



IN THE HISTORIC OPENING of Chicago's new opera palace tomorrow evening, Rosa Raisa will have the honor of singing the principal soprano part. She will have the role of Aida, for which she is costumed here, in Verdi's opera of the same name, a spectacular and impressive work which has served many times to usher in operatic seasons.

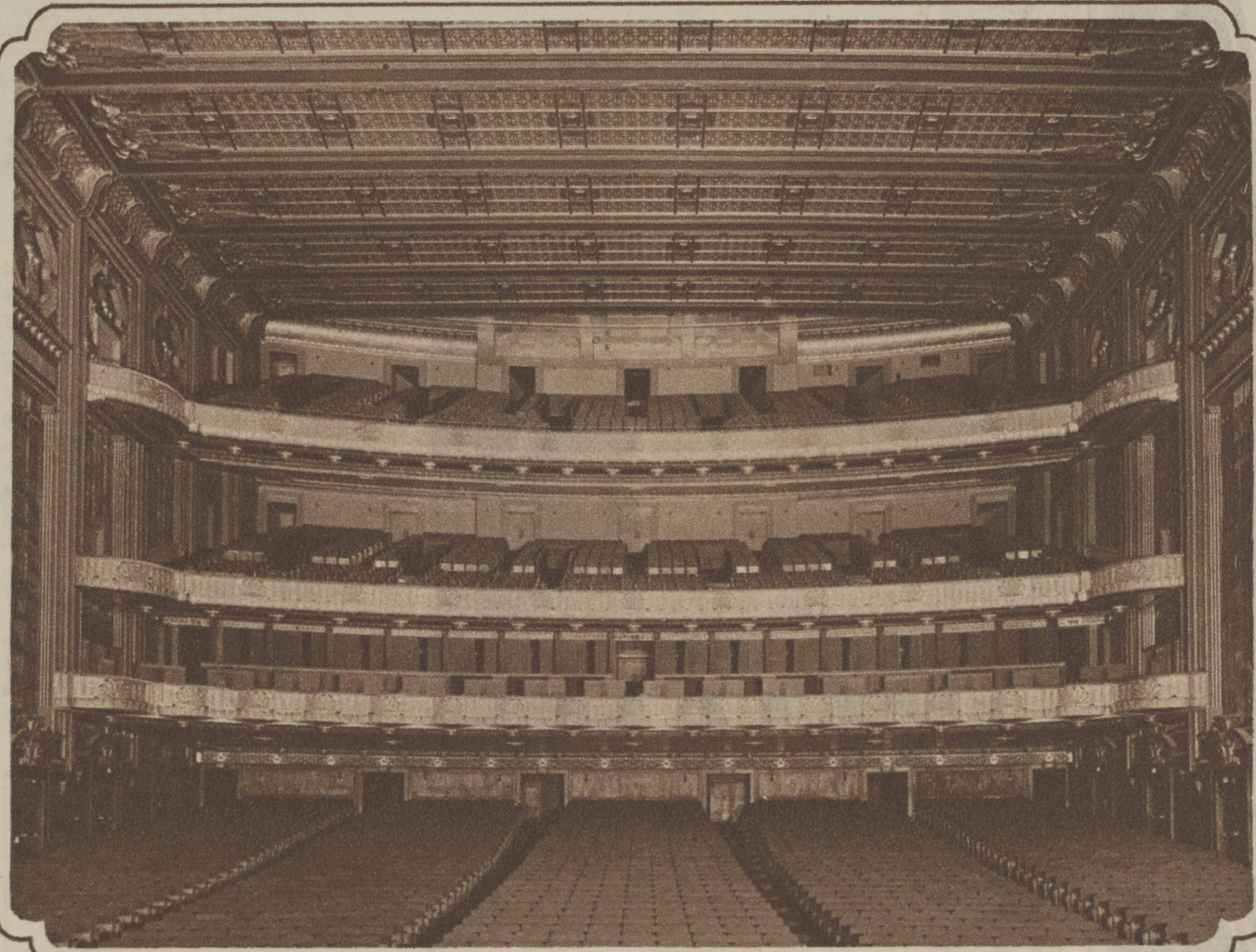
(Photograph from Fernand de Gueldre.)



