The Times.

No. 40,359. (4.0 A.M.) LONDON, MONDAY, NOVEMBER 3, 1913. PRICE, WITH FINANCIAL SECTION, 2d.

The CHARGE for ANNOUNCEMENTS in this column of BIRTHS, MARRIAGES, and DEATHS which have to be authenticated by the name and address of the sender is SIX SHILLINGS for six lines or less, and ONE SHILLING and SIXPENCE for every additional line of about eight words. Cheques, Postal Orders, &c., should be made payable to "The Times" and addressed to the Advertisement Department, Printing House Square, London, E.C., and crossed "Coutts and Co." Telephone, Holborn 6000.

THE TIMES, Monday, November 3, 1913.

BIRTHS.

ALLEN.—On the 31st Oct., at 1, The Firs, Mill-hill, Middlesex, to Mr. and Mrs. GEORGE J. ALLEN—a son.

COSTLEY WHITE.—On the 30th Oct., at The School House, Bradfield College, to Mr. and Mrs. HAROLD COSTLEY WHITE—a son.

CROCKETT.—On Wednesday, the 29th Oct., at the Vicarage, Bitterne, Southampton, the wife of the Rev. ARTHUR WALSOTT CROCKETT, M.A., Vicar of Bitterne, of a son.

GASK.—On Sunday, the 26th Oct., at Valparaiso, Chile, to Mr. and Mrs. PERCY GASK—a daughter.

HACKING.—On the 31st Oct., at 28, Cathcart-road, South Kensington, the wife of ALFRED HACKING—twin daughters (one stillborn).

HARRIS.—On the 29th Oct., at Coniston, 18, Mulbourghall, St. John's Wood, wife of HERBERT (BETTER HARRIS), of a son.

LAURI.—On the 23rd Oct., at 33, Tavistock-square, W.C., Nay, the wife of EDWARD LAURI, of a daughter (ROSEMARY GEORGE). Australian papers, kindly copy.

NEAVE.—On the 1st Nov., at 61, Great Cumberland-place, W., the wife of SIR THOMAS NEAVE, of a daughter.

NORRIS.—On the 30th Oct., at "Ridgmount," West Heath-drive, Hampstead, N.W., to Mr. and Mrs. C. GEO. NORRIS—a daughter.

PEDDIE.—On Tuesday, the 28th Oct., at 53, Carlisle Mansions, Westminster, to Mr. and Mrs. J. TAYLOR PEDDIE—a son.

TREGONING.—On the 1st Nov., at 57, Campden-hill-road, W., the wife of W. HAROLD TREGONING, of a son.

WENTWORTH.—On the 30th Oct., at Keston Lodge, Clevedon-road, Lewisham, S.E., to Mr. and Mrs. PERCY S. WENTWORTH—a daughter.

WILLIAMS.—On the 28th Oct., at Egerton Lodge, Wenham, to Mr. and Mrs. GEOFFREY WILLIAMS—a daughter.

MARRIAGES.

DIXEY—GROSER.—On the 1st Nov., at Park Chapel, Crouch End, by the Rev. Arthur Hallack, M.A., of Worcester, uncle of the bride, assisted by the Rev. G. E. Dickson, M.A., Neville, only son of Mr. and Mrs. Charles D. Dixey, of Crouch End, to MARGUERITE, eldest daughter of the late Mr. A. W. Groser, Barrister-at-Law, and of Mrs. Groser, of Oaklands, Highgate.

LLOYD—FISH.—On the 31st Oct., 1913, at St. Nicholas' Church, Galway, by the Rev. J. Fleetwood Berry, B.D., CAPTAIN OWEN FITZSTEPHEN LLOYD, The Connaught Rangers, son of Colonel Sir Morgan Lloyd, K.C.B., Kahoon, Tonby, Pembrokeshire, to HILARY MANION, only daughter of Mr. and Mrs. W. H. Fish, Vesey's Croft, Galway, and Birkdale, Lancashire.

MERCER—MACDOUGALL.—On the 29th Oct., at St. Paul's Church, London, CHARLES ARTHUR MERCER, M.D., F.R.C.P., F.R.C.S., of Parkstone, Dorset, to MARY MACDOUGALL, youngest daughter of the late Donald MacDougall, of Glasgow.

OVERTON—EMMET.—On the 30th Oct., at All Saints' Church, Southport, PERCY J. S. OVERTON, elder son of John Overton, 10, Lancaster-road, Birkdale, to CECIL MARIAN EMMET, second daughter of the late George E. Emmet, of Craven Lodge, Halifax, and Mrs. G. E. Emmet, of 1, Park-road, Southport.

PIPON—HOPE.—On the 31st Oct., at the Parish Church, Hatfield Peverel, Essex, by the Right Rev. the Bishop of Colchester, assisted by the Rev. E. Snook, Lieut. H. C. B. PIPON, R.N., younger son of the late Capt. J. P. Pipon, C.B., C.M.G., R.N., and Mrs. Pipon, of Hatfield Peverel, to JOYCE, eldest daughter of COLLINGWOOD HOPE, K.C., and Mrs. Hope, of Crix, Hatfield Peverel.

ROSENSTIEL—KISCH.—On the 29th Oct., at St. John's-wood Synagogue, by the Rev. H. Price, PERCY ALEXANDER, son of the late FELIX ROSENSTIEL and Mrs. Rosenstiel, of 63, Dartmouth-road, N.W., to FLORA, only daughter of the late AUGUSTUS KISCH and Mrs. Kisch, of 11, Aberdare-gardens, N.W.

GOLDEN WEDDING.

