

Mary Garden and Other Operatic Stars in "Thais"

MARY GARDEN in her masterful interpretation of Massenet's great opera of "Thais" will be the bright particular star of the Chicago Grand Opera company which will be heard here for one performance only, Tuesday. Miss Garden has never appeared in this city. Since this celebrated cantatrice has risen to the heights of fame and celebrity, some twelve years ago, her every achievement in the operatic firmament has been the subject of extraordinary interest, and her triumphs in various operas are familiar topics of current history.

Gifted with a most unusual voice and a dramatic talent that is most comprehensive in its intensity, this marvelous woman practically dominates every performance in which she takes part by her indomitable genius and histrionic power. So sweeping is her characterization and so emphatic are her powers of delineation, that the personage whom she depicts seems to be really before the audience. As an emotionalist Miss Garden ranks with the greatest living actresses.

The story of "Thais" is one which gives to Miss Garden ample opportunities to display her dual traits as singer and actress. She ranges through every phase of emotion from the light and frivolous woman of the world to the quiet devotee who dies with the light of heaven in her eyes and the stamp of repentance on her brow. In the various costumes which she wears her rare beauty is seen to the greatest advantage while her display of jewels is not equalled by any singer now before the public. She has a fortune in pearls and diamonds and in the first two acts of "Thais" she wears every one of them, making an effect that is dazzling. The famous pink classical robe that is worn with these gems is noted the world over for its style and draperies. Miss Garden's depiction of the death scene where in the seclusion of the cloister and surrounded by her devoted nuns she passes into another world, is a remarkable piece of acting.

The entire cast is one of exceptional strength and contains many of the stars of the Chicago company. Chief among them is Hector Dufranne, the celebrated French baritone who will have the role of Athanael, the monk, who leaves the monastery to effect the conversion of Thais and then returns to his brethren in the desert. Dufranne is an artist of great distinction and is a member of the company at the Paris Grand Opera where both he and Miss Garden have sung in Thais many times. He has a magnificent voice, and is an actor of sterling quality. Edmond Warnery, the gifted French tenor, who is to be the Nicolas, has a voice of unusual range and quality. He gives to the role of the lover of Thais just the proper aristocratic finish and expression. Gustave Huberdeau, who has been termed the king of basses, and since the retirement of Pol Plancon from the stage, has been the foremost living French bass, will be heard as Palemon, one of the monks and his sonorous tonal qualities will add much effectiveness to the measures of the score. He is also an excellent actor and gives dignity and force to his part. Constantin Nicolay, another basso, is most efficiently cast in the role of a slave.

Two beautiful American girls who have added many laurels to their wreaths since they have adopted an operatic career are Miss Minnie Egner and Miss Helen Warrum. They will have the parts of Myrtille and Crobyle, respectively, and their dashing presence and beautiful soprano voices add greatly to the ensembles in which they participate. Louise Berat, the noted French contralto, will have the role of Albine, the abbess, into whose convent Thais retires after her remarkable conversion. Mme. Berat is an artist of much merit and her beautiful voice is one of exceptional quality.

The orchestra will be directed by that wizard of the baton, Cleofonte Campanini.



MARY GARDEN © MISHKIN, N.Y.

The general conductor, Campanini, is noted for the ability which he has displayed as an assembler and organizer of orchestras, and in this respect he is unquestionably without a rival in the operatic world. The orchestra of the Chicago company has ever been one of its chief features and it is the equal of any similar organization in the world. The score of "Thais" abounds with beautiful music, and there is no more famous intermezzo than the "Meditation," which is played between the first and second scenes of the second act. This is a most inspirational composition and is regarded by continental and American critics as the most magnificent melody from the pen of Massenet. In its devotional spirit it is alone and supreme and reflects the state of mind of the converted Thais when she meditates upon the higher things of life.

As a spectacular production "Thais" is one of the most dazzling on the stage and the vast scenes depicting the deserts of Africa and the city of Alexandria from the roof of the palace of Nicolas are masterpieces of the scenic artists' craft. Every detail will be presented with the same accuracy and attention as is given to the performance in Chicago, Philadelphia, New York and other eastern cities. The chorus and ballet number over 100, while the orchestra is comprised of seventy men, each a master of his instrument.

