PATRIOTIC DUTY FACES METROPOLITAN OPERA'S DIRECTOR

Reasons Why Mr. Gatti-Casazza Should Without Delay Buy the Official Version of the National Anthem

By W. J. HENDERSON.

SOME time ago the national Government appointed a commission of musicians to determine what was the correct version of the national anthem. Among the members of the commission were John Philip Sousa, Oscar Sonneck and Walter Damrosch, and the version made by them and their associates was harmonized by the last named. It was declared by the national Government to be the authorized and official version.

If that means anything at all, it means that military and naval band masters were directed to procure the authorized version of the national anthem and to play it at colors and at such other ceremonials as the regulations appoint.

In this city since the version was made and published the present writer has not heard it played once, except by the Symphony Society Orchestra, which is conducted by Mr. Damrosch. Mr. Sousa's Great Lakes band plays it, but the editor of this department has not had the good fortune to hear that band at a time when it would be expected to play the anthem.

The official version of our national anthem is characterized by dignity, which is attained largely by the removal of certain cheap rhythmic effects, evidently corruptions of the original form of the melody. The other versions are touched with vulgarism to a certain extent.

But whatever may be the merits of one version or another, it is the duty of conductors to recognize that which the Government of the United States has declared to be official. Can it be possible that the pitiable petty jealousies which exist among musicians can operate to prevent conductors from performing the new version because one of its sponsors is another conductor?

Since we are considering "The Star Spangled Banner," let us also consider that particular version which nightly addresses itself to the sensitive ears of society in the golden horseshoe, to those of the British, French and Italian officers who are there to be seen, of the passionately devoted adorers of art who batter their hands behind the brass railing and the veterans of Giulio Setti's choral legion.

Metropolitan an Offender.

The Metropolitan Opera House, mark you, kind reader, not only ignores the official version of our national anthem but has one entirely its own, one so utterly vulgar, sensational and blatant that it would possibly be at home in a cabaret, but in the pompous temple of art in Broadway is an affront to every person of patriotic feeling.

Not only is the old shopworn jingle of "proudly we hailed" and the rest (so sternly banished by the honest musicians of the commission) retained in the centre of musical culture of the Western Hemisphere but into the "land of the free" is thrust a raucous high note by the first trumpet. This high note never belonged to any version of our national anthem, does not now and never will.

Was it necessary to do anything further in order to advertise the fact that the Metropolitan is an Italian opera house? Did the supreme council of West Thirty-ninth street deem it essential to the inescapable identification of their school of art that they should brand it with the Italian trademark, the high note?

We have observed that this intrusion is not made when the conductor of the evening is of enemy alien origin. It never fails when our allies conduct. They might be expected to show some veneration for the chant of a people which so warmly feathers their nests. But if they cannot without anguish separate themselves from that time dishonored high note let Mr. Gatti-Casazza buy the official version of the national anthem, place it on the desks of his conductors and declare it official in his opera house.

At any rate it is high time that this noisy noisesome parody on our national anthem, which is flung into our faces night after night at the Metropolitan, be silenced forever.

The final week of the season at the Metropolitan Opera House will begin to-morrow evening. It is not the purpose of the editor of THE SUN'S musical department to enter into a profound analysis of that season's accomplishments. It may possibly be found advisable next Sunday to comment with more or less lightness on some of the artistic revelations which have been made. But by next Sunday the entire subject may have lost its charm for the writer, for altogether too much is published about the opera house, the opera singers and their doings.

Year's Operatic Record.

And what is much worse is the attitude now held by an important part of the New York press, which seems to believe all matters touching on or appertaining to the opera to be of a hundred fold more importance than anything in the great and true world of musical art which lies outside the walls of this institution. This is a very great pity; indeed it is lamentable, and the cause of music in this city is going to suffer seriously by reason of it.

But put that aside for the moment. The official record of performances for the present season has been compiled. Naturally its correctness depends yet on the completion of the programme made for the coming weeks. But if no changes have to be made by reason of indisposition among the singers, and if the Boston week goes through as arranged, the record given below will be the true one.

Under the system introduced by Mr. Gatti-Casazza no opera can easily have more than eight performances, while seven is usually the high figure. This time "Aida" is the only work with eight representations to its credit. This should mean performances on four subscription nights, one subscription matinee, one Saturday night and two extra representations, which are usually matinees. Puccini leads the list with twenty performances of four operas, Verdi is second with nineteen of four works, and owing to the success of "Lodoletta" Mascagni comes into third place with eleven to his credit. For the rest the record may be permitted to speak for itself.

Repertoire of the Season 1917-18.

