

Music and The Drama

TONES AND UNDERTONES.

Meyerbeer's 'L'Africaine' was sung at the Metropolitan Opera House, New York, Monday evening, with Nordica and Jean de Reszke in the leading roles. Marie Engle, Edouard de Reszke, Plancon and Maurel were also in the cast.

Ludwig Engländer, the composer and orchestra conductor, has just received a very tempting offer to take the management of the Hungarian Court Opera House in Budapest.

Alice Neilson is to have a new opera next season. Harry B. Smith is to write the lyrics, Stanislaus Strange will furnish the book. Victor Herbert will supply the score and Julian Mitchell will make the production.

The management of the New York Casino will send their new operatic production, 'In Gay Paree', on a tour for a week before presenting it to a New York audience. The theatre will be closed the week beginning March 6.

Maurice Grau has arranged for the giving in New York of the following operas: March 9, a repetition of 'Nozze di Figaro', March 8, the first performance of 'Le Prophete'; March 10, Mancini's 'Hero and Leander', first performance in this country; Saturday afternoon, March 11, 'Lucia di Lammermoor.' It has been decided to repeat the Wagner Cycle on the afternoons of March 14, 15, 19, and 17.

Among the new work given with results that are said to be encouraging are 'Patria,' by Pladadhilhe; 'Giogo' by Conte and 'Tartini,' by Stanislaus Falachi, a well-known Roman composer. Again a musician has been made the hero of a story. The violinist Tartini falls in love with the niece of a Cardinal, and she flees with him after he had killed a rival in a duel. He is about to become a monk, when he decides to return to his profession.

M. Ibois, who came to this country last year to sing with the Damrosch company, has lately appeared in 'Lohengrin' and 'L'Africaine' at Lisbon, where he is singing during the present winter season. He is shortly to return to Paris and sing in the revival of 'Campa' at the Opera Comique. Signor Ancona is still in Lisbon, and has appeared lately as Wolfram and Nelusko.

Cosima Wagner, according to one German newspaper, insisted on having full charge of the rehearsal of her son's opera at Munich, while another journal denies that she was near the theatre before the first night. But the complaints concerning the character of the rehearsal sound as if Mme. Cosima had been there. When taken ill with influenza in Vienna, where she had been since the first production of Liszt's 'Saint Elizabeth,' the object of her visit was to prepare two of the singers in the Imperial Opera for their Bayreuth appearances, as well as to discuss with Herr Mahler the production of 'The Bear Skinner' here. The opera is said to have met with greater success in Leipzig than in Munich.

Alberti's 'Violante,' given in Tunis and 'Valenzia Candiano,' by Luigi Romaniello, sung first in Naples, have been described as having met with the customary first night success which greets efforts of all Italian composers nowadays. This seemed genuine enough in the case of Mascagni's 'Iris,' and for that reason it is difficult to understand why the work should have been hissed at La Scala in certain parts that had pleased most at its first performance. The famous tenor solo 'Open Thy Window' was greeted in this fashion. The only genuine applause is said to have been in recognition of the talent of Mme. Darcele and Signor de Lucia.

Mascagni's 'Iris' was very coldly received at La Scala, and the critical reception

of the work could have been little less flattering to the composer. The season at the Milan opera house, in spite of the elaborateness with which it was attempted has not been wholly successful. Already the impresario finds himself with a lawsuit on his hands over a postponed performance of 'Norma' which was announced and then withdrawn by the manager, who said that a fiasco would have resulted from the performance. As a result of this the prima donna brought a suit for damages to her reputation as a singer from such a change. It is said that the rest of the company will make a similar attempt to vindicate their reputations. Ernesto Tamagno is shortly to sing there in 'William Tell,' and it is hoped that his appearances may bring good fortune to the theatre, which was reopened for the first time this season after being closed for a year. The original singers in the production of Mascagni's 'Iris' at Rome came to Milan. In Naples San Carlo is said to be offering a mediocre season, while the chief attraction at the Argentina in Rome is Josephine Huguet, who was the coloratura soprano here two years ago with the company brought here by Col. Mapleson. She has been singing there in 'Il Puritani.' Although fifty-six theatres are said to be presenting opera now in Italy, the quality of it seems to be more than mediocre.

