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Musical and Dramatic.

IN MUSICAL CIRCLES.

The parlor concert last week at the residence of Mr. A. O. Skinner was quite the success that was anticipated. Though Mrs. Fendersen who has a beautiful alto voice was the centre of interest on the occasion, the success of the affair was materially contributed to by the local talent participating in the programme. Failure to make special mention of the readings of Dr. Fendersen during the evening would be doing that gentleman serious injustice. His every selection was a delight and received with marked enthusiasm. As previously stated the concert was in aid of the Horticultural Association and the proceeds materially enlarged the funds of that very useful corporation.

A good story was told last week of which one of our best known musicians was the subject. This particular musician was one of a number engaged to furnish orchestral music during a moonlight excursion on the river. For the occasion this gentleman was to play the violin. Now it is a well known fact that at all times he is good natured and disposed to be accommodating especially so I might remark, on moonlight excursions. Violin case in hand he sauntered aboard the good steamer and was shortly afterwards approached by one of the committee of management who, not without becoming hesitation, requested a violin solo or two during the trip in the event of such a treat being deemed necessary in the entertainment of their guests—although it was not so stipulated in the contract. Full of the good nature referred to and with a face beaming with delight, the musician expressed his willingness to cheerfully comply with the request and said, "Certainly, certainly! I could play solos all night." All anxiety upon the part of the managing committee as to a sufficiency of music was thus entirely removed and preparations were made to start the steamer. Shortly after the boat was in mid stream the orchestra concluded they ought to get their instruments ready and begin work. But alas, and alack! The best laid plans of mice and men gang aft aglee. The violin case was opened and disclosed—Oh horrible fact! that while the violin was there all right, there was no bow in the case with it. This was a catastrophe indeed. A bow could not be procured then of course, and disappointed, disheartened and disgusted in a musical sense, the violinist simply "wasn't in it." The other instrumentalists did the best they could and not a little sympathy was expressed for the cornetist upon whom it may be said the burden rested. He was in good form though, as he had been playing the cornet at the laying of a corner stone in North End only a few days earlier in the same week.

Tones and Undertones.

Audran is busy on a new comic opera in three acts which he will call "La Poupee." Three hundred Swedish vocalists of New York will sing American songs in their native land next season.

Paderewski will make his first appearance in Boston this season, Nov. 10, with the Symphony Orchestra, and is announced for concerts there Nov. 23 and 30 and Dec. 7.

It is reported that an American is building for Carmen Sylva, Queen of Roumania, a piano, the cost of which will be 300,000 marks. The woodwork is beautifully inlaid and the legs are of ivory.

Lecocq's opera bouffes have so far brought in \$877,358 in receipts in Paris. Of this sum "La Fille de Madame Angot" brought in \$238,076, "Le Petit Duc" \$101,022 and "Giroflis-Girofla" \$71,000.

A London music hall favorite named Clara Willand has been engaged by Koster and Bial of New York at a weekly salary of \$450.

German women singers, have a hard lot as a rule. When they find employment in one of the 70 theatres they receive at first 120 marks (\$30) a month, and it successful reach 400 marks a month. For every

vacancy there are 30 conservatory graduates who apply. The concert singers are still worse off. The result is that many talented artists turn to the cafes chantants, where they are better paid.

Madame Calve says she will retire from the stage in two years and devote herself to farming.

A Miss Courtenary Thomas of St. Louis, has been engaged by Mr. Carvalho for the Paris opera com'que. Her debut will be as Dinorah in "Le Pardon de Ploermel."

Camille D. Arville and company will be at the Hollis theatre, Boston, on Sept. 9, with "Madeleine, or the Magic Kiss"

On Monday next the Bostonians open season in Chicago and work thence to the Pacific coast. They will play an engagement in Boston next spring.

Next season's novelty at the Grand opera in Paris will be Madame Melba in a revival of "Hamlet" with Alvarez in the title role.

The opera at Wiesbaden is endowed by the German Emperor, and the prices charged for admission may well excite astonishment, in view of the tariff prevailing elsewhere. The cheapest reserved seats cost about 20 cents; good reserved seats can be had for 36 cents, and for the highest priced box seats only \$1.80 is charged, and these are usually vacant except on gala nights.

The satirical comedy opera, "The Bathing Girl," which Fred C. Whitney produced at the Fifth Avenue theatre, New York last Monday evening, is an attempt to satirize American foibles. It has hits at Anglomani, the bicycle craze, yachting and golf. Robert Coverly is the composer of the music and Rupert Hughes, author of the libretto. Miss Grace Golden sustains the principal female role.

The once-famous singer, Teresa Brambilla, died recently in Milan at the ripe old age of 82. She was one of a family in which five sisters achieved fame as singers of opera. She was born in 1813, was a pupil at the Milan Conservatory, and after a few years at smaller theatres obtained great success at Milan and Odessa. In 1837 she took part at Milan, March 17, in the cantata arranged on the death of Malibran by Donizetti, Pacini, Mercadanti, Vaccai and Coppola. In 1840 she created at La Scala "I Corsari" by Mazzucato, "Giovanni II" by Coccia, and "I Due Figaro" by Speranza. After a sojourn of two years in Spain she appeared at Paris in Verdi's "Nabuco," and on March 11, 1851, created Gildiz in "Rigoletto." Her niece, Teresina Brambilla, also a remarkable singer, is alive, the widow of Amilcare Ponchielli, composer of "I Promessi Sposi" and "Gioconda."

