

Music and Drama

HIS MAJESTY'S THEATRE.

Lessee, Mr. C. R. Bailey.
Under the direction of
MR. J. C. WILLIAMSON.

JULIUS KNIGHT BOOM!
SENSATIONAL SUCCESS.

"RAFFLES"

(The Amateur Crackman).
A REMARKABLE PLAY
OF
ABSORBING INTEREST.
MR. JULIUS KNIGHT AS RAFFLES.
For a limited number of nights.

SATURDAY, JULY 6th.
For the first time in Auckland,
THE ROMANTIC COMEDY DRAMA.

By
SIR ARTHUR CONAN DOYLE.

"BRIGADIER GERARD."

With
MR. JULIUS KNIGHT
As
CAPTAIN ONWARD.
Box Plan at Wildman and Arce's.

things pleasant all round, asked what sort of queen she was—was she queen of diamonds? "No," cooly interjected the host's nipper; "queen of spades." The nipper was "shoveiled" out of the room to bed.

The gallant Ganz, who would have us believe that Patti was married for the first time in 1899, tells of a private operatic performance at Craig-y-nos, the singer's castle in Wales:—"Soon after Madame Patti's happy marriage with Baron Rolf Cederstrom, one of the most charming of the many agreeable Swedes whom I have met—she asked me to come down to Craig-y-nos and conduct 'La Traviata,' which she proposed to give on the stage of the lovely little theatre in the castle, as her husband had not heard her sing in opera. The performance, on October 16, 1899, went off well, and, needless to say, all the visitors staying at the castle and all the neighbours who came for the event were enchanted. Especially enthusiasm was raised by Madame's brilliant execution of 'Ah fors' è lui' and the melancholy 'Addio del passato' of the last act touched all hearts."

Miss Marie Hall, the famous violinist, is now visiting New Zealand. Mr. M. Marcus, manager for Messrs. J. and N. Tait, has re-arranged the tour, which commences on Thursday evening, July 4th, at Wellington. Miss Hall will give a series of three concerts at the Choral Hall on Thursday, Friday and Saturday evenings, July 25th, 26th and 27th. New Zealand instrumentalists are to be congratulated upon being able to hear Miss Marie Hall, who is included amongst the six greatest violinists of the present day.

The young Australian pianist, Mr. Percy Grainger, seems likely to secure fame not only for his playing but also for his compositions. According to letters received recently he is now hard at work upon some very ambitious efforts, in which Sir Edward Elgar is taking great interest. In fact, the latter has given as his deliberate opinion that Mr. Grainger is to be one of the world's modern composers.

To those who are acquainted—and who is not—with the world-wide reputation of Clara Butt, whom the "Daily Mail" calls "the custodian of a nation's voice," it will come as a shock to learn that that voice was very nearly lost to them. Her parents were adverse to her following a professional career, and had it not been that she won the Royal Scholarship of 400 guineas at the Royal Academy of Music, Miss Butt might have wasted her sweetness on the desert air of suburban drawing-rooms. Of course, when she made her debut in the Albert Hall there was no question of her future. The public enthusiasm was repeated next day in the Press, and from that day Madame Clara Butt has never looked back.

After a most successful tour through Canada, the United States and Australia, Miss Jessie MacLachlan will give a series of farewell concerts in New Zealand, commencing Monday, July 15th, in Auckland. Few vocalists that have visited New Zealand have been more popular with the various audiences than Miss MacLachlan. The reason is not far to seek. Imbued as she is with a deep and intense love of her country and of its minstrelsy, she infuses into her singing a spirit and fervour which makes a deep impression upon those who hear her. It is not only the fact that she is a vocalist of rare ability, and that she possesses a soprano voice of great power and brilliancy of tone, that makes her so successful. She is also above everything a true exponent of the inner spirit and character of the songs she sings. When she bursts forth with unrivalled power and expres-