Goldmark's opera 'The Prisoner of War' has not entirely pleased Edouard Hanslich of Vienna, and the famous critic expressed only qualified praise of it. But the Viennese public liked the work, which will probably be given this spring at Covent Garden. The libretto was written by a Protestant clergyman of Vienna, and deals with the story of Achilles, Agamemnon and Briseis. The chief success of the opera was made by Herr Reichmann, who is well known in America and Fraulein Renard. They will both go to London, if the work is given there this spring. Josephine Seidimaier, the principal Wagnerian singer of the Imperial Opera House at Vienna has left the company, owing to a disagreement with Herr Mather who has already quarrelled with most of the leading singers there. Soon after the first performance of 'The Prisoner of War' at Vienna, Chamber's 'Briseis' was sung at Berlin. The same work will soon be sung at the Opera in Paris. It is not a Homeric story, but the first act of an uncompleted work which was to be in four acts. It deals with the introduction of Christianity and tells a complete story of the sacrifice of a young girl who gives up her heathen lover, and to gratify her mother's wishes becomes a Christian. The opera received high critical praise, but is not thought to be of a character likely to appeal with success to the public.

TALK OF THE THEATRE.

The Donegan Southern Plantation Company which has been giving performance at the opera house this week closes its engagement this evening. There will also be a matinee for ladies and children this afternoon.

Robert Downing is to star in 'The Commander.' Roland Reed is appearing in 'His Father's Boy.'

One of Pittsburg's theatres will be closed during Lent.

Henry Lee's 'Cyrano de Bergerac' company has disbanded.

It is said that Dan Daly, David Waasfield, and Marie George will be seen in the new Kirker-Morton review, which is to be produced in London.

Ada Rehan is to devote a good deal of her artistic energy to melodrama in the immediate future. She is to play the principal female character in the next autumnal melodrama at Drury Lane Theatre, London, and, after starring there, she will bring the piece to Dalys. It is to be by the authors of 'The Great Ruby.'

Richard Mansfield is to resume his presentation of 'Cyrano de Bergerac' in Baltimore, Monday, March 6, after a needed rest, which has refreshed him much. The strain of eight weeks' rehearsal last summer, the tremendous task of memorizing a part of 11,000 words and 19 uninterrupted weeks of playing this exacting role have earned Mr. Mansfield a clear title to a vacation. There is a generally expressed sympathy with the distinguished artist in being obliged to lose the profits on so valuable a period as three weeks—estimated at \$18,000—of his present remarkable season. It is pleasant to be assured that his rest was not occasioned by serious illness and that he will resume his season refreshed and stimulated. Mr. Rostand's royalty thus far has averaged \$1000 a week.

Mrs. Fiske made her advent in 'Magda' at the Fifth Avenue Theatre, New York, Monday evening. During her stay there she proposes to present a new version of

'Frou-Frou,' and a new play called 'Little Italy,' by Horace B. Fry.

E. H. Southern gave New York playgoers the hurried-up benefit of his D'Arctagnan at the Knickerbocker Theatre Monday evening.

Elizabeth Tyree is to be seen next season in Charles Frohman's production of Henry Arthur Jones comedy, 'The Maneuvers of Jane.'

Margaret Dale will not be a member of Henry Miller's company next season. She is to originate roles in New York.

Eleonora Duse will come to America for several months with three new pieces by Gabrieli d'Annunzio.

Oscar Hammerstein's Victoria Theatre, New York, is to be opened on Thursday next, and the initial attraction is to be 'A Reign of Error.' It is not a music hall, though it will do a music hall kind of business in tobacco and beverages, unless that intention should be thwarted by public officers. There will be no smoking or drinking in the parquet. But extending from one corner of the stage clear around the auditorium to the other corner of the stage a promenade, 800 feet long and 80 wide, will invite people to sit at tables and refresh themselves. Back of a tier of mezzanine boxes in another space for loungers. Elevators give ascent to the gallery and to a summer garden on the roof. The seating capacity is 1250 only, but there is standing room for about as many more.

