

Music and the Drama



F. QUILLER COMING

DE KOVEN AND SMITH'S NEW OPERA AT METROPOLITAN THIS WEEK

BLACK PATTI AT THE GRAND

Innocent Maids Burlesques to Put in Week at the Star—What is Underlined for Future.

"Foxy Quiller," the new comic opera by Reginald de Koven and Harry B. Smith, which the Klaw & Erlanger Opera company, with Jerome Sykes in the title role, present at the Metropolitan tonight,



HARRY M'DONOUGH AND ADOLPH ZINK In "Foxy Quiller," at the Metropolitan This Week.

There is a number of quaint effects of this kind throughout the piece, of which another example may be cited in the bivouac scene and the male chorus which opens the third act. The keynote of the English atmosphere is struck at once in the opening chorus, where the scene is laid in the shipyard at Portsmouth and the workmen accompany the

sixteen comic operas. His first effort, "The Begum," was presented by the Metropolitan Opera company, in 1877. At that time the German and French composers absolutely dominated the American music field. The opera of Mr. de Koven's was the first to point the way for other native productions, and at present, with the exception of the musical comedies from England, the light opera field is exclusively dominated by native composers, or those who have adopted America as their home. The books of all Mr. de Koven's operas, with the exception of "The Algerian," were written by Harry B. Smith, the librettist of "Foxy Quiller." Mr. de Koven has always held the idea and acted on it, that it is quite possible to treat a tune or melody so it will appeal to the ear of the average theatergoer in a manner sufficiently artistic to interest the educated musician, and while the score of "Foxy Quiller" can hardly fail to be termed melodious throughout, it is, at the same time, written with the artist's finish of "Robin Hood," "The Fenwick Master," and other well known works by the same composer.

MUSIC AT THE GRAND.

Black Patti's Troubadours to Furnish Amusement This Week.

The Black Patti Troubadours, a merry band of ebony-colored singers, dancers and comedians, will be the attraction at the Grand opera house commencing tonight at 8:15.

These performers are well thought of by the theater patrons throughout every section of the country. During the past six years they have appeared in nearly every city, town and hamlet in the United States and Canada, and have been well received. They have earned their reputation through the excellence of their entertainment and the versatility of the performers. For an evening of melody, interspersed with the buck dance, the cake walk and genuine darkey fun, nowhere in the world can the amusement seeker find more enjoyment than that offered in the performance of the Black Patti Troubadours.

The personnel of the company, which numbers two score or more, includes some talented Afro-American artists. Black Patti (Mrs. Sissieretta Jones), whom nature has endowed with a sweet voice, is the stellar attraction, and prominent among the other principals are John Rucker, "The Alabama Blossom"; Mack Allen, slack wire performer; the Ver Vallins, a clever musical team; the Stokes trio of pickaninny dancers and singers; Mattie Phillips, Laura Bailey, Sarah Green, James Crosby, Leslie Triplett, Anthony Byrd, Will Cook, James Head, the Troubadour quartette and the great chorus, buck dancing and cake walk contingent.

The principal feature of the performance is the new vaudeville musical farce called "A Filipino Misfit," a sixty-

minute continuous performance of laughs, funny situations and characteristic specialties. In the duo which follows "A Filipino Misfit," there are ten big acts, including a monologue by John Rucker, who is said to be really funny; an exhibition of equislope by Mack Allen, the slack wire marvel; a singing and dancing specialty by the Stokes trio; instrumental selections by the Ver Vallins; a bouquet of ballads by the Troubadours' quartette; and the "Songs of Dixie," rendered by Black Patti and her entire singing forces. This last named feature consists of an arrangement of the most popular songs and airs of the South reminiscent of the plantation, cotton fields and levees. The final feature of the performance is the operatic kaleidoscope, a more ambitious vocal offering and the piece de resistance. Selections from the standard grand and comic operas are rendered with tasteful costumes and scenic effects. Excerpts from "Faust," "Carmen," "Bohemian Girl," "Luccia," "Fainetta," "Robin Hood," "The Serenade," and other popular operas are sung by Black Patti and the entire company with fine effect.

BURLESQUE AT THE STAR.

Innocent Maids Company Booked for All the Week.

The Innocent Maids company, which plays at the Star theater for one week, beginning with matinee today, will present for the first part a burlesque entitled

MUSIC IN CHURCHES

REARRANGEMENT OF CHURCH CHOIRS FOR THE WINTER

MISS HALL'S PIANO RECITAL

St. Paul Club Secures Celebrated Basso to Sing "Creation" in April—Musical Notes.