Operas in Italian.		Operas in Italian.	
VERDI.		LEONI.	
Aida	8	L'Oracolo	6
La Traviata	3	FLOTOW.	
Il Trovatore	3	Marta	6
Rigoletto	5	MOZART.	
		Le Nozze di Figaro	2
PUCCINI.		MOUSSOROSKY.	
La Boheme	5	Boris Godunoff	6
Madama Butterfly	5	BORODINE.	
Tosca	6	Prince Igor	2
Manon Lescaut	4	Operas in French.	
		GOUNOD.	
DONIZETTI.		Faust	6
L'Elisir d'Amore	5	RABAUD.	
La Figlia del Reggimento	3	Mareuf	6
		BIZET.	
MASCAGNI.		Carmen	7
Cavalleria Rusticana	6	MASSENET.	
Lodoletta	5	Thais	6
		SAINT-SAENS.	
LEONCAVALLO.		Samson et Dalila	4
Pagliacci	5	MEYERBEER.	
GIORDANO.		Le Prophete	5
Madame Sans-Gene	3	RIMSKY-KORSAKOFF	
ROSSINI.		Le Coq d'Or	6
Il Barbiere di Siviglia	4	Operas in English.	
		CADMAN.	
ZANDONAI.		Shanewis	5
Francesca da Rimini	4	LISZT.	
BELLINI.		Saint Elisabeth	5
I Puritani	4	Ballet.	
MONTEMEZZI.		GILBERT.	
L'Amore dei Tre Re	5	The Dance in Place Congo	4
		VERDI.	
		Requiem Mass	2

Thirty-two different operas at the Metropolitan Opera House (twenty-three in Italian, seven in French and two in English). This includes seven double bills, one triple bill and one benefit performance, consisting of three acts from different operas and a ballet.

The double bills were "Cavalleria Rusticana" and "Pagliacci," 1; "L'Oracolo" and "Pagliacci," 3; "Cavalleria Rusticana" and "Le Coq d'Or," 5; "Shanewis" and "Le Coq d'Or," 1; "Lodoletta" and "The Dance in Place Congo," 1; "Shanewis" and "Pagliacci," 1; "Il Barbiere di Siviglia" and "The Dance in Place Congo," 1. The triple bill was "Shanewis," "The Dance in Place Congo" and "L'Oracolo," 3.

Operas in Brooklyn (eleven performances)—"Tosca," "Le Nozze di Figaro," "Il Trovatore," "La Figlia del Reggimento," "Aida," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci," "La Boheme," "Thais," "I Puritani," "Carmen."

Operas in Philadelphia (sixteen performances)—"Aida," "Manon Lescaut," "Faust," "La Figlia del Reggimento," "Cavalleria Rusticana" and "Pagliacci," "Saint Elisabeth," "La Travista," "Lodoletta," "Madama Butterfly," "Rigoletto," "L'Amore dei Tre Re," "Carmen," "La Boheme," "Samson et Dalila," "Il Trovatore," "L'Oracolo" and "Le Coq d'Or."

Operas in Boston (eight performances)—"Le Prophete," "Tosca," "Aida," "Rigoletto," "L'Oracolo" and "Pagliacci," "Madama Butterfly," "Samson et Dalila," "I Puritani."

Number of performances given by the company during its twenty-four weeks season in New York, Brooklyn, Philadelphia and Boston, 1917-1918, including twenty-two Sunday night concerts, 208.

Concerts and Recitals

A spectacular feature of Geraldine Farrar's benefit concert for work of the Stage Women's War Relief for the fighting American and allied soldiers in France, to take place Sunday evening, May 5, at the Metropolitan Opera House, will be the playing of the massed navy bands conducted by Lieut. John Philip Sousa. Through the courtesy of the Secretary of the Navy Miss Farrar has been offered for a grand patriotic finale some of the bands from the navy yard and other Government stations near New York.

Lieut. Sousa, writing his acceptance to conduct these assembled bands at the Metropolitan, says:

"We are off on the Liberty Loan drive here in St. Louis, and last night before I left your letter came to the station. I saw the commandant immediately and he has granted me leave of absence to proceed to New York to take part in Miss Geraldine Farrar's benefit. I am very sure that Miss Farrar, backed by the jackie band, will prove invincible."

As a part of the big closing number Miss Farrar will sing "The Star Spangled Banner" under Lieut. Sousa's leadership.

The other events of the evening will be Miss Farrar's singing of the entire second act of "Madama Butterfly," with the cast and orchestra accompaniment of the Metropolitan; John McCormack in a group of his best loved songs, the dancing of Rosina Galli, premiere danseuse of the Metropolitan, who is expected to appear in a scene from "Le Coq d'Or," and Nora Bayes in some of her most popular songs. Other artists of international reputation have signified their willingness to appear, and they will be announced later.

Toscha Seidel, the young Russian violinist, who came to America with Leopold Auer in February, will make his American debut at Carnegie Hall this afternoon. Mr. Seidel was born in Odessa, Russia, in 1900. He early showed signs of musical talent and began his violin instruction at the age of 7. He began his studies with Auer in 1912 and has continued with that master until the present time.

He made his first public appearance in Christiania, Norway, in 1915, and has played in Scandinavia each season since that time as a soloist. Last season he also appeared in joint recital with Prof. Auer. Richard Hageman will assist Mr. Seidel at the piano. The programme follows: Chaconne, Vitali-Charlier; concerto, D, Tschaikowsky; nocturne, E minor, Chopin-Auer; La Capricieuse, Elgar; old melodies, Sinding; mazurka, Tor-Aulin; gypsy airs, Sarasate.

