New York criticism concerning Sardou's new play, "Izeyl," which the great Bernhardt introduced to America Monday night, seems to be quite varied. Sarah seems to be holding her own—and that is a good deal to hold—if one remembers the combined spontaneity and maturity of her art; but her dramatic camera seems to be losing its grasp—and that is not much to lose, if for a moment one forgets the purely dramatic element of Sardou's works.

Here are a few rambling observations from Allan Dale, who is characteristically severe, but who is fundamentally just.

"The tragedienne is unchanged. Many women at her age sit tattingly, with a stray grandchild or so at the knee, reading improving stories about good little girls and naughty little boys. Sarah wots nothing of the third generation. She appeared last night as an amorous, lissome courtesan, distinctly improper, radiantly youthful, and dangerous as ever to the masculine mind. This time, though, instead of showing us the modern tuberculous, cod-liver-oil heroine of Dumas' imagination, she appeared rocking with mistic Buddhism, in a four-act drama by Armand Silvestre and Eugene Morand, called 'Izeyl.' She dawned upon us on the public square of Kaplaveston, an Indian city in the northwest of the kingdom of Sulh.

* * *

"'Izeyl' professes to be a drama that is mystic and deep, with the eerie religiosity of 2,400 years ago. If Henry Arthur Jones had written it we should be shocked. People would cry out, as they did at 'Michael and His Lost Angel,' the other night: 'Sacrilege! Sacrilege! Sacrilege!'

"Izeyl's first liaison is with Scyndia, who, in order to make her handsome presents, has stolen the golden tripod, used for the sacrificial flame, from the shrine of the goddess Kali. Sarah doesn't know anything about his rank. The golden tripod satisfies her, however, because it is golden. Gold was popular even 2,400 years ago. We have not progressed. Sarah is condemned to death when the tripod is found in her possession, but her life is saved by the Princess Harasiti, who declares that she is too bad even to die—a very cozy way of looking upon things. Sarah vows that for this insult she will ruin Harasiti's son.

"In the third and Sarah act, the courtesan wants to be good, a la Marguerite Gautier. She clamors for virtue, and all for the sake of Siddharta.

"'Je vendrai toutes ces choses,' she says, 'pour donner de l'argent aux pauvres. Peut ces il m'aimera.' This is exceedingly Camillesy, with the sole difference that Sarah's lunes are all right. Scyndia, her old lover, comes in, and then the familiar Bernhardt role is at once apparent. She repulses him; he persists; Sarah grows furious; Scyndia waxes apoplectically amorous. In desperation she seizes a dagger from his girdle and kills him, just as she kills Vespina in 'La Tosca.'

"The audience has waited for this. Everything comes to the audiences that wait. People palpitated with delight.

* * *

"Sarah is in her element. She drags Scyndia's body to the banquet table, aghast at the murder. His mother, unaware that the murdered man is her son, promises to save Sarah. She sees the corpse, however, and is dreadfully put out. In fact, as the Mamies would say, 'She carries on awful.' Sarah is condemned to a nasty, rude death, after which her body is to be left for vultures to munch. In the last act we see her in the forest, sightless, bloody and dying. Siddharta is with her, and so is the holy Yeghi. The prince confesses that he has loved her as a man loves a woman—hideous Henry Arthur Jones-y confession—and when she dies he helps the Yeghi to bury her."

* * *

In opposition to this somewhat flippant view is an estimate from the critic of the conservative Sun. This reviewer says:

"'Izeyl' will be liked in this country for many reasons. It gives the actress a chance to rip the whole gamut of her magic emotions, and it is definitely cleaner than any of the Sardou plays in which she has acted for the last fifteen years.

"Mme. Bernhardt has never played a nobler role. The scenes of her conversion and her death were rendered with an exquisite delicacy. The exalted simplicity of her entire performance made one of its greatest charms. From an artistic point of view the murder scene was the weakest point in the play. Compared with the beautiful scenes that had preceded it, it seemed very like melodrama.

