

# Musical and Dramatic.

## IN MUSICAL CIRCLES.

Since the Gilbert Opera Company with their pleasant productions left this city, the music lovers have been dependant upon local talent almost entirely for entertainment. Some of this talent too is of a deservedly high order of excellence and can be relied upon to furnish a superior programme when assembled for that purpose. The concerts recently given have chiefly been in churches and perhaps the most ambitious has been that given in St David's church at which the Cantata "The Nativity" was sung. It was a good idea to give solos to different sopranos. It was a beneficial idea and worked successfully. Many other desirable features suggest themselves in this connection beyond the thought of sparing unnecessary fatigue to the solo voice upon which the most reliance is placed. Apropos of the chorus work in this concert I may say its character is affected very much by the part of the church in which the listener is placed. For instance under the gallery the united effect is much impaired if not entirely lost. When heard from the gallery however the effect was really good and showed the parts to be well balanced. The solo chorus "Come all ye faithful" was exceptionally well done.

I am glad to see that Mrs. Worden is taking part in concerts more frequently than has been customary with this lady for some time past. She has a powerful voice and always make a good impression.

Mrs. Spencer, is still with us and as I have said before it is always a pleasure to hear her sing. Both these ladies I believe are to sing on Tuesday evening next in the Queen Square Methodist Church when a grand musical event is promised. Prof. White, Mr. L. W. Titus will render some of the numbers.

The Oratorio Society is doing good steady work in preparation for their forthcoming public concert, Honorary members of this Society are of course aware they have the privilege of attending any and all rehearsals of this society.

Musical people, generally not only in this city and province but in Nova Scotia as well, will regret, as I do, to learn that Mr. Gershon S. Mayes continues quite ill. Every one hopes earnestly for his speedy restoration to his former and usual good health.

According to the Bangor newspapers the people there were much pleased with the work of the Gilbert Opera Company at the opening performance and predicted success for them during the weeks engagement. The Lewiston Journal, which is the leading newspaper in Maine, pays Mr. Gilbert a neat and deserved compliment in the following paragraph.

"Our old friend Mr. Gilbert, is again touring Maine with a comic opera company and is now at Bangor with the Gilbert Opera Company for a week opening with Gilbert & Sullivan's Iolanthe. Mr. Gilbert never yet gave a poor performance or taken any business of any sort in this State. His name has usually been a guarantee of the excellence of the performance."

The company played to good houses in Calais and Eastport, so the correspondents of the Bangor Daily News reports, but in the latter town the proprietor of the Quoddy house went back on his rate and, thinking that he had the company "on the hip" would not stand by his special price. The result was that the hall was turned into a pleasant and impromptu camp for the afternoon and the restaurants reaped a harvest, and instead of remaining all night the company took the boat for Calais after the performance.

## Tones and Undertones.

A very silly controversy has recently been raging among the pianists of Paris about the most difficult composition that was ever written for the piano.

Marmontel insists that the Chopin sonata containing the funeral march bristles with difficulties; Diemer and Plante justly opine that Balakireff's Oriental fantasy, "Islamei" is much worse; M. Pfeiffer says that the Liszt rhapsodies, some of the Tausig transcriptions; the variations by Alkan are hard enough or him.

But of Liszt's "Don Juan" fantasy and of the Brahms-Paganini variations never a word is said. Is it possible, then, that neither of these amazingly complex studies is known to the Parisian pianist?

Among all the opinions given, M. de Beriot's was undoubtedly the soundest and the most sensible, for to his thinking the hardest thing, technically, is to play a scale with absolute evenness.

Madame Calve and Madame Emma Eames, the prima donnas whose professional relations were reported so strained that Calve refused to sing where Eames was engaged, have buried the hatchet after the manner of the red man. They have shaken hands and are friends again. It is said Madame Eames received the overtures of Madame Calve in such a manner as if she had never known that Calve had been annoyed or angry with her. She certainly had never inquired the cause.

The Italians care very little for absolute (synchonic) music, and their concert pro-

grammes are, as a rule, chiefly made up of operatic selections. Sometimes a whole act of an opera is played, and a German critic says that once he attended a concert in Rome at which the programme included the prelude of the fourth act of "Traviata," the whole third act of "Rigoletto," and the whole second act of "Forza del Destino." A concert is rarely given without two or three Wagnerian selections, comprising the later music-dramas as well as the early and more "tuneful" operas, from "Rienzi" to "Lohengrin." And the Italians are becoming almost as crazy over Wagner as the French.