Aurelio Giorni, Italian pianist, will give a second recital this afternoon at Aeolian Hall. This will be Mr. Giorni's last appearance before going to war. His programme is as follows: Schubert, four impromptus, opus, 90, in C minor, E flat, G flat, A flat; two moments musicales, opus 94, Nos. 3 and 5, and two impromptus from opus 142, Nos. 1 and 3, F minor, B flat; Chopin, allegro de concert in A, opus 46; two etudes, opus 10, Nos. 3 and 5, E, G flat; three poetic etudes, F minor, A flat, D flat; etude, C minor, opus 25, No. 12.

The postponed recital of France Woodmansee, pianist, will take place at the Punch and Judy Theatre this afternoon. He will play the following programme: Largo, opus 7, Beethoven; intermezzo, opus 76, No. 3, rhapsody, opus 79, No. 2, Brahms; Chopin, etudes E, C, C minor, nocturne D flat, prelude, opus 28, No. 11, ballade, G minor; prelude, chorale and fugue, Franck; Debussy, "Danseuses de Delphes," "The Little Shepherd," "Reflets dans l'eau," "La Cathedrale Engloutie."

This afternoon the second in the series of April concerts will be given at the Greenwich Village Theatre under the joint auspices of the Greenwich House Music School and the theatre. These concerts at popular prices have been planned for the purpose of bringing the best music, interpreted by fine artists, within the reach of the lower West Side and are a development of the music school which the Greenwich House inaugurated two seasons ago.

The artists who will appear to-day are George Harris, tenor; May Mukle, cellist, and Ethel Cave Cole, who will be at the piano. The programme will open with a Bach aria for tenor from the cantata "Jesus Now Be Praised," with cello obbligato. A Valentini sonata in E for cello and piano will follow. Miss Mukle's second group will contain two "Fancies" of her own, and a "Melody" by Bridge. Mr. Harris will further sing a group of Schubert songs, modern songs by Duparc, Berlioz and Wolf-Ferrari, and the "Battle Hymn of the Republic."

Mme. Yvette Guilbert will give an impromptu recital this evening at Maxine Elliott's Theatre. It was impossible for the diseuse to interpret all the songs her enthusiastic public called for last Sunday night, so at to-night's entertainment Mme. Guilbert will bring her music with her and ask the audience to select the programme from her popular repertoire.

The Strand Symphony Orchestra, under the direction of Oscar Spirescu, will play for the week's afternoon concerts beginning to-morrow the "Rumanian Poem" of Georges Enesco and an "Anniversary Festive March" composed and dedicated to the Strand Theatre in commemoration of this institution's fourth anniversary, by Albert Cheafarelli. The soloists for the week are Rosa Lind, Dorothy South and Giovanni Camello. Mme. Lind and Mr. Camello will sing the finale from the first act of "Madama Butterfly." Miss South will sing "The Star," by Rodgers and "Love Is Best of All," from Herbert's "Princess Pat."

Marcia Van Dresser, soprano, at her song recital in Aeolian Hall on Tuesday afternoon will present as her principal offering two groups of French songs by Faure and Claude Debussy. An aria by Haydn, an old Italian air, "Pingo per mio diletto," a song entitled "Nature's Adoration," by Carl Phillip E. Bach, and a group of songs by American composers complete the programme. Among the latter songs are two by Richard Hageman, who will be Miss Van Dresser's accompanist.

Ethel Leginska, pianist, under the auspices of the Humanitarian Cult will play at Carnegie Hall on Tuesday evening, April 16. Her numbers comprise a sonata by Schumann, three Chopin etudes and the "Rigoletto" paraphrase of Liszt.

Because some Americans interested in the Americanization of foreign colonies in New York found there Italians who were capable of teaching Americans the forms of Italian musical art, a large Italian chorus is now enabled to appear at Carnegie Hall on the evening of April 17. The chorus will sing Italian songs that have become famous along the Plave and have echoed across the Bridge of Sighs. The new chorus is called the International Music Festival Chorus, with Francesco Maglocco, leader. Maestro Maglocco, whose indefatigable efforts have built up this chorus—it consists of 150 voices—at the Church of Our Lady of Mount Carmel, was for four years a member of the choir of the Vatican Seminary, which is connected with the Vatican Chapel at Rome. In the programme there are choral numbers selected to show some of the best music Italian composers have written, and there are solo numbers to be sung by distinguished Italian singers. An orchestra made up from members of the Metropolitan Opera House and the Philharmonic orchestras will assist. Fifty per cent. of the proceeds is to go to the Italian auxiliary of the American Red Cross No. 3[illegible].

The third, which is the northern production of the "Messiah in the Four Quarters of New York," by the New York Community Chorus, Harry Barnhart conductor, free to the people, will take place at the Morris High School in The Bronx on Wednesday evening, April 17, at 8:15 o'clock. The soloists will be Mme. Gertrude Auld Thomas, soprano, and Margaret Barrell, contralto. The orchestra will consist of the senior orchestra of the Music School Settlement, Arthur Farwell, conductor, with added wind players. There will be community singing before the "Messiah" begins and the senior orchestra will be heard in special numbers. There will be no reserved seats and tickets may be had free, four for each person, on application to any branch public library in The Bronx and at the Bronx workroom of the Red Cross, 470 East 161st street. The fourth and last "Messiah" production, representing the south, will be at the Washington Irving High School on April 24.

