

# Grand Opera Season, Oct. 20-21 '19



### OPERA CONTAINS MOST THRILLING MILITARY MARCH

#### Triumphal March in "Aida" Is Known to Every Lover of Martial Music.

While "Aida" is an opera written especially for the singers and chorus, in this masterpiece Verdi has in no manner sacrificed the voice for orchestration. Unlike most composers who save the big arias for climaxes, Verdi comes forth at the very beginning of the first act and has the tenor give his best aria, that of "Celeste Aida." Some critics have considered this rather unwise, as it makes the tenor nervous and does not give him time to get his voice good and warm.

This number is sung by every big tenor of the day, and on the tour of the Chicago Opera association, which presents "Aida" in Omaha, at the Auditorium on Monday evening, October 21, music lovers will have the opportunity of hearing the famous young tenor, Alessandro Dolci, sing this beautiful and stirring aria.

Several Pretty Duets. The "Ritorna Vinctori" is also a wonderfully written number for dramatic soprano, and will be sung by Rosa Raisa, the greatest Aida of this generation. There are a couple of duets between Ramfis, the basso, and Rhadames, the tenor. In the opening of the second scene of the first act, Amneris, contralto, sings "Chi mal fra," in which she praises Rhadames over the fact that he has been chosen leader of the army.

This number will be sung by the popular young American contralto, Sophie Braslau, who is well known throughout the country. A duet between Aida and Amneris, "Alia pompia, che s'appreste," is filled with dramatic fervor.

The "Triumphal March" is known to every lover of martial music. It is one of the most stirring military numbers ever written, and every band leader never fails to play it at some time or other. "O tu che sei d'Osiride" is a sort of religious chant for all choruses. In this number Verdi has given it an oriental coloring unsurpassed in skill and weird harmony. "O patria mia" (My Native Land) is a most beautiful number for dramatic soprano.

Raisa sings this famous number in a manner that cannot help but thrill all who hear her. It is filled with pathos and sorrow for her defeated and suffering people. The duet between the dramatic soprano and baritone is also a number filled with stirring and dramatic effect. There is also a trio between Aida, Amnosamo and Rhadames that never fails to bring forth applause. Other famous numbers are "La fatal pietra" and "O terra addio."

## DEBUT OF OPERA, 'MASKED BALL,' IN ROME IN 1859

### Scenes Laid In Boston, Changed From Stockholm, Beautifully Staged—Contains Thrills for Hearers.

"The Masked Ball," better known to opera-goers as "Ballo in Maschera," has long been one of the most popular of Verdi's earlier works, and from the time of its first production at the Theater Apollo, in Rome, February 17, 1859, 12 years before the debut of "Aida," it has never ceased to be the desire of every great soprano, tenor and baritone to win favor in this opera. It was produced in Paris, London and New York, all the same year, 1861, and the very fact that its action takes place in the city of Boston caused it to be of unusual interest when first presented here. It is an opera filled with many beautiful arias, both of lyric and dramatic quality, thus giving every member in the cast a chance to display his or her vocal powers to their best advantage.

**Created Near Riot.** With Destinn in the role of Amelia, and Bonci as the gay and dashing young Richard, count of Warwick and governor of Boston, the two leading roles are in the hands of two of the greatest artists of the present generation. The opera is in three acts, each filled with intense dramatic scenes, which give the audience no time to think of anything but what is to follow. The opera was composed for the city of San Carlos, Naples, and its first title was "Gustavo III" (after an assassinated Italian monarch). Soon as the people heard of the plot, it came near creating a riot in Naples, and Verdi, not wanting to take chances of becoming unpopular with his countrymen, changed its name to "Ballo in Maschera." The scenes were transferred from Stockholm to Boston. He also took the production to Rome for its premier.

While the work is characterized a product of the older school, many of its arias, such as Eri tu, Morro ma prima in grazia, Saper vorreste, Mo dall'aria stete divisa, and several of the grouped numbers, show Verdi at his very best. In fact, it is said that in "The Masked Ball" he has written some music that has even surpassed his "Aida" and "Otello."

The scenes of the story take place in Boston, where Richard, the governor, falls in love with Amelia, the beautiful wife of his secretary, Reinhart. She returns Richard's love, but her conscience troubles her to the extent that she consults Ulrica, a negro astrologer, hoping to secure a drug that will cause her to forget Richard.

On her way to the sorceress, Richard follows Amelia and learns the secret. Reinhart comes in search of Richard to warn him of a plot to assassinate him, and Richard, before making his escape, requests that the secretary escort the lady, heavily veiled, home, but not to attempt to find out who she is. On the way home they are surrounded by the conspirators and Amelia is revealed. Richard swears vengeance and joins the band. At the masked ball Richard is stabbed by Reinhart, but the dying man declares Amelia to be innocent of any wrong doing, as well as forgives Reinhart.

The opera is beautifully staged, every setting showing completeness in every detail. It should prove a wonderful spectacle for the eye, as well as enhancing an thrilling for the ear. The plot never lags, and with Destinn, Bonci, Rimini and others, it should prove a gala event.

## State Librarians Convene in Omaha for Twenty-Fifth Annual Meet Monday



MISS KATE M'HUGH.

