

CARUSO TAKES DON JOSE THE LEADING ROLE

"Carmen," by Olive Fremstad, Is Overshadowed by the Great Tenor's Splendid Interpretation of His Part Production as a Whole, However, Is Lacking to Some Degree in Distinction.

Bessie Abott, as Micaela, Shares Honors and Audience Is Warm in Applause.

BY BLANCHE PARTINGTON.

"Carmen" rechristened itself for San Francisco last night. For the season, at least, it is "Don Jose." Caruso is the magician.

The first "Bravo!" of the year whipped out after his tiny opening duet with Micaela; the final curtain went down on a hall of them. "Caruso!" "Bravo!" "Caruso!" "Bravo!" It was, quite in the joyful old Tivoli fashion.

The audience forgot its diamonds—and they were there last night—forgot everything but the electric performance of Caruso, the wonderful, almost superhuman, the Monday night "Queen of Sheba"; last night it was the full Easter-day of opera, the season practically beginning with the "Don Jose."

They needed Caruso. It is, of course, respectful to begin with the Carmen where "Carmen" is concerned, but so far as the atmosphere goes Miss Fremstad, the Carmen of the evening, contributed only a flash or two, intelligent as her performance is.

We think we know a thing or two about Carmens here. It is perhaps our particular vanity. I should say that a new Carmen in San Francisco attracts at least five times the attention devoted to a new Hamlet! Caruso, we know, De Lussan's we know and dear old Collamarini's we know, not to count a dozen others of lesser fame. The thought brought charity for Fremstad's earlier effort.

That she was singing against memories of this kind inclined one to ascribe her earlier stiffness, the certain dryness, harshness of the work to nervousness. This particularly when one remembered her supple and opulent Kundry of last year.

Later it began to dawn that Fremstad is a Toulon of the Tenors; that she is temperamentally at war with the role, that the conception is almost wholly a matter of brain with her. By the book she was sinuous, seductive, tempestuous, tragic, but she never got under the skin of the role. Why? Never. It is impossible that a woman of Fremstad's intelligence should dream of presenting a reformed Carmen, yet the idea occasionally suggested itself. She seemed sometimes to be aiming at a subtlety which every line of Merimee's gives the lie to, to be trying again to impose a refinement upon the character that tends only to make the story meaningless.

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But Fremstad cannot have designed another Carmen. Simply, she is temperamentally out of gear with the character. The passion of the Pyrenees is out of her range. Caruso, even, a very dynamic temperament, once only, in the last act, succeeded in arousing Miss Fremstad to the role's dramatic possibilities.

Vocally she pleases. It is never great singing, nor is the voice the opulent organ that one usually associates with the part, but Fremstad sings always with intelligence and her voice is usually pleasing. She lifts the picture in the same fashion, with limitations, but altogether it is a parlor Carmen.

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Miss Bessie Abott again was perhaps the best Micaela we have had here. This young woman, who last night made her debut in the role, is possessed of a most appealingly pure and pretty voice, limpid, fresh and youthful as her Micaela, was fragrantly youthful. The encore to the prayer song was as sincere a bit of applause as fell to any of the artists last night, and we were all grateful for it.

Micaela that was anything but the stuffed doll that even great people make of her.

Of the rest of the cast, Dufrieche, Reiss, Jacoby and Ralph as the bandits and their lassies contributed a quintet in the second act that was a simply stunning bit of ensemble work. It has perhaps never been so done before here.

The chorus was not always there, though generally effective, and Signor Vigna seemed to hold a slippery baton at times. The performance in not a few places was even "ragged."

But Caruso, Caruso more than compensated for anything that did or could have happened last night. He came on simply—it is anything but a grand stand entrance that is granted Don Jose—but it was a moment only before we knew that it was going to be different. This Caruso was a comedian that came on joking with his fellows, shyly teasing the cigarette wench and having a soldierly good time generally.

Then came the little scene with Micaela, with its quick, warm tenderness. Not too quickly he capitulates to the Carmen, but very humanly, and the little drama of the gypsy's escape is very real. Gallantly he joins her at Pastia's—she dances—and the play is on. The bugle calls and the first hint of his degradation comes to the soldier. Stronger and stronger grows the picture. Most poignantly Caruso paints the struggle of the unhappy lover.

Silent, apart, he stands, a deserter, in the brigand's camp. He looks at the Carmen, despair and joy always fighting for the mastery.

Escamillo comes. One shivers at the jealous demon in Caruso's eyes. Then comes Micaela—and there, were men choking as this Don Jose sobbed his grief out.