The first of three orchestral concerts, with Ossip Gabrilowitsch conductor and soloist, will take place on Thursday evening, April 18, in Carnegie Hall. The programme is as follows: Beethoven, First symphony; Mozart, concerto in D minor for piano and orchestra; at the piano, Ossip Gabrilowitsch; conductor, Arnold Volpe; Beethoven, overture, "Coriolanus"; Beethoven, seventh symphony.

Thomas Wilfred, a young Danish barytone and lute player, will give a costume recital on Thursday afternoon, April 19, in the Punch and Judy Theatre. In quaint Shakespearian surroundings Mr. Wilfred will sing and play on the lute in the costume of the sixteenth century and carry his audience back to the time of King Henry VIII. and Queen Elizabeth. His programme will consist of sad and merry old ballads, including some songs, rarely if ever sung in public since the days of William Shakespeare, as well as solo playing on an old twelve string archlute. In full the list comprises a very early English group of songs, a Scandinavian group, French songs and Elizabethan ballads.

Louise Davidson, soprano, with Claire Rivers at the piano, will give a costume recital of songs at the Princess Theatre on Friday afternoon, April 19. Included in the programme are a French and Japanese group, a children's group and a Southern group, in which are two songs which the two recitalists have collected and arranged themselves.

A concert at Camp Quantico, Va., for the United States Marines on April 6 marked the closing of the season for the Symphony Society of New York, Walter Damrosch conductor. Following a week of engagements in Wilkesbarre, Chambersburg, Philadelphia, Baltimore and Washington, the orchestra stayed over night in the Capitol City to make a special trip to Quantico under the auspices of the Entertainment Committee of the Training Camp Activities. The points of interest at Quantico are many, particularly a perfect system of communicating trenches, with barbed wire entanglements, dugouts, &c., built by two companies of marines now in France. These trenches almost proved the undoing of several members of the orchestra, for after lunch was served in the various mess halls the musicians decided to have their cigars in the vicinity of the front line, forgetting that the concert was scheduled for 1:30. When Mr. Damrosch stepped upon the platform he quickly discovered that the casualties in his forces included a first trumpet player, several double basses, a few first and second violins, the tympani player and one or two of the principal woodwinds. Word was passed to a detail of marines in the Motorcycle Corps to round up all male civilians, especially those that looked like musicians, and conduct them to the auditorium. In less time than it takes to play "The Star Spangled Banner" the stragglers began to appear, closely guarded by their escorts, who were bent upon having their concert if they had to bring in the players dead or alive.

To-night at 8:45 o'clock Michio Itow, Tulie Lindahl and Toshi Komori will give the second of their series of Japanese dance recitals at the Greenwich Village Theatre, when they will again offer a novel programme, such as they presented last week. Of the twelve numbers which comprise their list eleven are absolutely new, having never before been presented anywhere; the twelfth number is the dramatic sword dance, which Mr. Itow will give. This dance is the dance of the Samurai, noble warrior of Japan, and is performed to the chanting of a classical poem, which on this occasion will be sung by Yoshimori Matsyuama.

The feature of these programmes is the fact that the musical composers represented in the list play each his own music. These writers are two young Americans, Lassalle Spier and Charles T. Griffes, and Koscak Yamada, a leading composer in Japan, who has recently come to New York.

The Orchestral Society of New York, an American organization whose aim is to popularize American music and artists, with Max Jacobs conductor, will give its final subscription concert on Sunday afternoon, April 21, in Aeolian Hall. Two Indian dances by Skilton are announced in the programme for a first hearing. The symphony is Tschaikowsky's fourth.

Elizabeth Jones, contralto, will give her first New York song recital at the Princess Theatre on Monday afternoon, April 22. She will sing French, English and German songs.

Eva Gauthier, Canadian soprano, will give a second song recital in Aeolian Hall on Monday evening, April 22. Her programme, among other novelties, includes "Le detachment vivant," by Acario Cotapos, a Chilean composer. Some impressionist songs of Leo Ornstein's are also in the list.

Greta Masson will give a song recital at Aeolian Hall on the afternoon of April 22. Included in her programme are old and modern French and English songs.

A novel concert will be the premiere in Aeolian Hall Wednesday afternoon, April 24, of Raoul Laparra's song cycle, "A Musical Journey Through Spain." Mme. Helen Stanley, soprano, will sing the cycle in costume, and she will be accompanied by Mr. Laparra, who will also play piano selections from his "Spanish Rhythms" and "Scenes Iberiennes." These works are still in manuscript and are results of many visits to the lesser known Spanish provinces. Folk songs gathered from the mouths of the peasants furnished the basis of the works, which are varied in character and said to be of unusual charm and beauty.

Mme. Povla Frijsh, Danish soprano, will give a recital at Aeolian Hall on Thursday afternoon, April 26. French songs will figure prominently in the programme.

Jascha Heifetz, violinist, will give a concert at the Metropolitan Opera House on Sunday evening, April 28, the proceeds of which will be given to the needy families of Jewish soldiers and sailors now serving with the colors of the United States. This is the last concert that Mr. Heifetz will give in New York this season.

