic sensation, and Icilio Calleja, a young dramatic Italian tenor of unusual vocal gifts which make for a great career.

Luisa Tetrzzini, the most distinguished coloratura singer of the age, has rejoined the organization and will appear during the Transcontinental Tour, Spring, 1913, in the favorite roles of the Italian repertoire.

Aristodemo Giorgini, a young Italian tenor, who made his successful *debut* some weeks ago, in Chicago, has been especially engaged to sing several of the tenor parts of Mme. Tetrzzini's repertoire.

Messrs. Giuseppe Gaudenzi and Giovanni Polese, both members of the Boston Opera Company, will be added to the coterie of artists for the Transcontinental Tour, Spring, 1913.

The first seventeen weeks of the protracted season were marked by performances of thirty different operas, its additions to the repertoire so far being: "Manon Lescaut," "The Cricket on the Hearth," "Hamlet," "Mignon," "Herodiade," "Noel," "Crispino e la Comare" and "Conchita."

A feature worthy of particular mention as a signal success of the organization was the wonderful orchestra developed under the direction of Cleofonte Campanini, that invested ensemble with a weight of worth that has never for a moment retrograded, and given productions an artistic significance and poignancy that has attracted the admiring comment of all composers whose works have had first production under his baton.

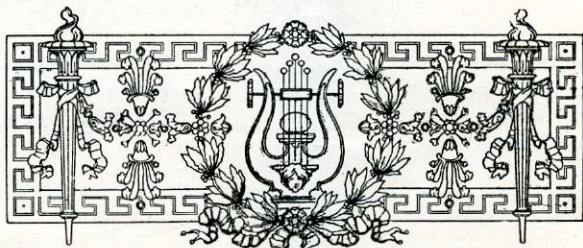
The *mise en scene* has been under the able supervision of Fernand Almanz, who was for fourteen years stage director at the Royal Opera, Covent Garden, London.

A ballet school was established and likewise a training school for the chorus. This latter detail being particularly praiseworthy, as nearly the entire female contingent is now composed of native singers who give comeliness in appearance to grace action and musical intelligence to song—something new and worthy in grand operatic ensemble.

The notable native enlistment is another matter for congratulation: Mary Garden, Clarence Whitehill, Carolina White, George Hamlin, Eleonora de Cisneros, Henri Scott, Jane Osborn-Hannah, Frank Preisch, Minnie Saltzman-Stevens, Helen Stanley, Marie Cavan, Helen Warrum, Margaret Keyes, Minnie Egner, and the Californian artist, Mabel Riegelman, may be named in this artistic roster.

The permanency of the Chicago Grand Opera Company having been assured, it felt the necessity for extending its artistic sphere to the Greater West. Conditions this season favor that extension, and a tour has been arranged that will give San Francisco, Portland and intermediate cities Grand Opera that they can call their own, embracing the choice selections of the large repertoire of standard works and splendid novelties that will be presented with all the strength of original cast, with complete and attractive investiture that marked their representation upon the stage of the Auditorium in Chicago; the Metropolitan Opera House in New York, and the Metropolitan Opera House in Philadelphia.

C. E. N.





# THE COMPANY

## ARTISTS

(Names arranged in alphabetical order)