The Double Cipher, is the title of a new play by Maurice Barrymore.

M. B. Leavitt has revived 'The Spider and the Fly.'

Charles Coghlan's new play, 'Citizen Pierre,' will be acted for the first time by Mr. Coghlan's company at the Fifth Avenue Theatre, New York, on April 10.

Henry Jewett is to replace Joseph Haworth as John Storm in 'The Christian.' It is said that the part is being minimized in order to give greater prominence to Viola Allen's role—Glory Quayle. Mr. Haworth will probably begin a starring tour in 'Hamlet,' 'Richelieu' and other classic plays, under the management of George H. Brennan, before very long.

Irving will make his reappearance on the London stage at the Lyceum theatre on April 15, when he will produce a new drama by Victorian Sardou, entitled 'Robespierre.' He will give 100 performances of the drama and then sail for America with his company, reaching New York in time to open at the Knickerbocker theatre, New York, toward the end of November. Ellen Terry will play the part of Clarice, the mistress of Robespierre.

Buffalo Bill's Wild West will open its season at the Madison Square Garden on March 29.

Paul Potter is to write a play for Henry Miller.

Max O'Rell's play, 'The Price of Wealth,' which Olga Nethersole tried last week in Detroit, is a comedy of satire on the greed of money. A husband connives at a flirtation between a Russian official and his wife in order that the foreigner's signature may be obtained for a very profitable contract. The dupe becomes a passionate wooer and by force kisses the woman. She is so infuriated by the insult that she tries to burn out the kiss on her cheek with a red-hot poker. But the husband interposes. He has learned that the price of wealth may be too heavy.

Ellen Terry has added to her repertoire the role of Mme. de Fontanges in Tom Taylor's 'Plot and Passion.'

A new play based on the story of 'The Man in the Iron Mask' is to be produced in London by Norman Forbes.

'Report for Duty' is new in Chicago.

Besides the duel scene the actress has 17 complete changes of costume to undergo. This season Miss Arthur wished to devote herself to lighter characters. Partenia and Rosalind, but at once her new clientele felt that she was deserting them. Nevertheless, we are to see her in those roles at the opera house next week, and as Galatea and Mercedes on Saturday evening of this week.

Although Miss Arthur made her debut this season as Rosalind, she had previously played in the Shakespearean roles of a witch and Lady Macbeth in 'Macbeth,' a page, Nerissa and Portia in 'The Merchant of Venice,' the Queen and Ophelia in 'Hamlet,' and the nurse and Juliet in 'Romeo and Juliet.'

The scenes of 'Mercedes,' Thomas Bailey Aldrich's poetic drama which she is to produce for the first time in this city, is laid in the little town of Arguano in Spain in 1810 with the forces of Napoleon lying in ambush in the forest without, with orders to destroy the inhabitants of the city in the morning. The commanding officer of the French—Louvain—has been a lover of Mercedes, a girl of the village. Thinking him false she poisons the wine, placing it where the French soldier will drink it.

The second scene shifts from the forest to her hut, where she sits with her child and aged mother (who has been unable to flee). The soldiers bring in a skin of wine, which she declares to be "good wine for Frenchmen." The head officer, Laboisier, suspecting a trick, tells her to give some of it to her child. With a great sacrifice of mother's love she does so. Laboisier then commands her to drink of it herself. She does so. Louvain enters and discovers Mercedes. An understanding was soon arrived at between them, she having lived in the belief that he had deserted her. He now proves to her just before her death that he had been true to her all the while.

Honolulu, has the only American woman who ever played in a Chinese theatre in a

The author sought for a war effect without bringing soldiers actively into view. He brought this background well to the front, too. In one scene the heroine was signaling to her sweetheart from a tower. A shell hit the structure, exploded and down came tower, heroine and all. Later the playwright tried to suggest gently that warfare had a little to do with the drama by showing that the grounds of the country mansion were being reached by a cannonade. To the shade trees were fastened bombs, which were exploded at effective moments.

