

Music and Drama.

By BAYREUTH.

BOOKINGS.

(Dates Subject to Alteration.)

AUCKLAND—HIS MAJESTY'S.
Dec. 26 to Jan. 16—J. C. Williamson's "Klug of Cadonia" Co.
January 6 to 11—Havana.

THE OPERA HOUSE.
In Season—Fuller's Pictures.

ST. JAMES' HALL.
January 4 to 7—Clement Wragge.

WELLINGTON OPERA HOUSE.
Dec. 26 to Jan. 15—J. C. Williamson.
Jan. 17 to 26—Carter the Magician.
Jan. 29 to Feb. 19—J. C. Williamson.
Feb. 26 to March 25—Allan Hamilton.
March 26 to April 15—J. C. Williamson.
April 19 to 27—Meynell and Co. Ltd.
April 28 to May 18—J. C. Williamson.
May 19 to June 3—Fred. H. Graham.
June 4 to 25—J. C. Williamson.

THEATRE ROYAL.
In Season—Fuller's Pictures.

Paderewski's Symphony Played in London.

PADEREWSKI was the keynote of the regular concert of the London Symphony Orchestra at Queen's Hall, when, under the conductorship of Dr. Richter, the Polish pianist's symphony in B minor was given for the first time in England.

Not since the London production of Elgar's Symphony have such scenes been witnessed in and around Queen's Hall, or such general interest been shown in a musical event.

Some days before the concert all the reserved seats were sold, and for the unreserved places great crowds gathered in Langham-place hours before the doors opened.

There was not a vacant seat to be seen inside the hall, and even every available place behind the orchestra was occupied.

The work is scored for an unusually large orchestra, including the strange sarrusophone, and an instrument invented by Paderewski himself to suggest distant thunder—the tonitruone. They were generally used together. "There was no mistaking the moment when they were employed in the score," says a critic, "the effect being not unlike the sounds emitted by a disabled motor-omnibus."

The work takes about seventy minutes to perform, thus beating the record for any purely orchestral symphony.

Meaning of the Music.

The three movements have each a programme. The first suggests the "heroic past of Poland," the second, andante, reflects "the poetical and lyrical elements of the race," whilst the last, following the lines of Richard Strauss' tone-poems, is a whole history of stirring events and despairing endeavours. The last movement also contains a battle scene, depicted with all the gorgeous complexity of modern orchestration.

According to reliable accounts, the work is all very straightforward and aboveboard. Easy to follow in mood and utterance, it would become undoubtedly popular were it not so spun out.

It is nevertheless the work of a sincere artist, who has a national sentiment to express, and has tried to say it through the medium of his art. It is not, however, the utterance of a nationalist, as we know him; but of a nation, subdued, depressed, almost lost to ambition. The scoring is vivid, strong, and brilliant.

Paderewski was called to the platform after the first movement, and several times after the last. He took one of the recalls as meant for the orchestra, who had done so superbly. After the symphony the famous pianist gave a masterly performance of Beethoven's "Emperor" Concerto.

Joseph Holbrook's Opera.

Sir Herbert Beerhohn Tree's beautiful theatre in London—His Majesty's—seems destined to become the home of British operatic composers. Quite recently Ethel Smythe's opera, "The Wreckers"—a work of exceptional promise and brilliance—was produced there. Now Mr. Joseph Holbrook's two act opera "Pierrot and Pierrette" has been brought to the same footlights. It gleams and flashes with the vivid touches of descriptive effects. It is easy-flowing music, and though founded

on themes rather than melodies, the various lyrics have great charm.

Life to the "ponpon" lovers in Pierrette's garden is one long love-song until the Stranger comes and sings of the liberty of life and love in the town beyond. With curiously mild persuasion Pierrot is lured away, leaving the sorrowful Pierrette behind.

The second act opens with the Nurse's soliloquies on the theme, "Nothing but except gold." Of this character it is difficult to fathom the meaning. All draped in black, and speaking in hollow, sepulchral tones, she had little of a maiden's companion about her. At all events, for a purse of gold she admits the Stranger into the garden. His advances, however, are repulsed by Pierrette, who refuses to believe his tale of Pierrot's faithlessness as persistently as she scorns his love.

"Out of the Picture."

"The Stranger's struggles to overcome Pierrette's loyalty, and his expulsion from her presence," remarks one lillious critic, "were no more convincing than his fascination of Pierrot in the first act. In fact, it is a wonder that anyone attired like the Lord Mayor's coachman should exercise powers of fascination over anybody. The Stranger's costume was wholly out of the picture."

Pierrot returns jaded, torn, and heavy-hearted; having had his "fling," he comes back to his one true love. She hides. He is momentarily in despair—and then there is the happy ending.

There may be a moral in the tale, but there is no drama. There is no action, and no intensity of emotion. But the music makes amends. The preludes to both acts are fine pieces of workmanship. The songs for Pierrot and Pierrette in the first act, that of the Stranger in the second, and the final duet of the lovers are numbers that impress the hearer with the high qualities of their composer.

Novel Concert by Madame Clara Butt.

A song cycle, entitled "Four Cautionary Tales and a Moral," words by Mr. Hilaire Belloc, M.P., and music by Mme. Liza Lehmann, was sung recently in London by Mme. Clara Butt and Mr. Kennerley Runford.