There has been the usual fall shaking up in church choirs this season. Matrimony and the wider fields of the East have taken some of St. Paul's best soloists, and their places have been for the most part supplied with younger singers, who are just trying their wings. At the Dayton Avenue Presbyterian church the quartette this winter will be Mrs. W. A. Merrill, Miss M. A. Hall, E. E. Woodworth and W. S. Bruton. Miss Jessie M. Young will be the organist. At the First Methodist church, the music of which is in charge of Mrs. Russell R. Dorr, Miss Alice Clark will be the contralto; J. P. Starkey, the tenor, and Robert Geddes the basso. The soprano has not yet been arranged for. Miss McGowan will sing this morning. Frank W. Kreiger succeeds Jason Waite as organist at the

speaking in the highest terms of Mr. Lince as an oratorio singer. All of the out-of-town soloists have now been secured for the "Creation." Miss Elceta Gifford, of Chicago, will sing the soprano solos, and Theodore Van Yorks the tenor songs.

Miss Gertrude Hall has issued invitations for a piano recital to be given by Miss Emma Thompson at the studio of the Professional League Wednesday evening. Miss Thompson will be assisted by Miss Garnet Butcher, a mezzo soprano, who is studying with Mrs. Norman Nash McFerran. Miss Green, of Philadelphia, will be the accompanist. The following programme will be presented:

Sonata, Opus 16..... Schubert
Allegro, Allegretto, Allegro Vivace.
Miss Thompson.
Clover Blossoms..... Brownell
Preludes Nos. 3-23; Mazurka, Op. No. 1; Polonaise, Op. 40 No. 1..... Chopin
Miss Thompson.
Liete Signori (Les Huguenots)..... Meyerbeer
Miss Butcher.
Hungarian Dances, Nos. 1-7..... Brahms
Nocturne, Op. 9, No. 4; Wedding Day, Op. 68, No. 6..... Grieg
Miss Thompson.
"The Gingham Bread Man"; "The Japanese Doll"..... Gaynor
Miss Butcher.
"Le Bal Polonaise"..... Rubinstein
Miss Thompson.

The impression seems to have taken root in many minds that Mme. Camille Urso, the great violinist, who is to appear in a concert recital at the Park Congregational church on Friday, Nov. 8, is advanced in years, and therefore must have deteriorated as an artist. Such, however, is not the case. She is neither old nor passe, but is just in a splendid maturity of her powers. Personally she gives one the impression of a woman of about forty years, of an artistic stature, but plump in figure, with an arm as soft and rounded as that of a young girl. Her manner is vivacious, her sense of humor keen and her health so perfect that it will be many years before she can justly be termed "old." Says the Musical Courier: "Her technique is as bold and accurate as of old, and her command of tone color something of a marvel. Camille Urso returns to remind us of much we have missed." She will be assisted in her recital at Park church by Mrs. M. O. Graves, soprano, and Miss M. Sheldon Pearce, pianist.

The first Bergh violin and piano recital will be given at the Star hotel, Nov. 12. Among other numbers on the programme, Mr. Bergh will play a composition, "Prayer," for violin and piano, recently composed by Gerard Towing, the Duluth composer. The violinist will use the original manuscript, as the composition is not yet published.

Dr. W. Rhys-Herbert returned Wednesday from London, England, where he has been for more than a year studying harmony, voice and the organ. Dr. Rhys-Herbert will reopen his studio in St. Paul.

Miss Green, of Philadelphia, has decided to locate in St. Paul. Miss Green is an accompanist of unusual merit, and she will be welcomed in local musical circles, where there is rather a dearth of good accompanists.

Florence Andrews Clayton will return Monday, after filling a special engagement of three weeks' duration with the New Century theatre, Kansas City.

ANDREW JACKSON AS A SOLDIER.

Scribner's Magazine. Of all the careers in our army there is no parallel to that of Jackson. He treated his militia with the utmost harshness, but they worshipped him and rendered such service for him as no other general ever got out of them. He was the terror of his superiors in Washington, his only idea of discipline being the enforcement of his own will against those above him as well as those under him; he had such a hold on the people by reason of his strength of character, his integrity and his great deeds, that no one dared to call him to account for any of his acts. His fighting was always against Indians, except in his one brief campaign at New Orleans; the theater of this campaign was a six-mile plot, where there was no opportunity for strategy or grand tactics, or the exercise of any of the qualities of generalship except one; he selected and fortified a position about 1,600 yards long, with one flank on the river and the other on a swamp, and the enemy dashed himself to pieces against it. But his enemy was the best regular troops in Europe, who had defeated the plan of Napoleon in Spain. Jackson crushed them, and this one fact blots out all his mistakes and leaves him imperishable fame as a great soldier. The war with Mexico, whether just or



SCENE FROM SECOND ACT OF "FOXY QUILLER."

is what may be termed a legitimate comic opera. That is to say, it is a piece where the music is written from a somewhat artistic standpoint, the comedy arising naturally from the story and the situations, and does not depend upon the antics of comedians or the interpolation of more or less successful variety acts. The reception with which this piece has met shows that there is a public in this country that wants this style of entertainment.

