



FAMOUS SINGER TO BE HEARD IN OMAHA MONDAY.



Otilia Metzger

**T**HE next two weeks look bright and promising to those of us who are interested in music. Not because of the numerous events which will occur, but rather because of the interest which attaches to them. Tomorrow afternoon we will hear Otilia Metzger, the contralto of the Hamburg Opera, in concert, and the following week will listen to the galaxy of artists who are connected with the National Grand Opera Company of Canada.

In the one case we will have a chance to listen to music as an art by itself, the song for its own sake. In the other, music is a part of a mixed art form, which embraces poetry, music, scenery and acting. Poetry in itself is an art, acting is an art and music also, and the result of combining these three forms for the purpose of expressing a dramatic story is that idealized kind of drama known as opera. In the two operas which we will witness the art of dancing is also employed advantageously. The scenic atmosphere which enhances the effect adds to the painter's art to the other. Each of these parts, the different colored threads in a tapestry of destiny woven with reference to their interrelations and dependence upon each other co-operate to obtain the one result, dramatic expression. Just as the tapestries represent different subjects and patterns, so are there different kinds of opera, dealing with different subjects and with different styles of setting. It is this blending for the purpose of high dramatic effect which gives opera its fascination. The text forms the nucleus around which these other arts must gather to give the words more dramatic virility than they contain of themselves.

Listen to appreciate the cleverness of the composer and the interpreters is a delight, and any one watching for those points, be he musician or layman, will carry home with him something measurable, to add to his store of general musical knowledge.

Mme. Otilia Metzger, leading contralto of the Hamburg opera, has arranged the following program for her recital at the Brandeis theater tomorrow afternoon at 4 o'clock. Mme. Metzger comes to America from the very position held by Mme. Schumann-Heink before she gained American fame.

Her numbers will be:  
Meyerbeer, aria (contralto), "Le Prophete"; Brahms, Sappho's Ode; Schubert, "Tod Und Maedchen"; "Die Musik"; Weber, "Vollbild"; Salter, "Cry of Rachel"; Wain, "The Cross"; Tours, "Mother O'Mine"; Holmes, "L'heure de l'olive"; Liszt, "Three Gyges"; "Trage Meine Minne"; Strauss, "Traum Durch di Damm-rung."

Harold Osborn Smith will act as accompanist for both artists. The numbers to be added by Clara Thurston, harpist, are promised Miss Hopper by wire, but were not sent in time for the present announcement. Mme. Metzger's appearance in Omaha will be her second appearance in America. She will come here direct from her appearance in St. Louis, where she was soloist the last week with the St. Louis Symphony orchestra.

In speaking of the series of programs by Mr. Kelly, given by the Tuesday Musical club at the residence of Mrs. Joseph, March 5, 17 and 21, the writer omitted to say that they would be held at 4 o'clock in the afternoon instead of at 10:30 in the morning, which is the customary hour of meeting.

We all know the famous story of "Samson and Delilah," celebrated in Biblical history. The story of the giant, Samson, the strongest man in the world, the hope of the oppressed Hebrews and the terror of the Philistines and the priests of Dagon. This opera has a tremendous climax when the great Samson, pushing against the granite columns with all the strength of his mighty body, finally bursts them under the strain. The shrieking of the multitude and the collapse of the building present a pandemonium which for mighty dramatic effect it is hard to realize in advance. Saint Saens paints this elemental scene with heavy, furious strokes of primary colors, which are made the more impressive by the many softer and exquisite manifestations of his genius which precede. Vice versa the more peaceful pages by contrast gain fuller appreciation against the tempestuous background.

There is in "Samson and Delilah" much more than musicianship and technique and melody. The opera speaks with a voice that is distinct and under-

standable to the hearts of all those who have seen suffering or who are susceptible to suffering in others by the possession of that godly quality—sympathy. The voice that speaks in the "Samson and Delilah" score is that of a harassed people driven from pillars of priestly oppression to posts of physical destitution until their very faith in divine justice wavers and they come to the point where mockery of sanctity is easy.

