MUSICAL AND DRAMATIC.

" Panst" at the Academy of Music. Last evening Miss Kellogg was greeted at the Academy of Music by an audience which certainly could not have been less enthusiastic than any before which it was her good fortune to appear abroad, while its numbers were limited solely by the capacity of the building. The great favor with which the American prima donna was received in Europe has, as a matter of course, added strength to her old popularity at home, and then, it should be remembered, "Marguerite' was the role in which she made her memorable and successful debut at Her Majesty's Theatre in London. Every frequenter of the opera has seen Faust, and nearly all have witnessed Miss Kellogg's "Marguerite" before the days of her Kuropean fame. In London, according to all the reports which reached us, her success in this role was unqualified. In fact, she appears to have taken the British public by storm, especially the so-called critical portion of it. Therefore, while a large proportion of her audience last evening were prepared, from experience, to witness a masterpiece of lyrio and dramatic art, all these, in common with those who had never before heard her sing in this character, had been moved, by rumors from beyoud the sea, to anticipate something a little more artistic than that excellence which satisfies every reasonable demand of art. In other words, the Academy of Music was literally packed last evening by an audience, the great majority of whom expected to witness an extraordinary and superlatively grand impersonation of a role which, perhaps, admits of of such a rendition in as great degree as any other in the whole range of lyric art. Nothing short of such extravagant expectations could have led an one to regard Miss Kellogg's performance as a failure and such, it is safe to say, was the impression left upon many of her auditors. Doubtless she has never sung better or acted better i in this city, in the past, but she certainly did not excel her previous efforts. By dint of hard study and unceasing practice she has achieved a correct con ception of the character of "Marguerite," has been enabled to throw into it that thoroughly sympathetl vein which it imperatively demands; and althoug there may be some justice in the common criticism that she is still unable to consummate her art by its concealment, to cast aside entirely all traces o affectation or straining, she has succeeded in producing a careful, finished, and artistic portraiture of one of the most difficult of lyric roles, achieving a success which has never been equalled in this country, and we are quite willing to believe has never been surpassed abroad. Yet all this was possible, while the audience had still room for disappoint-With regard to the remainder of the performance,

we must say that no one in the cast was so successful as to detract from the lustre of the central figure. Madame Cellini, who appeared as "Siebel," is an artist of no mean pretensions, but her rendition cannot compare favorably with that of Madame Natali-Testa, nor even with that of Mrs. Seguin in English. Hermanns has so thoroughly monopolized "Mephistopheles," has framed upon the role such a masterly character, both vocally and dramatically, that Signor Antonucci, who is unrivalled in almost everything he attempts, always appears to poor advantage as the tempter of "Dr. Faustus." Signor Orlandini rendered the part of "Valentin' creditably, but he appeared to regard it as somewhat below his standard, and failed through carelessness to do himself full justice. The chorus was strong, and sufficiently effective in most of the situations, but not altogether in harmony at times, a defect which marred the opening scene of the second ac more especially.

"School" at the Arch. Mr. T. W. Robertson is the Anthony Trollope of the drama, and with subjects which in no instance rise above the commonplace, and which under ordinary circumstances would appear even mean and trivial, he has contrived to make some of the freshst brightest and most charming plays of the day. His characters are never strongly marked, and yet they are life-like and clearly outlined sketches, which the actors have no trouble in filling up. Commonplace as are Mr. Robertson's themes, there is always a vein of genuine poetry in his plays which the sudience is quick to appreciate, and a fund of quiet, graceful humor which never sinks to coarseid which never falls to awaken pleasant smiles and laughter.

The comedy of School, one of Mr. Robertson's latest productions, was performed at the Arch last evening to a fair audience, and it achieved more than a fair amount of success. The plot is very slender, and, indeed, there can scarcely be said to be a plot. The old fairy story of "Cinderella" modernized is all that there is in it; and, as if to mark this fact, the more distinctly the curtain rises upon the heroine of the play, relating the story of the fairy godmother and the prince who wooed the little cinder wench to her school companions as they are weaving wreaths of flowers in the grove; and as the drama progresses, the analogy is even more pointedly insisted upon. It has been charged that Mr. Robertson plagiarized this idea from a recent German play, but whether this be the case or not School is as distinctly impressed with the same style and characteristics as Ours and Custe that is impossible to believe it is not essentially Mr. Robertson's own work.

None of the situations in School are dramatic in the strict sense of the word, and many of them would appear absolutely weak, trivial, and silly, were it not that Mr. Robertson is an artist and a poet who knows how to dignify the trivial, and to make commonplace not merely endurable but in a high degree entertaining. Such plays as Ours, Custe, and School gratify the modern taste for realism on the stage, but they gratify it in a legitimate manner: the people who figure in the scenes are real men and women, and not caricatures or copies of old dramatic figure-heads that have done duty ever since play-houses were invented; the dialogue is clear, crisp, and often brilliant, and in spite of the slightness of the plots and the triviality of the incidents, these works are so evidently the production of a man of taste, culture, and poetic feeling, that they can be looked at and enjoyed by sensible people with a certain amount of satisfaction. School is a better work than Ours, but it is scarcely equal to Caste, which was decidedly the freshest, most original, and most attractive comedy that has been produced by any English or American playwright for many a day. Those who have enjoyed the other works by the same author will enjoy School, and if the usual luck of the Robertson's plays holds in this instance, it will have a good School is very nicely placed upon the stage, and all