Sir Theodore Martin is going to make a gift of \$10,000 to the Royal General Theatrical Fund of England in memory of Lady Martin.

Wilson Barrett and Louis N. Parker are at work together upon a new modern play.

Eleonora Duse has been acting in Athens, and winning a series of brilliant triumphs. She was invited to the palace.

The London Elizabethan Stage Society produced Ben Jonson's 'The Alchemist.'

The new poetical tragedy written for George Alexander by John Oliver Hobbes (Mrs. Craigie) is called Osbern and Ursyne. It is a drama in three acts. Its period is 1098, the time of the Norman Conquest and the First Crusade, and the scene is placed in England. The main interest lies in the love of Osbern for Ursyne, but the plot, it is said, does not deal with the ordinary love story.

The scene of Henry Arthur Jones' new play for Her Majesty's Theatre in London, will be laid entirely in India, which will afford special opportunities for spectacular display.

The new play, 'Caesar and Cleopatra,' which has been written by that professional practitioner of eccentricity, George Bernard Shaw, is in five acts and nine scenes, and calls for elaborate scenic preparation and much stage room for Roman and Egyptian armies. In fact, its production by Mr. Forbes Robertson appears to depend upon his ability to find a suitable theatre within a reasonable time. Mr. Shaw says, modestly, of his own work: 'The play has been written to redeem English dramatic literature from the reproach of having no better portrait of Julius Caesar than the wretched abortion produced by Shakespeare. His Cleopatra, too, though a very clever dramatization of the ordinary story, does not touch on the only really interesting event in her career, her meeting with Caesar.'

'I seemed to be doomed never to have an easy role, Julia Arthur is quoted as saying. "The public seems to desire me most to play characters of intensity. Her role of Clorinda Wildairs in 'A Lady of Quality' not only contains more speaking lines than any female part in Shakespeare, and has an undertone of sustained nervous force throughout, but it is wearing in its mere outward aspects."

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Chinese drama in the Chinese language. She is Miss Rosa Berliner, known on the stage as Rosa, and she has just signed a contract to appear in about a month in Chinese theatres in Hongkong, Singapore, Manila, Macao and Peking. Miss Berliner drifted into this strange career rather by the force of circumstances. She came here accompanied by her father and mother, a member of the theatrical company. Rosa and the other members of the company soon found themselves out of engagements and with no way of walking to the next show town. Rosa found that there was an opportunity for a singer who could sing Hawaiian songs. She studied Hawaiian and soon was regularly engaged to appear at Government band concerts. She caused a furore among the Hawaiians but this field was limited, and she hit upon the Chinese theatre. She put herself to work learning Chinese songs and learning to play her accompaniments on a Chinese harp. She was successful and secured an engagement at the principal Chinese Theatre here, since which time the success of this 15-year-old child has been phenomenal.

What did he Really Want?

He entered the shop hurriedly, with the air of a man whose mind was filled by a weighty commission. Those whom he passed at the door heard him conning under his breath a formula which he seemed to fear might slip away and be lost. He approached the counter like one who wishes it were well over.

'I wish to get,' he said, boldly, 'some ribbon for a red baby.'

The shop-girl's blank stare seemed to arouse him to a sense of something lacking.

'That is,' he said, 'I would like some baby for a ribbed red one.'

The assistant was smiling broadly now, and four others, a shop-walker, and seven customers gathered and grinned in unison.

He began again. 'This is—of course, you know, I mean, some ribbed red baby for one—that is, some red ribs for one baby—some one's red baby's ribs—some red ribs for one baby—some—thunder and guns, where's the way out?'

He departed with speed. 'I wonder,' said the shop-girl, thoughtfully, an hour or so afterward, 'if he could have meant some red baby-ribbon?'

Embarrassing.

An English lady travelling in Germany committed an embarrassing mistake. Stopping in front of a cabman, she asked in German, and in her most charming manner—

'Are you engaged?'

'Nein,' responded the surprised cabman.

'Will you take me?' was the next most natural question.

'Nein, nein!' cried the man and drove away at a furious pace.

She had unwittingly made use of a German word which meant engaged to be married.

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