### SOPRANI

*Mmes.*

MARIE CAVAN  
JENNY DUFAU  
MINNIE EGENER  
MARY GARDEN  
JANE OSBORN-HANNAH

MABEL RIEGELMAN  
HELEN STANLEY  
LUIA TETRAZZINI  
HELEN WARRUM  
CAROLINA WHITE

### MEZZO-SOPRANI AND ALTI

*Mmes.*

LOUISE BERAT  
RUBY HEYL

MARGARET KEYES

### TENORI

*Messrs.*

FRANCESCO DADDI  
CHARLES DALMORES  
GIUSEPPE GAUDENZI  
ARISTODEMO GIORGINI

GEORGE HAMLIN  
KURT SCHOENERT  
EMILIO VENTURINI  
EDMOND WARNERY

### BARITONI

*Messrs.*

ARMAND CRABBE  
HECTOR DUFRANNE  
NICOLA FOSSETTA  
GEORGES MASCAL

GIOVANNI POLESE  
FRANK PREISCH  
CLARENCE WHITEHILL

### BASSI

*Messrsi*

GUSTAVE HUBERDEAU  
CONSTANTIN NICOLAY

HENRI SCOTT  
VITTORIO TREVISAN

MUSICAL DIRECTION

CLEOFONTE CAMPANINI, *General Musical Director*

MARCEL CHARLIER

ETTORE PEROSIO

ASSISTANT CONDUCTORS

*Messrs.*

GIACOMO SPADONI

ROBERT RUBELING

STAGE DIRECTOR

FERNAND ALMANZ

STAGE MANAGER

JOSEPH ENGEL

CHORUS MASTER

PIETRO NEPOTI

BALLET MASTER

LUIGI ALBERTIERI

PREMIERE DANSEUSE ETOILE

ROSINA GALLI

PREMIERE DANSEUSE

JULIE HUDAK

TECHNICAL DIRECTION

WILLIAM BAIRSTOW

SCENIC ARTIST

JULIAN L. MACDONALD

CHIEF ELECTRICIAN

GEORGE FULLER

MASTER OF PROPERTIES

GEORGE LOWE

HEADS OF WARDROBE DEPARTMENT

MME. A. FROMKNECHT

MR. JOSEPH BANASIAK

LIBRARIAN

JOHN HOFFMAN

PROMPTERS

G. FRANGIOLINI

F. VECCHI

STAGE ASSISTANT

SAM KATZMAN

# DATES OF PERFORMANCES

Monday, March 31st, at 8 P. M.

## “THE JEWELS OF THE MADONNA”

*(I Gioielli della Madonna)*

(In Italian)

Opera in Three Acts by Ermanno Wolf-Ferrari

|                           |                     |
|---------------------------|---------------------|
| GENNARO.....              | ARISTODEMO GIORGINI |
| CARMELA.....              | LOUISE BERAT        |
| MALIELLA.....             | CAROLINA WHITE      |
| RAFAELE.....              | GIOVANNI POLESE     |
| BIASO.....                | FRANCESCO DADDI     |
| CICCILLO.....             | EMILIO VENTURINI    |
| STELLA.....               | MABEL RIEGELMAN     |
| CONCETTA.....             | HELEN WARRUM        |
| SERENA.....               | ADELE LEGARD        |
| GRAZIA.....               | ROSINA GALLI        |
| TOTONNO.....              | EDMOND WARNERY      |
| ROCCO.....                | NICOLO FOSSETTA     |
| A MACARONI VENDOR.....    | MICHELE ZWIEBACH    |
| A TOY BALLOON VENDOR..... | GIUSEPPE MINERVA    |
| A WATER VENDOR.....       | GRACE CUNNINGHAM    |
| A WATER VENDOR.....       | ROBERT ARDONI       |
| A FLOWER VENDOR.....      | MINNIE EGENER       |
| VENDOR OF ICE CREAM.....  | PALMIRO ALEOTTI     |
| A VENDOR OF FRUITS.....   | GIOVANNI LUGANO     |
| FIRST MONK.....           | FRANK PREISCH       |
| SECOND MONK.....          | PHILIP ARONSON      |
| THE TOWN CRIER.....       | JEAN DE KEYSER      |
| A YOUNG LADY.....         | MINNIE EGENER       |
| FIRST YOUNG MAN.....      | NICOLO FOSSETTA     |
| SECOND YOUNG MAN.....     | ROCCO FRANZINI      |
| THIRD YOUNG MAN.....      | DESIRE DEFRERE      |
| FIRST ANNE.....           | MINNIE EGENER       |
| SECOND ANNE.....          | LAVIGNA PUGLIOLI    |
| THIRD ANNE.....           | CORNELIA CHAPMAN    |
| THE BLIND MAN.....        | VITTORIO TREVISAN   |
| A PEASANT WOMAN.....      | ADELE LEGARD        |
| FIRST GIRL.....           | HELEN WARRUM        |
| SECOND GIRL.....          | MINA CHUMSLAND      |
| FIRST CAMMORIST.....      | GIOVANNI LUGANO     |
| SECOND CAMMORIST.....     | DESIRE DEFRERE      |
| FIRST MORRA PLAYER.....   | SANTO MANDELLI      |
| SECOND MORRA PLAYER.....  | DESIRE DEFRERE      |

**“THE JEWELS OF THE MADONNA”—Continued**

THE FATHER.....VITTORIO TREVISAN  
A YOUNG NURSE.....ADELE LEGARD  
A VENDOR.....ROCCO FRANZINI  
GENERAL MUSICAL DIRECTOR.....CLEOFONTE CAMPANINI  
STAGE DIRECTOR.....FERNAND ALMANZ

