



QUINLAN OPERA CO.

Another important and valuable stone has been added to the edifice which, figuratively speaking, represents the intellectual advancement of and progress of civilisation in this city by the arrival of the Quinlan Opera Company, which much-discussed and eagerly-looked-forward-to event has come to pass at the Standard Theatre. Mr. Quinlan and his company of 150 artistes have made their entry in "the golden city," and thereby brought the greatest treat that it is possible for music-loving mankind to enjoy, *i.e.*, grand opera at our very door. The company opened their season on Tuesday night last before a very fashionable and highly-enthusiastic audience and a crowded, in fact "sold-out house," when

of dramatic opera (or operatic drama), which produced the piece under review and which was only brought to light in recent years and forms now one of the most popular operas in Europe. That it also follows this course out here, was evident from the enormous applause which rang out after the drop of each curtain which had to be raised over and over again in homage to the different principals. Foremost among these stands

Mr. John Coates,

the hero-tenor, who gave the principal rôle of "Hoffmann" on this occasion. Mr. Coates rightly has the reputation of being one of the best living English tenors, for he is the possessor of a grand voice of great compass, flexibility and sweetness, and his "piano" and "forte" are ample proofs that we have in him a first-class artiste. In addition to his principal accomplishments Mr. Coates is also a fine actor, being endowed by nature with a splendid figure and stage presence which are most essential qualities for a principal tenor. The company boasts of two

splendid basses

in the persons of Mr. Charles Magrath and Mr. Robert Parker, and it is difficult to say which of the two is the better, the more as they both possess also remarkable his-

SOME LEADING LADIES OF THE

QUINLAN OPERA COMPANY.



AGNES NICHOLLS
(Soprano).



EDNA THORNTON
(Contralto).



VERA COURTENAY
(Soprano).

"The Tales of Hoffman"

composed by Offenbach, was staged. The question, whether the smallness of the stage would satisfy the requirements of some of the vast productions contained in the company's repertoire, was viewed with considerable apprehension by many people, but so far the available stage space has proved quite adequate to the demands made upon it. It strained, no doubt, the endeavours of such experienced

stage managers

as Messrs. Verandi and King, but they carried out their rôle in an entirely satisfactory manner, which was amply proved by the production of the "Tales of Hoffman," the first and second acts of which required the most judicious management in the placing and grouping of large choruses. The composer of this opera, Jaques

Offenbach,

is known to most people by his lighter operatic compositions, such as "Orphée aux Enfers," "The Grand Duchess of Gerolstein," and others, and as a matter of fact, this style of music has been called after him. It was only in the latter period of his life that he rose to the height

trionic powers. The former artiste took the rôles of Coppelius in Act I. and Dr. Mirakel in Act III., whilst the latter assumed those of Dappertutto in the second act. As Dr. Mirakel Mr. Magrath gave us a thrilling picture of the fiendish being, in which part he had a wider scope than as Coppelius, whilst Mr. Parker's Mephistophelian rôle stamped him at once as an excellent all-round artist. Owing to the large personnel of the company the management was placed in the unique position of filling the two soprano parts with a different artiste in each act. Julia Caroli, as Olympia, possesses a sweet, though not strong voice, and imitated the automaton in a "life-like" manner. In

Edna Thornton

as Giulietta, the courtesan, the company possesses an alto of great ability and histrionic power, who could not possibly have introduced herself in a more "taking" manner than by the singing of the beautiful "Barcarole," which forms the "leading air" (lietmotif) of the whole opera. The other soprano is Enrichetta Onelli, who played the part of Antonio in Act III. She possesses a sweet, rich voice,

which she brings out to the greatest advantage in the higher notes and she, too, created together with her colleagues the most favourable impression. Rosina Beynon is a charming little lady who was exceedingly well suited in the rôle of Nicklaus, Hoffmann's good spirit. She had one of the biggest parts, inasmuch as in addition to the three acts, she also appeared in the Prologue and Epilogue. She, too, made a decided hit. In the limited space at the critic's disposal it is impossible to deal individually with all

the soloists

in this big cast, nor to do them the justice which is due to them. But we hope to hear, see and admire them in other operas in due course, when their turns will come. In order, however, to have them on record we will here mention their names and respective parts. Prologue: Mr. Spencer Thomas and Robert Veevers, students; Mr. Arthur Wynn, Luther, and later as "Schlemihl," and Cocciniglia. Act I.: Mr. Sydney Russel, Spallanzani. Act III.: Mr. William Dever, Crespel, and Gladys Ancrum, a picture. The dealing with

the chorus

is, as a rule, confined to general remarks. The chorus of the Quinlan Opera Company is, however, such a strong factor in the unqualified success which they have achieved that it would be far from doing them justice if we were to mention them merely *en passant*. There is a great contrast in a chorus of an operette and of an opera, as far greater demands are made on the latter, and considerably more both in singing and acting is expected of them. And we would here state, without hesitation, that the chorus satisfies these demands to the fullest extent. The dresses and costumes of soloists and choruses were in perfect harmony with this gigantic undertaking, and was carried out in every minute detail. This remark is also fully applicable to the *mise-en-scène*, with reference to which the second act was particularly delightful in its artistic effect. This act is, from a musical point of view, the most effective, whilst the third "Tale" stands out boldly from a dramatic point of view. Last, but not least—this term has seldom been applied more appropriately—we wish to deal with

