

# Musical and Dramatic.

## IN MUSICAL CIRCLES.

Since the concerts of the St. John Oratorio society last week there has been but little that called for special notice in the nature of musical entertainment. The miscellaneous concert of the Oratorio society was not referred to last week for the reason that the type of this portion of PROGRESS goes to press on Thursday and therefore anything on or after that day in each week cannot well be referred to in this department. So much time has elapsed since the concert referred to that it might be as well perhaps to say nothing about it, but I propose making brief reference to the occasion. It was not a musical success, and the soloists, with the exception of Miss Tarbox, were disappointing. Mr. Clarke, it is true, has a very powerful voice but his singing out of tune marred the effect altogether. At one time he was practically singing in one key while the accompaniment was being played in another. This sort of thing jars most unpleasantly, and one naturally asked who is wrong? Is it the singer or is it the accompanist? In this instant the accompanist was right.

Mr. Johnson, the tenor, I am informed, is not the gentleman of that name the society expected to have. They expected the Mr. Johnson who is the tenor of the Ruggles street church, and who is said to be especially distinguished among tenors; but the gentleman who came, while he had singing in Ruggles street church, was quite another Mr. Johnson.

Miss Tarbox's solos were delightful. Her first piece "The Holy City" was admirably sung, and she courteously gave an encore piece. Her last solo was Tosti's "Goodbye" which she sang with admirable taste, interpretation and expression. Her singing in the Oratorio the previous evening (and by the way, that was her first appearance in Oratorio) prepared her hearers for a delight in her selections the second evening.

The best work of the society at the miscellaneous concert appeared in only two of the pieces they were down for, and I may, in closing this reference, express a hope that the next time the society gives a concert they will be provided with an orchestra adapted to the importance of the work.

Quite a pleasant afternoon was spent by those present in the Mechanics' Institute, last Saturday, when the distribution of prizes in connection with the Morley Ladies' college, took place.

The many friends of Mr. James S. Ford, organist of St. John's (Stone) church, will be delighted to learn of his marriage last Wednesday and will wish him abundant happiness in his new relations. The happy pair go to England per "Halifax City" on a wedding trip.

## Tones and Undertones.

Minnie Hauk and her husband have been visiting the King of Siam.

Marie Louise Bailey, pianist to the King of Saxony, will tour America next season.

A band that does not play "Sweet Marie" is one of the latest combinations advertised for.

Marie Jansen will spend the season with her father, Mr. Benjamin Johnson, at Winthrop, Mass.

The Calhoun opera company will begin a season of summer opera at St. Paul, Minn., on July 4th.

German opera was on at the Drury Lane theatre, London, on the 18th inst. Six operas twice each week is the plan.

A romantic opera, dealing with the times of Elizabeth, has been written for Jack Mason and his wife, Marion Manola.

Pizzi's "Gabiella," the opera written for Patti, is said to be in shape a little more important than a drawing room charade.

Patti's London career has extended over a period of thirty years, and only in the high notes does there seem to be any trace of time.

Verdi has undertaken to strengthen the third act of "Otello" for its next Paris production, by writing a new march and a new ballet for it.

A new opera entitled "The House of Lords" written by Harry Greenbank and composed by Ernest Ford will shortly be produced in England.

Miss Melba has signed a contract to return to America next season. Joset Hoffman, the boy pianist will also come under the management of Messrs. Abbey and Grau.

The 1000 performances of "Mignon" given in Paris since 1866 have yielded the sum of \$1,200,000 to the Opera Comique and \$160,000 to the composer and librettist.

Jean de Reszke is receiving \$1000 per night, which is the highest amount ever paid to a tenor in London. He made his debut at Drury Lane twenty years ago at \$50 per night.

Zelie de Lussan, Edward Scovel and Hugh Chilyers are coming to the United States next season to establish an opera company on the plan made successful by the late Emma Abbott.

Mascagni's profits on "Cavalleria Rustica"

amount to \$90,000 up to date. Today's PROGRESS prints a story by a Canadian writer, on Mascagni's popular opera, which was produced in St. John not long ago.

Massenet's "Werther" was produced in England for the first time at Covent Garden, London, on the 11th inst. Jean de Reszke sang the role. The two sisters' roles were entrusted to Mesdames Eames and Arnoldson.

Last Monday evening at the Tremont theatre, Boston, Camille D'Arville celebrated the tenth anniversary of her debut on the stage of comic opera. She presented the famous French work "Falka" at that occasion with much success.

Camille D'Arville's souvenir, on the occasion of her performance of Falka in Boston last Monday, was "an ivory portrait of herself from her latest photograph done by a well known Boston artist. It was mounted in a gold frame on an easel of exquisite workmanship."

