

**OPERA "LOUISE"**  
BRILLIANTLY GIVEN

First Philadelphia Performance  
by Metropolitan One of the  
Best It Has Ever Presented

**THE CAST**  
Louise..... Gertrude Farrar  
The father..... Neville Harwood  
The mother..... Louise Beatt  
A rag picker..... Paolo Ananin  
Others in the cast..... Halley Treves, Maria  
Angelo, Vincenzo Roschellano, Milo  
Laurotti, Giovanni Robert, Lombardi,  
Pomilio, Giulio, Ellen Patosa, Mary Ellis,  
Minnie Eganer, Flora Perini, Mary McMillan,  
Marie Tiffany, Alice Miriam, Anna Roselle,  
Diana Asman, Edna Kellogg, Cecil Arden,  
Vera Ruhl, Giuseppe Stenali,  
Albert Wolf

With Gertrude Farrar heading up a cast which taxed even the enormous vocal resources of the Metropolitan Opera Co., there being no fewer than forty singing parts demanded by the company, the company last evening gave a most brilliant performance of Charpentier's opera "Louise" at the Academy of Music, the first time that this organization has ever presented the work in Philadelphia.

The opera is probably one of the greatest pieces of ensemble ever written, for it depends almost equally upon the vocal talent of the somewhat sociological theme, the acting of the various parts both principal and subordinate, the stage settings, which were especially fine, making Paris appear both as a city of beauty and of terror, and, last, the music. There is not a purely "singing" part in the opera, although the role of Julien comes closer to it than any of the other chief ones. One peculiarity of the opera is the enormous importance of the subordinate parts, any one of which badly done would put the rest of the whole in danger. But this is one of the main sources of strength of the Metropolitan Opera Co., for it put in these comparatively minor parts almost any of the principal parts on the operatic stage.

Miss Farrar, in the title role, has frequently appeared here in far better voice than she was last evening, as she did not display her usual flexibility of voice and the high notes in "Despair le jour," the chief soprano song of the opera, were plainly taken with some effort. She did her best work of the evening in the duet in the third act. Her acting was powerful and convincing, as it always is, being especially fine in the strong closing scene. Mr. Harwood also was evidently not in the best of vocal condition and seemed to lack total power in the climaxes.

Mr. Rothier as the father and Miss Beatt as the mother were superb as to voice, acting and above all in characterization of the roles. Much of the success of the opera depends upon the manner in which these two great parts are performed, and nothing better than the presentations of Mr. Rothier and Miss Beatt could be asked.

Of the many minor parts, all were so well done that it is difficult to select those especially well performed from so many. But Mr. Ananin in the somber role of the Rag Picker, Mr. Diaz as the King of the Fools, Ellen Dalossa as Irma and Mary Ellis both in the part of a street Arab and as the apprentice in the dressmaking establishment, were especially good.

There are not many ensembles in "Louise," but the one at the close of the third act, where the heroine is crowned as the Muse of the Montmartre, was magnificent, the chorus being enriched by many of the finest voices of the Metropolitan which appeared in the cast. This was also one of the most gorgeous stage scenes which the company has ever presented here, the costumes of the revelers, with the lighted city in the background, making a magnificent picture. Miss Farrar made the mistake which she has done before in other operas of overdressing the part. "Louise" is a story of Parisian poverty, which is the main cause of the tragedy into which the opera resolves itself, but any of Miss Farrar's gowns after the first act would have kept the average Parisian workman's family in comfort for the remainder of their lives, with a couple of Juliens thrown in. To any one who remembers the plain shirt-suit and skirt in which Miss Garden did the part years ago, the contrast was striking. Miss Farrar's dresses were more redolent of the Faubourg-St. Germain than of the Montmartre.

Wolf did one of the best bits of conducting that any director has achieved for a long time. Familiar both with the atmosphere which the music depicts, as well as with the score itself, he gave a masterly reading. The music is far more Parisian than Puccini's "Bohème" or "Il Tabarro" and Mr. Wolf brought out its orchestral characteristics with great skill, but never allowed the voices to be submerged.

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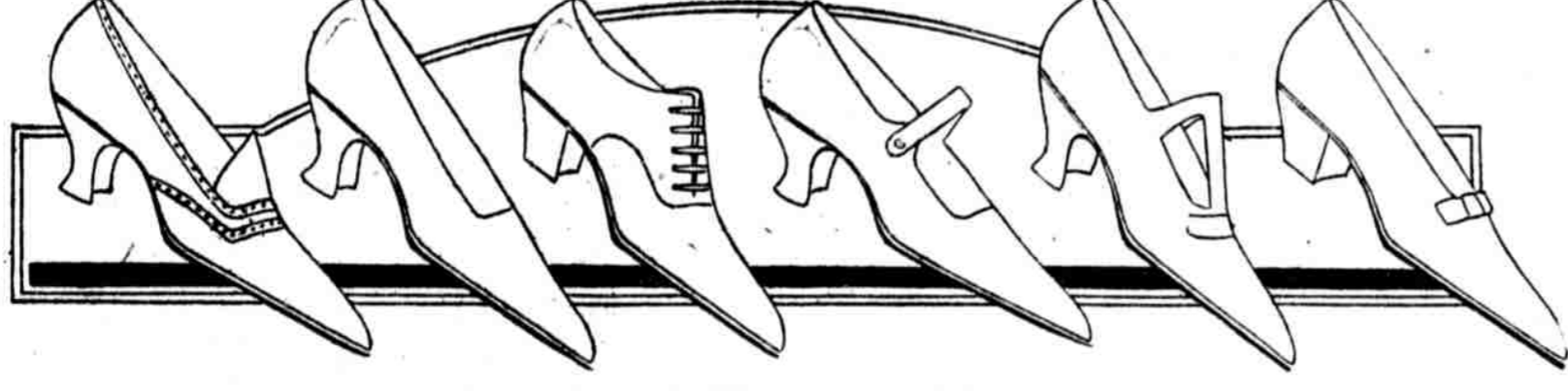
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 —Gimbels, Hardman Hall, Seventh floor, also Subway Store.

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Tricolette Dropstitch Tricolette Georgette Striped Silk and Georgette

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And some even below half-price! Pink ones, and white ones—all of fine silke looking batiste. Very deep, elaborate lace yokes—some almost waist-deep! Ribbon-strap, and draw-ups. **\$1.95 Nightgowns at \$1.35** Nansook and crepe. Tailored or lacy. **\$1.75 Sale-Group at 95c Includes** Long white petticoats, with good embroidery finishes. Embroidery-trimmed nightgowns. Lacy chemises—envelope styles, of course. **\$1 Sale-Group at 58c Includes** Tailored nightgowns. Embroidery and lace-trimmed envelope chemises. —Gimbels, Subway Store

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Included in the list are machines which have been used for demonstrating purposes, and as floor samples—no hurt to really hurt. **Singer Sewing Machines, \$39 (Floor Samples)** **Lessing Sewing Machines, \$35 and \$39** **Lessing Cabinet Machines, \$47** **Domestic Sewing Machines, \$57** **Domestic Colonial Cabinet Machines, \$79** —Gimbels, Fourth floor