

The "Orange" Dandies are in the last week of their Wellington season. Right from the opening night this clever combination has shown to first-class business, and the season is one of the best, if not the best, the Branscombe management has ever experienced in Wellington. The company start out next week on a tour of the North Island.

DUNEDIN.

(From our Dunedin correspondent).

June 18.

There is very little moving in the local theatrical world this week; but prospects point to a boom later on, when a host of attractions are booked to follow each other hot foot. The first of these is Willoughby's "Uncle Tom's Cabin" Dramatic Company, opening for a week's season at His Majesty's on Friday. Mr. J. A. Matheson is now advance of this company, having taken the place of Mr. Victor Beck, who is piloting the Smart Set Entertainers.

The Smart Set Entertainers, by the way, are due to reach the Bluff from the "other side" on Monday, and the same evening will open the New Zealand tour at Invercargill; Dunedin follows on Saturday, June 27, for a two weeks' season. This combination has been reorganised since it was in New Zealand last year. The personnel of the Smart Set includes Miss Lalla Knight (late of Auckland), soprano; Miss Gwen Evans, contralto; Miss Georgie Martin, comedienne; Maurice Jones, tenor; Ernest Parkes, baritone; Harry de Robeck, comedian; Edgar Holland, accompanist, and Walter George, comedian.

"The Grafters," William Anderson's American Musical Comedy Company, passed through Dunedin last week and concluded its New Zealand tour at Invercargill on Monday of the present week. The following day the company sailed from the Bluff per the Mokoia for Melbourne.

Miss Pearl Smith, of the Willoughby Dramatic Company, who has been playing leading parts on tour, was taken ill in Christchurch, and her doctor advised her to return to Melbourne. Miss Smith was a passenger by the Mokoia, which sailed on Monday for the Victorian capital. Miss Pearl Helmrich will play Miss Smith's part of Eliza in "Uncle Tom's Cabin" in the Dunedin production.

Dunedin is looking forward to the visit of Miss Ellen Terry, who is due to give two discourses or readings in the first week in July in the Garrison Hall. Miss Terry leaves New Zealand on July 10 for a return season in Sydney.

Miss Josephine Gassman and her pics. concluded their term on the Fuller-Brennan New Zealand circuit on Saturday. No greater favourites have been seen in Dunedin for some years. Such has been the success of the coon act on the New Zealand tour that Miss Gassman will probably pay the Dominion another visit before she returns to America. By the way, it is not generally known that Miss Gassman, before she took up the vaudeville stage, was in the legitimate in America, and was one of the finest Topsy's in "Uncle Tom's Cabin" in the States. It was after playing Topsy and hearing the song "The Bogie Man" with its weird chorus (introduced in burlesque by Teddy Lonnen, of the London Gaiety Company, in New Zealand) that Miss Gassman conceived the idea of introducing picaninies on the vaudeville stage. She claims that she was the first to put on such an act. If Miss Gassman succeeds for the next two years in like manner as in the past, she hopes to retire and settle down.

MUSIC NOTES.

(By "G" String.)

Great visiting singers have frequently visited New Zealand during the past decade, and there have been many fine pianists, but the visits of great violinists have been few and far between. There are two or three names that are world-famous as virtuosos—Kreisler, Ysaye, and Mischa Elman. The two former have never been to New Zealand, but the base of this triangular greatness is due to open a tour of the Dominion in His Majesty's Theatre, Auckland, on Monday, July 13. During his stay in the Northern City the celebrated Russian violinist will give two concerts, the second taking place on Wednesday, July 15. Mischa Elman has justly earned the title of being the superman of the artistic world. The

depth of his interpretations, the dazzling brilliance of his technique, and the wonderful spell he casts over his audiences, are among the most remarkable achievements of any great figure before the world of music today. Some of the finest players of the world made history by interpreting their own compositions, but Elman came along and imbued the creations with newer and deeper meanings. Many great men played Tschaiowsky's Concerto before Elman arrived, but it was not until he played it that the greatest critics of the day discovered a fresh and fuller message.

By last week's English mail came to hand a parcel of the latest publications of Messrs. Enoch and Sons, the well-known music publishers of 14 and 14a, Great Marlborough Street, London, W. "Songs of the Siren" (a duet for soprano and mezzo-soprano or tenor and baritone), words by Ian Malcolm, music by Edward Murray, will assuredly attract by reason of its equally-balanced metrical flow. "I Looked Out Into the Morning," words by James Thomson, music by Herbert Goldstein, is a melody of a serious character, set to poetic words. "The Bay of Memories," words by P. J. O'Reilly, music by C. Finucane Draper, moves by reason of its distinctly appropriate setting, the music being an exact reflection of the charmingly simple verses. "Because I Care for You," words by Tom Heffer-



MISCHA ELMAN, the noted violinist, who is taking Australian audiences by storm with his wonderful playing. Elman will make his appearance in Auckland next month.

nan, music by H. Sullivan Brooke, is a sentimental song of an attractive character. "Quatrieme Gavotte," for the piano, by Madame C. Chaminade, is a tunefully-learned piece of music with running passages that ought to form an excellent study for young pianists. "Rose Way," a transcription of Leoncavallo's famous song by George H. Clutsam, is effectively harmonised, and ought to become popular in the ballroom. "A Tango Dream," by Elsa Maxwell, is a graceful composition. The "Yvonne" valse, by Yvonne Arnaud, is a composition that grows upon the ear by repetition. The change of style for the second themes is also very effective. Four songs under one cover, entitled "Over Land and Sea," are from the pen of Edward Teschemacher, the music being by Russell Wargrave. "The Open Door" is a joyous ballad; "Down at Dooney," is gay and spirited; "A River Song" ought to win acceptance; and "A Deep Sea Chantey" is a cheery song that is worth more than passing mention. Nos. 17 and 18 of Enoch and Son's Choral Series are "Life's Lullaby," words and music by Gerald Lane, and "A Bird in The Hand" ("The Three Maids of Lee"), words by Fred C. Weatherley, music by Joseph L. Loeckel.

At the annual meeting of the New York Symphony Orchestra, which was held a few weeks ago, Mr. Harry Harkness Flagler, in addressing the members, said: "During the years of my association with you in this work, my interest in it has steadily grown, and I have given much earnest consideration to musical conditions in New York and to the future of the Symphony Society and its place in the community, with the result that

I take pleasure in offering personally to defray the deficit of the Symphony Society for the future, beginning from the 1st May, 1914, for which purpose I am prepared to set aside yearly an amount which will ensure the continuance of its work on the highest artistic lines, and allow for future expansion should that seem desirable." It has been stated that the annual deficit of Mr. Walter Damrosch's orchestra has been somewhere between 50,000 and 60,000 dollars, which has hitherto been met by a group of twenty-eight subscribers, and Mr. Flagler's handsome offer, which came as a complete surprise to the Society, will relieve the guarantors of a pretty severe incubus.

Almost unheralded, a new work on the largest scale by the greatly gifted Dr. Vaughan Williams, entitled "A London Symphony," had its first hearing at the Queen's Hall, London, last month. According to the "Daily Mail," many passages in this fine work are eloquent of the sterner side of London's mighty poverty, such are the solemn, veiled opening of the slow movement and the harsh energy of the opening of the finale. Gay London is represented by ragtime ditties in the first movement, which are perhaps unnecessarily trivial. Stravinsky's influence is often perceptible, notably in the mouth organ imitations in the amusing Hampstead Heath scherzo. Melancholy street vendor calls are used with poetic effect in the slow movement, which is one of the noblest symphonic pieces in modern English music.

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