Anna Fitziu Makes Her Debut in New Opera

Gala Night at the Metropolitan—"Goyescas," a Spanish Opera Sung in Spanish, Makes Its World Premier.

By Sylvester Rawling.

MR. GATTI-CASAZZA, before the season at the Metropolitan Opera House ends, is sure to give a gala performance at which he will present most of his principal artists. The glories of that night are unlikely to equal those of last night's world premier of "Goyescas," a Spanish opera, sung in Spanish, both things unprecedented in the annals of New York opera. Besides, there were present the composer, Enrique Granados, and the librettist, Fernando Periquet, upon whom the audience, crowding the last inch of the capacity of the auditorium, lavished applause at innumerable curtain calls. Mr. Gatti even permitted one of his rules to be broken when to each of the gentlemen was presented, before the curtain, a wreath. To the regular followers of the opera a new Spanish contingent of several hundred was added. Although the price of admission was raised, several hundred disappointed people were in line, eager to enter, when "capacity" was reached. There was a double bill that included "Pagliacci," with Caruso as Canio, and between the two operas the foyer and the lobbies were packed with an eager, voluble, gesticulating mob. No other word can describe it.

ANNA FITZIU...

So much for the scene made by last night's spectators. Now for the story, the music and the play. It may be well to paraphrase from the "Argument." The characters and setting of "Goyescas" are suggested by the work of the Spanish painter Goya. There is an implication that the romance touches somewhat upon the painter's personal experience with the Duchess of Alba. At any rate, the story takes for its theme the sentiment of Goya's time—perhaps of all time—that in woman's hands man is ever a "Pelele," a Man of Straw. There are three tableaux placed in Madrid at the beginning of the last century, splendidly staged and painted. The action occupies not much more than an hour. Fernando, a Captain in the army, has a rendezvous with Rosario, a woman of fashion, at a holiday festival in the suburbs. Paquiro, a love-making toreador, recognizes Rosario as a woman who once went to a more or less disreputable dance hall. He invites her to go again with him. Fernando insists that she shall go, but with him. Meanwhile the jealousy of Paquiro's sweetheart, Pepa, is aroused, and there is promise of "something doing." The second scene is in the dance hall, where, of course, a quarrel ensues between Fernando and Paquiro, and a duel is arranged. The last scene is a love meeting between Rosario and Fernando, interrupted by his engagement to fight, which ends in Fernando's death.

Whatever measure of success may fall upon the opera will be due entirely to the second scene. In that the genius of Mr. Granados finds full play. It is dance music that he presents, of a distinctly Spanish type, if we know anything about Spanish music. It has swing, lilt, melody. It fairly overwhelms with its rhythm and its coloring. One might wish that the whole opera could be condensed into that scene, for, unquestionably, then it would be a triumph. But the first act is a meaningless babel of sound. Realistic, it is true, and with some underlying suggestion of folk-song. If a mob of merry-makers, out for a day's fun, should sing instead of talk to each other, just what Mr. Granados has produced, probably, would be the result. The third scene falls flat. The soliloquy of Rosario, and the duet between her and Fernando are unmistakably dull. In these lay the chance for Mr. Granados to compose things that should not soon be forgotten. He missed it.

Recently we have heard many of Mr. Granados's works for the piano, all of them interesting. It is as a composer of music for the piano, probably, that Mr. Granados will find his place. The orchestration of "Goyescas" smacks of the piano. The overture is promising. The intermezzo, a bit too sweet, is bound to become popular. The introduction to the third scene is strikingly Beethoven and one hears strains of "Tristan" once in a while. But for that, no matter. It is to Mr. Granados's credit that he can absorb and assimilate. Upon the dance music of the second scene, as I said before, "Goyescas" will stand, or fall.