sion in the martial strains of the Scottish patriotic songs, she kindles in the hearts of her hearers a fire of patriotism. Equally successful also is she in the simple ballads, those songs of the people that they have heard their mothers sing, which awake memories of their childhood and the country they have left behind. It is this which makes Miss MacLachlan's singing of Scottish music stand out so pre-eminently. She feels what she sings, and she infuses her whole heart, aided by her incomparable voice, into the interpretation of the songs she is singing. Nothing finer in the range of vocalisation can be imagined (than the trumpet-like and powerfully dramatic manner in which she declaims "Scots Wha Hae," "A Hundred Pipers," and that wonderful song "Blue Bonnets o'er the Border." What wonder that the impressionable Celtic nature is moved to the wildest enthusiasm. So also in songs of England and Ireland, the prima donna is equally at home, showing that she possesses, in an eminent degree, the true artistic spirit. In Mr. Douglas Young, it is said, the company possesses a tenor of rare ability, whilst Mr. McLinden's "cello solos are also most artistic. Mr. Buchanan adds to the completeness of the company by his excellent accompaniments.

Santley tells a story of the effect of his operatic acting on a member of his own family. He was appearing as Valentine in "Faust," and among the spectators was his little daughter, who was witnessing her first stage performance. During the duel scene, she became terribly agitated, and when Santley fell, after receiving his "fatal" wound, his daughter gave a piercing yell, and had to be carried screaming from the theatre! Valentine's song, "Even Bravest Heart May Swell," was written expressly for Santley's voice by Gounod, one of the closest friends of the vocalist.

In America, at all events, orchestral enterprise appears to be meeting with encouragement of the most practical description. At Pittsburg, according to the "Musical News," Emil Pauer, the well-known conductor, is to receive a salary of £3000 for the season, while the orchestra itself is supported by a guarantee of £8000 per annum for the ensuing three years. Minneapolis has raised a sum of £18,000 in order to carry on its orchestra under Emil Oberhoffer for a similar period, and the Theodore Thomas Orchestra, directed by Frederick Stock, has recently been presented with a donation of £10,000.

A Vienna correspondent writes:—"The Emperor Francis Joseph recently conferred orders upon several of the artists who took part in the festival held last year at Salzburg, in honour of the 150th anniversary of the birth of Mozart. As it is some time since his Majesty bestowed honours upon artists, the marks of favour are all the more gratifying to those concerned. Lilli Lehmann received the gold cross for merit, and Felix Mottl was honoured by the expression of his Majesty's great appreciation of his talent. Further, the Emperor conferred upon Dr. Camille Saint-Saens the Austrian decoration for art and science.

Santley is seventy-four, and his musical jubilee has been celebrated recently in the Albert Hall, London. A medical friend of the writer of the "Scientific Notes" in the "Pall Mall Gazette" enlarges upon the price he would pay for the privilege of gazing upon Santley's vocal chords. But "C. W. S." says that "vocal chords do not make the singer." "What gives beauty, character and value to a voice is its over-tones or harmonies. These are produced in the vocal chords, but as far as the chords are concerned they are only potential. It is the resonator's chest, throat and nose which select and reinforce certain of these over-tones, while ignoring others."

There is a certain kind of cheap piano which commands a market among humble folk who can afford only a very few pounds for an instrument. Pianos of this particular order are known in the profession as "orange boxes." The

description obtains a peculiar significance in the light of an advertisement quoted in the "Music Trades Review"—which appeared in a recent issue of a German horticultural journal—"Gartenbau-Zeitung." It ran thus: "Piano, new, elegant, noble tone, for sale (cheap). Will take apples in exchange.—P—I—, Berlin, S.O." We may be forgiven the hope that Germany will keep that piano.

There was no mistake (writes friend George Tallis) about the reception given to Mr. J. C. Williamson's new Comedy Company when it inaugurated its Australian career at the Princess Theatre on Saturday evening (June 22nd), with a delightful performance of "The Blue Moon." The combined attractions of a new piece and new people sufficed in itself to draw a very large section of Melbourne playgoers to the theatre—indeed, the whole of the dress circle and all but a few seats in the stalls were all reserved before the opening night, and the immense audience which assembled showed every symptom of unequivocal approval, expressing their appreciation alike for the splendid mounting, the gorgeous Eastern colouring, the artistic setting, and the veritable triumph which Mr. Gerard Corentyne has secured in the general production of the piece, while each and every member of the new organisation made a most favourable impression. In singing the company proved particularly strong; Miss Amy Murphy's beautiful soprano and Mr. Reginald Kenneth's fine resonant baritone were uplifted in numbers that pleased the audience immensely, while Miss Maud Thorne also sang daintily and expressively. In comedy work the organisation is no less well equipped; Mr. Victor Gouriet scored all along the line as Moolraj, the Burmese-Bermudsey boy, his song, "O, Be Careful of the Crocodile," with its quaint dance, scoring a triple encore. The same compliment was paid Miss Daisy Wallace for her taking-ly sung "She Didn't Know," and this lady achieved a genuine triumph for her singing, her acting, and her dancing alike. Mr. Myles Clifton also shone to advantage, and the same remark applies to Mr. Harold Parkes, Miss Celia Ghisoli, and Mr. P. B. Bathurst. Chorus and orchestra, under the new conductor (Mr. Alfred Moulton), could not have done better, and altogether the premiere was a most emphatic success.

