

# BERLIN

The Arion Singing Society, of Brooklyn, N. Y., arrive at Bremen today on board the steamship "Barbarossa." They will proceed to Berlin in a special train on the following day, after having been officially received in Bremen. On the same day 400 German-American gymnasts arrive on board the S. S. "Main," on their way to the gymnastic tournament at Frankfurt o. M. These visitors will also be accorded an official reception at Bremen.

The interest shown in the announced concert of the Arion Singing Society, of Brooklyn, N. Y., at the Philharmonic, is evidenced by the rapid way in which the seats are being booked. The profits will be handed over to Herr Oberbürgermeister Kirschner, to dispose of for a good purpose.

The programme of the Arion Singing Society's concert on the 9th of July in the Philharmonic is as follows:—

- (1) "Das deutsche Lied" . . . . . P. Fassbender.  
"Rose im Tal" . . . . . F. Hummel.  
(Arion.)
- (2) "Die Allmacht" . . . . . Schubert.  
(Lilian Frank and Arion.)
- (3) Robln Adair, arranged by . . . Dudley Buck.  
"Abschied hat der Tod genommen" . . . . . Nepler.  
(Arion.)
- (4) Carmen Walzer . . . . . Nilson.  
Last night . . . . . Kjesulf.  
(Manhattan Ladies' Quartet.)
- (5) "Das alte Mütterchen" . . . . . Spicker.  
Magdalena . . . . . A. Claassen.  
(Arion.)
- (6) Parting . . . . . A. Claassen.  
"Ganz im Geheimen" . . . . . Louise Scherhey.
- (7) Maiden, I sung to thee . . . . . J. C. Maey.  
(Arion Quartet.)
- (8) Old Black Joe . . . . . Forster v. d. Stucken.  
Dixie Land . . . . .
- (9) "Des Glockentürmers Töchterlein" . . . . . C. Reintaler.  
(Louise Schippers and Arion.)
- (10) "Pilgerchor" from *Tannhäuser* . . . . . R. Wagner.  
(Arion.)

New Royal Opera. In the second performance of the Gura Opera we heard "Don Juan," with Franzisko d'Andrade and Frau Lilli Lehmann. Gura was well advised in engaging such celebrities, otherwise the success of the performance of Mozart's opera might have been doubtful. As had been anticipated, every seat was booked. To say anything about d'Andrade's *Don Juan* is superfluous, because he is and remains steadfast in the excellent representation of his rôle. D'Andrade's voice was of remarkable freshness, and unequalled flexibility characterised his movements. The frantic applause which induced the actor to repeat the "Champagnerlied," spoke for itself. No singer can equal him. On the other hand, I must say that Frau Lehmann's *Donna Anna* was full of nobility, and dazzling by reason of her refined art of singing. These advantages, however, were prejudiced by want of voice in the middle notes. I am not at all astonished at this, considering the lady is over 60 years of age. I only wonder that the audience still finds her voice youthfully fresh.

In this case we do not agree, and I cannot help asserting that the once excellent voice of Lilli Lehmann is beginning to relax in accordance with Nature's laws, to which all human beings are subject, and Lilli Lehmann is not a goddess, as so many seem to believe. Compared with these two celebrated "guests" the rest of the *ensemble* naturally have to take a back rank, and I will refrain from criticising them with the exception of Herr Bordmann (*Leporello*), who was remarkable both in his splendid singing and acting. The orchestra was carefully conducted by Herr Gille, who succeeded in directing the *ensemble* with energy and temperament.

In Gura's third performance of "Carmen," with Frau Otilie Metzger in the title rôle, we missed so much that we left the theatre disappointed. Why? Has the great success of the first night been the means of inducing Herr Gura to think that audience and press will go through thick and thin with him? Oh, Herr Direktor, one swallow alone does not make Summer! Frau Metzger alone cannot compensate for the errors of others. The triumph was almost entirely hers, with the exception of her appearance, which was not very prepossessing. *Carmen* must fascinate by her appearance to conquer the audience, and Frau Metzger pleased me much more as *Ortrud* than as *Carmen*. In her representation one misses *le je ne sais quoi* which comes naturally to a Destinn, or even Emma Calvé. I was waiting for the scintillating nerves of *Carmen*, the cunning, the coquetry; but in vain. At least I have not perceived any of these characteristics to a convincing degree. On the whole the representation was lacking in grace, and Frau Metzger's *Carmen* was unnatural. Vocally, she was dazzling, and found the real tones to evoke emotion; especially

ally in the second act, when she was highly dramatic. The "Kartenarie" she sang with great effect and "Eskamillo, ich liebe dich" sounded wonderful in the last act. With the audience she had a great success. Her partner, Herr Bischoff, as *Don José* was so much beyond description that I cannot essay the task. I should only like to mention Fräulein Bernhardt's representation, which interested me very much; her lovely soprano voice and sympathetic acting were unique. Kapellmeister Wolfram controlled choir and orchestra well, and prevented many mistakes, although he has not the advantages of a Gille. It is to be hoped that Herr Gura will improve on his performances, otherwise his undertaking will be anything but a success.