MATHEWS—PHILPOT.—On the 3rd Nov., 1863, at St. Leonards Church, St. Leonards-on-Sea, by the Revd. W. N. Tilson Marsh, THOMAS MATHEWS, of South Norwood, to MARY ELIZABETH PHILPOT, of St. Leonards-on-Sea. Now at Denmark-road, South Norwood.

DEATHS.

BABINGTON.—On the 31st Oct., at Brooklands, near Southampton, AUGUSTA MARY, 60 years the dear wife of LT.-COLONEL WILLIAM BABINGTON (formerly 7th Hussars), aged 80.

COLBORNE.—On the 30th Oct., at Dittisham Rectory, the Hon. and Rev. GRAHAM COLBORNE, aged 92 years. Funeral at Dittisham to-morrow (Tuesday).

COLLEN.—On the 29th Oct., at Killycomain House, Portadown, Co. Armagh, MARY, the beloved wife of JOHN COLLEN, D.L., aged 81.

DEVEY.—On the 30th Oct., at 5, Belsize-square, South Hampstead, London, N.W., most suddenly, TERESA, the beloved wife of W. GIFFARD DEVEY. Buried at Norwood Cemetery, at 1 o'clock, on Wednesday, the 5th inst.

DIXON.—On the 30th Oct., at Row, Dounc, Perthshire, GEORGE DIXON, stockbroker, of 20, Athole-gardens, Glasgow.

EVANS GORDON.—On the 31st Oct., suddenly, at Athens, Rear-Admiral SIR MAJOR SIR WILLIAM EVAN EVANS GORDON, in his 57th year. No flowers, by request.

GIBSON.—On the 1st Nov., at Brighton, WILLIAM GIBSON, in the 75th year of his age. Notice of funeral hereafter. Scottish papers, please copy.

GILL.—On the 1st Nov., at Woolton Tower, Woolton, THOMAS HENRY CHAPPLE GILL, infant son of R. C. Harper GILL.

GOVER.—On the 29th Oct., at Woodwards, Firdhurst Rise, Croydon, ERNEST WILLIAM GOVER, of Woodwards, Firdhurst Rise, Croydon, and 5, Monumentalmason, London-bridge, E.C., aged 54. Interment at Bandon Hill, Surrey, on Tuesday, 4th November, at 3 o'clock.

HARPER.—On the 30th Oct., at 24, Wynell-road, Forest Hill, JOHN WHITTLE HARPER, aged 73. For service see Weeks with Messrs. W. H. Smith and Son, at Forest Hill. Service at Christ Church, Forest Hill, on Tuesday, at 2 o'clock.

JELLICOE.—On the 31st Oct., at 5, Park-avenue, Crouch-end, CHARLOTTE, the dearly-beloved wife of JOHN JELLICOE, in her 68th year.

LAMBERT.—On the 31st Oct., at Weybridge Cottage Hospital (result of an accident), PERCY EDGAR LAMBERT, aged 32 years. Funeral service at S. Peter's Church, Eaton-square, at 2.30, on Tuesday next, the 4th Nov. Interment at Brompton Cemetery. Floral tributes to be sent to T. Vigors, Undertaker, 3, Eccleston-street, Belgravia-place-road, S.W.

MACLEAN.—On the 31st Oct., at 6, Vernon-square, Bude, Isle of Wight, JULIA FARQUHARSON, daughter of the late Sir GEORGE MACLEAN, K.C.B.

MENEILL.—On the 31st Oct., at 130, Belgrave-road, S.W., FANNY CHARLOTTE EMMA, wife of CAPTAIN DUNCAN MENEILL, late Scots Greys, and daughter of Admiral Sir Charles Talbot, K.C.B., aged 72.

NETTLESHIP.—On Thursday, the 30th Oct., 1913, at Longdown Hollow, Hindhead, EDWARD NETTLESHIP, F.R.C.S., aged 68. Funeral at Shotternill Chapel, near Haslemere, on Tuesday, Nov. 4th, at 10.45 a.m.

NICHOLAS.—On Thursday, the 30th Oct., at Quarry Cottage, Teignmouth, Devon, FREDERICK NICHOLAS, solicitor, aged 64.

OGAN.—On the 1st Oct., at sea, LOUISA, wife of Dr. PERCY SPENCER OGAN, daughter of the late Lewis and Louisa Sharp, of Cowcross-gardens, Worcester, and Cazenove-road, Stamford-hill, N. Deeply mourned.

SHAYLOR.—On the 31st Oct., at Gloucester House, Rolls-road, Woodside Park, EMILY, the dearly-loved wife of JOSEPH SHAYLOR.

SIDMOUTH.—On the 28th Oct., at "St. Cross," Bournemouth, the VISCOUNT SIDMOUTH, in his 90th year, formerly of Ottery Manor, Devon, and No. 78, Eaton-place, S.W.

SWIFT.—On the 29th Oct., at 45, Westbourne-terrace, Hyde Park, W., HERBERT HENRY SWIFT, J.P., aged 71. Funeral service at St. Michael and All Angels, Paddington, on Tuesday, the 4th November, at 1.15, and afterwards at the Paddington Cemetery, Kensal Green.

WARMINGTON.—On the 29th Oct., suddenly, at Rodborough, ALICE DAISY, the dearly-loved wife of SIR JEKYLL WARMINGTON, Bt., of The Old House, Great Bissenden.

WATTS.—On the 31st Oct., at The Firs, Bromley, Kent, EDWARD G. B. WATTS, elder son of the late Rev. Richard Watts, M.A., aged 65. Funeral at Nailstone, Leicestershire, on Wednesday, the 5th inst., at 3 p.m. Train leaves Euston at 10.37 a.m. for Market Bosworth.

