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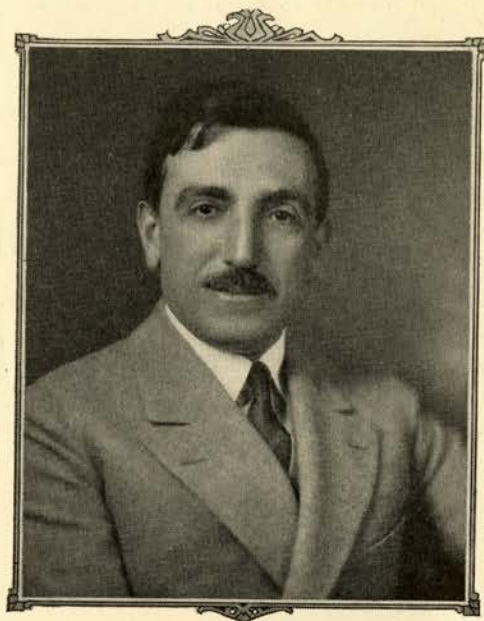
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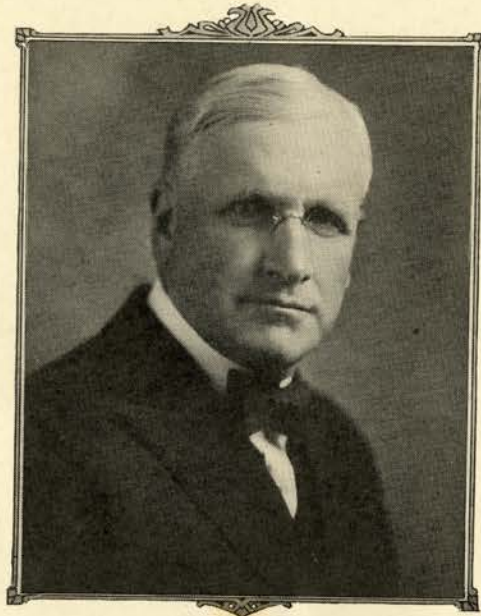
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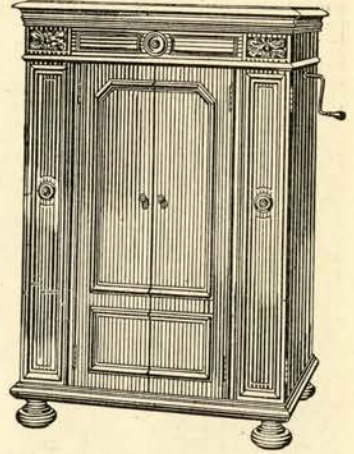
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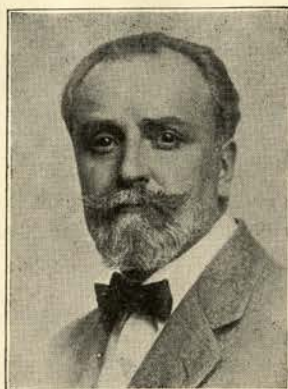
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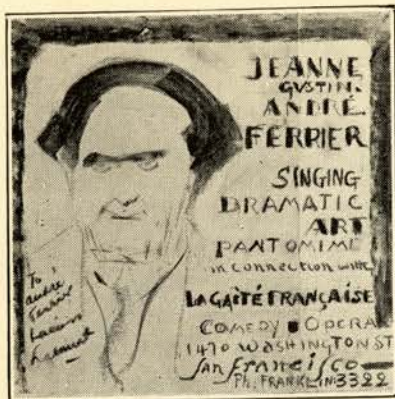
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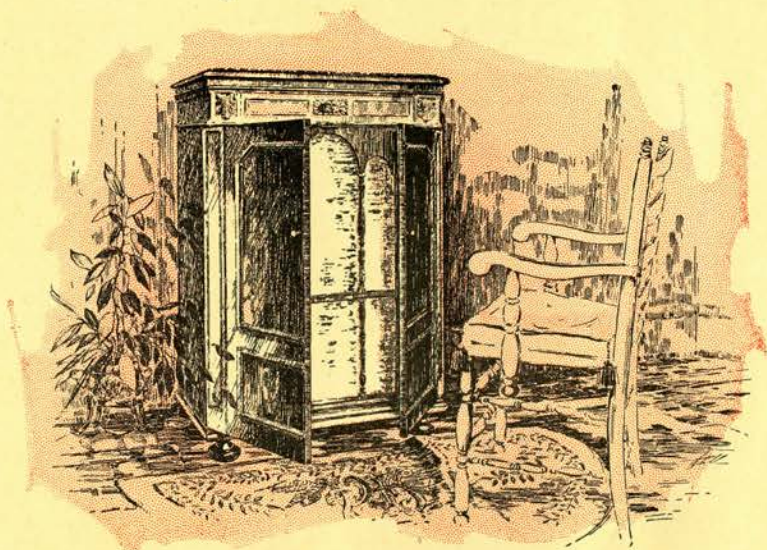
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MAF

[IN I
An Opera in Four Acts
By FRIEDRICH

Lady Harriet
Nancy
Lionel
Plunkett
Sir Tristan Mickleford
Sheriff of Richmond
First Maid
Second Maid
Third Maid
A Farmer's Wife
Butler

