

# Music and Drama.

By BAYREUTH.

## BOOKINGS.

(Dates subject to alterations.)

### HIS MAJESTY'S THEATRE.

May 15 to May 25. Van Arc Company.  
May 27 to 31. Wyckham Noble Co.  
June 10 to June 22. Fortis and Talbot's Minstrels.  
June 24 to July 6. Panopticon.  
July 22 to August 7. "The Blue Bird."  
September 29 to October 12. Oscar Asche.  
Lily Brayton.

### WELLINGTON OPERA HOUSE.

April 27 to May 18. Marlow Dramatic Co.  
May 21. "Everywoman" Company.  
July 17 to 30. J. C. Williamson, Ltd., Entertainments Co.  
August 14 to 27. "The Blue Bird" Co.  
September 22 to October 2. Wimmer Dramatic Company.  
October 19 to November 2. Oscar Asche.  
Lily Brayton Co.  
November 5. "Bon Hoc" Co.

### The New Beethoven.

At the Queen's Hall, London, last month, Queen Alexandra and the Lord Mayor and Sheriffs of London paid tribute to the memory of Beethoven by being present at the first performance of the discovered "Jena" symphony. What the Royal amateur musician and the first magistrate of London thought of the work is not known, says the "Daily News" critic, but doubtless they were as much bored as the rest of the audience. For let it be said at once that the "Jena" symphony is poor music of a style not to be distinguished from the music of every composer at the end of the eighteenth century. If it is by Beethoven, it tells us nothing we did not already know from the first symphony.

But is it by Beethoven? The documentary and circumstantial evidence seems to me very slight. The hand parts were found by Herr Fritz Stein at Jena, in the library of the Academy Concerts there. On one of the second violin parts is the inscription: "Par Louis van Beethoven," and on another: "Symphony van Beethoven." The inscriptions are not in the composer's handwriting, but I imagine they may be contemporary with him, from the fact of the difference in the spelling, and because the slip of Louis for Ludwig could not have been made after the composer was famous. It is stated that Beethoven did send some music from Bonn to Jena. I do not know what is the evidence of this, and it would have to be very clear indeed. For in all Beethoven's letters there is no mention of this symphony, nor is a sketch of it in existence, although the sketches for the first symphony date back to 1795.

We can approximately fix the date of this Jena symphony if it was sent by the composer from Bonn. Beethoven left Bonn for good in 1792; therefore the symphony, if it be his, must have been written at the latest when he was twenty-two. The work seems to me much too mature for that. Moreover, how is it that the hand parts remained at Jena, and the full score itself is not there, nor was among Beethoven's papers?

Internal evidence is the best evidence of all in these matters, but in the present case it does not help us. The symphony is quite pleasant music in the eighteenth century style. It might have been written by any composer who knew the compositions of Haydn. There is no genuine Beethoven touch to prove beyond question that it was composed by him, but then Beethoven's individuality was slow in development. He was still taking lessons in composition considerably after the date of this supposititious symphony, and yet that work has every sign of mature musicianship. I do not declare absolutely that the Jena symphony is not Beethoven's work, but in view of the weak circumstantial evidence and of the smooth musicianship, I do not believe it can have been written by Beethoven before he left Bonn for Vienna, and it certainly was not composed afterwards.—E. A. B.

### "The Mind-the-Paint-Girl."

The story of "The Mind-the-Paint-Girl"—Arthur Pinero's recently produced comedy-drama that has so much stirred London—is, briefly, the story of the love of Viscount Farncombe for Lily Parradell, star at the Pandora Theatre. Farncombe is a real sort of gentle man—and his love for Lily Parradell is as intense as it is wholesome; at the

start-off he tells her, "If you don't marry me, I'm done for." "Oh, love is all on my side at present naturally," he goes on, "but as God hears me, it will be no fault of mine if you don't grow to love me in time." Farncombe is just at the age when nothing matters. He is in love, that's all. And so Lily Parradell, whose real name is Lily Upjohn, who has a stage mother without on it in her entire composition—this perfectly drawn musical-comedy star, with the face of an angel, only as much education as she had picked up, but with the heart of a noblewoman, forces Lord Farncombe to listen to one or two things that do matter. She tells him her origin. "What was my start in the world. Father kept a small shop in Kennington—Gladwin-street, near the Oval. We sold groceries, and butter, and eggs, and cheese, and pickled pork, and a piratin. I was born there—on the second floor; and in Gladwin-street I lived till I was fourteen. Then father smashed, through the stores cutting into our little trade. Well, hardly smashed; that's too imposing. The

