

GALLI-CURCI WEDS HER ACCOMPANIST

"Happy," Says Prima Donna
After Her Marriage to Homer Samuels.

Mme. Amelita Galli-Curci, coloratura soprano, and Homer Samuels, pianist and composer, her accompanist, were married on last Saturday in Minneapolis. At an altar of ferns and roses, in an arch draped with an American flag, their wedding vows were said before the Rev. Harry P. Dewey, pastor of Plymouth Congregational Church, in the home of Mr. and Mrs. C. J. Samuels, Mr. Samuels' parents, at Edgebrook in St. Louis Park. Simplicity characterized the marriage ceremony. In accordance with their wishes, there was no music, and only members of the Samuels family and members of their concert company witnessed the ceremony.

Mme. Galli-Curci wore a wedding dress of pearl gray silk, trimmed with lace and kolinsky fur. She carried an arm bouquet of orchids. They were unattended at the altar. The ceremony was solemnized with a ring completing the "circle of love." It was handed first to Madame by her fiancé, then to Dr. Dewey who returned it to Mr. Samuels. He placed it upon the finger of his bride at the words "with this ring I thee wed." &c.

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anniversary. Thirty-six years ago Mr. Samuels' parents were married. Thirty-two years ago Mr. Samuels and his twin

brothers, Dr. Harvey C. Samuels, were born. Telegrams of congratulation were received by Mr. and Mrs. Homer Samuels from friends throughout the world. Among them was one from Mary Garden, new Director of the Chicago Grand Opera Company, under whose management Mme. Galli-Curci will sing in an Eastern grand opera engagement. The couple spent a happy afternoon with home folks today opening messages from their friends and admiring wedding gifts that came from friends everywhere. "Of course I am happy," said Madame, following her wedding. "Very happy, for I have married the man I love. He is, too, a great artist. All the



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world is before us. Together we shall work hard to give back to the world what we may of art for the good things it has given to us."

Amelita Galli-Curci has been a conspicuous figure before the American musical public since she first appeared at the Chicago Auditorium, where the late Cleofonte Campanini had engaged her for a popular-price Saturday night performance in "Rigoletto," on Nov. 18, 1916, and the singer woke up next morning to find herself famous. The date happened to be the twenty-seventh anniversary of her birth, which was in 1880 at Milan.

Mascagni, who was a friend of her father, a Milan banker, encouraged Galli-Curci to adopt a stage career; she made

her debut at the Costanzi Theatre, Rome, in 1910 as Gilda in Verdi's "Rigoletto." She was married on Feb. 24 of the same year to Luigi Curci, an Italian Marquis and painter, from whom she was divorced last year. Galli-Curci sang in opera at Cairo, Barcelona and Madrid, Milan, Naples, Petrograd and finally Buenos Aires, where she appeared with Caruso. She made a sensational success in the west, followed nearly two years later by her New York debut

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at the Lexington, on Jan. 28, 1918, in Meyerbeer's "Dinorah." A rural exchange tells of an old woman being "knocked unconscious by a chauffeur, who then sped away." We have our own opinion as to which was the unconscious party.—Boston Transcript.

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