

Musical and Dramatic.

IN MUSICAL CIRCLES.

The musical event of the week, par excellence was the giving of Farmer's "Christ and his Soldiers" by the Oratorio Society, in St. Paul's Church, last Tuesday evening.

It was a thoughtful as well as a graceful act upon the part of the Rev. Mr. Dickerson of the church, to give a short explanation of the Oratorio, for the benefit of those who might not have considered the subject in detail, and to aid in more fully comprehending it, as it was given.

Taken as a whole the production of this oratorio was one of the most successful given by the society in more recent years, and the more creditable because of the fact that local talent alone was depended upon.

The solo (bass) and chorus "Christians, seek not yet repose" and "Onward, Christians, onward go" in the second part, was I am rather inclined to consider, the best work of the evening.

The lady soloists were Mrs. C. Y. Gregory, Miss Idella May Fowler, and Miss Violet Lamb, sopranos, and they are individually entitled to much credit for their work, when it is remembered that they never before attempted Oratorio solo work.

Miss A. L. Lugini did ample justice to her solo—her articulation and interpretation being unusually excellent—though I regretted her part compelled me to use of some high tones which were not so perfectly in tune as were all the others she was called upon to give.

A new opera entitled "Yoric" was recently produced at Leghorn. The scene is laid about 1600, in London, and Shakespeare appears as one of the characters.

Sybil Sanderson, the prima donna who recently sang in New York is thus described by one who saw her on the street. "She is the sweetest, prettiest, daintiest, creature imaginable."

Madame Modjeska will return to America in June. Mary Hampton has been re-engaged for next season by Charles Frohman.

It is again reported that Elita Proctor Otis will star next season in a repertoire of selected plays.

Hope) are at Monte Carlo. Some of May's shekels may be parted with there.

"Sure, 'tis nothing compared with the small-pox scare," replied the jarvey.

Oscar Wilde has changed the title of his new play from "Lady Lansing" to "The Importance of Being Earnest."

Miss Annie Clarke will be seen at the Boston museum stage on the 18th inst. after an absence of three years from that house.

W. H. Crane, with his new comedy "His Wife's Father" by Martha Morton will shortly appear at the 5th avenue (N. Y.) theatre.

Cissy Fitzgerald, the London gaiety dancer, says she will never go back to England, and wants to become "an American citizen."

Mrs. Potter and Kyrle Ballew will sail for England in May, for rest and new clothes. They will henceforth tour only in America, they say.

Maude Granger was in San Francisco recently. She was at Morosco's theatre, in her version of "Article 47" which she has called "The Creole."

The Kendals recently played in New York to a \$30 house. St. John could do as well for them as that.

James J. Wilson who is now playing in "The Girl I left behind me" at the Hollis theatre, Boston, has played his part over 500 times and has never missed a performance.

Ernest Lucy, the author of "Rinaldo" Joseph Haworth's new play, has orders from Richard Mansfield, Julia Marlowe and Rose Coghlan.

After a recent performance of "Hamlet" by Joseph Haworth the tragedian, he was presented with a gold cross about three inches in length, with a neck chain to be worn in "Hamlet," says a recent Boston paper.

Miss Lilla Vane, who was leading lady of Nat C. Goodwin's company, has been obliged to resign her position owing to illness in her family.

The shadowgraphs, and the entr'acte speech of a Mr. Bubb during the engagement of the Bubb comedy company late in this city, which features of the show Progress found fault with particularly were eliminated from the bill of fare.

Mr. Beerbohm Tree good-naturedly told a story recently the point of which contained a rebuke to the conceit of the average actor. In Dublin he remarked tentatively to a carman that the advent of the Beerbohm Tree Company seemed to cause a good deal of excitement.

Mrs. Beerbohm Tree, wife of the distinguished English actor now in the United States is described as "a woman of exceptional seductiveness, rare tact and curious taste. Her presence on the stage is a delight. She is contenting to the eye. She is most musical. She is harmonious."

In Henderson's American extravaganza company there have been no summer seasons, no vacations, no "lay offs" for eight years. The weekly salary list will average \$3,500 and he has therefore paid out to actors singers and dancers alone during that time the sum of \$1,456,000.

Cissy Fitzgerald, who came to the United States as a member of George Edwards' "A Gaiety Girl" company, is suffering with "an inflated head" says a Boston paper. Under the Edwards' management she received "ten pun a week" but said to Charles H. Hoyt she was willing to stay in the United States under his management for \$500 a week.

Mrs. Beerbohm Tree, to a question put to her by an American interviewer as to whether she advised the stage as a livelihood for a young girl, replied: "Yes and no. For a girl of delicate health, yielding disposition, extreme youth, and no home influences or home ties—no. For a girl with an assertive disposition, a certain knowledge of the world, much dignity, and a certain amount of happy-go-lucky camaraderie—es."

The dramatic critic of the New York World, writing of Mr. Tree, says: "When he acts, he stands not only for himself, but as the symbol of a fixed and steady method. And his method well deserves respectful study. Reversing the accustomed course of actors, Mr. Tree has made it his great object to be always an interpreter. He does not try to sink his part, whatever it may be in his own character. His constant effort is to lose himself, for the time being, in the part he plays. In other words, he is more faithful to his author—who creates—than to his own immediate interest."

While the "Lion Poet" has been earned by an Italian, Signor Polazzi, director of La Scala Illustrata, Florence, who undertook to write a ritornello in a cage containing four young lively lions.

To ensure that his work of composition should be actually performed in the presence of his ferocious companions, the subject was to be chosen on the spot by a committee of his audience. After the lady lion-tamer had performed a serpentine dance in the cage, the director entered it,

announcing the object of his doing so to be to give the readers of his journal some idea of his impressions while in a den of lions. Upon receiving the subject for his poem, Signor Polazzi sat down at a small table, provided with writing materials, and taking his pen, composed the ritornello, quite oblivious, so far as could be observed, of the presence of the lions which were watching him. In five minutes the work was finished, and the author, stepping out of the cage, read his poem to the audience, who greeted it with deafening applause. This was a remarkable exhibition of nerve and will-power, and the poem, composed and written in such trying, if not terrifying circumstances, is said to be one of fair merit.

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