The 25th annual meeting of the Nebraska Library association will be held in Omaha, October 22 to 24. All meetings will be held in the Omaha public library.

The officers of the association are Miss Elva E. Rulon of Peru, president; Miss Mary Hutchings of

**CAST OF THE OPERAS**  
(In Italian)  
Opera in four acts and seven scenes. Libretto by Antonio Ghislanzoni. Music by Giuseppe Verdi.  
The King of Egypt.....Vittorio Arimondi  
Amneris, his Daughter.....Sophie Braslau  
Rhadames, Captain of the Guard.....Emma Noe  
Ulrica, an Ethiopian Slave.....Rosa Raisa  
Ramfis, High Priest.....Virgilio Lazzari  
Amnosamo, King of Ethiopia.....Giacoma Rimini  
A Messenger.....Ludovic Oliviero  
A Messenger.....Ludovic Oliviero  
Incidental Dances by Anna Ludmila and Corps de Ballet.  
Place—Egypt, in the time of the Pharaohs.  
Conductor.....Cleofonte Campanini

"The Masked Ball" (In Italian) Opera in four acts and five scenes. Libretto by Piave. Music by Giuseppe Verdi. The principals: Riccardo, Count of Warwick, governor of Boston.....Alessandro Dolci  
Amneris, a Greek, his secretary and his handmaid.....Sophie Braslau  
Rhadames, Captain of the Guard.....Emma Noe  
Ulrica, a negro slave.....Rosa Raisa  
Ramfis, High Priest.....Virgilio Lazzari  
Amnosamo, King of Ethiopia.....Giacoma Rimini  
A Messenger.....Ludovic Oliviero  
Incidental Dances by corps de ballet. Conductor, Teodoro De Angelis.

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Miss Florence Osborne

Falls City, first vice-president; Mrs. H. A. Vose, Shelton, second vice-president and Miss Florence L. Osborne of Omaha, acting secretary.

The convention will open at 2:00 p. m., Wednesday, October 22. Miss Kate McHugh of Omaha will deliver the opening address.

A program of unusual interest has been prepared for the convention. Among the addresses by prominent people of the library world scheduled for the three-day session is that of Chalmers Hadley of Denver, Colo., president of the American Library association and Miss May Massee of Chicago. Mr. Hadley's subject will be "Enlarged Program of the American Library Association." Miss Massee will talk on "Children's Books 25 Years Ago and Today."

A library institute for new and less experienced librarians will be conducted by the State Library commission in connection with the state meeting. It will be held at the Omaha public library beginning at 9 Monday morning, October 20,



Elva E. Rulon

and closing Wednesday noon, October 23. Miss Charlotte Templeton, of the Library commission at Lincoln, will conduct this institute.

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## RETURN OF EMMY DESTINN SHOULD BE GALA EVENT

### Renounced Allegiance to the Late Franz Josef—Held War Prisoner on Estate Near Prague.

The return of Mrs. Emmy Destinn to American shores last week, after nearly four years abroad, most of which time was spent in the confines of her estate near Prague, where she was virtually held a war prisoner by the Austrian authorities because of her pro-Ally tendencies, has caused much speculation in musical circles. And well it might, for Mme. Destinn is one of the most sought singers in grand opera. While a great many opera goers may feel somewhat disappointed over the fact that Mme. Destinn will be unable to appear with the Chicago Opera association on its preliminary tour owing to a slight illness, the appearance of Mme. Destinn is an occasion that should make the engagement in Omaha all the more interesting as it will be her first appearance in grand opera since she arrived in the United States after her war experience. In the operatic world, Emmy

Destinn has few equals, and reports coming from Covent Gardens, London, to the effect that the famous diva never sung better than she did last summer, assures music lovers in this part of the country that Mr. Campanini is surely living up to his reputation, that the best is none too good for his operatic patrons. From a patriotic standpoint, Mme. Destinn is much to be admired.

By taking out her first citizen papers, just prior to her return to Prague, Mme. Destinn renounced her allegiance to her pro-German emperor, the late Franz Josef, and cast her lot with the country of her adoption. She was willing to sacrifice her property and nearly four years of liberty for the cause she believed to be right. She does not

return to us in the garb of a martyr, but simply a loyal citizen, for which Americans in all parts of the country have to admire her.

In appearing in this city in "The Masked Ball" Mr. Campanini has chosen an opera which calls for her best vocal powers and histrionic art, to show the people in this part of the country just what has been expected of her in both Chicago and New York. This in itself should stimulate opera-goers to the fact that her return should prove nothing less than a gala event, for at both the Auditorium theater and the Metropolitan opera house Mme. Destinn has always been an idol with the public, and her appearances always called for the best there was in society as well as among the great music-loving public.

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Cleofonte Campanini, General Director

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Monday Evening, October 20th, 1919

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Rosa Raisa      Alessandro Dolci      Sophie Braslau  
Georges Baklanoff      Vittorio Arimondi      Alma Ludmila  
Emma Noe      Ludovic Oliviero      and Corps de Ballet

Tuesday Evening, October 21st, 1919

## "The MASKED BALL"

Emmy Destinn      Alessandro Bonci      Giacomo Rimini  
Constantin Nicolay      Virgilio Lazzari      Ludovic Oliviero  
Vittorio Trevisan      Myrna Sharlow      and Complete Cast

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