

# IRENE JORDAN

**soprano**



"Spectacular Success . . . sang  
with amazing versatility  
and brilliance."

*New York World Telegram*

"One of the truly brilliant  
singers of our time."

*Detroit News*

Reviving a spectacular  
vocal art that has  
virtually vanished since  
the "Golden Age" of song . . .



**"ASTONISHING!"** ..... New York Times  
**"EXTRAORDINARY!"** ..... Dallas News  
**"AMAZING!"** ..... London Statesman-Review  
**"REMARKABLE!"** ..... Cincinnati Enquirer  
**"EXQUISITE!"** ..... St. Louis Globe-Democrat  
**"SPECTACULAR!"** ..... Detroit Free Press

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soprano

is one of the rare exemplifications in our own times of the true dramatic coloratura voice that inspired Mozart, Bellini and Verdi to write some of the most exalted and exciting moments of grand opera and made legends of such fabulous divas of the past as Lilli Lehmann, Emma Calve and Rosa Ponselle.

In an era of vocal specialization this stunning young singer from Alabama—combining the lush fullness and emotional intensity of the dramatic soprano with the phenomenal range, agility and virtuoso pyrotechnics that are now associated only with the light-voiced coloratura—perpetuates the glorious tradition of an earlier day, when great artists of exceptional equipment and schooling were expected to excel equally in all aspects of a widely varied repertoire.

To the astonishment and rapturous acclaim of press and public Miss Jordan makes musical history by singing a stark, earthy Santuzza in "Cavalleria Rusticana" one weekend and a tender, soaring Gilda in a Philadelphia Opera "Rigoletto" the next. Extraordinary technique enables Miss Jordan to sing seven "Butterflies" in as many days with the St. Louis Municipal Opera. At the Metropolitan and London's Covent Garden her negotiation of the fantastic florid flights of the Queen of the Night makes possible memorable "Magic Flute" revivals. At the City Center her ability to project the passionate thrust of Lady Macbeth while mastering the gruelling tessitura of the role, permits the restoration of the mighty Verdi-Shakespeare music-drama to the New York stage after an absence of sixteen years. For the Chicago Lyric Theatre she creates a



Shakespearean heroine of strikingly different temperament and musical idiom in the news-making premiere of Vittorio Giannini's contemporary opera "The Taming of the Shrew." At Carnegie Hall the brilliant bravura of her Eglantine makes possible the first New York performance in nearly four decades of Weber's richly brocaded "Euryanthe."

Giannini's "The Medead," a four-movement, forty minute-long musical "monodrama" for solo soprano and symphony orchestra was written especially for Miss Jordan under a 1959 Ford Foundation Grant which singled her out as one of the top ten U. S. performing artists to whom the Foundation wished to show "public appreciation of the richness and variety of America's musical resources at their highest level."

Whether singing in Opera, Oratorio or recital Miss Jordan uses her exceptional voice with superb musicianship and with a variety of color and nuance.



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