Mme. Namara, soprano, will give a second recital at Aeolian Hall Friday evening, April 26. Kurt Schindler will be at the piano.

For her farewell recital of the present season in Aeolian Hall Saturday afternoon, April 27, Guiomar Novaes, the Brazilian pianist, will play an all Chopin programme.

Marjorie Church will give her second New York piano recital at Aeolian Hall on Monday evening, April 29.

The Newark Music Festival Association will give its fourth annual festival on April 30, May 1 and 2, when the soloists engaged are Geraldine Farrar, Cecil Arden, Giovanni Martinelli and Clarence Whitehill, together with Lucy Gates, Margaret Namara, Margaret Abbott, Theo Karle and Arthur Middleton. A festival chorus of about 850 singers will be directed by C. Mortimer Wiske, and among the works to be performed are Rossini's "Stabat Mater" and Massenet's "Eve."

CONCERTS OF THE WEEK.

SUNDAY—Toscha Seidel, violinist, Carnegie Hall, 3 P. M. Aurelio Giorni, pianist, Aeolian Hall, 3 P. M. France Woodmansee, pianist, Punch and Judy Theatre, 3 P. M. Yvette Guilbert, popu- French songs, Maxine Elliott's Theatre, 8:30 P. M. George Harris, tenor; May Mukle, cellist, joint recital, Greenwich Village Theatre, 3:30 P. M. Benefit concert, with Enrico Caruso, for families of Italian soldiers, Metropolitan Opera House, 8:30 P. M.

MONDAY—Oscar Seagle, barytone, Aeolian Hall, 8:15 P. M. Banks Glee Club, Carnegie Hall, 8:15 P. M.

TUESDAY—Marcia Van Dresser, soprano, Aeolian Hall, 2:30 P. M. Ethel Leginska, pianist in Humanitarian Cult concert, Carnegie Hall, 8:15 P. M.

WEDNESDAY—Concert, Italian Division of International Music Festival Chorus, Carnegie Hall, 8:15 P. M.

THURSDAY—First concert in the Gabrilowitsch Orchestral Series, Carnegie Hall, 8:15 P. M. Singers' Club, Aeolian Hall, 8:15 P. M. "The Messiah," New York Community Chorus, Morris High School, Bronx, 8:15 P. M. Thomas Wilfred, barytone and lute player, Punch and Judy Theatre, 3 P. M.

FRIDAY—Louise Davidson, soprano, Princess Theatre, 3 P. M. Francesca d'Angelo, songs, Aeolian Hall, 8:15 P. M. People's Society for Music and Drama, Carnegie Hall, 8:15 P. M.

SATURDAY—Benefit concert for relief fund of First Hungarian Church, Aeolian Hall, 8:15 P. M. Concert benefit of Kallman Scandinavian Orphanage, Carnegie Hall, 8:15 P. M.

TOSCHA SEIDEL, DEBUT, CARNEGIE HALL THIS AFTERNOON

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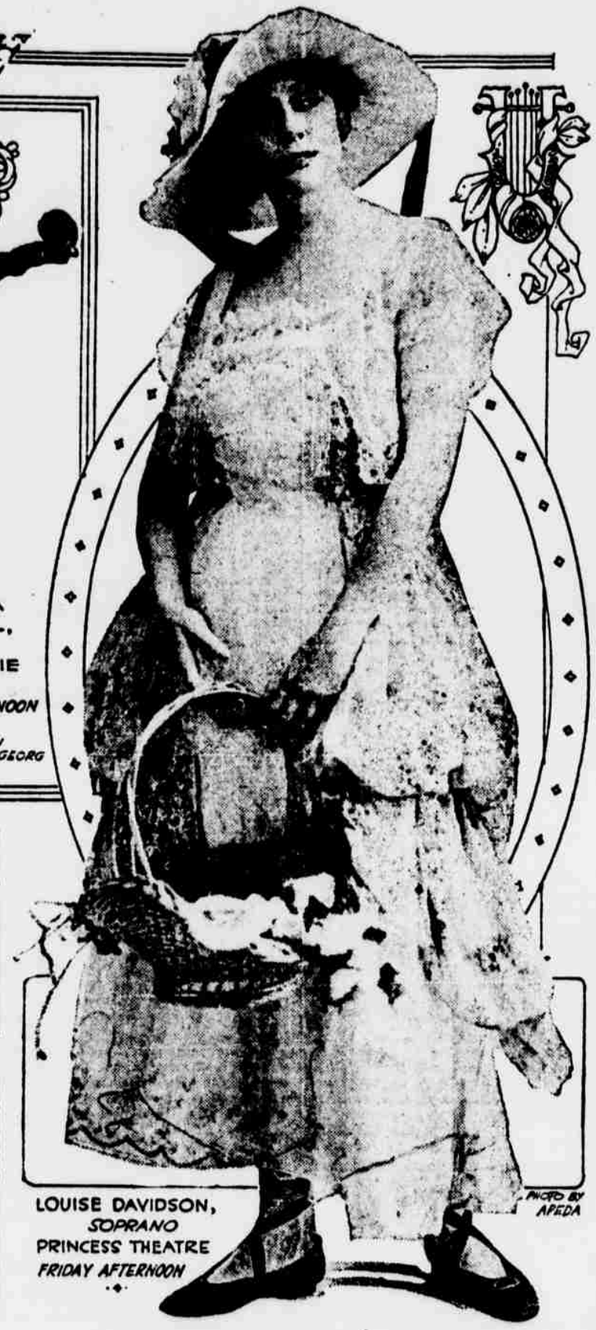

LOUISE DAVIDSON, SOPRANO PRINCESS THEATRE FRIDAY AFTERNOON

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THE WEEK OF OPERA.
Metropolitan Opera House.