It seemed that even Caruso could hardly top this scene. But top it he did in the last act. Years older he seemed to have grown. Lean and sunken of cheek, grief and madness starting from the eyes—phaw! he made one forget that it was only an opera. The excitement was simply sizzling as he dashed open the doors of the arena with his knife and dared the Carmen to enter. And that is the way he sang it all, as no one else in the world can sing.

But it's oh for a Calve!

Strollers in Foyer Discuss New "Carmen"

Great diversity of opinion reigned

last night in the foyer of the Grand Opera-house regarding Fremstad's interpretation of Carmen. All admitted the greatness of Caruso's performance of Don Jose, but the theme of conversation was Fremstad and her ideas of the role.

The performances of Collamarini and Calve were uppermost in the minds of the majority, and with these two ar-

ist, balcony and gallery. The boxes were occupied as follows:

Right, 1—Mr. and Mrs. Babcock, Mrs. James Flood, Miss Jennie Flood.
Right, 2—Mrs. William Tevis and party.
Right, 3—Knox Maddox, Mr. and Mrs. H. D. Pillsbury, Miss Ruth McNutt, Miss Cadwalader.
Right, 4—Mr. and Mrs. Frank Deer-



THREE OF THE STAR VOCALISTS OF THE CONRARD GRAND OPERA COMPANY WHO SANG LAST NIGHT IN BIZET'S "CARMEN," WHICH WAS GIVEN BEFORE AN IMMENSE AUDIENCE, AND THE MAN WHO DIRECTED THE ORCHESTRA IN A MANNER THAT WON HIGH PRAISE.

tists Fremstad's performance was contrasted. No two in the vast assemblage seemed to exactly agree.

In one corner of the foyer stood Lindsey Scrutton and Thomas Barbour engaged in a heated discussion on the subject. Barbour announced in strenuous tones "that Fremstad's performance of Carmen was the finest that ever happened."

Just at that moment Charlie Dickman happened along and, hearing Barbour's remark, said, "Why, Fremstad isn't in it for a single minute with Calve."

More friends surrounded the company and some outsider made the remark, "I thought Barbour was a Judge."

To this Dickman quickly replied, "No—not a judge of opera."

Captain John Metcalfe and Captain John Barnes also entered into a lively discussion of the Carmen of the evening. Captain Metcalfe thought that Fremstad's ideas of the role were in no way in keeping with the composer's ideas and that Collamarini's Carmen was the ideal of the day.

Frank P. Deering expressed himself as greatly approving of the new Carmen. He thought she had evolved a new and great charm to the character by playing the role with "captivating indifference."

Dr. Goodfellow and Clarence Ward also held an animated discussion on the subject, but at the end of the argument they agreed that "Fremstad was pretty good."

Judge Lawlor and Arnold Genthe held a secret session upon the subject in question, but declined to report what verdict they had arrived at. They seemed very happy and, like many Judges, may reserve their decision.

Jack Noyes, the vocal and instrumental star of the family club, held forth at length in the foyer after the second act to a coterie of his club friends. His face was as radiant as a morning glory, as compared with the sadness that suffused his expression on Monday night. Jack announced to his listeners that Fremstad was "all right"—but that "Caruso was the whole cheese."

This seemed to meet with the general approval of those standing near.

In the cafe was a little group composed of Harry Stetson, Fred Greenwood and George de Long. They had heard all the Carmens that had been held in public for the last fifteen years, but their unanimous verdict was "that this Carmen is a new one on us."

William Porter, Frank Buck and H. Fleischacker held a secret conference upon the subject, but they carried on their conversation in tones inaudible to the outside world their opinion will never be known to the public at large.

Boxes Are Brilliant When Carmen Is Sung

More brilliant than on the opening night of the grand opera the boxes last evening. "Glitter gowns" predominated, and these, blending with the jewels worn, dazzled audience in

ing, Mr. and Mrs. H. Sisson, Mr. and Mrs. Robert S. Browne.

Right, 5—Mr. and Mrs. Adolphus Busch, Mr. and Mrs. F. Tillman Jr., Fred Tillman.

Right, 6—Henry Nicolaus, Miss Margaret, Miss Agnes Mangels, Miss Clara Bergo.

Left, 1—Mr. and Mrs. de Sable, Mr. and Mrs. F. McNear, Mr. and Mrs. Clement Tobin, Mr. Thierlot.

Left, 2—Mr. and Mrs. M. H. de Young, Miss Helen de Young, Miss Constance de Young, Miss Kathleen de Young, Roy McPike.

Left, 3—Mr. and Mrs. Alexander Hamilton, Mr. and Mrs. Henry Holbrook, Mr. and Mrs. Taylor.

