THE TAILY R . WAS TRIBERALLE THE ALBERTAL TERRET, MAKER 2 GROS

### MUSICAL AND DRAWATIC.

"La Perichole" at the Academy of

The advent of the quoudam Bateman troupe of French artistes at the Academy of Music last evening was marked by an unprecedented rush of the Offenbachers to witness the latest musical Scoentricity of the great opera bouffe maestro, It is seldom that the Academy presents such au animated scene, such a brilliant and crowded array. Indeed, from the time that the door was thrown open until long after 8 o'clock, the single entrance was so densely crowded that it was impossible to gain admittance save by running the risk of being crushed to death. There is certainly a remedy for this state of things, and it is to be hoped that Mr. Birgfeld, the manager of the troupe, will see that the services of another doorkeeper are secured for the rest of the week,

La Perichole-the latest and weakest of all Offenbach's more pretentous productions-was the attraction, being presented to a Philadelphia audience for the first time. The plot, which is neither complicated nor elaborate, may be sketched briefly as follows:-

The incidents are supposed to take place in

the city of Lima, where "La Perichole" and her lover, "Pequitlo," tollow the romantic but not always remunerative profession of street singers. The Viceroy of Peru, "Don Andres de Ribeira," attracted by the beauty of the girl, falls in love with her, and induces her to desert her lover and enter his palace. Two of the noblemen of the court, however, remind the Viceroy that it is against the law for any but married women to inhabit the palace, and they are accordingly ordered, under various heavy pains and penalties, to find a husband for the singer within half an bour. "Pequilio" having been informed of "La Perichole's" desertion of him by a letter from her, is engaged in making a serious attempt at hanging himself when the noblemen meet him, and considering him a fit subject for their purpose, they get him intoxicated and persuade him to marry the Viceroy's favorite. He is recognized by "La Perichole," who gladly accepts him for her husband, but he is too much befuddled with dripk to recognize her. When "Pequillo" comes to his senses he finds himself in the palace, but cannot tell how he got there. He finally ascertains the facts of the onse, and is taunted by the courtiers with having married the Viceroy's mistress. Meeting "La Perichole," he is indignant as well as astonished to find that she is his wife, and furiously ut braiding her for her falseness, he casts her from him, and behaves in such a manner that the Viceroy orders him to be thrown into prison. "La Perichole" pretends to be augry with "Pequillo," but exerts herself to procure his release. She then endeavors to convince him that her conduct in the whole matter is perfectly blameless, and "Pequillo," finding himself unable to resist her entreaties, accepts her explanations and consents to forget and forgive the past. The singers then seek the Vicercy and declare that they prefer the streets to the palace, and that they desire to resume their old profession. The Vicercy, having had enough bother with the pair, readily consents to their departure, and the affair ends to the satisfaction of all concerned.

Both the librettist and the composer appear to have been depressed by the very flimsy groundwork on which they were compelled to waste their energies, and the result reflects but Hitle credit on either. Neither the solo nor scerted parts display the rattling style of Offenbach to the same advantage as the other works by him to which we have listened heretofore. At the end of each of the three acts, the movement becomes both brisk and brilliants after the true opera bouffe fashion; but just as the sparkling strain of music and broad burlesque of action get fairly under way, and the audience begin to recognize the hand of their favorite master, both are choked off by the descent of the curtain. As a compensation for this dearth of attractiveness, the whole affair. in sentiment, language, and action, is absolutely a marvel of prudishness, which, from beginning to end, is quite as fastidious and unobjectionable as Martha, the Bohemian Girl, or any other grand opera of the highest-toned moral

But, such as it is, it is rendered with all the energy and vivacity at the command of the Erie Railroad troupe. Mad'lle Irma, surpassing in her beauty and brilliant in her execution, does all that she can with the role of "La Perichole," and M. Aujac throws into that of "Piquillo" all his strength of voice and carefulness of acting. To M. Leduc is allotted the part of "Don Andres," the Viceroy, but the role is too hampered to permit him to display a tithe of his inimitable drollery. M. Lagriffoul is positively stupid as the "Count of Panatellas," but the fault lies with Offenbach and the man who prepared the libretto. Under these depressing influences, we do the best we can for La Perichole when we pronounce it, in comparison with La Grande Duchesse, La Belle Relene, and Barbe Bleue, a downright failure.

