

**SONG OF TRAGEDY
BEAUTIFULLY SUNG**

Donizetti's "Lucia di Lammermoor" is Given Faithful Interpretation.

CAPABLE CAST PERFORMS

Madame Pereira Portrays Sombre Title Role Admirably and With Dramatic Effect; Armini Again Wins With Excellent Work.

BY LEONE CASS BAER.
For the fourth time in three days operatic Portland assembled and met together Wednesday night at the Hellig Theater, on this occasion to do homage to Donizetti's "Lucia di Lammermoor."

A very tragedy of song is this opera. The tremendous sadness of its theme, the pathetic love story of the unfortunate Lucia and her suitor, Edgar, his devotion and the passion of his rival, Bucklaw, Lucia's tragic death from madness—these are the story's most admirably done. Madame Pereira portrays the humanity of the woman Lucia. She is larger in physique than other Lucias who have preceded her. Sir Walter Scott's Lucia in the original story was a dainty, petite woman. Madame Pereira is essentially dramatic and for this very reason her height and generous proportions add to the force of her enunciation, the clarity and strength of her enunciation, the variety of her delivery and the tense tragic atmosphere which she overflows with at her work.

G. Armini, as Edgar, gave the role the investiture of a musical Hamlet—and his songs are of the most beautiful every sense worthy and dignified. Graziani, as Bucklaw, rival for Lucia's love, and Nicoletti, as her brother, Henry, both sang with the most convincing character studies to the evening's achievement.

In this opera the eye welcomes the riot of color and picturesque costumes—not all of it, neither colors nor fabrics quite new—but satisfying as a background for the incidents of the story and the glory of the music. The acts are three, of two scenes each.

The production of Strauss' sensational and much-talked-of "Salome," the presentation of which created world-wide denunciation and equally wide praise by eminent music and dramatic critics when it first was produced, has aroused a keen local interest here, and indications are that the opera tonight will be greeted by one of the largest and most cultured audiences of the present opera week at the Hellig.

Added interest, of course, is broadcast owing to the fact that the title role, like that of "Conchita" on Tuesday night, will be sung by the famous Tarquini. Only two noted artists have been entrusted with the title role—Tarquini, and Mary Garden.

The score of Strauss is one replete with musical wonders and it is suggested by the management of the theater that patrons make an effort to be in their seats early.

Contrary to general belief there is no immorality in the opera "Salome." However, as long as the most objectionable features of the opera seem to be the Dance of the Seven Veils, and also Salome's display of degenerate love over the severed head of John the Baptist, the public has been assured that Miss Tarquini works her way delicately and refinedly over these two scenes.

Signor Francesco Nicoletti, the baritone, who was selected by the composer himself for the role of John the Baptist, will appear with Mme. Tarquini, and Signor Giuseppe Agostini, who sang Rodolfo, in "La Boheme," will have the part of Herod. The role of Herodiade, Salome's mother, will be sung by Mme. Zisoff, the leading mezzo of the company.

Tomorrow evening Puccini's Japanese "Madame Butterfly" will be the offering.

"Salome" will be repeated Saturday afternoon, and in the evening the popular double bill, "Cavalleria Rusticana" and "I Pagliacci" will be given.

RARE OLD OPERAS ENJOYED

Italians Score Big Successes in Stories of Love and Tragedy.

BY JOSEPH M. QUENTIN.
It is a far cry from comparatively modern operas, such as "La Boheme" and "Conchita," to real grand operas breathing love and tragedy in "Il Trovatore" and "Lucia"—the double bill Wednesday of the Lambards—but the Italians came to their very own, and scored two big artistic and spectacular successes.

"Il Trovatore" is a tragic grand opera of our granddads who take pride in selling the various prima donnas they heard long ago in the part of Leonora, Patti among the rest, and celebrated tenors who breathed defiance to all enemies, tenors like Campanini. The opera was first produced in Rome in the year 1853, in Paris in 1857, and in London as "The Gypsy's Vengeance."

The plot concerns the kidnapping, by a gypsy woman, of the brother of the Count di Luna, and trouble thickens when this lost brother appears as Manrico, the troubadour, in love with Leonora. The old gypsy's daughter, Azucena, carries on the scheme of revenge for her mother, who was burned as a witch. Verdi has clothed the opera with lovely, sparkling melodies which linger gratefully in the memory long after the rendition has ceased, melodies like "The Anvil Chorus" arias for Leonora, Azucena and Manrico, the duet, "Home to Our Mountains," and the ever-loved, haunting "Misereere." Agostini, tenor, made a splendid Manrico, and sang the music with ease and fine vocal skill. Agostini's voice has clarity and charm, and he never fails to please. Matini was the Leonora, and made a fine impression, as also did Madame Charlebois as Azucena. The large audience was pleased with the general rendition, and there were several enthusiastic curtain recalls.

"Lucia" is another grand opera over which loved memories dwell, and among the great sinners who have made the title role glorious is Adolina Patti. The opera, last night, was impressively staged, played and sung, the orchestral conductor being Signor Barbieri, who directed with magnetic force and musicality. The management at first intended to ask Giovacchini to sing the part of Henry Ashton, where this fine artist has already made an international reputation for dash and tragic and romantic interpretation, but at the last moment it was discovered that Giovacchini's attack of cold had grown worse. At short notice Nicoletti, baritone, was selected to fill the

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WILCOX EXPLAINS STAND

Member of Auditorium Commission Speaks to Plans Association.

"There are plenty of good auditorium sites in Portland, but they are not in the city. You can't pry the owner of Portland property off his deed without more money than the Auditorium Commission has at hand and I am not going to ask the people of Portland for more money for the proposed municipal auditorium, unless it is to furnish it after its completion."

T. R. Wilcox, chairman of the Municipal Auditorium Commission last night thus definitely set aside the possibility of the commission considering any of the proposed sites with the exception of the Market block, in a talk before the Greater Portland Plans Association at its annual meeting at the Hotel West, last night.

Mr. Wilcox attended the meeting upon invitation from the association and was called forward to speak for the commission after the reading of the report of the buildings committee, which advanced a recommendation in favor of the double block bounded by Main, Jefferson, Eleventh and Tenth streets.

Mr. Wilcox declined to speak for the rest of the commission and said that his expressions were intended to show his personal position in the matter.

However, the commission has not disagreed thus far," he said.

Even on the Market block site he declared no action will be taken until consultation has been held with Architect Friedlander, of New York, whom he has requested to come to Portland to look over the situation.

"If he says that we can go ahead and build an auditorium with the money we have, I am willing to forego an organ for the auditorium or perhaps a fountain, but I am not willing to put the city in the hole by beginning something before the money with which it is to be paid for is in sight."

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"If you'll be patient, we'll try to give you something of which you can be proud, something of which I can be proud, for I am a resident of Portland, and the auditorium, when it is finished,

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