

Opening of the Hammerstein Grand Opera Season

NEW YORK, Nov. 2.—The Manhattan Opera house at the beginning of the second season of its existence supplies a stronger refutation than it has for many years of the theory that an opera house is necessarily a thing of growth, not an institution that could be brought into permanent being over night. Oscar Hammerstein has not only acquired new singers for his company, but also entered on what is in a measure

performance should begin in twenty minutes. I can hold the curtain ten minutes longer for you, however. Mrs. Riotta has just notified me she is too ill to sing."

Miss Garden's heart beat, but she was not too much frightened to take advantage of what she realized was a rare chance. So it was only a few minutes before she was in the prima donna's dressing room putting herself into the simple gowns of the overture, which the wardrobe of the Opera Comique provided.

He had sung the same repertoire in Naples until the tenor of the company was one day taken in too late to make a change of opera. Signor Zucchetto volunteered to sing the two tenor roles, and the discovery of his ability as a tenor was followed by a year of retirement, during which he studied to develop his voice for his new line of characters.

He spent three months in Verona. He next appeared at Milan and his successes as a tenor justified his action in making

her-Gianoli, De Crameris, Glazona and Savarina. Mrs. Jeanne Gerville-Reaché is a mezzo soprano.

Among the men of the company who appeared last year are MM. Bassi, Dalmoro, Venturini, Daddi, Renaud, Ancosa, Gilbert, Venturini, Reschigian, Arimondi, Mugnos and Galletti-Gianoli. Cleofonte Campanini is again the conductor.

Mr. Hammerstein's novelties will be "Louise" by Charpentier, "Follies at Moll-sande" by Claude Debussy, "Thais" and



GIOVANNI ZENITELLO.

MARY GARDEN AS APHRODITE.

ADMO DIDUR.

CARLO ALBARI.

LEONE CASOURAN.

Since that 12th of April, 1906, Miss Garden's place in the operatic world has been fixed. Her success even under such trying conditions was so great that Mrs. Riotta, who created her role, is now scarcely mentioned in connection with it.

Miss Garden has on the other hand become inseparably associated with Charpentier's opera and it is she who will naturally sing the part when the opera is performed at the Manhattan.

Miss Garden is now 31 and in the flower of her beauty. Reading the story of her achievements abroad, one is reminded of another American singer who found her first success in Paris.

Sybil Sanderson gave her first years on the stage to Paris, and the same is true of Miss Garden. The latter has also found one of her greatest successes in "Manon," with which the fame of Miss Sanderson was always associated.

During her years at the Opera Comique Miss Garden has created the leading role in "La Marseillaise," "Diane in La Fille du Tabarin," "Melisande in Debussy's opera, founded on Maeterlinck's play—another work that Miss Garden is to sing at the Manhattan—Plametta in the musical version of Catulle Mendès's play, "La Reine Plametta," and lastly Aphrodite in the opera of the same name by Pierre Louys and Baron Erlanger.

It was in this opera that the American singer made her greatest successes in Paris, and it was the last role she created before

she decided to come to New York. Miss Garden also sings Thais, Violetta, Julietta and Marguerite, but her repertoire has hitherto been limited by the range of the Opera Comique, as she has made only a few appearances elsewhere. She recently sang Salome in Brussels.

Next to Miss Garden, Giovanni Zenitello, the new tenor of the company, has been announced with the emphasis that suits a star. Signor Zenitello was first heard of in New York three years ago, when he was singing at one of the autumn seasons of opera at Covent Garden.

He made his first Italian success at La Scala in the original production of "Madame Butterfly." Only a few years before he had made his first appearance at the Mercadante in Naples as a tenor, although he had originally sung in Verona as a barytone.

In that town he was born and there he studied singing. There also he made his first tentative appearance, singing, among other barytone roles, Alfio in "Cavalleria Rusticana" and Tonio in "Pagliacci."

Among the women singers who return are Mrs. Russ, Trentini, Zoppi, Bress-

the change. Since his appearance at La Scala he has stood among the first of Italian tenors.

He sings every summer in South America, and his repertoire includes dramatic as well as lyric roles. He sings the Puccini repertoire, and has gained distinction in such modern works as Franchetti's "La Figlia di Jorio."

Leone Casouran, a young French tenor, born in Bordeaux and musically educated at the Conservatoire in Paris; Adam Didur, a young Polish singer of gigantic stature; Carlo Albari, an Italian tenor; Jean Perler and Hector Duffranch, tenor and basso respectively from the Opera Comique—these are the other new men singers to be heard at the Manhattan.

Newcomers on the staff side are Camille Berello, a soprano and pupil of Jean de Reszke, although it is possible she may live down the latter fact. Singers who come to New York nowadays beg that the time they have passed under M. de Reszke's instruction may be kept secret, so lively is the memory of Messieurs Soubebran and Altscheky.

