

NEW LEHAR OPERETTA—

When Franz Lehar wrote "The Merry Widow" many thought he could not again produce anything up to it in tuneful, rhythmic melody. It is not often given to a composer of an opera to make more than one big success. But "Die Ideale Gattin," "The Ideal Wife"—another of the Lehar works, sung and acted with delightful talent by the German players at Pabst theater Sunday night, will also come into its own as one of the things by which the musician will be known to fame.

The waltz songs from "Die Ideale Gattin," the barcarolles, the ensemble music, solos, duos and trios seem alive with the spirit of the author. Some passages rise to fine heights, while throughout there is a catchiness to the airs which must fasten itself upon the consciousness of the hearers. There is no straining for effect, yet melody just seems to have dripped from the pen of the writer. It may safely be predicted that it will not be long before the score of this opera will be found in many households and some of the music will be whistled by people on the streets.

WILL BE REPEATED

Those who enjoy modern light opera compositions should attend the performance next Friday evening, when the opera will be repeated. And this applies to people whether they have a knowledge of the German language or not. While there is some conversation in the libretto, this music will be appreciated even by those who do not understand the words. The words are by Julius Brammer and Alfred Gruenwald. The plot is of very minor consequence; it is the music which counts. The story, however, is a complicated one, giving opportunity for considerable epigrammatic endeavors on the part of the librettists. This is taken advantage of, though it seems that certain words stick out rather prominently and are repeated rather often, somewhat distracting attention of those who listen with a critical ear. But the story develops well enough to keep it interesting, and there are a variety of characters.

PIECE IS WELL CAST—

Ludwig Eyblisch, the star tenor of the company, sang Visconde Pablo de Cavaletti, the husband of the "Ideal Wife," while Kaethe Herold handled the name part of the opera. They were temperamentally and vocally fitted for this work. Heinz Linsen as Don Gil Tenorio de Sevilla showed his versatility. His dancing and singing were full of charm, and his numbers with Magda Szeesv, who as Carmen, the daughter of Marquise Columbus Servantes, was very pleasing, evoked considerable applause. But there were no encores, as the opera is a long one, and each of the principals is given considerable chance in various numbers.

Sergius Sartrewski, the violinist, well done by Hans Marlow, was something of a character creation, adding oddness and humor to the situations. The other members of the cast also acquitted themselves satisfactorily. While primarily this is an opera in which the chorus does not figure as

OPERETTA DELIGHTS.

The German stock company, since Sunday night, enjoys the distinction of presenting for the first time in this country Franz Lehar's comic opera, "Die ideale Gattin" (The Ideal Wife), and according to the enthusiastic reception the operetta was given by a large audience, it may be predicted that this work is apt to meet with the same success and popularity as did his "Merry Widow."

At the fashionable watering place San Sebastian, Spain, Visconde Pablo de Cavaletti and his wife Elvira maintain a big house which leads to numerous love affairs, in one of which Pablo figures himself on account of the lack of some visionary properties of Elvira.

In a clever plot, assisted by a lady friend and the Polish 'celloist, Sergius Sartrewski, Elvira appears in the role of her sister Carola, and is successful in arousing all the passion a Spaniard is capable of, thereby finally developing the fact that the ideal wife Pablo was longing for is his own.

Kaete Herold presented the leading part of the double role of Elvira and Carola in a most fascinating manner, ably assisted by Ludwig Eybisch as Pablo, Magda Szecsy as Carmen, and Hans Marlow as Sartrewski.

Most heartily enjoyed were the charming songs and dances by Magda Szecsy and Heinz Lingen, as the youthful Don Juan Don Gil Tenorio de Sevilla.

The operetta is full of catchy melodies and unique dances. The stage settings under the direction of Bruno Schlegel shared in the success of the first performance, as did the orchestra under the leadership of Ernst Carl.

"Gertrud," a three-act drama by Paul Apel, will be presented at the regular subscription performance Wednesday night, for the first time in America.

M. G.

For musical inventiveness in the line of light, airy tunes of the best operatic variety Franz Lehar, whose latest production, "Die Ideale Gattin," had its American premiere at the Pabst Sunday night, is still unrivaled among composers of the Viennese school. There is certainly no dearth in his new work of melodies that would raise any other musician far above mere respectability, although it may be doubted whether any particular musical number will prove to be such a thing of beauty and a joy forever as the "Merry Widow" waltz.

As to the libretto, which had been heralded as a novelty of great literary value, judicious admirers will probably set up no such extravagant claim. The story belongs to the ancient and numerous "educating a husband" category, and the trick by which the neglected wife accomplishes the return of the prodigal reminds one of such classics as "The Bat" and others. But it is well managed, filled with uproarious fun, and in the lively presentation given by the German cast, affords several hours of unflagging merriment.

