

Omaha to Hear New Music and See Wondrous Kiss in Grand Opera

ON THURSDAY evening Omaha will hear for the first time Maggie Teyte in her greatest role, that of Flora in "The Love of the Three Kings," an opera that has been creating a furor wherever the Boston Grand Opera company has presented it. Walter Anthony of San Francisco, writing in the San Francisco Chronicle, says of it:

You listen almost in vain for a melody in "L'Amore del Tre Re." Once you hear something which might have come from the land of Verdi when the horns in the introduction to the third act ring sonorously, while the muted trumpets and the strings brood a diabolical harmony, and occasionally you hear a cadence of tenor tones, or soprano, or bass, imposed on remotely related chords, but mainly you hear no melody at all. You hear only action reduced to the terms of tone—the departure of the warrior husband the strident trumpet calls, the symphonic setting of a young wife's woe, the pulsations of her heart when a remorseless Oedipus throsts her.

Never have I listened to a grand opera that was so completely removed from sentimentality as "L'Amore del Tre Re." It is the most hopelessly unhappy plot that ever appealed to the imagination of a composer. Wagner would have liked it in his younger years, since it has the dolorous death chamber of the last act of "Hornet and Juliet." It has the faltering misery of a "King Lear," and it has the jealousy which animates "Catharina."

But "L'Amore del Tre Re" has in it something more than the music of the new school. It has a kiss that is said to transcend all other stage kisses as the sunlight does the caelium. Waldemar Young, also writing for the San Francisco Chronicle, thus tells of this kiss, which Maggie Teyte takes part in:

Italo Montemezzi's musical thriller, "L'Amore del Tre Re," climaxed last night in a kiss of sweetness so long drawn out that even the Netherlands exactness of yesterday seemed mere oscillatory trifling. Like met. And time passed. The orchestra, lifting to a fine ecstasy of blue and bottom, swung on and on with the interminable crash of Niagara. It might have been less than a minute. It might have been more. Some say five. Anyway, it was an amatory episode of some duration.

Breathless, brilliant first-night audience sat entranced. Not anywhere in all the great throng of them was there the disposition to say "stop" or "halt" or to give the signal that the ordinary stage kiss is always in peril of provoking.

That was because this was no ordinary stage kiss. It was, as well as being the climax of the opera, the summit of the night's exquisite display of the art of Maggie Teyte, the daintiest prima donna the good town has opened its arms in welcome to for seasons. Giovanni Zenatello's grace of fervor, helped, too, in the impossibility of the prolonged session.

"Are you there? Yes, this is Maggie Teyte. A reporter? Come down and I have my picture taken." Well, I'm just out of the — that is, I'm not dressed, but if you can wait a minute, I'll be right down."

This is a sample of the conversation that usually takes place shortly after Maggie Teyte, prima donna of the Boston Grand Opera company, gets to her hotel room after the arrival of the company. She must have her morning "rub." That's the word she omitted in her conversation, for Maggie Teyte is English and it couldn't be anything but "rub." But even if she is English, there is a mischievous twinkle in her eyes and an ever ready witty reply that spells Killarney somewhere in her ancestry, or appearances are deceptive.

She is a golf enthusiast and many a morning when the tenors, baritones and basses of the company are still quietly napping (snoring is considered bad for



Tamaki Miura
Japanese Lyric
Soprano

Giuseppe Caudenzi—Tenor

many little girl mannerisms that the bold question of her age was mentioned. With a rippling laugh she replied: "Oh, when I think over my experiences, I feel as if I turned twenty-three, but they have been busy years. After her convent education she went to Paris and studied with Jean de Reszke and her first real success was when M. Reynaldo Hahn, the French composer, chose her to sing in the Mozart Festival in Paris as Cherubino in "Figaro" and Zerlina in "Don Juan."

This brought an offer from the Monte Carlo Opera company where she appeared in important roles for an entire season, and then came the coveted engagement of star in the Paris Opera Comique. The difficult Debussy roles were studied with M. Claude Debussy himself, who could hardly believe when he was introduced to the little girl with her hair in a braid that she could be the prima donna he had heard. Next came London success at Covent Garden and then America with the Boston opera, concert tours and this

month in your honor. Have Tamatunsky thoroughbred for your mount."

