## Omaha to Get Grand Opera at Lower Price Than Ever in America



and at popular prices.

That is the point-at prices that are in the reach of all. Not in all the history of Omaha something that no other city in are: America will have this season, or, for that matter, ever did have.

When the San Carlo opera company. early in November, played for two weeks at St. Louis, it was received with much acclaim. Homer Moore, well remembered in Omaha, filled a page in the St. Louis Republic with laudatory comment on the organization, telling of the individual stars of the company, the leaders and directors, and commending it as a whole to the good graces of the St. Louis people. This is cited to show the quality of the organization. Of the operas set down for Omaha only praise can be written, for they are standard in the list of opers. It may be that some will object on the score that nothing of will object on the score that none of the Comique, Paris.

"modern" productions are to be given. Glusoppe Angelini, musical director, "modern" productions are to be given. Glusoppe Angelini, musical director, "modern" productions are to be given. out the fact that Omaha's taste for pany. the matinee enough of the modern style | ago. of musical composition is presented to give an idea of the change. Thus the Auditorium on the opera nights next

The prices asked are such as never is in the hands of an organization that is wonderful tonal beauties, not seeking to make a profit from it.

Tangler Temple, Ancient Arabic Order of Nobles of the Mystic Shrine, to give it its full title, is promoting the affair, bill.

On Friday evening Gounod's "Faust," with its dramatic action, its famous jewel song, its spinning song, and its tale of love, intrigue and tragedy is to be the bill. with the sole purpose of providing a treat For Saturday afternoon a double bill for those who care to partake. The Arab is offered. The first number will be Mas-Patrol of the Shrine is composed of its cagni's two-act opers, "Cavalleria Rustiactive members who are charged with cana" ("Rustic Chivalry"), telling of the function of preparing for whatever of public ceremonial the temple takes part the simple peasants of Italy. Leonesin. One of its annual undertakings is an vallo's "l'Pagliacci." on a somewhat simi- a way makes it not only paramount in the entertainment for the ladies of the lar theme, will be the second number, musical program locally, but will serve

URSDAY evening. "Lucia di Shriners. This year it determined to ex-Lammermoor," Friday even- pand the plan so as to include the public, ing, "Faust;" Saturday mat- and a contract was entered into with the "Cavalleria Rusticana" managing director of the San Carlo Opera and "I' Pagliacet," and, on company, to the end that it is possible to Saturday evening, "Il Trova- offer the season of opera in Omaha at popular prices. No profit can firise from That is about the richest operatic bill the undertaking, for the sale of the seats of fare ever spread for the edification of at the prices fixed to the capacity of the Omaha, four performances with five Auditorium is necessary to meet the exoperas, all put on with the very best of penses. If any loss occurs it will be deappointments, with singers of note and frayed from the treasury of Tangier temestablished ability in the leading roles, ple, and no one will ever know how much it was.

On the roster of the San Carlo comthe United States has it been possible to pany are fifteen artists of world fame, a see grand opera at less cost than it is sufficient number to form more than now offered to the people of Omaha. Not three distinct casts of leading singers for because it is cheap, not by any means, the production of the great works they but because it is good, and for the rea- are presenting. The repertory selected sen that an unusual condition has made for Omaha is such that the entire list of possible to offer to the people of the principals will be heard. These singers

Edvige Vaccari, coloratura soprano, ac-claimed in America "the second Tetras-

Ester Adaberto, dramatic soprano, late of Metropolitan Opera, New York. Sophie Charlebois, lyric soprano, tal-ented American artists of rare attain-

Carolina Zawner, mezzo soprano, of Covent Garden Grand Opera, London. Stella De Mette, mezzo soprano, for-merly with Metropolitan Opera, New

York.

Salvatore Sciaretti, lyric tenor, from the Metropolitan Opera, New York.

Giuseppe Agostini, dramatic tenor, a finished artist of eminent foreign tri-Aifredo Graziani, tenor, an artist of

Alredo Crassan, fenor, an actor of high distinction. Angelo Antola, baritone, favorite singer of Strauss and Leoncavallo. Alessandro Modesti, baritone, an artist of rare histrionic and vocal art. Giovanni Sesons, basso, from the Opera

Signor Gluseppe Angelini, Italy's faopera has not yet become jaded; the mous "scoreless Maestro," will direct the score of "lucia" or "Trovatore" may be operas. Signor Angelini is known the familiar, but the public, for whom this world over as the only director who conengagement is designed, has not been ducts all the operas without reference to satlated with the beauties of these great the musical manuscript. He was the sporas to the point where its musical director for the orchestra of the Melba appetite requires the fillip of novelty. Grand Opera company, when that famous And in the Mascagni piece offered for diva made her world-tour three years

"Lucia di Lammermoor," to be preclassic in music will be served, and the sented on Thursday evening, December best of it, for the folks who will fill the 16, is by Don'zetti, and is founded on the Waverly Novel tale of "The Bride of lammermoor," telling of the love of permanence in the repertory of any opera Lucia for Sir Edgar Ravenwood, and how her brother, Lord Ashton, interfered larity justifies its presentation at this seemed possible, and are made possible and brought about the wedding to anby reason of the fact that the enterprise other, with most tragic results. It has

gallantry, love, jealousy and death among

Star Singers of the San Carlos Grand Opera Company



The music of these short operas is set tractive.

