

MUSICAL & THEATRICAL

IN MUSICAL CIRCLES.

The management of the Oratorio Society have invited Mr. Mayes to sing a duet with Mr. Clarence Hay at the coming concert. The one chosen is "The Lord is a Man of War," which we know will suit Mr. Mayes admirably and certainly will give Mr. Hay a chance to appear to advantage.

I heard a good story the other day of a certain professional gentleman well known as an admirer of the fair sex and who also poses as rather a critic in music, art, etc. An acquaintance speaking to him of the recent Artillery concert, asked him how he liked Mrs. Harrison's singing. The reply made was that he was sorry not to have been present, but that he had heard she had a very fine *tenor* voice. The enquirer suggested gently that he was speaking of Mrs. H., not Mr. H. "Oh, yes; I know," was the reply. "But her voice is *tenor*, not *contralto*, isn't it?" Again a mild insinuation was made that the lady's voice was a soprano one, but it didn't seem to have much impression on his hearer, who seemed to be fully satisfied in his mind as to the correctness of the idea that the lady had a *tenor* voice. Rather good for one of our four hundred.

There was an enjoyable concert at Centenary school room on Tuesday evening, the special attraction being Miss Tarbox, of Portland, Me. This charming singer has been heard before in St. John, and captured her audience as completely this time as she did before. I was more than pleased with her highly cultivated rich voice, correct phrasing and distinct enunciation. Her best numbers were a Serenade by Nevin, "In Seville's Groves," by Van Lennep, and a charming lullaby sung as an encore. That catchy quartette, "Daybreak," by Parker, was well given by Miss Tarbox, Miss Hea, Mr. Perkins and Mr. A. M. Smith, though I should much have preferred hearing it unaccompanied.

Miss Bowden played a very taking Gavotte by Marie, and gracefully responded to a vigorous encore. This young lady's powers of execution on the "cello" are increasing, and it is becoming a greater pleasure to hear her each time she performs. Mrs. Worden's solo and encore were sung in her usually finished manner, and she well deserved the applause she received.

The rest of the programme was made up of solos a trio, chorus, and some selections by the Treble Clef, none of which call for any special mention. I should like to have seen a larger audience to enjoy the treat Miss Tarbox gave those lucky enough to be present.

Thanks! "Fair Play" the slip of a pen would have been corrected without your kindly intervention. It goes without saying, that the word "fast" should have been used instead of "slow." The air as sung by Mr. Mayes was the dirge that is suggested in the letter. I have carefully looked at the best authorized edition of the song, viz., that edited by Mr. J. Hatton, and find no authority for the alteration of notes as sung on that night. With regard to the suggestion of "Fair Play," that Mr. Mayes should be treated as an amateur, which is the pith of this communication; I have now learned of the best authority that, that gentleman makes a fixed charge for singing at a concert, and sent in his bill for this particular night, and was paid his fee, rather to the astonishment of those who invited him to sing. I now consider I have a perfect right to treat him from the professional point of view, which I have never done as yet. As to applause, organized claqueurs are as well known on this side of the water, as in London and Paris.

The Musical Club met at Miss Homer's on Wednesday evening last, but owing to the inclement weather, there was not a very large attendance. The programme was nearly all instrumental, the only vocal soloists being, Mrs. Gilchrist and Mr. A. Porter. A string sextette composed of Miss Ogden, Miss Bowden, Mrs. Currie, and Messrs. Girvan, Bowden and Ewing played two selections. Miss Robertson gave a piano solo, Miss Ogden, a violin solo and Miss Bowden a cello solo. In spite of the adverse circumstances, a most enjoyable evening was spent. The place of meeting for next month was not announced.

TALK OF THE THEATRE.

Madeline Merli, who was to have been at the Opera House, for a short engagement covering the 24th, has cancelled her date. Sickness was the alleged cause, though I more than half fancy that the Company is sharing the common fate—lack of business. It is a pity that the Opera House people could not have a standard attraction at the house for the 24th, admittedly the best drawing day in the year.

