

'PARSIFAL' DRAWS AS GREAT MAGNET

IMMENSE AUDIENCE HEARS FESTIVAL DRAMA

ITS DIGNITY IS IMPRESSIVE

Temple Auditorium Crowded on the First Night of Grand Opera. Stars in Excellent Voice

"Parsifal," Wagner's great festival drama, produced under the management of Heinrich Conried, crowded Temple auditorium yesterday. Notwithstanding the fact that advance sales of seats were slow, a brilliant audience of 2000 persons was present when the curtain rose at 5:15 p. m. Despite repeated warnings the usual number of late comers appeared after the last fanfare of trumpets, and the local management was not hard hearted enough to keep out the tardy ones who disturbed the hearing of the prelude.

The much advertised production—the most important musical event in the history of Los Angeles—exceeded in beauty and spectacular effect the most exalted expectations of those fortunate enough to be present at the performance, which extended over a period of four hours. That a city of the size of Los Angeles could give such a welcome to a great opera company speaks well for the culture and musical appreciation of Southern California. Two things, however, marred the afternoon performance. A small part of the audience evidently was unfamiliar with the traditions which forbid applause and the appearance of Miss Fremstad and Herr Burgstaller was greeted with hand clappings, speedily hissed by persons who desired all the proprieties to be observed. At the close of the first act, while the curtain was slowly falling upon a scene that held the majority of the audience in silent, reverent contemplation, there was a stir among thoughtless women who began to put on their hats and restless men who hastened into the aisles before the act was ended.

PRODUCTION OF WAGNER'S GREAT OPERA DISTINCT ARTISTIC ACHIEVEMENT

From beginning to end the "Parsifal" performance was an artistic achievement which could hardly be improved. In bringing this festival drama from its Bavarian shrine Mr. Conried has succeeded in retaining all its majestic values. Not the least wonderful feature of "Parsifal" is its atmosphere created and maintained with consummate art. Wagner endeavored to compel what have been called "essential moods," and the great festival drama represents his supreme effort in this direction. Mr. Conried has managed to keep the elusive atmosphere of reverence by adhering as closely as possible to all the Bayreuth traditions. Here in Los Angeles yesterday the audience had the call of the trumpeters, the darkened auditorium, the solemn investment that for more than twenty years have impressed the musical pilgrims to Bayreuth. If there were any who objected to the "commercial sacrifice" brought about by the enterprising Mr. Conried all prejudices were removed. For a day Temple auditorium was glorified, transfigured, lifted out of the commonplace present. It was indeed a temple in which was revealed a magnificent spectacle representing a mystic realm.

When the first notes of the prelude sounded there was evident a suppressed excitement. The Conried orchestra, under the baton of Alfred Hertz, the famous disciple of Wagner, was all that the most exacting could desire. The prelude, played with splendid effect, caused a hush to fall upon the vast audience. Every instrument was under perfect control, and as the opera progressed the full significance of the music was revealed. Mr. Hertz, directing with nervous, staccato movements, shaded the music with such delicacy that it had a new meaning. With fine accentuation he brought out the recurring themes, and in accompanying the voices he subordinated the instruments so that the vocal effects were emphasized.

Knights of the Grail

The curtain rose on the forest; the Knights of the Grail, wearing the long, flowing, blue-gray robes with the dove embroidered over the left arm, struck the solemn keynote of the festival drama, and Robert Blass, the American basso, as the aged Gurnemanz, won instant sympathy by his splendid singing. Amfortas, Kundry and Parsifal appeared, and the performance became the most impressive of spectacles. The scene was changed to the Temple of the Grail by Wagner's artifice of moving the forest as Gurnemanz and Parsifal walked toward the solemn assembly of knights. This scene in the temple, when the golden shrine is uncovered and the Grail is exhibited glowing with a purple luster as Amfortas holds it aloft, is the most remarkable, the most solemn and the most beautiful ever produced on the modern stage. With the accompaniment of Wagner's superb music it makes the supreme appeal to an audience that cherishes Christian ideals, and there is nothing in its meaning or acting that is objectionable. Critics east and west have declared that while "Parsifal" is religious or devotional music, is the music of a

STARS OF THE METROPOLITAN GRAND OPERA COMPANY



ANTON VAN ROOY, BARITONE

religion "which never before had found expression." This fact was apparent to all who listened intelligently yesterday, for the religion is a commingling of universal ideals, a blending of many primal faiths presented in the Christian symbolism. Wagner made daring use of the things held most sacred in the religious ceremonial, but these are so reverently treated that even the most sensitive cannot take offense. The adoration of the holy relics is impressive as a portrayal of mediaeval worship.