For the Saturday evening performance Verdi's great story of the love of Manrico and Leonora, with the destructive jealousy of the Count of Luni, and the savage vengeance of the gypsy, Azucena, "Il Trovatore" ("The Troubadour"), is to be sung. Its wealth of melody, its rapid movements, and it dramatic situations permanence in the repertory of any opera company, and its well established popu-

The outlook for the season of opera under the direction of the Arab patrol is most encouraging.

Interest is already established in the project to the point that assures success, and the detailed announcement which the local committee makes today gives all the information that is needed to bring on the rush for tickets. The fact that it will be the only grand opera company to be heard in Omaha this season, together with the fact that it is to be presented in so noval



to turn again attention of the musical sheep's gut would strike ludicrously thin tersdorf, and illustrated the entrance of leaders of the country towards this city upon the ear. Without the string, the themes, episodes, development and strucas an origin of workable plans. If this music would be mute." In speaking of ture throughout, stopping at each one succeeds as it deserves, then it is not too the appreciative listeners he gives them and repeating when necessary for clearmuch to say that the example of Omaha the title of "Creative Listeners," on the ness. Mr. Cox read a paper on the de will be followed elsewhere, and the prob- principle that just as the "supremely lem of putting good music within the creative thing about the great composer reach of all will have been answered.



By HENRIETTA M. REES.

and yet not be able to belong to it. On

kind from any other one.

is why it is beautiful.

Now would you like to know what this

club is? It is that body of people who

might be called appreciative listeners.

story, "The Musical Amateur," points out

the importance of the listener, saying it

takes two to make music; one to per-



growing.

music paper, and the creative thing about the great player is his ability to liberate MAHA has a unique study this emotion by mingling it with his own, club which meets frequently so the creative thing about the great lisduring the musical season. It tener is his ability to saturate this coms a large club, and meets plex of emotion with his own and return sometimes in the Auditorium, It to the player in the form of heightened sometimes at the Branders, at Inspiration

a church or at the Young Weman's Chris- There is hardly any one who has done tian association. Sometimes small por- public musical work of any sort who has tions of it get together in private homes, not felt this inspiration, and many art-A large number of its members meet at lats accustomed to concert audiences will the Mendelssohn choir Monday nights, look through the audience and see cer-Others sing in church choirs and belong tain "creative" listeners, and sing or play

to orchestral organizations, but everyone the whole concert to them. who takes part in these activities does Although there are creative listeners in not belong to the club, although they Omaha, the membership in such a somay stand a chance of being admitted ciety is unlimited. Students in some at some future time. It is a large club branch of the art have a greater opporeven now, and its membership is still tunity to become such by their constant study, but many a person who has never A peculiar thing about the club is its had the opportunity of becoming techexclusiveness. It is so exclusive that a nically skilled may study listening and person may have over a million dollars become a creative listener,

the other hand it is so very democratic. It seems strange when one thinks of that a person need have but a small in- it, that more people do not study listencome and be a life member. Membership ing as an art, just as others study singis hard to gain, but once gained the mem- ing or playing. There are so many who ber is enthusiastic and will never give say, "I would give anything to sing or it up. The club has no special leader, play," yet they do not seem to realize but has many during a season. There how much satisfaction they might have are no officers, and members are never out of being able to listen-out of being If they are suitable they are the "resonant body of the instrument." admitted. Members carry no membership The few who do this, and the many who card, yet they recognize each other with- study instening along with the practical out difficulty and the leaders always know work in some special branch and study them. There are but few rules, and the seriously, these make up the appreciative only thing which stands in the way of listeners. The leaders of this society are the club's even greater membership is the good musicians who give opportunithe matter of dues. These are perhaps the for listening, the dues are the admisa little heavier than those of most study sion fees, and an appreciative listener lubs, but then this is such a different needs only to talk a few minutes to another to know whether he is a member of this great study club or not. By the way, reader, do you belong?

Through some reason or other certain parts of the music column didn't maand its membership is made up of all terialize last week. In the first article those who listen to music, and really for instance, after the writer had enumer-They are students in the gentle ated a number of bad things which she art of listening, and every time they had observed in recitals from time to have a chance to hear good music, time, she spoke of the housekeepers who whether in their homes in recital, opera search out every nook and corner of their or concert they try to listen more care- abode and clean it thoroughly, fall fully to enjoy the form and expression spring, not because they think it is dirty, of music and to appreciate its beauty, but purely upon general principles, and The beautiful music is always the kind then she advised her readers who are which sounds best when one listens, that musically active to houseclean a little themselves. It was because this got lost Robert H. Schauffler in his charming that the article read so disconnectedly.

The writer was unable to attend the public rehearsal of the Omaha Symphons form, one to appreciate; the performer is orchestra last Monday evening, but unthe violin string and the listener the re- derstands that it was an interesting and sonant body of the instrument. "Without instructive affair. The erchestra conthe wooden sounding box, the strand of sidered symphonies from Haydn and Rit-

is his ability to store up emotion on (Continued on Page Twelve-Col. One.)

