

Musical and Dramatic.

The return engagement of the Gilbert Opera company closed with a production of Pinafore on Wednesday evening last and in what may be designated a blaze of glorious good feeling between audience and performers. The operas produced last week were all previously named and for this week "Patience," "The Chimes of Normandy," "The Mikado," and "Pinafore" were put on.

Mr. Gilbert has several strong impersonation in the various operas in the repertoire of his company but the role of Gaspard in "The Chimes of Normandy" is in my opinion, the best of them all. In this role his make up is admirable and his work consistent in every particular called for by the difficult characterization.

The role of Dick Deadeye in Pinafore does not afford such opportunity for great work, but every demand of the role Mr. Gilbert was easily equal to. All the rest of the characters in Pinafore were allotted with good judgment and were well portrayed by the several ladies and gentlemen of the company.

Miss Lillian Sanderson, who has gained a wide-spread renown in European countries as a singer, and Mr. Robert Freund, a pianist from Zurich, will come to America in the spring. They will make their first appearance in New York, and during March, April and May they will make a tour of the United States.

The famous lady violinist Camilla Urso who has performed before and been honored and decorated by several of the Sovereigns of Europe, played at a concert in the Star Course in Boston Mass, at Music Hall recently. The following notice happily describes her ability as a performer on her favorite instrument.

"The reappearance in Boston after many years of Mme. Urso, the only Urso, who, it might be said, had played to our fathers and to our grandfathers before us, so backward-reaching and so enduring is her renown, is a matter of felicitation to Boston's music lovers. When she trudged across that barren waste of boards on Music Hall stage last evening, her magic violin tucked under her arm, she received a sincere tribute of applause; and when she stood with closed eyes and played Ernst's fantasia with all the warmth, vigor and tenderness of her pristine days, her renewal of former triumphs was complete.

F. J. Londin the colored manager of the Fisk jubilee singers made \$15,000 by the recent trip abroad of that organization.

An amusing foot-repente in the rendition of the opera "Fidelio" at the Royal Opera House in Berlin, last week, befell Herr Joseph Kainz, who sustained the role of Meister von Palingoa. The laurel wreath which he tears from his head fell off accidentally. Herr Kainz, being unaware of this, clutched the wig, and at the crucial moment tore it off in a tragic ecstasy. The house was convulsed with laughter, in which the Emperor joined heartily.

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TALK OF THE THEATRE.

Prof. Markos, who created a sensation in St. John during exhibition week, will be seen here again shortly. He has some new and startling illusions and is accompanied by Miss Kitty Sinclair, the famous English mind reader, whose feats are something bordering on the miraculous.

Charlotte Wolter, the great Viennese tragedienne, who is now 61 years old, appeared as Sappho at the Burg Theater recently, after a retirement from the stage of many years. There was a fight for tickets, people presenting themselves at the ticket office at 8 o'clock on the morning of the performance to wait till the doors were opened in the evening.

Clarence Haadsides, who was here with Harkins a few seasons ago, is with a company giving a play called "Northern Lights."

This is the closing week of "Burmah" at the Boston theatre. The play has had a long run there.

James O'Neil, of "Monte Cristo" fame recently produced "Virginus" at the Tremont theatre, Boston and the dramatic critic of one of that city's papers says "nor was he able to keep up the true dramatic atmosphere when once he got it."

A superior programme was rendered at St. David's church on Thursday evening last. The Cantata of "The Nativity" was given by some of the best of our local talent. This occurred I regret to say to late for further notice this week.

Another occasion for regret to me was not being enabled to hear Prof. Wooten play and Miss Fanning sing at the concert in Brussels Street Baptist church last Tuesday evening. So much has been said of these musicians and their excellence all of which I do not for a moment question—that I have much desire to hear them.

The unfavorable weather of last Tuesday I am sure prevented many others from attending the concert.

Tones and Undertones.

Schubert is said to have died in the 'flower of his youth.' Be that as it may he left behind him nearly one thousand compositions, of which six hundred were songs. He wrote operas but only two were staged during his life. These were the "Enchanted Harp" and "Rosamond." "Pierabras" which has never been produced, is considered his finest work. His artistic idol was Beethoven. He was a poet in music. At the age of 11 years he was a good singer and an accomplished violinist. "The Erl King" was produced early in the year 1816. His death occurred Nov. 19, 1828.

A well-known manager says there are too many theatres, too many stars, too many combinations, and too many bad actors. As long as this condition of affairs exists the theatrical business will never be good until some of the theatres are burned down, a large number of so-called stars are eclipsed, and a lot of actors go to work ringing up fares on the street cars.—Eddy's Squib.

Miss Olga Nethersole the English actress has appeared in Boston at the Hollis theatre in the play of "Denise." The work is by Dumas fils, altered and adapted for the English stage by Mr. Clement Scott and Sir Augustus Harris. It was the first time the play had been given at "the hub." A critic dealing with the production says, "Miss Nethersole acts Denise with great grace and dignity, with genuine passion and more than ordinary force. She enters well into the skin of the part and acts it with conviction and no little skill. We liked her best in the great scene with Andre, where she confesses her guilt to him. Her long confession seemed to us a thought too deliberate and over detailed. This sudden outpouring of Denise's soul, in our mind, comes like an actual rushing of steam through a safety valve; she has had her terrible secret on her mind for four years, and at last she can rid herself of it. Miss Nethersole does not quite give one a realizing sense of the immense and immediate relief this is to Denise. The whole speech should come in an unrestrained torrent of passion. But this is the only criticism we would make." The same critic says "Denise comes very near a great play," and "always excepting 'Francillon' it seems to us decidedly Dumas's finest effort."