MONDAY, Triple Bill—"Shanewis," Mmes. Brasiau, Sundelius and Howard; Messrs. Althouse and Chalmers; "L'Oracolo," Mme. Easton, Messrs. Althouse, Scotti and Didur; "The Dance in Place Congo," Miss Galli, Messrs. Bonfiglio and Bartik.
WEDNESDAY, 2 P. M.—"Carmen," Mmes. Farrar and Sundelius, Messrs. Martinelli and Whitehill.
WEDNESDAY, 8:30 P. M.—"L'Amore dei Tre Re," Mme. Muzio, Messrs. Caruso, Amato and Mardones.
THURSDAY, Double Bill—"Il Barbiere di Siviglia," Mme. Barrientos, Messrs. Carpi, De Luca and Mardones; "The Dance in Place Congo," Miss Galli, Messrs. Bonfiglio and Bartik.
FRIDAY, 8:15 P. M.—"L'Elisir d'Amore," Mme. Barrientos, Messrs. Caruso, De Luca and Didur.
SATURDAY, 2 P. M.—"Tosca," Mme. Farrar, Messrs. Lazaro and Scotti.
SATURDAY, 8 P. M., Double Bill—"Cavalleria Rusticana," Mme. Easton, Messrs. Althouse and Chalmers; "Le Coq d'Or," Mmes Garrison, Sundelius and Robeson; Messrs. Diaz and Didur; Pantomime, Misses Galli and Smith, Messrs. Bolm, Bartik and Bonfiglio.

METROPOLITAN OPERA HOUSE.

A triple bill, including Cadman's American opera "Shanewis" Leoni's opera "L'Oracolo," based on an American play of life in old San Francisco's Chinatown, and Gilbert's American ballet "The Dance in Place Congo," will open the twenty-third and last week of the Metropolitan opera season of 1917-1918—a season in which General Manager Gatti-Casazza admits that he has been confronted with more difficulties than during any of his previous nine years—to-morrow evening.

"Shanewis" will be sung by Mmes. Brasiau, Sundelius, Howard, Tiffany and Arden and Messrs. Althouse, Chalmers, Bamboschek, Bada, Audisio, Bloch and Laurenti. "L'Oracolo" will be sung by Mmes. Easton and Mattfield and Messrs. Althouse, Scotti, Didur, Rossi and Audisio. Rosina Galli and Messrs. Bonfiglio and Bartik will take part in "The Dance in Place Congo." Mr. Moranzoni will conduct both operas and Mr. Monteux will direct the ballet.

"Carmen" will be given at a special matinee on Wednesday with Mmes. Farrar, Sundelius, Sparkes and Perini and Messrs. Martinelli, Whitehill, De Segurola, Reiss, Leonard and Laurenti. Miss Galli will dance. Mr. Monteux will conduct.

Other operas of the week will be as follows:

"L'Amore dei Tre Re" on Wednesday evening, with Mmes. Muzio, Kanders, Tiffany and Robeson and Messrs. Caruso, Amato, Mardones and Audisio. Mr. Moranzoni will conduct.

"Il Barbiere di Siviglia" and "The Dance in Place Congo" as a double bill on Thursday evening. The opera will be sung by Mmes. Barrientos and Mattfeld and Messrs. Carpi, De Luca, Mardones, Audisio and Reschiglian, Mr. Papi conducting. Miss Galli and Messrs. Bonfiglio and Bartik will take part in the ballet, Mr. Monteux conducting.

"L'Elisir d'Amore" on Friday evening with Mmes. Barrientos and Sparkes and Messrs. Caruso, De Luca and Didur, Mr. Papi conducting.

"Tosca" will be the last Saturday matinee of the season, sung by Mmes. Farrar and Arden and Messrs. Lazaro, Scotti, Rossi, Malatesta, Bada, d'Angelo and Reschiglian. Mr. Moranzoni will conduct.

"Cavalleria Rusticana" and "Le Coq d'Or" as a double bill at popular prices will close the Metropolitan Opera season on Saturday evening, the former sung by Mmes. Easton, Perini and Mattfeld and Messrs. Althouse and Chalmers, Mr. Papi conducting. "Le Coq d'Or" will be sung by Mmes. Garrison, Robeson and Sundelius and Messrs. Diaz, Didur, Ruysdael, Reschiglian and Audisio, and mimed by Misses Galli and Smith and Messrs. Bolm, Bartik, Bonfiglio, Hall and Johnson. Mr. Monteux will conduct.