* * *

The Tribune (but manifestly not William Winter, of the Tribune) says: "Dramatic genius, in order that it may be completely effective, must have free play, and it is never so limber as when it presents a female who is glorified by filthy vice. Izeyl had never lived before the man who did not incontinently surrender to her charms, and, accordingly, when she head of a male being who preferred religion to 'love,' she became inflated with a noble scorn, proclaimed the instant subjugation of that pregnatomous master, pursued him into the woods, crawled all over his person, and, to her amazement and disgust, found him as torpid as a cold potato; and thereupon, she was turned to virtue, so that when the usual man next came along, and proffered the usual form of his devotion, she promptly stuck a knife into his gizzard, and thus pacified him. For that unexpected and peculiar, though efficacious and final, commentary on 'love,' she was subjected to fatal tortures; but, just before her demise, she was consoled with an embrace from the noble ascetic who had repelled her advances in the wilderness, that, while he had resisted her blandishments, he had not failed to feel them. She then expired with the comfortable conviction that 'love' is everything, even when it miases her.

"The great Bernhardt doctrine, like various other doctrines of contemporaneous prominence, is so elastic that it sometimes becomes perplexing, even to experts; but, as nearly as it can be defined, it declares that any kind of conduct, so long as it is actuated by 'love,' is necessarily impressive and interesting, and therefore may properly be presented upon the stage. That interpretation of it throws a large door wide open, whereby many things may enter—for 'love' is a word that bears various definitions."

It would seem, therefore, that Mr. Sardou has added another to his list of remarkable women—the only women he seems able to stage—those women whose pests are tatooed, whose presence is an affront and whose future only an inventive dramatist, with a workshop filled with resin made halos, can solve.

THIS WEEK'S ATTRACTIONS.

May Irwin in "The Widow Jones"—"Town Topics"—Herrmann, the Great—Cable and Concerts.

To the Grand opera house, for a week's engagement, beginning with a matinee this afternoon, comes the widely heralded and much talked of May Irwin, in "The Widow Jones," an attraction which has evidently made, if all the reports from different cities be true, one of the most emphatic successes in the annals of farce comedy. That it is destined for an enthusiastic reception in this city is evidenced by an advance sale which indicates two crowded houses to-day and a series of like audiences during the week.

Miss Irwin is now in her first starring tour, which began with six weeks in Boston, followed by seventy-five consecutive performances at the Bijou theater, New York, after which came engagements in several of the larger Eastern cities, and she is now on her way back from a California tour, which has been a tremendous success. Concerning Miss Irwin personally there can scarcely be two opinions. Her popularity everywhere is extraordinary. She is an actress of rare personal magnetism, with a thoroughly keen sense of humor, a comedy talent which is exceptionally entertaining, and a faculty for singing comic songs and quaint negro melodies in particular, which is equaled by no woman in the same line of work, or, for that matter, in any other line.

"The Widow Jones" is by John J. McNally, author of "A Country Sport," "A Straight Tip," "The Night Clerk," and other pieces of a similar nature. It is said to be by all odds his best effort, was written especially for Miss Irwin, and it gives her every opportunity to shine at her very best. The story of the piece is based on the experiences of an heiress, whose life is made miserable by a couple of presumably fortune hunting suitors. To escape them she flies to a village in Maine, and there passes herself off as the widow of a man who was supposed to have been drowned in the deadly a year before. As a result everything which he left behind him, consisting of a Greenfield daughter and an avalanche of unpaid bills is saddled upon her. Not only this, but shortly afterward the dead man himself appears and displays a tendency to make things lively. As one of his numerous wives has collected an insurance policy on his life, the position is exceedingly awkward to the pseudo widow. Then begins the complications which afford no end of fun during the three acts. Incidental to the comedy will be introduced the usual budget of songs, dances and specialties, and Miss Irwin, in particular, will be heard in several characteristic negro melodies, notably "The New Bully" and "I Want Yer, Ma Honey," whose popularity is already eclipsing that of "Mamie, Come Kiss Your Honey Boy," a ditty she brought into popularity last season in "A Country Sport." Miss Irwin is surrounded by probably the strongest organization of its kind yet seen here, including John C. Rice, Jacques Kruger, Joseph M. Sparks, George W. Barnum, Roland Carter, Ada Lewis, Anne Sutherland, Sally Cohen, Kathleen Warren, Lillian Heckler, Agnes Milton, Mabel Power, Margery Teal and others.

May Irwin as "The Widow Jones"

Mme. Hermann.

"Town Topics," a New Farce Comedy.