Fremstad's Kundry
Miss Olive Fremstad's Kundry is an extraordinary creation. The character is one that demands the highest dramatic powers, and in portraying the dual personality, the mysterious individuality of this feminine personification of the Wandering Jew Miss Fremstad has achieved a success that places her foremost among Wagnerian interpreters. Her acting is such a distinct achievement that involuntarily the critic mentions it before her singing. Her voice is in many respects the best ever heard in a Wagnerian soprano role. Rich and clear, with a great compass, it has the dramatic quality which especially fits it for this music drama. It is a big voice, with organ



MME. SEMBRICH

notes and exquisite tones. It is a voice that can express every emotion.

In the second act Miss Fremstad had a long sustained opportunity to show her marvelous voice and her dramatic power. This act which takes place at Kinglor's magic castle introduced the flower girls. The garden scene was beautifully set and it is doubtful whether a prettier chorus was ever seen on the operatic stage. All the voices in the solo parts were unusual. In this scene where Kundry acts the part of the temptress to Parsifal, Burgstaller rose to great dramatic heights and his voice was more than adequate for the role which has always been most difficult to fill. Burgstaller's Parsifal is as wonderful a creation as Miss Fremstad's Kundry. As a tenor Burgstaller stands preeminent in that he has tremendous compass, a superb quality of tone and a perfect training which enables him to fulfill every requirement of this most difficult part. His acting is a piece of finished work. Through much of the first and second acts he is compelled to show his emotion through pose instead of action and when it is realized how much he expresses with his back to the audience, his art is appreciated. With something akin to genius he keeps the role of Parsifal on the exalted plane; he is convincing in every step of its development from the "guileless fool" to the accepted Knight of the Grail. After the second act in which Mr.

SOCIETY FOLK MUCH IN EVIDENCE AT TEMPLE AUDITORIUM LAST NIGHT

"Parsifal" was the excuse for a general outpouring of society's fairest maids and matrons, to say nothing of the married men and popular bachelors, yesterday afternoon and evening. Everything made way for the grand opera. Business men closed their offices and hurried to the Temple auditorium and society women abandoned all sign of pink teas for the afternoon. The intermission was made a time for numerous little dinners, and parties of prominent people from the outlying towns made this an occasion for a visit to Los Angeles. A party of eight women from the Ebell club which witnessed the performance and dined during the intermission at the California club included Mrs. Frank W. King, Mrs. Sumner P. Hunt, Mrs. E. T. Pettigrew, Mrs. C. N. Flint, Mrs. E. N. Brown, Mrs. C. M. Cealey, Mrs. C. F. Noyes, Mrs. Harry Booth and Mrs. Frederick Naton. Mr. and Mrs. Walter Newhall entertained at the same club a party for dinner. In the party were Dr. W. Jarvis Barlow, Mrs. Hugh N. McNiel,



MME. FREMSTAD

Mrs. J. S. Slauson, James Slauson and Will Walters.

Mr. and Mrs. Godfrey Holterhoff and Count and Mrs. Jaro Von Schmidt were entertained by Mr. and Mrs. Shelly Tolhurst. The gowns of the ladies in this party were especially attractive. Mrs. Holterhoff wearing white brocaded satin and Mrs. Tolhurst white chiffon and lace. Mr. and Mrs. Byron Erkenbrecher had as their guest Miss Burkhard, who is visiting them. Mrs. Erkenbrecher was gowned in a beautiful creation of pink net, while her guest wore blue taffeta.

Mr. and Mrs. Fred Walton, Mr. and Mrs. Charles Walton and Misses Clara and Lucille Walton were seen at another table at the California club, and others who were seated at tables near them were: Judge Knight, Mrs. George Caswell and Ray Smith; Mr. and Mrs. W. S. Patterson, Miss Frances Clark and Harry Callendar; Mr. and Mrs. Campbell Johnson; Mrs. J. J. Byrne and the Misses Sprague of Pasadena, Mr. and Mrs. C. C. Carpenter and Miss Clara Carpenter, and Mark Sibley Severance and the Misses Severance.

