

### MAGGIE TEYTE STAR OF OPERA

Omaha Hears and Worships Her as Fiora in "L'Amore del Tre Re" at the Auditorium.

### PAYLOWA'S DANCING CHARMS

By HENRIETTA M. REES.  
For once Omaha had the opportunity of witnessing a brand new opera before many years had passed over its establishment in regular operatic repertory. This happened Thursday, when the Boston Opera Company, with its aggregation of stars and splendid orchestra, opened a two-days' engagement with "L'Amore del Tre Re," by Montemezzi, a young Italian composer, at the Auditorium. This opera was given its premier last year by the Metropolitan Opera company, and was favorably received by both press and public. It is an opera in which the dramatic element is the main issue, and everything else melody, characters, incidents and action are molded together into a forceful dramatic work in tones. The orchestra is really the star throughout. The voice parts, while true to the text and decidedly singable, seemed always to be more like other different voices of the orchestral part than predominant at any time as solos.

**Music Drama of Power.**  
In spite of the fact that no melody is to be found, the music is flowing and full of vast contrasts in color and effect. The action is comparatively swift, with short preludes and no arias. There is a close union of music and text, and much effective phrasing all through it. This opera is extremely modern in its style and harmonies. The leading motive, which has been so dominant since the days of Wagner, upon a first hearing does not seem to be used to any noticeable degree. All action, mood and stress of emotion was colored, intensified and carried forward by the orchestral—shall I say background? It was really more than that. The dramatic climaxes of word, action and music were of the greatest force and most convincing impressiveness. The artists heard in the solo parts were without exception effective, and both vocally and histrionically equipped to give the greatest satisfaction and delight to the listeners.

**Maggie Teyte is Impressive.**  
Miss Maggie Teyte, slight and beautiful to gaze upon, far beyond what we have come to expect in the land of prima donnas, was cast for the unfortunate princess. Her voice is beautiful, clear, high, and of a timbre which carries it without any forcing to the furthest distances of the hall. It is wide of range and well cultivated, and answers readily to whatever of emotion or mood she demands of it. She sang the part most effectively, although perhaps one would look for a little more fire and warmth in an Italian princess of medieval times. However, Miss Teyte brought out the patrician qualities of the princess to perfection and won a large share of sympathy by her interpretation of the character.

**Three Splendid Male Roles.**  
Jose Mardones, the Spanish basso, who took the part of Archibaldo, the blind king, had the leading masculine role, and both from a purely musical standpoint and as an actor he was all that could be desired. His voice is big and resonant, and especially adapted to the intensely dramatic music which fell to him. In the tremendous climaxes of the opera he brought all his great talents to a most successful interpretation. Giovanni Zenatello more than made up for a slight uncertainty at the start by the warmth and dramatic fervor which he put into the role of Avito. His voice is a full and vibrant tenor, and he uses it to excellent advantage. Graham Marr as Manfred was decidedly consistent to his part, his voice and manner of singing making him a welcome addition to the other stars in the cast. He was especially good in the second act, where much dramatic expression fell to him. The chorus sang with excellent ensemble and in the small parts, both in the opera and ballet, obtained excellent choral effects. Roberto Moranzoni, the conductor, maintained a finely balanced performance, and brought the orchestra and singers dramatic climaxes, which were of a magnitude, intensity and power equalled only by a few. Especially remembered is the close of the first act, and the vital moments immediately preceding and following the entrance of Archibaldo in act two.

**Orchestra a Fine Organization.**  
The orchestra, large in numbers and with parts finely proportioned, was constant joy, and adequate for the size of the building. Never before has Omaha had a visit from an opera company which furnished so much in the way of an orchestra and principals, and chorus, scenery and costumes as that which was brought to our city last night by the Boston company. It is no wonder that they have met with encouraging success throughout their tour. The audience which about half filled the Auditorium gave the most flattering attention, and certain calls after each of the acts were frequent, most of which were deservedly shared by Signor Moranzoni.

**Paulova Mistaken of Art.**  
After a short intermission "The Snowflake" ballet, arranged from the "Nutcracker Suite," by Tchaikowsky, was given by Miss Paulova and her celebrated ballet. This opened with a "Dance of the Snowflakes" by the entire ballet, which by the grace and lightness of its participants made a series of wondrous and beautiful stage pictures. The Tchaikowsky music is especially fairylike and tender and adapts itself readily to the uses of this spirit-like ballet. A "Pas de Deux" followed, in which much fine dancing and graceful gesture was revealed. The great moment in the ballet was when Miss Anna Paulova fairly floated in the center of the stage and with M. Yulghin again showing Omaha audiences what the true spirit of the dance might be. She seems to be in her very element. The absolute symmetry of every motion must be seen or it would not be believed possible. A dainty Pas de Deux followed, by a dancing ballet with entire chorus and the entire ballet which served as a fitting climax to this beautiful though rather short performance.

The scenery, both for the opera and the ballet, was most effective and in keeping with the high standard of every other part of the well-balanced whole. At a nation's performance this afternoon Puccini's "Madame Butterfly," with Miss Tamaki Miura as Cho-Cho-San, will be sung. In the evening "La Boheme," with Felice Lyons as Mimì, will be the bill.

### OMAHA DOES LIKE THE GRAND OPERA

Audience at the First Night Shows Keen Appreciation of Beauties on Exhibition.

