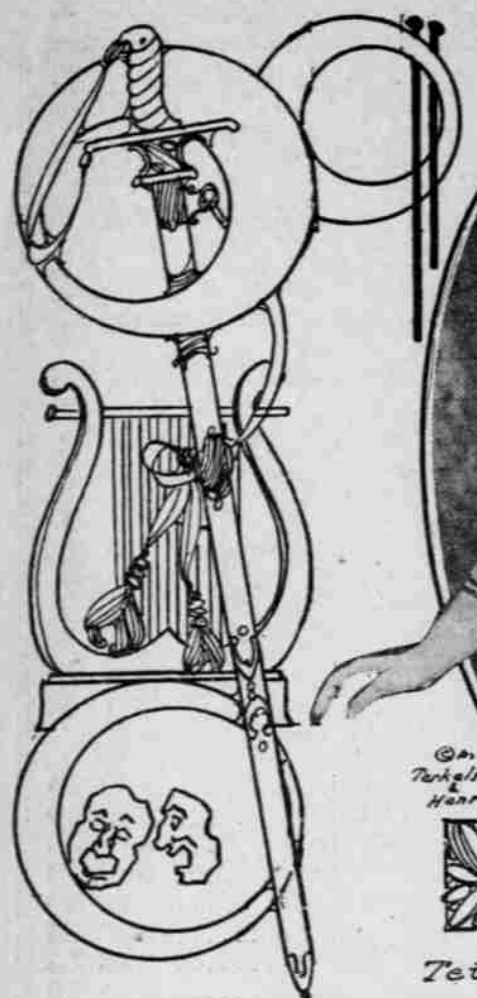


MASTERPIECES WILL BE HEARD BY GRAND OPERA PATRONS

Tetrazzini and Other Eminent Stars Under Management of Andreas Dippel and Direction of Cleofonte Campanini to Delight Portland Music Lovers Soon.



Tetrazzini

net. This is a wonderful "lyric comedy," based on the novel by Anatole France. The first performance took place at the Opera Comique, in Paris, in 1894, and since then it has been sung in nearly every musical capital in Europe, as well as in the principal cities of this country.

Fairy Opera for Matinee.

At the Wednesday matinee will be given the second act from "The Tales of Hoffmann," in French, and part 2, part 3, the grand ballet divertissement. "Tales of Hoffmann" is a fantastic opera by Jules Offenbach, while "Hansel and Gretel" is a fairy opera in three acts, by Humperdinck.

The story of "Hansel and Gretel" is taken from Grimm's well-known fairy tales, and the text was written by the composer's sister, Adelheid Witte. It was Frau Witte's intention to arrange the story in dramatic form for the amusement of her children, her brother lending his co-operation by writing a few little melodies, of a simple nature, to accompany the performance.

Wednesday night, April 2, the closing performance will be given when "Lucia di Lammermoor," in Italian, will be given. This is a three-act opera by Gaetano Donizetti and was first produced in Naples in 1835. So beautiful are its melodies that it has been the medium for the voices of some of the greatest sopranos the world has ever heard, the most notable being Jennie Lind. The plot of "Lucia" by Cammarano, is based on Sir Walter Scott's novel, "The Bride of Lammermoor."

It is scarcely believable, but none the less true, that Portland and Oregon people are to have the opportunity of seeing and hearing so many of the world's great artists as are banded together in the Chicago Grand Opera Company.

The educational value of grand opera is a phase of this artistic and most comprehensive form of amusement that is rarely ever taken into consideration by the music-loving people in a community, but nevertheless, its value in the development of a city is a factor which has been highly regarded and carefully fostered by the older municipalities where operatic performances have been features for decades.

The fine influence that great music has upon the natures of people has long been a subject for philosophers and poets, but it does not require logical discussion and poetical flights to establish on a practical basis the good which comes from a series of operatic performances when they are presented by an ideal organization and by artists of the first-class.

Among the most famous of the stars in the Chicago Grand Opera Company are Luisa Tetrazzini, coloratura soprano, whose vocal art is the sensation of two continents. She has many talents and, many declamations, she would have made herself famed in literature, had she not adopted the operatic stage as a career. She has a fine poetic sense and has, in fact, written several verses which have attracted considerable attention.

Famous Artists Assembled. Mary Garden, the American prima donna, is another of the world-famous



Mary Garden as "Thais" by Miskin Studio



Cleofonte Campanini



Charles Dalmores as "Nicolo" in "Thais" by Miskin Studio



Gustave Huberdeau as "Palemon" in "Thais"



Helen Stanley who sings in "Tales of Hoffmann"



Helen Worrain



Rosina Galli, Premiere Danseuse Etoile.