# UDITORIUM OMAHA, DEC. 10th, 11th, 12th

CAROLINA ZAWNER

Made possible by the members of the Omaha "Shriners", NOT as a money-making scheme, but a civic uplift movement, a musical education entertainingly given.

SO CHEAP THAT THE POOREST MUSIC STUDENT MAY AFFORD; SO GOOD THAT BLASE OPERA GOERS WILL APPLAUD No possibility or desire for financial gain on the part of the "Shriners." This engagement is guaranteed by some twenty-five prominent business and professional men.

# n Carlo Grand Opera Co. Wonderful Grand Opera Orchestra Under EMBERS IN THE CAST

the Direction of Giuseppe Angelina FIVE OF THE MOST POPULAR OPERAS EVER WRITTEN Opera for the Masses. Not a

conglomeration of recitatives, uninteresting discords and tiresome dialogs, half sung, half spoken sounding decidedly like a couple of fat foreigners sassing each other for half hours at a stretch, understood only by the professional musician, and pleasing to only about one-tenth of them.

THESE CAREFULLY CHOSEN OPERAS EMBODY REAL MUSIC-music loved by everybody except the morbid few, who cannot enjoy any music that is tuneful. Operas that enthrall, that hold the

Thursday Evening, December 10th Lucia Di Lammermoor A THREE-ACT GRAND OPERA BY DONIZETTI.

ALPREDO GRAZIANI, Tenor. An Artist of High Distinction.

THE ARTISTS

EDVIGE VACCARY, Coloratura Soprano. Acclaimed in America "The Second

SOPHIE CHARLEBOIS, Lyric Soprano. Talented American Artists of rare at-

CAROLINA ZAWNER, Messo Soprano. Of Covent Garden Grand Opera. London.

STELLA DE METTE, Messo Soprano. Formerly with Metropolitan Opera, N. Y. SALVATORE SCIARETTI, Lyric Tenor. From the Metropolitan Opera, New York.

GIUSEPPE AGOSTINI, Dramatic Tenor. A finished Artist of Eminent Foreign

ANGELO ANTOLA, Baritone. Favorite Singer of Strauss and Leoncavalle.

ALESSANDEO MODESTI, Baritone. An Artist of Rare Histrionic and Vocal Art.

GIOVANNI HESONA, Basso. From the Opera Comique, Paris.

GIUSEPPE ANGELINI, Musical Director. Former Director, Melba Grand Opera

ESTER ADABURTO, Dramatic Seprano. Late of Metropolitan Opera, New York.

Friday Evening, December 11th FAUST

A FIVE-ACT GRAND OPERA BY GOUNOD.

interest to the last second. Music that you are familiar with, wonderful solos, sung by artists, who have been made famous by their exquisite rendition. Beautiful duets sung as only the World's Greatest singers can sing them. Tuneful quartets, interweaving melodies that will haunt you for days. Sextettes that will live as long as music is played or sung, and choruses that will inspire to lofty ideals and compel encore after encore. The kind of opera enjoyed by the "Tired Business Man."

The very music you buy for your own Victrola. Your one chance, this season, to hear your favorite music sung "in person" by the World's Greatest Artists.

Saturday Mat., December 12th The Great Double Bill I'PAGLIACCI and CAVALLERIA RUSTICANA

Saturday Evening, December 12th IL TROVATORE A GRAND OPERA IN FIVE ACTS BY VERDI.

#### THE COMPANY

With a notable assemblage of the world's most famous opera singers, superb grand opera orchestra, a large and highly efficient singing chorus, together with new, novel and brilliant scenic, costuming and property effects, the San Carlo Grand Opera Company is acknowledged the largest and most perfectly equipped organization that has ever made a transcontinental tour of the United States.

The principal artists of the company need no enconiums, their names being synonymous with their achievements in the world of Grand Opera. It is not necessary, therefore, to enter into minute details of an event which bids to be one of the most propitious in the annals of opera productions

In its completeness the San Carlo Grand Opera Company strongly merits the patronage of all who love grandeur and beauty in musical art, the company being the most artistic and capable that conscientious endeavor can bring about.

### THE PRICES

Corps de Ballet

Membership Tickets for Entire Season, \$1.00

This ticket admits to the Auditorium when reserved at the Auditorium Box Office at an additional charge of from 10c to 75c, according to location of seat. Those who desire, may reserve seats for the entire season at the Auditorium Box Office as early as Thursday, December 3d—two days before the general seat sale starts. Membership tickets accompanied by check covering reservation charge for entire season and a self-addressed stamped envelope, may be mailed immediately to J. M. GILLAN, Manager of the Auditorium, who will number and fill these orders in the rotation received, and mail back your reserved seats on the morning of December 3d, carefully selected according to your instructions. You are being notified in ample time and there are but 4,500 seats to be had-

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OUR TICKETS MONDAY OR Great Care Will Be Exercised in Filling of Out-of-Town Orders