"Am giving luncheon party Monday, Alexander. Can you arrange to present?"

Max Hirsch, the veteran white-haired manager of the Boston Grand Opera company and Pavlova Ballet Russe, who was for twenty-seven years with the Metropolitan Opera in New York, is a good chaperon as well as manager. He takes no chances of having to apologize to an eager audience for the absence of an artist on account of a bursted tire.

After showing him the above flock of telegrams with a few others, Maggie Teyte, full of life and vivacity, always happy and delightfully devoid of temperment, promptly pronounced him a hard-hearted task master.

"L'Amore del Tre Re" ("The Love of Three Kings") is by Italo Montemezzi, one of the youngest and most quickly successful of the Italian composers. "The Three Kings," as the work was generally called among the musicians who have given more thought to what the newest work prophesied for the future than to any other for many years, aroused a furor.

It has a brief and tragic story that moves melodramatically to its close in the manner of the old Greek tragedies. It is remarkable in that it has no recurrent motif throughout, and thus differs from almost every other work of importance, particularly since the teaching of Wagner.

It tells in terse fashion of Archibaldo, a rugged old barbarian king of early Italian days, who has captured a kingdom for himself in the highlands, but has grown blind with advancing years. He has forced the marriage of a neighboring princess, from one of the captured provinces, to his son, Manfred, but the love of the princess remains with the prince of her own kingdom, Avito. These two meet frequently during the absence of Manfred at the wars, and at last Archibaldo is convinced that his family is dishonored. He strangles his daughter-in-law, Flora, and covers her lips with poison that he may keep the identity of the lover. Avito comes to kiss his dead love farewell and is stricken, but before he dies Manfred returns, and he, too, recognizing the great love his wife was capable of for another, kisses the lips as cold for him in life as in death, and dies as his sightless father returns.

"La Boheme" is based upon Murger's sketches of life in the Latin quarter of Paris about 1830. The four acts give four loosely connected episodes bound about a fascinating love tale. The first exhibits the poverty and gaiety of four temperamental young men, and causes Rodolpho to fall in love with Mimì at first sight. The second depicts a street festival on Christmas eve and the strengthening of the artist's love, and also introduces Musetta, an extravagantly impudent young woman. In the third act Rodolpho and Mimì, who have quarrelled, are brought together again, and the final act marks the pathetic reconciliation of the two lovers and the death of Mimì.

"La Boheme" and "Madama Butterfly" are both by Giacomo Puccini. This most popular composer was born at Lucca in 1858, and studied under Ponchielli, at whose suggestion he wrote his first opera, "Le Villi," in 1884. He then wrote "Manon Lescaut," another success.

His European reputation, however came with "La Boheme" in 1896; "Tosca," in 1900, had almost equal popularity, and "Madama Butterfly," although its first appearance in 1904 was hissed and hooted, has surpassed them all in public favor. "The Girl of the Golden West," first produced in New York in 1910, was the latest of Puccini's works to see the light and failed to add anything to his fame. Rumors for several years have reported him busy upon several new works, but no composer known to history has been so prone to abandon half-finished works as Puccini.

"Madama Butterfly" is based upon David Belasco's dramatization of a short story by John Luther Long. It tells of a Japanese girl who marries an American naval officer, not suspecting that he does not take the Japanese marriage service seriously. In act two, she is found waiting confidently for her husband's return, eager to show him the little boy born during his absence; but in the end he returns with an American wife and asks for the child, whereupon she returns to the religion of her forefathers and commits harikari.

Omaha Jobbers to Have Much Better Produce Reports

If arrangements now under way are completed as contemplated, Omaha is to have a market news service, which will state every morning the condition of the shipping of produce from the various points of production and where it is destined. Thus Omaha is to know from this bulletin by noon each day how many carloads of strawberries were shipped from the southern fields that morning and where they are destined. Omaha grocers will then know how many carloads are on the way to Omaha all the time, or whether none are on the way and when to expect a shortage.

At the present time reports are being made on onions, strawberries and tomatoes from Texas, Florida and Louisiana. As the season advances more reports are to be covered by reports in these bulletins; in all fourteen crops are to be thus covered.

The federal office of markets at Washington, D. C., is working to arrange for this service in Omaha. P. C. Label of the office of markets in Washington, is in Omaha making preliminary arrangements.