in The Duchess"—thanks to Vincent Bland—that I sang the 'Mind-the-Paint' song. He believed in me, did Vincent; he saw I was fit for something more than just prancing about and airing my ankles, in a gay frock. By Jupiter, how he fought for me; how he fought for me, up to the final rehearsal! And to this day, whenever I indulge in a prayer, you bet Vincent Bland has a paragraph all to himself in it! Oh, but—I needn't inflict quite so much of my biography on you, need I? Sorry. I merely wanted to tell you enough to show you—to show you—Ha, ha! Oh, I'm not chucking mud at myself, really. Why should I? Many a woman 'ud feel as vain as a peacock in my shoes. Fancy! From the shop in Gladwin-street to—to this! And from Tedder's stuffy room in the Westminster Bridge-road to the stage of the Pandora, as principal girl! But, recollect, however shrewd and apt I may be, and however straight I've managed to keep myself, still—I'm only a Pandora girl, and should always be remembered as one by your clumps and belongings. Only a Pandora girl. Nothing can alter that, boy; and you mustn't—you mustn't handicap yourself by hanging me round your neck."

### Musicians' Industrial Union.

Auckland musicians, following the example of their Wellington brethren, are



PLAY TITLES TRAVESTED.  
The "Mind-the-Paint" Girl.

business just faded, and one morning we didn't bother to take the shutters down. Then, after a while, father got a starvation berth—eighteen shillings a week—at a whole-sale bacon warehouse. Price and Moseley's still over the water; and I earned an extra five at a place in the Westminster Bridge-road, for pasting the gilt edges on to passe-partouts from nine a.m. till six in the evening. Not a syllable against the passe-partouts: They were the making of me.

### "Did It for Nix."

"It was the passe-partouts that brought me and Teddy together. Tedder. In the house where I worked, a man of the name of Tedder—Ambrose Tedder—taught dancing—stage dancing—"Tedder's Academy of Saltatory Art"—and every time I passed Tedder's door and heard his violin or piano, and the sound of the pupils' feet, I—! Oh, for, if once I—! Well, ultimately Tedder took me and trained me—did it for nix—for what he hoped to get out of me in the future. Ah, and he hasn't lost over me—poor old Ambrose! He colored a third of my salary for ever so long, and now that the old chap's rheumy, and worn out, I, oh, it's not worth mentioning. My stars, he could teach, could Tedder! I began by going to him for the last twenty minutes of my dinner-hour. He wanted to stop that, because it was bad for me, he said, to practice on a full—a full—! Ha, ha, ha! On a full—! Ho, ha ho! As if I ever had—in those days—! I was a pupil of Tedder's for twelve months; and then he got me on the Canterbury; and from the Canterbury I went to Gatti's, and from Gatti's to the Lane, for a few lines in the pantomime and an understudy—my first appearance in the West End—and from there I went to the old Strand, and there Morrie Cooling spotted me, and that led to my being engaged at the Pandora, where I ate my heart out, doing next to nothing, for two years. Then came the production of 'The Duchess of Brington,' and it was

forming an industrial union of workers, and have filed a copy of their claims with the Clerk of Awards. The demands are based practically on the lines of the Sydney award. Some of the main claims have already been published, but there are some additional features of interest.

For concerts and oratorios, for instance, two guineas are asked for each performance with two night rehearsals, and for a performance and rehearsal on the same day the sum of one and a-half guineas is wanted. In regard to amateur dramatic productions, 12/6 is requested for each performance and each rehearsal, not exceeding in either case three hours.

In the "other engagements"—those that do not come in the category of general theatrical engagements—the following demands are found:—For picnics, from 9 a.m. to 6 p.m., with one hour for lunch, fifteen shillings; for an after-

noon performance, from 2 p.m. to 6 p.m., ten shillings; race days, twenty shillings per day, the hours specified being 11 a.m. to 6 p.m.; garden parties, 2.30 p.m. to 5.30 p.m., ten shillings; bandmaster, five shillings extra; harbour excursions, 9 a.m. to 6 p.m., fifteen shillings, 2 p.m. to 6 p.m., ten shillings, 7 p.m. to 10.30 p.m., ten shillings; dances, classes from 8 p.m. to 11 p.m., ten shillings, bandmaster five shillings extra; single-handed engagements, fifteen shillings; 8 p.m. to 12 p.m., fifteen shillings, with three shillings an hour, or part thereof, for all time beyond.

The clause dealing with mechanical devices is interesting. It reads: "That when a pianola, or any musical instrument, displaces a piano, the operator of same shall receive the same wages as a pianist" (£3 10/ per week).

As regards all performances and rehearsals for which a time limit is fixed

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Which will be interpreted by a Cast of Musical Artists who have been specially engaged, regardless of expense, to appear as the Soloists in Sullivan's Masterpiece.

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Soloists:  
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### THE GOLDEN LEGEND.

A GLORIOUS AND STUNNING PRODUCTION.

CHORUS—260—CHORUS  
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