Left, 4—Louis Lefkavits, Miss Hazel Beatus, F. Gomett.

Left, 5—Mr. and Mrs. George A. Batchelder, Ernest H. Denicke, Mr. and Mrs. J. W. Goodwin.

Palco, right—Miss Alice Hager, Miss Agnes Tobin, Mr. Raymond, Count de la Rocca, Mr. Tobin.

Palco, left—Colonel and Mrs. J. W. Donnellan, Miss Donnellan, Sacramento; Mrs. Captain Moore N. Falls, Mr. and Mrs. Kenneth Donnellan.

Mrs. J. W. Goodwin wore a pale tan chiffon cloth.

Mrs. Carleton Coleman wore a gown of pompadour silk and lace.

Mrs. Eugene de Sable was gowned in heavy Irish point over chiffon.

Miss Ruth McNutt wore a yellow chiffon cloth and white lace.

Mrs. George Downey wore a white lace robe over white silk.

Miss Downellan of Sacramento wore a pretty gown of white liberty silk and lace.

Mrs. Frederick S. Greenlee wore amber silk heavily spangled.

Miss Jennie Duhay wore a white lace gown with opera coat of shrimp pink.

Miss Viola Piercy was gowned in white batiste and lace.

Mrs. M. P. Forbes wore a gown of ecru silk and lace.

Mrs. Harry J. Lask was gowned handsomely in garnet velvet and lace.

Mrs. H. A. Delwood wore an orange silk gown trimmed in white lace.

Mrs. William Romayne wore a very handsome robe of white Cluny lace with touches of black velvet over white silk.

Mrs. Ruth Waterhouse wore an exquisite gown of lavender silk, elaborately trimmed in pink shams of lavender and lace founices.

Mrs. M. A. Tobin, black silk and jet.

Miss Emily Rosenstirn, pink chiffon embroidered in pink roses and narrow ruffles of Valenciennes lace.

Miss Amy Jackson, pink silk princess gown.

Mrs. James Flood, white silk gauze and silver cloth, necklace of pearls and diamonds and diamond tiara.

Mrs. Alexander Hamilton, white satin gown.

Mrs. Minnie Dargie, Battenberg gown with chiffon under-dress and black velvet.

Mrs. Charles Kohl wore an exquisite red embroidered chiffon over red silk.

Mrs. H. V. Ramsdell, white silk net over Dresden silk, diamond and pearl necklace.

Mrs. Alexander Bergevin, blue liberty silk and duchess lace.

Mrs. Clement Tobin in blue crepe and chiffon.

Mrs. Demosthenes Dorn wore a spangled black chiffon and Battenberg lace wrap.

Mrs. W. A. Ford, black jetted lace trimmed in coral and garniture of pale blue satin.

Mrs. Harry Campbell, blue silk.

Mrs. L. W. Tucker, Dresden silk mull over white silk.

Mrs. Frank Moffitt wore a beautiful gown of white embroidered tulle.

Mrs. W. Greag wore a heavily spangled black lace.

Mrs. Leopold Michels, white net over white satin.

Mrs. S. A. Wheaton wore a princess gown of white embroidered silk.

Mrs. Charles Kohl wore a very pretty white and blue gown.

Mrs. Theo. L. Sanderson, black velvet en train.

Mrs. R. A. Taylor wore a beaded blue silk net.

Mrs. Charles Carpy wore a beautiful white silk creation.

Mrs. George Downey wore an all-over white lace robe.

Mrs. Constance de Young, shall pink chiffon and lace.

Mrs. Noble H. Denning wore a gown of white lace, embroidered with pearls.

The corsage was decked with silver and pearls, and she wore a wreath of pink roses in her coiffure, held in place by a magnificent pearl clasp.

Mrs. Agnes Cooley wore an elaborate gown of pink lace over pink silk, the corsage decked with diamonds.

Mrs. Noble Eaton wore a dainty gown of white lace flowered with pink roses, tiara of pearls and diamonds.

Mrs. Alice Hager wore an elaborately spangled white robe.

Mrs. Joseph Sisson wore a handsome white lace robe.

Mrs. Max Sloss was gowned in white brocade trimmed in bands of pale blue satin and Irish point.

Mrs. Daniel Koshland wore an elaborate white lace robe.

Mrs. Frederick Tillmann was gowned in a black lace robe heavily jetted.

Miss Jennie Flood was in black chiffon gown.

Miss Kittle Nolan, white brocade silk, dog collar and tiara of diamonds and pearls.

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FASHIONABLE SOCIETY COMES OUT RADIANTLY ON THE SECOND NIGHT

Splendor and Beauty at Their Best Make the Assemblage at Production of the Opera One of Rare Distinction.