"Signa" which will shortly receive its first production in England at Covent Garden, is creating much interest in musical circles as another step in advance for English opera. The principal parts will be interpreted by Mme. Melba and Mme. Beduschi, Ancona and Castelnary.

"Les Huguenots" has been revived in London with a new prima donna, Madame Adini, from Paris, as Valentine. She is said to have a powerful voice and to be an experienced actress, but "she is afflicted with a tremolo which she must conquer before she is accepted by English audiences."

## TALK OF THE THEATRE.

"Alone in London" is the title of the play with which Mr. W. S. Harkins opened his return season at the Opera House last Tuesday evening. The play is by Robert Buchanan and advance notes say it "has been a phenomenal success for the past five years." The play consists of a prologue and four acts, the scenes being laid in England, chiefly in the vicinity of London. An interval of six years is supposed to have elapsed between the prologue and the play. The selection of "Alone in London" for the opening night was a judicious one because it is one of the plays that always secures the interest of the audience in the fortunes of the wronged woman. Their sympathies go out to her spontaneously and they just as intensely hate the man who injured her. This sympathy is coupled with admiration when, even at the risk of her own and her child's life, she refuses to be indirectly a party to a wrong projected against her benefactors. The play partakes of the spectacular to an extent, and two scenes were applauded to the echo, one of them showing Westminster Bridge and the Houses of Parliament by moonlight and the other showing the old sluice house and gate and the rising water. The plan of the play not infrequently suggests "The Ticket of Leave Man". The robbery of the philanthropic banker in "Alone in London" is prevented by a woman to whom he has been kind; and in "The Ticket of Leave Man" a similar robbery is prevented by a man to whom the banker Mr. Gibson, had been kind. The roles of Mr. Bunny and Miss Fulton in the former play also remind one of Mr. and Mrs. Green-Jones in the latter. All the better known members of the company received cordial welcome on the opening night, and Miss Annie Mayor more than demonstrated what has been said of her in this column before—that she is a clever actress, at times developing great power, and I have no doubt she will be everywhere approved as soon as she gets rid of some few mannerisms which in much suggest artificiality of her work. Mr. W. R. Bernard, who is a new member of the company, played the role of Richard Radcliffe and by his consistent work as a member of the swell mob, earned the very marked compliment of being roundly hissed. He sometimes forgot his dialect however. Miss Maddern, who is a pronounced favorite, in the role of Mrs. Maloney, from county Cork, did a very nice piece of character work, but she too, in the eagerness of her language to Radcliffe, forgot her dialect. All the members of the company, and, by the way they came direct from the train to the opera house without being at a hotel before the performances, played their several roles very satisfactorily. Mr. Harkins has an excellent all-round company, some of them have been already tried and are well approved here, and the additions recently made to its members appear to be quite up to the standard, Miss Ray Bernard and little Annie Cahn being very clever in their roles. Apropos of the latter's work as the seven-year-old son of Nan, the flower girl, I wondered whether the stage manager was married or not. He is one of the most genial of men and kind hearted I believe, but it was hardly fair, it even looked like cruelty to a seven year old child, to have him sleep in a baby's cradle such as used on Tuesday night. The youngster must have been doing more or less, rather more, of a contortionist act.

That the company will give satisfaction to the public during their season, I have

little doubt. They are capable and they are giving plays that have made distinct hits elsewhere. The time honored and ever popular "The Octoroon" I believe is to be revived and given one night next week.

Mrs. John Drew has been on the stage for seventy-one years.

Mr. Crane will revive "The Merry Wives of Windsor" next season.

Thomas W. Keme, the tragedian, sailed for Europe on the 23rd inst.

Sarah Bernhardt came to London week before last on purpose to see the final performance of Eleonora Duse in that city.

Alma Stuart Stanley has been engaged by Sir Augustus Harris to play the part of a boy in the next pantomime at Newcastle, Eng.

"Incog" and "An Arabian Night" besides "Alone in London" were the bills of the Harkins company at the Opera House this week.

Rose Coughlan, who is resting in New York, will open her next season in September, with a new play especially written for her.

Alexander Salvini and Mrs. Salvini (Maude Dixon) are in Paris en route to Florence, Italy, where they will visit Tomaso Salvini.

Charles Macklin was the oldest actor that ever spoke the English language. He acted until he was 99 years old, and died one year later.

Maude Banks will star next season in a new play entitled "Wild Flower." It is like "The Amazons," one of the greatest successes of the season.

Verner Clarges who was here in the Tyrone Power Co., is now a member of the Sidney Drew company which is to appear in this city shortly.

Sarah Siddons was on the stage 61 years. Richard Mansfield has just purchased a play entitled "Husband and Lover." It is by Lottie Blair Parker.

Effie Warner, the eldest daughter of Neil Warner the well known tragedian, will hereafter play the role of Pony Luce in Hoyt's "A Milk White Flag".