In many respects, the tour (including New Zealand) upon which the "Mother Goose" Company has just entered is one of the most extensive ever essayed by any of Mr. J. C. Williamson's organisations, and it is doubtful whether any other management in the world would attempt it. As a single instance of the long distances to be crossed and the expenditure involved, the forthcoming trip to Perth may be quoted. Only that town in West Australia will be visited, and it has only, comparatively speaking, a limited population within reach of the theatre, and yet it will cost in fares alone a round £750, without freight and other expenses, to transport the company there, while the whole of the passenger accommodation of a large coastal steamer will have to be given up to the members—and this for a fortnight's season. Then, too, the smaller theatres to be met with on tour has necessitated the duplication in a smaller size of every single piece of scenery and property in the same lavish style of ornamentation as has distinguished the mounting in the big metropolitan centres. Again, the necessity of "carrying kids," as the presence of children in the company is referred to, puts a big responsibility on the shoulders of the management. The youngsters have to be carefully looked after, and two trained nurses have been engaged for that purpose, who will watch over the youngsters' interests and well-being by night and day, while one of the first duties of the advance agent in every town will be to fix up comfortable quarters for them near the theatre. Finally, whenever a land journey is to be made by the company a special train will be required, so that altogether "Mother Goose" will have to keep on laying large size eggs in order to cope with the task of keeping that gay old bird moving around the Commonwealth and New Zealand.

Though the name of Carrere is new to most New Zealanders and Australians

The "New York Press," in a recent article on American bad manners in the concert hall and at the opera, made these admissions:—"Let the music plunge into a sudden silence and a dozen whispers are betrayed, programmes rattled, and a number of other annoyances which have been creating a separate circle of annoyances. Chairs are scraped along the floor, doors allowed to squeak, and late-comers to stalk in with insolent indifference to the havoc they are creating. From the top gallery of the opera to the most decolletée row of boxes there is a ceaseless rustle and whisper, betraying what is worse than bad manners—a complete lack of sympathy with what is being offered. For he who is open to the glamour and meaning of music is morbidly sensitive to any alien sound or sign; and it is to him that the music belongs. The others have paid for their seats, but for all that they are outsiders, allowed in on sufferance, and should behave as such."

Madame Albani, now visiting Australia, and shortly to come to New Zealand, is not an Italian. She is a French Canadian. In private life the artist is Mrs. Gye. The name Albani was selected by Lamperti, the great singing master, when the young soprano from Canada made her first appearance in "La Sonnambula," at Merisina, Italy. The artist was then 18, and the Opera House, at the close of the brilliant performance, rang with shouts of "Albani! Albani!"

A recent concert in Gisborne afforded some humorous incidents, although they were most displeasing at the moment, says the "Poverty Bay Herald." "The beating of my own heart was the only sound I heard," sang Mrs. Howie in that rich voice with which she is gifted; it was deeply impressive, but unfortunately just at that moment the town clock clanged out the hour of nine. "Good-bye, Summer," sweetly sang Miss Bonar-Miller, and there came a shower of hail on the iron roof. The duet, "The Wanderer's Night Song," was being delightfully sung by Miss Miller (soprano) and Mrs. Howie (contralto), when there came a soulless larkin to the side door and uttered a piercing "whoop."

Fashionable women in Cleveland (Ohio) have established a manure parlor for cats. It is regarded as a form of a-news-ment.

At a "sing-song" given the other night by a well-known gentleman in his home, a male guest sang "Queen of the Earth." The host, bent on making