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**FORECASTS BRILLIANT
 CHICAGO OPERA YEAR**

Manager Herbert M. Johnson
 Gives Advance News of Ap-
 proaching 1928-29 Season

BY HERBERT M. JOHNSON
 (Manager, Chicago Civic Opera)

The eighteenth season of grand opera by a resident company in Chicago and the seventh since the Chicago Civic Opera was organized will open in the Auditorium October 31, 1928, and will close January 26, 1929. As this will probably be the last season in the old house, extra efforts have been made to present the most brilliant season of opera Chicago has ever witnessed.

During the season, something over one hundred performances will be given in Chicago and four in Milwaukee, and some thirty-four or thirty-five operas will be presented. It is unfortunate that it should be necessary to give this large number of operas in such a short season but the Chicago public has not yet been educated to the point where it is willing to hear the same opera more than once during a season and in fact we have quite frequent complaints that "Oh, I heard that opera three years ago." As a result of this situation, very few operas can be given more than three performances, although there are some works which are so popular that they can be given four or even five times during the season. Successful new works by modern composers in the past few years are extremely scarce. While many new operas have been produced in the various European opera houses, very few have met with more than a local success.

Limited to Revivals

Consequently, for the 1928-29 sea-

son, the Chicago company will limit itself to important revivals, among which will be the following:

In Italian—"Norma" by Bellini, one of the older works which has always been successful when interpreted by a competent cast; "The Marriage of Figaro" by Mozart, which has not been given in Chicago since 1911-12; "Don Pasquale" by Donizetti, given during the 1919-20 season, and "Il Tabarro" (The Cloak), one of the Puccini "trifetto," which has not been given in Chicago since 1919-20. In French—"The Spanish Hour," the one-act opera of Ravel, not given by the Chicago company since 1919-20; "The Tales of Hoffman" by Offenbach; "Lakme" by Delibes, and "Thais" by Massenet.

New scenery has been provided for "Norma," "Tales of Hoffman," and "The Marriage of Figaro." The scenery for the last named opera has been designed by the same artist who provided the sketches for the "Don Giovanni" which received so much favorable comment when produced in 1926.

List Standard Repertoire

In addition to the operas mentioned, the standard repertoire will be selected from the following (operas which have proven the most popular in the past few years): "Aida," "Barber of Seville," "La Boheme," "Boris Godunoff," "Madame Butterfly," "Cavalleria Rusticana," "Don Giovanni," "Elixir of Love," "The Force of Destiny," "Gianni Schicchi," "La Gioconda," "The Jewess," "Lucia di Lammermoor," "Love of Three Kings," "Mephistopheles," "Otello," "Il Pagliacci," "Rigoletto," "La Tosca," "La Traviata" and "Il Trovatore" in Italian; "Carmen," "Faust," "Romeo and Juliet," and "Samson and Delilah" will be sung in French, and Miss Garden will appear in one of her greatest roles—that of **Melisande** in Debussy's "Pelleas and Melisande." She will also repeat her success of last season—"Sapho." Following her usual custom

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