Motor Cars Cause 258 Deaths in Chicago in Year

CHICAGO, April 8.—Automobile accidents caused the death of 258 persons and injuries of 3,250 persons in Chicago last year according to figures compiled by the citizens traffic and safety commission.

In a circular letter addressed to all motorists in Chicago today the commission cites these figures and appeals to motorists to exercise greater care in driving their machines.

The commission also is endeavoring to have the city council pass an ordinance forbidding pedestrians to cross streets except at street intersections.

The New York World says: "The Greatest Artistic Combination Ever Formed in America"

BOSTON GRAND OPERA COMPANY

NOW ON ITS TRIUMPHANT TOUR OF THE UNITED STATES IN ITS FAR-FAMED CONJUNCTION WITH THE

PAVLOVA IMPERIAL BALLET Russe

MAX RABINOFF, Managing Director.

AUDITORIUM, OMAHA

THREE PERFORMANCES, APRIL 13-14, 1916 (This Week). A FITTING CLIMAX TO THE GREATEST MUSICAL YEAR OMAHA HAS EVER ENJOYED

Evening Performance 8:00 O'clock Sharp. Matinee Performance 2:00 O'clock Sharp

All Society Will Attend in Force—gowned in a wealth of taste and riot of color that will make the old Auditorium look like a horse show first night at Madison Square Garden, New York.

The Genuine Opera Lover—will come into his own in a manner which has not been possible in Omaha since the visit of the Metropolitan Opera Co., eight years ago, and even then such wonderful scenery, perfectly trained choruses and superlative ballet were totally lacking.

He Who Merely Wishes to Be Entertained—will see the greatest ballet organization that has even been assembled to gladden the eyes of a pleasure loving public headed by the incomparable Pavlova herself.

And Last But Far From Least—will be the great public from Omaha and for a hundred miles around that makes possible such stupendous undertakings as Manager Director Rabinoff has presented to the great music centers of this country and Canada.

One Star Operas are not infrequent in Omaha, but NEVER has such an array of world-famed stars, both singers and dancers, visited our midst

IS IT ANY WONDER—that the big business men are devoting their show windows, distributing circulars in their bundles, contributing space in their advertisements, selling tickets and hanging banners in front of their stores to promote this great event, and the management wishes to publicly thank Beaton Drug Co., Brundells Stores, Burgess-Nash Co., the Burlington Ticket Office, Green's Pharmacy, A. Hodge Co., Ryan Jewelry Co., Nebraska Clothing Co., Browning, King & Co., Schmoller & Mueller Piano Co., Schultz Bros. Phonograph Dealers, Thomas Kilpatrick & Co., Continental Furniture Co. of Council Bluffs and the entire local press for their co-operation in making next Thursday and Friday the greatest musical gala days in—lo—these many, many years.

Thursday Evening—The sensation of last year's New York grand opera season, for the first time in Omaha.

Thursday Night, April 13th, at Eight O'Clock.

"L'AMORE DEI TRE RE"

(The Love of Three Kings)—A Tragic Opera in 3 Acts by Italo Montemezzi.

FLORA MAGGIE TEYTE
MANFREDO GRAHAM MARR
ARCHIBALDO JOSE MARDONES
FLAMINIO ROMEO BOSCACCI
ANIELLA OLIVET MARCEL
UNA VECCHIA ELAIRA LEVERONI
UN GIOVANETTO ENRICO XAVA
UNA GIOVANETTA MARIA LARA

and GIOVANNI ZENATELLO AS AVITO

Conductor—Roberto Moranzoni. Scenery by Joseph Urban—Followed by

"SNOWFLAKES"

From Tchaikovsky's "Nut Cracker" Ballet—Arranged by Ivan Clustine.

VAISE OF SNOWFLAKES—Miles, Plaskovietzka, Kuhn, Butova, Collinette, Verina, Griffova, Crombova, Leggierova, Froslova, Lindowska, Trunova, Nannova, Shelton, Stuart, Daganova, Cortnova, Saxonva, Florence, M.M. Vajinski, Kobeloff, Loboiko, Donalovski, Marini, Bain, Hubart, Veseloff, Marun.

PAS DE TROIS—ANNA PAVLOVA and A. VOLININE.

PAS DE CINQUE—Miles, Plaskovietzka, Crombova, Leggierova, Stuart, Daganova.