Anna Fitziu made her first appearance with the company as Rosario. Something must be allowed for her nervousness, inevitable at a debut, and something more, in this case, for the uninteresting music of the third scene, which should have given her the best chance to show her quality. And yet, Miss Fitziu was disappointing. Flora Perini made the most of Pepa. Giovanni Martinelli and Giuseppe de Luca, respectively Fernando and Paquiro, were admirable. Max Bloch did his bit as a public singer well. The chorus was excellent, thanks to Mr. Setti, and Mr. Bavagnoli conducted with authority.

Last, but not least, Rosina Galli, the premiere danseuse, must be mentioned. Together with Giuseppe Bonfiglio she danced a fandango in the second scene that was a rare treat. She deserved a curtain call all for herself, for upon her more than upon any other individual participant fell the burden of the opera, and right worthily she bore it.

Mr. Caruso excelled himself as Canio, in singing the "Ridi Pagliacco" in Leoncavallo's opera. He overdid it, of course, but it was splendidly overdone. Besides there were Mr. Amato's fine Tonio, Mr. Bada's Beppe, Mr. Tegani's Silvio, all familiar, and Ida Cazatti's Nedda, Mr. Bavagnoli again conducting.

Geraldine Farrar made her first appearance in New York for the season at yesterday morning's musicale at the Biltmore. She was in excellent voice and a great audience paid tribute to her unreservedly. She came on in a ravishing gown of geranium colored tulle with a large hat to match, which she ingeniously removed before beginning to sing, and which she replaced when she finished her last number. It was an original as well as an amusing stunt. Her official numbers were by Ambroise Thomas, Franz, Grieg, Massenet and Bemberg, but she added more, one or two to her own accompaniment. Reinald Werrenrath, the popular baritone, also sang, and Ada Sasoli gave some harp solos.

Victor Kolar, by courtesy of Walter Damrosch, conducted his own symphony in D at the Symphony Society concert in Aeolian Hall yesterday afternoon. The composition, which is new, holds much that is interesting, stirring and suggestive. Louise Homer was the soloist. She sang well, looked well and got a hearty reception from a crowded house.

Children from New York's Czech community of the upper east side will sing as their fathers sang in Servia, Bohemia and Montenegro at a unique entertainment at Aeolian Hall on Friday evening under the auspices of the Jan Hus Neighborhood House, in East Seventy-fourth Street. A Slavonl operetta in four parts, with national costumes, folk songs and dances, will be presented.

Three lecture recitals for the benefit of the Music Committee of the East Side House Settlement will be given by Howard Brockway on the first, second and third Tuesdays in February at 11 A. M., at the home of Mrs. Daniel Lamont, No. 2 West Fifty-third Street. The subjects are the operas "Prince Igor," "Goyescas" and "Pecheurs de Perles."

Mr. Stransky continued his three-day Bach-Beethoven festival with the Philharmonic Orchestra at Carnegie Hall yesterday afternoon. Ernest Hutcheson was an admirable soloist in Bach's piano concerto in D minor. A word of praise, too, for Maximillian Pilzer, the concert master.

Maggie Teyte, of the Boston Opera Company, Paquita Madriguera, child pianist, and Giuliano Romani, a tenor, said to have "the highest voice in the world," will appear with Sousa at the Hippodrome to-morrow night, and Mr. and Mrs. Vernon Castle will dance again.

A concert by the male choir of Calvary Church, with John Bland, tenor and choirmaster, as soloist, and John Cushing at the organ, is announced for Monday evening, Feb. 7, at Aeolian Hall. This is the first time an American boy choir has appeared in an a capella recital.

The third annual concert of the Glee Club of the Friendly Sons of St. Patrick, of which Victor Herbert is President, will be given at the Hotel Astor on Monday evening, with Grace Breen, soprano, and John Finnegan, tenor, as soloists. George H. Gartlan will conduct.

The Halevy Singing Society, whose work in developing aspiring singers is conducted without any tuition fees, is preparing a series of monthly concerts in celebration of its twenty-fifth anniversary. It is under the direction of Prof. Leon M. Kramer.