EDITH MASON has had an important part in the history of the Civic Opera company. It was she who sang Juliet in "Romeo and Juliet" during the final performance at the Auditorium, the same work which, with Patti in the part, had opened that theater forty years before. Miss Mason is to appear in the name part of Mascagni's "Iris," first of the season's novelties, in its first performance by the Chicago company. The picture shows her in the part.

CLAUDIA MUZIO has returned to the Civic Opera company after a full season's absence, and Verdi's "La Forza del Destino" is to be revived for her benefit this year. This is she as she appears in one scene of the opera.

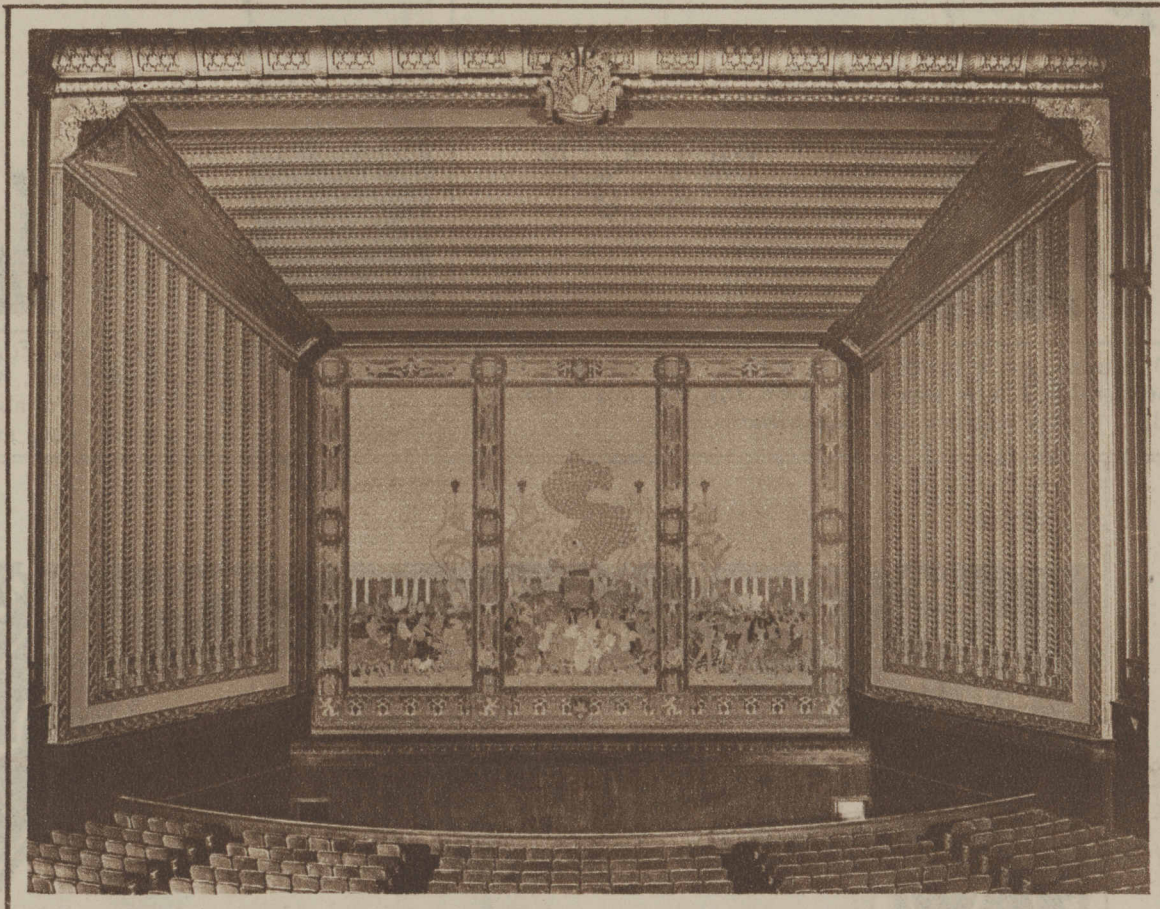
(Photograph from Underwood & Underwood.)