CARUSO IN ITALIAN BENEFIT CONCERT WITH OTHER STARS.

A gala concert will be given this evening at the Metropolitan Opera House for the benefit of Italian soldiers' families in the United States. The artists taking part will be Mmes. Frances Alda, Claudia Muzio and Lenora Sparkes and Messrs. Pasquale Amato, Giuseppe de Luca, Adamo Didur, Enrico Caruso, Giovanni Martinelli and Antonio Scotti. The entire chorus and orchestra also will take part. Messrs. Giuseppe Bamboschek, Roberto Moranzoni, Gennaro Papi and Giulio Setti will conduct.

MUSIC TEACHERS AND PUPILS.

The composers' recital given recently at the Metropolitan Opera House studio of Jessie Tanner Hill was a great success in spite of the fact that two of the artist pupils, Mrs. Isobel Klemyer and Mrs. Frances Sebel Gottlieb, were ill and could not sing. Claude Warford, who was at the piano, sang a group of his own songs. The rest of the programme was as follows: Warford, "The Voice," "The Stork," Miss Mae Ford; Troland, "The Love Dance" (Mss.); Warford, "Love's Rhapsody," Miss Jeanette Thomas; Bimboni, "Song of the Sun Dance" (Sioux melody), "Song of the Trees" (Chippewa), Miss J. Adele Pusteri; Warford, "Waiting"; Troland, "Homeland," Harold D. Bonnell; Troland, "Believe and Thou Shalt See"; Warford, "Pieta," Miss Julia Forrest.

A very interesting programme was presented of exclusively French music at the Musical Art Club, this being the third of a series of five evenings of music of different nationalities arranged by the chairman of the music committee, Bernhard Steinberg.

The feature numbers were the second act of "Faust" and the trio from the fifth act, in which Miss Ethel Harrington sang the part of *Marguerite*, Mrs. Allen that of *Martha*, Albert Quesnel *Faust* and Pierre Remington *Mephistopheles*. While the entire quartet exhibited skill in the presentation of their respective parts as well as beauty of tone, Miss Harrington deserves special mention because of the real excellence of her work. She is the possessor of a beautiful lyric soprano of very pleasing quality and used it to great advantage and with much effect, especially in the upper register. She was a member of the Royal Opera Company of Athens, Greece, and sang before King Constantine of Greece.

The well known cellist, Sara Gurovitch was the instrumental soloist, and her work was of such high order that she was obliged to give several encores, although the rule on account of the length of the programme was not to give any encores. Miss Lillian Weber did creditable work as the accompanist.

An evening of Italian music was given April 9. The participating artists were Miss Frances Woodbridge, soprano; Miss Alma Kitchell, alto; James Price, tenor; Martin Horodes, basso, and Joseph Fuchs, violinist. The programme consisted of compositions by Verdi, Scarlatti, Ponchielli, Pognana, Porpora-Kreisler and Corelli, and closed with the quartet from "Rigoletto." Miss Rose Diamond was at the piano.

THE COLORS OF GRAPES.

THE dark red color of certain grapes is due to a compound of tannin, which all varieties of the vine contain. The color seems to depend on the combined action of the air, light and heat. The change in color is produced naturally by means of a specific ferment which carries oxygen to the grape. These ferments are often the agents of coloring in vegetable substances.

CARNEGIE HALL, THURSDAY EVENING, APRIL 18, at 8:15
First of Three Orchestral Concerts
GABRILOWITSCH
Conductor and Soloist
PROGRAMME: Beethoven 1st Symphony, Beethoven. Overture "Egmont"; Mozart Concerto in D Minor. OSSIP GABRILOWITSCH, Soloist. ARNOLD VOLPE, Conductor.) Tschaikowsky "Romeo & Juliet."
Tickets 50 cents to $2. Series tickets $1.50 to $5.
Management LOUDON CHARLTON. MASON & HAMLIN PIANO USED.

METROPOLITAN OPERA HOUSE
LAST WEEK OF OPERA SEASON
Mon. at 8. Shanewis, Brasiau, Sundelius, Howard; Althouse, Chalmers. L'Oracolo, Easton, Althouse, Scotti, Didur. Dance Place Congo, Galli, Conds. Moranzoni and Monteux. Wed. Mat. at 2 $1 to $4. Carmen. Farrar, Sundelius, Sparkes, Perini, Martinelli, Whitehill, Segurola, Reiss, Leonard. Cond. Monteux. Wed. 8:30 Amore dei tre Re. Muzio, Caruso, Amato, Mardones, Bada. Cond. Moranzoni. Thurs. at 8. Double Bill. Barbiere di Siviglia. Barrientos, Mattfeld, De Luca, Carpi, Mardones, Malatesta. Cond. Papi. Fell'd by Dance Place Congo, Galli, premiere. Cond. Monteux. Fri. at 8. L'Elisir d'Amore. Barrientos, Sparkes, Caruso, De Luca, Didur. Cond. Papi. Sat. at 2. Tosca. Farrar, Arden, Lazaro, Scotti, Rossi, Malatesta, Bada. Cond. Moranzoni. Sat. at 8. Tues. to $5. Double Bill. Cav. Rusticana, Easton, Perini, Althouse, Chalmers. Cond. Papi. Coq d'Or, Garrison, Sundelius, Diaz, Didur, Ruysdael, Galli-Bolm. Cond. Monteux.

