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DRESDEN: LOCAL.

Concerts. Dr. Ludwig Wüllner, who in his song recitals so incomparably and with the most intelligent and vivid accentuation strikes the true note of a ballad, gave us chiefly lyrics, vocal lyrics, in the first of the two concerts which we are to have from him this winter; and many of the very numerous audience may well have been specially glad to hear—from Wüllner, the master of full and forcible expression—Schubert's song-cycle "Die schöne Müllerin". But alas! disappointment began to be felt when Dr. Wüllner had sung the first number of the cycle. The florid melody of Schubert's muse cannot at all bear the sharply pointed accentuation in which the rhetorical and declamatory genius of Wüllner delights. All that velvety softness and the deep tenderness with which the gliding *cantilene* of these wonderful songs should appeal to us were in consequence lost; not that they require a powerful voice or one that is merely sweet, but rather and above all perfect vocal art. And that is just what this gifted singer does not possess. He has never learnt to "spin" tone to perfection or to pass from one register to another, to breathe out a resonant *piano*, to make his soft notes vibrate and lightly hover—that is denied to his rough dry voice. And so his special talent fails to suit these Schubert songs. Only when Dr. Wüllner could give vent to outbursts of pathetic passion—as in "Feierabend" or "Ungeduld"—where he could declaim with glowing fervour, there he kindled the enthusiasm of his hearers. The applause of the public was in proportion to the singer's display of energetic feeling in his tone-delivery. Dr. Wüllner should take note of that fact and draw from it the lesson that, with all his genius, he cannot accomplish everything.

The gifted accompanist, Herr Coenrad V. Bos, showed himself under all circumstances consistently perfect; even when the singer was disappointing, the accompaniment was delightful, and so the impression of the concert as a whole was not lost. *M. N.*

DENTAL SURGERY AND ATTILIER. DRESDEN-A.
Grosse Zwinger Str. 7, II.
 Proprietor **Karl Günzel.** 1 minute from the Post Platz.

Herren Bachmann, Bärtich, and Stenz attracted a large audience to the Neustadt Casino on the same evening as the above concert (Saturday), to hear a performance of masterpieces of chamber music literature of the romantic school, viz. the pianoforte trios: in G op. 112 of J. Raff; in B-flat minor op. 5. of Volkmann; and in G-minor op. 110 of Schumann. However absolutely sure the art of these gentlemen is, however brilliant and animated their rhythm, however pearly and smooth their figure-work, they did not develop that luxuriantly rich tone, that melting magic, that mysterious fragrance which the blue flower of Romance should exhale; there was wanting, in spite of all exactness, the gush of tone-feeling that in particular the Schumann work requires. But nevertheless the public thanked the favourite artists with the warmth of applause which their distinguished performances always evoke. Her Royal Highness Princess Mathilde was present at the Concert and remained to the end.—*M. N.*

The chambermusic-evening given by the Misses Klara Bräuer (piano), Julie Stummer (violin) and Eugenie Stoltz (cello) takes place on Wednesday the 30th inst. at seven o'clock in the Palmengarten. The programme is as follows: A. Arensky: trio No. 2 in F-minor op. 73; Grieg: sonata A-minor op. 36 for piano and 'cello; Chevillard: trio in F op. 3.

The guards in the city today are furnished by the 1st Grenadier Regiment No. 100. The band plays in the Neustadt about 12.30 p. m.

WOMEN AS SMOKERS.

It may be doubted whether women smoke quite so generally as was the custom a decade ago. But those who do still indulge in the cigarette do so now from taste and inclination.—*Tribune.*

THE BLUNDER BUST.

The pedestal on which the bust of the late Lord St. Helier was placed has been removed from the Law Courts to be refaced and re-lettered in consequence of the errors which appeared on it. The work will be done by a firm of London monumental sculptors.

ROYAL OPERA HOUSE.

This evening, beginning at 7, ending about 10

Die Fledermaus.
 Operette in three Acts. Music by Johann Strauss.

