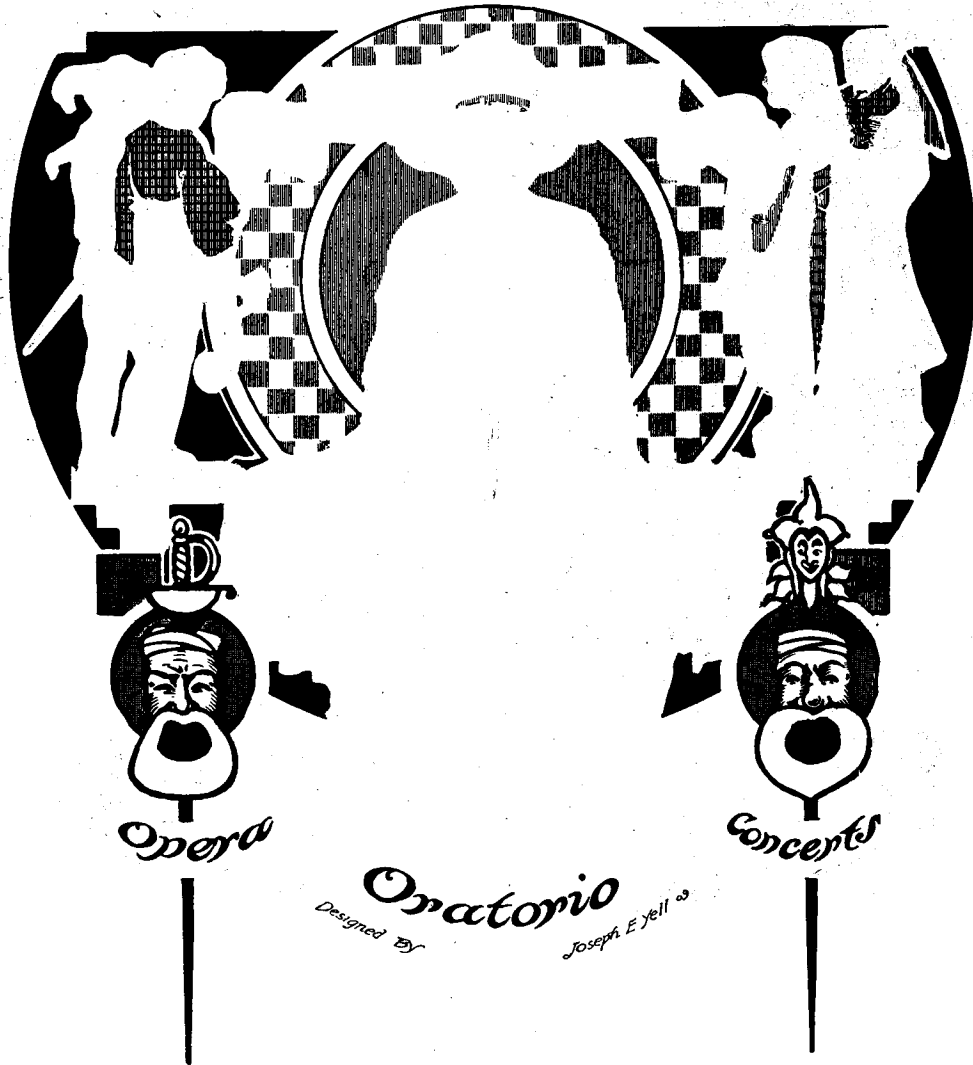


JOHN ARNO HINSHAW
Presents

The HINSHAW LIGHT OPERA SINGERS



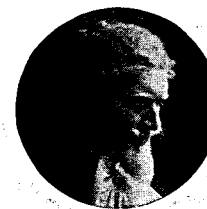
Management Chautauqua Managers' Association
Chicago

GRAND

GRAND Opera was not written for New York alone. Neither was it written for any other one city, country or locality in particular. In fact grand opera was not written to order at all, any more than Shakespeare's plays, Milton's "Paradise Lost," or Harriet Beecher Stowe's "Uncle Tom's Cabin" were written to order. Grand opera is a portrayal by means of a combination of music and drama of some phase of human life—a masterpiece that came as the result of a soul endeavoring to express itself. What was to become of the product was as far from the mind of the master producer as that question was from the mind of Shakespeare, Milton or Mrs. Stowe in writing what they wrote. Time took care of the products and found them masterpieces. These masterpieces are for you and me—are we making any effort to become acquainted with them? ¶ "Nothing is too good for the commonest man or woman, and there is nothing the commonest man or woman cannot understand if it is presented in a vital and not in a merely technical fashion."—*The Outlook*. If the man from the metropolis appreciates grand opera



more than the man from the rural community, it's because of the opportunity he has had of repeatedly hearing it, while his less favored brother has only heard it ridiculed by would-be humorists seeking to gain favor by appealing to prejudice. It's easier to ridicule a great thing than it is to do one. ¶ To be appreciated it is only necessary that grand opera be understood. To be understood it is only necessary that it be heard by a conscientious listener, somewhat familiar with the story of the opera he is hearing, when presented by men and women capable of presenting it in a "vital" fashion. To become acquainted with the general trend of the story of any one of the operas, requires only a few moments attention to the story contained in the printed program, or told in the introductory explanations. Then with the story in mind and a company of capable artists on the stage the presentation of grand opera cannot fail to result in appreciation and positive inspiration. ¶ "Good music seems to make its way, like water, wherever channels are open for it."—*Edmund Gurney*. To bring to the Lyceum and Chautauqua platform a really vital presentation of the favorite selections from all the realm of opera and oratorio; to give to the patrons of these courses an intro-