---

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

**“THAIS”**

(In French)

Lyric Romance in Three Acts by Jules Massenet

ATHANAEL.....HECTOR DUFRANNE  
NICIAS.....CHARLES DALMORES  
PALEMON.....CONSTANTIN NICOLAY  
A SERVANT.....NICOLO FOSSETTA  
THAIS.....MARY GARDEN  
CROBYLE.....MARIE CAVAN  
MYRTALE.....MINNIE EGENER  
ALBINE.....LOUISE BERAT

---

GENERAL MUSICAL DIRECTOR.....CLEOFONTE CAMPANINI  
STAGE DIRECTOR.....FERNAND ALMANZ

---

Wednesday, April 2d, at 2 P. M.

**The Second Act from  
“TALES OF HOFFMAN”**

(In French)

Fantastic Opera by Jules Offenbach

GIULIETTA.....HELEN STANLEY  
NICLAUS.....RUBY HEYL  
HOFFMAN.....EDMOND WARNERY  
DAPERTUTTO.....ARMAND CRABBE  
SCHLEMIL.....DESIRE DEFRERE  
PITICHINACCIO.....EMILIO VENTURINI

---

MUSICAL DIRECTOR.....MARCEL CHARLIER  
STAGE DIRECTOR.....FERNAND ALMANZ

---

Followed by

# "HANSEL AND GRETEL"

(In English)

Humperdinck's Fairy Opera in Three Acts

|                       |                 |
|-----------------------|-----------------|
| HANSEL.....           | MARIE CAVAN     |
| GRETEL.....           | MABEL RIEGELMAN |
| THE WITCH.....        | FRANCESCO DADDI |
| THE MOTHER.....       | LOUISE BERAT    |
| THE FATHER.....       | ARMAND CRABBE   |
| DEWMAN }<br>SANDMAN } | HELEN WARRUM    |
| <hr/>                 |                 |
| MUSICAL DIRECTOR..... | MARCEL CHARLIER |
| STAGE DIRECTOR.....   | FERNAND ALMANZ  |

Followed by

## GRAND BALLET DIVERTISSEMENT

PREMIERE DANSEUSE ETOILE..... ROSINA GALLI  
AND CORPS DE BALLET

1. SLAVIC DANCES..... DVORAK  
(a) CORPS DE BALLET  
(b) PAS DE CARACTERE

ROSINA GALLI, ANNA BOLLMAN AND CORPS DE BALLET

2. TOREADOR ET ANDALOUSE..... RUBINSTEIN  
CORPS DE BALLET

3. SLAVIC DANCE..... DVORAK  
JULIE HUDAK

4. DUTCH CLOG DANCE..... LORTZING  
CORPS DE BALLET

5. HABANERA FROM "NATOMA"..... HERBERT  
ROSINA GALLI

6. HUNGARIAN DANCE, No. 5..... BRAHMS  
CORPS DE BALLET

7. LA CIOCIARA, PAS DE CARACTERE..... G. VANUCCINI  
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 BALLET

The above dances have been arranged by the Ballet Master,

MR. LUIGI ALBERTIERI

CONDUCTOR..... GIACOMO SPADONI

Wednesday, April 2d, at 8 P. M.

**“LUCIA DI LAMMERMOOR”**

(In Italian)

Opera in Three Acts by Donizetti

|                         |                   |
|-------------------------|-------------------|
| LUCIA.....              | LUISA TETRAZZINI  |
| ALISA.....              | MINNIE EGENER     |
| EDGARDO.....            | GIUSEPPE GAUDENZI |
| LORD ENRICO ASHTON..... | GIOVANNI POLESE   |
| RAIMONDO.....           | HENRI SCOTT       |
| ARTURO.....             | EMILIO VENTURINI  |
| NORMANNO.....           | PALMIRO ALEOTTI   |

|                               |                     |
|-------------------------------|---------------------|
| GENERAL MUSICAL DIRECTOR..... | CLEOFONTE CAMPANINI |
| STAGE DIRECTOR.....           | FERNAND ALMANZ      |



# SALE OF SEASON SUBSCRIPTION TICKETS

Applications from all points, by mail or in person, for season tickets covering four performances will now be received, and will be filled strictly in the order of their receipt. All written applications must be directed to Steers & Coman, Managers Chicago Grand Opera Co., Columbia Bldg., Portland, Oregon, designating the exact location preferred, and accompanied by check or money-order to cover purchase price of tickets desired and stamped self-addressed envelope. Seats will be allotted as near the desired location as possible. The week of Wednesday, March 12th, will be devoted to the reservations for the season, which includes the following operas:

Monday, March 31st, at 8:00 P. M. "THE JEWELS OF THE MADONNA" in Italian, with Caroline White, Louise Berat, Aristodemo Giorgini, Giovanni Polese.