A party which included four guests from Hotel Green, Pasadena, which witnessed the performance and dined at one of the cafes was made up of Dr. and Mrs. C. W. Smith, Mrs. William Winegar and Miss Winegar of Pasadena and Mrs. J. M. Montana and Mrs. E. W. Tinkham.

Others at the California club were Mr. and Mrs. Roy Jones, Mr. and Mrs. Lynn Helm, Mr. and Miss Dreer, W. G. Chancellor and party of three, and Mr. and Mrs. Stephen W. Dorsey.

Dr. Haynes entertained a party of six at dinner at the Angelus grill, and Mrs. A. C. Balch was hostess to a party of ten at the same place. Gen. Wankoski entertained six friends, and G. A. Gunther a party of four.

A party of nine which attended "Parsifal" was entertained at dinner at the Hotel Lankershim by A. S. Peterson, and many other delightful little dinners were given there.

Mr. and Mrs. John W. Mitchell also entertained friends. Several of the charming young brides-to-be were guests of friends at the opera, Miss Clara Walton being among the number.

At the evening performance the scene was even more brilliant than during the afternoon, as many of the women appeared in evening dress and some beautiful gowns were displayed.

Among society people in the audience were Dr. and Mrs. Granville MacGowan, Mr. and Mrs. George W. King, Dr. and Mrs. Kellogg, Mr. and Mrs. Wesley Clark, Judge and Mrs. Chapman, the Misses Chapman, Mrs. McGarry, Miss Kitty Kurtz, Mr. and Mrs. Alfred Solano, Mrs. George L. Arnold, Mr. and Mrs. Hancock Banning, Dr. and Mrs. William B. Babcock, Mr. and Mrs. Berthold Baruch, Miss Ellen Hamburger, Mr. and Mrs. R. T. Bishop, Mr. and Mrs. Sheldon Borden, Mr. and Mrs. John J. Burnes, Dr. and Mrs. Burt Ellis, Mrs. C. Bumiller-Hickey,

SYNOPSIS OF SCENERY.

Act I—Scene 1. Grounds near Ravenswood castle. Scene 2. The ruined tower of Wolf's Craig. Act II—A hall in Ravenswood castle.

Act III—A room in Ravenswood castle. Act IV—The cemetery.

Mr. and Mrs. R. H. Herron and Miss Edith Herron, Mr. and Mrs. E. F. C. Klokke, Harry Clifford Lott, Dr. and Mrs. H. G. Brainerd, Mrs. Otto Weed, Mr. and Mrs. Modini-Wood, Herr and Madame Rubo, Dr. and Mrs. L. Paul Zahn, Mr. and Mrs. William H. Workman, Mr. and Mrs. Charles Edson, Mr. and Mrs. J. F. Sartori, Mr. and Mrs. Edward D. Silent, Mr. and Mrs. Oliver P. Posey and Mr. and Mrs. John Van Gieson Posey, Mr. and Mrs. Robert Rowen, Mr. and Mrs. Ferd K. Rule, Mr. and Mrs. George Drake Ruddy, Mr. and Mrs. Charles Sumner, Mr. and Mrs. Cameron Thom, Mr. and Mrs. Ezra T. Stimson, Major and Mrs. Ben C. Truman, Mr. and Mrs. John Wolfkell, Mr. and Mrs. Dwight Whiting, Mr. and Mrs. I. N. Van Nuyss and Miss Annis Van Nuyss, Mr. and Mrs. Earl Rogers, Mr. and Mrs. G. W. Vosburg, Mr. and Mrs. C. C. Desmond, Mr. and Mrs. William Garland, Mr. and Mrs. W. B. Cline, Miss Alice Elliott, Mrs. Harding, Mr. and Mrs. R. T. Bishop, Mr. and Mrs. Paul de Longpre, Miss Bird Chanor, Miss Georgia Truman, Spencer Smith, Judge and Mrs. Trask, Mr. and Mrs. Fielding Stilson, Miss Stilson, Mr. and Mrs. J. G. Moeslin, Dr. Radebaugh and Miss Willis, and Mr. and Mrs. J. Ross Clark.