Wood and Shepard's Broadway comedians, in one of the season's positive successes, "Town Topics," are the attraction at the Ninth Street opera house this week, beginning with the usual Sunday matinee this afternoon. "Town Topics" is brand new, and for all lovers of specialty fares there is a treat in store. It is in three acts, its one and sole object is laughter. There was a plot once upon a time, but it was lost at some railroad junction long ago. The cast is exceptionally strong and contains the following well known names: Wood and Shepard, Conroy and McFarland, three Sisters Merritree, William H. Mack, Nellie Bennett, William Keller, Frank Caverly, Thomas Sedgwick, Master Tommy Meade and the Misses Avis, Lorraine, Vern Jewell and Wilson.

In the first act are three musical numbers, "Oh, Mandy," by the Merritees; "Has Yes Wooldjer Down," William Keller, and the "Town Topics Chowder Party," sung by William H. Mack and company.

The second act is devoted almost exclusively to specialties and grotesque incidents, among the latter being a wood chopper's frolic, played by William Wood and assisted principally by Shepard, Keller and Caverly, said to be indescribably humorous. The specialties in this act are "The Bloomer Girls," Vim Broadway, Conroy and McFarland; William Keller, the monologist; William Mack in a grotesque dance; the three Sisters Merritree in their various songs and dances; Master Tommy Meade in ballads, and William Wood and Miss Nellie Sennett in an Ethiopian duain, assisted by the company in which Miss Sennett sings the latest New York negro son, "I Want Yer, Ma Honey," in character.

The last act contains but two specialties, "Love Me, Love Me, Lou," by Tommy Meade and female chorus, and the well known musical act of Wood and Shepard.

Herrmann's Engagement.

The deft and incomprehensible Herrmann will take lovers of genuine amusement on a tour to Mazie hall, beginning next Thursday and continuing three nights, with Saturday matinee, at the Coates, and will exhibit his latest feats of inexplicable possibilities and bewildering marvels. With his every appearance Herrmann has always brought fresh wonders to astonish and enjoy until theatergoers now look ahead to his coming with the question as to what surprises this mystifying man has in store for them. With his originality and incessant enterprise, he is always bringing out the wonderful creatures of his own brain until his entertainment may always be said to be new. Herrmann has named these new magic-novelties "The Artist's Dream," "The Asiatic," "Frank Mystery," "Trilby" and "The Columbian Transformation."

"The Artist's Dream" is something new and daring in the field of magic. It is called a magic-opera, and is a spectacular little play which Herrmann uses to perform a feat in magic. The actors are Herrmann, in the part of Mephisto; Madame Herrmann in a piquant costume of a handsome youth; a cunning little woman as the artist's sweetheart, and an Irish character artist. The idyllic story is that of a young artist who has painted the picture of a beautiful girl from imagination and has fallen in love with his work. As he is placing the finishing touches to the object of his adoration, a storm is heard without, with lightning flashes and thunder peals, and in the midst of it, Mephisto suddenly and miraculously appears from the burning hearth. Simultaneously with his appearance, the eyes of an owl's head, over the hearth, glow with fire and a skull of death is illumined, giving a weird atmosphere for the marvel that is to follow. Mephisto makes a few passes before the picture, and behold, a miracle has taken place. The inanimate picture has become its counterpart in flesh and blood. The new young woman beckons to the youthful artist and he leads her from the frame and but as they are about to fly from the place, the toll of bells is heard, the storm awakens, and with a earthly laugh Mephisto forces the little woman to become a mere painting again and vanishes in a flood of fire, while the artist falls to the floor in despair. Herrmann's latest and greatest sensation, "Trilby," will be seen here for the first time.

SECOND PHILHARMONIC CONCERT.

A Scene From Humperdinck's "Hansel and Gretel" a Feature.

In some respects the most interesting programme yet offered by the Philharmonic orchestra in its series of Sunday concerts will be given at the Academy of Music this afternoon at 3:30 o'clock. There will be the numbers:

"Leonora," march (Raff).
Overture to "Fleurbec" (Rubinstein).
"Ave Maria" (Bach).
Contralto solo, Miss McFadden.
Prelude to the fourth act of "Tannhäuser" (Wagner).
"Lion en Hiver" (Godard).
String instruments.
Overture to "Norma" (Bellini).
Dream-Pantomime from "Hansel and Gretel" (Humperdinck).
"The Sandman," "Gretel," Mrs. C. Doff.
"Hansel," Miss M. Pulitzer.
"Song to the Evening Star," from "Tannhäuser" (R. Wagner).
Trombone solo, Monsieur O. Jacobs.
(a) "Inauguration March," (b) "Malagena," from opera of "Boabdil" (Moszkowski).