VARIATION—ANNA PAVLOVA.

PAS DE TROIS—Miles, Butova, Collinette, Griffova.

COBA—ANNA PAVLOVA, A. Volinine and Entire Company. Entire Chorus.

Conductor—Adolf Schmid, Choreographic Director—Ivan Clustine.

Friday Matinee—For the first time in Omaha by an opera company of first rank.

Friday Matinee, April 14th, at Two O'Clock.

"MADAMA BUTTERFLY"

A Japanese Lyric Tragedy in 3 Acts by GIACOMO PUCCINI

Libretto by L. Illica and G. Giacosa

(Founded on the book by John Luther Long & the drama by David Belasco)

CHIO-SAN TAMAKI MIURA
SUZUKI ELAIRA LEVERONI
B. F. PINKERTON, U. S. N. RICCARDO MARTIN
SHARPLESS, U. S. Consul THOMAS CHALMERS
LO ZIO BONZO PAOLO ANANIAN
GORO ROMEO BOSCACCI
KATE PINKERTON MARIA LARA
PRINCE YAMADORI GIORGIO PULITI

Conductor—Roberto Moranzoni

Followed by

DIVESTISMENTS

1. Polka Precitato DRIGO
Miles, Butova, Collinette, Griffova, Leggierova. Kreissler

2. The Dragonfly ANNA PAVLOVA
Miles, Kuhn and Plaskovietzka, Mm. Vajinski and Zolovskai Schabert

3. Scene Danzante ANNA PAVLOVA, A. VOLININE
Miles, Kuhn and Plaskovietzka, Mm. Vajinski and Zolovskai Katalani

4. Les Utinios ANNA PAVLOVA, A. VOLININE
and Entire Company

Conductor—Adolf Schmid, Choreographic Director—Ivan Clustine.

Friday Evening—For the first time in Omaha in eight years.

REASON? Heavy royalties for its production dissuaded by the publishers prevent its rendition by the smaller organizations.

Friday Night, April 14th, at Eight O'Clock.

"LA BOHEME"

An Opera in 4 Acts by GIACOMO PUCCINI—Libretto by L. Illica and G. Giacosa.

MIMI (a flower girl) FELICE LYNE
MUSSETTA OLIVET MARCEL
RODOLFO (a poet) GIUSEPPE CAUDENZI
MARIUCCIO (a painter) GRAHAM MARR
COLLÈNE (a philosopher) JOSE MARDONES
SCHAUNARD (a musician) GIORGIO PULITI
BENOIT (a landlord) PAOLO ANANIAN
ALCINDORO (a councillor of state) M. ALIATTO
PARPIGNOL M. ALIATTO

Conductor—Roberto Moranzoni

Followed by

"SPANISH DANCES"

Music by Massenet, Glazounov and Moszkowski—Arranged by Ivan Clustine.

BEVIGLIANA—Entire Company.

ABIGONNABE—MME. PAVLOVA and A. Volinine.

VANGU—Miles, Plaskovietzka and Kuhn, Mm. Kobeloff and Vajinski.

BOLEHO—Miles, Butova, Collinette, Griffova, Leggierova, Crombova, Daganova.

PASADEROS—MME. PAVLOVA and A. Volinine.

MAJAGUENA—Entire Company.

REGUILLALA—MME. ANNA PAVLOVA, A. Volinine and Entire Company.

Conductor—Adolf Schmid, Choreographic Director—Ivan Clustine.

Two Trains—Eight baggage cars of costumes and scenery, eight Pullman cars for principals, executive staff, orchestra, chorus; 197 people

The report has been spread by "very interested" parties that the \$1.00 and \$2.00 seats are nearly all sold. THIS IS NOT TRUE. There are still plenty of very desirable seats at these low prices. But don't delay too long if you wish the choice ones.

Reserved Seats Now—at the Auditorium. Mail orders accompanied by check or money order, payable to Chas. H. Franke (Auditorium Manager), will receive extra and immediate consideration and attention.

PRICES Each ARENA, \$3.00, \$2.00—a few extra choice seats at \$4.00 and \$5.00
Opera, Balcony, \$3.00, \$2.00, \$1.00—a few extra choice seats at \$3.50

LUCIUS PRYOR, Local Manager.