Daniels Specialty Company commence an engagement here next Monday at the Mechanics' Institute. They are at present closing a six weeks successful engagement at Bangor, Maine; they have with them Miss Fannie Naronod, Miss Emeline Stiss, Miss Susie McKenzie, James B. Donovan, Prince Wentworth, Enel Shevel, George Strathmore, also the old ever-pleasing favorites Marlow & Plunkett and John Fenton. The above named are sufficient guarantee to draw a large house. Come early and secure good seats.

Edwin Booth, who has been at death's door during the past few weeks is reported as on the road to recovery.

New Yorkers will have the privilege of witnessing "Shore-Acres" next season, as Mr. Field has arranged for a long run in that city at a prominent Broadway Theatre.

The Hettie Bernard Chase Co., after playing in hard luck through Wisconsin, stranded at Racine, where it is reported they had to sell their trick animals to get money enough to get out of town.

Gilbert's English opera company, under the management of Mr. David J. Gilbert, open for a summer season May 29 and 30 at the Portland Theatre, Portland, Me. Miss Carrie Trevelyan-Carvell is the prima donna, supported by Messrs. Lon F. Brine, John Lloyd, Fred A. Marston, James W. Gilvain, Miss Jennie Corea, Key Lester Wallack, George Rich and others. The operas of "Bohemian Girl" and "Maritana" will be produced. Mr. George Purdy, leader of the Boston Museum orchestra, goes as musical director.

This company, I understand is booked at the Institute opening early in June.

The World's fair congresses begin this week and the women will lead off, discuss-

ing the subjects of most interest to their own sex. Here is the Programme for Wednesday evening:

"Woman's Place in the Legitimate Drama," Mme. Janauszek, Poland.

"The Endowed Theatre," Helena Modjeska.

"Woman in the Emotional Drama," Clara Morris.

"Woman in the Stock Company," Georgia Cayvan.

Discussion—Mlle. Rhea and Julia Marlowe.

No special price is to be charged for admission to this entertainment but it promises to rival any theatrical entertainment that has been put on the boards for a long time. It all the programmes are made as attractive as this, the women's congress will be a great success.

In all probability Mr. George Wilson, long of the Boston Museum Stock Company will not be seen again on the stage of that house as a regular member the Company, after the close of his present engagement. Wilson is a great favorite with Boston theatre goers and in him she had a comedian of whom she could justly be proud. Among the characters played by him which stand out prominently are Capt. Cuttle in "Dombey & Son," Baster in "New Lamps for Old," Conn in the "Shangraun," and old Theodore Macfield with his "yer 'and Guv'nor, yer 'and." He played this latter character 168 times.

And then again he was the original Sir Joseph Porter K. C. B. in "Pinalore" in America, playing it nearly 150 times.

He was and is a master-hand at "make-ups." With all the characters he has played, and he has presented no less than 474 distinct types 6382 times during his career upon the stage, he has not shown the same face twice in different characters. The wonder is how among so many there should be none alike, and yet the answer is simple. It is so with men, and Wilson has had the genius to reproduce what exists. Is this not the test of his genius? No matter how small the part for which he has been cast, he has been certain to attract attention by the realism which he put into its external appearance and by the skillful manner in which, by facial expression, trick of action, or peculiarity of dress he emphasized the attributes or suggested the traits of character he represented.

The season of 1892-3 is rapidly coming to an end, and company after company is closing up its business, and the members are thinking of summer days by mountain and stream at the great World's Fair, or in the capital of Europe; that is those who are fortunate enough to have signed for next season; for the others, they will haunt New York, until their plans are definitely arranged or indefinitely postponed.

Here in Boston, signs of the waning season are plenty, and two of the theatres have closed their doors, to remain so, until the bell rings up on the season of 1893-4.

At the Columbia, "The Isle of Champagne" finished its run last Saturday evening, and the house is now dark, and will be so, until September next.

