

ADRIANI—A drama in one act, entitled "The Baronet Abroad, and the Rustic Prima Donna," half musical, half sensational, has been produced with moderate success. Neither the theme nor structure of the piece is new; but the acting and singing are both exceedingly good. Miss Constance Roden, as the musical heroine, revels in all the masters, intimating to her guest, by her snatches of song, the peril that awaits him. Miss Roden supported the character with great skill, being equally at home in Rossini, Bellini, Verdi, Mozart, Weber, Virginia Gabriel, and Ernest Gaston. This exhibition of her powers ought to benefit greatly her reputation.

MUSICAL AND DRAMATIC GOSSIP.

Mr. Dannreuther, whose progress as a pianist since he has been in England has been steadily upwards, played, and played well, on Saturday last, at the *Crystal Palace*, the interesting, piquant, but too long-drawn "Krkavivak" concert round of Chopin. There is no music more difficult than this master's; since, after the passages, which are peculiar, not to say frequently uncouth, have been somewhat, as they are called, "freakishness and delicacy" (both within regulated bounds) with an indispensable to the effect intended. Further, a difficulty is laid on the player, by Chopin's ignorance of orchestral combination. In what may be called his "full compositions," the principal instrument is perpetually hampered and interfered with. The singers were Mdlle. Sinico and Mr. Hohler.—Herr Wilhelmj and Mr. Halle played once more at Monday's *Popular Concert*, the last before Christmas. The Beethoven Quartet was his Op. 130, in a minor. Herr Wilhelmj's playing of classical music has been satisfactory in no common degree, because promising. In Beethoven's minor Quartet on Monday week his purity of tone was striking, though his reading was somewhat too quiet. This reserve may imply coldness of temperament, or, on the other hand, the modesty of one whose attention, in public at least, has till now been directed to brilliant *solo* display, rather than to classical music. We expect much from this young artist.—"Elijah" was given by the *Sacred Harmonic Society* last night.—At Mr. Halle's Manchester performance of "Judith Macabée," Mr. Leigh Wilson took the principal tenor part, and, local journals assure us, to the satisfaction of his audience.

Mr. A. Mellon announces an opéra in his composition, "The Terrible Hymen," in which Madame Martorelli Garcia and Signor G. Garcia will appear, to be performed before the Pantomime. On making up the accounts of the recent Worcester meeting of the Three Choirs, the result is "the largest surplus of receipts over expenditure ever realized," and this independently of contributions at the Cathedral doors, amounting to more than a thousand pounds: so that the Earl of Dudley's "move" of disemfurement has counted (every one will be glad to see) for nothing!

Our Royal Academy authorities announce that the examination for the Westmorland Scholarship (for vocalists) will take place on the 21st, and that for the two King's Scholarships on the 22nd of December.

Among the events of the week has been Madame Sainton-Dolby's *Ballad Concert*. The Lady sticks untringly to "Silver Chimes" and "Maggie's Secret." We call upon her to be through a musician and so accomplished a singer from the hands of our executive, whenever the day of her retirement shall come. But Madame Sainton-Dolby is doing her utmost to lessen our regret and our wish that the time may be long postponed—by her resolution to degrade, not to raise, the taste of her audiences, which can only be accounted for on grounds unworthy of so genuine an artist's consideration.—Nothing, we must say again, (would it might be for the last time) works more mischief in English music than the Royalty system!

We are sorry to see that the friends of Mr. Henry Phillips, so long our most redoubtable bass singer, find it necessary to appeal to the public in his behalf, a subscription having been announced.

Signor Rossini, who is apparently fond of writing

letters, and whose letters have the habit of finding their way into print, the other day congratulated one Don Abbate, belonging to the monastery of Monte Cassino, on some church-music of the holy father's making. In his epistle he announces his intention of again besieging the Pontiff with a view to the admission of females to the Roman Catholic musical rite,—when, he sagaciously adds, the uncertainties of the Pope's present situation shall have passed by.

Another American lady, who travels under the name of Signora Drouella Garbato, has been singing in "Il Barbiero," at the Teatro Santa-Radegonda, Milan. "She is a beautiful woman," says the *Gazzetta dei Teatri*, "with a well-developed figure and an ample voice, with surprising low notes. She sings, to say the truth, with a method and *genius*, flings out her notes with wonderful certainty; but when she would retire them she finishes, not seldom, by becoming inaudible. To sum up, she has great means, but an imperfect method." The same journal speaks with praise of Signora Curiana Simoni, who has the same fault is said to be her youth. If not prevented, she is overworked, she may become a valuable singer.—Signora Vaneri, who, as our readers may recollect, has sung in London (with Mr. Charles Braham), has appeared as *Selkirk* in "L'Africana," at Genoa. The orchestral performance of this work, under Signor Mariani's able baton, is said to have been admirable; the choruses to have been very bad. Meyerbeer's opera (which we hardly expected) is obviously travelling everywhere.—At the Teatro Paganini of Genoa, Signora Finoli is mentioned in terms of praise.—Nothing can apparently be much worse than the state of affairs at Naples. Signor Harvin (Arvini) having failed ignominiously as principal tenor, the management of San Carlo has fallen back on Signor Stigelli.—*Il Trovatore* mentions Signora Armandi as one who, by her performance in *Lucia*, has advanced in the favour of the Venetian public.—"Fieschi," by Signor Montoro, is to be played at Turin, and, besides other operas which we have named, a new work, "Victoria," by Signor Bona, will be produced at La Scala this winter. The management is said to be in a straits for want of a *prima donna*.

