

MUSIC AND MUSICALS.

Mr. Spinnelli knew anything of musical conditions in the United States as would probably be very much surprised to learn that his "A Hamo Porto" is to be sung this week in New York. The Castle Square Opera Company has already produced the opera at St. Louis and it is said to have met with the approval of the Missouri metropolis, which did not do much for the performance at the Metropolitan in November by the Maurice Strakosky Opera Company. It is true that none of the younger Italian composers was represented in the repertoire of the organization now at the Metropolitan. The exigencies of the repertoire for an English-speaking opera company have fortunately led to the performance here of some works which would otherwise have remained unknown to New York for some years. It not forever. Puccini's "La Boheme" reached New York first in this way and now comes "At the Lower Harbor," one of the most successful specimens of the musical modernism that has come from young Italy. The lower harbor is the quarter of Naples occupied by the city's poor, and it is likely to furnish themes to a host of the latest school of Italian musicians and librettists. The libretto by Eugenio Checchi tells the story of a wife who goes for another woman a few hours after marriage, denounces her rival as a spy and has her put into prison. Then she marries another man, lives as a happy wife and mother until years later, when her husband sets out to revenge himself. He returns and makes a felon of the son, then attempts to debauch the daughter. Ignorant of her real relation to the man, the girl mistakes for jealousy her mother's attempt to save her. The mother has the father arrested as a spy and it is only after revealing his identity to her daughter that she is able to save her. It is typical of the work which has inspired the younger composers in Italy, although there are already notable indications of a rebellion against his school, which was seen at its best or worst in Samara, who in his opera, "Il Martirio," allowed the heroine to commit suicide while the orchestra played in subdued tones slightly changed from the first music. From the "Martirio" already there has proceeded a single note, and a bond for several weeks through the work of the young Italian composer, Nicolo Spinnelli himself, that period. He is the son of a government official and was born in Naples in 1866. He studied at Naples under Prof. Ferris, his first opera, "Venezia," composed in 1880, won the second prize in the competition for the "Cavalleria" along with the others in that competition. "Cavalleria" was his first opera, which he composed in 1880. "Scenes from the Venetian Life" followed in 1881. Spinnelli at this time to contain material for an entire opera, but he was unable to do so. In 1889 the work was seen first by an Italian company. It was soon afterward produced in Philadelphia. Then in 1891, when Albert Salva was singing Turiddu for the first time in this country. He has appeared in the part several times at Covent Garden with Mme. Calve. Mme. Sembrich sang at the Boston Music Hall on Saturday evening before a gathering described as the most brilliant of the season. The sale of seats on the opening night amounted to more than \$2,000. Mme. Sembrich is to be heard next inside, and will follow that with a performance of "L'Orfeo" in "Fidelio." M. Alvarez is to make his first appearance in "Le Cid" at the Paris Opera on his return, and will also be heard in "Le Cid" and "Les Huguenots." He previously belonged to the Paris Opera. The performance will begin on Wednesday at half past 7, and continue in all probability until after midnight. Several cuts made commonly in all recent representations will be restored. Mme. Schumann-Heink's husband, Paul Schumann, is seriously ill, and will return in a short time to his home in Hamburg. He was ill when he arrived here and it was reported that he had been ordered to leave the country. He has been ordered to leave the country, and it is expected that he will return to Germany. Mrs. Grenville Seeling, who will be heard in "L'Orfeo" tomorrow afternoon at the Music Hall, is a pupil of Mme. Birgstein. Recently she has been taking a course in certain phases of her art at the Conservatoire in Paris. She was educated abroad, and has the advantage of speaking French and German as well as she does English. Among the artists who have been heard at the Music Hall recently, and who have the advantage of speaking French and German as well as she does English. Among the artists who have been heard at the Music Hall recently, and who have the advantage of speaking French and German as well as she does English.

MR. GARDNER'S ELECTRIC GUN.