Mrs. Elaine Eaton has been engaged to sing in "the Redemption" and the "Elijah" in the Montreal festival.

Mrs. Richard Blackmore Jr. who has been heard in this city in meeting with much favor. A recent notice of her singing at a musicale in which she participated says "From the moment the soft sweet tones of her song of Schubert were heard, to her closing lullaby, she gave evidence of a high degree of culture and true artistic ability."

Mrs. Jennie Patrick Walker, another singer who is well known here, has been engaged by the Milwaukee Arion Musica Club, as the Soprano and soloist of the "Messiah" concert to be given on the 20th inst. at the New Pabst theatre, Milwaukee.

While the Bostonians were in Kansas city recently, Jessie Bartlett Davis became interested in a young soprano of that place named Mattie Archer, and signed a contract with her parents, by the terms of which Mrs. Davis is to pay for the girl's musical education for a year, after which she will place her with the Bostonians. The girl will also drop her name and assume that of Louise Davis.

The opera season in Boston as previously stated, will open at Mechanics Hall on Feb. 17 next, and the choice of seats will be disposed of by public auction. The limit to any one person purchasing seats will be six tickets. The season will continue for two weeks.

Wagner finished the first act of "Tristan and Isolde" at Zurich in 1857 and the entire work at Lucerne in 1859. The first production was at Munich in 1865.

Paderewski's invalid son is an unusually brilliant boy, despite his hopeless condition. He is much further advanced in his studies than the average child of twelve, having already mastered four languages.

Louise M. Brehany, who won the diamond medal in the vocal contest at the Chicago Musical College last season, and who is well known as one of the best singers of ballads in the West, will sing the coming year under the management of Mr. William K. Ziegfeld.

The New York Mirror says there was an intention in society circles to greet Calve coolly when she appeared for the first time this season, but her genius was too great and she made a triumph of her cold reception. Any way Calve can afford to crow for she is here as double her former salary while her rival is not in the company. The public wanted Calve the artist; another singer of greater social prestige could not take her place.

Fanny Johnston intends to go abroad next year and study music and cultivate her voice.

"Carmen" is being continued at the Castle Square theatre Boston this week. It has made the greatest success of anything yet put on at this house, Clara Lane was cast for the title role but a criticism of the production and of this lady's work says "that she is not an ideal Carmen in looks and actions is no fault of hers. Nature is at fault. She was rather a flirty maiden, who dressed well and clear ahead of her period, and who pouted when she found things not going to suit her. But as for Carmen; that she-devil was not on the Castle Square stage at all. Miss Lane sang well with but few exceptions and is to be commended for a performance that gave pleasure." Mr. Persee and Edith Mason were in the cast. So were Messrs Woolf and Wooley—of these latter the critic says "they did not make the opera any more enjoyable."

Paderewski has decided to spend his Christmas in Boston. He refuses positively to fill any professional engagements during that week.

Mrs. E. Humphrey Allen, Mr. George J. Parker and Mr. Clarence E. Hay were singing together in Quincy Mass. last week.

## TALK OF THE THEATRE.

Miss Lottie Dean Bradford, a promising young actress of Boston Mass., recently scored a hit at the Dudley St. Opera house in Roxbury, Mass. She appeared in three plays viz., "In Honor Bound," "A Personal Matter," and "The Footpad." In the company and taking a leading part was Mr. A. B. Sweezy, an impersonator, formerly of Chatham N. B. This gentleman has become one of Boston's favorite reciters. He is an actor of good quality also.

Miss Olga Nethersole has accentuated, this season in the United States, her successes of last year. Last Monday evening in New York she played "Denise" for the

first time in that city.

"The Strange Adventures of Miss Brown" on last Monday evening saw the light of theatrical day in New York at the Standard theatre. It was played in London last season with not a little success. It is still on at the Terry theatre in that city and is nearing its 300th presentation. Its story is easily and simply told.

