

OPERA AT THE METROPOLITAN

NOVELTIES OF THE SEASON TO BEGIN TO-MORROW.

It will be three weeks longer than ever before—Mahl, Bonci, Beria Morena, Mrs. Leffler-Burckhard and Chalipin, the Russian Bass, notable recruits to the company—New Operas and Revivals

The season of opera which will begin at the Metropolitan Opera House to-morrow—fourth in the dynasty of Conried—will differ in one particular from all that have gone before it. For the first time in the

to-day the foremost operatic theatre of Europe. The causes which led to his resignation last spring have never been wholly understood, but it has frequently been rumored that he had no idea that his resignation would be accepted when he offered it. However that may be, it has been the good fortune of New York to secure him.



MARIA LEFFLER-BURCKHARD



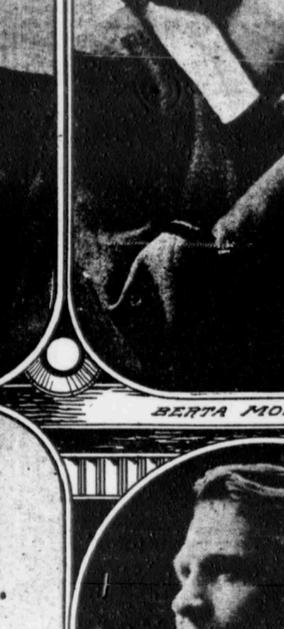
GEORGES LUCAS



GUSTAV MAHLER



BERIA MORENA



RODOLFO FERRARI



FEDOR SCHALDAPIN



FELY DERYNE



FIEDRA LANGENDORFER



RICHARD MARTIN

history of the theatre there are to be regular performances on Thursday nights, for which the subscription is just the same as it is for the other subscription performances of the season.

So this year the weekly subscription performances will number five for the first time. They would be six were it not for the fact that opera must be given in Philadelphia on Tuesday nights. The demand for seats is already so large as to insure complete success for such a series. But it may come in the future.

The season this year is to continue for twenty weeks and the extra three weeks make the year's work the longest ever planned. The Saturday performances at popular prices will be continued, as will the Sunday concerts, at which Gustav Mahler is to attempt the production of some new music of a more serious character than the programmes have hitherto contained. Felix Mottl once undertook the same sort of reform without much success, but maybe times have changed.

Another difference between the present season and its predecessors lies in the expense involved this year. The contracts signed by Mr. Conried not only for new singers but for the costumes and scenery involve so large an amount that any profit for the Conried Metropolitan Opera Company is practically out of the question.

One more difference about this season must be noticed. It will begin with a novelty.

It used to be a tradition of Metropolitan seasons that new works should come very late in the year. The first night of the present season will be devoted to an opera never sung in New York before. This is Francisco Cilea's "Adriana Lecouvreur."

Other novelties and revivals that are to come at about the rate of one a week will be Mascagni's "Iris," Verdi's "Il Trovatore" and "Otello," Thomas's "Mignon," Boito's "Mefistofele," Giordano's "Andrea Chénier," Wagner's "Der Fliegende Holländer," Weber's "Der Freischütz" and Kreutzer's "Das Nachtlager von Granada."

Interesting in the season's plans is the production of the three most famous musical settings of Goethe's "Faust," that is to say Gounod's "Faust," Berlioz's "La Damnation de Faust" and Boito's "Mefistofele." There will be a complete cycle of the Nibelungen Ring and two productions of "Parsifal." Elaborate revivals of "Il Barbiere di Siviglia" and "Le Nozze di Figaro" are to be made for Mrs. Sembrich.

Perhaps after a work themselves there is nothing so important as the personalities of the conductors who are to produce them. The most noted newcomer among these prima donnas of the baton is Gustav Mahler.

He was for the last ten years director of the Imperial Opera at Vienna, and under his administration the institution has attained an eminence which makes it

Epstein and composition with Bruckner. He has conducted at Cassel, Prague, Leipzig, Pesh and Hamburg and is one of the most noted German composers of the day.

The Italian operas are to be entrusted to Rodolfo Ferrari, an Italian maestro who comes here with a great reputation in his own country. The appearance of Cleofonte Campanini here made it evident that there are some very fine conductors in Italy, and his wonderful achievements ended the tradition that any old thing in the way of an Italian conductor would serve.

Mr. Ferrari came to this country from Buenos Ayres, where he has been at the head of a season of three months of opera in Italian. Twice before he has been in this country and both times in the early part of his career.