A Revolutionary Invention in Artillery Which Works All Night in the Field. NEW ORLEANS, Jan. 19.—L. S. Gardner of this city has invented an electric gun, which may revolutionize warfare if it does all that its inventor is inclined to expect from it. He has tried it on a small scale and it has worked most successfully. Theoretically, it is all that can be desired; and it is simply a question whether it will prove a practical success. Several New York capitalists listened to Mr. Gardner's explanation of the idea recently, and were so impressed that they expressed a willingness to invest heavily in it, and a Russian officer, to whom some of the plans were shown, asked that the cannon should be submitted to his government for experiments. In the cannon electricity instead of an explosive is used to propel the projectile. It is an amless and motionless, and open at both ends, and the amount of the electric force can be regulated, the muzzle velocity of the projectile is under the control of the gunner. The cannon never gets hot, and can be fired as fast as can be fed; indeed, two or three shots can be going through it at the same time. It is well to say here that Mr. Gardner is superintendent of the Gardner Motor Works in this city, and a specialist in electrical machinery. The principle of the gun is simple. If a tube is coated with insulated wire and an electric current is sent through the wire, magnetic attraction is set up inside the tube, and small pieces of iron or steel may be drawn toward the center. This is a familiar experiment in physics. If an iron rod fitting the tube is placed near it will be drawn toward the center of the tube. If the current is cut out of the instant the iron rod or projectile reaches the center of the tube, then it meets with no resistance beyond the center, but darts on through the tube. If after passing through one tube it enters a second tube in which the same process is repeated, it gains additional momentum, and if it passes through still another tube, all in a straight line, its momentum can be increased until it acquires enormous velocity. This is the secret of the Gardner gun. A line of short coils or hollow magnets, forming a continuous tube, and provided with a mechanical device for switching the current on or off of each magnet in succession, constitute the cannon. The switch is one of the chief features of the invention. It is patented by Mr. Gardner, and he admits that there is a chance of improvement in this part of the cannon, although the switch he uses works admirably with his small model. The muzzle velocity of the cannon is merely a question of the number of magnets used. The first magnet will give the projectile a velocity of about 1,000 feet per second. The second will increase it to 2,000 feet per second, and so on. The muzzle velocity of the Gardner gun is not limited, and it is possible to make it as high as desired. The principle of the invention, Mr. Gardner declares, cannot be questioned, but he himself would like to see how it works practically on a large scale. His model is a mere plaything. The model is a short, thick, glass tube, no larger than a pencil, and it is made of thin sheets of iron, three coils of wire, each constituting a miniature magnet. Ordinary nails with their heads off are used as the iron rods. The electric connection is made the nails through the tube, and at a distance of one inch from the muzzle. The muzzle is closed by a stopper, which is actuated by a magnet. The muzzle velocity of the Gardner gun is not limited, and it is possible to make it as high as desired. The principle of the invention, Mr. Gardner declares, cannot be questioned, but he himself would like to see how it works practically on a large scale. His model is a mere plaything. The model is a short, thick, glass tube, no larger than a pencil, and it is made of thin sheets of iron, three coils of wire, each constituting a miniature magnet. Ordinary nails with their heads off are used as the iron rods. The electric connection is made the nails through the tube, and at a distance of one inch from the muzzle. The muzzle is closed by a stopper, which is actuated by a magnet. The muzzle velocity of the Gardner gun is not limited, and it is possible to make it as high as desired. The principle of the invention, Mr. Gardner declares, cannot be questioned, but he himself would like to see how it works practically on a large scale. His model is a mere plaything. The model is a short, thick, glass tube, no larger than a pencil, and it is made of thin sheets of iron, three coils of wire, each constituting a miniature magnet. Ordinary nails with their heads off are used as the iron rods. The electric connection is made the nails through the tube, and at a distance of one inch from the muzzle. The muzzle is closed by a stopper, which is actuated by a magnet.

Amusements.

F. F. PROCTOR'S ENTERPRISES. 235 STREET THEATRE. THE PALACE THEATRE. ALBANY N.Y.

PROCTOR'S CONTINUOUS PERFORMANCE, 12:30 TO 11 P. M. The Greatest Favorite in Vaudeville. MARIE DRESSLER. Assisted by ADELE FARRINGTON. Willard Simms & Jennie Graham. LEO DERVALTO. KENNO, WELCH AND MELLORE.