At the London Gaiety theatre on the 23rd inst. Sardou's "Madame Sans Gene" was performed by Mlle Rejane and the company from the Paris Vaudeville.

The New York correspondent of "Music and Drama" makes a very severe attack on Miss Julia Arthur, the well known actress, who is at present suffering from prostration.

About one million tickets are used daily by the theatres in the United States. Henry Irving is having the tickets for his Lyceum theatre, London, printed in New York.

Bessie Clayton of Hoyt's "A Trip to Chinatown" company is now Mrs. Julia Mitchell having recently been married in Dr. Houghton's "Little church around the corner."

New plays showing on the London theatrical horizon are "Cherry Hall" by Forbes Dawson; "A Modern Eve" by Malcolm Saldman; and "A Family Matter" by Messrs. Compton and Hockley.

The San Francisco Music and Drama of recent date speaking of the play "Dangers of a Great City" says it "is simply a series of melodramatic situations from other and more familiar plays and too reminiscent of many that are much better than itself."

Henry Irving has purchased the one act piece called "Journeys end in lover's meeting." It is written by John Oliver Hobbs (Mrs. Craigie) and George Moore. Ellen Terry played a very important part in a recent matinee performance of this piece in London.

Charles H. Mestager fell during a recent performance of Maud Granger's company at Hoboken and injured his right knee which had been shattered by a bullet several years ago. A severe surgical operation at St. Vincent's Hospital was rendered necessary. Mr. Mestager is well remembered here.

W. R. Daily, the husband of May Nannery with his company have returned to San Francisco from Honolulu. They gave 20 performances there in six weeks at the Hawaiian Opera House, the gross receipts of which were \$7,786.50. This is considered a remarkable showing in view of the disturbed state of affairs at the Hawaiian capital.

Mrs. Langtry was treated in a manner almost brutal during the performance of a play in which she appeared. Some people in the house saw fit to confuse Mrs. Langtry, the woman, and Mrs. Langtry, the actress. Here is a report of the scene: "The guying began in the second act. Mrs. Langtry had to say to another woman, 'My character is better than yours. There has never been a word of scandal breathed against my good name.' Instantly a titter ran round the house. The pit went into convulsions and finally a voice from that region exclaimed, 'Oh, I say, Lily, draw it mild, old girl.' A shout went up from all parts of the theatre. Mrs. Langtry bit her lip but stood her ground pluckily. After the tumult subsided a bit she went on with her part. But the lines went from bad to worse, and the guying was kept up at intervals until the curtain fell on the last act."

## She Needed More Rehearsals.

Trixy Friganza of the Manol-Mason Opera company in commenting, the other day, on the fact that she had never before appeared in this city in tights, said there was one consolation in this species of costume—that an experience of two years ago in New York city cannot be duplicated. "I was in Hoyt's 'A Trip to China-town,' you see," she said, glibly, "and by a chance in the cast I was assigned to a part in which I had to don a ball dress with a sweeping train. Up to that time my experience had been confined to short skirts and no skirts, but I had no forebodings, and viewed my flowing draperies with great satisfaction. The fateful night came and so did the cue for my entrance. I strode boldly down the stage, spoke a line or two and turned to walk up again. Then I started to cross to the other side, and then—I never knew how it happened, but my feet and train got snarled together. I struggled to release myself but that only made a bad matter worse. I wavered, flourished my arms wildly above my head, and fell flat upon the stage with a resounding thwack. It hurt, I can tell you, but that didn't trouble me half so much as the spoiling of a ten-dollar fan that I was proudly carrying. Of course the audience laughed and so did the company. I didn't feel very funny myself, but not to be out of the fashion, I smiled a wee bit, too. After the performance the stage manager came up to me, and said, 'Miss Friganza, there will be a rehearsal at 10.30 tomorrow for you, for walking.'"