The novelty of the programme will, of course, be the Humperdinck music, which has not yet been heard in this city. Its composer has become famous in almost no time, and therefore this offering should have special attraction.

In March, 1885, a young musician arrived in Naples, and immediately went to Villa d'Amalfi, where at that time Richard Wagner and family were living. Supported by recommendations and letters of introduction, he desired to know the great master. The servant, however, declared that the master could not receive him, and the young musician left, disappointed, after leaving his card in it. It was Engelbert Humperdinck. But a few minutes later he was overtaken by the servant with the order that the master wished to see him. He could not see Richard Wagner, who received the young artist most cordially and requested that he tell him all about his studies. Humperdinck then related how, upon the advice of Hiller, he had entered the conservatory in Cologne and studied there for four years, also how he studied with Franz Lachner in Munich, receiving the Mozart stipendium in Frankfort am Main. He also studied counterpoint with Rheinberger and the art of song-treating at the Royal Music academy in Munchen. Some of his compositions were there performed, and secured him the Mendelssohn prize, with a stipendium to travel in Italy. Wagner listened with interest to Humperdinck, and asked him to visit him often. And from then on Humperdinck was a daily guest at Villa d'Amalfi, and on the 22d of May, Wagner's birthday, some of the scenes from "Parsifal" were to be given for a few friends, and Humperdinck was assigned the part of one of the knights. Today he looks back upon this "rehearsal" and cannot forget the wonderful impression it made on him.

After this performance Humperdinck served Wagner at all times, and finally moved to Bayreuth to assist in the first performance of "Parsifal," but before doing so was asked to make a copy of the full score. In Bayreuth Humperdinck organized a boy choir for "Parsifal," and as a reward for his faithful service, Wagner presented him with the "Parsifal" score.

Later Humperdinck received the Meyerbeer prize from the Royal Academy of Music in Berlin. He visited France, Italy and Spain. In the following years Humperdinck always assisted at the Bayreuth festivals. In 1885 he was appointed director of the conservatory at Leon, Barcelona, but resigned this position the following year to assist in the publication of old classics by the house of Schott. Since then Humperdinck has been connected with Hoch's conservatory, Frankfort am Main, as teacher of partiture playing and orchestration.

About two years ago his sister, Frau Adelheid Wette, a very talented writer, asked him to compose some little music for Christmas for her children, and together they selected one of the most popular German fairy tales, "Hansel and Gretel," but as Humperdinck wrote the music, he became more and more interested in the plot, and decided to enlarge it and make it a fairy opera. He well knew that nothing like it had ever been presented on the stage, and with the determination of making the music as simple as possible, yet make the utmost of the orchestra, he wrote an opera, the phenomenal success of which has hardly been equaled.

The opera has now been given all through Germany, has found his way to Prague, London and Paris; in Italy and in Russia has it been given, and about two months ago it was introduced in this country.

The music to be given by the Philharmonic orchestra this afternoon is what is called "The Dream Pantomime," and deals with Hansel and Gretel in the woods, their prayer and their beautiful dream.

ENGELBERT HUMPERDINCK.

Mr. Cable's Readings.

Of the literary treats of the current season, none will be more delightful than the readings at the new Lyceum hall Tuesday evening, by George W. Cable, the well known author, whose stories of Southern life, so rich in type and color, have been the delightful and unique additions of the regions to American literature.

Mr. Cable was born in New Orleans, October 12, 1844, and served all through the war in the Fourth Louisiana (Mounted Rangers). S. A. Cunningham, a gentleman for devoted himself to business in New Orleans, but since then he has lived entirely by his pen, the income from his works being large. He has published "Old Creole Days," "The Grandissimes," "Madam Delphine," "The Creoles of Louisiana," "Dr. Sevier," "The Silent South," "Bonaventure," "The Negro Question," "Strange True Stories of Louisiana," "Posson Jone," "Grand Pelerin," "John March, Southerner," and others. For the last twelve years he has read a number of his own works before appreciative audiences from Maine to California. His "readings" are not from the manuscript or printed page, but are memorized productions of scenes and stories.