THE PALACE AMERICAN REAPPEARANCE AFTER THEIR LONDON TRIUMPH. MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL.

THE PALACE MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL. HALLADAY AND WARD.

THE PALACE MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL. HALLADAY AND WARD. HARPING AND ALL SID.

THE PALACE MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL. HALLADAY AND WARD. HARPING AND ALL SID. THE SUN'S REAL ESTATE AND NEWS MEDIUM.

THE PALACE MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL. HALLADAY AND WARD. HARPING AND ALL SID. CARNEGIE HALL GALA CONCERT.

THE PALACE MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL. HALLADAY AND WARD. HARPING AND ALL SID. METROPOLITAN OPERA HOUSE.

THE PALACE MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL. HALLADAY AND WARD. HARPING AND ALL SID. TO-NIGHT.

THE PALACE MONTCOMERY & STONE. DUNCAN'S COLLIES. MCFHEE & HILL. HALLADAY AND WARD. HARPING AND ALL SID. PHILHARMONIC SOCIETY.

Amusements.

AMERICAN CASTLE ST. AND 8th AVE. BOX OFFICE OPEN A. M. THE EUROPEAN SUCCESS.

AT THE LOWER HARBOUR. THE MAGIC MELODY. CHORUS OF 60.

THE GREAT LAFAYETTE. MARION MANOLA. MRS. LANGTRY THE DEGENERATES.

THE GREAT LAFAYETTE. MARION MANOLA. MRS. LANGTRY THE DEGENERATES. WHEELS WITHIN WHEELS.

THE GREAT LAFAYETTE. MARION MANOLA. MRS. LANGTRY THE DEGENERATES. WHEELS WITHIN WHEELS. THE AMBASSADOR.

THE GREAT LAFAYETTE. MARION MANOLA. MRS. LANGTRY THE DEGENERATES. WHEELS WITHIN WHEELS. THE AMBASSADOR. THE SURPRISES OF LOVE.

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THE GREAT LAFAYETTE. MARION MANOLA. MRS. LANGTRY THE DEGENERATES. WHEELS WITHIN WHEELS. THE AMBASSADOR. THE SURPRISES OF LOVE. MAY IRWIN. CASINO!

THE GREAT LAFAYETTE. MARION MANOLA. MRS. LANGTRY THE DEGENERATES. WHEELS WITHIN WHEELS. THE AMBASSADOR. THE SURPRISES OF LOVE. MAY IRWIN. CASINO! THE BELLE OF N. Y.

THE GREAT LAFAYETTE. MARION MANOLA. MRS. LANGTRY THE DEGENERATES. WHEELS WITHIN WHEELS. THE AMBASSADOR. THE SURPRISES OF LOVE. MAY IRWIN. CASINO! THE BELLE OF N. Y. THE NEW YORK.

Amusements.

EMPIRE THEATRE. BROADWAY & 40th ST. CHARLES FROHMAN, Manager. 2D WEEK. "ANOTHER EMPIRE SUCCESS."

EMPIRE THEATRE. BROADWAY & 40th ST. CHARLES FROHMAN, Manager. 2D WEEK. "ANOTHER EMPIRE SUCCESS." BROTHER OFFICERS.

EMPIRE THEATRE. BROADWAY & 40th ST. CHARLES FROHMAN, Manager. 2D WEEK. "ANOTHER EMPIRE SUCCESS." BROTHER OFFICERS. MAUDE ADAMS.

EMPIRE THEATRE. BROADWAY & 40th ST. CHARLES FROHMAN, Manager. 2D WEEK. "ANOTHER EMPIRE SUCCESS." BROTHER OFFICERS. MAUDE ADAMS. THE LITTLE MINISTER.

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14TH STREET THEATRE. 14TH STREET NEAR J. WESLEY BROSQUET. "A handsome and comfortable air and theatre in the GOOD RESERVED SEATS 50c. LAST 6 NIGHTS.

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