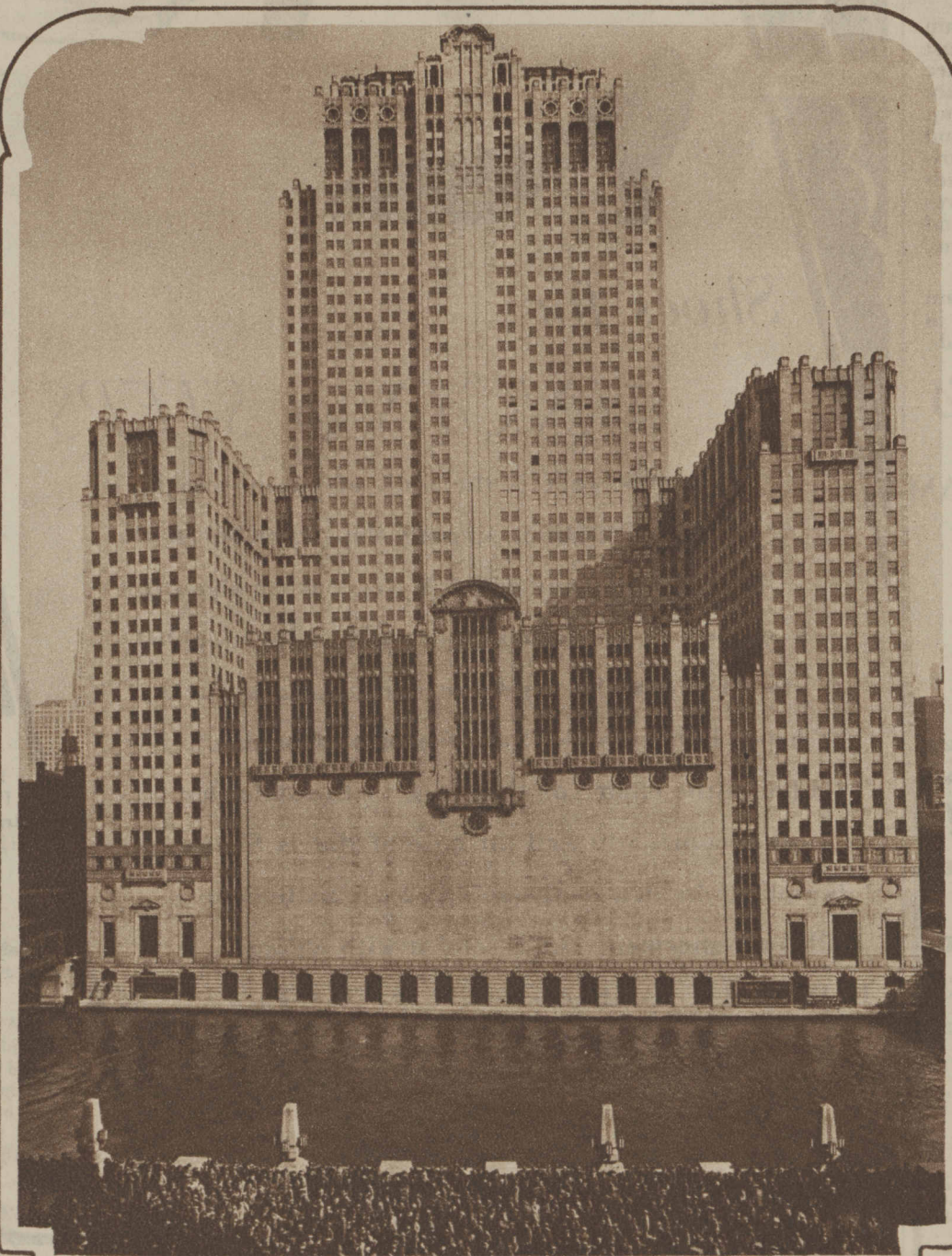
THE AUDITORIUM as it appears from the stage. It seats a total of 3,600 persons; 1,700 on the main floor, 850 each in balcony and gallery, and the remainder in the thirty-six boxes. The balconies are reached by elevators.



THE NEW GOLDEN HORSESHOE—Doubtless this preserve of the elite will be so known, although the line of boxes in the new Civic Opera house reaches only across the back of the main floor and not around the sides, forming less than a horseshoe curve. As will be noted, the boxes are spacious and the chairs deeply upholstered.