He was engaged by Abbey & Grau for the season of concerts in which Etelka Gerster made her last lamented public appearances. She found that her voice was gone and returned to Europe, so the tour was cancelled. The next year Italo Campanini made a concert tour of the country and Mr. Ferrari acted as his accompanist.

He was born in 1863 at Mirandola and studied composition and piano with his father, who was a musician of note. He completed his studies at the Rossini Lyceum at Bologna and first appeared as a conductor at the opera in Ravenna.

He was then called to the Teatro Comunale in Bologna and has since held the post of first conductor at Florence, Naples, Palermo and Trieste and has conducted seasons in Vienna, Berlin and Frankfurt. He spent three seasons at Madrid and for as many years at the Teatro Lirico in Milan, where he conducted the first Italian performance of many works by Mascagni, Giordano, Saint-Saëns, Leoncavallo, Mascagni and Cilea.

His last engagement was at the Costanzi in Rome, where he was first conductor for six seasons.

Samuel and Alfred Hertz will assist in the German repertoire. Roy is again to have charge of the French repertoire. The orchestra which is to be under the control of these three men will be little changed in personnel since last year, as it was found wholly satisfactory then, but the chorus, which now numbers 100 voices, is made up largely of new material, only the best voices of last year having been retained.

New York with its overwhelming interest in the personality of the singers will find a number of new names on Mr. Conried's roster. Among the sopranos are Marthe Leffler-Burckhard, Beria Morena, Fely Deryne and Rita Le Fornia, while the successor to Mrs. Schumann-Heink will be Frieda Langendorfer. Newcomers among the men are Alessandro Bonci, already known here; Georges Lucas, Riccardo Martin and Fedor Chalipin, and according to report, the greatest of these is Chalipin, the noted Russian bass, who has been the operatic sensation of Europe for the last two years.

Mrs. Leffler-Burckhard is the latest German dramatic soprano to gain fame enough in her own country to have it spread beyond the frontiers. She has received the consecration of Bayreuth, and as the leading member of the opera company at Wiesbaden reaped most of the honors in the special performances organized there by the Emperor of Germany.

Her career, like that of her noted predecessors, has been an advance from the lighter soprano roles to those requiring the heaviest vocal and mental equipment. She is a native of Berlin and when her voice developed went to Dresden to study under Mme. von Meixner, who had been a pupil of Viardot-Garcia.

Then she made her first stage appearance in Strasburg, where she was a coloratura and lyric soprano. This was in 1900, and her next engagements were in Breslau and Cologne, where she still sang the roles she had dedicated herself to in the first instance.

In 1902 she came to this country, sang in concert in the German theatre in Milwaukee, and in 1904 returned to Bremen to take a place in the opera house which has since been gradually risen to her feet by her husband and Andrea Dippel. It was while a member of this company that her voice developed to a degree which put her more dramatic roles within her power.

So when she became a member of the opera house at Weimar she was ready to appear as Leonora in "Fidelio," Donna Anna, Desdemona and Brangäne. In 1900 she went to Wiesbaden, which is under the same Intendant as the Berlin opera house, and there she has gradually risen to her present position of the German dramatic soprano of the day.

Beria Morena, another German soprano, is a native of Munich and when she first went to Munich attracted attention immediately by her classic beauty. She was a frequent model for Lembach, who painted

her in many poses and he introduced her to Ernst Pussart.

The latter was then Intendant of the Prinz Regent Theatre and she soon had an opportunity to make her operatic debut there. She sang Elsa, Siglinde, Elisabeth and the role of Leonora in "Fidelio," in which she is to be heard here.

Twice has Mrs. Morena been announced for the Metropolitan and each time has she been unable to come, owing to a long spell of nervousness which finally sent her to a sanitarium. She made her reappearance on the stage last spring and was found to be restored to physical and vocal health. She will also sing here in the revival of "Der Freischütz."

The other new sopranos are Rita Le Fornia and Fely Deryne. Mme. Deryne is a Parisian who made her debut at the Nice Opera House and has since sung in Marseilles and other French cities. Last year she was with the San Carlo Opera Company.

Her repertoire includes all the lyric roles with such interesting exotics as Sappho in the opera of "Do Lara," and Salome in "Herodiade," and Mimì in the "La Bohème" of Leoncavallo. It is not necessary to observe that she will not be called upon to sing these roles in New York.