Captain Courtney, an English officer of impressionable proclivities but without wealth, falls in love with pretty Angela Brightwell, who is a ward in Chancery. English law make it an offense punishable by imprisonment for a man to marry a Chancery ward richer than himself, unless with the consent of the Lord Chancellor. Captain Courtney learns of this predicament only after he and his beloved Angela have actually fallen into it. To avoid arrest the unhappy bridegroom is forced to fly, while his tearful bride is ruthlessly carried back to Cicery House Academy where she is closely guarded by the irate mistress of that institution.

Disguised as a young lady, Captain Courtney is subsequently introduced at Cicery House Academy, and in the character of Miss Brown becomes a pupil therein. It is in the academy that the real fun begins. The girls take a great fancy to Miss Brown, believing her to be a young lady, of course, but nevertheless the caresses and cordiality which they fairly smother upon Miss Brown aroused the jealousy of the young bride, Angela. The perplexities of Miss Brown, become almost unendurable, and the most ludicrous yet plausible situations imaginable are presented. Every one is happy at the close, except perhaps some of the dear girls at school who have been too open with state secrets to Miss Brown.

Judge Wilson of Cincinnati Ohio, recently rendered an opinion of much interest to theatre going people and proprietors of amusement houses. It says speculation in the theatricities is unlawful, and holds that reserved seat tickets cannot be sold for a certain performance after the theatre doors are open for that certain performance. In other words, a person buying a ticket for general admission after the doors are open for a certain performance is entitled to any seat in the house not then reserved. This is in accordance with an ordinance passed in 1872, but which has been regarded as a dead letter. The court in setting out the intent of the ordinance, said that any person who offers reserved seats after the doors are open comes within the meaning of the ordinance, even though he has no connection with the theatre. He must show, it charged under this provision, that the seats be purchased were for his own private use.

Alexandre Dumas, the French dramatist, died on the 27th ult. in Paris. He was the author of "La Dame aux Camelias" and the novel and play won him lasting fame in 1852. He was a brilliant son of a brilliant father.

At a reception in London recently, the Kendalls, Madge and Willie—as they delight to call themselves—were present, when a friend embraced the opportunity to congratulate Mrs. Kendall on her daughter's marriage, going on to say, "Well, it won't be long before your son is stepping off." "Well," answered egotistical Madge, "if ever ever he does marry I hope it won't be some trollop of an actress? An actor who was standing by quickly replied, "His father done it before him," when Madge cried, "Oh, you horrid wretch," and taint-ed. The query now is, "what actress did Will Kendall marry?"—Chicago Dramatic Journal.

It is said that A. M. Palmer has leased the Great Northern theatre, now in process of erection in Chicago for a term of five years and that his stock company will spend a part of each season in that city. Sarah Bernhardt will begin her American tour at Abbey's theatre, New York, on Jan. 20, in the following repertoire. She will be seen in her own play of "La Duchesse Catherine," Alphonse Daudet's tragic play, "L'Arienne," with Bizet's incidental music, "Izely," "Magda," "La Tosca," "Camille," "La Femme de Claude," "Adrienne Lecouvreur," "Fedora," and "Phedre."

A critical notice of Miss Nethersole acting this season is as follows. "Yet she wins her audience by her earnestness and by a sort of magnetism which at times is irresistible. Uneven as her performances are, there are scenes—and "Camille" has several of them—when her temperament, her artistic nature, the vividness of her facial expression, her earnestness and sincerity overwhelm one, and the conclusion is inevitable that there is a large spark of true dramatic fire within her. Whether she enters too heartily, too completely into the role she plays is a question to be decided by each one; whether her mannerisms are a defect of art or a tribute to naturalness may rest a matter of opinion. Still it is apparent, more and more as her impersonations are studied, that she commands attention today, an eager attention; and the tomorrow of her career, broadened as it will be by years and experience, may have in store, surprises at present only suggested."

Wilson Barrett has adapted a play from the Flemish entitled "The Sledge Hammer" and will give it a London production later on in the season.

At the Oakland (California) theatre last

week Miss May Nannery and her dramatic company presented "Gwynne's Oath", one of Charles Frohman's society plays.

