

ROBIN HOOD RETURNS TO WIN OUR HEARTS

Revival of Old de Koven Light
Opera Offers Much Splendid
Singing.

ENCORE FOR EVERY NUMBER

Bella Alten, Florence Wickham, Pauline Hall, Walter Hyde, and Edwin Stevens Share the Honors.

ROBIN HOOD, a Comic Opera in Three Acts,
by Harry B. Smith and Reginald De Koven.
New Amsterdam Theatre.

Little John	Carl Gantvoort
Will Scarlet	Basil Ruysdael
Friar Tuck	George Frothingham
Robin Hood	Walter Hyde
Sheriff of Nottingham	Edwin Stevens
Alan-a-Dale	Florence Wickham
Aenabel	Ann Swinburne
Dame Durden	Pauline Hall
Maid Marian	Bella Alten
Guy of Gisborne	Sidney Bracy

There seems to be no reason for doubt that Robin Hood and his merry men, who stepped forth at the New Amsterdam Theatre again last evening, will have as warm a welcome in the present as they had in the past. To be sure, last night's audience contained many who had heard the original performance of Smith and De Koven's romantic light opera, and many subsequent ones, but there were many there who had not, and they applauded as vociferously as the rest, and such applause is seldom heard in a theatre these days.

There was not a single number in the score which was not repeated, some of them several times. Many of the more familiar songs, like "Brown October Ale" and "O Promise Me" were greeted with a hand or two as the first notes were struck.

"Robin Hood," in fact, was met like an old friend, as Reginald de Koven, in his curtain speech, suggested, but while he is on view he will undoubtedly make many new friends. For this opera which was once the mainstay of the organization called The Bostonians has not been adequately produced in New York for some time. The last performance here, if memory serves, was that of the Aborn Opera Company. In the time of the Bostonians the work was used as a repertoire piece and season after season it reappeared, so that practically every prima donna who sang with that company, including Alice Nielsen, appeared as Maid Marian.

The rôle of the Sheriff was always enacted by Henry C. Barnabee. It is doubtful if he ever missed a performance; and Jessie Bartlett Davis probably sang Alan-a-Dale most of the many times that it was sung. Eugene Cowles, too, was a lasting member of the company. Last night he was engaged in singing another operetta across the street from the New Amsterdam. George B. Frothingham, the original Friar Tuck, appeared in that character last evening. He was the only member of the original company in the cast, and he received the warmest welcome of any of the principals, if one excepts Pauline Hall.

"Robin Hood" wears better than some of its brothers and sisters because, in the first place, it depends for its success very largely on its music, which is fluent, melodious, and well scored. But the book is also largely responsible for a great deal of its continued success. It differs from many comic opera books—the Gilbert and Sullivan operettas, for instance—in that it does not depend at all on any periodic satire for its success. In fact, there is little humor in the book altogether. What there is is derived from the story. The topical element is entirely lacking. It is as much an opera in its way as some given at the Metropolitan Opera House are in theirs.

However, the book, in spite of its picturesque qualities and the charm of its leading figures, might have a tendency to seem a little old-fashioned nowadays if the music were not very well sung. The management did well, then, to lavish its attention on the voice parts. Mr. de Koven said last night in his curtain speech that he doubted if the work had ever been so well performed, and it is certain that such singing has been seldom heard in comic opera in this town of late years.

There were no weak spots in the cast. Bella Alten, who was the Maid Marian, was the only member of the cast to whom English is not a mother-tongue. Occasionally her German accent blurred a picture which was intended to suggest what Lawrence d'Orsay calls "beautiful rural England," but her singing was a delight, especially in its spirit. She made a great deal of the Forest song, which is not a whit less difficult than some more serious opera airs, and her voice was used to good effect in the ensembles.

Florence Wickham made a dashing Alan-a-Dale, whose appearance was so attractive that she might have been pardoned for singing less well. The performance was nearly halted, however, by her singing of "O Promise Me," which was called for again and again. She had an equal success with the air of the chimes in the last act. Both she and Mme. Alten are to be commended on having the air of forgetting for the moment the existence of the Metropolitan Opera House.