Miss Le Fornia is an American singer who has tried to perpetuate that fact in her name, which appears to violate every rule of gender, but does not because it was made in America, not in Italy. It settles the back part of California. Miss Le Fornia has sung in English opera and has for several years been abroad preparing herself for the Metropolitan.

Frieda Langendorfer, who is to succeed Mrs. Schumann-Heink as the German dramatic soprano, studied piano and voice in Strasburg, where she was a pupil of Mme. Mallinger, the former Berlin prima donna and first of all Eras, and made her debut as a singer at the Stadt Theatre in Strasburg in 1901. She was engaged there for three seasons, appearing frequently in Wiesbaden and other German cities as a guest.

She sings all the contralto roles of the classic repertoire and also is enabled through the range of her voice to attempt with success such parts as Leonora in "Fidelio," Brünnhilde, Queen of Sheba and Salika. Mrs. Langendorfer has sung frequently in Vienna, and in Munich spent three months in place of Miss Fremstad, who was at that time singing in London.

George Lucas and Riccardo Martin are the two French tenors who will divide between them the roles of the unlamented Charles Rousseilhe, who has recently reappeared that he found it impossible to accept Mr. Conried's kind invitation to come to this country for another season. If the directors of the Conried company had been able to get him over here audiences would have been compelled to listen to his painful efforts for another year.

George Lucas will make his first appearance here as the Abbe Chazet in "Adriana Lecouvreur." He was born in Normandy and began life as a civil engineer. He was an actor for five years before he turned his attention to the operatic stage and studied singing in Paris under Marco.

He made his first appearance in Geneva in 1898. Later he sang in Bordeaux and at the Grand Opera in Paris, where he appeared in the first revival of Berlioz's "La Prise de Troie." He has sung also in Lyons, Marseilles, Nice, Antwerp and New Orleans.

An important incident of his operatic career took place in Lyons, where he created the leading part in Saint-Saëns's opera "Les Barbiers" and another was in New Orleans, where he sang the leading rôle in the first American production of Giordano's "Siberia."

His colleagues in the French repertoire, Mr. Martin is the first American ever to be engaged for leading rôles at the Metropolitan Opera House. He was born in Kentucky of French parents, studied piano and harmony with Edward MacDowell and had composed a number of pieces for male chorus, orchestra and piano before he decided to go on the operatic stage.

He studied in Paris with Shriglia and Escalati and three years ago made his debut at Verona as Andrea Chénier in Giordano's opera of the same name. He was then engaged for the same rôle at Milan and afterward came to this country to appear in the French opera house at New Orleans.

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In addition to singing in the chorus in this theatre he was machinist, prompter and stage manager. His work was very intermittent and he was often compelled to walk miles without a copeck in his pocket and to other food than what he might beg.

Finally in 1892 in Tiflis he met a singing teacher named Usakoff who found that he had a beautiful voice and decided to give him free instruction. After one year he was able to appear at the Imperial Theatre in Tiflis to sing the leading bass rôles at a salary of \$75 a month.

After one season he was called to Moscow and St. Petersburg, and his success in the private opera houses of these cities was so great that he was engaged to sing in the Imperial opera houses of both cities. Impatient of discipline, however, Chalipin went back to the impresarios of the private opera houses and was engaged at a salary of \$3,000 a year in St. Petersburg, which seemed a fortune to the young singer.

His success was so great that the Imperial Opera House allowed him to return on his own terms. For six years Chalipin continued to sing in his own country, appearing first in Italy in 1901 at La Scala in Milan. He sang in the Bolshoi's opera of the same name, which is commonly regarded as his greatest rôle.

In that he appears almost nude, and as he is more than six feet tall and a giant in physique the effect is said to be wonderful. Other rôles in a rather limited repertoire are Don Carlos, Basilio, The Demon, Ferns and Mephistopheles in Gounod's opera.

Among the artists of the company who will this season be heard in new rôles or revivals are Mme. Sembrich, who will sing her usual repertoire and appear as Rosina and Susanna in the special Rossini and Mozart revivals; Mme. Fames, who will sing Don Juan, Arias and Leonora in "Il Trovatore" for the first time; Mme. Fremstad, who is to sing Isolde and Leonora in "Fidelio"; Mme. Gadski, who will repeat her success in a special revival of "Der Fliegende Holländer"; Miss Farrar, who is to sing Mignon, Cherubino and Zerlina in "Fra Diavolo"; Mme. Cavalieri, who will sing in addition to Adriana, Carmela and Elida, and Marie Rappold, who is to appear as Micaela, Eva and Elena.