### SNICKERS AT TEYTE'S KISS

Of course Omaha appreciates grand opera. That fact was amply testified last evening when the large Auditorium was comfortably filled with an enthusiastic music-loving audience which thundered its salvos of applause for the songbirds of the Boston Grand Opera company in "L'Amore del Tre Re" and its director, Max Rabinoff. And when you add to this attraction the incomparable Anna Paulova and her Imperial Ballet Russe—well, the combination was irresistible—for those who had the price! Great was the rejoicing when the ethereal Anna herself appeared in the "Snowflakes" ballet on account of a story which appeared in an evening paper Thursday to the effect that Paulova had remained in Kansas City when the rest of the company started for Omaha. The story originated with an enterprising Kansas City reporter who mistook another woman in the lobby of the Hotel Muehlebach for Anna Paulova, after the troupe had departed for Omaha, and wired in the story.

### Father Stayed at Home.

Was it said that Omaha enjoys grand opera? Then let the statement be qualified. Feminine Omaha does, particularly. There is no doubt that father's clavhammer, pleated shirt and silk hat was laid out for him in many a local home last evening, the intent being to plead, cajole or threaten him into attending the opera, but that the attempts were not successful was equally evident by the number of women who came alone or in small or larger groups, unescorted. Beauty was there, but less of the chivalry.

Music lovers thronged the galleries and a large number of foreigners, notable musical enthusiasts, were noticed in the first night audience. Coming after the somber, tragic exposition of "The Love of Three Kings," the airy, fairy "Snowflakes" from Tchaikowsky's "Nutcracker" ballet drew thunderous applause from the galleries and more "lady-like" approval from the arena floor.

### Oh, You Maggie Teyte!

And Maggie Teyte! The dainty little English songbird sang herself right into the hearts of the vast audience even if the composer Montemezzi was unfeeling enough to give her so unsympathetic a role. "I wish I knew what she was talking about, though. Then maybe I could help her," exclaimed an imperturbable youth in the audience as Maggie, torn by her emotions in the second act, warbled her lines in Italian.

Of course, this shouldn't be for publication, but it was a new kind of kiss Maggie Teyte and Zenatello introduced to unsophisticated Omaha. The "kiss business" aroused no uncertain snickering in the audience, which is safe to say, has not seen its equal for length of duration on any Omaha boards. The gowns of Miss Teyte, who had the only woman's part of importance in the opera, were of unusual richness and beauty, as every woman who attended will attest.

### KEARNEY WOMAN IS MARRIED AT CHICAGO

CHICAGO, Ill., April 14.—(Special Telegram.)—Miss Wilhelmina Yocum of Kearney, Neb., secured a license here today to marry Glen Barrer of Chicago.

The evening concert was also a highly enjoyable affair, the program containing other important numbers to be found in orchestral literature. Owing to illness, which confines him in a local hospital, Mr. Louis Graysure was unable to appear as a soloist, and Miss Allen recited the aria from "Der Freischutz," which she sang in the afternoon and gave an aria from "Louise." Dr. Czerwonky, the concertmaster, won his audience in his solo number and played an encore with a harp accompaniment. The program closed with two Wagnerian numbers. Among the effective numbers was the "Shepherd's Hey," by Percy Grainger, one of the most popular of the recent orchestral compositions. The final encore was "Dreams" by Wagner.

The audience at both concerts was not large, but each made up in enthusiasm what they lacked in numbers and gave the orchestra and Mr. Oberhoffer deserved applause. H. M. H.

### BAD BREATH

Dr. Edwards' Olive Tablets Get at the Cause and Remove it.

Dr. Edwards' Olive Tablets, the favorite for colic and gas, do the work. People afflicted with bad breath find quick relief through Dr. Edwards' Olive Tablets. The pleasant, sugar-coated tablets are taken for bad breath by all who know them.

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### BRIGHT OUTLOOK FOR PURE BRED CATTLE

Recent Sales of Registered Stock Show Big Advance in Prices Over Last Year.

### LIVE STOCK INDUSTRY BOOMING

That the tone of the Nebraska live stock industry never seemed more encouraging than at the present time, especially pertaining to pure-bred cattle, is the opinion of H. S. Duncan, a widely known live stock auctioneer and authority, who has returned from a thirty days' trip through the state.

Mr. Duncan on his recent trip conducted a number of sales of registered cattle in different towns throughout the state. Some of the most successful sales were held at Meadow Grove, Humboldt, Hastings and Grand Island.

The action of Nebraska breeders in devoting more time than ever to pure-bred cattle is having a decided effect upon the live stock industry in the middle west. Mr. Duncan averred, and has resulted in the state forging ahead to the very forefront of pure-bred cattle districts.

### Better Farming Methods.

Mr. Duncan traces the rise, more than anything else, to a change to better methods of farming and live stock breeding. The notable change for the better in pure-bred cattle circles is apparent to live stock men in all parts of the state, Mr. Duncan pointed out.

The marked advance in land values, too, Mr. Duncan added, has occasioned a closer application to the questions pertaining to soil fertility and increased grain yields.

Mr. Duncan is one of the most ardent boosters for the big National Swine show, which will be held in Omaha October 3 to 7, inclusive. In his associations with live stock men in the last few weeks, both in this and other states, he remarked that he found that the general live stock fraternity recognized the premier position of Nebraska.

### CREIGHTON CHAPTER OF PHI BETA PIS ELECTS OFFICERS

The Alpha Alpha chapter of the Phi Beta Pi medical fraternity of Creighton Medical college held its annual election of officers at a smoker at the Loyal hotel yesterday evening. The new officers chosen to serve for the first semester of the next school year are as follows: P. E. Kane, Butte, Mont., archon; J. L. Draney, Seneca, Kan., vice archon; L. J. De Becker, St. Mary's, Kan., secretary; R. E. Mullin, Omaha, treasurer; Ray Traynor, Omaha, editor; H. B. Stapleton, Worcester, Mass., chaplain. The guest of the evening was Dr. W. E. Leonard of the Theta chapter of the University of Chicago.

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