Reserved seats for the readings Tuesday evening may be secured at Jacoby's where the chart is now open.

Burlesque and Opera in German.

This evening at Turner hall the Arion Quartette Club, assisted by other musical talent, will give a burlesque entitled "Antiochus," and will sing the opera of "The Jolly Students," accompanied and in charge of the same placed in charge of Prof. Ziegler. Among the soloists will be Mr. Kate Chaway, mezzo soprano; Miss Independence, soprano; Miss Adler, contralto; Messrs. Hebel and Grannemann, tenors; Messrs. Edward Lewis and Matthias, baritones, and F. T. Dahn, basso.

Fifth Symphony Concert.

The fifth concert by the Kansas City Symphony orchestra will be given at the Coates Friday afternoon, February 7. The programme will include the "Rosamunde" overture (Schubert), Beethoven's fifth symphony, Liszt's Hungarian fantasia, which will be played by Mrs. Ella Bachmann-Hahn, tenor, and Mr. Herbert Sisson, accompanist. The organ numbers are:

Fantasia (Bach).
Prize song, "Die Meistersinger" (Wagner).
March Pontificale (Saint-Saens).
Toccata, Dm (Bach).
Gavotte Pastorale (Durand).
Night song (Ivan).
Overture to "Rosamunde" (Weber).

Mr. Barnett's Organ Recital.

At St. Mary's church, Thirteenth and Baltimore streets, this evening, Mr. Reginald Barnett will give an organ recital, his programme being as follows:

Marche (Smart).
Fantaisie for oboe (Capoul).
Gavotte in Ib (Handel).
Andante in Ib (Handel).
Pastoral Fugue in G (Hesse).
Berceuse and dirge (Guilmant).
Andante, from "Lucia" (Donizetti).
Mary Burton.
Capriccio, Passacaglia (Guilmant), ballet music from "La Reine Samaris" (Gounod).
Gigue, 2, Pavane, 1, Passacaglia, 3, Rondeau (Lemmens-Guilmant).
Sonata in B, Op. 65 (Mendelssohn).
Festival March (Dudsworth).

Dramatic and Musical Notes.

"Hansel and Gretel" parties are the fad in Boston just now.

William Morris and his "Lost Paradise" were received in Massachusetts last week.

Washington is to have four performances by the Bostonian Opera company this week.

St. Louis got no nearly here without a murmur recently for the Paderewski recital.

The Castellanos are talking of taking up "La Navarraise" and "Cavalleria Rusticana."

Della Fox is to have a part in the forthcoming Casino production of "Lady Slavey."

An elegant new theater is to be erected in Philadelphia the coming summer by H. M. Lamb & Co.

Sir Henry Irving is one of the social lions of his season and he every hour that can be rescued from professional requirements.

GRAND OPERA HOUSE.

WEEK COMMENCING MATINEE TO-DAY AT 2:30.

THE SEASON'S RECORD BREAKER.

CROWDED HOUSES EVERYWHERE.

EVERYBODY'S FAVORITE COMEDIENNE,

THE ONLY

MAY IRWIN

IN

John J. McNally's Latest, Funniest and Phenomenally Successful Farce Comedy,

THE WIDOW JONES.

SUPPORTED BY JOHN C. RICE AND HER BIG COMPANY OF COMEDIANS.

MANAGEMENT OF RICH & HARRIS.

EVERY BIT OF FUN NEW.

NEW COMEDY, NEW SONGS, NEW DANCES, NEW SPECIALTIES,

A LAUGH A MINUTE. COUNT 'EM.

This Greatest of Farce Comedy Organizations Includes

MAY IRWIN

John C. Rice, Jacques Kruger, Joseph M. Sparks, George W. Barnum, Jean Gamble, Roland Carter, Ada Lewis, Annie Sutherland, Sally Cohen, Kathleen Warren, Lillian Heckler, Agnes Milton, Mabel Power and Margery Teal.

NEXT WEEK—THE SIDEWALKS OF NEW YORK.