"Thais" might be called the story of the sinner, who became a saint, and the saint, who became a sinner.

Athanael, a Cenobite monk, feels that he must save Thais, the beautiful leader of the revelries in Alexandria. He goes to Nicolas, and old friend in the city, and learns that Thais is to be the guest of Nicolas that night. Thais' comes to the banquet surrounded by a throng of admirers and is interested in the stranger. She sets out to capture him but is severely repulsed. Athanael says that he will come to her on the morrow at her palace. He leaves amid jeers of the crowd.

The second act is set in a room in the house of Thais. Thais is admiring her own beauty and calling on Venus to promise her eternal youth and loveliness. Athanael enters, steeled against her seductive charms, and tells her that he has come to redeem her soul. She laughs at first but he finally succeeds in converting her.

The orchestra plays the beautiful "Religious Meditation" before the next scene, which shows Athanael waiting for Thais on her doorstep. She appears and says that she is ready to follow him. He insists on her burning the house and so destroys the remains of her former life. The crowd is incensed at her departure and attempts to stone them. Nicolas saves the pair by throwing gold into the crowd.

The third act shows the pilgrims resting at an oasis in the desert. The White Sisters pass and Athanael gives Thais into the care of Albine, the abbess. As they leave he cries in anguish realizing that he will never see Thais again.

The monk is unhappy and restless at the Cenobite settlement; he confesses to Palemon, the prior, and is blessed. He lies down and a vision comes to him showing the dying Thais. He rushes to the convent and fails to make the saint hear his protestations of love. She dies with a glow of happiness on her face, murmuring that she sees the dawn and the roses of the eternal morn. The cast for the performance on Tuesday night will be:

Athanael.....Hector Dufranne
Nicolas.....Edmond Warnery
Palemon.....Gustave Huberdeau
A servant.....Constantin Nicolay
Thais.....Mary Garden
Albine.....Louise Berat
Crobyle.....Helen Warrum
Myrtille.....Minnie Egner
Cleofonte Campanini, Conductor.

Among the Important Musical Features of the Week in Omaha



Flonzaley Quartet - At the Brandeis

throughout the entire range, and produced with absolute freedom. She sang as a solo the beautiful "Inflammatus" from Dvorak's "Stabat Mater," with warmth of tone and sympathetic understanding of the text, and displayed taste and discretion and a fine feeling for ensemble in a quartet from the same work.

The Flonzaley Quartet, composed of Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan d'Archembaud, violoncello, will be heard at the Brandeis theater on Monday afternoon. The two former visits of this celebrated organization have been memorable joys to music lovers who are now familiar with the aristocratic beauty of their interpretations, the magic of their tone and the marvelous "oneness" of the individuals. This is the last of Miss Hopper's series.

A reception will be given by the members of the Clef, club to the Flonzaley Quartet Sunday afternoon from 4 to 6 at the Loyal hotel.

A good light opera, like Robin Hood, Thais, with Mary Garden, the finest chamber music society in concert, and a well known visiting contralto, all in one week, is pretty strenuous for Omaha, isn't it?

Mustel Notes.
Mrs. Douglas Welpton goes to St. Joseph, Mo., to sing before the members of the Forthrightly club. The concert will take place in the ball room of the Robideaux hotel. Mrs. Beulah Dale Turner goes with Mrs. Walton as accompanist.

A benefit concert will be given for the benefit of St. Mary's Avenue Congregational church on May 12. The program will be opened by a group of solos by Miss Adelyn Wood. Mrs. Welpton will sing two groups of songs accompanied by Mrs. Eloise Wood Milliken, who will also play a group of piano solos. Miss Madge West, accompanied by Miss Eloise West will be heard in a violin number.

The program for Mr. Landow's recital has not been definitely announced as yet, but several of the numbers will be from the works of Chopin and Liszt.

Mr. and Mrs. A. M. Borglum will give a pupils' recital Saturday evening April 11 at the Borglum Piano school, 381 Douglas street. Those taking part will be Richard Philbin, George Paul Borglum, Marie Nellie, Donna McDonald, Louise Clarke, Jean Palmer, Elizabeth Austin, Helen Smith, Josephine Pfister, Ann Axtell, Dorothy Darlow, Helen Hicknell, Mary Hamilton, Elsie Dawson and Grace Baude.