All great and lasting successes in comic opera have, with one or two exceptions, antedated some five or six years, and the older operas are the ones that revive the best and show the most lasting qualities. There has certainly been in the musical piece of recent date a singular absence of the taking waltz rhythms which made the earlier Strauss and Suppe operas known all over the world. The tinkling two-step rhythm, while agreeable for the moment, does not possess the lasting qualities of the older forms.

The music of "Foxy Quiller" shows a palpable intention on the part of the composer to regard and emphasize the older and more legitimate in comic opera, and more especially the ever-popular and fascinating rhythms. "Foxy Quiller" can hardly be called a sequel to Smith and de Koven's former success, "The Highwayman," as, while the principal comic character, Foxy Quiller, is retained, an entirely different atmosphere and environment, both musical and dramatic, are given it. The music of the first act, where the scene is laid in England, at the beginning of the present century, and only lapses or changes into waltz rhythms when the Corsicans and the vendetta are introduced. In the second and third acts, where the scenes are laid in Corsica, the character changes and becomes distinctly and properly Italian. The composer has evidently studied typical Italian songs, which are so characteristic and universally popular.

While the opera was construed primarily with a view to putting Mr. Sykes forward, yet the authors have had duly in mind the fact that the star cast performances given at the Metropolitan late years have educated the theater-going public out of the slight-star idea. While Mr. Sykes stands out prominently as the central figure, he is by no means the center of all interest, the opera being a well-balanced production, giving every member of a large and well selected cast an opportunity for the display of his or her talent. Great care and time was spent in selecting the chorus, which is an unusual one, both in point of numbers and efficiency, as in laying out the work. Messrs. Smith and de Koven planned a number of choral effects with characteristic and distinct music, original ideas which the management was most anxious to realize and give their fullest possible value and effect. For example, in the third act, a duet, where Miss Eleanor Kent and Miss Almira Forrest appear as Italians, the chorus imitates in its accompaniment bagpipes most effectively. When Mr. Sykes, in the second act, sings a song describing the various feelings and sensations of the strolling peddler, the chorus sings an accompaniment, imitating the chirp of crickets and frogs.



BLACK PATTI, At the Grand This Week.



ANNETTE YALE, With "Innocent Maids" Company, at the Star This Week.

First Baptist church. Miss Alcott is the soprano, Miss Hope the contralto, R. W. Boyer Jr. tenor, and Mr. Stout basso. At the House of Hope church Mrs. M. O. Graves will be the soprano, taking Mrs. De Wolf's place. William Browne, who has served the House of Hope church so long as organist, left Friday evening for the South in search of rest and health.

W. Lince, concert and oratorio basso, has been secured by the St. Paul Choral club to sing in the "Creation," which is to be given by the club in April. Miss Breed, formerly of St. Paul, but now of Chicago, has written to the choral club

GREEN ROOM GOSSIP.

Tim Murphy, in his new play, "A Capitol Comedy," will be the attraction at the Metropolitan opera house for four nights and Wednesday matinee, beginning Sunday, October 27. This comedy is said to be the best medium Mr. Murphy has had for the display of his peculiar genius.

Richard Golden, in "Old Jed Prouty," is announced for the Metropolitan for a day a week beginning Thursday, Nov. 1. Golden and his play scored a big hit here last season.

Bianche Walsh, in "Janice Meredith," is manager Scott's underlined for the Metropolitan Nov. 3, 4, 5 and 6. This will be one of the big dramatic events of the season.

Thomas Q. Seabrooke in his latest success, "A Modern Crusoe," will be seen at the Metropolitan Nov. 7, and 8.

Robert Mantell is announced to be seen here at the Grand soon in a repertory of his Shakespearean and romantic successes.

Among the early bookings at the Grand is "The Irish Bawabrokers."

"Barbara Fritchie" will be the attraction at the Grand in the near future. "The Little Minister," at popular prices, should prove welcome news to the patrons of the Grand opera house, where it will be seen in the near future.

Kellen, the magician, will be seen at the Grand in the not far distant future.

California Tourist Cars. To find out all about them consult Minneapolis & St. Louis Agents.

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HO-HO AND PRISCILLA IN "A FILIPINO MISFIT."

AMUSEMENTS.

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BLACK PATTI

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New Music. New Songs. New Comedians.

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First Lecture—"The Nile in Nature, Art and Religion." Tickets on sale at W. J. Dyer & Bros., \$1 for Course Ticket, including Reserved Seat.

unjust from a political standpoint, is one of the most brilliant pages in the history of the army. While a large number of volunteers were called out, it was fought in the main by the regular army, and with scarcely a reverse from start to finish. The commanding generals were still young enough for active service, but they had all had military experience in the War of 1812 and the Indian campaigns; and the regiments were filled in the lower grades with intelligent, ambitious and well educated cadets from West Point, of whom over 1,000 had been graduated between 1817, when Thayer became superintendent, and 1845.

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