

# DRESDEN

The Bishop in charge has appointed Rev. J. F. Butterworth, Mrs. Butterworth, and Mrs. T. H. Norton Delegates from the Convocation of the American Churches on the Continent of Europe, to the Pan-Anglican Congress, which meets in London from June 15th to June 24th. It is believed that this will be the largest Missionary Conference that has ever been assembled.

**Royal Opera House.** It is exceptional when the "Ring" can be performed at the Dresden Opera House without calling upon outside assistance, and it has well-nigh become a custom to hear on these occasions artists from other stages, if not always to admire them. Neither is this circumstance a matter for surprise, even though the Dresden Court Opera at present possesses a larger personnel than that at the command of any other German house.

On Thursday last it became necessary to call upon Herr Walther Soomer to sing *Wotan* in "Rheingold," as Herr Perron had become hoarse at the last moment. We greatly regretted having to miss his wonderful representation of this distinctive rôle; the powerful grandeur of his *Wotan* may safely be called a model for every stage. In spite of this regrettable absence, however, both the audience and the management had occasion to rejoice that Herr Soomer happened to be at their disposal. This Leipzig artist has rapidly made a name for himself. When at the Halle theatre only two years ago he was practically unknown, and it was not until Professor Nikisch engaged him for the Leipzig Opera that attention was attracted to him, and he was invited to sing *Kurwenal* at Bayreuth in 1906. To the Dresden public he is already known in the concert hall, and the favourable impression already conveyed by his work was fully maintained on Thursday evening. His voice is of beautiful, full brilliance, equable, and, in spite of its light timbre, of great power in the lower keys. If all depended upon the voice Herr Soomer would be an ideal *Wotan*, but unfortunately he has not yet fully absorbed the part. His *Wotan* is not quite credible; one cannot regard him as a personality of the highest tragic importance. Herr Soomer's impersonation impresses one only as that of a being who now and then becomes angry, but who, at the bottom of his heart, is an excellent fellow. But in spite of this ultra-humane conception, the artist succeeded in giving expression to a dignified energy at the conclusion. There he was convincing,—in spite of the blunder on the part of the Management, already alluded to in these columns, i. e. of allowing him to pick up a sword that happens to be lying among the Niebelungen treasure and raise it to the dignity of the victorious sword *Nothung*. Wagner is not responsible for this blunder.

The rest of the performance went on as usual, unfortunately so, for there are still none of the new decorations and costumes so painfully needed. The stage looked most depressing, and in the midst of such threadbare finery the goddesses moved in their elegant costumes which, without being conspicuous, they might easily have worn at a modern ball. Indeed, Fräulein Seebe would no doubt have cut a better figure at a ball than here on the stage, for she is not a *Freia*—a goddess of perennial blossoms: not even her voice was flowery. Fräulein von Chavanne again acted her rôle of *Fricka* at that lofty height to which we are accustomed, and since vocally she was extremely well disposed, her performance afforded sincere pleasure. Herr Burrian's *Loge* was beyond all praise; no words of admiration can be found to sufficiently express its beauty. On almost an equal level was Herr Rüdiger's rendering of *Mime*. Such performances richly compensated us for the boredom of Herr Puttlitz's representation. In spite of his beautiful voice, this artist fails to captivate us: he remained throughout a good Philistine, incapable of any emotion. Herr Plaschke's *Alberich* gains in grandeur and power every time, and if he succeeds in infusing more of the demonic spirit into his curse he will be an ideal representative of that part. The ensemble of the Rhine maidens, Mesdames Nast, v. d. Osten, and Eibenschütz, sounded wonderfully beautiful, and Frau Schäfer likewise gave pleasure to her listeners. Herr Groseh as *Froh*, and Herr Rains as *Fafner*, were both admirable. Herr Büssel, as *Donner*, was a new figure on the Dresden stage, and it is high time that this gifted artist is afforded an opportunity proving in more important rôles whether he is able to strike the same key of excellent characterisation as he does in minor parts. His *Donner* was certainly a good beginning. Herr von Schuch conducted with incomparable verve, and carried his audience away by his temperament. His very entrance on this occasion was the signal for an outburst of applause, for it was the anniversary of the day upon which, forty years ago, he wielded the bâton for the first time. The applause which again greeted him at the conclusion should have conveyed to him in unmistakable terms the public's receptiveness of his fine artistic temperament. *M. N.*