The Serge de Diaghileff Ballet Russe, which closes a two weeks' engagement at the Century Theatre to-night, will visit sixteen other cities before it begins its engagement of four weeks at the Metropolitan Opera House.

Fifteen native Ukrainian numbers by a choir and solo selections will be given to-morrow afternoon at 3 o'clock on Ellis Island at a concert arranged by the Ukrainian Besida Association.

John McCormack will introduce two sacred songs, "O Sanctissima" and "O Salutaris Hostia," arranged for him by Fritz Kreisler, at his Carnegie Hall recital on Sunday afternoon, Feb. 13.

Henry Steigner, under the auspices of the People's University Extension Society, will give expert instruction at Public School No. 4 to children who suffer from speech defects.

Maude Tucker Doolittle, a pianist from the Middle West, gave a recital in Rumford Hall yesterday afternoon. She showed no little technical skill and her tone was big.

A third Scandinavian concert under the auspices of the American-Scandinavian Society will be given in Carnegie Hall on March 25.

Marion Clark, soprano, will give a recital at the Princess Theatre on Thursday afternoon, with Richard Epstein at the piano.

Frances Alda, Albert Spalding and Paderewski will be the artists at the seventh Biltmore Friday Morning Musicale on Feb. 11.

Samuel A. Baldwin will give a free organ recital at the City College to-morrow and Wednesday afternoons at 4 o'clock.

Carl Friedberg will give a piano recital at Aeolian Hall a week from next Monday afternoon.

"EUROPE'S REIGN OF TERROR," PARK THEATRE

"Europe's Reign of Terror" is the latest moving picture representation of the war. It is a picture which shows all sides without partiality. It is now playing daily from 1 to 11 P. M. at the Park Theatre. The prices are 15, 25 and 50 cents. There is a large orchestra.

This picture opens with the colors, coats of arms and monarchs of the warring powers and then shows the recruiting and entraining of the troops for the front. The same bodies of men are shown afterward engaged in fighting. Airmen firing at each other, resulting in the collapse of two of the ships of the clouds; the torpedoing of a cruiser by a submarine, the hand-to-hand fighting of infantry and cavalry, the massive work of the artillery and the noble work of the field hospital corps—all are shown most vividly. Every kind of fighting is shown in every part of the war zone. The management asserts it has chosen the best work of more than eighty war camera men, who must indeed have been daring photographers to take the chances necessary to secure such pictures.

The audiences are made up of people of all countries, as can be found by listening to the excited comments in many different tongues, and they are of all classes of society and of all ages.

"THE CHARMING WIDOWS" COME TO THE OLYMPIC.

A runway on which twenty pretty shapely and vivacious girls sing and dance is a feature of "The Charming Widows," the show which comes to the Olympic Theatre. The runway extends from the stage through the parquet to the lobby. Among the members of the company are Eddie Dale, Sam Carlton, Hugh Skell, Harry Peterson, Jimmie Cooper, Pauline Palmer, Ada Lum and Helen Stanley. During the action of the two-part musical comedy the latest songs and dances will be introduced. An added attraction will be "Sita," a Hindoo dramatic divertissement, in which Mlle. Simone de Beryl and Emil Agoust are featured in a sensational dance.

Plays for the Coming Week

ELSIE FERGUSON comes to the New Amsterdam Theatre on Monday night in "Margaret Schiller," a new play by Hall Caine. The scenes are laid in London. Although in a sense a war play, no soldier appears upon the stage. Dealing with war, it does not touch upon its horrors. The author shows, rather, the effect upon the minds and hearts of people belonging to warring nations. Margaret Schiller sets out to destroy the man she believes to be her country's arch enemy. She ends by saving his life. Her enthusiasm for the cause of her native land and her intense hatred of the British involve her in a plot against Sir Robert Temple, the Prime Minister. The Sir Robert Temple she has pictured and the real Sir Robert are very different. The story of the play brings these two characters into aggressive conflict, a conflict that broadens the understanding of both.

