"MANON" GIVEN BY THE METROPOLITAN

Excellent Performance of Massenet's Opera, With Mile. Bori in the Title Role

THE CAST Manon Lescaut. Des Grieux. Lescauf. Count Des Grieux.

The Metropolitan Opera Co. conlast evening at the Academy by pretitle role. It was Mile. Bori's first appearance in this city since her recovery from the vocal trouble which ne-

and dramatic requirements. Consequently, it was well sung and equally well acted. Charles Hackett made an excellent Des Grieux, being in good voice and acting the role in a convincing manner. The opera is more largely given over to the two leading parts than most operas of its length, and these parts were in capable hands last eyening. Of the minor parts the chief
ones are those of Lescaut (Manon's
cousin), taken by Thomas Chalmers;
Guillot (Paolo Ananian) and De
Bretigny (Mario Laurenti). All of
these were as well done as the major
roles. Mr. Ananian has seldom had
a part which gave him the score of a part which gave him the scope of Guillot, and he revealed a decided capa-city for humorous acting which brought him well-deserved applause a number of times. His role was chiefly a speaking one, but what singing there was in it he did well,

A feature of the performance was the ballet, the dances being designed and the solo part executed by Mme. Rosina Galli, probably the finest dancer on the stage today, with the assistance of Signor Bonfiglio, and the very capable bailet of the Metropolitan Opera Company. The stage settings of the ballet scene were especially beautiful; but, for that matter, so were they all through the opera. Mr. Wolff conducted with sympathy and a thorough knowledge of the

The opera itself can hardly be considered a masterpiece. There are many very beautiful places in it, among the most striking being Manon's opening song, the beautiful romanza, "En Fermant les Yeux," at the close of the second act, the so-called minuet (which is really a gavotte), in the fete scene and the great duet in the church between Manon and Des Grieux. On the other hand, the opera is too long, necessitating last evening the entire cutting

out of the gambling scene, which supplies the reason for the last act, because in it is revealed the cause of the poverty of Des Grieux and the deportation of Manon as a criminal. Then, too, in the close of the opera Massenet does not rise in his music to the dramatic possibilities of the situation, and the last act is an anti-climax to the power of the church scene. The general effect of the really big moments of the opera, with a few exceptions, was that the composer in his music did not equal the conception of bis librettists. out of the gambling scene, which sup-

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Under the sponsorship of the local Irish relief committee Irish songs, dances, motion pictures and drama are being presented at the Metropolitan Opera House this week in aid of the fund for relief of distressing conditions rinued its policy of the present season and for reconstruction work in the stricken Emerald Isle. The relief comset evening at the Academy by presenting another relatively unfamiliar opera to its Philadelphia clientele. This time it was Massenet's "Manon Lescaut" with Lucrezia Bori in the part Heydra and the president Harding, Herster Heydra and other president Harding, Herster Heydra and other president than the part Heydra and other part bert Hoover and other prominent states-men, publicists and philanthropists, l'erformances are given every evening, with matinees on Wednesday, Thurs-day and Saturday

cessitated her retirement from the operatic and concert stage some time ago. The recovery appears to be complete, and her voice apparently is in as fine condition as it ever has been. The performance all through was excellent. The role of "Manon" fits Mile. Hori admirably as to voice temperament and dramatic requirements. Conse-



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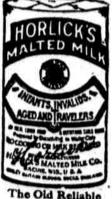


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Opening Programme

Marie Tiffany, member of the Metropolitan Opera Co., who sang in "Manon" at the Academy of Music Tuesday night.

Richard Bonelli, Boston Opera Co., whom Jean de Reszke acclaims "a real operatic baritone"-and whose operatic debut was made in Italy in 1914-

In Grand Concert, Gimbel Auditorium, Thursday afternoon, at 2.30.

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