

# Musical and Dramatic.

## IN MUSICAL CIRCLES.

Quite as anticipated the Sacred Concert in St. Patrick's hall, Carleton, last Sunday evening, was an occasion of no little musical interest. The array of talent was good, among the principals being such well known vocalists as Miss Lawlor, leading soprano of the Cathedral choir; Miss M. McCarron, soprano of the church of the Assumption, Mr. Kelly and others whose work is so well known, that it is perhaps needless to say more, than that they individually sustained their well-earned reputations. Another lady singer, not so well known as these I have named, but one who with judicious care must very shortly take high rank among the best of our local talent is Miss McAnulty, who sang with much ease and good effect an "O Salutaris," receiving, as her work merited, the enthusiastic approval of the very large audience. This young lady's voice is of excellent quality, its tone pure and true and her manner is easy—all which are features that combine to assure of her early distinction as a singer.

Mr. McSorley, another of our well-known vocalists, who has not been heard in public for some time past, was down on the programme for a bass solo, but as that gentleman was confined to his house suffering from a severe cold, his solo had to be omitted to the disappointment of a large number.

Specially pleasing and interesting features of this concert were the choruses by the children some thirty in number, which were given with much precision, smoothness and sweetness. The young voices as they gave the words of "Jesus, Saviour of my Soul" manifested a true devotional sense and realization of what the words conveyed. The time and tune and shading were admirable throughout and reflect unlimited credit on the capacity, patience and industry of Miss A. McCarron, organist of the church, who was their teacher, while their friend and inspiration at all times, is the Rev. Father O'Donovan, the pastor of the church, whose countenance reflected the delight he felt in the success of these little ones. The City cornet band played with their customary cleverness and the solo work of Mr. Gallagher, cornet, and Mr. Connolly, baritone (both members of the band) was applauded to the echo.

In looking over the pages of an old magazine the other day, I observed a department whose caption was "Music." As I read it I thought of the St. John Oratorio Society. The article was written in 1868 and treats of the Philharmonic Society of New York, which about that time had observed its twenty sixth anniversary and had elected a new president in the person of Dr. R. O. Doremus, an amateur. After speaking of this election, this article goes on to say: "The Society has never been in a flourishing condition financially and has suffered lately from the increase of other excellent orchestral concerts." A remedy for this was proposed by the president, in the increasing of the orchestra to one hundred members which would place the society beyond the possibility of a good deal of competition." This was done and success was resulted. The regular rehearsals were continued and the concerts were given every six weeks. It occurred to me that this matter referred to might prove beneficial to the Oratorio Society here as containing some valuable suggestions or encouragement. Therefore I give them.

### Tones and Undertones.

Baby opera has proved so successful that Humperduick, who wrote "Hansel and Grete," has just composed another work entitled "The Royal Infants," after a story by E. Rosmer. The leading parts are for women who represent children.

The price of season tickets for the recent operas on in Boston was \$30, or \$2.50 each for twelve operas.

Mechanics' hall in Boston seems to be generally unfitted for giving performances of Grand opera.

A recent Boston paper contains the announcement that Mr. Thomas Daniel has been engaged as Basso of the Berkeley Temple choir for the coming season. This fact was announced in PROGRESS some few weeks ago.

Dealing with the latest Italian opera season in Boston, recently closed, and more particularly of Maurel as Falstaff, a writer in that city says "Maurel has easily led among the favorites of the season, winning unqualified praise from Shakespearean critics for his Iago and Falstaff. Of the latter it is said "viewed from a purely vocal standpoint, it reveals the highest expression of artistic achievement in its every phase and delicate nuance of tone, color and in point of finesse it will rank with the greatest bits of comedy acting."

Verdi, the composer of "Falstaff," was over eighty years old when he wrote that opera.

It is now rumored that there will be another season of French and Italian opera at Mechanics' building, Boston, beginning on April 9th, next. The operas will be

"Lohengrin" with Eames as Elsa; "Aida" with Nordica in the title role; "Romeo et Juliet" with Melba as Juliet; "The Marriage of Figaro" with Eames, Nordica and De Lussan; "Cavalleria Rusticana," "I Pagliacci," "Lucia de Lammermoor" with Melba as Lucia, and "Faust" with Eames as Marguerite.

A season of Grand opera in English will be given at the Star theatre, New York, about the end of April next. There will be a chorus of fifty trained voices, and among the leading artists will be Marcella Lindh, Marie Maurer, Adela Maccard, Emma Siebert, Miss Flower Cross, Conrad Behrens, Victor Claudio, Perry Averill, Arthur Seton and Henri Meyer.

Miss Elsa Hatscherra, a prima donna of the German opera company soon to visit Boston is highly spoken of. "She is not only a fine singer but a good woman and an ambitious artist."