In Miss Ferguson's support will be Norman Trevor, Eileen van Biene, Joseph Adelman, Marie Reichardt, Paul Doucet, Grace Carlyle, Gareth Hughes, Warburton Gamble, Frederick Esmelton, Runa Hodges, Leslie Palmer, David Kimball, Lewis Sealy, Douglas Paterson, Horton Cooper and Eleanor Seyboldt.

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On Monday afternoon at the Gaiety Theatre the Stage Society will produce "God and Company," a play by Austin Adam. In the cast will be W. Graham Browne, Alma Chester, Emily Callaway, Marion Barney, Gilbert Clayton, Edwin Holt and Harry C. Browne.

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The burlesque offering at Daly's Theatre will be "Fads and Fancies," with Princess Ramonoff, an Oriental dancer.

Harry Hastings will bring his Tango Queens to the Yorkville Tneatre.

"The Yellow Ticket" will be played by the stock company at the Grand Opera House, Brooklyn.

MOTION PICTURE PLAYS AT LEADING THEATRES.

At the Strand Theatre, Theodore Roberts will be seen in the title role of Mark Twain's story "Pudd'nhead Wilson." The photo-dramatic version was written by Margaret Turnbull. The scenes were filmed by the Lasky Company in the little town in Missouri in which the author laid his story. There will also be war, travel and fashion pictures, together with a musical programme.

The Knickerbocker Theatre will have Douglas Fairbanks in a Triangle comedy-drama, "His Picture in the Papers;" Roscoe Arbuckle and Mabel Normand in "He Did and He Didn't," a Keystone comedy; travel and topical pictures and musical numbers.

"As a Woman Sows" will be the feature picture for the first half of the week at the Plaza Theatre. During the remainder of the week Valli Valli will be shown in "Her Debt of Honor." Vaudeville numbers will give variety to the bills.

The Fourteenth Street Theatre will offer Mary Pickford in "The Foundling" for the first half of the week, and then Constance Collier in "The Tongues of Men."

VAUDEVILLE BILLS AROUND THE TOWN.

Maude Fealy in "The Turn of the Tide" will be the headliner at the Colonial Theatre. Other features will be Ralph Riggs and Katherine Witchie in dances, "The Passion Play of Washington Square," and Ben Welch, comedian.

The Palace Theatre will have Ruth St. Denis in new dances, George Nash in "The Unexpected," George McFarlane, baritone, and Sam and Kitty Morton in "Back to Where They Started."

At the Alhambra Theatre will be Ben Welch, Hebrew comedian; John Jarrott and Josephine Kornell in dances, Bancroft and Octavia Broske in songs, George Howell in "The Red Fox Trot," and Rockwell and Wood.

The programme for the first half of the week at Proctor's Fifth Avenue Theatre will consist of Marie Nordstrom in "Bits of Acting," Ralph Dunbar's Singing Five, Sam Mann & Co. in "Lots and Lots of It," John Orren and Lillian Drew in a whistling novelty, the Two Carltons, gymnasts, and others. Proctor's Fifty-eighth Street Theatre will have a playlet with a cast of thirteen people entitled "Everybody." For the latter part of the week Neulesco and Hurley will top the bill. Proctor's One Hundred and Twenty-fifth Street Theatre will return to vaudeville with "The Birthday Surprise," Roder and Dean, acrobats; Collins and Clarke in songs and piano playing, the Four Slickers in a comedy skit, and Midgie Miller and the Callahan Boys in songs and dances. At Proctor's Twenty-third Street Theatre a new movie feature will be shown every night, beginning Monday with "Destruction," featuring Theda Bara, and ending Saturday with Cyril Maude in "The Greater Will."

Loew's American Theatre for the first half of the week will offer Joe Welch, character comedian, in "Studies From Life;" "The Handicap Girls," a one-act musical comedy; Jane Lawrence in songs, and Kingsbury and Munson in "The Devil in Possession." The latter half of the week tthe Charles Morati Opera Company will also be on the bill.

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