

opera is likely to have a run, we are sure that later renderings will compel addenda to these brief notes. Before closing this record, however, we have to mention that the orchestra, under Mr. ADOLPH NEUENDORFF, read the music with correctness and expressed it with spirit, though it did not impart to that of the fourth act the increased beauties which a less hurried sounding of the Indian marches and a more *scherzando* utterance of the dance-pieces would have created by the mere strength of contrast. "L'Africaine" is nicely set at the Stadt, and the attention to scenic detail is shown—and with capital consequences in form of demonstrations of approval—by the special engagement of a small corps de ballet, led by Mlle. MARIE MARWIG.

TO-NIGHT'S ANNOUNCEMENTS.

"La Traviata" will be sung at the Academy of Music this evening, the main interest of the occasion being the debut of Signor CAROSELLI, *tenor di grazia*. . . . At Steinway Hall, this evening, the final concert of the Church Music Association, this season, is to occur. NIEDERMAYER'S "Messe Solennelle," the music to "A Midsummer Night's Dream," and the overture to "Masaniello" are the numbers of the programme.

AMUSEMENTS.

Musical.

OPERA AT THE STADT THEATRE.

MEYERBEER'S "Africaine" was sung last evening at the Stadt Theatre for the benefit of Mme. LOUISE LICHTMAY, the leading artist of the company. An overflowing audience was gathered to greet the first hearing, in many years, of the master's posthumous work, and to reward the talent and industry of the lady, whom the occasion was intended to honor and reward. A smooth and satisfactory representation, though one not so creditable to the troupe as several enjoyed during the season now progressing, was supplied. The weakness of the *Vasco de Gamma* caused, principally, the difference in question. The part is not of excessive difficulty, but a tenor whose resources have been so completely exhausted as Mr. BERNARD'S cannot begin to cope with it. The subsidiary rôles also suffered mainly from a lack of vocal wealth in their supporters, and the chorus was scarcely so well acquainted with the score as to be able to atone for small numbers by exceeding spirit and unanimity. In spite of these very potent drawbacks to the attainment of an even relative perfection, the performance afforded much pleasure, and was accented, at not a few stages, by enthusiastic plaudits. The efforts of MME. LICHTMAY, who was *Selika*, and of Mr. VIERLING, who was *Nelusko*, produced this effect. Mme. LICHTMAY delivered with infinite sweetness and delicacy the slumber song, commencing "In Grembo a Me," with much passion the duet in the fourth act, and with histrionic power, rare among prima donnas, the grand scene under the Mancenilla-tree. Mr. VIERLING'S personation of *Nelusko* was full of force and color, and his recital of "Adamastor, Re del Onde," and his acting in the interview with *Selika*, in the fourth act, when bending his love to his Sovereign's will, were very fine points of a very striking picture. Last evening's rehearsal of "L'Africaine," which was ended at an unnecessarily late hour, suggests no more copious details than precedes. But as the