The work is a kind of "Struwwelpeter" set to music. Sins of naughty children are punished drastically and on the spot. There is no mercy for the young delinquents, and if the songs are closely followed and the moral of the good little boy of the final song is absorbed by any children present they cannot help going home filled with the best and most worthy intention.

The first story tells of the terrible fate of Rebecca, who slammed doors for fun. The poet truly says:—

"A trick that everyone abhors
In little girls is slamming doors."

Then we are told that a wealthy banker's little daughter lived in Palace-green, Bayswater.

"She would deliberately go
And slam the door like Billy Ho!"

But a marble bust of Abraham happened to be placed just "above the door" this little lamb had carefully prepared to slam.

"And down it came! It knocked her flat!
It laid her out! She looked like that!"

Her funeral sermon, we are told, was long, but dwelt upon her vices as well as her virtues.

"And showed the dreadful end of one
Who goes and slams the door for fun."

Retribution.

Jim fared no better than Rebecca for running away from his nurse. He was eaten by a lion, poor boy. But he knew quite well—

"That children never are allowed
To leave their nurses in a crowd,

but he always slid away when he could get the chance.

"And on this inauspicious day
He slipped his hand and ran away.
He hadn't gone a yard—when—bang!
With open jaws, a lion sprang,
And hungrily began to eat
The boy, beginning at his feet—
Now, just imagine how it feels—
When first your toes and then your heels,

And then, by gradual degrees,
Your shins and ankles, calves and knees,
Are slower eaten, bit by bit.
No wonder Jim detested it!"

Though the honest keeper ran up and called on the lion to desist, it was no good.

"The lion having reached his head,
The miserable boy was dead."

The most tragic story of the set, however, is that of Matilda, "who told such awful lies it made one gasp and stretch one's eyes." Having grown tired of play, one day the naughty child went to the telephone and summoned the fire brigade. Engines came from all directions. "They galloped, roaring through the town, 'Matilda's house is burning down!'"

"They ran their ladders through a score
Of windows on the ballroom floor;
And took peculiar pains to soaze
The pictures up and down the house,
Until Matilda's aunt succeeded
In showing them they were not needed."

Then we have the fable of "Wolf! Wolf!" repeated in all its terror. Matilda's aunt a few weeks later went to the theatre.

"That night a fire did break out—
You should have heard Matilda shout!
But every time she shouted 'Fire!'
The people answered 'Little Liar!'
And therefore when her aunt returned,
Matilda and the house were burned."

The tale of Henry King is a short and sad one. He chewed bits of string which ultimately got tied in ugly knots in the boy's inside. So famous doctors were called in, but answered as they took their fees, "There is no cure for this disease." The poor child expires calling on his friends to be warned by him.

Christmas Pantomime in London.

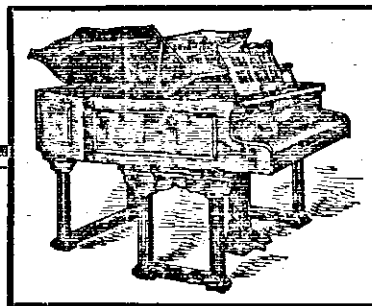
The Christmas pantomime at Drury Lane, London, is nothing if it is not up-to-date. The subject based on the inexhaustible store of "The Arabian Nights," this year, is Aladdin at the North Pole. According to recent advices, the great spectacular scene of the pantomime was to be that of the end of the first act. Here, following the story, Aladdin and the Widow Twankey will be found fighting their way to the precious lamp through the tableaux representing the Three Halls, through threatening and beautiful idols of bronze and ivory. At last, reaching the Garden of Light, Trees and Jewels, Aladdin, guided by the Spirit of the King, reaches the Abode of the Lamp—the climax of fancy and invention.

There will be no opening "dark scene" this year, says the "Daily Express." In the beginning Alabazar will be seen at work, and this will lead quickly to the first spectacular scene, the Port of Peking, which will be lovely, with its quaint merchantmen and its crowds of Chinese street vendors, its broom-sellers, cat-sellers, and the rest of them.

The scene of The Baths will not be the merely comic or merely pretty episode usually presented. It will be entirely novel and animated. By means of coloured cinematography and many of Mr. Collins' most ingenious devices for real people will be combined with the motion pictures—the Princess and her retinue will be seen bathing in a splashing sea.

Scene 3 of Part II, is laid in Alabazar's shop, and the exchange of new lamps for old occurs. In Aladdin's garden there will be a lovely view of terraces, with his palace in the background. By and by this palace will fly away through the air, growing gradually less and less before the eyes of the audience. At the North Pole, which the palace reaches at last, Cook and Peary will be seen indulging in their rivalry, and polar bears, Eskimos, and even a humorous parody of the performing seals at the Palace Theatre sporting themselves. This beautiful "set" will discover Aladdin's home, wherein there will be a novel ending to the fable.

In addition to all these wonders, "Alad-



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But there is now a grand of artistic shape—the GRANDETTE—made by the world famous piano house, A. ALLISON & CO.

The GRANDETTE represents the greatest advance in piano making for a century. Musically and artistically it is the most nearly perfect piano ever made.

In it you get purity of tone—tremendous power and volume—in the smallest possible dimensions. Its shape is symmetrical—it graces a room no matter where you place it.

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