For "Hospital Nurses" see foot of 2nd column.

IN MEMORIAM.

PARKER.—In most loving remembrance of my wife, who died November 2nd, 1912.

PARKER.—In ever-loving memory of my mother.—Nellie.

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WILSON.—The NEXT-OF-KIN of CATHERINE WILSON, late of 12, Mowbray-place, Sowerby, Thirsk, in the County of York, who died there on the 15th day of December, 1912, are requested to APPLY to the Solicitor for the Affairs of His Majesty's Treasury, Treasury-chambers, Whitehall, S.W.
30th October, 1913.

WILL SARAH CONNER, or Jordan, formerly resident in Otley-road, Bradford, SEND HER ADDRESS to Farrar, Stead, and Cockcroft, Solicitors, 5, Town Hall-square, Bradford.

MR. J. B. TYRRELL, Mining Engineer, of Toronto, Canada, arrived on the last trip of the Olympic, and will be making a short stay in London.

£5 REWARD.—LOST, in Hammersmith tube, a BROWN LEATHER CASE, containing dark blue Masonic apron and collar, blue enamel and gold oval medallion, inscribed on back, circular medal with Royal arms on one side, and four smaller Masonic jewels. Any one returning these to the Owner, 48, Church-road, Richmond, Surrey, will receive the above reward.

FIVE POUNDS REWARD.—LOST Wednesday night, 22nd inst., between London Opera House and Savoy Hotel, or in Savoy Café, DIAMOND PAVE HEART PENDANT, with photo at back.—Johnson Walker, 21, Conduit-street, W.

LOST, in London, about October 9th, DIAMOND and PEARL HALF-HOOP RING.—Reward if returned to Mrs. Mappin, Oakburne, Sheffield.

LOST in Kensington High-street, Oct. 20, GOLD LORGNETTE, velvet black ribbon attached. Reward.—Compton, 24, Stanwick-mansions, W.

BERLIN.—Frau von K., Giniteletrasse 35, is willing to take one or two GIRLS as PAYING GUESTS, either for study or would chaperon. Highest references given and required. For further particulars, or personal interview, apply Mrs. L., 5, Argyll-road, Kensington, W.

OLD FORESTERS' ANNUAL DINNER will take place on Thursday, November 20th inst., at the Hotel Cecil, Strand, W.C., E. T. GARDON in the chair. Tickets can be obtained from Prebendary Poole, St. John's Rectory, Lewes, or from the Secretary, Forest school, Walthamstow.

THE NATIONAL ADVERTISING SOCIETY. GENERAL BENEFIT AND BENEVOLENT INSTITUTION. President: THE LORD NORTHCLIFFE. Vice-Presidents: The Hon. Gilbert L. W. Lawson, M.P., Viscount Hambleden, Sir W. H. Lever, Bart., Sir Frank Newnes, Bart., Sir George Riddell, Sir Thomas Dewar, T. P. O'Connor, Esq., M.P., Frank Lloyd, Esq., Waldorf Astor, Esq., M.P., Thomas J. Barratt, Esq.
The FIRST FESTIVAL BANQUET will be held in the Grand Hall, Hotel Cecil, on Thursday, Nov. 6, 1913, at 7 p.m.
LORD NORTHCLIFFE will preside, supported by the Vice-Presidents and many prominent Gentlemen. Ladies specially invited. Tickets and full information from the Clerk to the Society, 53, Fleet-street, London, E.C.

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ELIZA JANE GLASSON WIDOW DECEASED. Notice is hereby given that after the expiration of Eight days APPLICATION will be made in the Principal Probate Registry of the High Court of Justice for the SEALING of the PROBATE of the WILL of ELIZA JANE GLASSON late of Alexandra West Saint Kilda in the State of Victoria Widow deceased granted by the Supreme Court of the State of Victoria in its Probate Jurisdiction at Melbourne on the 25th day of July 1913.
Dated this 31st day of October 1913.
WADESON and MALLESON, 7, Devonshire Square, Bishopsgate E.C. Solicitors for Robert Chancellor Nesbitt the Attorney of the Executors.

IN the HIGH COURT of JUSTICE. Probate, Divorce, and Admiralty Division. Probate. To the NEXT OF KIN if any and all other persons having or claiming any interest in the Estate of HARRIET BEADLEY, late of Wandsworth in the County of Surrey, Widow, deceased, who died at the Metropolitan Asylum, Caterham, in the said County, on the 28th day of April, 1913.
Take notice that a CITATION has issued under Seal of the Principal Probate Registry of the Probate, Divorce and Admiralty Division of His Majesty's High Court of Justice citing you within eight days after service by publication hereof to cause an appearance to be entered for you in the said Principal Probate Registry at Somerset House, Strand, in the County of Middlesex and accept or refuse Letters of Administration of all the estate which by law devolves to and vests in the personal representative of the said deceased or show cause why Letters of Administration of the personal estate of the said deceased should not be granted to the Solicitor for the affairs of His Majesty's Treasury and his successors in that office for the use of His Majesty with an intimation that in default of your appearing such Letters of Administration will be granted accordingly.
(Sd.) ROBT. A. PRITCHARD, Registrar.
Extracted by the King's Proctor. All communications should be addressed to the Treasury Solicitor (E), Treasury Chambers, Whitehall.

