

MR MUSGROVE'S GRAND OPERA COMPANY.

As Mr Musgrove's Grand Opera Company is now on its way out to Australia, coming by the steamer Bulow, the following particulars taken from the "Argus" will be read with much interest:—

Mr George Musgrove's new opera company consists of four sopranos, two mezzo-sopranos, four tenors and four basses and baritones. There are to be two conductors, one of whom is Herr Arthur Bodansky, of Vienna, who is completing an engagement at Lortzing's Theatre, Berlin. The number of principals is rather large, but Mr Musgrove is providing against a breakdown through illness of one or two of the principals. Moreover, he intends to produce Meyerbeer's "The Prophet," which requires a very large cast. Thus there are in the company four artists who can sing "Tannhauser" or "Lohengrin" at a moment's notice; three ladies who can play Elsa or Ortrud; and three ladies who are now studying the part of Juliet in English.

Herr Karl Studemann, the principal tenor, lately singing at the Royal Court Theatre, Berlin, has had 15 years' stage experience, and his repertoire consists of 60 operas. Herr Massina, the second tenor, is a Russian, who sang formerly at the Imperial Theatre, St. Petersburg. He has sung at nearly every important theatre in Germany, also at Covent Garden, London. The third tenor is Herr Richard Oeser, aged 30, who will play Lohengrin, Faust, Romeo, and Don Jose in "Carmen." Originaly Herr Oeser devoted his abilities to the dramatic stage, and joined the famous Saxe-Meiningen Company. Subsequently he went on the lyric stage, and has occupied the position of principal tenor at the Dresden Theatre. The fourth tenor is Herr Karl Foller, and Austrian by birth.

Herr Hans Mohwinkel, the principal baritone, is Court singer of the Grand Duke of Hesse-Darmstadt, Court singer to the Kaiser, Royal Court singer at Mannheim, and principal baritone at the Stadt Theatre, Hamburg. He will play the King in "Lohengrin," the Landgraf in "Tannhauser," Wotan in "The Walkyrie," and Vanderdecken in "The Flying Dutchman." In the operas to be produced in English Herr Mohwinkel will sing the part of the Friar in "Romeo and Juliet," Zuniga in "Carmen," and Zachariah in "The Prophet." The other baritone is Herr Fritz Rupp. He is principal baritone at the Hof Theatre, Berlin; the Stadt Theatre, Madgeburg; and the Stadt Theatre Cologne; He will sing Wolfram in "Tannhauser." His principal work will be in the English operas. Herr Julius Runger, a basso-baritone, will play Hündling in "The Walkyrie," Telramund in "Tannhauser," and Daland in "The Flying Dutchman." In English he will play Capulet in "Romeo and Juliet,"

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Zuniga in "Carmen" and Mathison in "The Prophet." Herr Emil Greeder, a basso, is described by Mr. Musgrove as a great artist, who was principal basso at the Dresden Theatre for three years. His speciality is stage managing of Wagnerian opera, and he will occupy the position of manager in Mr. Musgrove's new company. It was Herr Greeder who was specially imported by Herr Conried to produce "Parsifal" in New York. In Germany he occupies the positions of Royal Court singer of Prussia, Saxony, and Wurtemberg, but besides his vocal capacity and general knowledge of operatic literature, he is one of the best known of tragedians on the German stage. Whilst with the Saxe-Meiningen Company he made a great reputation as an exponent of Shakespearian characters, especially that of Julius Caesar. He will play in Australia Mephistopheles in "Faust," the Landgraf in "Tannhauser," Daland in "The Flying Dutchman," and the Friar in "Romeo and Juliet."

The ladies include Fraulein Mary Stoller, a fine lyric soprano, for eight years on the German stage, who will play Sieglinde in "The Walkyrie," Elizabeth in "Tannhauser," and Elsa in "Lohengrin," and in English Juliet in "Romeo and Juliet," Marguerite in "Faust," Bertha in "The Prophet," and Gretel in "Hansel and Gretel"; Fraulein Sara Andersen, another fine soprano, who will appear as Elsa in "Lohengrin," Elizabeth in "Tannhauser," Sieglinde in "The Walkyrie," and Senta in "The Flying Dutchman"; Fraulein Beatrice Steillon, only 22 years of age, lately prima donna at Lortzing's Theatre, Berlin, who will appear only in the English operas as Marguerite in "Faust," Juliet in "Romeo and Juliet," Siebel in "Faust," Milcaela in "Carmen," Gretel in "Hansel and Gretel," and the page in "Romeo"; Fraulein Mia Barckon, who has been singing at the Royal Theatre in Mannheim, and the Western Theatre, Berlin; Fraulein Johanna Heinze, a dramatic mezzo-soprano, who is said to be the most viva-

cious Carmen and the best Brunhilde in Germany, and will play Brunhilde, Ortrud in "Lohengrin," Venus in "Tannhauser," and Elizabeth in the same opera alternately, while in English she will play Carmen, Fides in "The Prophet," and the witch in "Hansel and Gretel," and, finally, Fraulein Waller, who will play Frika in "The Walkyrie," in which she made a great success, at the Stadt Theatre, Leipzig, Venus in "Tannhauser," and Marie in "The Flying Dutchman," while in English she will play Fides in "The Prophet," and the witch in "Hansel and Gretel."

Madame Clara Butt had a signal honour paid to her by His Majesty the King at a State concert in honour of the recent visit of the King and Queen of Norway. Mdm. Butt was commanded to appear at Windsor Castle especially to sing the "Lost Chord," and at the conclusion of her magnificent rendering of the famous song King Edward specially requested Mdm. Butt to repeat it. Such a request from Royalty is considered an exceedingly great honour.

La Milo the Australian Venus, has left London, and has been succeeded by another sensation in variety theatreland—the Zancigs. They are Americans, and they are doing marvels at the Alhambra with the second-sight business. Mr and Mrs Zancig have performed in the presence of the King and Queen, and the various themes propounded in the press to account for their astonishing feats have given the show a big advertisement, and crammed the Alhambra every night to overflowing.

Excessive devotion to his art has led to Rankin Duvall, an American actor, lying in a dying condition in a New York hospital, when the last mail left. Duvall had been paying Kara in "The Darling of the Gods," and was engaged in a dispute with some other actors as to the

correct method of performing the Japanese hara-kari. To clinch his argument, he picked up a cheese-knife, and went through the ceremony as he considered right, concluding by falling on the weapon. It proved sharper than anticipated, and to the horror of everybody, penetrated Duvall's abdomen, and disembowelled him.

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