DRESDEN

His Majesty King Alfonso of Spain is expected in Dresden on October the 5th, on an official visit to the Saxon Court.

Some of our readers may not be aware that the youngest brother of King Friedrich August, Prince Max of Saxony, took a prominent part in the Eucharistic Congress recently concluded in London. The romantic details of the Prince's life are now a matter of history. He deliberately renounced a promising career in the Saxon Army to enter the Roman Catholic Church, and is now an eminent Professor of Theology at the University of Freiburg, Switzerland. A contemporary has the following account of Prince Max as he appeared at the Eucharistic Congress:—

"I will now call," said the Bishop of Salford, "upon his Royal Highness Prince Max of Saxony to read his paper." Before the words were out of the Bishop's mouth a very slim young man, with the slight stoop of a student and the blue piercing eyes of an enthusiast, was on his feet, and the audience saw before them the only Prince of the blood royal who is in Holy Orders in any Christian Church. A brother of King Friedrich of Saxony, he has made for himself, entirely by his own abilities, a position in the Roman Catholic priesthood. In a pleasing, resonant voice, and with a precise pronunciation of English which everyone could hear and follow, the Prince discussed the writings of St. John Chrysostom on the subject of the Holy Eucharist. With dramatic inflections of tone, and with intense concentrated energy, he poured forth an eloquent flow of quivering words. Now his voice dropped to a pathetic appeal; now it rose in a triumphant rhapsody. Here at last was something which could be understood by the rows and rows of wistful women who had come for spiritual sustenance and had listened in despairing patience to interminable arguments on doctrinal subtleties altogether out of their depth. In the discussion which followed, one of the speakers referred to some Chaldean Liturgy. Instantly the Prince had engaged him in controversy, and they were hard at it discussing the point in heated tones before the Chairman could interpose. When the audience streamed out of the hall Prince Max was the one topic of conversation. He had done the meeting a great service; he had wakened everybody up.

Differences which have lately arisen between Frau Krull and the Management have led to her requesting and receiving permission to terminate her connection with the Royal Opera. This is a regrettable event, as voices of the quality of Frau Krull's are rare on the German stage. The probability of Frau Krull being missed by Dresden audiences when listening to competitors for the post she leaves vacant was shown when Fräulein Wolf, favourite in the Stadttheater at Halle, sang *Sieglinde* in the "Walküre" performance here on Tuesday. Fräulein Wolf studied in Dresden, first under Madame Orgeni and then under Herr Scheidemantel, but that she did not complete her studies was evident from her singing on the evening in question. Her voice is beautiful and of promising volume, but not yet freely produced. The high notes from e to a are charming, but there is a want of resonance in the other registers. Her appearance on the stage was uncommonly graceful and her clever acting indicated marked dramatic gifts. Slight rhythmical inaccuracies may be ascribed to excitement which would be only natural under such circumstances, and they were easily set right by Herr v. Schuch. Herr v. Bary sang *Siegmund* with refinement and dignity. In the first act he was almost incomparably impressive, but he fails where he has to express emotion. His voice, too, which is not free from throaty and nasal defects, is unsuited to the utterance of tender feeling. Herr Perron *(Wotan)* and Fräulein v. Chavanne *(Fricka)* invested their rôles with the distinction that belongs to mature high art; while Frau Wittich's *Brunnhilde* was so affecting and inspiring that one forgot Herr Puttlitz's shortcomings as *Hunding*, the utter lack of dramatic accent and characterisation with which he used his sonorous bass voice. The "Walküre" ensemble and the orchestra were splendid, and Herr v. Schuch spared no pains to give the crowded audience the full benefit of all the wealth of the resources at his command. *M. N.*

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DRESDEN CURRENT ENTERTAINMENTS.

Royal Opera House.

Tonight, beginning at 6, ending after 10.15

Siegfried.

Second day to the Trilogy: "Der Ring des Nibelungen." By Richard Wagner.

Cast:

Siegfried	Herr Burrian.
The Wanderer	Herr Perron.
Alberich	Herr Plaschke.
Mime	Herr Rüdiger.
Fafner	Herr Rains.
Brünnhilde	Frau Wittich.
Erda	Frau Bender-Schäfer
Voice of the wood-bird	Frau Wedekind.

PLOT. Some years have elapsed and Siegfried, the only son of Sieglinde, has been brought up in the forest by the dwarf Mime, Alberich's brother. He questions Mime, whom he instinctively hates, about his mother. The former gives him the fragments of Siegmund's sword, and Siegfried, bidding Mime weld them anew, rushes into the woods. Wotan, disguised as the Wanderer, appears and tells Mime that only he who has never known fear can forge the sword. Mime attempts to forge the sword himself but fails and Siegfried forges it himself, while Mime promises to teach him what fear is by taking him to the wood where Fafner is guarding the gold; at the same time Mime prepares a poisonous drink which he purposes to give to Siegfried when once the dragon is killed, that he may himself obtain the Ring. Wotan warns Fafner of Siegfried's approach. Siegfried arrives and kills the dragon, and in doing so gets a drop of its blood on his finger. Tasting it, he understands the language of the wood-bird, which tells him to seek for the Tarnhelm and the Ring, and warns him that Mime is going to try to poison him; Siegfried obtains the Ring and kills Mime. The bird then tells him of the sleeping Brünnhilde and he sets out to find her, preceded by the bird. Wotan in vain seeks counsel of Erda, the earth-mother, how to avert the impending doom of the Gods, and attempting to bar Siegfried's way with his spear, Siegfried shatters it with his sword, and Wotan retires to Walhalla to await the "Twilight of the Gods". Siegfried plunges through the fire and awakens Brünnhilde, who, discovering that he is Sieglinde's son, yields herself to him.