IN the HIGH COURT of JUSTICE. Probate, Divorce and Admiralty Division. Probate. To the NEXT OF KIN if any and all other persons having or claiming any interest in the Estate of WILLIAM LYON otherwise LION, of Arnold, North Skirlaugh, in the East Riding of the County of York, deceased who died there on the 30th day of December, 1912.
Take notice that a CITATION has issued under Seal of the Principal Probate Registry of the Probate, Divorce and Admiralty Division of His Majesty's High Court of Justice citing you within eight days after service by publication hereof to cause an appearance to be entered for you in the said Principal Probate Registry at Somerset House, Strand, in the County of Middlesex and accept or refuse Letters of Administration of all the estate which by law devolves to and vests in the personal representative of the said deceased or show cause why Letters of Administration of the personal estate of the said deceased should not be granted to the Solicitor for the affairs of His Majesty's Treasury and his successors in that office for the use of His Majesty with an intimation that in default of your appearing such Letters of Administration will be granted accordingly.
(Sd.) ROBT. A. PRITCHARD, Registrar.
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JOHN HY. JOHNSON, Secretary.

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Further CONTRIBUTIONS are still NEEDED to complete the sums necessary to meet the ordinary annual expenditure of the research work.
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LONDON ORP

OPENING OF MR. RÔZE'S OPERA SEASON.

"JOAN OF ARC" AT COVENT GARDEN.

By Raymond Rôze.

Joan of Arc	Lilian Granfelt
Jacques	Norman Williams
Durand Lazard	Furness Williams
Charles VII.	Henry Rabke
Gerald Machet	Manitto Klitgaard
Regnault de Chartres	Cormac O'Shane
Etienne de Vignolles	Edward Ramsay
Earl of Dunois	Raoul Torrent
Philip, Duke of Burgundy	Charles Mott
Isabeau de Baviere	Dora Gibson
An English Soldier	Julian Kimbell
Raymond	Renée Gratz
De La Tremouille	John Bellkim
The Jester	Allan Glen

Conducted by the Composer.

Mr. Raymond Rôze's season of opera in English opened on Saturday night at Covent Garden before a full house with a performance of his own work, *Joan of Arc*. Although this was the first time that it had been given as an opera the music was not altogether new to London, for a concert performance of selections from it was given in the Queen's Hall in 1911.

The difference between that performance and the one of Saturday night was, from the operatic point of view, a difference of quality rather than of kind. The work did not appear in a new light when given under the conditions for which it was designed; on the contrary, it was very much the same thing; so much, in fact, that the greater part of it sounded like a cantata and not like an opera at all. A drama with the characters singing and an orchestra to accompany them is not necessarily an opera, and Mr. Rôze has hampered himself all along by making both the drama and the music static and independent of each other, when the very essence of opera is that they should support and interpret each other as they mutually move forward.

The drama stands still, being conceived in more or less separate episodes eked out with a ballet and no fewer than seven *tableaux vivants*, five of which are shown in silence except for the accompaniment of the orchestra, while the chorus takes a small part in the remaining two. In some of the single episodes there are, indeed, moments which are dramatic in conception, but which pass almost unnoticed on the stage because the composer has not known how to seize them and turn them to musical account. The music, in fact, often seemed entirely disconnected with the action on the stage, as though it had been written for other situations. Dunois the Bastard's account of his meeting with Joan on the road, the entry of Joan to interview the Dauphin at Chinon, the conversion of the wicked Duke of Burgundy, battleaxe in hand, to the cause of Charles VII., and Joan's final attempt to prevent Charles making peace with the enemy are all cases in point. The music limps and gets in the way of the action, instead of heightening it; even what ought to have been the breathless story of the Bastard—the messenger of Greek drama—being taken at a slow trot.

The one scene where the music does wake up for a moment and move with some life of its own is in the second act where (after one *tableau vivant* representing the storming of "Les Tourrelles" and another which gives us a momentary glimpse of Joan on horseback) the Duke of Burgundy and Isabeau the Queen Mother, taunt each other with fragments of their domestic and political history like Telramund and Ortrud. Another reason why one notices the music here is that it at last goes into a minor key, but even then it does not cease to be monotonously scored and to be purely harmonic. This clinging to solid blocks of harmony, which is characteristic of so much English music, and the inability to make the harmony progress on a logical tonal basis, are the two main causes why the music does not live. The tags from *Tannhäuser*, *Tristan*, and *Cavalleria Rusticana*, and the general impression which the choral writing gives of consisting of quotations from *The Golden Legend*, are matters of less importance. Composers' first operas are apt to look back to others; the main thing is that they should show operatic instinct. Music which is not logical, which does not progress according to some kind of ordered scheme, can have no continuity and no climax, and opera cannot do without either.

It is because Mr. Rôze does not seem to have realized that things which are in sequence are not necessarily continuous, and that business and noise are no substitute for climax, that his music cannot be considered successful. There is one other reason, too, and that is that it does not fit the words at all happily. There are curious misaccentuations in the airs and choruses, and the recitative is mostly very nerveless; in a good many places, indeed, it sounded as though a bar of accompaniment had been added or a cue forgotten by the singer, so little relation was there between the words and the character of the music. This, of course, hampered some of the singers, for several of whom English was not their native language. However, M. Raoul Torrent as the Bastard made a good deal of his part, though his voice was not well pitched for the theatre during the first half of the evening; Mr. Mott as the Duke of Burgundy, if he acted melodramatically, struggled bravely with the declamation; the Dauphin had little to do, but did it adequately, and Isabeau in her single scene played in the right spirit. As to Joan herself, Mme. Lilian Granfelt, in spite of her hard work—when she was not singing she was posing in the *tableaux vivants*—played with untiring zeal and kept her beautiful voice fresh right up to the end.