**Oxford University Extension Lectures.** The last of these lectures was delivered on Thursday evening by Mr. J. C. Powys, M. A., before a crowded audience, the discourse being as powerful and interesting as the first on Carlyle. On this occasion the subject was Charles Dickens, whom the lecturer treated in his usual inimitable style, the lecture affording a worthy climax to what has proved a most interesting, stimulating, and withal thoroughly enjoyable venture embarked upon by the *Dresdner Verein für neuere Philologie*. It would be invidious to recapitulate the effects of the lectures with a view to drawing comparisons between the manner in which the twelve have been variously delivered. Since the object of these University Extension Lectures is primarily to create an interest in intellectual culture among such as have had no facilities for reaping the benefits conferred by University attendance, it may be safely said that Mr. Powys has without doubt thoroughly succeeded in achieving this high aim. We venture to assert that even among those of his audiences who had no previous acquaintance with the poets and prose writers upon whom he discoursed the lectures have had an inspiring influence, so that many will undertake the study of English and American literature, with the ultimate effect of creating within themselves a more tolerant, broad-minded, and just view of their neighbours, especially of those across the Channel. Such an object achieved surely represents another triumph, not only for Mr. Powys, to whom we cannot be grateful enough for the manner in which he put his entire personality into the subjects of his choice, but also for the *Verein für Neuere Philologie*, which displayed praiseworthy courage in entering upon a project that at first did not by any means seem certain of success. The fact of H. R. H. Prince Johann Georg, who was again present with the Princess on Thursday evening, having attended nearly all the lectures shows that they were welcomed in all grades of society, up to the highest.

We tender our hearty congratulations to the management of the Verein, particularly to Professors Meier and Besser, and gladly give expression to the feelings of gratitude experienced by all who were fortunate enough to attend these lectures.

We hear from an authentic source that the venture will be repeated next year, when other subjects will be chosen, and are glad to be in a position to announce that, in all probability, Mr. Powys will again be deputed to conduct the lectures.

The programme of the music to be performed at the Vespers service in the Kreuzkirche at 2 o'clock this afternoon, will be as follows:

(1) Organ prelude. (2) J. S. Bach: "Mein gläubiges Herze," Aria for soprano voice, violoncello solo, with orchestra and cembalo. (3) G. F. Händel: Adagio in F for violoncello and organ. (4) J. S. Bach: "Erschallet, ihr Lieder," Whitsuntide Cantata for choir, soloists, orchestra, organ, and cembalo. The Church Choir, conducted by Herr Otto Richter, Kantor and Kgl. Musikdirektor, will be assisted by: Frau Boehm-van Endert, soprano; Herr O. Stock, bass; Herr H. v. Schuch, violoncello; Herr A. Spitzner, viola; Herr Alfred Sittard, organist of the Kreuzkirche; and an orchestra composed of members of the Allgemeiner Musikerverein.

**Arrangements in the Exhibition Park.** On Whit Tuesday a Children's Fête will be held in the Recreation Ground. In addition to the attractions already provided there—such as the Balloon Automobile, the Punch and Judy show, and the giant-stride—games will be organised for children of all ages under the supervision of a trained Kindergarten teacher. In the evening there will be a lantern procession through the illuminated grounds, and the lake will be lit up. The price of admission for children under 12 years of age on that day will be 25 pf. On Thursday there will again be a grand illumination of the grounds, and the music will be provided by the band of the Infantry regiment No. 177, assisted by the trumpet virtuoso Herr L. Kimmel of the Hoftheater in Darmstadt, who will then make his first appearance in Dresden.

The programme of the orchestral concert at the Royal Belvedere this evening will be as follows: (1) March, Ganne. (2) Overture, "Alhalla," Mendelssohn. (3) Aus alter Zeit, Colberg. (4) Ball-scene, Hellmesberger. (5) Introduction to III. Act of "Die Meistersinger," Wagner. (6) "Der Erlkönig," Schubert. (7) Symphonic Poem, "Les Préludes," Liszt. (8) March, Façik. (9) Overture, "Orphée aux Enfers," Offenbach. (10) Ein Hochzeitstag auf Trolldhagen, Grieg-Clark. (11) Waltz, Strauss.

The Mezzofantbund, according to its official organ *Die Weltwarte*, is holding its second annual meeting at Wiesbaden on the 6th, 7th, 8th, and 9th inst. The preliminary meeting will take place this

evening at 9 o'clock in the Kurhaus. Tomorrow, at 11 o'clock, the general meeting will be held, to be followed by a dinner served in the Kurhaus and a subsequent excursion to the Neroberg. For Monday a Rhine trip has been arranged, dinner to be served at St. Goar.

At the Central Theatre today *Der Hausfreund*, a comedy in three acts by R. de Flers and G. A. de Caillavet, translated by B. Jacobson, will be produced for the first time.

Tomorrow and on Whit-Monday there will be two performances on each day: in the afternoons, at 3.30 and at half-prices, *Ein Automobilunfall (Panne)*, by Rich. Skowronnek, and in the evenings, at 8 o'clock and at the usual prices, *Der Hausfreund*.

The female body found in the river at Leipzig on Thursday has been identified as that of a servant girl aged twenty, who left her place of employment on the previous evening saying she was going to visit a doctor. A married couple were arrested at Leipzig yesterday on suspicion of having caused the death of the unfortunate girl.

