

First American Concert Tour



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"In him  
at last the long  
sought for lyric-  
heroic tenor in the  
grand style has been  
found." Vienna, March, 1936



Management: CHARLES L. WAGNER, Inc., 511 Fifth Ave., New York

# BJOERLING ... The Outstanding Tenor of Our Times

## CHICAGO CIVIC OPERA HOUSE

Sunday Afternoon, November 27th, 1938, at 3.30 P. M.

Tickets: 83c, \$1.10, \$1.65, \$2.20, \$2.75 and \$3.30.

Auspices: American Daughters of Sweden.

Tel. Kildare 9254

Direction: Harry Zelzer, Concert Management.



... the voice of Jussi Bjoerling (pronounced 'Yu-see' Be-yor-ling') is the most sought-after tenor in the world today. At twenty-six he comes to America universally acknowledged as the truest, freshest, clearest and most robust tenor of our generation. Before him lies a glorious career in a land he knows and loves. Though still a young man, Bjoerling comes to America with a fully matured musical background and training. He comes from a musical family — his father having sung second roles at the Metropolitan — and he has sung ever since he can remember. His formal training took place in the Royal Conservatory of Sweden, and later, under the tutelage of John Forsell, general director of the Kungsholm Opera in Stockholm.

When he was seventeen Bjoerling made his first recording. For six years now he has been singing the principal tenor roles in the Royal Opera and has become the national favorite. If a new opera is to be premiered he is the tenor assigned to create the leading role. Last winter his fame spread when he sang in opera and concerts in Vienna, Dresden, Paris and Prague. America came to know his glorious voice by means of superb records and trans-Atlantic radio.

He is presented in America by the impresario who launched John McCormack; and he has trained for his American career with Tullio Voghera, the man who coached Caruso during his first six years here.

This personable youngster comes to America under happy conditions and it is sure that his free-flowing, rich and powerful voice, with its wealth of ringing top-notes will win for him legions of admirers.

### COPENHAGEN

"Jussi Bjoerling's recital was a skyscraper success! He stepped into the concert hall and gave witness to the phantastic, almost unbelievable beauty of his song. It was a demonstration before which no human being provided with two good ears could sit without being touched. The notes from his throat were the embodiment of song, per se. Tender and catching, but never insipid, victorious and forceful, willow-like and flexible, radiating like the rays of the aurora borealis, 'full of sweetness, intoxicated with beauty,' such is his voice — hence a voice to set imagination in motion. And the manner in which he makes use of it. There is no manner at all. He merely sings; as a matter of course, just as all other people talk. He is a musician, too — a fine musician ..."

— Politiken

### VIENNA

"The young Scandinavian singer, Jussi Bjoerling, has fascinating means at his disposal; a loose and free-flowing voice of sympathetic charm, a dazzling height which he employs with skill and discretion, intelligent phrasing, and in addition, an appealing and unsophisticated personality. He captured his listeners at the very beginning with his singing of the portrait aria from 'The Magic Flute', and he increased his hold on them with the romance 'Celeste Aida' in which he executed the ascension to B with brilliance and ease ... The typical star-success was not long in coming: besides clapping, the audience stomped their feet in approval."

— Neue Freie Presse, March 13, 1936

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