Cast:

Gabriel von Eisenstein, gentleman	Herr Rüdiger.
Rosalind, his wife	Fräul. Seebe.
Frank, governor of the prison	Herr Erwin.
Prince Orlofsky	Frau Bender-Schäfer
Alfred, his singing teacher	Herr Groseh.
Doktor Falke, notary	Herr Kiess.
Doktor Blind, lawyer	Herr Nebuschka.
Adele, Rosalind's maid	Fräul. v. d. Osten.
Ida,	Fräul. Keldorfer.
Sidi,	Fräul. Lehmann.
Paula,	Fräul. Kronau.
Felicita,	Frau Lehmann.
Melanie,	Fräul. Boden.
Minni,	Fräul. Weinert.
Hermine,	Fräul. Kretschmer.
Xandi,	Frau Wenzel.
Berta,	Frau Lehnert.
Ali Bey, an Egyptian nobleman	Herr Gedlich.
Ramusin, a Japanese attaché	Herr Markgraf.
Murray, a rich Canadian,	Herr Pleissner.
Caricool, a Spaniard,	Herr Lindner.
Lord Middleton,	Herr Hahn.
Baron Oskar,	Herr Seiter.
Frosch, prison warden	Herr Erl.
Ivan, the Prince's valet	Herr Büssel.
First	Herr Römer.
Second	Herr Wehrle.
Third	Herr Scheer.
Fourth	Herr Wolf I.
Fifth	Herr Hafner.
Sixth	Herr Mildner.
First	Herr Ernst.
Second	Herr Hiekel.

the Prince's guests

PLOT. Adele, Rosalind's maid, is invited by her sister Ida to an entertainment given by a Russian Prince Orlofsky; but Rosalind will not let her go. Rosalind's husband, Eisenstein, has been given a sentence of five days imprisonment, which, owing to the stupidity of his lawyer, Blind, has been increased to 8 days. Eisenstein turns Blind out of the house. Rosalind has promised a lover, Alfred, whose tenor voice she loves, to admit him after her husband has gone; so when Eisenstein goes with a friend, Falk, to the Russian prince's entertainment, after which he is to go to jail, she lets Adele go, and admits Alfred, but is disturbed by Frank, the governor of the prison. She passes Alfred off as her husband and he is taken to prison. Adele creates a sensation at Orlofsky's ball, and though Eisenstein recognises her, no one believes him when he says she is a servant. Rosalind also appears masked, and Eisenstein flirts violently with her, she taking possession of his watch. At supper Eisenstein relates how Falk, who had disguised himself for the occasion as a bat (*Fledermaus*) got intoxicated at a ball, and went to sleep in the street, when the crowd jeered him, calling him Dr. Fledermaus. Frank is also at the ball, masquerading as a Marquis, and gets very intoxicated, and on his return home finds the prison warden, Frosch, still more so. Adele and Ida come to ask the Marquis to smooth matters for Adele at the Eisenstein's; when a ring is heard, the girls are put in a cell: it is Eisenstein arriving to give himself up. Blind arrives to defend Alfred, the supposed Eisenstein, but the real Eisenstein turns him out, and putting on his gown and spectacles has Alfred fetched. Rosalind also arrives. Eisenstein reveals himself and mutual recriminations ensue, when Falk arrives with all the other guests and explains that the whole thing is a joke concocted by him to avenge the Fledermaus incident, and all pledge each other in champagne.

Composer: Johann Strauss, born 1825, died 1890.
 (See "The Standard-Opernglass" by Charles Annesley; for sale at Carl Tittmann's bookshop, Prager Strasse 19, price 3 M. 80 A.)

Tomorrow, Wednesday, at 7.30 p. m.
Samson und Dalila.

Radloff & Böttcher
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23 Waisenhaus Strasse 23
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Special Linen House for Americans.

REPertoire OF THE ROYAL THEATRES FOR THE WEEK.

OPERA HOUSE.
 Thursday: Flauto solo.—Der Bajazzo. 7.30 p. m.
 Friday: Manfred. 7.30 p. m.
 Saturday: Salome. 7.30 p. m.
 Sunday, November 3rd: Der Freischütz. 7.30 p. m.
 Monday, November 4th: Lohengrin. 7.30 p. m.