The guards in the city today are furnished by the 2nd Grenadier Regiment No. 101. The band plays about 12.40 p. m. at the Schloss Platz.

### VISITORS AT THE SPAS.

Arrivals at Bad Kreuznach up to June 4th numbered 2,359; at Bad Ems up to the same date, 3,794.

## DRESDEN CURRENT ENTERTAINMENTS.

### Royal Opera House.

Tonight, beginning at 6, ending after 10

### Die Walküre.

First day of the Trilogy: "Der Ring des Nibelungen." By Richard Wagner.

### Cast:

Siegmund . . . . .	Herr v. Bary.
Hunding . . . . .	Herr Puttlitz.
Wotan . . . . .	Herr Soomer a. G.
Sieglinde . . . . .	Frau Krull.
Brünnhilde . . . . .	Frau Wittich.
Fricka . . . . .	Fräul. v. Chavanne.
Gerhilde, Ortlinde, Waltraute, Schwertleite, Helmwig, Siegrune, Grimgerde, Rosswaise, Walkyries . . . . .	Fräul. v. Chavanne, Frau Abendroth, Frau Nast, Fräul. Seebe, Fräul. Reinel, Fräul. Eibenschütz, Fräul. v. d. Osten, Frau Bender-Schäfer, Fräul. v. Chavanne.

**PLOT.** Siegmund, one of the Walsungs, protégé of Wotan, flying from his bitter enemies, enters the hut of Hunding, who is one of his deadliest foes, in a state of exhaustion. Sieglinde, Hunding's wife, gives him refreshment. Hunding returns and finding Siegmund, tells him that, though he will not harm him while he is under his roof, he will fight him on the next day. Sieglinde, who has fallen in love with Siegmund, gives her husband a sleeping-draught and then, in a passionate interview with Siegmund, discovers that he is her brother, and shows him a sword planted in a tree by Wotan. Siegmund pulls out the sword and they flee. Wotan charges Brünnhilde, his daughter by Erda the earth-mother, one of the Walkyries, or shield-maidens, who convey the bodies of dead heroes to Walhalla, to assist Siegmund in his fight with Hunding, but Fricka, Wotan's wife and the protectress of marriage-laws, intervenes, and Wotan is forced to countermand his orders to Brünnhilde. Siegmund, still flying from Hunding, is warned of his approaching death by Brünnhilde, but he scoffs at the idea of being taken to Walhalla if Sieglinde may not accompany him, and Brünnhilde, admiring his courage, determines to disobey Wotan. She stands by Siegmund in the fight, but Wotan breaks Siegmund's sword, and he is killed by Hunding, who also falls dead before Wotan's glance of wrath. Brünnhilde flies on her horse *Grane* with Sieglinde, and joins her sister Walkyries, imploring them to save Sieglinde. They refuse, fearing Wotan's wrath, but Brünnhilde, telling Sieglinde she will bear a son, sends her to hide in the forest where Fafner, the giant, in the guise of a dragon, guards the Rhine-gold, after giving her the fragments of Siegmund's sword. Wotan arrives in terrible wrath, and to punish Brünnhilde for her disobedience, deprives her of her immortality, dooming her to a magic sleep and to be the prey of any man who shall awaken her. Deeply moved by the parting with his favorite daughter, he accedes to her last request that none but a hero shall be permitted to awaken her, and summoning Loge, he bids him surround Brünnhilde's rocky couch with a wall of flame. Composer: Richard Wagner, born 1813, died 1883.

Sunday night . . . . .	Der Evangelimann . . . . .	at 7.30
Monday night . . . . .	Maurer und Schlosser. — Zierpuppen . . . . .	.. 7.30

### Royal Theatre Neustadt.

Tonight . . . . .	Mein Leopold . . . . .	at 7.30
Sunday night . . . . .	Zweimal zwei ist fünf . . . . .	.. 7.30
Monday night . . . . .	Kriemhilds Rache . . . . .	.. 7.30

### Residenz Theatre.

Tonight . . . . .	Ein tolles Mädel, Pepi Glöckner . . . . .	at 7.30
Sunday afternoon . . . . .	Die lustige Witwe . . . . .	.. 3.30
Sunday night . . . . .	Orpheus in der Unterwelt . . . . .	.. 7.30
Monday afternoon . . . . .	Die lustige Witwe . . . . .	.. 3.30
Monday night . . . . .	Ein Walzertraum . . . . .	.. 7.30
Tuesday night . . . . .	Ein Walzertraum . . . . .	.. 7.30

### Central Theatre.

Tonight . . . . .	Der Hausfreund . . . . .	at 8
Sunday afternoon . . . . .	Panne . . . . .	.. 3.30
Sunday night . . . . .	Der Hausfreund . . . . .	.. 8
Monday afternoon . . . . .	Panne . . . . .	.. 3.30
Monday night . . . . .	Der Hausfreund . . . . .	.. 8