Every one concerned had obviously worked very hard, and if we except some of the *tableaux vivants*, which were sometimes hidden by the curtain before the lighting had been properly adjusted, there can be no doubt of the success of the work as a spectacle, whatever it may be as an opera. The scene of the interior of Rheims Cathedral (by Mr. Lyndhurst) was particularly striking, the stage grouping was picturesque, and the *mise-en-scene* generally effective; the ballet, indeed, was made quite eventful by the dancing of the agile and beautiful *premier danseur* M. Roberti. The chorus, it should be added, sang remarkably well, more especially considering that like the heralds' summons and the battle-calls (both for trumpets) they were generally "off" and had not, therefore, the direct beat of Mr. Rôze, who conducted, to help them.

When the curtain fell Mr. Rôze made a short speech, in which he ventured to hope that *Joan of Arc* would advance the cause of English opera.

THE THEATRICAL SEASON.

NEW PRODUCTIONS THIS WEEK.

At three London theatres new productions are promised for the present week—the Royalty, the Comedy, and the Little Theatre, where Mr. Chesterton's *Magic* will be given.

This evening at the Comedy Theatre Mr. Tom B. Davis will produce, by arrangement with Mr. Arthur Chudleigh, *A Place in the Sun*, a play in three acts by Mr. Cyril Harcourt, to be preceded at 8.15 by *The Thirteenth*, an episode of country life, by Mr. Edward Rigby and Miss Phyllis Austin. Mr. Harcourt's play has been performed with considerable success during a trial run in the provinces.

At the Court Theatre this evening Miss Horniman will revive for a run of two weeks Mr. St. John Ervine's Lancashire play, *Jane Clegg*, with the same cast that performed the play at its first production in London last May. The players include Miss Sybil Thorndike, Miss Clare Greet, and Mr. Bernard Copping. There will be morning performances on Wednesdays and Saturdays, and *Jane Clegg* will be preceded at every performance by Mr. George Calderon's play of Russian life, *The Little Stone House*. Miss Horniman's present season at the Court Theatre will close at the end of next week.

Mr. George Edwardes's principal company in *Gipsy Love* will pay its first visit to suburban London at the Kennington Theatre this week, the enlarged orchestra being conducted by Herr Benno Schoenberger. *The Count of Luxembourg* will be played this week at the King's Theatre, Hammersmith.

To-morrow evening at 8 the Royalty Theatre will reopen, after being closed for some weeks, with Mr. C. B. Fernald's new play, *The Pursuit of Pamela*, of which the cast will include Mr. Dennis Eadie, Mr. Eric Lewis, Mr. Azooma Sheko, Miss Gladys Cooper, and others. The four acts take place in Honolulu, Japan, Hong-kong, and Canada.

To-morrow afternoon, we may remind our readers, comes the performance at the Gaiety Theatre, under the immediate patronage of Princess Henry of Battenberg, in aid of St. Hugh's social and educational work for boys, Clapham. Mlle. Gaby Deslys and Mr. Harry Pilcer are the latest additions to the long list of performers who have promised to give their services.

On Friday evening at the Little Theatre comes Mr. G. K. Chesterton's fantastic comedy, *Magic*, in three acts and a prelude, to be preceded, at 8.30, by *Geminar*, a new one-act farce by Mr. George Calderon.

Some Future Arrangements.

The Play Actors have altered the date of the first performance of their present season to November 16 and 17, the Sunday and Monday after next. The programme will consist of a three-act comedy by Mr. Miles Malleson and a modern fantasy, *Venus on Earth*, by Miss Dorothy Brandon. The music to the fantasy will be provided by Mr. Brigata Bucalossi's Trio.

Tuesday afternoon, November 18, is the date fixed for the performance at the London Opera House in aid of the Duke of Westminster's Olympic Fund.

On Wednesday, November 19, the Strolling Players will give a performance at the Court Theatre of Mr. W. Somerset Maugham's play, *The Tenth Man*. The proceeds will be given to the Royal Dental Hospital, Leicester-square.

At her recital at the Little Theatre on the afternoon of Thursday, November 20, Mme. Margaret Barry, the Californian actress, will perform a dramatic poem, "The Death of Eve," some selections from Omar Khayyám, and "The Dance of Autumn." Mr. E. O. Hoppé has designed for Mme. Barry a stage setting in black and silver.

A performance will be given at His Majesty's Theatre on December 8, at 2.30, on behalf of the testimonial to Mr. William Ludwig, formerly of the Carl Rosa Opera Company. Two years ago Mr. Ludwig suffered from an affection of the throat which necessitated an operation and resulted in an almost complete loss of voice. Among those who have already promised to appear are Sir Herbert Tree, Mr. Arthur Bourchier and Miss Violet Vanbrugh in *Pearls*, Mr. H. B. Irving, Miss Florence Smithson, Miss Marie Tempest, Mr. Maurice Farkoa, Mr. George Grossmith, Mr. Barclay Gammon, Miss Margaret Cooper, Miss Carmen Hill, Miss Evangeline Florence, Miss Ella Caspars, Mme. Ada Crossley, Mr. Thorpe Bates, Mr. Fraser Gange, and Mr. Ben Davies.

Miss Ellen Terry, Mr. Harry Lauder, and Mr. Hayden Coffin have promised to assist if their engagements permit. During the afternoon the orchestra will be conducted by Sir Charles Stanford, Sir Alexander Mackenzie, and Mr. Adolph Schmid.

The Variety Theatres.

There are two prominent new turns at the Coliseum this week. The Follies will appear for the first time in London under the leadership of Mr. Dan Everard, who worked with Mr. Pélissier from the first to the last. The troupe will now consist of Mr. Everard, Dollis Brooke, Monico Mellor, Stella Ransom, F. G. Taylor, Pat Thayer, and Charles Childerstone. Mr. Lionel Atwill will produce an illusionary sketch, founded by Mr. Cyril Twyford on Mr. H. G. Wells's story "The Invisible Man," the illusions being by Mr. Leslie Lambert. Lord Carrick, Miss Violet Vanbrugh, and Miss Marie Studholme in their several sketches will also appear in the bill.