It is in such a condition of mental unrest that Samson finds his people. The story of the slaying of Abimelech, who exalts the god Dagon as opposed to Jehovah, is familiar to all who know their Bible history, and how Delilah, the seductive priestess of Dagon, at the very moment of victory coaxes from Samson that the secret of his strength lies in his hair. By ardent lovemaking she finally

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# Grand Opera Season for Omaha

**T**HE popularity of "La Gioconda," one of the operas to be presented here, when the National Opera company of Canada comes to the Auditorium on February 19 and 20, for a two-day engagement, is attested by the fact that the season of opera of two great American operatic institutions were this year inaugurated with that melodious and so far, infrequently produced work of Amilcare Ponchielli. On November 17, both the Metropolitan opera house of New York and the organization, which this city is soon to hear, at its home in Montreal, Canada, presented it, amid enthusiastic scenes among the music lovers that packed both the New York temple of music and His Majesty's theater, the headquarters in Montreal of the National Opera company of Canada.

The singers in the Montreal production of the work, which marked its very first presentation in Canada, were Mrs. Rappold, Oltzka and Claessens and MM. Farno, Segura-Tallien and Martino, with Agide Jacchia conducting. This is identically the personnel that will be seen in this city. Destin, Matzenhauer, Caruso, Amato and De Seguro, with Toscanini conducting, constituted the New York cast. Truly two notable groupings of premier vocal artists!

Jose Segura-Tallien, one of the principal baritones with the National Opera company of Canada, who is making his first appearance in America with that organization, was born in Barcelona and educated there. He received the degree of doctor of philosophy from the Barcelona university. During his university course he did the reporting for a Spanish newspaper, but soon took up singing. He sang for three years in Spain with the Wagnerian society, studying the Wagnerian opera, and afterwards made his Italian debut at La Scala, in Milan, singing in "Louise," under Toscanini, on his first appearance. He sang at the Moscow opera, at the opera in Buenos Ayres, with the Ecoles Franceses and at La Scala in Milan.

M. Segura-Tallien has a repertoire which embraces more than forty operas, including all of the Verdi operas, and almost all the other great Italian operas. "Thala," "Louise," "Samson," "Otello," "Rigoletto," "Pagliacci," "Posa," all are perfectly familiar to M. Segura-Tallien, whose combinations of brain, culture and musicianship make operatic undertakings easier and more pleasant for him than for many. He is a brilliant pianist and before he discovered that he had a voice he had intended to become a concert pianist.

Jeanne Gerville-Beache was born in Bagneux, France, her mother being Spanish and her father French. Madame Beache's vocal gifts manifested themselves at an early age, but before she



Gerville-Beache in "Samson and Delilah"



Marie Rappold leading Soprano in "La Gioconda"



Leo Slezak in "Samson and Delilah"

was able to carry out her intentions to become a singer she was compelled to overcome the prejudices of her conservative relations. Her father, trained in the government's diplomatic service and a governor of one of the French provinces for a time, at first would not allow Jeanne even to touch the subject. It was only after the intercession of Emma Calve, the greatest of the Carman's of her day, and Mons. Carre, intendant of the Paris opera, that she was permitted to shape the career she

permitted to shape the career she learned for. The young contralto made her debut at the Opera Comique in Paris. Later she appeared a number of times at Covent Garden. One day Oscar

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A Brilliant Society Event. A Notable Civic Occasion and the Greatest Musical and Spectacular Event of the Decade.

## The Canadian National Opera Company

(Theo. H. Baur, Managing Director)

In Two of the World's Greatest Operas Now Presented for the First Time in Omaha

Thursday and Friday, Feb. 19 and 20--The Auditorium

All Star Metropolitan Cast--Full Orchestra and Complete Ballet--168 People

THURSDAY EVENING, FEBRUARY 19.

### LA GIOCONDA

OPERA IN FOUR ACTS—BY PONCHIELLI—IN ITALIAN.

