

GREAT WELCOME FOR NEW OPERA

Brilliant Audience Wildly Applauds Puccini's "Girl of the Golden West."

NINETEEN CURTAIN CALLS

Composer, Playwright, and Conductor Have a Triumph After Each Act.

THE OPERA HOUSE THROGGED

Ticket Speculators Got Some Seats, but Had to Sell Out at Less Than Cost—Estimate of the Opera.

CAST OF THE NEW OPERA.

Minnie.....	Emmy Destinn
Dick Johnson.....	Enrico Caruso
Jack Rance.....	Pasquale Amato
Nick.....	Albert Reiss
Ashby.....	Adamo Didur
Sonora.....	Dinh Gilly
Trin.....	Angelo Bada
Sld.....	Giulio Rossi
Bello.....	Vincenzo Reschiglian
Harry.....	Pietro Audisio
Joe.....	Glenn Hall
Happy.....	Antonio Pini-Corsi
Larkens.....	Bernard Begue
Billy, an Indian.....	Georges Bourgeois
Wowkle, his Squaw.....	Marie Mattfeld
Jake Wallace, a Minstrel.....	Andrea de Segurola
Jose Castro, with Ramerrez's Band.....	Edoardo Missiano
The Pony Express Rider.....	Lamberto Belloni
Conductor.....	Arturo Toscanini

One of the most brilliant audiences ever seen in the Metropolitan Opera House filled it last night for the first performance in any country of Puccini's latest opera, "The Girl of the Golden West."

At 8 o'clock the house was not full, but when Arturo Toscanini went to his desk at 8:20 practically every seat was taken.

All applause attempted during the first act was hissed down. There were many present who evidently wished to hear all the music, but at the end of the act the applause burst out with fury. First Miss Destinn and Messrs. Caruso and Amato were called out. At the fourth call Puccini appeared and was cheered. Mr. Toscanini was dragged out at the sixth call. The seventh Puccini took alone. The eighth was a group again, and then Puccini appeared alone twice. At the eleventh call David Belasco appeared. There were fourteen calls altogether.

After the sensational poker game which ends the second act there were nineteen curtain calls. The first of these was taken by Miss Destinn and Messrs. Caruso and Amato; the second by Puccini alone; in the third David Belasco appeared with the group. At the fifth call Signor Gatti-Casazza, Director of the Opera House, appeared and presented to Puccini a silver wreath on behalf of the Board of Directors. Fourteen calls, taken variously, followed. Wreaths and flowers of all descriptions were presented to different members of the group, while women split their gloves applauding. One woman threw a bunch of violets from a box to Puccini.

When the curtain was finally lowered there was a scene of indescribable confusion behind it. Puccini said:

"My heart is beating like the double basses in the card scene. I am tremendously pleased with this reception. I couldn't have better interpreters for my work."

Signor Gatti-Casazza said: "The time will come when we shall produce many new works here. Before the end of this month we shall produce Humperdinck's "Königskinder" for the first time on any stage.

"I am very proud to have the privilege of presenting the new work of Puccini's, and I am more than pleased with all the singers."

He stopped to call "Bravo" to Mr. Amato, who was preparing for the next act with his dressing room door open in the corridor.

David Belasco said: "They understand one and they are marvelously facile—those Italians. They have done marvels in the short time we have been working together."

The auditorium had been specially decorated with Italian and American flags. The programmes were souvenirs, the covers containing pictures of Messrs. Gatti-Casazza, Puccini, David Belasco, and Toscanini. Outside the auditorium there was every indication of the excitement within. And, on the whole, the ticket speculators came off pretty badly.

John Brown, the controller of the Opera House, had gone to much trouble to thwart the ticket dealers—trouble which he said he would not take again as there were many complaints. The names of those who had bought tickets were held at the Thirty-ninth Street and Fortieth Street entrances, and the tickets were given out to those who called for them as they came in. The men at the doors handled this matter with dispatch and little confusion.

A good many seats had fallen into the hands of speculators, but they did not, however, reap the harvest they had expected. They held the seats at very high rates, as high as \$75 apiece, until yesterday. In the afternoon the price fell to \$18, and a few minutes after 8 o'clock it was possible to buy seats on the sidewalk for less than the box office price, a state of affairs which was quickly taken advantage of by those who could get no more standing room at \$3 each.

Inside the house there was a double force of ushers. Each door was guarded by a Cerberus who would let nobody through without a ticket. Even Otto H. Kahn failed to get through to his seat because he did not have his check with him until he was properly introduced by the head usher.

The theatre contained a great many celebrities. Sprinkled about on the first floor were Miss Marie Tempest, Antonio Scotti, Mr. and Mrs. Homer, Henry Russell, who will shortly produce the opera in Boston; Mrs. Andreas Dippel, Josef

Hofmann, Mr. and Mrs. Farrar, Manuel
Klein, Herr Gadski-Tauscher, E. W. Sut-
phen, and Engelkert Humperdinck.

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