To the Hippodrome comes Mr. Lewis F. Muir, the composer of "Hitchy Koo" and "Waiting for the Robert E. Lee." Mr. Muir will sing these songs and others which he has since composed.

Mlle. Pomponnette, a dancer said to be well known in Paris and South America, will appear as principal this week in the French *revue*, *C'est Chic*, at the New Middlesex.

This week is the last of Mlle. Gaby Deslys's present season at the Palace Theatre. Lew Palmore, a juggler, joins the bill.

The Palladium intends to revive at Christmas the negro minstrel entertainment which it presented last year. Beginning on December 22, the Minstrels will give a performance every afternoon.

REVIVAL OF "THE GIRL IN THE TAXI."

The early end of *Love and Laughter* at the Lyric Theatre has enabled Mr. Faraday to revive *The Girl in the Taxi*, and the reception accorded to it on Saturday proves that its powers of attraction are as yet by no means exhausted. Certainly for those who do not mind a great amount of noise and do not bother to consider the "why and wherefore" of the plot *The Girl in the Taxi* is quite a jolly entertainment. Mr. Faraday has been fortunate in securing for the revival most of those who took part in the original production, for Miss Yvonne Arnaud, Miss Amy Augarde, Miss Cecily Stuckey, Mr. Arthur Playfair, Mr. C. H. Workman, and Mr. Frederick Volpé are all available. Death has robbed Mr. Faraday of the services of Mr. Robert Averell, but his part of the young son seeing life in Paris is played very effectively by Mr. Pope Stamper, while of the other newcomers the most conspicuous are Miss Daisy Bindley and Mr. Moffat Johnston.

THEATRICAL PERSONAL NOTICES.

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THE FLONZALEY QUARTET.

ARNOLD SCHÖNBERG'S MUSIC.

On Saturday evening at the Bechstein Hall a concert of quite exceptional beauty and interest was given by the Flonzaley Quartet. They played Mozart's Fugue in C minor, better known in the form in which he wrote it for two pianos, with the wonderful introduction which he added to it, Haydn's late Quartet in D, Op. 64, No. 5, and Arnold Schönberg's Quartet in D minor, Op. 7.

The last of these is in one movement, and our watches told us, to our surprise, that its performance took an hour. A mild fear that an Opus 7 might prove to bear the same relationship to the work of the real man that the violin concerto of Strauss does to the "Heldenleben" was allayed after the first few bars. The steady march of the first section, hardening gradually into a strong *fugato*, inspired a confidence which the event proved not to have been misplaced. Broadly speaking, the work has four sections, of which the first two serve the traditional purpose of a first and second subject, but are expanded to the length of a first and second movement. After that the music works on more spacious lines through what is evidently a development section on a large scale; for there was never any doubt of the relevance of the phrases, nor of the skill with which they were being worked, nor, it may be added, of the originality of their conception. But though these things could be felt in their separate appropriateness, it was impossible at a single hearing to focus them; and there came a definite moment in the course of this section where the audience, who had clearly come to make up their minds on something that interested them, as was shown by the rapt silence with which they had hitherto listened, were aware that their attention was giving way. A few talked to their neighbours. A few others left the room in despair; and these missed a moment as fine as any, if not the finest of all—a long drawn-out coda with a sweep of melody, very unconventional, but in the broad, grand style of Brahms's Violin Concerto.

Compact and balanced as the work is, there is nothing monotonous about it. Variety is attained by methods one has not hitherto associated with the quartet. Climaxes are built hardly at all by piling up tone, and not often by means of rising sequences, though these when they appear play no perfunctory part, but generally by bringing the points of interest closer together in *stretto*. Then, especially after one of these, there will be perhaps a long solo passage, to which another instrument will reply in apparently desultory fashion, but in a way which turns out to be thoroughly complementary. Or there will be, to close a paragraph, a point of rest on some long—very long—pedal of great structural importance. The treatment of *pizzicato*, too, is uncommon. It does not merely make formal and polite obeisance to the theme, but claims an independent existence of its own. It even, for the nonce, borrows the theme for its own use, to a bowed accompaniment; and when it does so there is no mistake about it, the melody has all the resonance of harpstrings. A passage of whistling harmonics, which in itself was rather to be endured than enjoyed, supplied a light-hearted element of value. Altogether the composer has a good deal of ammunition in the locker.

This quartet gives the key to such music of Arnold Schönberg's as it has hitherto been possible to hear. The Five Orchestral Pieces, which were played last year, and the small pianoforte pieces which those may play who can, both left behind them a sense of bewilderment. The former were too short, and too much obscured by their special instrumental colouring to give any clear impression. In the latter, where on the piano each tone is of the same size and the same falsity as its neighbour, there is no clue to the phrase as a whole; and to any one without peculiar insight and some special knowledge of the composer's aims the music stands as a meaningless procession of dissonances. But no one need now talk any more of the whole thing being a pose or a practical joke; no one need despair of living long enough to understand it. It moves with no uncertain step from the known to the unknown; with a steady hand it leads us, panting with excitement, along the razor edge of expectancy.

That it was possible to take a large stride forward in the understanding of this music was due to the very fine interpretation it received from these four players. It is hard to say whether it was their feeling for stately rhythm or their impeccable intonation or their glowing tone that contributed most to the result; it is still harder to single out any one of them for special praise. The vigour they threw into Mozart's noble fugue and the scrupulous care and light touch with which they handled Haydn's delicately pencilled figures were the measure of what they had done for Arnold Schönberg.