THE GREAT PROSCENIUM ARCH rises sheerly above the lowered orchestra pit, with narrowing angles that lead the eye to the ninety-foot steel curtain. The grilled bronze of the arch conceals heavy organ pipes.



FROM ACROSS THE RIVER, the opera building presents a magnificent picture of modern architecture. Rising to a height of forty-two stories on the western outskirts of the loop, the structure enclosing the world's largest and finest opera house covers the block bounded by the Chicago river, Madison street, Wacker drive, and Washington street.

(Photograph from Kaufmann & Fabry.)

CHICAGO'S NEW CIVIC OPERA



WHEN AIDA'S TRUMPETS are tomorrow evening, with royal glamour, will glow through the first performance of the new \$20,000,000 home of Civic Opera, an important chapter in Chicago's operatic history will be added. This is the facade of the skyscraper.

(Photograph from Chicago Architectural Photographing Co.)

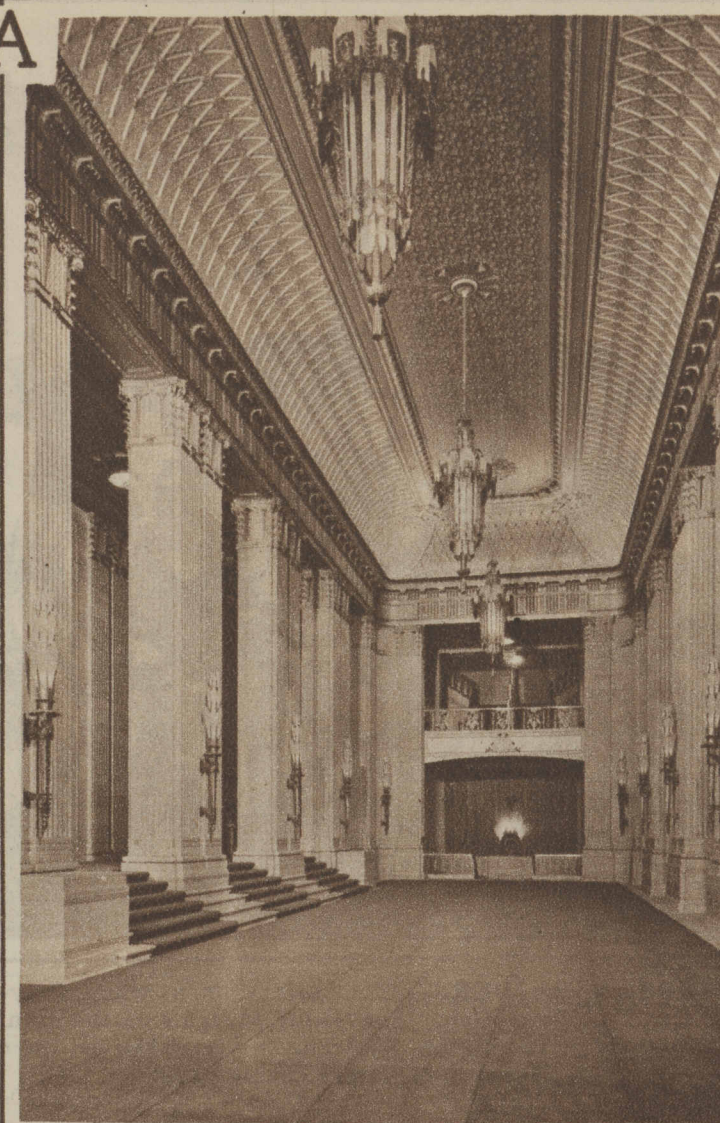
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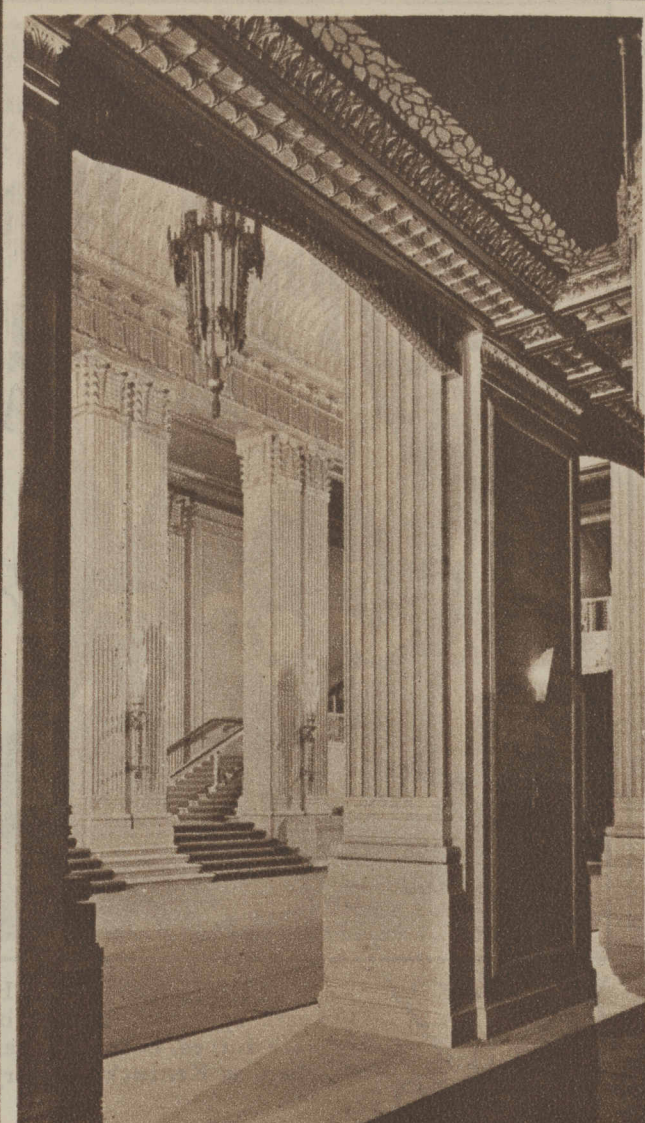
THE BALLET will figure prominently in the Civic Opera season if prognostications work out. This trio from the ballet wing is Ann Davis, Jean Moebius, and Lynette Corrigan.