TO-NIGHT at 8:30 GALA CONCERT
For the Relief of the ITALIAN SOLDIERS' FAMILIES residing in the United States.
Under the Auspices of THE ITALIAN HOSPITAL of NEW YORK and MGNT. METROPOLITAN OPERA CO. Soloists, Mmes. ALDA, MUZIO, SPARKES; MM. AMATO, DE LUCA, DIDUR, CARUSO, MARTINELLI, SCOTTI. METROPOLITAN OPERA CHORUS and ORCHESTRA. Conductors BAMBOSCHEK, MORANZONI, PAPI and SETTI. Prices $1.50 to $5.
HARDMAN PIANO USED.

METROPOLITAN OPERA HOUSE
SUNDAY EVE, APR. 28
at 8:30 VIOLIN RECITAL JASCHA
HEIFETZ
For the Benefit of the Families of Jewish Soldiers and Sailors who Have Joined the Colors.
SEATS NOW AT BOX OFFICE

Aeolian Hall, Tues., Apr. 23, at 8:30.
FAREWELL APPEARANCE OF
JOHN MASEFIELD
England's Soldier Poet
IN NEW LECTURE, with READINGS
ENGLAND AND THE WAR
Boxes $15. Reserved Seats $2 to 50c (plus tax), at Agencies, Box Office and from the J. H. Pond Lyceum Bureau, 1 Mad. Ave.

Carnegie Hall Tuesday, April 16, 8:15 P. M.
Piano Recital.
LEGINSKA
Management Haensel & Jones.
Entire House Reserved Seats 25c & 50c
Auspices The Humanitarian Cult.

Aeolian Hall, Wed. Aft., Apr. 24 at 3.
Madame Helen Stanley Raoul Laparra
In the Premiere of Mr. Laparra's Cycle "A Musical Journey Through Spain."
Mgt. London Chadlon. Mason & Hamlin Piano.

Aeolian Hall, Sat. Aft., Apr. 27, at 3.
Farewell Recital
The Brilliant Brazilian Pianiste
NOVAES
Mgt. Loudon Charlton. Steinway Piano.

Aeolian Hall, Fri. Evg., April 26, at 8:15.
SONG RECITAL—Mme.
NAMARA
Seats at Box Office. Mgt. R. E. Johnston.

CARNEGIE HALL, TO-DAY at 3
AMERICAN DEBUT OF
TOSCHA SEIDEL
THE NEW RUSSIAN VIOLINIST.
SEATS, 75c, $1, $1.50 and $2.
Mgt. Metropolitan Musical Bureau.

HIPPODROME SUNDAY NIGHT, APR. 28
SEASON'S FAREWELL CONCERT JOHN
McCORMACK
POPULAR REQUEST PROGRAM
Every Ticket Purchaser will Have the Privilege of Naming Three Favorite Numbers.
SALE OPENS NEXT THURSDAY
April 18 at 9 a. m. Tickets $1, $1.50, $2.
Mgt. Chas. L. Wagner, D. F. McSweeney, Associate Mgr. Steinway Piano.

Aeolian Hall, Mon. Aft., Apr. 22, at 3
SONG RECITAL by
GRETA MASSON

Aeolian Hall, Mon. Eve., Apr. 22, at 8
SONG RECITAL by
EVA GAUTHIER

Princess Thea., Mon. Aft., Apr. 22, at 3
ELIZABETH JONES
Contralto—Mgt. Music League of America.

MAXINE ELLIOTT'S THEATRE TO-NIGHT at 8:15
YVETTE GUILBERT
REQUEST PROGRAM.
Tickets at Box Office. Knabe Piano.

Aeolian Hall, Friday Aft., April 26, at 3:00.
Song Recital by Mme. Povla FRIJSH
Tkts. at Box Office, $2.50, $2, $1.50, $1, 50c.

Aeolian Hall, Sunday Aft., April 21, at 3.
ORCHESTRAL
Society of N. Y. (70 Musicians)
MAX JACOBS CONDUCTOR
Soloist, Norma de Mendoza, Soprano
Tickets 25c to $1.50, at Box Office.

Aeolian Hall, Tues. Aft., April 16, at 2:30.
Song Recital by Marcia Van Dresser SOPRANO
Tkts. at Box Office, $2.50, $2, $1.50, $1, 75c, 50c

Aeolian Hall, This Afternoon at 3.
PIANO RECITAL
AURELIO GIORNI
Mgt. R. E. Johnston. Mason & Hamlin Piano.

FLORENCE Aeolian Hall, Tues., Apr. 16, at 8:30 P. M.—RECITAL by
COLE-TALBERT
Assisted by H. Leonard Jeter, Violoncellist.
Seats Now on Sale at Box Office 50c. to $1.50.

Punch & Judy Thea. This Afternoon at 3.
PIANO RECITAL—FRANCE
WOODMANSEE
Mgt. Haensel & Jones. Mason & Hamlin Piano