Tuesday, April 1st, at 8:00 P. M. "THAIS" in French, with Mary Garden, Charles Dalmores, Hector Dufranne.

Wednesday, April 2d, Matinee at 2:00 P. M. A triple bill, including "HANSEL AND GRETEL", in English; the second act of "TALES OF HOFFMAN" in French, followed by a Grand Ballet Divertissement with the Premiere Danseuse Etoile Rosina Galli, assisted by the Corps de Ballet.

Wednesday, April 2d, at 8:00 P. M. "LUCIA DI LAMMERMOOR" in Italian, with Luisa Tetrazinni, Giuseppe Gaudenzi, Giovanni Polese, Henri Scott.

## SINGLE SEAT SALE

The General Public Sale of tickets for one or more single performance of the Chicago Grand Opera Company will begin at Sherman, Clay & Co., Sixth and Morrison Sts., on Monday, March 24th, at 9:00 A. M., and will continue daily from 9:00 A. M., to 6:00 P. M., until the close of the Chicago Grand Opera Company engagement.

Direct all communications to STEERS & COMAN, Columbia Bldg., Portland, Ore.

## SCALE OF PRICES

|                            | Season Tickets | Single Tickets |
|----------------------------|----------------|----------------|
| LOWER FLOOR.....           | \$28.00        | \$7.00         |
| BALCONY: First 5 Rows..... | 28.00          | 7.00           |
| Next 6 Rows.....           | 24.00          | 6.00           |
| Next 6 Rows.....           | 20.00          | 5.00           |
| Last 5 Rows.....           | 12.00          | 3.00           |
| GALLERY: Reserved.....     | 12.00          | 3.00           |
| Admission.....             | 2.00           | ....           |

MASON AND HAMLIN PIANOS USED

# VICTOR RECORDS OF GRAND OPERA IN THE PORTLAND REPERTOIRE

## LUCIA DI LAMMERMOR (April 2d)

### ACT I

Opening Chorus

Regnava nel silenzio (Silence O'er All)

Quando rapita in estasi (Swift as Thought)

Sulla tomba che rinserra (By My Father's Tomb)

Verranno a te sull'aura (Borne on the Sighing Breeze)

### ACT II

Il pallor funesto (If My Cheek is Pale)

Se tradirme tu potrai (I'm Thy Guardian)

Sextette—Chi mi frena (What Restrains Me)

### ACT III

O sole piu rapido (Haste, Crimson Morning)

O qual funesto avvenimento (O, Dire Misfortune)

Mad Scene

Fra poco a me ricovero (Farewell to Earth)

O bell' alma innamorata (My Ador'd Treasure)

Tu che a Dio spiegasti l'ali (Thou Hast Spread Thy Wings to Heaven)

## THAIS (April 1st)

D'acqua aspergimi (With Holy Water Anoint Me)

Meditation

## TALES OF HOFFMAN (April 2d)

C'est elle ('Tis She)

Barcarolle—"Belle Nuit" (Oh, Night of Love)

Air de Dapertutto (Dappertutto's Air)

## HANSEL AND GRETEL (April 2d)

Prelude

Eine Hex' steinalt (The Old Witch)

Hexenritt (Witches' Ride)



# AN "intimate" knowledge of Grand Opera is possible—

when you have a Victor or Victor-Victrola in your home. Then, you will attend the opera fully prepared to thoroughly understand, thoroughly enjoy, the beautiful music to the fullest extent.

On your return—after the evening's performance—you repeat the beautiful arias which have charmed you, and, almost before you realize it, you acquire a thorough understanding of Grand Opera.

Before the Victor and Victor Records were available, only the great musicians and most diligent students had an opportunity to become familiar with the compositions of the great masters. To-day the Victor and Victor-Victrola bring all this beautiful music *into your home* for you to enjoy, to study and to understand.

Any Victor dealer will gladly send a Victor or Victor-Victrola, with records of your favorite operas, to your home.

VICTORS . . . . \$10.00 TO \$100.00

VICTOR-VICTROLAS . . \$15.00 TO \$250.00