"Robinson Crusoe" at the Chesnut. Offenbach's comic opera of Robinson Orusoe was produced at the Chesnut last evening by the Galton troupe, for the first time in America. A fair audience was in attendance, notwithstanding the counter attraction at the Academy of Music, and there was a manifest desire to give all due encouragement to the performers, Robinson Crusoe is an attempt something out of Offenbach's usual line: it was a failure in Paris, and it could scarcely be expected to prove a brilliant success here, except under very exceptionally favorable circumstances; and Miss Galton, while she is to be commended for endeavoring to introduce noveities, and to vary her programme as much as possible, has rather made an error of judgment in this case.

The story of "Robinson Crusoc," which every schoolboy knows by heart, is followed closely enough for operatic purposes; but the hero of the desert island is provided with a lady-love, so starts out on a search for him, and is anally united to him, after passing through a variety of perilous adventures. One great lifficulty is, that the subject is one not very well suited for musical illustration. The work is called a comic opera; but as far as the general eff ct is concerned, a great deal of it might be called tragedy, and very heavy tragedy at that. Robinson Crusoe is an effort in a different line of art from that in which Offenbach has won his greatest successes; and in abandoning burlesque, and attempting a work of more complex popularity, he has apparently overtasked his powers and hampered himself with an uncongenial subject. The music is more elaborate a id more carefully written than that of any of

beautiful airs and concerted pieces, but the f general effect is not satisfactory, and the plece lacks the animation, life, and sparkle of the opera bouffe, while it is scarcely entitled to rank with the legitimate comic operas. One of the airs, " know he loves me sincerely," has been sung by Miss Galton before in the operatts of "66." Which of the two pieces it really belongs

to we are unable to state.

In this instance, as in that of La Sonnambula Miss Galton has been obliged to bear the weight of the good or evil fortunes of the piece on her own shoulders, as her company is not strong enough to give her any material assistance. As "Edwidge" she sang and acted with much grace and teeling, and it is a matter for sincere regret that she is not able to appear before the public upder more favorable circumstances. Mr. Whiffin, who is really an excellent come lian, was not fitted with a part well suited to him in "Robinson Crosoe," and his performance, therefore, was not as pleasing as usual. There were some disagreements between the orobestra and the singers last evening, and the necessity for more careful rehearsals was apparent. Miss Galton and her troupe appear to much more advantage in the light comedicttas which first secured the favor of the public, and she is not likely to achieve any great success in more elaborate pieces, unices she can secure a com-

petent supporting force. "The Emerald Ring" at the Walnut. Lest evening John Brougham's Irish drama of The Emeraid Ring was produced at the Wainut There are few better play-writers living than John Brougham, although he does not always write good plays, but even about his worst efforts there is a heartiness, a fine humorous feeling, and an air of romance that make them attractive in spite of their deficiencies. Even in his titles Mr. Brougham has an eye for effect, and The Emeratd Ring, being an Irish drama, of course suggests the Emerald Isle and introduces us to the subject-matter at once. This play, although not the best that Mr. Brougham has written, and indicating very clearly that the main ideas of the author were to fit Mr. and Mrs. Williams with characters suited to them and to interest the audience by a highly spiced story and startling incidents, is by no means the worst of its class. The story is romantic, although rather antiquated, but on the whole it is well told, and has enough fun in it to make the audience laugh, and enough black and desperate viliainy to make them feel particularly virtuous in comparison with the scoundrels who come to grief, of course, before the fall of the curtain. The plot of The Emerald Ring may be stated as follows:-

A shipwreck, caused by false lights upon the headlands, introduces us to some of the principal characters of the piece. All on board perish except a mother and her infant daughter, who are rescued by "Mike Macarty," the son of the light house keeper. The mother dies without revealing her name, and an emerald ring is the only clue to the identity of the daughter, who is adopted by the light house keeper, and grows up in his family. When about nineteen years old, one of the wreckers who had been instrumental in causing the shipwreck wishes to marry her, but being repulsed he determines upon revenge, more especially as he perceives that her affectious are bestowed upon his natural enemy, the captain of the coast guard. An advertisement offering a reward of £500 for information regarding the fate of the missing maid attracts his attention, and on making a visit of inquiry to the mansion of "Sir Oscar Neill," he sees the portrait of the deceased lady, with an emerald ring on her floger, which convinces him that "Geraldine," the castaway girl, is the daughter of "Sir Oscar." He also becomes acquainted with "Sydney Loftus," the nephew of the baronet, a dissolute young man, who will inherit the estate in the absence of any nearer heir. "Loftus" hears his story, and promises to pay him one thousand pounds to secure the emerald ring and destroy the girl. While this plot is being carried on, however, "Sir Oscar" becomes informed of the fate of his wife and daughter through "Mike" and "Maggle Macarty," and he immediately sets out for the scene of the shipwreck to claim his child. The wrecker, meanwhile, actuated by revenge and a love of gain, prepares to entrap "Geraldine," and succeeds in getting her and her lover, the captain of the coast guard, in a position where no succor can reach them, and makes them captive. The emerald ring is forced from "Geraldine," and she is then tied to a rock, and left there, to be submerged by the rising tide. Just as the girl's situation is becoming desperate, "Maggie" juts off in a boat and rescues her, and the lover, too, succeeds in making his escape. The father and daughter are reunited, and her hand is bestowed upon the handsome young coast guardsman. The whole party then set off for Dublin, and the would-be murderers are confronted with their victims alive and well. The villains of course receive the just punishment for their misdeeds, and the lovers live in felicity "until," as the tales of Sheherazade always conclude, "they were visited by the terminator of delights and the separator of companions."