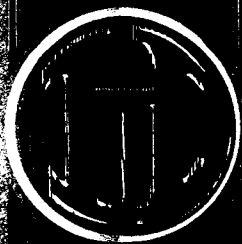
The

CHAW

LIGHT OPERA



COMPANY



duction to a few of the masterpieces in music—an introduction so unaffected and genuine that an immediate friendship will be established and a further acquaintance with them desired; to raise by the quality of their interpretations the musical understanding of the audience rather than lower the character of the program; to establish among the patrons of these courses a higher standard in music—these are foremost among the objects of The Hinshaw Light Opera Company. ❀ ❀

Mr. Hinshaw will again this year follow out the same plan as last season in presenting to the Chautauqua and Lyceum audiences a complete operatic performance in costume, together with all paraphernalia and properties as are used by companies playing the regular theatrical circuit. This season's offering will be Balfe's beautiful opera, "The Bohemian Girl," conceded to be one of the most popular operas, and Gilbert and Sullivan's famous opera, "The Mikado," the greatest light opera ever written, full of beautiful melody and the "funniest" comedy ever put into an opera.

¶ The organization, consisting of nine artists, including one of the best comedians on the American stage, will prove a revelation to Chautauqua and Lyceum audiences. In addition to the opera, for preludes, a large repertoire of songs and arias have been selected, including such favorites as the Sextette from "Lucia," the quartette from "Rigoletto," the quartettes from "Martha" and "Robin Hood,"



trio from the first act of "Il Trovatore," trio from the last act of "Faust," two duets from the "Tower Scene" of "Il Trovatore," the duet "Lost Proscribed" from "Martha," and famous arias from operas and oratorios, as well as many songs that are favorites but not of operatic origin. As a special feature for Sunday evenings, a sacred oratorio will be presented.

¶ During the past few years, Chautauqua and Lyceum audiences have had the opportunity of hearing Opera produced by mixed quartettes, and while the performances have many of them been good, yet four people are inadequate to produce other than scenes from the Operas which destroys the connecting link from scene to scene.

¶ With a company of eight singers, it is possible to give a complete performance of many of the best operas. Interest has been aroused among Chautauqua and Lyceum audiences toward Opera which has proven a lasting one, and it is now possible to secure a good Opera Company that brings real Opera right to your home town.

¶ To the standards of musicianship naturally required, Mr. Hinshaw has placed the additional requirement that the members of his company be men and women of broad, human sympathies and general culture, capable of giving his concerts and performances that element of nearness and friendliness so much appreciated by the majority of audiences.



PERSONNEL

E. LOUISE KRAUSE

Miss Krause has been re-engaged and will appear as "Yum-Yum" in the "Mikado" and as "Arline" in the "Bohemian Girl." One can scarcely speak of her voice without the use of superlatives; the richness and beauty of tone is exceptional.

JANET MALBON

Possessed of a beautiful soprano voice, a charming personality and exceptional dramatic ability, Miss Malbon has delighted many Chautauqua audiences.

HOPE GRAY

That Miss Gray is a young woman of exceptional talent is evidenced by the fact that she has appeared as prima donna contralto with such companies as the San Carlo Grand Opera Company.

MYRTLE FRIGONE

As a soubrette, Miss Frigone has proven a delight to her hearers. She is clever, vivacious and possesses a voice of unusual sweetness.

ARNOLD BARBER

A voice full of freshness, vibrant, and possessed of much dramatic power plays an important part in the realm of opera. Such a voice has Mr. Barber.

GLEN STARK

Of all the young baritones that have come into prominence, perhaps no better voice is being heard before the public today than Mr. Stark's. As "Count Arnheim" in the "Bohemian Girl" during the past season, Mr Stark has made a great success.



HIS MAJESTY THE MIKADO

HARRY DAVIES

(Famous Welsh-American Tenor)

Few American Opera tenors are as well and favorably known as Mr. Davies. Mr. Davies is not only a fine singer but an actor of unusual ability. He has appeared as leading tenor with such companies as the Henry W. Savage Company of New York, and the Aborn Grand Opera Company for several seasons, and at the Manhattan Opera House in New York under the direction of Oscar Hammerstein.

EDNA WHITMORE

While Mr. Hinshaw is not carrying an orchestra with his company, he has been able to secure the services of Miss Whitmore, a well-known pianist and accompanist, who is almost an orchestra in herself.

KENNARD BARRADELL

Mr. Barradell has been especially engaged to play the role of Ko-Ko, a part in which he has made an extraordinary success. He is a singer of long experience and has appeared with such organizations as the Aborn Grand Opera Company.