The programme for the final Stavenhagen Gerardy concert in Music hall, Boston, last Thursday evening was as follows:

- Sonata (B flat minor).....Liszt
- Allegro energico, andante sostenuto, Fugato e allegro.
- Mr. Bernhardt Stavenhagen.
- Concerto pour cello.....Eckert
- Andante, scherzo, allegro.
- Jean Gerardy.
- Rhapsodie (G minor).....Joh. Brahms
- Intermezzo (E flat).....Joh. Brahms
- Two Etudes.....Chopin
- Mr. Bernhardt Stavenhagen.
- Romance.....Sendsen
- Jean Gerardy.
- Pastorale, op. 2.....Stavenhagen
- Capriccio, op. 2.....Stavenhagen
- Erl Koenig.....Schubert Liszt
- (By request.)
- Mr. Bernhardt Stavenhagen.
- Berceuse.....Benj. Godard
- Tarantella.....D. Popper
- Jean Gerardy.

Barnabee of the "Bostonians" is to write a book of reminiscences. It should be funny.

Sybil Sanderson, the prima donna, who is now in New York is still reported to be ill. It is not likely she will sing again at present.

Handsome Fannie Johnston, the comic opera singer, has been quite ill for a week at her hotel in Boston.

Cissey Fitzgerald of "Gaiety Girl" fame, is about to marry a New York dry goods merchant. A Boston paper says, "As he is not made of money it must be a love match. Let us hope it will not be of the regulation kind."

A strong list of artists took part in a concert in the Berkeley Temple Institute series in Boston last week among them being that St. John favorite Mr. Tom Daniel, whose work is very highly praised. Mr. Daniel's solo was the Armorer's song from "Robin Hood." He sang in the sextette from "Lucia" which "is seldom heard with greater pleasure than as given on that occasion," and also in the quartette, "The night has a thousand eyes" by Nevin, the other singers being Mrs. E. Humphrey Allen, Mrs. Marie Kaula Stone and Mr. George J. Parker. Mr. Daniel's many friends in this city are always glad to hear of his successes.

### Talk of the Boston Play houses.

Since I last wrote you, Grand Opera has come and gone, and the great singers have been in the majority of cases heard not at all or to great disadvantage. The building in which the operas were given was chosen by the managers simply on account of its site, and it is nothing but a great bleak barn, with fortunately good acoustic qualities, but otherwise no better fitted for stage representations than St. John market. At the time of the opera season one of the very worst branches of Boston weather was on tap and the singers in common with other mortals had to succumb to the terrors of influents. It was hard on the managers, harder on the singers, but hardest of all on the public, especially that portion of it that had bought season tickets at an advanced price over that of last year. It was rather annoying to go up to the hall fully prepared to hear de Reszke, or Nordica, or Maurel, or some other of the great artists sing, and be met with the announcement that the opera had to be changed and some old chestnut put on with an inferior cast, and more annoying still to see the speculators selling seats for less money than you had to pay for yours. However, the management has arranged to give an extra week next month, and as the weather will be more balmy and less "grippy" then, we hope to see the advertised programme carried out.

The Bostonians have been with us again for a short season two weeks of which were given up to the new opera Prince Ananias and one to the favorite Robin Hood. The new opera is charming musically, the book being weak, but then, after all, one does not mind a new book if the music is good, and in this case the music is very much superior to the ordinary comic opera trash. The composer has in a measure cut loose from the somewhat used up waltz measures and has used the march movement in his work, a change which was a relief. The piece was of course well sung, but then the Bostonians sang it, so *cela va sans dire*. How well Jessie Bartlett

Davis looks, and how she does keep her splendid voice. To my certain knowledge she has been singing in public for sixteen years, but the great voice is as deep and full, as rich and sweet as when I heard her sing Little Buttercup away back in 1880. The Cadets have had control of the Tremont theatre this week with their new burlesque Excelsior jr. and as is usual with the bright members of the corps their entertainment was an artistic and financial success.

Fanny Davenport has been filling the big Boston theatre with her new production Gismonda (soft G, please), and has made a great hit. The play is, as you know, by Sardou, which is enough to stamp it as a masterpiece of writing. It is magnificently staged as all Miss Davenport's pieces are, beautifully costumed and well acted. The handsome star has seemingly discovered the long lost fountain of youth and bathed therein, for I never saw her looking so well as she does this season. She plays the part cor amore, and is ably seconded by her husband, Melbourne McDowell, and Theodore Roberts. I have not seen Miss Davenport in anything on which I liked her so well as in Gismonda, although her Fedora, La Tusca, and Cleopatra were all fine performances. At this theatre we will shortly have German Opera and the Wagnerian friends will be in their glory and fling applause at Sucher, Fischer, Alvary and the rest in profusion.

