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ROYAL OPERA HOUSE.



This evening, beginning at 7, ending 8.45

VI. SYMPHONY CONCERT (SERIE A).

- 1) Symphony (No. 4, F-minor) . . . Peter Tschaiakowsky.
- 2) Overture "Richard III." . . . Robert Volkmann.
(For the first time.)
- 3) Symphony (Nr. 5, C-minor) . . . Ludwig van Beethoven.

To-morrow, Wednesday, closed.

ROYAL THEATRE NEUSTADT.

This evening, beginning at 7.30, ending 10

PRINZ FRIEDRICH VON HOMBURG.

Comedy in five Acts by Heinrich von Kleist.

Cast:

Friedrich Wilhelm, Kurfürst von Brandenburg	Herr Winds.
Die Kurfürstin	Frau Voigt-Aly.
Prinzessin Natalie von Oranien, Nichte des Kurfürsten, Chef eines Dragonerregiments	Fräul. Politz.
Feldmarschall Dörfling	Herr Eggerth.
Prinz Friedrich Arthur von Homburg, General der Reiterei	Herr Wiecke.
Obrist Kottwitz, vom Regiment der Prinzessin von Oranien	Herr Müller.
Hennings, Obersten der Infanterie	Herr P. Neumann.
Graf Truchs, terle	Herr Busse.
Graf Hohenzollern, von der Suite des Kurfürsten	Herr Blankenstein.
Rittmeister von der Golz	Herr Dettmer.
Rittmeister Stranz	Herr Everth.
Graf Georg von Sparren, } Rittmeister	Herr Gebühr.
Slegfried von Mörner, } Rittmeister	Herr Bauer.
Graf Reuss, } Rittmeister	Herr Gunz.
Ein Stabsoffizier von der Infanterie	Herr Helsing.
Erster } Offizier vom Regiment	Herr Leichert.
Zweiter } Oranien	Herr René.
Ein Hofkavalier	Herr Huff.
Hoffräulein von Bork	Frau Firlé.
Hoffräulein von Winterfeld	Fräul. Schneider.
Ein Wachtmeister	Herr Höhner.
Prittwitz, ein Page	Fräul. Leder.
Ein Bauer	Herr Walther.
Sein Weib	Frau Weitsch.
Heiducken	Herr Olbrich.
Ein Diener des Prinzen	Herr H. Neumann.
Ein Reiter	Herr Jüchter.
	Herr Ricken.

To-morrow, Wednesday, closed.

REPertoire OF THE ROYAL THEATRES FOR THE WEEK.

OPERA HOUSE.

- Thursday: Undine. 7.30 p.m.
 Friday: Der Evangelimann. 7.30 p.m.
 Saturday: Salome. 7.30 p.m.
 Sunday, March 18th: Rienzi. 7 p.m.
 Monday, March 19th: Das Nachtlager von Granada. 7.30 p.m.

SCHAUSPIELHAUS.

- Thursday: Der Biberpelz. 7.30 p.m.
 Friday: Der Privatdozent. 7.30 p.m.
 Saturday: Der Biberpelz. 7.30 p.m.
 Sunday, March, 18th: Herodes und Marianna. 7.30 p.m.
 Monday, March, 19th: Gespenster. 7.30 p.m.

REPertoire FOR THE RESIDENZ THEATRE.

Tuesday, March 13th (Ensemble Gastspiel des Deutschen Theaters in Berlin) "Erdgeist" at 7.30.
 Wednesday, March 14th being Busstag there is no play; but Mr. Emil Haentzschel gives recitations at 7.30. Thursday, March 15th "Der Obersteiger" at 7.30. Friday, March 16th "Nanon" (opérette) at 7.30. Saturday, March 17th "Der Weg zur Hölle" at 7.30.

RESIDENZ THEATRE.

This evening at 7.30

Gastspiel des Deutschen Theaters in Berlin:

ERDGEIST.

Tragedy in four Acts by Frank Wedekind.

Cast:

Dr. Goll	Guido Herzfeld.
Dr. Schön	Albert Steinrück.
Alwa Schön	Hans Wassmann.
Schwarz	Ed. v. Winterstein.
Prinz Esceriny	Heinrich Marlow.
Schigoleh	Hans Pagay.
Rodrigo, Artist	Richard Leopold.
Hugenberg, Gymnasiast	Else Kupfer.
Escherich	Victor Arnold.
Lulu	Gertrud Eyaoldt.
Gräfin Geschwitz	Elisabeth Huch.
Ferdinand	Oscar Sabo.
Henriette	Maja Sering.

To-morrow, Wednesday, at 7.30

Gastspiel des Recitators Herrn Fritz Haentzschel.

ROYAL OPERA.