QUEEN'S HALL ORCHESTRA.

MAX REGER'S CONCERTO.

At the second symphony concert given by Sir Henry Wood and his orchestra at Queen's Hall on Saturday afternoon the unusual plan was adopted of placing the new work first on the programme. This was Max Reger's "Concerto in the Old Style for Orchestra" (Op. 123). Its "old style" is not that of the "Concerto Grosso" in which a group of solo instruments, *concertante*, was backed by the *ripieno* orchestra, but rather the looser one of Bach's first Brandenburg Concerto for oboes, horns, and strings, or Handel's first "Oboe Concerto," in which the whole orchestra is treated more or less symphonically. Reger has therefore harked back not to a definite and disused type, but to a transitional state of things, and this gives his work a certain artificiality. He uses flutes, oboes, bassoons, horns, trumpets, drums, and strings, and the chief point of connexion with any old style is a tendency to copy the cut of Bach's themes and his contrapuntal method.

The chief interest comes in tracing the points at which Reger passes from the skilful copy into developments which are original and represent his personal discussion of the text which Bach provided. Merely to glance through the principal themes as they are quoted in the analytical programme might lead to the conclusion that Reger had invented nothing, but it is one of the peculiarities of Reger's mind that his inventive power often awakes in the process of writing. An idea which he has borrowed consciously or unconsciously from somebody gradually stimulates him to action. That is why he is so pre-eminently fine in the piano variations on a theme by Bach and those for piano duet on a theme by Beethoven. So in this concerto he gradually compels one into sympathy with him rather by the skill with which he argues his case than by arousing enthusiasm for his cause. His orchestration, too, is made incidental to his argument. The comparatively few instruments are used to produce an extraordinary wealth of colour, though the contrasts are rather those of the organ than of the orchestra. Groups of trumpets, of muted horns, or of woodwind are set off against one another like stops upon different manuals, and often where the themes have little emotional force they are informed with some particular sentiment by the "registration" given to them.

It was peculiarly interesting to hear Sir Hubert Parry's fifth symphony (1912) immediately after Reger's concerto, for the thing which makes this symphony priceless is Parry's power of writing melodies which are both inevitable and personal. One wonders that they could have remained unwritten so long, while one realizes that no one else could have written them. Such things are the "tragedy," "wrestling," "love," and "contentment" themes (we use the labels of the composer's own analysis for the sake of convenience, though we are inclined to resent the limits they suggest) and the beautiful transformation of the first into the major key which sums up the whole symphony. The movement of least significance is, one feels, the scherzo, which is also the most conventionally charming one. Just because it comes more into line with generally accepted methods of symphonic design it is less eloquent. The orchestration came out in this performance with such clearness and beauty that one wondered whether it had been retouched since the two earlier performances. Whether that was so or not, much was due to the excellent playing of the Queen's Hall Orchestra, to the fact that the composer, who conducted, gave his directions with remarkable restraint, and also to the fact that the symphony, having been played three times within a year, is becoming happily familiar to the audience. Herr Ernst von Dohnanyi's playing of Beethoven's Concerto in G (No. 4) must be recorded in a few words. From the first simple statement of the theme to the powerful cadenzas (presumably his own composition), the performance was masterly in its instrumental control and its intimate sympathy with the spirit of Beethoven's music. Under his hands the piano's part in the dialogue slow movement became a dream of ethereal tone. He was made to add an encore, and when he had lulled us into repose with Chopin's Nocturne in F sharp major, Sir Henry Wood and the orchestra roused us ruthlessly with Moussorgsky's violent fantasia (scored by Rimsky-Korsakov) "Une nuit sur le Mont Chauve," a witch's Sabbath for which the rest of the programme had scarcely prepared the way.

"THE JONESES."

A PLAY OF WELSH LIFE AT THE STRAND.

In Three Acts.

Written by Laurence Cowen.

John Thomas Jones	Mr. Cadwalader Jones
Elizabeth Ann Jones	Miss Nancy Roberts
Plantagenet Jones	Mr. Harcourt Williams
David Morgan Jones	Mr. H. West Gwynne
Eleazer Lewis Jones	Mr. Tom Owen
Myfanwy Jones	Miss Eleanor Daniels
Jane Ellen Evans	Miss Lilian Mason
Moses Llewellyn Watkin	Mr. Ted Hopkins
Nance Ellen Davies	Miss May Hopkins
Rev. Daniel Thomas	Mr. Harding Thomas
Captain Owen Thomas	Mr. R. A. Hopkins

Mr. Graham Moffat has given us Scotland in *Bunty Pulls the Strings*, and Mr. "Birmingham" has given us Ireland in *General John Regan*. The turn of Wales has been undertaken by Mr. Laurence Cowen, who, if we may trust the "Apologia" which he prints in the programme of *The Joneses*, is qualified to speak on the subject. His experience differs widely from the traditional English view of the character of Taffy. So far from being crafty enough to steal a leg of mutton-beef, these Welsh—all except one, and he a lawyer—are so guileless that a picturesquely obvious humbug like Mr. Plantagenet Jones can take them all in. Mr. Plantagenet Jones, who seemed to us rather compounded out of several characters in Dickens than directly observed from life, was an Englishman who, some time in the eighteen-fifties, chose the little town of Llynwilanwllyn (the author plays with the word as Mr. Bernard Shaw once played with a Polish name) for the object of his attentions, much as Get-Rich-Quick Wallingford chose Battlesbury. And the Arcadian simplicity of Farmer Eleazer Lewis Jones and Publican John Thomas Jones and others was completely taken in by his affectation of enthusiasm for religion, poetry, teetotalism, and other Welsh preoccupations. His downfall came through a man of the world, Captain Owen Thomas, the vicar's son, who ran a little cargo boat up and down the Welsh coast; and even that man of the world would never have guessed him for a rogue without an artlessly contrived opportunity of hearing his plot with Lawyer David Morgan Jones for the capture of Myfanwy Jones, daughter of Eleazer Thomas Jones, and her dowry. Even so, what stirred the Captain's wrath more than the possible loss of his sweetheart was the Englishman's plan for robbing sailormen of their rights by making an unalcoholic whisky that should spoil the market of the wicked Scots and Irish. So he substituted honest rum for the new-fangled brew; the whole party, including two chapel deacons, got very drunk, and the Englishman found it best to leave, tricking the guileless Welsh out of more money as he departed.