(Photograph from Moffett.)



THE GRAND FOYER, looking west from the entrance lobby. The foyer runs along Madison street, at the south side of the building.

(Photograph from Chicago Architectural Photographing Co.)



THE GRAND STAIRCASE, as it appears when one is looking across the grand foyer, from north to south.

(Photograph from Chicago Architectural Photographing Co.)



COE GLADE, Chicago mezzo-soprano, joined the Civic Opera company last season and scored full sized hits in no less than four important roles: Amneris in "Aida," Carmen in the like-named opera, Marina in "Boris Godunoff," and Adalgisa in "Norma."

(Photograph from Moffett.)



POETRY OF GRACE—What can be accomplished with the curve and line of the trained human body is here illustrated. The artist is Julia Barashkova, a member of the Civic Opera company ballet.

(Photograph from Moffett.)



THE LAMPSHADE SKIRT and the silken shoes, when their wearer is skilfully and gracefully poised upon the toes of one foot, are designed for an art that can't be mistaken—you may be sure it is a specimen of what they call the classical ballet. Ruth Pryor of the Civic Opera is the person in question.

(Photograph from Moffett.)



WAGNERIAN is the adjective to apply to Maria Olszewska, the contralto. Here she wears the magnificent robes of Ortrud in "Lohengrin," in the scene in which Elsa is led into the church for the solemnization of her marriage vows.

(Photograph from Setzer.)



FRIDA LEIDER, soprano from Germany, joined the Civic Opera company last year, and is welcomed upon her return. In this picture she appeared as Isolde in "Tristan and Isolde," a revival of this season and the first Wagnerian opera to be presented.

(Photograph from Schanker.)



HALLIE STILES is an American lyric soprano whose operatic reputation has been made in France. She was a member of the Opera-Comique in Paris for three years. Her native city is Syracuse, N. Y., and she joins the Civic Opera company for the first time this season.

(Photograph from Goldberg.)



MARY GARDEN—The famous Mary is to have a new opera this season. It is "Camille," a setting of the Dumas romance of that name, just as is "La Traviata," but in this case there is a modern score by Hamilton Forrest of Chicago.