At the Grand Opera House, Boston, several old plays such as "Hoodman Blind," "Rose Michel," "The Danicheffs," "Harbor Lights" and "Little Em'ly" are being revived.

It is said that Paris is the paradise of the censor. Dumas' "Dame aux Camelias" submitted to the Minister of Beaux Arts in its day, was set down as "shocking to both the morals and modesty of the public," and "Diane de Lys," by the same author, was interdicted for eight months because it "assailed the family by attacking the duties of marriage." "Faust" was censured for religious reasons.

Miss Terry's Lady Macbeth as recently impersonated is described as "one that has often been suggested in the books but never before presented on the stage. It obeys the injunction 'look like the innocent flower, but be the serpent under it.' It is as Mrs. Siddons thought Lady Macbeth should be, captivating, fair, feminine even fragile." It is the Lady Macbeth described by Maguire "human in heart and impulse—not meant to be an embodiment of the furies. Love for her husband is her ruling passion." As Miss Terry plays it, it is said "there is a fascination about this Lady Macbeth, with her beautiful face, long flowing reddish tresses and her picturesque and appropriate costumes. In the agonizing hours of her awful remorse, when she who has murdered sleep is denied the solace of nature's sweet restorer, so potent is this fair matron's personality that one feels for the first time for Lady Macbeth both sympathy and pity."

The publication known as "Theatrical Tidings" in a recent issue says: there is no more pathetic and unwholesome spectacle in connection with the stage than that presented by the old man with a little white hair who stands at the stage door waiting to take an actress to supper when he ought to be in bed nursing his rheumatism. It is generally the case that he has been made a widower after having passed most of his years in domesticity, and suddenly let loose, he forgets his plethora of years and becomes the victim of the same fascination that footholds and their attendant circumstances hold forth for young men with high collars and low foreheads. These superannuated simpletons are useful, of course, as supper servers and hack drivers, but their grotesqueness consists not so much in their adaptability to these services as in their utter unconsciousness of the fact that they are grotesque.

It is announced in London that Mary Eastlake, who has disappeared from the stage since her disastrous tour of America, which stopped short at its very beginning, so great a failure was it, is about to return to the stage. The vehicle for her reappearance is a play called "The Egyptian Idol."

Miss Eastlake's career was a peculiar one. She was hardly 15 when Charles Wyndham discovered her gifts and introduced her to London audiences. Mr. Wyndham at that time declared that he knew no young actress of such delicacy and refinement as Miss Eastlake, and she made rapid strides in her profession until she joined Wilson Barrett.

Daring her long, and it must be owned successful career with him, she not only acquired strange mannerisms of voice and bearing, but she became so heavy that she physically suited few parts. But worst of all, her chances may be said to have been jeopardized by her success in "Clara," as Helle, a woman of not a nice sort, but which offered great opportunities to over-act, which she did not neglect, being en-

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couraged thereto by the applause of her audiences and the injudicious amazement of her friends.

Miss Eastlake's experiences in America were hardly pleasant, and it is hoped that she has a good play and may retrieve her fortunes, for she was a hard working, ambitious woman and a good daughter and loyal sister.

The season of German in Boston opera will begin at the Boston theatre on Feb. 28rd. next and last to 15th. inclusive. Walter Damrosch is the director and he will not only present his full repertoire of Wagner operas, eight in all, together with Beethoven's "Fidelio" and Weber's "Der Freyschutz," but also a new opera of his own creation, "The Scarlet Letter," based on Hawthorne's famous novel. The company this year includes seven members of the Wagner festival plays at Munich and Bayreuth. There are four great Wagner sopranos, Klafsky, Termina, Gudeki and Mulder. For tenors, Gunning of Bayreuth, Alvary and Berthold. For baritone, Popovici, who created the part of Teirnmund in "Lohengrin" at Bayreuth, and basses Emil Fischer and Conrad Bshrens. The symphony orchestra will accompany.

"Saved from the Sea" a successful English melodrama which is now crowding each night the Princess theatre, London, will shortly be produced at the Bowdoin Square theatre Boston. The piece is by Arthur Shirley and Ben Landeck.

One Idea of a Piano.

This is how a Chinaman is said to have described a piano: "The Europeans keep a large, four-legged beast, which they can make to sing at will. A man, or more frequently a woman, or even a feeble girl, sits down in front of the animal, and steps on its tail, at the same time striking its white teeth with his or her fingers, when the creature begins to sing. The singing, though much louder than a bird's is pleasant to listen to. The beast does not bite, nor does it move, though it is not tied up."

The British Army.

The annual return of the British army, issued recently, contains some very interesting figures. On June last there were 222,151 men and officers in the regular army—being the highest number reached during the twenty years for which statistics are available. The army reserve numbered 82,674, being slightly in excess of the previous year; the militia (enrolled), 121,667; yeomanry, 10,014 and volunteers, 231,328 enrolled or 224,525 efficient—the latter figure being 5,414 above that of 1893, and the highest yet reached. In the event of a great national emergency, we could raise the regulars to 300,000, and have besides over 300,000 militia and volunteers.—London Spectator.

The Female Mosquito.

It is asserted that only the female mosquito bites. Though it is claimed that she carries poison, this fact has never been proved; no venom glands have been discovered. Her sting consists of five extremely sharp needles, two of which are barbed. They unite to form an awl, which, having inflicted the puncture, serves as a tube for sucking the blood of the victim.

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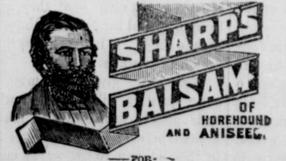
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