DRAMATIC.

Mad'lle Fanny Janauschek's Debut in "Medea," at the Chesnut Street Theatre.

Last winter Bogumil Dawison, a German tragedian, appeared in our city in the legitimate German drama. His advent was heralded by a great flourish of trumpets, and the public were led to expect something wonderful. But the public were doomed to disappointment. Dawison was a good actor, but he was far from being equal to the fame which had preceded him. For this reason, when Mad'lle Fanny Janauschek was announced to appear in our midst, and it was claimed for her that she excelled in dramatic ability every other tragedienne upon the stage, the announcement was received with some distrust on the part of the public. By this theory alone are we able to account for a single vacant seat at the Chesnut Street Theatre, on the occasion of her first appearance before a Philadelphia audience last evening. The public had been fully apprised of her merits, for from her first appearance in New York she has attracted overwhelming houses, holding them spellbound by the startling energy of her personations. She was greeted last evening by a large and appreciative audience, and the effect produced was but a repetition of her triumphs on the New York stage. From the beginning to the end of the play the enthusiasm was unbounded, the audience maintaining usually the most decorous silence during the performance, but at the fall of the curtain at the close of each act giving vent to their great satisfaction by unbounded applause, which imperatively demanded the reappearance of the heroine of the evening. And we have no hesitation in saying that Mad'lle Janauschek fairly merited this decided ovation.

The drama placed on the stage was the *Medea* of Grillparzer, in which the old story of the Golden Fleece has been wrought out in a manner which differs materially from the English version, as well as from the Italian, with which we have of late been made familiar by the acting of Ristori. The most notable divergence from the other renderings is in the absence of "Orpheus," the protector of "Medea" from unpropitious fates. If anything, this omission is an improvement, for it gives more decision and greater strength to the prominent *role* of the play, and demands an increased versatility in the personator of that *role*. Helpless, forsaken by "Jason," pursued with unrelenting hate by gods and men alike, the character of "Medea" is deprived of much of its usual barbarity, is made more human and less ferocious; and the strong love of country and earnest devotion to the welfare of her children which pervade it appeal irresistibly to the sympathies of every auditor. M'lle Janauschek's conception of this difficult and imposing character is wonderfully faithful. She does not storm and rave, but, despite the harshness of her fate, is still human, and womanly withal. Her personal appearance adds much to her rendition of the *role*. Of large, but fair and graceful person; with a prepossessing countenance, over which she exercises unbounded control; and with eyes that express all the varied emotions and passions of her soul, she stands before her audience a life-like impersonation of the crude gentleness of the harsh age which the drama affects to represent. Among the most noticeable points in the representation of "Medea" is the interview, in the second act which she holds with "Creusa," the gentle daughter of the King of Corinth, when the latter attempts to instruct her in the art of playing upon the harp, that she may be able to bring the charms of music to bear upon the callous heart of "Jason." The powerful workings of her heart, when her children are brought before her in the third act, and she is given the privilege of having one of them for a companion in her banishment, if either will choose to follow her, are strikingly shown as she utters the pitiful lamentation:—

"Die Kinder, meine Kinder! Ja sie sind's!
Das Einz'ge, was mir bleibt auf dieser Erde,
Verlockst Du meine Kinder? Lass sie los."

And again, in the same act, she gives the king the lie with an emphasis that might well startle that potent personage, in the words:—

"Das luegst Du, falscher, ungerechter Koenig."

But we must forbear to follow "Medea" through the whole of her sorrowful story, as we should like. Suffice it to say that M'lle Janauschek's wonderful personation of this character is one of the most impassioned, and at the same time one of the most natural, that has been seen upon the stage since the days of Mrs. Siddons and Rachel.

The support given to the central character last evening was admirable, especially that of the two leading auxiliaries, M'lle Singer as "Gorea" and Mr. Scherenberg as "Jason." The latter displayed dramatic power of a high order and rare cultivation.

About 12 o'clock M'lle Janauschek was the recipient of a fine indoor serenade at the Continental Hotel. The "Junge Mænnerchor," by whom it was tendered, assembled in one of a long suite of rooms, into which the great tragedienne was ushered. After she was seated, the "Mænnerchor" rendered Beschnitt's *Ossia* in excellent style. Dr. Kellner then stepped forward, and in the name of the "Junge Mænnerchor," as the representatives of the hundred thousand Germans of the State of Pennsylvania, tendered her a cordial welcome to Philadelphia. M'lle Janauschek responded by expressing her heartfelt thanks for this welcome, and the pleasure which she experienced in being able to contribute something towards introducing into this country the art of the Fatherland. The chorus subsequently gave Fischer's *Roeslein im Wald* and Kuecken's *Wo Freude ihre Kraenze fluecht*, after which the company dispersed.

This evening Mad'lle Janauschek will again appear, in the celebrated and always popular character of "Adrienne Lecouvreur." Her engagement, we regret to say, is limited to the present week, as the grand spectacular ballet of *Cendrillon* is to be produced next week at the Chesnut Street Theatre, with a large and efficient troupe of danseuses.

MUSICAL.

La Grange and Brignoli in "Il Trovatore," at the Academy of Music.

It is not often that even the Italian opera draws together as large and brilliant an audience as was present at the Academy of Music last evening, on the occasion of the representation of Verdi's *Il Trovatore* by the La Grange and Brignoli troupe. Every seat was occupied, and there were many holders of unpopular standing tickets. Max Strakosch's company embraces several artists whose fame is world-wide, and who are as popular in Philadelphia as elsewhere, while two new faces—those of Signor Randolfi and Miss Isabella McCulloch—are presented to us. The latter makes her first appearance in Philadelphia, this evening, in *Norma*. The former appeared last evening as the "Count di Luna," in *Il Trovatore*. He makes a good appearance upon the stage, and displays a fine rich baritone voice, which is, however, rather weak, and, in consequence, unsatisfactory. The famous "*Il Valen*," while it served to show the excellent qualities of his voice, made equally manifest its present lack of volume.

It is unnecessary to dwell upon the merits of Madame La Grange and Miss Adelaide Phillips, whose rare vocal merits are well known to Philadelphians and duly appreciated by them, notwithstanding that years have elapsed since the former's last appearance in our midst. They sustained the *roles* of "Leonora" and "Azucena" with perfect ease and equality, and imparted to an opera which is a gem in itself all the charms that can readily be thrown about it.

Signor Brignoli, we regret to say, was in his customary mood. He has been entrusted with a tenor voice of wonderful purity and richness, perhaps the finest of the present day; but he is either too indolent to exert himself to the full extent of his powers, or lacks a knowledge of the courtesy which is due to the public from one of his merits and pretensions. It is said that he was, on two occasions, hissed from an European stage by audiences who were determined not to submit to his easy-going style. Perhaps if the audience last evening had administered a similar rebuke, when Signor Brignoli makes his appearance on Thursday evening, as the rollicking "Don Giovanni," he would infuse into his manner a slight tincture of the gayety which alone can prevent his personation of the Don from being a decided burlesque.

This evening *Norma* will be given, with La Grange, McCulloch, Massimiliani, and Susini in the cast.

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