

### CARUSO SCORES USUAL SUCCESS

Makes Customary Hit in "L'Elisir d'Amore" With Strong Cast at Metropolitan

HOUSE WAS FILLED TO LIMIT

"L'ELISIR D'AMORE"  
Opera by GAETANO DONIZETTI  
Adina.....Mabel Garrison  
Belmonte.....Mr. Papi  
Nemorino.....Mr. Caruso  
Bergamo.....Mr. De Luca  
Dottor Dulcamara.....Mr. De Luca  
Conductor.....Gustav East

The magic name of Caruso filled the Metropolitan Opera House to its limit last evening, his first appearance of the season. The performance of Donizetti's "L'Elisir d'Amore," the great tenor was in excellent shape vocally and while perhaps he has not the physical stamina of a youthful Italian, his marvelous voice and the splendid manner in which he can do all comedy parts, but that of Nemorino in particular, made his appearance of the character a noteworthy one.

Naturally, the greatest point of the opera was the rendition of the romance "Una Furtiva Lagrima" in the last act, when the composer, well knowing his public, has thoughtfully cleared the stage of every character in order that the tenor might have a clear field. However, with Caruso singing the exquisite melody as he does, no such aid is ever needed. The audience tried hard for an encore and Mr. Caruso, Miss Garrison, Mr. Papi and the orchestra made several false starts before the action was allowed to proceed.

Mabel Garrison was the Adina of the opera and was adequate in voice quality, musically in her singing and volume of tone at times, might have been desirable, but she left nothing to be desired from the standpoint of beauty of tone, intelligence of acting and her manner of acting a part full of caprice, and, withal, modest. She was especially fine in the duet with the Doctor "Quanto amore" in the third act and sang all her parts with taste and grace.

Mr. De Luca also made his first appearance of the season as Surgeon Belmonte, and gave a repetition of his admirable presentation of the character last season. He, too, is a comedian of parts, and both sang and acted well.

The Doctor Dulcamara was Tompillo Malatesta, who is a capital actor, although a heavier voice would have been acceptable in places, especially in the great buffo song in the first act, "Fidelle, o Fedeltà." He was best in the two big duets, the one with Nemorino in the second act, "Obbligato, ah, si, obbligato," and the other already mentioned with Adina in the third act. Mary Ellis was also excellent in the smaller part of Giannetta.

Speaking of comedy, every one who

ered thoroughly into the spirit of the bright little opera, even the horses attached to the carriage of Doctor Dulcamara, which, after a mild display of rage right at their entrance, became after so ennobled of the footlights that they were persuaded to leave the stage with some difficulty. They got a laughing reception on their return. Mr. Malatesta may have had some pre-arranged knowledge of the disposition of the feet, because he sang his buffo song from the safety of the stage floor instead of the more perilous position of standing in his carriage, as did Mr. De Luca last year.

### HADLEY DAY AT MATINEE MUSICAL

Composer Present and Participates in Fine Program of His Own Compositions

The Matinee Musical Club yesterday afternoon presented Harry K. Hadley, one of the foremost composers of the United States, at his regular meeting at the Bellevue-Stratford. The program was made up entirely of works by Mr. Hadley, who was assisted by Inez Barber, soprano (in private life Mrs. Hadley), Arthur Hadley, cellist, a brother of the composer and long a member of the Boston Symphony Orchestra, and W. F. Kraft, violinist. Mr. Kraft was also formerly a member of the Boston Orchestra.

The first result of this aggregation of talent was that as large an audience as could be accommodated in the ballroom of the Bellevue was present and another was that they heard a most attractive program. It began with Mr. Hadley's cantata for women's voices, entitled "A Legend of Grenada," which was given by the chorus of the Matinee Musical Club, conducted by Helen Palaski Innes, and with solo parts taken by Ethel Nishammer, soprano, and Donald Hedding, baritone. Incidental solos in the cantata were also sung by Miss Rachel Troost and Mrs. Lester Leahy. The chorus sang well and showed the results of the careful training they have received from Mrs. Innes.

Immediately after the cantata Mrs. Garrison, president of the club, announced that the annual prize offered by the club for the best cantata for women's voices had been awarded yesterday morning to Carl Busch, conductor of the Kansas City Orchestra, for his composition "Pan's Flute."

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The remainder of the program consisted of three songs for soprano, "Make Me a Song," "Evening Song" and "O Hermit, O Veery," song by Inez Barber, a group of six numbers for cello and piano, based on the names of flowers, four songs for soprano, "Beesone," "Il Fleut des Petales," "When I Go Away" and "Agnus Dei" and a more elaborate soprano solo, "A Prayer," dedicated by special permission to King Albert of Belgium, and Mr. Hadley's trio in C major for piano, violin and cello, played by the composer, Mr. Arthur Hadley, and Mr. Kraft.

The "Prayer" is naturally in the composer's most serious vein, and is a fine work, and it seemed like one that would most admirably bear orchestration. The trio is a fine work, and should be better known to the chamber music players of the country.

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