Composer: Richard Wagner, born 1813, died 1883.

Friday night	Figaros Hochzeit	at 7
Saturday night	La Bohème	„ 7.30
Sunday night	Die Zauberflöte	„ 7
Monday night	Götterdämmerung	„ 6

Royal Theatre Neustadt.

Tonight	Der Dummkopf	at 7.30
Friday night	Zar Peter	„ 7.30
Saturday night	Der Dummkopf	„ 7.30
Sunday night	Der Dummkopf	„ 7.30
Monday night	Torquato Tasso	„ 7.30

Residenz Theatre.

Tonight	Hotel Eva	at 7.30
Friday night	Die Schützenliesel	„ 7.30
Saturday night	Hotel Eva	„ 7.30

MUSICAL NOTICES.

Lola Rally, the beauty of the Berlin Royal Opera, who annually makes triumphant concert tours, will make her crystal-clear soprano voice heard once more in Dresden as the solo singer at the first élite concert to be given by the *Vereinigung der Musikfreunde* at the Vereinshaus on October 13. The other soloist on that occasion will be Professor Max Pauer, the gifted Stuttgart pianist, who is well known and highly appreciated in Dresden. The orchestral part of the programme will be contributed by the Gewerbehaus orchestra, conducted by Herr Willy Olsen. The demand for tickets for these concerts is already brisk: so much the better for the Gewerbehaus orchestra, as the profits of all the four concerts of the series are to be devoted to a supplementary fund for the members of that orchestra. Application for tickets should be made to H. Bock, music-seller to the Court, Prager Str. 9.

Herr Egon Petri will give a pianoforte recital at the Palmengarten on Wednesday October 7. Tickets from F. Ries, Kaufhaus.

The Bachmann Trio—Herren Bachmann (pianoforte), Bärtich (violin), and Stenz (violoncello)—will, as heretofore, give four chamber music concerts in the Neustädter Kasino during the winter season. The first of the series will take place on November 7, the second on December 5, the third on January 16, and the fourth on February 20. Tickets from H. Bock, Prager Strasse 9.

Ehrlich's School of Music (Director Paul Lehmann-Osten) will commence its thirty-first school-year on the 1st of October. In this well-known institution, which was founded in 1878, thorough individual teaching is given to solo players and singers or reciters; and, while pupils who intend to follow the musical profession receive first-class training, the greatest pains are taken in cultivating musical ability for the home. Ladies, gentlemen, and children (from 6 years of age upwards) can enter at any time, on application to the director on any week day from 11 a.m. till noon. All information may be obtained gratis at the secretary's office, Walpurgis Strasse 18, I., orally or in answer to enquiries by letter or telephone, during office hours.

The programme of the orchestral concert at the Royal Belvedere this evening will be as follows:—(1) Hochzeitsmarch aus "Ein Sommernachtstraum," Mendelssohn. (2) Overture "Lodoiska," Cherubini. (3) Piemontesischer Tanz, Sinigaglia. (4) Einleitung zum III. Act aus "Lohengrin," Wagner. (5) "Romeo and Juliet," Fantasie-Overture, Svendsen. (6) Romanze für Violine mit Orchester, Sivorri. (7) Ungarische Rhapsodie No. 4, Liszt. (8) Overture "Leonore No. 2," Beethoven. (9) Air, Bach. (10) Persischer March, Strauss. (11) Lenz und Liebe, Walzer, Blon.

VISITORS AT THE SPAS.

Arrivals at Bad Wildungen up to September 13th numbered 10,332.

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January 19, 1909: Ellen Gulbranson (song), Jacques van Lier (violoncello)
February 9, 1909: Ilona Durigo (song), Henry Marteau (violin).

Orchestra: The Gewerbehaus Orchestra, conducted by Kapellmeister Willy Olsen.

The Concerts begin at 7.30 p. m.

Prices of tickets. Subscription for all 4 concerts, I. Platz ℳ12, II. Platz ℳ10, III. Platz ℳ8, Stehplatz ℳ4. For any one concert, I. Platz ℳ4, II. Platz ℳ3.50, III. Platz ℳ3, Stehplatz ℳ1. All tickets may be obtained from **H. Bock, Dresden A., Prager Strasse 9.** The right to **alter the programmes** (in case of any soloist not being able to appear according to engagement) is reserved.

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