Goodwal Dickerman will present Josephine Craig in song recital in the Dickerman school auditorium Wednesday evening, April 15. Miss Craig will sing five groups of songs including the ones from "Le Cid," the Cantilena from "Fances d'Abydos" and the Ashford cycle "Love's Dial," being the first time the cycle has been sung in Omaha. Daley Higgins will be at the piano and Will Heathornington will assist with violin obbligato. Admission will be by invitation owing to the limited seating capacity of the hall.

Thursday evening April 16 will occur the regular monthly recital by students of the Dickerman School of Acting and Voice, the participants will be Mildred Stepp, Jessie Ohman, Edythe Maloney, Birdie Simpson, May Grant, Dorothy Edwards, Karl Abbott and Francis Edwards. Daley Higgins will be at the piano. Admission by invitation.

Gleanings.
Time and tide wait for no man, but you can't make a woman believe it when she is trying on a new hat.
Many a fellow who isn't a magician turns right into day.
Some people only believe half they hear, and others believe twice as much.
Banking on the unexpected is almost as fatal as betting on a sure thing.
No one is perfect. Even a mule can learn something about kicking from a man.
The hand that rocks the cradle isn't the one that rocks the boat in the sea of matrimony.
The one tale an average man is usually ready to swallow is a cocktail.—Philadelphia Ledger.

MUSIC

By HENRIETTA M. REES.
GAIN we greet the dawn of an Easter morning, and with it the buds of several musical events will burst into bloom, several of them this week.

Most of the churches have prepared special musical services in celebration of this glad season, the programs of which will be found on another page. Some of the most inspired moments of the greatest composers have been in the field of religious music, and an opportunity to listen to some of these, which tell the heavenly message through their divine harmonies will be given.

Music is the most intimate of the arts, and sacred music when ably interpreted is so impressive that the soul of the listener is uplifted and glorified, not because the music is well written or well sung, but because he hears God through it. The better it is written and sung or played, the more the performer is effaced and the easier it is to appreciate whatever message there may be.

There will be much of interest for the music lover in connection with the services today. Tonight the "Robin Hood" company begins its short engagement at the Brandeis theater, offering what is often referred to as the best of modern light opera. Tomorrow the Flonzaley Quartet will interpret several of the finest chamber music compositions for us, and in these if we look, we may be able to find a message, too. Tuesday night Mary Garden and the Chicago Opera company will interpret for us music in still another phase. There is one great lesson which we can get through all the composers and interpreters. The composers find something that appeals to their imagination or feelings, and spare no efforts to interpret it truthfully in their own medium. The reason the great masters are the great masters is because they depicted most truthfully that which inspired them. They spared no pains to become masters of the means of expression, which they afterward used to honestly present their thoughts and inspirations. The great singers and players are great, not because Nature endowed them with wonderful voices or skillful fingers, but because they see a meaning in the compositions they study and seeing this they work with ceaseless energy until they can truthfully ex-

SHE WILL SING AT THE Y. W. C. A. THIS WEEK.



Barbara Wait, contralto, will sing in Omaha Friday, April 17, at 8:15 p. m. under the auspices of the Young Women's Christian association entertainment course. Miss Wait will be assisted by Mr. Henry Cox, violinist of the city. Miss Wait will be remembered in Omaha as one of the soloists with the Minneapolis Symphony orchestra, a year or two ago. She is said to be the possessor of a voice, rich, full and resonant, and absolutely contralto in quality. The Chicago Music News, speaking of her work says, "Miss Wait has a rich and full contralto voice, evenly developed whose artistic abilities are not matters of common knowledge.

While the underlying aim of the Music League of America is in a measure philanthropic, it is not intended to be charitable. It will assist singers and instrumentalists of a certain talent and skill who possess industry, health and character, to help themselves and their art without destroying the individual spirit of independence.

A similar organization was formed eighteen months ago in New Chicago, which affords a hearing to American artists of talent. This is called the Society of American Musicians, and from time to time recitals are given under their auspices. Both of these societies should meet with success.

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Grandma Never Let Her Hair Get Gray

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