Well, Mr. Cowen has Peacock's authority for his view of the Welsh character; and there is something pleasantly Peacockian about Eleazer Thomas Jones's farmhouse, though its merriment and hospitality do not include strong ale. The play has a nice homely flavour, which is frequently marred by a thin admixture of verbal smartness. The acting—nearly all of it by Welsh players unknown as yet to London—is hearty; and Mr. Harcourt Williams went gaily and flamboyantly through the task of playing the rogue from England. Clearly a large number of people in the audience were at home with the characters and allusions and enjoyed the play very much.

"ARE YOU THERE?"

MUSICAL COMEDY AT THE PRINCE OF WALES'S.

Music by Leoncavallo. Book by Albert P. de Courville. Lyrics by Edgar Wallace.

Percy Pellett	Lawrence Grossmith
Gordon Grey	Alec Fraser
Antonio	Eric Roper
Bertie Carlton	Lawford Davidson
Gregory Lester	Billy Arlington
Miss Bing	Veronica Brady
Mafalda Malatesta	Carmen Turia
Maud Waring	Dorothy Fane
Winifred Miller	Madge Melbourne
Sylvia Lester	Shirley Kellogg

It was, to say the least of it, injudicious of Mr. de Courville, the author of *Are You There?* to declare, after the storm had burst at the fall of the curtain on Saturday night, that he was sorry if they had offended "any *blasé* people who do not like to see something new." For that was the very last way to placate the feelings of an audience which, with exemplary patience, had sat through an extraordinary evening's entertainment in which it had apparently been thought that noise and colour might be mistaken for musical comedy, if only the noise was sufficiently loud and the colour sufficiently glaring. Mr. Ned Wayburn, an American producer of whom report had spoken highly, had invented, so the programme told us, all the "effects" incidental to the performance, the "colour schemes," "stage lighting," "properties," "groupings," "evolutions," and "dances," and we looked for great things. One or two of the effects were certainly good, but on the whole Mr. Wayburn disappointed us. Whether it was a result of his particular methods we know not, but the fact remains that the chorus was mechanical in much of its work, while the unsatisfactory manner in which the lighting arrangements were carried out entirely spoiled Mr. Alec Fraser's best song in the second act. Again, Mr. Wayburn apparently has not realized that an English audience does not care for an *encore* unless it has specifically demanded it. On Saturday an *encore* was taken on the slightest provocation, for as a general rule it was necessary to complete the evolutions of the chorus. The result was seen at the end of a tambourine drill which reduced the audience to laughter, and as it was impossible to take an *encore* the members of the chorus were left stranded on the stage and had to scramble off as best they could.

Despite Mr. de Courville's assertion, there is little that is original in *Are You There?* even allowing for Mr. Wayburn's effects. Signor Leoncavallo's music, with the exception of one song, "The Roseway," of which the greatest possible use was made, was disappointing and quite unworthy of the composer of *I Pagliacci*. The plot was of very thin texture. The first act consisted mainly of a heavy-handed burlesque of the telephone service, the second dealt with Nice at carnival time, and occasionally we gathered that an American millionaire wished to procure a title, and his daughter entered the telephone service to tap the secret intentions of the Government thereby. Miss Shirley Kellogg struggled nobly to ensure the success of the production. Her voice has improved considerably of late, and she sang the most effective number of the score in pleasant fashion. Mr. Lawrence Grossmith, Mr. Alec Fraser, Mr. Eric Roper, and Miss Veronica Brady likewise did their best with the material at command, but we are afraid that *Are You There?* will require very drastic revision if it is to achieve any considerable popularity.

SHAW AND GALSWORTHY PLAYS IN GERMANY.

(FROM OUR OWN CORRESPONDENT.)

BERLIN, Nov. 2.

Mr. Bernard Shaw's *Pygmalion* was produced here with great success last night, and Mr. Galsworthy, who has already a considerable hold upon the reading public, is being made known to playgoers by performances at Munich of *Justice*, and here and elsewhere of *Strife*.

A good first performance of *Strife* was given last night at the Künstler Theater, which is an offshoot of the Lessing Theater and is established in the building of the short-lived operatic venture which was called the Kurfürstenoper. *Strife*, with Herren Emanuel Reicher, Carl Forest, Theodor Loos, and Fräulein Irma Strunz and Mathilde Sussin in the principal parts, had a friendly reception, but critics find it both artificial and a little dry. The play provokes obvious comparison in this country with Hauptmann's *Die Weber*, and certainly does not make the same poignant appeal. *Die Weber* itself, for the matter of that, is an affair of a good many years ago. The whole thing—plot, writing, translation, production, and playing—seems to be admirably calculated and correct, but not very much more.

The German public and critics, who treat Mr. Shaw more and more as if he were a German discovery, are delighted with *Pygmalion*, which was produced at the Lessing Theater with Herr Albert Steinrück and Fräulein Tilla Deurieux in the principal parts.

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