"Mike" and "Maggie Macarty" are, of course, the most prominent figures in the piece, the story and the other characters being merely to set them off to advantage. The Irishmen of Mr. Williams are all alike, and totally unlike anything else under the sun, and "Mike Macarty" does not differ in any essential particular from the "Pats," "Barneys," "Terrences," and "Larrys" that form the glorious roll of his predecessors. He swings a shillelan. dances a jig, and goes through with all the motions and grimaces which constitute the stock in trade of the genuine stage Hibernian, but which would certainly consign to a lunatic asylum any frolicsome son of Erin who should attempt them in real life. The audience, however, was pleased; so why should we bother about the artistic deficiencies of such things Mrs. Williams, who is the best actor of the pair by far, as "Maggie Macarty" gave one of her lively, rattling personations, which had the

merit of being amusing at least. The best acting in the play, however, was that of Mr. Walcot in the part of "Ralph Deadlight," the ringleader of the wreckers, and the chief villain of the piece. Mr. Walcot's "make-up" was good, and he played with much power and expression. The Emerald Ring is well placed upon the stage at the Wainut; some of the scenery is very good, and the incidents character than those which have won him of the storm and shipwreck in the prologue, and the girl bound to the rock, in the second act, in particular, were effectively rendered. There were fewer balks last night than usual on first performance, and in future matters will his previous works. There are several really doubtless progress even more smoothly.

AT THE ACADEMY OF MUSIC Offenbacks open boufe of Orphec aux Enfer will be need formed tols evening, with Mad'lle Tostes, Messis. Deere, Ladue, Lagrifful, Duchesne. Guldon, and Mad'lles Duclos, Rose, Taoler, and

Guidon, and Mac'iles Duclos, Rose, Tholer, and others in the cast.

AT THE ARCH the comedy of A Victim of Orcumstances and the drama of The Corsion's Brothers will be performed this evening.

On Monday next Spakespeare's coinedy of Much Ado About Nothing will be produced.

ATTHE WALNUT John Brongham's drama of The Emerald Ring will be performed this evening, with Mr. and Mrs. Barney Williams as "Mike" and "Maggio Macarty."

AT THE CHESNUT the Gallon troupe will super this evening in Offenbach's opera of Rechimon Crusoe

AT THE AMERICAN the Japanese troups will

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# DIED.

BALL.-On the 25th ultimo, JOHN M. BALL, in the BALL.—On the 28th untime, a Carlot and the family, also the data year of his age.
His relatives and friends of the family, also the United States Engine Company, are respectfully invited to attend the fameral from his late residence. No. 855 N. Tenth street, on Wednesday after doon at 1 o clock. To proceed to Laurel Hill.

[APART CHILDS.] OBILDS.—On the lat instant, SARAH CHILDS, widow of Jonathan Childs, formerly of Branchtown,

in her Sid year.

The relatives and friends of the family are respectively invited to attend her funeral, from the residence of her son-in-law, S. W. corner of Sixth and Spring Garden streets, on Thursday afternoon at 1 o'clock. Funeral to proceed to Germantown.

Funeral to proceed to Germantown.

CONRAD.—On Wednesday morning, the 21th ultimo, at his late residence, Middlet was, Delaware county near Media. Mr. GEORGE W. CONRAD. In the 44th year of his age, son of the late Matthew Conrad, of Philadelphia.

The relatives and friends of the family are invited to attend his funeral, from his late residence, on Thursday afternoon, the 4th instant, at 2 o'clock. Carriages will be at the Media depot on arrival of the 11 A. M. train from Philadelphia. KELLEY.-On the 28 h ultime, CAROLINE L., youngest child of William D. and Caroline B. Kel-

ley.

TYSON.—On the morning of February 27, L1ZZIE
T. MALONE, wife of Cornelius Tyson, aged 28 years.
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