"SAINT ELIZABETH" IN AN OPERATIC DRESS

Stage Version of Liszt Oratorio Is Novel Bill at the Metropolitan

ADMIRABLE PRODUCTION

AINT ELIZABETH-Musical legend in a projogue and four tableaux. Book by other Requeite. English translation by constance Bache. Music by Frans Liszi. Produced by Metropolitan Opera Company. Metropolitan Opera House.

Metropolitan Opera House. Forence Easton Landgrave Ludwis Carence Whitehili Landgrave Hermann. Carl Schlegel Landgravine Sophie. Margarete Matsenauer The Seneschal Robert Leonard A Hungarian magnate Basil Ruyednel Elizabeth Constance Hitteri Ludwig Conductor—Artur Bodanzky.

No vogue for turning oratorios into operas is likely to arise from the Metropolitan Company's experiment with Liest's "St. Elizabeth." The venture is mmendable from several angles and speaks a keen artistic initiative, but it also to emphasize the cons-old ruth that no theme, however lofty, can make its full appeal from the stage with-out recognition of certain vital dramatic elements. In oratorio these may be freely unconsidered. Neither their pres-

absence is material to the sucence nor absence is material to the suc-cess of choral, nonscenic works. Thus "Samson et Dailla," throbbing with dramatic power, makes an admirable conventional oratorio and so does Cesar Franck's "The Beatitudes," in which the subject matter is static and wholly ethi-cal. In other words, it is very easy to convert many an opera into an oratorio and extremely difficult to reverse the moment.

Laboring under this handicap, Mr. Catti-Casazza has done his utmost for "Saint Elizabeth." He has enabled art "Saint Elizabeth." He has enabled art tovers to hear much admirable music brilliantly sung, he has injected a nov-eity into the season's repertory, but he has not produced an opera or anything like one by the Abbe Liszt. "St. Eliza-beth" is merely a series of pictures, strung together without footlight tech-dese mestaronally insistent on a single monotonously insistent on a single rd-that of super-religious virtueand as lacking as the average mural dec-oration in profound emotional content. Let this verd'ct not be misconstrued

barring highly spiritual themes from the true province of the stage. Richard Wagner triumphantly demonstrated their efficacy in "Tannhaeuser" and "Parsifal." He was a cunning operatic dramatist, List was not and made no pretensions in that direction save in the lost "Don Sancho" of his adolescence. That he was denied even ah unconscious instinct for the stage is suggested in Artur Bo-danzky's careful version of "Saint Eliza-beth," whose qualities of interest scarcely ever touch the nervous sensibilities.

As a unique contribution to a musical schedule, however, the work in its pres-ent form must take rank as one of the significant features of a season whose

significant features of a season whose semewhat sterile aspects are undoubtedly duy to the effect of war on art. Considering the lack of cohesion, last night's performance was by no means continuously dull. Some of the episodes had a winning simplicity of atmosphere, re-enforced by exquisitely sympathetic seenic and lighting devices, by glerious vocalism and by a score which, though shallow in places, is as a whole informed by the sound technique of a musical genus, is a most invariably melodious and at times rises to heights of genuine sincerity.

sincority. It would be easy to say that the Wag-nerian idiom and the Wagnerian tricks of orchestration were generously em-ployed, were the personal responsibility for this definite musical manner not de-batable. Whether Wagner primarily influenced Lisst or vice versa is an un-settled artistic riddle. Certain it is, however, that the instrumental coloring used by the Bayrouth master prior to the "Nibelungen" days is often dis-cernible in "Saint Elizabeth." It may be found in the opening court spectaclo, in the hunting scene, which briefly re-rails Tanthacuser," and in the "Lohen-structure" measures preceding the final trinized" measures preceding the final

apotheosis. From the dramatic standpoint the most interesting portions of the score are those in the third tableau, presenting Elizabeth's expulsion from the Wart-burg. Moreover, even so "bromidic" an incident as that of driving a heroine "out into the night" is welcome after scenes devoid of motive power. Source of the ensembles have a fine

"LONG LIVE THE KING" A Human Story of Child-Deatre, Court intrigue and Love, the Latest Novel By MARY ROBERTS RINEHART

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T asked in an undertone. "None." said Miss Braithwaite. A sudden suspicion rose in Hedwig's mind and made her turn pale. What if they had sent him away? Perhaps they feared him enough for that! If that were true, she would never know. She knew the ways of the palace well ably disposed.3 Her mother was look. Miss Braithwaite knitted. The Countess, however, met her eyes, and there way something struege in the rest of the rest of the rest of the super struege in the could not super struege in the could not super struege in the could not super struege in the struege in the could not super struege in the super struege in the struege in the struege in the super struege in the strueg enough for that. In a sort of terror she glanced around the group, so comfort-ably disposed.? Her mother was look-ing out, with her cool, impassive graze. Miss Braithwaite kuitted. The Countess, however, met her eyes, and there was something strange in them: triumph and a bit of terror, too, had she but need them. For the Countess had put in her plea for a holiday and had been refused. The launch drew up near the fort and the Countes was climbing up the ladder. The launch drew up near the fort and the Countess was climbing was est in one side of it had slipped away, leaving a the faster.

frequently. "Where is the boy Haeckel," he had asked one day. "I have not seen him

No one had replied. But a sort of grim silence settled over the little room. Old Adelbert, however, was not discern-

"Perhans, as a student, he worked too hard"--he had answered his own ques-tion. "They must both work and play hard, these students. A fine lot of young

(Copyright, 1917, by Public Ledger Company) XXI We were very tired after our 28-hour journey in the train.

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refused. round black The launch drew up near the fort and triffe faster.

taken out on the station platform.

MEET OLD FRIENDS

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XXI
THE ambulance took us to Lazaret I-another hospital for prisoners in Cologne-where, after a short walt, a rew more men were added to our party and we were whired off to the railway station. We were met by Red Cross orderlies who were very kind and as-sisted in carrying the baggage of those prisoners who were too weak to do so for themselves. The unterofficies in com-mand of our guard had a railway war-rant for a certain number of prisoners, and our heads were counted as we passed through the wicket. We were allight in the stution.
We were actually within the walt of a German barracks containing troops and our heads were counted as we passed through the wicket. We were allight to wait for about half an hour in the suitcases or on the floor.
We was a groom in whileh our pass a mail dining tors, wail of the swise Commission.
They fand had much of the set at on the shale. Most of these men end of a long table. Most of these men ments and such other articles as had shard informs earnies for the swise of one in while our pass a floor ware cated at onte end of a long table. Most of these men ments and such other articles as had shard of the swise of one search and a such other articles as had shard to ware cated at one end of a long table. Most of these men ments and such other articles as had shard of the swise of one search and a such other articles as had shard too while a way the time during the foil on the station platform.
Mere touk other articles as had shard took ware a long of offee.
Mere touk other articles as had shard took of the swise for washing disher at further ware cates and a cord offee. The place was heated by a few ware cates and a cord offee.
Mere touk offee platforin.
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by this was a short passageway leading to the door, on one side of which was a room occupied by an old nurse and used as a surgery; on the other side was what had once been a bathroom, but the bath wis now chiefly used by the orderlies for washing dishes and clothes. The place was heated by several round stoves for which there well lit by numerous windows on both sides. In the corner next the dining toom were five beds occupied by the

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