## CARUSO SCORES USUAL SUCCESS

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

HOUSE WAS FILLED TO LIMIT

Name and Address of the Owner, where the Owner, which is the Owner, where the Owner, which is the Owner, where the Owner, which is the Owner, which i	"L'ELISIR D'AMORE."  Opera by GAETANO DONIZETEL Adina. Matei Garrion Giannetta Mary Ellis Nemorino Enrico Carino Sergani Beleoro Gianeppe de Luca Doctor Dulcamara Pompilis Malatena Conductor Generao Lagi
B	Conductor Genmare Papi

The magic name of Caraso filled the

act and sang all her arias with taste and grace.

Mr. De Luca also made his first appearance of the scason as Sergeant Belcore, 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 Fompilio Malatesia, who is a capital actor, although a heavier voice would have been acceptable in piaces, especially in the great buffo song in the first act, "Udite Udite, o Rustici." He was best in the two bir duets, the one with Nemerino in the second act, "Obbligate, ah, si, obbligate," and the other already mentioned with Aldina in the third not. Mary Ellis was also excellent in the smaller part of Giannetta.

Speaking of comedy, every one on

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rered thoroughly into the spirit of the bright little opera, even the horses attached to the carriage of Doctor Dulchamara, which, after a mild display of tage fright at their entrance, became ater so commored of the footiights that one ware persuaded to leave the stage with some difficulty. They get a laughing recoption on their return. Mr. lalatesta may have had some premowledge of the disposition of his tends, because he sang his buffo sone from the safety of the stage floor instead of the more perilous position of standing in his carriage, as did Mr. Diduc last year.

Mr. Papi conducted with his usual taste and knowledge of the detail of the opera, and the bright and graceful work was much enjoyed by the entire audience.

HADLEY DAY AT

MATINFF MUSICAL

The remainder of the program consisted of three songs for song his deed of three songs. The remainder of the program consisted of three songs for song his we also and or cello and piano, based on the subject of flowers, four songs for song his corello and a more cluborate separano solo, "A Prayer." deficated by special permission to King Albert of Belgium, and Mr. Hadley's trio in C major for piano, violia and cello, played by the composer, Mr. Arthur Hadley, and Mr. Kraft.

Of the first group of songs, the "Evening Song" seemed to be the finest musically, athough this Is no reflection on the issued most throughout and limitations of this beautiful instrument. The cello part very properly and effectively is melodic almost throughout and cellurity in the cellurity in the cellurity in the program

Composer Present and Partici-

The magic name of Carnso filled the Metropolitan Opera House to its limit lant evening, his first appearance of the season in Philiadelphia being in Donizetti's "L'Elisir d'Amore." The great tenor was in excel'ent shape vocally and while perhaps he has not the physical slimness of a youthful Italian peasant, his marvelous voice and the splendid manner in which he can do all comedy parts, but that of Nemorino in particular, made his interpretation of the character a noteworthy oue.

Besides being a great singer, Caruso is a really fine nector and shows this quality to the best advantage in the comedy parts. The role of Nemorino gives ample opportunity for a limitless display of this quality, besides being one of the great tenor roles of the operatic stage from a purely vocal standpoint.

Composer Present and Participates in Fine Program of His Own Compositions

The Matinee Musical Club yesterday afternoon presented Herry K. Hauley, one of the foremest composers of the United States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the Inited States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the Inited States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the Inited States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the United States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the Inited States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the United States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the United States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the United States, at their regular meeting afternoon presented Herry K. Hauley, one of the foremest composers of the United States, at their regular meetin

one of the great tenor roles of the operatic stage from a purely vocal standpoint.

Naturally, the greatest point of the opera was the rendition of the romanes. "Una Furtiva Lagrina" in the last act, when the comnoser, well knowing his public, has thoughtfully cleared the targe of every other character in order that the tenor might have a clear field. However, with Caruso singing the exquisite melody as he doen, 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, musicianly in her shoging and charming in appearance. A little more volume of tene at times might have been desirable, but she left nothing to be desired from the standpoint of beauty of tone, intelligence of singing and her mapner of acting a part full of caprice, and, withal, modest. She was especially fine in the duct with the Doctor "Quanto amore" in the third act and sang all her arias with taste and grace.

Mr. De Luca also made his first ap-

"always fresh"

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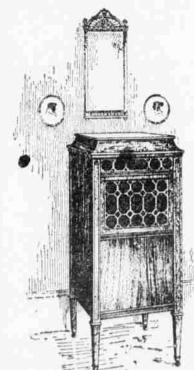
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