

# Caruso Acclaimed at Dazzling Opening of Metropolitan



Photos by White

### GLIMPSES OF "LA JUIVE," WHICH OPENED THE METROPOLITAN SEASON

Act III, with Rosina Galli and Bonfiglio. (2)—Enrico Caruso and Rosa Ponselle, Act IV, Scene 1. His Most Memorable Dramatic Achievement. (4) Leon Rothier as "Cardinal Brogni"

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and the blessing of the bread, singing of the second act—"O Pères"—again was as im- mally as it was pictorially. The opera surpasses this scene and appeal. Without being racial, the music suggests blood of Halévy—or, to use Lévy. She sang with a tone often g loveliness. Her voice was than last year, and of ic power. Her second act "a Venir," was of poig- Occasionally she sang

sharp on upper tones, by way of offsetting the several deviations from pitch in the opposite direction in the singing of Orville Harrold.

**Rothier Admired as "Cardinal"**

Leon Rothier evoked only admiration by his noble portrayal of the *Cardinal*. His sonorous voice redeemed many of the attenuated recitatives in which the score abounds; and his singing of the dramatically impressive malediction in the third act, and the first act cavatina, "Si La Rigueur," had authority of style as well as vocal richness. One of the loveliest moments of the opera came when the voices of Ponselle and Caruso were united

with Rothier's in the latter portion of "Si La Rigueur," the cavatina broadening into a well-written ensemble.

Though not in his best voice, Orville Harrold did what he could with the part of *Leopold*, at best an ungrateful one. The second act trio, in which he sang with Caruso and Ponselle—"Je Vois Son Front Coupable"—was gratefully sung. Statuesque Evelyn Scotney again was the *Princess Eudoxia*, and, as last year, was more attractive to the eye than her well-managed but miniature and colorless voice was stimulating to the ear. Robert Leonhardt, in the rôle of *Ruggiero*—last season assigned to Thomas Chalmers—returned to friends of other years.

The charming ballets of first and third acts proved the same source of delight they were a year ago. Bewitching Rosina Galli has never been more exquisite than in the delicate tracery of the third act *divertimento*, in which she was abetted, as hitherto, by the miming children and the capable Bonfiglio. The chorus sang admirably. Artur Bodanzky, ever a precisionist in the French music of the period, conducted with a skill in the presentation of violent contrast that probably would have pleased Halévy, whose sharp alternations of light and shade were regarded by his contemporaries as his greatest virtue and chief fault.