Conductor
Stage Director
Chorus Master

SYNOPSIS

Time of Queen

ACT I Scene 1—Boudoir of Lady Harriet
Scene 2—Market-Place at Richmond
ACT II Plunkett's Farmhouse

FAUST—Thursday Evening
LA TOSCA—Saturday Afternoon
IL BARBIERE DI SIVIGLIA—Sunday
SAMSON ET DALILA—Monday
MANON LESCAUT—Tuesday
RIGOLETTO—Wednesday
AIDA—Friday Evening, 8:00
FRA DIAVOLO—Saturday
LA BOHEME—Sunday Afternoon
LUCIA DI LAMMERMOORE—Monday
IL TROVATORE—Wednesday

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Florence Macbeth
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Vittorio Trevisan
Paul Wright
Maude Williams
Du Blois Ferguson
Hildegarde Ott
Violetta Polidori
Amerigo Frediani

Gaetano Merola
Armando Agnini
Giuseppe Papi

OF SCENES

Anne, in England

ACT III In the Woods

ACT IV Scene 1—Plunkett's Farmhouse

Scene 2—Replica of Richmond Market

g, September 23rd

ternoon, September 25th

IA—Saturday Evening, September 25th

Monday Evening, September 27th

uesday Evening, September 28th

y Evening, September 29th

October 1st

y Evening, October 2nd

fternoon, October 3rd

OR—Tuesday Evening, October 5th

uesday Evening, October 6th

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MARTHA

Music by FRIEDRICH VON FLOTOW
Libretto by ST. GEORGE and FRIEDRICH

ACT 1. Scene 1. Lady Harriet, Maid of Honor to Queen Ann, weary of court pleasures, is envious of the joyous note in the singing of girls passing on their way to the Servants' Market at Richmond Fair. With difficulty, she persuades her friend Nancy and her cousin-admirer Sir Tristan to dress as peasants and accompany her to the market.

Scene 2. After playful banter with two young farmers, Plunkett and his adopted brother Lionel, the two find that by their acceptance from the men, of a shilling each, they have bound themselves for a year's service. Protesting, they are driven away to Plunkett's farm.

ACT II. As "Martha" and "Betsy", their household inexperience is apparent, but the brothers admire them sufficiently to undertake their training. Later, in the evening, Tristan, who has followed them, helps the worried girls to escape.

ACT III. Harriet and Nancy, in the Queen's hunting party, meeting their "employers" deny their acquaintance. The men are about to be arrested when Lionel's grief moves Harriet to intervene for him. Humiliated, he remembers the ring which his unknown father, dying, had left with him with the promise that should he ever be in distress it would bring him the Queen's aid. He now sends it to her and by it is identified as heir to the title of Earl of Derby. Harriet persuades the Queen to permit her to carry the good news to Lionel.

ACT IV. To prove her love, Harriet arranges for a reproduction of the Richmond Market, to which she returns as the maid "Martha" and offers to forswear her station for Lionel. The curtain falls on the promise of happiness for Lionel and Martha, Plunkett and Betsy.

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NOTICE—The Civic Auditorium will be closed for two weeks prior to the opening, to permit the extensive alterations necessary to transform the interior into a medieval Gothic cathedral. Everything within the building must be removed to make this colossal stage spectacle possible.

"THE MIRACLE" HISTORY

Born at the Olympia, London, in 1911, when it played to 30,000 people in a day.

Produced with great triumph in Berlin, Stockholm, Vienna and fifteen other European capitals.

Finally, New York, in the Century Theatre, for ten months, playing to \$2,300,000.

Then the City of Cleveland took it for three weeks and played to 136,994 people, with receipts of \$401,000, in the huge Public Auditorium.

Played in Cincinnati Music Hall for three weeks, breaking all records in that city.

Was then transferred to Boston, where in the course of six weeks it smashed every existing record, thousands of people being turned away. Nine extra matinees were necessary to accommodate the demand,

and, as at Cleveland, thousands were turned away.

From Boston "The Miracle" was transferred to St. Louis, where the production was underwritten by a civic committee to the extent of \$325,000 and where it proved to be the greatest engagement ever known there and brought great glory to the City of St. Louis.

Opened in Chicago at the Auditorium February 2, 1926. Public response was so enormous that five box offices had to be opened, and the original engagement of six weeks was prolonged to ten. The final performance was given April 10 after all known records in the world had been broken.

The stupendous stage spectacle will be moved intact to San Francisco, where it will be presented on a scale dwarfing all previous efforts.

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MARIE ETHEL TWIGG
PHILO VICTOR
ELLEN WALES
MAUDE WILLIAMS

Mezzo-Sopranos

FLOSSITA BADGER
CLAIRE BOWEN
GRACE COLE
MARION COPELAND

ROSE ROSEN
HELEN STRAUSE
RAE EMMA WELLS

Contraltos

ADELINE BIRCHLER
ELLEN DEELEY
IRENE FREMONT
THEA HOYER

ELSIE MILBRAITH
CLAIRE READY
LILLIAN RUNDSTROM

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CECIL DAVID BENTLEY
VITTORIO BERNARDI
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JOHN ALFRED COURTNEY
ADOLFO DINI
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ROBERT HALSTED ELLIOTT
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LOUIS LEIMBACH
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BATTISTA PIERI
KARL PIERSON
NAZARETH REGOLI
RODERICK ROSS
PARKER TRUMAN

Baritones and Basses

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STANLEY BLUM
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ALBERTO CESARE FIRENZE
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