Gioconda	Marie Rappold
Enzo	Giovanni Farno
La Cicca	Rosa Oltzka
Laura	Marie Claessens
Alvise	Giovanni Martino
Barnaba	Jose Segura-Tallien
Zuane	Natale Cervi
Cantore	Pietro Angeli
Isepo	Enrico Rossi

GRAND CORPS DE BALLET.

Premiere Danseuse Ethel Gilmore  
Conductor Agide Jacchia

La Gioconda—passionately tuneful, abounding with wonderful climax—with the greatest ballet in all opera lead by the beautiful Ethel Gilmore, premo-ballerino.

### Prices for the Two Night Season

Boxes	\$6.00	First Two Rows, balcony	\$4.00
First Section, main floor	\$5.00	Second Two Rows, balcony	\$3.00
Second Section, main floor	\$4.00	Third Two Rows, balcony	\$2.00
Third Section, main floor	\$3.00	Last Four Rows, balcony	\$1.50

Orders for seats accompanied by checks filled in the order received. Make checks payable to Lucius Pryor, Treasurer, or J. M. Gillan, Manager Auditorium, Omaha. Those desiring special seats had better rush their orders, for after seats are sold, they are, of course, unobtainable.

FRIDAY EVENING, FEBRUARY 20.

### SAMSON ET DALILA

OPERA IN THREE ACTS—BY SAINT-SAENS—IN FRENCH.

Dalila	Jeanne Gerville-Beache
Samson	Leo Slezak
Le Grand Pretre	Georges Roselli
Abimelech	Max Salsinger
Un Hebreu	Gaston Rudolf
Un Messager	Emile Frances
Premier Philistin	Louis Ferland
Deuxieme Philistin	Bernardo Oshansky

GRAND CORPS DE BALLET.

Premiere Danseuse Ethel Gilmore  
Conductor Agide Jacchia

Samson and Dalila, with the greatest cast that has ever sung this opera since St. Saens conceived its interweaving melodic themes—Slezak proclaimed by Jean De Reszke the greatest Samson that ever lived. Slezak, who not only sings, but looks, lives and acts the part. Hear Gerville-Beache sing "My Heart at Thy Sweet Voice."

Subscribers' Course Tickets of—  
Hayden Bros. Sheet Music Dept. — Brandeis Picture and Framing Dept.—or Miss Blanche Sorenson.  
Mrs. Robert Mullis, Council Bluffs Agent

The Opera Co. opened its United States tour in Cleveland last Monday and every paper in Cleveland without exception proclaimed it the greatest operatic organization that had ever visited that city.

For further particulars as to out-of-town or local box or opera parties, call, write or see  
**J. M. Gillan, Mgr. Auditorium**  
—or—  
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Whole train load of scenery, mechanical effects and costumes.  
See Ethel Gilmore Primo Ballerino and her beautiful ballet of assisting artists.

Box Office Open from 9 a. m. to 5 p. m.  
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WESTERN UNION—NIGHT LETTER.  
Received at 1821 Farnam Street, Omaha, Neb.—Always Open.  
Lucius Pryor, Picture Dept., Brandeis Store, Omaha, Neb.:  
Canada opera special, bearing 200 members National Opera of Canada, arrived Detroit today after first American engagement at Cleveland, which drew \$18,800 for four performances, opera record for city. Leo Slezak, giant tenor, making first American appearance as Samson, in Opera Samson and Dalila. On this tour all Canadian-American cities visited have contracted for return engagements next season. Cleveland papers ran front page stories lauding performances. In-

WESTERN UNION—NIGHT LETTER.  
Received at 1821 Farnam Street, Omaha, Neb.—Always Open.  
Lucius Pryor, Picture Dept., Brandeis Store, Omaha, Neb.:  
Take delight in appraising you of the wonderful financial and artistic success scored in Cleveland by the National Opera Company of Canada, appearing under my local direction, and bespeak for you similar success. Gross, four performances, eighteen thousand eight hundred. Agree with papers, best opera given here. Canada National Opera will play week Cleveland next season. Contract signed.  
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