M. O.

Madame Rosa Olitzka gave a farewell concert at the Bechstein Hall, London, previous to her departure for America, and a London contemporary comments upon the performance in the following terms: Few are the occasions upon which Madame Rosa Olitzka comes forward as a recital-giver, and last night there was an additional reason for the presence of a large audience at Bechstein Hall, in response to her bidding, from the fact that the artist was making what was announced as a farewell appearance previous to her departure for America. We do not know how long Madame Olitzka intends absenting herself, but she may rest assured that a warm welcome awaits her whenever she elects to return, for she is to be numbered among those singers whose accomplishment is admitted on all hands. Last evening, once again, she made abundantly evident how decided are her powers of interpretation, and how wide her range of expression. The programme was well calculated to display her gifts in both directions. At the very outset, in Penelope's fine air from Max Bruch's "Odysseus," Madame Olitzka laid emphasis on the dramatic side of her art, her delivery of this number being marked by intensity as well as restraint. To her rendering of Lieder by Schubert, Brahms, Rubinstein, and others, the singer brought the requisite sympathy and insight, and in nothing, perhaps, was she more successful than in Loewe's "Die Uhr"—a song which, for all its simplicity, is by no means easy to make completely effective—and Tchaikowsky's charming "Wiegenlied," the delicacy of which was most happily realised. This was among the songs which the audience insisted upon hearing over again. Madame Olitzka received admirable assistance from her accompanist, Mr. Hermann Grünbaum.

## Eugen Bachmann Master of German elocution

Meininger Strasse 6, IV. J.

The July programme at the "Chat noir" is very extensive and amusing. The *Künstlerische Marionetten Theater* of the sculptor Waldemar Hecker performs a sketch which cleverly parodies the latest sensational lawsuits.

An agreement was made between Herr Professor Engelbert Humperdinck and the director of the Metropolitan Opera in New York, Mr. Andreas Dippel, who is staying in Berlin at present, giving the Metropolitan Opera the right of performing Humperdinck's "Königskinder," an opera in three acts. The opera will be performed in New York in the course of the next season with Geraldine Farrar in the principal female rôle.

The former director of the Philharmonic Orchestra gave a very successful performance in London at the Queen's Hall with the Symphonic Orchestra. He was especially applauded after performing Brahms C-minor Symphony and Beethoven's "Egmont" Overture.

In the Morwitz Opera (Schiller Theater O.) "Die Hoffnung auf Segen," musical drama by Heyermans, German translation by Walter Ehrenberg, music by Charles Grelinger, will be performed for the first time on Saturday.

The *B.T.* states that during Monday night Prince Eulenburg had such a serious attack of weakness that several doctors had to be hastily summoned to the Charité Hospital.

## CHURCH SERVICES: BERLIN.

- S. GEORGE'S CHURCH, Monbijou Garten.**  
Second Entrance: Oranienburger Strasse 76 B.  
Sundays: 9 a. m. Celebration of Holy Communion.  
11 a. m. Matins and Sermon (followed by a second Celebration on 1st, 3rd, and 5th Sundays in the month).  
6 p. m. Evensong and Sermon.  
Fridays: 11 a. m. Litany.  
Holy Days: 9 a. m. Celebration of Holy Communion.  
The Chaplain: Rev. J. H. Fry, M. A., Savigny Platz 7, Charlottenburg.
- AMERICAN CHURCH, Motz Strasse 8.**  
Nollendorf Platz.  
Sundays: 11.30 a. m. Regular Service.  
4.0 p. m. Song Service.

**Charles Dietz** (Formerly with Jean Henry, 14, Buckingham Palace Road, London W.)  
Elegant Ladies' and Gentlemen's Salons. Fasanen Strasse 41, corner Fasanen Platz.