She will sing in "Il Trovatore" the rôles of "Iris" and "Andrea Chénier." Giuseppe Campanari will take part in "Il Trovatore" and "Otello," and will sing in "Der Freischütz," who is to sing in "Der Freischütz," has also added new rôles in "Adriana" and "Iris" to his repertoire.

PUBLIC DRINKING BY WOMEN

CHANGE FOR THE WORSE THAT STARTED TEN YEARS AGO.

cocktails at luncheon marked the beginning—New Many Women Go Daily to Restaurants Solely to Drink—Unpleasant Scenes—A Manager's Observations.

The manager of a restaurant in the heart of the shopping district was giving the results of his observations as to the increased consumption of liquor by women.

"There's no denying that women do drink far more than they used to," he said. "I started in as manager here eighteen years ago. At that time and for years afterward no nice woman would have thought of coming into a place like this and ordering a glass of whiskey for herself."

"Women with regard to the proprietaries might order a glass of beer or a mild claret punch or a glass of Sauterne or of some red wine with their luncheon, but they wouldn't drink straight liquor in any form. And even women of the careless class were regarded by us as doing a pretty raw thing when they ordered a cocktail, and we watched them to see that they didn't attract attention by making any breaks."

"As a matter of fact, even the nice women who took any sort of alcoholic chaser, like beer or light wine, with their luncheon used to be looked upon by the general body of women as well, as taking a chance. They were making themselves liable to be talked about a little."

"Such a difference now! About ten years ago, I think, the change began.

"Women would have their cocktails before taking luncheon. Even that innovation shocked the more particular women. Plenty of properish women remained away from places like this when they saw that women were taking cocktails ostentatiously as a fillop to the appetite for luncheon."

"It wasn't long after that before the women began to come in alone, or parties of two or three or four, and order drinks without any food to follow. The entering wedge, you see, was working."

"We had a consultation about the matter when first we began to notice it. It seemed as if such doings might endanger the reputation of our establishment. But the women who walked in for their hard stuff drinks without food plainly were of a class we could not afford in a business way even to attempt to discipline."

"They were by every token of the nice nice sort—nothing loud or aggressive or fandanglish about them. We didn't feel as if we could take a chance on suggesting to them that they were overstepping the barriers that long had been set up in this country at least, against the public drinking of strong waters by women."

"Well, tidings and habits spread quickly among women, and it was not long before we had a greatly amplified patronage of women who drank more than they used to, and as if such doings might endanger the reputation of our establishment. But the women who walked in for their hard stuff drinks without food plainly were of a class we could not afford in a business way even to attempt to discipline."

"Women not engaged in shopping at all come here for their drinks. They take straight whiskey, highballs, cocktails, and some take a good many drinks."

"Some of them are joined here at office closing time by their husbands, chaps who look easygoing and indulgent, as a rule,

and these couples sit here and take their drinks together, listening to the music and often remaining for many hours. I can't say that I particularly like such a spectacle. I've seen some mighty evil consequences arise from this sort of two-handed drinking by husband and wife in company."

"I think the habit of public drinking by women generically classed as nice took its beginning from the time when great hordes of our folks began to make their European tour. American women noticed, in England particularly, that the women on the other side made no bones about taking their drink wherever and whenever they wanted it. I've heard women say that if such a browbeaten lot as English women were allowed to drink anywhere without restriction they would soon have women ought to have the same privilege."

"Hard drinking men do sometimes stop drinking, some of them for life; but hard drinking women don't. That's plain talk, but it's the truth. Women who get thoroughly into the habit of drinking rarely or never stop."

"I've known two or three cases of women who stopped out of thousands of women drinkers who have passed in review here. These two stopped because they feared insanity. As a matter of fact both became insane, anyhow. They quit too late."

"Now we have to keep a careful eye upon women who come here for the sole purpose of drinking. We can't have scenes. Those who are liable to overdo it and make trouble are not only watched but they know just how much drink will be allowed them."

"You might think this sort of a humiliation would sort of stop them, make them ashamed. It does not. The old fashioned idea that strong drink sort of purifies the sensibilities of humans, male and female, wasn't so far from the mark."

"Despite our watchfulness some of the women occasionally take too much—new customers usually, whose capacity, to put it in that rather raw way, we've had no

chance to gauge. And then—well, the leader of the orchestra gets the nod to play something that'll make plenty of sound. There's a place for such women to go down for the purpose of resting off the effects of their incautiousness."