Walter Hyde, who has appeared with

the Metropolitan Opera Company a few times as Slegmund in "Die Walküre" and Lieut. Pinkerton in "Madama Butterfly," may be forgiven for his lack of success in those rôles. His voice, not large enough for serious opera, was delightful in De Koven's music. He is also that rarest of finds, an acting tenor.

Carl Gantvoort as Little John was good, although he did not efface all memories of predecessors; Basil Ruysdael sang Will Scarlet's music excellently, but he would do well to put more spirit both into his singing and his acting; Ann Swinburne, a newcomer, proved to have a fresh voice, and Sidney Bracy was quite equal to the traditions of the rôle of Guy.

Edwin Stevens was amusing as the Sheriff, especially in the Tinker's Chorus, when, however, the chorus men also played their parts amusingly, and Pauline Hall was excellent as Dame Durden. However, if she imagines that she has reached the age where she needs no make-up to look old she is much mistaken. There was little discernible difference between the beauty of the Pauline Hall who appeared last evening and that of the erstwhile favorite of the Casino—and such feet and ankles!

The chorus, it should be stated, can sing, and has been drilled to the highest state of efficiency. In fact, the ensemble numbers last evening were performed in a stirring manner. The orchestra was under the direction of Frank Tours, who undoubtedly deserves much credit. The production was staged by Daniel V. Arthur, who is to be commended for having retained much of the original spirit.

The settings and the costumes are attractive, especially the second act scene, with its outlaws in bright hunting green and the archers of the King in red and gold.

ACCEPTS ST. GEORGE'S CALL,

The Rev. Karl Reiland to Become
Rector on Oct. 1.

The Rev. Karl Reiland of Yonkers has accepted the rectorship of St. George's Church, Stuyvesant Square. He has written a letter to J. Pierpont Morgan, R. Fulton Cutting and others of the governing body of the parish, in which he says:

This matter has, as you know, received the serious consideration it would naturally inspire in one who both loves his present work and reasonably appreciates the privileges and responsibilities involved in your invitation. I humbly and cheerfully accept your invitation and election, according to the terms of your resolutions, and do not doubt I shall receive the cordial support, advice, and counsel of the officers and people of St. George's. Indeed, these assurances have already been coming to me from every side, with every expression of good will.

The Rev. Dr. Hugh Birkhead, the retiring rector, leaves on June 1, and will go abroad on leave of absence until Oct. 1, when his resignation takes effect, and Dr. Reiland becomes rector. One of the first tasks that the new rector will have to perform is the conduct of services in which Bishop Greer will consecrate the new \$100,000 St. George's Chapel for the benefit of east side people.

CUMMINS'S GIFTS UPHELD.

Court Decides That Transfer of Auto
and Household Goods Was Legal.

Judge Mayer, in a memorandum filed yesterday in the Federal District Court, confirmed the report of the Special Master upholding the transfer by William J. Cummins, the bankrupt Carnegie Trust Company's Director, of an automobile to his lawyer, Frank L. Crocker, as payment for his professional services and of household goods to the value of \$8,000 to his wife, Emma Mai Cummins.

Referring to the transfer of the automobile, Judge Mayer declared that in this case Mr. Crocker had acted in strict accord with professional obligations, and had charged a fee noticeably moderate. With regard to the gift to Mrs. Cummins, the court admitted that gifts from husband to a wife demand special scrutiny, but declared that in this case the good financial condition of the bankrupt at the time of the gift and other circumstances show that the gift was genuine.

Mrs. de Koven Gives Box Party.

Mrs. Reginald de Koven gave a box party last night at the revival of "Robin Hood" at the New Amsterdam Theatre. Her guests were Mr. and Mrs. Cornelius Vanderbilt and Mr. and Mrs. W. Bourke Cockran. Among others present in box parties were Mr. and Mrs. Robert Goelet, Mr. and Mrs. Rogers Winthrop, Mr. and Mrs. Rawlins Cottenet, Mr. and Mrs. Austen Gray, Mr. and Mrs. Walter Farwell, and Mr. and Mrs. William A. Delano.