Marie Cavan as "Hansel"



Giovanni Polese

Photo by Matzene, Chicago



Mabel Riegelman as "Gretel" in "Hansel and Gretel"



Carolina White, who sings in "Jewel of the Madonna"



Armond Crabbe as "The Father" in "Hansel and Gretel"



Ruby Hoyt as "Nicolo" in "The Tales of Hoffmann"

FACTS ABOUT GRAND OPERA SEASON.
The organization—Chicago Grand Opera Company, comprising 300 people, including many world-famous stars.
The place—Orpheum Theater, Seventh and Taylor streets.
The dates—Monday, March 31; Tuesday and Wednesday, April 1 and 2.
The operas—Monday, 8 P. M., "The Jewels of the Madonna," in Italian; Tuesday, 8 P. M., "Thais," in French; Wednesday, 2 P. M., "The Tales of Hoffmann," in French; part 2 "Hansel and Gretel," in English; part 3, grand ballet divertissement; 8 P. M., "Lucia di Lammermoor," in Italian.
The general manager—Andreas Dippel, formerly of the Metropolitan Opera Company, New York.
The general musical manager—Cleofonte Campanini, world-famed grand opera star.
Cost of four productions—\$34,000.
Bookings agency—Lois Steers-Wynn, Coman, of Portland.

NEXT week will witness the first season of real grand opera the Northwest has ever seen. The Chicago Grand Opera Company, 300 strong, with all of the principals and everything, both in people and costumes, that goes with this great organization, will open at the Orpheum Theater for four performances, three nights and one matinee.
To the fact that Portland men staked \$34,000 of real money on this event is due the fact that Portland and the Northwest will, for the first time at home, hear the real stars, see the real costumes and the real trappings that go to make up real grand opera, minus nothing. We are to get it all, and we can say for the first time and tell the truth that we have seen and heard in our own city one of the greatest, if not the greatest, grand opera company in America.

What this means to the Northwest in musical advancement and awakened interest in grand opera, it is scarcely possible to exaggerate. With the wonderful company still engaged in San Francisco, the whole state of Oregon is invited to the occasion and it is a certainty that when the curtain goes up at the Orpheum on the opening night it will be a scene of unequalled splendor, of beauty far beyond anything ever witnessed here, with the "house" of statewide representation, for every village and hamlet, every city and town—yes, even the rural districts—will contribute their share.

Response Is Prompt.
This grand opera season is so immense, the company so great and the opportunity so magnificent that it has just begun to "take." It is hard for the state to realize that, at last, its people will have the chance to see and hear a company so wonderful in the charming operas selected. That next week will witness a veritable grand opera sensation, there is no doubt, for Miss Lois Steers, under whose management the Chicago company is coming here and to Seattle after singing here, says that the whole state is now becoming enthused and from every section letters are pouring into her office, showing that Oregon is going to respond heartily to the coming of the big aggregation of stars.
The company will close its engagement in San Francisco, where it will have given 22 concerts, late this week, and the special trains, three of them, combining every known device for comfort and convenience, will bring the members of the company, 300 strong, and the scenery for each opera, specially made, to Portland, and the opening of the season in this city will occur at the Orpheum Monday night, March 31.

Neapolitan Life Portrayed.
The opening opera will be "The Jewels of the Madonna," in Italian. This is the new, three-act opera by Ermanno Wolf-Ferrari. It had its first production on any stage in Berlin, December 24, 1911. The American premiere was given by the Chicago Grand Opera Company at the Auditorium Theater in Chicago, January 18, 1912, under the personal direction of the composer, Zanussi and Coliccianti are the authors of the libretto. The story is of the gay, brilliant, wicked Neapolitan life. The four leading characters are Genaro, a blacksmith; his mother, Carmela; Mariella, the adopted daughter of Carmela, and Rafalele, the leader of the Camorristi.
Tuesday night, April 1, the company will produce "Thais" in French, a lyric romance in three acts, by Jules Masse-

The Gettysburg of Peace.

Atlanta Constitution.
Secretary of War Stimson has approved the final plans for the celebration next July by veterans in blue and gray of the 50th anniversary of the battle of Gettysburg on the historic field itself. The Nation has appropriated \$150,000, the state of Pennsylvania \$250,000, and various Southern and Northern states other sums to defray the expense of transportation and of the great joint encampment. It is expected that between 75,000 and 75,000 survivors of both flags will be in attendance.

Gettysburg may be said to have been the Armageddon of the Civil War. In and around the tiny town was fought the fiercest and bloody battle that proved the turning point in that momentous struggle. It is peculiarly appropriate that a reunion of blue and gray should here be held, since the battle bequeathed to each side the equal legacies of valor and brilliance. To the exchange of the last shot, almost, the outcome was in doubt, so evenly matched was American bravery with American bravery. If the Confederates suffered defeat, it was only after a struggle in which their prowess, their military efficiency and their dogged determination reached zenith.

Today the rancor of the strife is forgotten. Sectional animosity is buried. The only traditions that survive are such as neither side would relinquish. It is an unusually happy coincidence that the celebration should fall in a year which marks the political rapprochement of the North and South in a degree unparalleled since Appomattox.