Julia Arthur, who will go back with Irving and play till 1897, when she will come and star, complains that she was misrepresented when she left New York. "The critics," said Miss Arthur, with a shade of bitterness in her tone, "declared that my work was crude. So I went to England with the hope of acquiring some polish. I did not go away in the spirit that has been attributed to me. I never said that I should not come back without the indorsement of a London triumph. I went abroad simply because there was no opportunity for me here, and because I thought it would be a good experience for me. I knew no one in London and when I arrived I did not go to the dramatic agents. Several of the papers contained mention of my arrival, and among others the Daily Telegraph, whose critic, Clement Scott, had seen me play here in "The Prodigal Daughter." What was good enough to say of my work in the Telegraph attracted the attention of Sir Henry Irving and Ellen Terry wrote to Mr. Scott asking for my address. Sir Henry Irving sent for me, engaged me for his company and I made my debut in "Becket." She wants to play Juliet and Carmen.

Lewis Morrison is playing in "Faust", "Yorick's Love" and "R'cheliou" at the Academy of Music, Montreal, this week.

## Cut Out the Address.

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## 'Twas but a Gentle Hint.

"My dear Miss Easthill," remarked Mr. Cliftonheights, meeting the young lady by chance on Fourth street, "your steple-crown hat is simply divine. I crossed the street especially to get a better view. However, I shouldn't like to sit behind it at theater."

"But, then, you needn't," retorted Miss Easthill, with an arch smile, "for you are welcome to sit beside it."

## Curious Mexican Jewels.

While Cortez was in Mexico he came into possession of five emeralds of great size and wonderfully wrought. One was cut to resemble a rose, another was in the shape of a horn, the third was a fish, with pure diamond eyes, the fourth a bell, with a gigantic pearl strung on a gold wire for a clapper, the fifth an emerald cup poised on a golden foot. Besides the above he also obtained two emerald vases which were valued at 300,000 crowns each.

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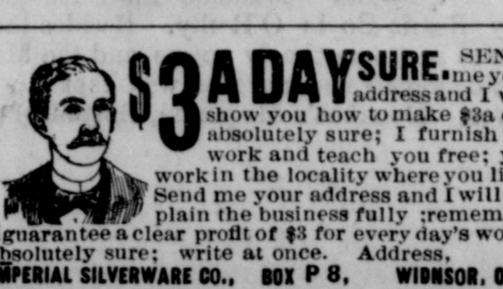


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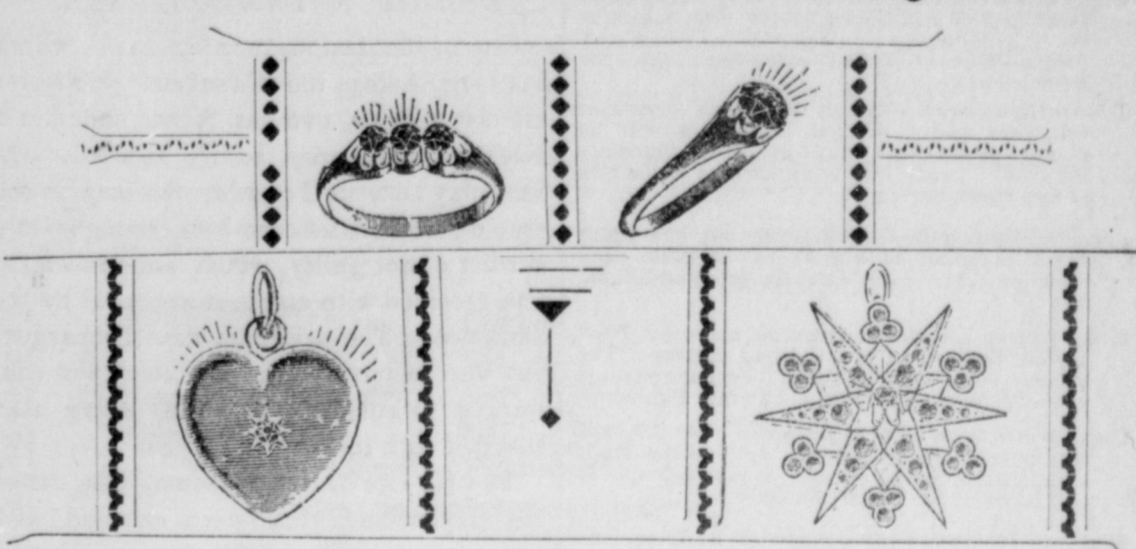


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