BY LAURA BRIDE POWERS.

And yesterday's prophecy came to pass.

But every one of those women had traveled—they were not provincials.

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RUEF'S OFFICE NOT ABOLISHED

Knights of Royal Arch Decide Order Still Needs a Grand State Attorney

SPECIAL DISPATCH TO THE CALL.

SAN JOSE, April 17.—The Knights of the Royal Arch decided tonight to retain the office of grand state attorney, thus defeating the effort to have the office abolished. A Ruef is a candidate for re-election. There is considerable political gossip current tonight, the eve of the election, and some warm contests are expected. The new grand valiant commander will be John L. Herget of San Francisco. He will be succeeded as grand lieutenant commander by C. Barr of Woodland. Salinas, Stockton, Los Angeles and other cities have applied for the next convention.

The grand lodge reopened in annual session at 10 o'clock this morning. Little business other than routine work was transacted. A number of standing committees were appointed and the reports of officers submitted.

At noon the delegates adjourned and formed in line of parade on First street. Headed by a San Francisco band, they marched to Market street, where a special interurban car was in waiting to bear them to Congress Springs. A barbecue was given in the afternoon by the Knights. The Supervisors, Sheriff, city and county officials, Chamber of Commerce and the local press representatives were their guests.

PARDONS PRISONER TO SAVE WIFE'S LIFE

Woman Pining for Husband Who Went to Jail for Beating Her.

SACRAMENTO, April 17.—Governor Pardee today commuted the sentence of John Oakes, serving a term in the County Jail at Los Angeles, for battery committed upon his wife. The case is not without unusual features.

Oakes, who is an old man and a cripple, returned home one night in a condition of intoxication and beat his wife, for which offense he was committed to jail. Immediately his wife began to pine for him and could not be reconciled to the enforced separation. Several prominent people in Los Angeles took the matter up and petitioned the Governor to commute Oakes' sentence.

Physicians' certificates to the effect that the old woman will die if her husband is not restored to her at once among the exhibits in the case. The commutation granted today becomes effective at once.

BABY SMOTHERED TO DEATH.—Arthur T. Perich, the five-year-old son of Justin Perich, 55 Shotwell street, was suffocated in bed yesterday morning. The nurse, Mrs. C. Tuite, 1124 1/2 Polson street, had been sleeping with the mother and baby, and when they awoke yesterday morning the baby was dead. The coroner's office was notified and the Supt. was allowed to be taken to an undertaker's establishment.

WAGNER

"LYRICS FOR SOPRANO," "LYRICS FOR TENOR."

Both Edited by CARL ARMBRUSTER.

"SELECTIONS FROM THE MUSIC DRAMAS," Arranged for the Piano by OTTO SINGER. Preface by RICHARD ALDRICH.

These volumes contain, respectively, 28, 28 and 28 numbers, including every opera from "Rienzi" to "Parsifal." Such favorites as "Lohengrin," "Tannhauser," "Die Walkure," "Die Valkyrie" are represented in each book by several numbers. The translations of the vocal numbers are unsurpassed. Singer's arrangements of the piano numbers are of unusual difficulty, yet faithful to the original scores. Each volume has a critical introduction, a portrait of the composer and bibliography.

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The origin of the Ring and story of each drama, with an analysis of the music and the leading motifs in notation.

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Published by OLIVER DITSON COMPANY, Boston.

Sherman, Clay & Co. For Sale by All Music Dealers.

AFTER THE OPERA

Visit the St. Francis Cafe or the luxurious White and Gold Room. HUBER'S ORCHESTRA.

LE NOZZE DI FIGARO THIS AFTERNOON AND LOHENGRIN TONIGHT

Afternoon at 2 o'clock, LE NOZZE DI FIGARO (The Marriage of Figaro).

Opera in four acts. Music by Mozart.

Book adapted from "Le Marriage de Figaro" of Beaumarchais, by Lorenzo da Ponte. (In Italian.)

La Contessa.....Mme. Eames Cherubino.....Mme. Altan Mercellina.....Mme. Poehlmann and Susanna.....Mme. Sembrich

Il Conte.....M. Scotti Figaro.....M. Campanari Dottore Bartolo.....M. Rossi Antonio.....M. Dufrieche Baillio.....M. Reiss Don Curulo.....M. Paroll

Conductor, Nahas Franko. Stage director, Eugene Dufrieche.

Evening at 8 o'clock, LOHENGRIN.

Opera in three acts and four scenes. Music by Richard Wagner.

Book by Richard Wagner. (In German.)

Elsa von Brabant.....Mme. Rappold Ortrud.....Mme. Homer