BOSTON OPERA COMPANY LEAVES FOR FRANCE

A Ten Week Season in Opera To Be Given at Paris

In April.

The Theatre des Champs Elysees, aside from the opera the newest and handsomest playhouse in Paris, has been leased by the Anglo-American operatic syndicate; and there, on April 20 or 27 next, the Boston Opera Company, under the direction of Henry Russell, its Managing Director, will inaugurate a ten week season of opera in the French capital. The backers of the enterprise are men internationally famous in the worlds of finance and opera: Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera Company, New York; Ellen J. Jordan, founder and president of the Boston Opera Company; Sir Ernest Cassel, the London banker; Baron d'Estang, a composer as well as a Panislamist of great wealth; Lord Grimthorpe, of London, a member of the foreign advisory committee of the Boston company; Lord Hochshmidt, of the famous banking family; and Harry V. Higgins, director of the Royal Opera, Covent Garden, London.

The Boston company will take over its chorus and minor singers, but not the orchestra, for there as here the Musicians' Union forbids the importation of foreign orchestras. The principal artists will be drawn from the Boston, Covent Garden, Metropolitan and Chicago companies, and among them will be the following vocalists, of world-wide fame: Mmes. Francesco Alfreda, Maria Barrientos, Louis Chevalier, Emma Destain, Louise Edmaria, Maria Garden, Frieda Hempel, Nellie Melba, Alice Nielsen, and Luise Tetrazzini, sopranos; Mmes. Mavaria di Alvarez and Margarette Marenzau, contraltos; Eduardo Ferrare, Fontana and Giovanni Martini, tenors; Pasquale Amato, Vanni Marzenna and Giovanni Martinelli, basso; Edoardo Ferrari, Nellie Melba, Alice Nielsen, and Duisa de Segurola, basso.

The repertoire will be confined to German and Italian operas, such as "Die Meistersinger," "Tristan und Isolde," "Ivan Gollan," "The Secret of Susanna," "La Flanders," "Madame Butterfly," "Pannier," "La Boheme," and the new Montenegrin opera "L'Amore dei Tre Re," with which it is planned to open the season.

As the seating capacity of the Paris theatre is some 800 less than that of the Boston temple of opera, the earning power will be correspondingly lower; and to offset this loss in revenue, Director Russell has arranged a special schedule of prices which will be effective for all important performances. For these occasions $15 in American money will be asked for places on the orchestra floor, but for the regular performances, the best seats will sell at $5, as they do in Boston.

The Boston director and his colleagues have every confidence in the success of their enterprise. In the first place, their point to the fact that never before has an attempt been made so likely to appeal to the British as well as the American colossus. The directorate represents of both nationalities, and an ensemble of artists admired and known in America and England, should arouse the keen interest of American and English audiences. There will also be the German and Italian colonies, exiles eager to hear opera in their mother tongue.

When the Metropolitan Company gave a short season at the Chateau Theatre a few years ago, no such constellation of operatic stars has been gathered together in Paris, in any former organization. Several of the artists will be entirely new to the Boston, public, and others, such as Mme. Melba and Tetrazzini have been heard there but rarely of late years, and a royal welcome can be assured them. From a scenic view-point, the Boston productions will be something of a revelation, and if present plans do not miscarry in some unforeseen fashion, a season will result which not only will give great prestige to the Boston Opera Company, but to the city of Boston as well.

In order that sufficient time may be given for rest and preparation before the Paris engagement, the coming season in Boston will be shorted from 18 weeks to 12; and instead of reopening in November, as in former years, Jan. 4, 1914, will be the next opening date.

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FOUND—A copy of Storm's "Gesichten aus der Tonne" was left at the Tech Office last Saturday noon and was turned over to Mr. Sound Supt. of Buildings and Power at whose office it may be obtained by the loser.

NOTICE—If there are any members of the Tech Aero Club now in the Institute would they kindly correspond with J. M. Livermore, '75, by leaving their names at the Cage.