Every seat in the house was sold again for the second performance of "La Bohème" last Saturday. This is, however, no cause for wonder, for despite the slightness of the plot founded on Murger's "Sugar-candy pastorals"—as a celebrated writer (was it George Moore?) called *Vie de Bohème*—the tenderness of the music and the excellence of the representation here would go far to account for such popularity. Nevertheless, the most important factor is undoubtedly Frau Nast's great personal charm in the rôle of Mimi, the adorable, but alas! consumptive heroine. It would be really impossible to do justice to this artist without being tempted into terms that might seem exaggerated and fantastic. The refined pallor of her make-up with its faint flush, hectic, premonitory, is quite perfect in its way, though of course a minor thing compared with that pure, ravishing voice, whose faultless tones delight even the ignorant and send *connoisseurs* into a simple ecstasy of appreciation. As for her acting, in this rôle at any rate, it is no whit below the level of her singing. To be sure the part is not one that calls for much passion or subtlety, but there is an ease, a grace in Frau Nast's treatment of it that shows considerable reserve power and proves her adequate to much more difficult and ambitious rôles. The final secret of Frau Nast's spell, however, lies in something beyond mere excellence in the arts of singing and acting. As in the case of most popular artists it is personality, the riddle, the inexplicable, that enslaves hearts and enchains imaginations: the inexplicable, and who would be so foolish as to try and explain it away even if they could.

In Fräulein von der Osten we see an artist whose very remarkable and well deserved success is due to the fascination of a different kind of temperament. Whatever she does is found to be interesting; for hers is the strong will and force of character that can rivet an audience in spite of itself, and even make a success out of a poor part. She is especially good as the wilful, heartless coquette, such as Carmen, and of course Musette is a similar character in a much quieter key. But that she can be equally demure and amiable in a light-hearted manner was shown by her excellent performance in "Fledermaus" the other day. *A. J. R. H.*

On account of Frau Salbach's indisposition "Don Carlos" cannot be given today; Herr Wiecke will play the title rôle in "Prinz Friedrich von Homburg" instead.

An announcement is made in the Berlin Papers that the members of the Moscow "Künstlerische Theater" intend to give three performances in the Dresden Schauspielhaus on March 27, 28 and 29. The plays chosen are: "Zar Feodor Ivanovitch" by Tolstoi, "Onkel Wanja" by Anton Tschechow and "Nachtasy!" by Maxim Gorki. On leaving Dresden the Russian company will go to Prague.

CONCERTS.

The solo singer at the American Church on Sunday evening was Miss Wheeler, from San Francisco, who is studying singing here under Frau Auer. Her voice is a true contralto, of grand volume. But the "grandeur" spoken of in another column was less that of the voice than of the conception of the subject and the delivery of the profoundly touching text. Technically, the beauty of the rendering will increase, no doubt, with the development and mastery of the organ, but essentially the performance was a very fine one, and truly great. Mr. Williams' accompaniment supplied a worthy frame to the tone-picture.—His registering and playing of Mendelssohn's Second Organ Sonata—"Grave, adagio. Allegro maestoso. Fugue"—and of Malling's "Christ stilleth the tempest" made, as usual, very delightful music; and showed what a beautiful and suitable instrument the church possesses.

On Saturday evening at the Musenhaus Cally Monrad, a Norwegian Lady, appeared for the first time in Dresden, and made a very favourable impression on a numerous audience. She was assisted by Herr Carl Nissen, as accompanist and piano-forte soloist.

Fully equipped by nature and training for her art as a singer, the lady is a most intelligent, convincing, and touching interpreter of the songs of her native country, or of those that appeal to deep feeling—such as Schumann's "Widmung" and "Waldeggespräch", or R. Strauss' "Traum durch die Dämmerung" and "Ich liebe dich". She excels as a vocalist; using with unerring judgment and taste, and never abusing by straining or forcing, a voice of full, sympathetic quality and much beauty of *timbre*. Her perfect ear brooks no lapse from exact pitch, or affectation that would veil or mar the purity of tone: while, although the poetic and dramatic feeling is strong, its expression is kept within bounds. The result is a simplicity of style which, when all the essentials of art are adequately met, has the greatest charm and merit, because it allows all else to be fully enjoyed. The singer won great applause for the four Schumann and Strauss songs named, which formed the last part of the programme: but those that distinguished her as an artist of special gifts were three Norwegian songs—"Sne" (snow), words by Rode to music by Sigurd Lie; "Säf, Säf, Susa" (the whispering of rushes), Fröding's lines to Sibelius notes; and "Flickan kom ifraan sni älsklings möte", also a Sibelius composition to a pathetic love poem by Runeberg. All these were gems as here exhibited, by both singer and accompanist; but the showing of their characteristic beauty was by no means a light task, and the easy refinement with which it was accomplished spoke much for the lyric capacity as well as the musical accomplishments of the concert-giver.

Herr Nissen is an admirable accompanist. In "Sne", above referred to, the accompaniment was made to sound like the gentle, musical splash of two rain-drops falling nearly but not quite together into a metal tub, regularly and harmoniously, clear and liquid but soft and resounding; the effect being maintained while the vocal melody flows on in somewhat disturbed and broken undulations. It was beautifully done by Herr Nissen; and contributed greatly to the perfect success of the joint performance. Herr Nissen also played two sets of solos. He should keep to the rôle of the poet at the keyboard, a part in which he is proficient. Chopin's Etude, op. 25 No. 5, and Grieg (Ballade, in Form von Variationen) suited him well.

The **Dresdner Musikschule**, Neumarkt. A quite surprisingly good display of elementary art in music was given at the Musenhaus on Sunday morning by pupils of Director Schneider, Herr Edgar de Glines, Professor Dr. Müller, and Hofkonzertmeister Lewinger. We refer particularly to the concerted pieces; which were models of strictly classic style, of exact precision, and intelligent mutual support; while tone, execution, and expression were in all cases unusually good. In a Beethoven Trio