

GEORGIA
GRAVES *Contralto*



Georgia Graves

A true contralto voice was contributed by Georgia Graves, in the part of "Bertha". It was rich and mellow and wide in range. She put temperament and depth of feeling alike into song and act. Considering that this touring company was her first experience with Opera, she acquitted herself admirably.

"OPERA"—Newark Star Ledger

Tremendous voice, personal beauty and charm as well.

Lincoln, Nebr.

Georgia Graves contralto, an "old friend" of the Lindsborg Festival, showed again that quality of voice that has been accepted as practically the standard for oratorio contraltos by local audiences. In all her solos, the power, richness, and vibrant qualities of her voice and her understanding of the music were assurances of splendid interpretations.

"ORATORIO"—Messiah Festival, Kansas

Titian hair . . . bronze-like tones . . . consummate success.

Bridgeport, Conn.

A song recital of superior order, an exceptional program; Miss Graves made good use of one of the richest and mellowest voices heard in some time. Her style was admirable and her conceptions those of an artist.

"RECITAL"—Oscar Thompson, N. Y. Sun

BIOGRAPHY

Richly endowed with a contralto voice of unusual beauty and tremendous range, Georgia Graves is firmly established as one of the finest and most versatile singers in America. Whether in Recital, Oratorio, Opera, or as soloist with Symphony Orchestras, she has proven her artistry and dependable musicianship. She brings to her every performance a wealth of tonal beauty, great depth of emotion, and a personality that charms and delights her audience.

Miss Graves is an American with wholly American training, and has traveled extensively in her own country as well as 44 foreign countries. Her name has become well known in almost every state. She has given three successful Town Hall recitals, in New York in the past six years; and has appeared as soloist in Carnegie Hall with the New York Oratorio Society; as well as 57 times on the great stage of Radio City Music Hall in a scene from the Opera "Samson et Dalila." She recently made a tour of 22 cities in "The Barber of Seville"; and sang many joint recitals with Zinka Milanov, soprano, and Alexander Kipnis, Basso; she also appeared in a joint concert of Sibelius music with Albert Spalding. Other appearances include three times at the Lindsborg Festival, as soloist with the Apollo Club of Chicago, with the Syracuse Symphony, and the Denver Symphony. This past season she was soloist with the Handel and Hayden Society of Boston.

In her recitals Miss Graves has become known as an outstanding interpreter of songs of Sibelius, whom she recently visited and sang for in Finland.

That rarest of voices, a true contralto, even in scale throughout its entire compass, is the enviable possession of this pulchritudinous singer. Her inherently dramatic approach would serve her well on the operatic stage, for which her voice is remarkably well suited.

"RECITAL," Noel Straus, N. Y. Times

Statuesque, beautiful contralto.

Knoxville, Tenn.

One of Colorado's distinguished daughters who has won acclaim in the East, returned to thrill a local audience with fine singing. Georgia Graves, possessor of a rich and colorful contralto, sang with such excellent control of her warm and unusually agile voice that she immediately won the approval of the capacity audience. She was recalled for many encores.

"SYMPHONY ORCHESTRA," Denver, Colo.

A pianissimo of rare and moving beauty.

Waterbury, Conn.

Miss Graves' voice is one of the finest to be heard here. It is not only rich and warm in texture, but wide in range and voluminous, retaining its quality even when employed at the peak of its dynamic gamut. She has at her command the most prizable of attributes for the interpretation of music—genuine intensity.

"RECITAL"—Jerome Bohm, N. Y. Herald Tribune

120 Appearances — Last 2 Seasons

REPERTOIRE OF GEORGIA GRAVES

Miss Graves' repertoire is unusually large and of tremendous variety. It includes opera, oratorio, the standard arias with orchestra, hundreds of Lieder, in which she has made a special study of SIBELIUS, and a vast number of songs of classic, romantic and modern source. In brief, her repertory includes:—

Orchestra

Mahler's "Das Lied von der Erde," Brahms' "Rhapsody" with Male Chorus, and the following arias: "Adieu Forests," 'Jeanne d'Arc'; "Gerechter Gott," 'Rienzi'; "Weiche Wotan!"; 'Das Rheingold'; 'Amour viens Aider' and "Mon coeur s'ouvre a ta voix," from 'Samson et Dalila'; "O mio Fernando," 'La Favorita'; "Air de Lia," 'L'enfant Prodigue' and others.

Opera

The roles of "Amneris" in 'Aida,' "Dalila" in 'Samson et Dalila,' "Erda" in 'Das Rheingold,' "Bertha" in "The Barber of Seville;" and several others.

A complete list of the standard works, including Bach, Beethoven, Verdi, Handel, Mendelssohn, Rossini, and others.

Oratorio

An almost limitless store of great songs, running the gamut of musical literature. All the best-known and loved German Lieder, songs in French, Italian, and Scandinavian languages (English translations if desired); Negro Spirituals, Old English and Scotch melodies, and many songs by our finest American composers. A type of program to fit every audience.

Recital

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