**NICOLA PERSCHIED**  
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W. 9, Bellevue Strasse 6a. Tel. VI, 3156.

**Hugo Kienzler** singing master & teacher of the art of mimicry.  
Passauer Strasse 37a.

**Marie Pfaff** Hohenstaufen Str. 35, III.  
Singing-mistress At home 12-2 o'clock.

**English Kindergarten** 10-12 daily.  
Pfalzburger Str. 73, part.

**Gebr. Niendorf, Piano Factory, Luckenwalde b. Berlin.**  
Show rooms: Berlin SW., Anhalt Str. 15.

**Martha Melzer, Manicure,** Potsdamer Str. 106 A. II.

**Adolph Alberti, Delicatessen, 10, Martin Luther Strasse.**

**Drug Store, Medicines, Toilet and household articles.**  
Georg Kunkel, 82, Martin Luther Str.

**Residenz Buffet** Rendez-vous for Americans 64, Kronen Strasse.

**Rendezvous of Americans** **Café Speyer** Martin Luther Strasse 13  
three minutes from American Church. Grand concert daily.

**Best Bakery** in the American Quarter.  
Franz Kalweit, 31, Hohenstaufen Str.

**Steinert & Hansen, First class Wine Restaurant**  
Prop. Fritz Kiel. Rendezvous of the Art World. Kurfürstendamm 235.

**Excellent bakery, Albert Sehnert,** Martin Luther Strasse 9a.

**Fruit and Vegetables, August Knüpfel,** Speyerer Str. 24.

## BERLIN CURRENT ENTERTAINMENTS.

This evening:	
Royal Opera House . . . . .	(closed).
Royal Theatre . . . . .	(closed).
New Royal Opera Theatre . . . . .	Mignon . . . . . at 7.30
Deutsches Theater . . . . .	Brettlgräfin (Sári Fedák) . . . . . 8
" . . . . .	(Kammerspiele) Berthold Held: . . . . . 8
" . . . . .	Gelbstern . . . . . 8
Leading Theatre . . . . .	(closed).
Berliner Theater . . . . .	Raffles . . . . . 8
Neues Theater . . . . .	Der Zerrissene . . . . . 8
New Schauspielhaus . . . . .	Company of the New Opera: . . . . . 8
" . . . . .	Theatre from Hamburg: Die . . . . .
" . . . . .	Dollarprinzessin . . . . . 8
Kleines Theater . . . . .	(closed).
Comic Opera . . . . .	(closed).
Residenz Theatre . . . . .	(closed).
Lauspielhaus . . . . .	Die blaue Maus . . . . . 8
Trianon Theatre . . . . .	(closed).
Theater des Westens . . . . .	Ein Walzertraum . . . . . 8
Schiller Theatre O. . . . .	Company of the Morwitz Opera: . . . . . 8
" . . . . .	Der Postillon von Lonjumeau . . . . . 8
" . . . . .	Charlotten-
" . . . . .	burg . . . . . (closed).
Frdr. Wilhelmst. Theatre . . . . .	Die Diebin . . . . . 8
Thalia Theatre . . . . .	Der Mann mit dem Monocle . . . . . 8
Urania Theatre . . . . .	Die deutsche Nordseeküste . . . . . 8
Every evening until further notice.	
Metropol Theatre . . . . .	Das muss man seh'n . . . . . at 8
Beethoven Theatre . . . . .	Im Hause der Sünde . . . . . 8
Wintergarten . . . . .	Spezialitäten . . . . . 8
Apollo Theatre . . . . .	London Suburbia. Spezialitäten . . . . . 8
Passage Theatre . . . . .	Berlin I. Stimmung. Spezialitäten . . . . . 8
Berliner Prater Theater . . . . .	Die Welt ein Paradies . . . . . 7
Walhalla Theatre . . . . .	Spezialitäten . . . . . 8

## THE AMERICAN CONSULAR SERVICE.

The changes in the American Consular service have been greater this year than in any previous year. No less than 57 Consuls have been transferred and promoted; among them the following affect Germany. Mr. Robert Skinner, of Ohio, hitherto Consul General at Marseilles, is appointed Consul General at Hamburg; Mr. John E. Kehl, Consul to Stettin, is transferred to Sydney, N.S.W.; Mr. Robert Bergh, of N. Dakota, Consul at Mainz, transferred to Belgrade; Mr. William Bardel, of New York, Consul at Hamburg, transferred to Rheims; Mr. Clarence Slocum, Consul at Zittau, transferred to Fiume; Mr. William E. Teichmann, of Missouri, Consul at Eibenstock, transferred to Colombo; Mr. W. J. Lowrie, Consul at Weimar, moves to Erfurt; Mr. George Bucklin, of Oklahoma, Consul at Glauchau, is transferred to San Luis Potosi. By recent legislation of Congress a number of the less important American Consulates have been abolished to save expense, some of them in Germany.