Mrs. Berello has studied elsewhere and is said to be a most promising soprano. Zudmilla Segria is a pupil of Mrs. Marchesi and is a brilliant coloratura soprano. Helen Koelling and Fannie Francica are both American sopranos who have had experience in Europe.

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"Le Jongleur de Notre Dame" by Jules Massenet, "Dolores" by Breton, "Les Contes d'Hoffmann" by Offenbach and an American opera by Victor Herbert.

Among the operas new to the repertoire of the Manhattan opera house are "Lobengrin" in German; "Le Prophète," "La Damnation de Faust," "Manon" and "Mefistophèle" in French and "Andra Chenier" in Italian. Among the operas first given last year and to be heard again are "Carmen," "Rigoletto," "Faust," "Aida," "Lucia di Lammermoor," "Les Huguenots," "La Navarraise," "La Bohème," "Don Giovanni," "La Traviata," "Cavalleria Rusticana," "Pagliacci" and "Marta."

This repertoire will be drawn on for the eighty subscription performances as well as for those extra representations which Mr. Hammerstein expects to give so frequently that there will practically be opera every night during all the twenty weeks beginning tomorrow night.

Mr. Hammerstein says that he has a large subscription in his boxes as well as in the stalls. Twenty-four boxes are said to be engaged this winter, as against only eight last year. Changes in the plan of the theater are expected to remedy the defects. Protecting brick walls on each side of the theater are intended to prevent the draughts of which there was so much complaint last winter, while there have been changes in the plan of the foyer which will greatly increase the comfort.

He obtained all this information in the service of Algeria, and finally he reappeared again at the court of the new sultan. But the friendship of Muley Abdul Aziz had had time to cool. It happened just then that Frenchmen were not popular at the court.

English influences were in the ascendant. Delbreil went back to Algeria, where the government employed him to arrange with Moroccan chiefs along the border for the establishment of trading posts.

Then came the revolt of Muley M'hamed, of whose pretensions to the Moroccan throne we now often hear. His party alleges that he should rightfully have been made sultan and that his younger brother was placed on the throne by chicanery.

He sent for Delbreil, who is now his trusted adviser, and it was through the influence of the young man that the French writer, Jean du Taillie, was permitted a while ago to reach the camp of the pretender and publish Muley M'hamed's side of the story.

Delbreil's contributions to our knowledge of Morocco have been important and several long papers from his pen have appeared in geographical periodicals, including the most detailed description of the court of Morocco that a European has ever written.

French Adviser of Moroccan Pretender

HERE is a picture of the Frenchman Gabriel Delbreil, who is the European adviser of Muley M'hamed, the elder brother of the present sultan of Morocco and a pretender to the throne.

Delbreil is dressed in the garb of a well-to-do Moroccan.

No other European knows Morocco so well as this Frenchman, and more will be heard of him before the affairs of Morocco are reduced to order. His story reads like a romance.

When he was 18, in 1890, he left home and went to Algeria. He was burning with desire of adventure and his purpose was to learn the Arabic language and to travel in the forbidden land of Morocco.

In Algeria he told his ambition to a wealthy Arab merchant, who gave him letters of recommendation to the Kaids of Angad over the border of Morocco.

He always traveled in the service of the sultan, who heaped high honors on him, and Delbreil's position at the court gave him great advantages over all other Europeans who visited the country. Some of his map sheets were reproduced in the great map of Flotte de Rouquayrol, the best yet made of Morocco.

At length the young man tired of this

ful sketch artist and during the journey he gave the prince many lessons in drawing. This was done in the privacy of a tent, for the precepts of Islam forbid the reproduction of the likeness of any living thing.

The prince gave Delbreil full liberty. When they reached Tafilalet the young Frenchman made a map of it and many sketches of the settlements and their inhabitants, which were published in 1894 by the Paris Geographical society. He carried out an excellent investigation of the oasis and this was the first of a series of geographical researches that made him well known to geographers.

All this time the sultan and his son never dreamed of the real character of the young man. Later he had opportunities to visit the Atlas mountains, to study the sources of Moroccan rivers and to make sketch maps of new regions that no European had ever seen.

He was studying the political organization of Morocco, the influence of the religious sects, the number and importance of zaulas, etc. He was mapping the rivers, the position of the pasture lands, estimating the number of saddle and pack animals, the frontier tribes, their weapons and the number of men they could put in the field.

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Her father, Robert Garden, is now active in the automobile business in this city. Her real name is Garden, for she has not followed the example of many American prima donnas and called herself after the town of her birth.

Miss Garden first studied music in Paris with Mary Duff, an American from Bangor, Me., who at one time taught in Paris. Then she went to Trabaddello and Pignere to prepare herself for the operatic stage, but without any encouraging outlook for a debut.

It was little encouragement that she received from Andre Messager and Albert Carre, the directors of the Opera Comique in Paris, when the young American presented herself to study one of her prima donnas. M. Carre said to her one day: "as we have nothing else just now to offer you, suppose you learn Louise. Mrs. Riotta is the only one singing the part now and she has no doubler. You might have a chance to sing that part some time."

