

THE FRENCH OPERA.

The first appearance in this City of the De Beauplan French Opera Company took place last night, the performance being for the benefit of the French Benevolent Society. The company has been highly praised in New-Orleans, Cincinnati, Chicago, and Philadelphia, and has been unusually successful during a long season. The aim of the management has been to present grand opera in French, and to have all the surroundings of a full chorus and orchestra and a corps de ballet. Coming to New-York with the indorsement of the press and the public of the above-named cities, it is perhaps too critical to judge the company on a single performance, but by the standards of many years of operas, it does not appear that the De Béauplan Company is more than a good average troupe. The chorus and orchestra are quite efficient, though not imposing in numbers; the ballet is excellent and deserves special mention, and, if the performance last night was a sample, the stage requirements are well met, the dresses and effects being all that could be reasonably expected. Mme. Ambré is a favorite artist in New-York, and confirmed the favorable impression she has always made by a strong personation of the rôle of Valentine. She sang exceedingly well throughout the opera, and would have been a creditable representative under any circumstances. The principal tenor of the troupe, M. Tournie, was cast for the part of Raoul. He has a fine stage presence, and is a good actor, but his voice is not of the tenor quality. It is a forced high baritone, and his excessive use of the vibrato is disagreeable in the extreme. In the second act it really seemed that he was trying to produce a trill on every note he sang. He ruined the septet in the third act, and, in a word, made the impression of a man who might be an artist if he would discard false methods of singing and confine himself to legitimate work. No excuse should be made for a singer who wantonly uses the vibrato to the extent employed by M. Tournie. It may suit the fancy of some ignorant people, but it is false, and should be condemned in the interest of musical art. There were others of the company who showed the same tendency, and were equally to blame. The Marcel of M. Jourdan was an effective performance. This gentleman has a sonorous bass voice and sings like an artist, and similar praise is due M. Utto, the baritone, who assumed the rôle of Nevers. Mlle. Pilliard, as Urbain, was commendably good, and Mlle. Lagye sang the music of Marguerite with spirit and taste. Possibly we have been led to expect too much from M. de Beaupain's company after the praise they have received elsewhere. There are some strong points in its composition, and a further hearing will be a matter of interest. To-night "La Juive," an opera which has not been heard for years in New-York, will be performed. Old opera-goers will recall the splendid performance given by Stigelli in this work, which to the present generation has the character of a novelty.