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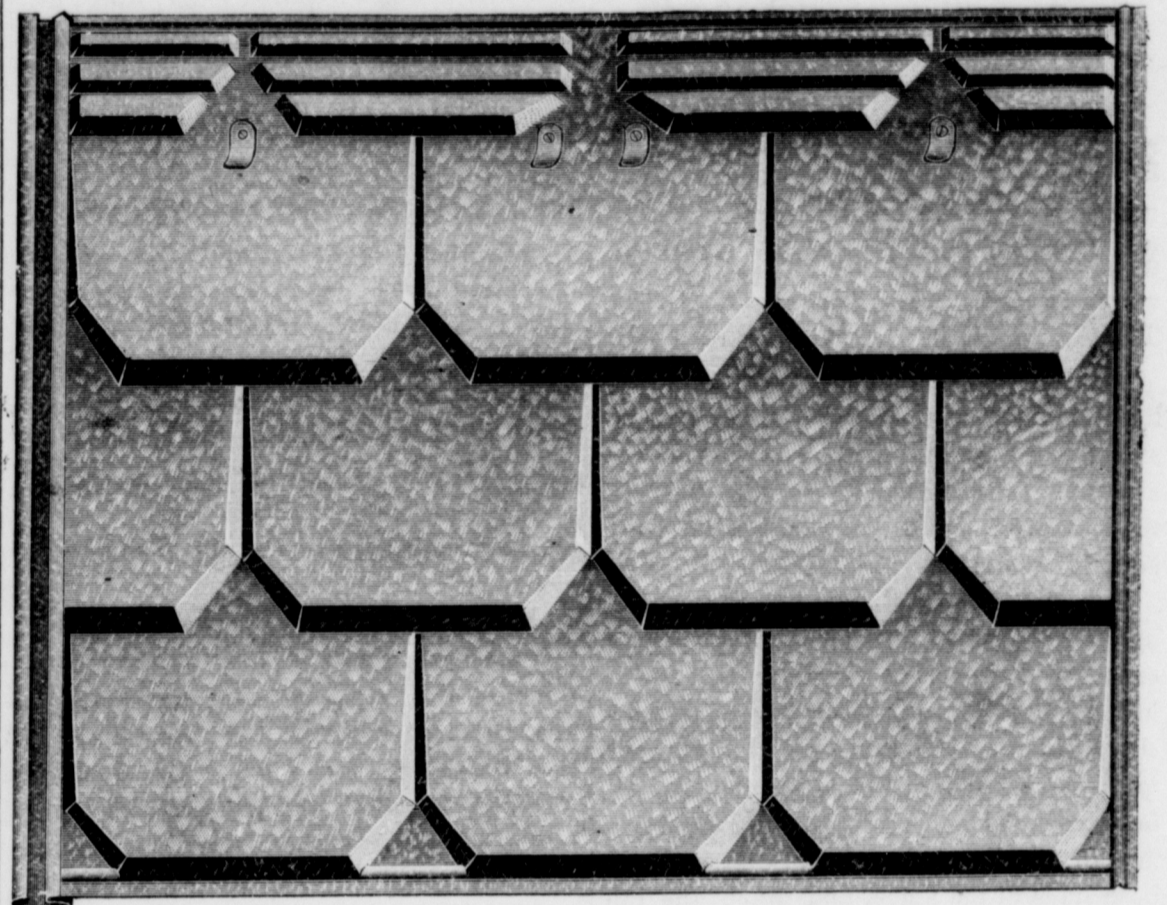
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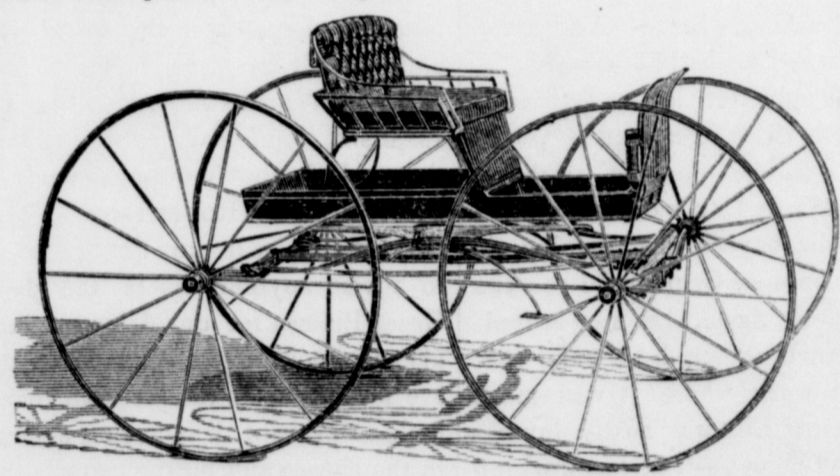
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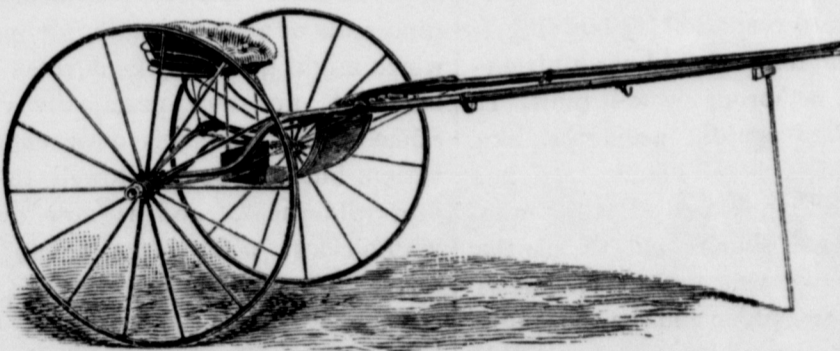
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