SCHAUSPIELHAUS.
 Thursday: Die Nibelungen. 7 p. m.
 Friday: In Civil.—Ballast. 7.30 p. m.
 Saturday: Ein Glas Wasser. 7.30 p. m.
 Sunday, November 3rd: Der Lebemann. 7.30 p. m.
 Monday, November 4th: College Crampton. 7.30 p. m.

ROYAL THEATRE.

NEUSTADT.
 This evening, beginning at 7.30, ending 9.45

College Crampton.
 Comödie in 5 Acten von Gerhart Hauptmann.

Cast:

Professor Crampton, Lehrer an der Kunstakademie	Herr Fischer.
Gertrud Crampton, seine Tochter	Fräul. Weiser.
Agnes, geborene Strähler, verwitwete Wiesner	Fräul. Diacono.
Adolf Strähler	Herr Wahlberg.
Max Strähler	Herr Eggerth.
Professor Kircheisen, Lehrer an der Akademie	Herr Günz.
Architekt Milius	Herr Eggerth.
Janetzki, Pedell	Herr René.
Popper, Kunstakademiker	Herr Huff.
Feist, Restaurateur	Herr Huff.
Kassner, Wirt einer Kneipe, niedrigerer Sorte	Herr Jaedicke.
Kunze, Malermeister	Herr Höhner.
Seifert	Herr Bauer.
Selma, Kellnerin	Fräul. Schendler.
Weissbach, ältere Akademiker	Herr Leichert.
Stenzel	Herr Jubelsky.
Löffler, Dienstmann, Faktotum bei Crampton	Herr P. Neumann.
Ein Dienstmann, Modell	Herr Taudien.
Erster Schüler	Herr Walther.
Zweiter Schüler	Herr v. Strauwitz.

Tomorrow, Wednesday, at 7.30 p. m.
Zriny.

Hofbräu-Cabaret
 Tel. 198 Waisenhaus Strasse 18 Tel. 198
Director Karl Wolf
Paul Steinitz and other artistes.
 Entertainment begins 8.30 p. m.

RESIDENZ THEATRE.

This evening, at 7.30 p. m.

Die lustige Witwe.
 Operette in 3 Acten. Musik von Franz Lehár.

Cast:

Baron Mirko Zeta, postevedrinischer Gesandter in Paris	Carl Friese.
Valencienne, seine Frau	Rosa Habler.
Graf Danilo Danilowitsch, Gesandtschaftssekretär, Kavallerie-Lieutenant d. R.	Oskar Wehle.
Hanna Glawari	Sofie Fritz.
Camille de Rosillon	L. von dem Bruch.
Vicomte Cascada	Bruno Bellmann.
Raoul de St. Brioche	Emil Gähd.
Bogdanowitsch, postevedrinischer Konsul	Adolf Braunstein.
Sylviane, seine Frau	Cäcilie Weigel.
Kromow, postevedrinischer Gesandtschaftsrat	Alexander Olbrich.
Olga, seine Frau	Lina Meyer.
Pritschitsch, postevedrinischer Offizier in Pension	Carl Wilhelmi.
Praskowia, seine Frau	Martha Brede.
Njegus, Kanzlist bei der postevedrinischen Gesandtschaft	Carl Knaack.
Lolo	Marie Wildmeyer.
Dodo	Hanni Baumgart.
Jou-Jou	Jenny Baumgarten.
Frou-Frou	Else Käppler.
Clo-Clo	Grete Herder.
Margot	Charlotte Treuth.
Ein Diener	Martin Rüden.
Ein Kellner	Hans Devil.

Tomorrow, Wednesday, at 7.30 p. m.
Der Zigeunerbaron.

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THE GOLDEN AGE.
 The golden age of the world has always lain in the boyhood of persons of fifty; and in 1950 our grandchildren will hear old men prattle of their youth in the vein of Lowell's "Cambridge Thirty Years Ago"; and tales of the Spartan severity of manners and morals of New York suburban towns, in the present year of grace, will entertain and edify the extravagant and graceless devotees of the flying machine.—*Evening Post*, New York.