COATES 3 Nights and Saturday Matinee. Beginning Thursday, January 30

HERRMANN, THE GREAT,

In his Incomparable Entertainment, Aided by

MME. HERRMANN

In her Bewildering Spectacular Dance Creations.

For the first time here,

HERRMANN'S Hypnotic Wonder,

TRILBY!

SEATS ON SALE MONDAY, 8 A. M.

COATES OPERA HOUSE COMING.

ALEXANDER SALVINI

And his company of players, under the management of Mr. W. M. Wilkinson, in his popular romantic repertoire and an elaborate scenic production of

HAMLET.

For further details, see future announcements.

9TH St. Opera House.

MATINEE TO-DAY and ALL WEEK. MOST ENORMOUS

Farce Comedy

SUCCESS EVER KNOWN.

WOOD & SHEPARD'S

TOWN TOPICS!

A Vaudeville Plum Pudding 15 Specialty Acts!

A PURE AND WHOLESOME FARCE COMEDY.

Next Week—CLORIANA.

New Lyceum Hall 104 W. 9th Street.

GEORGE W. CABLE

Will Read from His Celebrated Stories TUESDAY EVENING, Jan. 28.

Have You Seen the new Parson Pure Box? It is given free with each box of Powder. Ask for it.

Wood and Shepard in "Town Topics"

and orchestra, and Massenet's "Scenes Pittoresque."

Beethoven's fifth and sixth symphonies (C minor and pastoral) were finished during the year 1808, the sixth symphony was first performed in the fall of that year. The pastoral symphony, according to the authority of the immortal composer, is expression of the feeling with which Pan enforces the inevitable decrees. "That is how Fate knocks at the door" Sir Henry Bishop in his beautiful essay on the work says: "It is by disinclination to take that tackle the C minor symphony so great, so transcendently original and so the thoroughly direct manner in which they are expressed and the extraordinary energy with which they are enforced and reinforced and driven into the hearer, has from the mind of their author, with an independence which is still as bright and as refreshing as the day they were first poured from his mind." The heroic attitude and lofty hope of the first allegro; the graceful humor and charming pathos of the andante; the sinister lights and grotesque contrasts of the scherzo, and triumphant grandeur of the finale afford a wonderful combination of significant forms all fused into a coherent and mighty whole.

Mr. Boucher's Recital.

A series of four recitals will be given by Mr. Francis Boucher, violinist, at Lyceum hall, 104 West Ninth street. The first will be given Friday afternoon, January 31, at 4 o'clock, Mr. Boucher being assisted by Miss May McFadden, contralto. The sale of tickets for the season or for single concerts is in progress at Carl Hoffman's. Mr. Boucher has established himself as thoroughly been a popular favorite and that these recitals will be events of interest among music loving people. The first programme will be as follows:

Sonate, op. 12 (Beethoven).
(a) Andante Religioso (Thome).
(b) Gavotte from Suite, op. 43 (Vieuxtemps).
(c) Mazurka (Zarzycki).
Concerto, op. 61 (Leonard's Cadenza) (Beethoven).
(a) Nocturne, op. 62, No. 2 (Chopin-Wilhelmj).
(b) Bandinage (Perrin).
"Faust" Fantasie (Wieniawski).

Kreiser Organ Recital.

The fourth recital in the fourth series of organ recitals by Mr. Edward F. Kreiser, at Grand Avenue M. E. church, will be given next Friday evening. This will make the twenty-third recital in these series. Mr. Kreiser will be assisted by Miss May McFadden, contralto; Mr. Dudley W. Eaton, tenor, and Mr. Herbert Sisson, accompanist. The organ numbers are:

Fantasia (Bach).
Prize song, "Die Meistersinger" (Wagner).
March Pontificale (Saint-Saens).
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of February 17, and from present indications it will be the most successful engagement he has ever had in Kansas City.

Della Fox, who has been entertaining Chicago with her "Lady in Red" the past week, is said to have scored a marked success in her appearance in a brand new specialty song, under the making song of Rich & Harris.

Adelaide Matthews is producing a recently offered version of "Jerusalem," from the Norwegian of Bjornson. It is very forceful and intense at the speech, so to speak, there are others who are pleased with a desire to go and do likewise.

When inquired of as to why he utilized opera, a London critic replied by assuming it to be an entertainment in which it is played by a tenor, a soprano and a bass, you to a supreme and exclusive to the baritone, "Do not ask him, I ever him in return."