Madame Ristori's success in America seems to have overpassed all expectation.

In answer to questions of a Correspondent in regard to "Don Juan," let us say that we were wrong in stating a fortnight ago that the opera, composed to Italian text, was originally written with *talked* recitative, being mislaid in the haste of the moment by our recollection of performances of the work in its German translation; this the Baron A. von Wolzogen has undertaken to re-arrange, so as to bring the whole into better harmony with Mozart's intentions. If we mistake not, the *finale* after the supper-scene was performed in England by the German company brought to England by Mr. Monck Mason, with Madame Schröder-Devrient as *prima donna*. If so, we presume, it was found an exorcism superfluous to a tale already concluded.

The noticeable difference between musical affairs in London and Paris was never more clearly illustrated than on Sunday last, when, on the occasion of the Festival of the Assumption of the Virgin, was performed, at the Church of St. Eustache, the twenty-third Mass of M. Dostich, with *soli*, chorus, organ and military band. A twenty-third Mass! Our neighbours are up to this time not able to compass or to digest an Oratorio, save, perhaps, it be Haydn's "Seasons," which is heard from time to time. That strenuous and thorough artist, M. Pasdeloup, one of the best conductors now before the public, whose remarkable influence over the people in Paris is attested by the thousands who flock to his hebdomadal popular concerts (exclusively orchestral) is doing much to let in light and to widen sympathy, having now a chorus, largely composed of Orphéists, under his care. Yesterday, at one of the capital concerts at L'Athénée, over which he presides, Mendelssohn's choruses to "Athalia" were to be performed.

A new Mass, by M. Amédée Mèreaux, was produced at the Church of Saint-Vincent, at Rouen, on St. Cecilia's Day.

M. Victorien Sardou's play, "La Maison Neuve," produced last week at the Théâtre Vaudeville, in some of its scenes odious in cynicism and naked horror almost every melo-drama of the kind which has gone before it. When will writers have had enough of such heroines as *Madame Bovary* and *Maitton* and *Mdlle. Cléopâtre* and *Mis Orville*? When will the public be sickened with the display of female crime and cupidity? Mdlle. Fargueil, who is notoriously successful in the display of female coquetry, guilt and suffering, has never been better fitted with a part. The hideous story, however, for once, ends in unnatural rehabilitation and happiness. The play is a failure, though it may attract for a while, because of the controversies which it has excited. Madame Dubarry figures at the Porte St-Martin in "La Reine Cottillon." "Cadet la Perle" is another novelty, in five acts, which has been produced at the Gaité.

The little Théâtre des Nouveautés, opened not many months ago, was, the other evening, totally destroyed by a fire, which broke out at the moment when the theatre was being lighted and the audience was assembling. Another of the many new theatres which are being built in Paris, the "Salle de Menu Plaisirs," was to open a few nights ago. "Colbert et Fouquet," a three-act play, in verse, unknown to Paris, has been brought forward at the Théâtre des Célestins, Lyons, with success.

M. Victor Hugo is said to be building a theatre near his residence in Gurnsey, where two unperformed plays by him, "Torquemada" and "La Grand'mère," are to be the footlights.

The deaths of two more estimable professors, who held offices of trust in Germany, have to be registered among the events of 1866. These were Herr Strauss, chapelmaster at Carlsruhe, a symphony by whom was performed at one of our Philharmonic Concerts some years ago; and Herr Kalliwoda, also a chapelmaster.

The Olympic has, he was, passed under a new management, that of Mr. Weleber, who will conduct it on a broader principle than that adopted by the recent conductor. The star-system will be introduced, and Mr. and Mrs. Charles Mathews promised to put in an early appearance.

Mr. Tools, we are told, goes to the Holborn Theatre, and Mr. Belmore will transfer his services to the Adelphi.

The Polygraph Hall is now the arena of a new troupe of minstrels, who claim to be different from others, as proceeding from the Academy in New York, and existing independent of the name of Christy. They blacken their faces, however, and adopt the negro business, interposing ludicrous dialogue between the songs, and adding a variety of dancing and burlesque by way of a second part to the entertainment. There are some good voices among the troupe. Mr. Frank Hussey, as "bones," is clever, and contributes much to the success of the performance.

By an error last week, Servais, the violinist, in the third line of our ordinary notice, was spoken of as a *violinist*.

MISCELLANEA

Cut or Useit.—I have no less than seven paper-knives in use in my house; but, in common, I dare say, with many of your readers, it very often happens that I am unable to lay my hands upon one when wanted. I know that to many it is a luxury to have the first read of a book, and with paper-knife in hand cut away as they read; but I think the balance of convenience is on the other side, and I wish to take the opinion of the literary world as to whether a period of civilization has not arrived when the readers of books and periodicals might reasonably ask that they should be delivered from the publishers ready cut.

A GREAT READER.

Steam Whistles.—It does not seem to have been noticed that electric signals upon railways have dispensed almost entirely with the use of the steam whistle, and travellers upon those lines where this system has been carried to well-nigh perfection, like the South-Western and South-Eastern, cannot fail to have observed the absence of that denunciacal shriek that renders a journey