Miss Garden studied the title role in Charpentier's opera and went several times to witness the performance. She had just made herself perfect in the music and familiar to a certain degree with the action of the opera when she was suddenly called upon to make her first appearance in that role.

She had gone to the Opera Comique one night when a messenger came to her seat with the word that M. Carre desired to speak with her immediately. She followed the messenger to the director's office.

"Now is your chance to sing Louise, Mlle. Garden," said the manager. "The

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G. DELBREIL.

There he studied Arabic until he could speak it well, embraced the Mohammedan religion, familiarized himself with all its rites and later passed himself off as a Turk who wished to study the observances of religion as practiced in Morocco.

Then the boy, still in his teens, started for Fez, where the attention of the sultan, Muley-el-Hassan, was drawn to him. The sultan gave him a house to live in and assigned an official to look out for his welfare. All this was done under the impression that the boy was a devotee of Islam led away from home by religious enthusiasm.

One day the sultan, with a royal escort, started for the oasis of Tafilalet, far south in the Sahara. He took the boy with him so that he might see more of the Faithful and the protection of his son, Muley Abdul Aziz, the present sultan.

A strong friendship grew up between the young men and it was greatly promoted by the fact that Delbreil was a skill-

Tempting Menus

(Continued From Page One.)

Before he began to do this the fruit disagreed with him; afterward he ate as much of it as he pleased.

"Raisins are a storehouse of energy waiting to be released. They've got everything good in them.

"Yes, many persons don't like oatmeal. In that case any good cereal might be substituted with equally good results.

"For luncheon, when I eat any luncheon, I have tea, bread with plenty of peanut butter and perhaps a little good American cheese and fruit. No foreign, putrid cheeses for me! Wretched compounds. I call most of them, which put under a magnifying glass are seen to be full of vitality.

"This is my pet dinner, which I like to have served five nights out of every seven: Vegetable soup, made however, without meat stock, the vegetables cooked to a paste, almost. When served it is about the consistency of a puree. Of this I eat two large soup plates, sometimes more—a shockingly unfastidious proceeding, I am aware.

"In addition to the soup I have a large dish of salad, either tomatoes and lettuce or tomatoes alone or cucumbers and lettuce, dressed with plenty of olive oil.

"There is a third course composed of a dish of wheat berries or flaked rice, or puffed rice dressed with two teaspoonfuls of olive oil and sugar, and for dessert I have coffee, not black coffee, and cake and fruit.

baked potatoes and several other vegetables. Sometimes we have baked potatoes even when we have plenty of salad.

"I have a patient who is among the 75 per cent of the ailing, who, according to one sort of medical statistics are suffering from diseases induced by waiting too much meat, and he said to me when I advised him to drop out beef from his daily menu for a while anyway, 'I don't want to become an anemic doctor. There you have the view of three-quarters of the community on that subject and the other quarter see an early grave in sight should they cut eggs out of their bill of fare.

"Many persons who talk a whole lot about the protein in beef, forget that this protein is the result of a vegetable diet on the part of the cow. Why not get your protein at first-hand? I ask them.

We do not consider carnivorous animals fit for food, and all the others are strict vegetarians. Look at the horse, his great strength and capacity for hard work, and then consider that his menu has no variety whatever and includes neither meat nor eggs.

Yes, housewives can very easily get over what the market men if they have a mind to and without injuring their health in the least."

More attractive to many perhaps than the menus offered by the doctor are those given out not long ago by the domestic science department of Teachers' colleges, and which, as I pointed out last week, will cost each a fraction less than 11 cents a day. The breakfast consists of stewed prunes, rye mush, beef hash, bread, sugar and half a pint of milk.

For luncheon there are scrapple, baked beans, brown bread and half a pint of milk, which is intended for the small child of the family.

The dinner bill of fare includes baked beef heart with brown sauce, creamed car-

rots, baked potatoes, sliced onions, bread, and for dessert suet pudding.

Another trio of menus which cut out eggs and can be furnished to six persons at a cost of each of 21 and a fraction cents a day, are:

Breakfast: Baked apples, cracked wheat, bacon, baked beans, brown bread, butter, coffee, milk and sugar.

Luncheon: Dried lima bean soup, bread and butter, stewed pears, gingerbread, tea.

Dinner: Lentil soup, round steak, stewed onions, stewed dried peas, baked potatoes, bread and butter, prime suet dumplings, coffee.

Lightning Hits Inventor.

Benjamin Franklin Blatz of Blue Mountain, Md., experimented recently with his lightning accumulator, which he devised to collect electricity from the sky and store it up for future use. While the theory was all right something went wrong with the apparatus, and Mr. Blatz is in the hospital.

The inventor and scientist had figured it out that during the summer months there was enough electricity going to waste that, if harnessed, would furnish enough power to put steam out of business.

He established a plant, equipped with storage batteries, and rigged up large kites which carried wires into the clouds. These wires were connected with the batteries.

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