Stuart Robson is making an unexpected appearance at the Garrick theater, in New York, with his new play, "Comedy, Tragedy, Melodrama." The part provided for Mr. Robson is said to be good, and suited to his famous Bertle the Lamb of "Hurricane" memory.

His present tour is said to be proving disastrous to Paderewski, leading one to the chances are that the pianist will go into retirement, as he is now simply able to from a Baldwin grand, without the recitation series of favorable that singers and musicians think they need most.

"Wang," one of the most popular of comic operas, will be given at the Grand opera house February 3 and 4. Wang is to go on at the final four are in this engagement will positively be the last appearance that talented opera in any city. Albert Hart, a fair connoisseur of colonial dramatic and entertainment matters, says that "Wang" is the best of the kind, with regard method, is still the respect of Rome.

"Siberia" will follow "Tess Tooper" at the Ninth Street. Alexander Salvini will soon appear at the Coates opera house. The idea of Alexander and Salvini is a comedy brilliant idea. He has a large following in Kansas City, and it is said that he has greatly added to his fame by entering the lists for recognition as Hamlet. If history may be relied upon as and critical comment be a criterion, it would seem that he has every chance of beating off the pesky.

The rumored defection of Fritz Williams, Herbert Kelcey, Mr. and Mrs. Le Moyne and others from Daniel Frohman's company in a story to the effect that the New York Lyceum company would be disbanded in June. This report has been denied in a brilliant fashion by Mr. Frohman. The personnel of the company may undergo some alterations, he states, but the high standard of past years will be maintained. Fritz Williams has been engaged by Charles Frohman, and Herbert Kelcey is to star. The departure of the LeMoyneses is by no means assured.

The concert by the Apollo Club, February 17, will undoubtedly be a great intellectual event. The membership, this year, was never stronger, more representative nor more enthusiastic. The rehearsals are progressing with unusual vigor, and the work of the club is becoming more artistic than ever. The soloists for the occasion are Miss Lila Johnson, mezzo soprano, Mrs. J. Otis Hull, contralto, and Mrs. Carl Busch, pianist. These artists are well known, and are favorites with local concertgoers. Their work will greatly enhance the pleasure of the programme.

The piano playing of Moritz Rosenthal has made wild enthusiasts of the London critics. One says: Altogether, it may be very confidently affirmed that Rosenthal is a pianist, if not also as a period, seems the musician, excels any performer we have ever heard. He is perfection. Rubinstein, Paderewski and the rest of them are nowhere as compared with Rosenthal." Whereupon a Boston writer remarks by way of contrast: "He must have changed greatly since he was heard here some years ago, when his playing was more remarkable for noise and fury than anything else."

New York welcomed Ellen Beach Yaw, on the occasion of her recent metropolitan debut, rather gingerly. The following, from the Commercial Advertiser, indicates the drift of criticism: "A note so high that it is virtually a speaker suggests abnormality rather than talent. The talent may be there, too, but the fact of a girl singing several notes higher than Patti is not a guarantee of vocal excellence. Miss Ellen Beach Yaw, one of the best widely and sensationally advertised new singers that ever came into New York, touches the extraordinarily high note with no much volume as the altitude will allow, but when she departs in the middle register she is a very commonplace performer, and gives little promise of ever being anything greater. Miss Yaw renders a Scotch ballad prettily, and at a respectable little church entertainment would be a star, but she leans toward the ridiculous when you see and hear her with Sodi's Metropolitan orchestra."

Herrmann, the prestidigitateur, owns a private car, complete in every detail, the finest anywhere, a baggage car and a horse car, built at his own expense, and there is now being constructed for him, in the famous Schenectady shops, a locomotive which will be capable of pulling four cars at a sustained speed of seventy miles an hour. It is to be, so the contract reads, the most perfect engine ever turned out of the shops. With other features, it is to have an observation bridge built over the boilers in front of the cab, where the magician and his friends may sit and gaze upon the fleeting scenery as the engineer, who will be his own employe, sends his train through the atmosphere at whatever rate of speed may best suit the whim of the owner and the leeway given in the running orders. Herrmann's private car is a most magnificent affair. It cost $14,000 originally and $8,000 has been spent on it since.