Among those who attended from out of town were Mr. and Mrs. George L. Patton and Miss Wilson, San Gabriel; Henry Fisher, Redlands; Mr. and Mrs. Sutherland Hutton, Santa Monica; Miss Augusta Dreer, Pasadena; Mrs. L. G. Vischer, Ocean Park; Mr. and Mrs. Roy Jones, Santa Monica; H. G. Wyse, Santa Monica; Mrs. E. R. Skelley, president of Tuesday Musical club, Riverside; Mary E. Parmalee, Santa Barbara; May L. Ward, Ocean Park; L. C. Drake, Pasadena; Mrs. G. S. Chandler, Altadena; G. A. Mohrenotiker, Long Beach; J. L. Lamper, Pasadena; Miss Alice Coleman, Pasadena; Mr. and Mrs. Theodore Coleman, Pasadena; Mrs. McNeil, Azusa; A. L. Story, Altadena; Miss Ruddock, Santa Monica; Mrs. W. Stanton, Pasadena; J. E. Mammou, San Gabriel; Mr. Churchill, Hollywood; Miss Condit, Fairmount; Mrs. M. Penzgrast, Redlands; A. K. Macomber, H. M. Thompson, G. S. Wood, Pasadena; Miss Lucy Putnam, Redlands; Miss Lulu Johns, Riverside; Mr. and Mrs. Jack Dodge, San Diego, Dr. and Mrs. Macomber, Pasadena; Mrs. Walter Raymond, Pasadena.

STAR OF GRAND OPERA, MME. SEMBRICH, WILL SING TONIGHT IN "LUCIA"

Tonight will mark an event in the Los Angeles musical world in the appearance of Madame Sembrich, probably the greatest woman singer in the world today.

Many a years ago, a poor little Polish girl, ill clad, ill fed, cold and weary, was devoured by a desire to hear the singing of Adeline Patti, the greatest soprano of her time. The poor little Polish girl could not afford to buy a reserved seat for the performance, yet some how she must hear it, for perhaps never again would the radiant queen of song come to shine upon that far away little city, and so the poor little Polish girl gathered up the savings of many months which she had earned

(Continued on Page Four)



Catching Cold on the Street Car

"As Any Cold May Lead to Catarrh—Peruna Should Be Kept in Every Home."—Dr. J. B. Hartman.

Many people persist in riding on the street cars, insufficiently protected by clothing. They start out perhaps in the heat of the day and do not feel the need of wraps.

The rapid moving of the car cools the body unduly. When they board the car, perhaps they are slightly perspiring. When the body is in this condition it is easily chilled. This is especially true when a person is sitting.

Beginning a street car ride in the middle of the day and ending it in the evening almost invariably requires extra wraps, but people do not observe these precautions, hence they catch cold.

Colds are very frequent in the Spring on this account, and as the Summer advances, they do not decrease. During the Spring months, no one should think of riding on the car without being provided with a wrap.

A cold caught in the Spring is liable to last through the entire Summer. Great caution should be observed at this season against exposure to cold. During the first few pleasant days of Spring, the liability of catching cold is great.

No wonder so many people acquire muscular rheumatism and catarrhal diseases during this season. However, in spite of the greatest precautions, colds will be caught.

At the appearance of the first symptom, Peruna should be taken according to directions on the bottle, and continued until every symptom disappears.

Do not put it off. Do not waste time by taking other remedies. Begin at once to take Peruna and continue taking it until you are positive that the cold has entirely disappeared. This may save you a long and perhaps serious illness later on.

Mr. George Livingston, a prominent architect and builder of Los Angeles, Cal., writes from the Census Office Building, Washington, D. C., as follows: "I do not hesitate, when I see a friend or acquaintance suffering from a cold that is stubborn and threatening to become chronic, to recommend Peruna."

"It relieved me from a long and distressing catarrhal trouble and brought back the strength the disease had taken away. I recommend it as a cure and a tonic that cannot be surpassed."

Mrs. B. Schober, 221 10th St., Portland, Ore., writes: "I am pleased to testify to the wonderful curative value of Peruna in cases of colds and a run-down condition of the system. I took it for a cold which I could not get rid of, and in less than a month it had cured me. I feel like a different person."

"You certainly deserve success."

We have in our files thousands of letters from grateful people who have been cured by Peruna.

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The California Limited Log Book

December 19, 1904.

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