the appointments are elegant and in the best taste. The characters all require to be well acted, but nonof them afford much opportunity for very vigorous acting. The most striking performance is that of Mr. Everly, in the very unpleasant part of "Mr. Krux," the naher. This personage reminds us somewhat of "Uriah Heep," and Mr. Everly's excellent "make up" and expressive by-play add much to the effect of the personation. Miss Price as "Bella Marks," the heroine of the piece, acts well, but she is not girlish enough, and her simpering manner and mineing gait, which would be appropriate enough in some cases when a boarding-school miss is to be represented, are not in character in this instance. Mrs. Drew's personation of "Naomi Tighe," the West Indian beiress, is open to the same objection; besides, her dress is not sufficiently girlish, and is entirely too gorgeous even for an heiress and a "parlor boarder." Mr. Mackay gives a capital representation of "Beau Farintosh," who turns out to be "Bella's" grandfather, and who in the last act is seen restored to grey hairs and common sense, having abandoned his hair-dye and his other follies at the same time. The other parts are well sustained as follows:-"Lord Beaufoy," Mr. James; "Jack Poyntz," Mr. Barton Hill; "Dr. Sutcliffe," master of the Cedar Grove Academy, Mr. Hemple; "Mrs. Sutcliffe," Mrs. Thayer, and the pupils of the school by Mrs. Creese and other members of the company.

The scenery by Mr. Hawthorne, representing grove near the school, the school-room, and the grounds, is very good. Last evening the orchestra attempted to give some selections from Rossini's Cenerentola, which were appropriate enough if well rendered; but as they were not well rendered, it would be, perhaps, advisable for Mr. Dodsworth iq

future to give as an accompaniment music which is not above the capacity of his corps of fiddlers.

The City Amusoments. The City Amusements.

At the Academy of Music Auber's opera of Pra Diarolo will be performed this evening with the following cast:—"Zerlina," Miss Kellogg, "Lady Rochberg," Miss Frida De Gebele; "Fra Diavolo," Herr Habelmann; "Giscomo," Signor Barili; "Beppo," Signor Dubreuii; and "Milord Rochberg," Signor Ronconi. To-morrow evening Le Prophete will be given for the last time; on Thursday Crispins e la Comarc; on Friday Don Giovanni; and on Saturday afternoon Faust. afternoon Faust.

OPERA BOUPPE.-Mr. J. Grau will commence a sea-OPERA BOUFFR.—Mr. J. Grau will commence a season of opera boufe on Wednesday, April 14. Geneviewe de Brabant, La Vie Parisienne, Barbe Biene, Fleur de The and L'Œil Creve will be performed. The season is limited to ten nights and two matinees, and subscription tickets for the twelve performances, price \$12, can now be secured at the Academy.

AT THE WALNUT the drama of Miriam's Crime and the burlesque of Ixion will be performed this evening.

AT THE CHESNUT the extravaganza of The Pield of the Cloth of Gold will be given this evening. AT THE ARCH T. W. Robertson's new comedy of School will be performed this evening. AT THE THEATEE COMIQUE Professor St. Jean, necromancer, biologist, magician, and juggler, will give an attractive entertainment this evening. This performer executes his feats without traps, confederates, mechanism, or apparatus, and he is well worth

AT THE AMERICAN the Arabs will give one of their wonderful acrobatic performances this evening.

THE GERMANIA ORCHESTRA WIN give a public rehearsal at Horticultural Hall to-morrow afternoon.

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OPENING DAY,-Charles Oakford & Sons, Nos. 834 and 886 Cheenut street, will open on Thursday, April 8, their spring styles of ladies', misses', and children's fancy hats and infants' lace caps.

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MARRIED.

GLAUM—LESH.—On the 4th instant, by the Rev. I. F. Stidham, Mr. CHARLES GLAUM and Mrs. LIZZIE A. LESH, all of Falls of Schuylkill, city. REILLY-REILLY.—On October 18, 1868, by the Very Rev. Father M. Walsh, Mr. HUGH REILLY to Miss MARY REILLY, both of this city.

DIED.

BUNTING.—Suddenly, on Second-day, the 5th instant, SAMUEL C. BUNTING, in his 79th year. His relatives and friends are invited to attend his func-ral, from his late residence, No. 3307 Walnut street, on Fifth-day at 2 o'clock P. M. CANNAVAN. On the 5th instant, Mrs. MARY JANE. CANNAVAN, daughter of Eary and the late Robert The relatives and friends, also Nonpariel Grotto, No. 7, S. & D. of A. A., are respectfully invited to attend the funeral, from her late residence, No. 239 Jefferson street, on Thursday at & O'cleck. Funeral services at St. John's M. E. Churck. Interment at vault of church. McNiCHOLL.—On the 5th instant, WILLIAM McNi-CHOLL, in the 57th year of his age.

The relatives and friends of the family are respectfully invited to attend the funeral, from the residence of his son-in-law, Mr. John Yimby, No. 1123 Thurlow street, on Thursday, the 7th instant, at 10 o'clock. Interment in Phi-ladelphia Cemetery.

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