The Hollis street theatre also wound up its affairs last week and will not be open for business again until a new season has begun. At this house "Aristocracy" was the last attraction, and in the cast was an old-time St. John favorite, Mr. Neil Warner, who won a great deal of praise for his acting in the part of an aristocratic New Yorker. Mr. Warner told me his daughters are on the stage as dancers, and doing very well.

The Grand opera house seems to be run now with Miss Annie Clarke as the stellar attraction. Last week "Romeo and Juliet" was given, with Miss Clarke as Romeo, and those who know the lady may imagine that the young Montague was certainly well supplied with adipose tissue. The Juliet was a Miss Maud Hoffmann, and when I say this was the young person's first appearance on any stage there is no necessity for further remarks. This week has been devoted to that time honored piece, the "Ticket of Leave Man," with Miss Clarke as May Edwards, and Charles Barron as Bob Brierly. Next week the "Octoroon" is to be given and after that "Rosedale"; a nice selection of choice novelties.

The Globe has also gone in for a revival, and has put on "Led Astray" in splendid shape, with a cast comprising many well known names, and beautifully mounted.

Over at the Park the twenty-fourth and last week of "A Temperance Town" has been played. At this house but two pieces have been produced for the entire season and either one of them could have run through the whole time. May 22, a supplementary season begins with a musical piece called "The Golden Wedding" by the author of "Ship Ahoy."

The Boston shows melo-drama of the most pronounced type in the shape of a play called "The Span of Life." The fetching scene of this play is where the heroine, in dire distress pursued by the villains, finds herself on the wrong side of a raging torrent from which the bridge has

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been cut away, naturally she gives herself up for lost and calls on high Heaven to assist her in her awful need. Her prayer is heard and three acrobats appear from somewhere who form themselves into a living bridge across the chasm and the lovely woman escapes.

After stuff like this it is a genuine pleasure to drop into the Tremont and see Willard. He has given us the "Professor's love story," "Judah" and "John Needham's double" and next week he will be seen in "The Middleman". What an artist he is to be sure and he is firmly installed in the hearts of Bostonians whether critics or simply lovers of artistic work. Mr. Willard plays till June 10 when after a short time devoted to "house cleaning" this theatre will open its summer season with Pauline Hall in her last year's success of "Puritania."

"Shore Acres" at the museum will run out the season and the last performance will be given on May 27th. There will be no summer season at this theatre this year.

James O'Neill has been seen this week in the romantic French drama "Fontenelle" at the Bowdoin Square and will remain there for two weeks longer.

The "Pops" will begin at Music Hall on June 3.

The Bowdoin Square Theatre will have the Baker Opera Company in light opera for the summer season.

"April Weather" is the title of Sol Smith Russell's new play.

Modjeska will have a new play next season called "Heimath."

"Shore Acres" is booked for a long run in New York next season.

Joseph Haworth and Marie Jansen are to join t the Grand Opera House forces and will be first seen in "Rosedale."

The Boston Press Club have held a series of Saturday evening entertainments at which actors, authors, singers, readers, musicians, etc. have delighted the members, and on June 3, some of the members of the club will give a minstrel performance for the delectation of their fellows. New and original songs, music, and jokes will be produced for the occasion and your correspondent will have the honor of being interlocutor.

Dodd's Pills Again. KINGSTON, May 15.—Mr. L. Yott of Wolfe Island, opposite this city, has been cured by Dodd's kidney pills. It is a well known fact that Mr. Yott has been a sufferer for years from backache resulting from disordered kidneys, so much so that if in a standing position he should turn round suddenly the pain would take his breath away. In speaking of his case to Mr. Henry Wade, the druggist of this city, from whom he purchased the pills, he said: I have been a sufferer for years from pains in the back and kidney disease. Have tried liniments, plasters, ointments and other remedies from doctors and druggists, but none of these remedies helped me in the least. Hearing Dodd's kidney pills so much talked of, gave them a trial, and as a result two boxes cured me. This cure is probably not as marvellous as many that has recently been made by Dodd's kidney pills, but it is creating considerable talk and comment among his friends and acquaintances here.

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