the orchestra

which is under the masterly baton of Mr. Hubert Bath. The Quinlan Opera Company's orchestra is probably the most efficient, best trained and equally balanced one we ever had out here, and fully satisfies the many requirements which is expected of such a body of musicians. It is well known that the orchestra of the opera is one of the most important factors in attaining the success of the performance, and it is only giving it its just due, when we state that it was throughout in the fullest harmony with the performers, whilst the accompaniments were rendered with the greatest discretion. Thus the opening performance was

An unqualified success

from beginning to end, whilst Mr. Quinlan has every reason to be satisfied with the reception his company met with in Johannesburg—which was well-nigh an ovation—not to mention the financial result. The company's extensive repertoire contains, with the exception of a few pieces, only operas which have never been staged out here before, and, judging from the ardent interest which the public has so far evinced, the success of the tour is assured. At Wednesday's matinée "The Prodigal Son" and "Hansel and Gretel," and at night "La Bohème" were staged to full houses, whilst last night "Tannhäuser" was performed.

THE EMPIRE.

There have been good attendances at this, our premier, music-hall this week, the usual change of programme submitted by the present excellent *ensemble* of artistes being received with great favour by the numerous patrons of the Empire. Miss Sadie Wade opens the programme with some "taking" songs and good dancing. Datas follows with his astounding exhibition of a unique memory, not the least entertaining part of his "turn" being his impromptu replies to the very silly question of some members of the audience who attempt to trip him up. A very popular artiste is Miss Lizzie Glenroy, the "wee Scotch lassie," of whose singing and dancing the audience never seem to have enough, as the repeated "calls" at the conclusion of her turn testify. Devon and Earle continue to elicit long and well-deserved applause for their remarkable novelty dancing. Mdle. Ayoe has become a great favourite with Em-

pire patrons, and her charm, voice and stage presence give great delight to enraptured audiences. The first half of the programme is brought to a worthy conclusion by Clark and Hamilton, to whom the audience could listen the whole evening, so excellent an entertainment do they provide. Instead of the beautiful Japanese scene which has delighted thousands of patrons, Clark gives an impersonation of Sam Mayo which, clever and entertaining as it is, is not in our opinion to be preferred to the Japanese Act. Miss Mildred Bryan, the possessor of an admirable contralto voice and a beautiful stage presence, opens the second half with a number of vocal selections including the famous "Land of Hope and Glory" song. The Frank L. Gregory Troupe comes next with their clever hoop-juggling act, in the course of which they perform some wonderful feats with the bewildering number of hoops with which they juggle. Phil Parsons is a popular comedian whose songs take very well with the audiences, Jean and Josie are nothing short of marvels from an anatomical point of view—how they can twist and contort their bodies in the way they do and yet possess the usual human bones and a spinal cord is a never-ceasing wonder. The bioscope concludes an entertainment that should not be missed by the local public.

THE GRAND.

A new London company of artistes opened on Monday night at this most popular of bioscope theatres and provided an entertainment which was greatly appreciated, and deservedly so. Harold Heath, a comedian and dancer, went through a very clever terpsichorean "turn" that elicited loud and long-continued applause from a delighted audience that kept on "asking for more." Another clever act is that of S. and G. Auer, who do some wonderful hoop-jumping and acrobating, their evolutions being followed with keen interest by the enraptured audience. Needless to add, they come in for a goodly share of the evening's applause. King and Benson, known as "The Kings," give an admirable performance, both having very fine voices that harmonise well together. The pictures are all good ones, as is to be expected at the above theatre, one calling for special mention being no less than 1,250 feet in length, illustrating "Life on the Oxo Cattle Farms."

REGISTRATION OF BUSINESSES ACT, 1909.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1), of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 17th January, 1912, under the business name of J. R. WILSON, Stand 239, 3rd Avenue, Melville, will be ABANDONED as from 15th day of March, 1912.

J. R. WILSON.

Johannesburg, March 5, 1912.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 7th February, 1912, under the business name of J. T. CHURCHILL, Stand 1174, 14, De La Rey-street, Vrededorp, has been ABANDONED as from the 4th day of March, 1912.

J. T. CHURCHILL.

Johannesburg, March 2, 1912.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on January 15th, 1912, under the business name of C. BACON, Stand 4181, Market-street, will be TRANSFERRED to 175, Market-street, Johannesburg as from the 31st day of March, 1912.

C. BACON.

Johannesburg, March 4, 1912.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 24th January, 1912, under the business name of N. P. SAKIDES, Stand No. 1580, corner of Pritchard and Smal Streets, Johannesburg, will be TRANSFERRED to No. 3, Solomon-street, Vrededorp as from the 15th day of March, 1912.

NEARCHOS P. SAKIDES.

Johannesburg, March 6, 1912.