Ludwig Eybisch as the philandering husband and Kaete Herold in the role of the daring and resourceful wife deserved the generous applause of the audience, an audience, by the way, which did not quite come up to the expectations of the box office in view of the extra efforts put forth by the management. Heinz Lingen was in his glory in the character of the would-be Don Juan, and his acrobatic evolutions (including the perhaps unintentional smashing of a table) were made more agreeable by the graceful aid of Magda Szecsy in the second act. The dancing specialties in general were gratefully appreciated. Hanz Marlow in the (for him) somewhat unusual character of a Polish violinist, and Ludwig Nachbaur as the wealthy Brazilian mine operator, gave exquisite comic sketches. Chorus, costumes and scenery added to the delightful effect of the performance, which will be repeated Friday and Saturday nights.

"Gertrud," a new tragedy, will be given as the regular subscription offering Wednesday night.

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The Beauty People is in

...cidental, although very
apparent, points.

PABST—GERMAN STOCK.

Die ideale Gattin made her American debut at the Pabst theater Sunday night. This estimable lady with a penchant for melodious measures is a sister of The Merry Widow—Franz Lehar, the composer, being responsible for her existence. Those who failed to make her acquaintance Sunday night under the auspices of her German sponsors behind the Pabst footlights will have opportunity to do so Friday and Saturday nights. While Lehar lives under the curse of trying to live up to the standard set in The Merry Widow—unsuccessfully always, in the popular estimation—his most recent work nevertheless ranks high in the Viennese brand of entertainment of

which he is a leading exponent. The story deals with a neglected wife's effort to educate a philandering husband in what is her due in the matrimonial arrangement, Miss Kaete Herold being the "teacher" and Ludwig Eybisch the "pupil." Heinz Lingen, whose services to the company are revealing a new worth with every succeeding role, is in the cast, as well as Miss Magda Szecsy, Hans Marlow and Ludwig Nachbaur.

ORPHEUM—"CONTINUOUS."

Musik und Drama.

Deutsches Theater.

Wie zu erwarten war, errang die gestrige Aufführung der Operette „Die ideale Gattin“ einen durchschlagenden Erfolg. Der Name ihres Komponisten, Franz Lehár, gibt ihr allein schon eine besondere Zugkraft; wie alle seine früheren Operetten, zeichnet sich auch diese aus durch süß schmeichelnde Melodien, flotte Walzer und reizende Duette. Das der Operette zugrunde liegende Libretto von Julius Brammer und Alfred Grünwald ist recht unterhaltend; die Idee, daß der sich nach einer idealen Gattin sehende Ehemann dieselbe schließlich in seiner eigenen Gattin, die die Rolle ihrer eigenen Schwester spielt, findet, ist geschickt ausgearbeitet.

Die Titelrolle sang Käthe Herold; sie wirkte gesanglich wie schauspielerisch faszinierend; es gelang ihr besonders, den Unterschied, den ihre Doppelrolle forderte, überzeugend herauszuarbeiten. Ihr Partner war Ludwig Eubisch in der Rolle des Visconde Pable de Cavaletti; was er in der Darstellung etwa vermissen ließ, ersetzte er reichlich durch seine gesanglichen Leistungen. Den größten Erfolg errangen zweifellos Magda Szecsy als Carmen und Heiz Lingen als Don Gil Tenorio de Sevilla. Ihr mit frischem Humor gewürztes Zusammenspiel, sowie ihre elegant ausgeführten, fast ans Exzentrische grenzenden Walzer- und Tangotänze erregten beim Publikum oft nicht endenwollenden Applaus. Da wäre eine Zugabe oder Wiederholung wohl am Platze gewesen. Ludwig Nachbaur gab den Marquese Serrantis in ausgezeichnete Weise wieder. Den Cellovirtuosen charakterisierte Hans Marlow vorzüglich. Die Nebenrollen waren ausnahmslos gut besetzt und durchgeführt; ebenso bewährte sich der Chor in jeder Hinsicht.

Daß alles vorzüglich klappte und sich ohne Störung abrollte, ist vor allem der musikalischen Leitung unseres Kapellmeisters Ernst Karl und der trefflichen Spielleitung Bruno Schlegels zu verdanken. Die Szenerien, namentlich die Abendlandschaft im letzten Akt, gewährten einen entzückenden Anblick. Nach dem riesigen Beifall zu schließen, dürften der gestrigen Aufführung weitere vor vollbesetztem Hause folgen.

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