"Most of them prefer to leave at such times. We have cabs of closed carriages available for them. In such cases we are very glad to spare no expense, our sole solicitude being to get such indiscreet women off the premises."

"No woman who becomes overwrought on our hands once can come back here at another time to keep us worried for four that she'll start something again. Some of them try to come back, but they are not served. They become peculiarly overwrought, but they make no difference about their peevishness."

"But most of the regulars who come here every day to drink, and it's absolutely necessary for them to get home to preside over their husbands' evening meal. In these circumstances one doesn't wonder that they have difficulty in controlling their servants when they leave the whole thing to servants in such a fashion."

"When they leave here they are usually pretty talkative, pretty chatty, pretty funny. Well, the husbands of all these

women can't be stone blind, can they? One wonders. It's a curious affair. I guess there must be something in the foreigners' observations that American husbands are a curiously patient and indulgent lot, don't you think?"

"You notice the name of the orchestra is playing? Of course you know it—'Love Me and the World is Mine.' I hope you'll never have to listen to it as often as I do. That's about the fifth time the orchestra's had to play it by request to-day."

"It's a great favorite with the woody women patrons. They call for it all the time, as soon as there's a certain number of drinks. There are certain airs that we call woody tunes that the drinking women are a unit in demanding all the time."

"Schubert's 'Serenade' for example, and 'The Rosary'—how tired I have become of every beat of that rosary! And the 'Intermezzo' from 'Cavalleria Rusticana.' And, worse, 'The Palms.'"

"Drinking, I have found, makes women melancholy—woody is the more expressive word—and they don't want the gay, swivly music. They want the woody tunes, the sad, gloomy stuff that suggests to them how their husbands neglect them, how they have been darkened by such neglect, and so on."

"It is very singular. Drinking men ordinarily like the cheerful music. There certainly is a difference between men and women, especially in their potations?"

"Some of the women drink incredible quantities of liquor, and get away with it, as the saying goes. They increase their doses. There are plenty of women here who can take a pint of liquor without overwinking rapidly."

to like to get non-drinking women to come and drink with them.

"I've seen them start young women, not used to drinking at all, off on the drinking road, and the beginners, beginning right here, would get to the top class sooner or later. But such a case, that. But it can't be prevented, of course."

"Another thing: A woman who feels that the thing is taking a bit of a clutch she makes up her mind to quit. Well, she accompanies one of the drinking women, a friend, in here, meaning to take mineral water or something soft. The drinking woman won't have that. She insists upon the woman who is trying to quit having something hard."

"Distressing scenes ensue at such times. The woman is chagrined over being shown up in front of her women friends, and resents her husband's coming here after her. There's a scene, not made any more mild by the fact that the woman has spent the afternoon drinking."

"We try to flag such scenes the instant we see them coming, but the situation occasionally gets out of our hands and we can't stop 'em. You'd think that a sober man wouldn't often visit a drinking place for the purpose of taking his wife away—just imagine that a man would do that just once, if at all, and never say more; but there are some husbands who have to visit places like these very often to

get their wives; that is, they don't have to, but they do."

"And I've noticed that the men who do this are usually clean, dead sober, upstanding, self-respecting looking chaps. One of them came here about half a dozen times to get his wife, all within the space of a month."

"The last time he came he had two pretty little children, a boy and a girl, with him. He came in, holding the toddlers by their hands, and he walked up to the table where his wife was drinking with a chattering party of women, and he said to her: 'Here are the children. I have to leave 'em, but I can't stand the gaff. I'm going to blow to-night. Good-by, and out he went, and he's gone yet, too.'"

"The wife still drops in here once in a while, pretty shabby, but the other women whom she used to know buy drinks for her, because they feel sorry for her, for didn't her husband desert her?"

"Yes, women drink a great deal more than they used to. If you know how many restaurants there are in New York that derive their almost exclusive income from the drinking patronage of women you'd be astonished, I think."

AFTER THE COLLEGE VOTE. Syracuse Politician—Uses the University Paper in the Campaign.

The candidates for office in Syracuse at the recent election took up a great deal of room in the Syracuse Daily Orange, the university paper, to plead their cause. Ordinarily there aren't many voters in a college, but so many men go from the city to the university in Syracuse that it was as much worth while to advertise in the college paper as in a daily to get the attention of the voters.