Near by at the Park theatre Trilby is the vogue. I have read the book, thoroughly enjoyed it, heartily entered into its brightness, gaiety and its pathetic weirdness. I have seen the play and now wish I had not read the book till I had seen the play. Trilby is not a book to dramatise. In the play you lose all the charming personality of the author, the genius of the work, the peculiar atmosphere, and in a word I was disappointed. Let me say right here that Mr. Potter has done all he could and he has made a good play, but then it does not impress you in any way as does du Maurier's Trilby. The piece is well played, as it should be with the cast it has. Virginia Harned plays the title role much better than I though she could, Mathilde Cotrelly is the Madame Vinard, Taffy is done by Bun Macintosh, the Laird by Glendinning with a delightful Scotch accent, Little Billee by Hickman, Svengali by Wilton Lackaye, and he does the work of the piece, and the rest of the characters are in competent hands. Trilby will be a success, I have no doubt, but, as I said before, to the admirer of the book the play is weak.

John Drew has been and is at the Hollis, doing the "Bauble Shop" and "Christopher Jr.," and next week presenting his last season's play "The Butterflies." The Bauble Shop is one of Pender's and was a great London success, it is very strong for the three acts and goes all to pieces in the fourth, leaving the spectator to wonder why the author let the play run out so badly. John Drew does some very good work and is ably seconded by Maud Adams, his talented leading woman.

Miss Olga Nethersole, now playing her first American season, came to the historic museum last Monday and has played Camille all this week. She has been well received wherever she has played. She has youth, talent and good looks in her favor and is certainly a very fine actress. She has been for some years well known and liked in London, although some too ardent press agents have tried to make her out as a new actress. "Our young townswoman Miss Ethel Mollison is a member of this company and is doing very good work."

Pauline Hall preceded Miss Nethersole at the museum with a thing of shreds and patches called Dorcas. I have seen the lovely Pauline many times and in many pieces but never in anything that was quite so dull, insipid and wishy-washy as Dorcas, and I cannot understand where she got it, and having got it why she kept it.

Joseph Haworth has been playing quite a season at the New Castle Square Theatre and has run the gamut up and through Rosedale, The Bells, Richelieu, Rinaldo, Richard III, to Hamlet, and has furthermore played all his pieces well. Haworth is a good and conscientious actor and if he does not get spoiled by injudicious flattery will make a name for himself among the foremost American actors.

### STAGELETS.

Mr. Beerbohm Tree is an early comer to the Tremont, following the Cadets next week.

The Girl I Left Behind Me, opens at the Adelphi Theatre, London, on April 5.

Mme. Rejane will not be seen in Boston before the middle of May.

The entertainment of the Boston Press club will be held on the afternoon and evening of Tuesday, 26th, and promises to be a bright and glorious success. Edwin Booth's nephew, Crestin Clarke, aspires to fill the place of the late master.

The Tremont will have a summer season of light opera and more than likely Camille D'Arville will be the star. PROSCENIUM.

### TALK OF THE THEATRE.

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which in large letters reads, "The Great Castle Square Theatre Co., and its Celebrated Orchestral Band. These managers would not consciously impose on the good citizens of St. John, I know, but the facts seem to suggest at least suspicion as to this company which they are now booming. The Castle Square theatre, is in Boston. It is a new building under the management of the well known actor, dramatist and stage manager, Mr. E. E. Rose. The house was opened last fall early in December, I think, and the opening play was "Captain Paul," written by Mr. Rose. The piece was played there for some time with Minnie Seligman as leading lady, and was sent out on the road. The play was later managed by Rufus Somerby, well known in this city.

If any company is entitled to use the name "Castle Square Theatre Co." it

would seem that it should be the company that opened the house. They are not ten, twenty thirty cent people though. The Castle Square theatre is still open and running and doubtless requires the services of its orchestra. One is therefore compelled to the belief that the management of the Opera House here is being imposed upon and that the members of the Castle Square theatre Co. who are about coming here, are not only not members of any company that play in that Boston house, but they have combined for a season in the provinces have appropriated the name of Mr. Rose's theatre, for greater effect, with the idea possibly that no one in the provinces knows anything to the contrary.

Perhaps it is the Bubb Comedy company in another form.

The concert under the management of Mr. L. W. Titus, at which Mr. Herbert

Johnson of Boston will sing, will take place on the 18th of April.

A new lad is the bronzed living statues. They are really nude, only painted with bronze. This might result in opening up a trade with Zululand. The natives of that country might fill the bill without requiring paint, as some of them are of that bronze tint naturally.

"Trilby" has been produced with Miss Virginia Harned in the title role. The dramatization makes Svengali the centre figure of the play, and he is "a sort of unkempt debauched dissolute Iago." The end of the play—the death scene of Trilby—was worse than a long-drawn and painful illness, it was so unnecessary. It was doubly tedious in that Miss Harned was wholly inadequate in her attempt to excite one's sympathy. The critic says,

(Continued on Fourth Page.)