Rumor has it now that the engagement between Sybil Sanderson, the prima donna and Mr. Terry is off. In fact it was so in another sense from the outset, owing to the circumstance that the fiance already had a wife from whom he could not obtain a divorce that would leave him free to marry the prima donna.

In becoming conductor of the famous Gewandhaus concerts in Leipzig, Mr. Nikisch occupies the place once held by Mendelssohn who was appointed in 1835. His immediate predecessor was Dr. Rienseke who held the place for 35 years.

There will be no dearth of eminent violinists from Europe, during the coming musical season in the United States. The Belgian artist, Marsick; the Bohemian, Ondriczek; the Frenchmen, Rivarde and Sauret, and the Italian, Tirindelli, are already announced. Of Marsick it is said he was an organist and choir master at 12 years of age and at 13 years was unanimously awarded as a violinist, the great gold medal of the Conservatory of Music, Paris.

Miss Myra Morella, a recent acquisition to the Castle Square theatre opera company, Boston, appeared in "The Three Black Cloaks" in the leading role of Girola the country bride. She is said to be "petite and attractive in appearance, and her voice

is clear and true if not remarkably full. Her strength lies in her sincerity and naturalness."

Della Fox has presented her new opera "Fleur-de-Lys." A notice of the work says "The libretto is poor, the story good, and the music much worse than the libretto." It is also said the fair Della "has grown thinner."

Lillian Russell has given the opera "La Tzigane" which she tried towards the end of last season. Its quality has not been improved. It is pronounced "Spectacularly a success, musically a failure."

TALK OF THE THEATRE.

Zera Semon, the well known ventriloquist etc. is at the Mechanics Institute doing good business. The gift feature of the entertainment is no longer a matter of chance; it is on a decidedly generous plan inasmuch as every purchaser of a ticket gets a prize. This is the second week of his present season and the interest continues almost unabated. His record here in the past shows that he has always done what he has promised in the matter of prizes and the last fortnight's observation proves that he has not departed from that record. Apart from the prize feature, his entertainment comprising as it does ventriloquism, sleight of hand, tricks with cards etc. is usually interesting in itself, and Mr. Semon unlike many others in the business is not selfish as he is willing to show anyone "how it is done" by calling at the institute between one and two o'clock a. m.—"if he is there."

Mr. Semon will continue his exhibitions for the present.

Markos, the illusionist and prestidigitateur, who is claimed by some to be now superior to Keller is coming to the Opera House shortly. He will be there during the exhibition and the startling and mysterious character of many tests he performs will doubtless result in crowded houses.

The Variety Company procured for the Opera House on Labor day and two evenings since then, was as a whole much inferior to what was anticipated. The "Fire Queen" as the programme calls her, however, was the weakest feature, and "queered" the show at the start. Some of the acts were not without merit, particularly the sketch by Messrs. Culbert and Tucker and Miss Eva Williams—Hale does a good Irish jig too.

Sawtelle's Company is coming to the Opera House on Monday next and will play through the next two weeks, afternoon and evening. They are billed to give "Rose-dale" and other good plays, during their engagement.

Adolph Jackson, who was a member of Harkin's Summer Company at the Opera House two seasons ago, is with Seabrook's new play by the Paultons entitled "A world of trouble."

"Sowing the Wind" with Mary Hampton in the cast, will be given in the same cities as last year. The play made a hit.

Marie Burroughs has obtained a divorce from her husband Louis Massen.

Miss Ida Lewis is the name of the lady known on the stage as Julia Arthur.

When Sardou, the dramatist made his first success he was on the verge of starvation and death stared him in the face.

The regular season of the Boston Museum will open Sept., 26 with "The Fatal Card."

"The Sporting Duchess" is getting roasted in the papers. For instance the Mail and Express says "that fathers and mothers ought not to permit their children to see 'The Sporting Duchess' now being presented at the Academy of Music in New York." The New York Sun says of the same play that "it is built on old lines without originality, and that it is a flagrant offence against common decency on the stage."

Stuart Robson will revive "Forbidden Fruit."

Mrs. Langtry, it is now positively announced, is not coming to America this season.

The title of Pinero's new play is "The Benefit of the doubt."

The announcement is made that Duse is reforming her company. This is sig-

nificant of something. It is still an even chance that we see Duse in America this winter, although her ill health and the frequency with which she is depressed and melancholy fits overtake her of late must make managers stagger a little. Still such managing is like gambling and the stock market, the chances are so big that some cannot withstand them.

It is rather interesting to read that Shakespeare is doing a big business in Bologna, Italy; that "Miss Helyett" is a drawing card at Leghorn, Italy; that Rossi's return to the stage is like a revival of his youth and mature successes, and that his performances of Goldoni comedies are meeting with great success, and that a revival of "The Corsican Brothers" at Rome drew a crowded house.

The millinery and dress making business is again doing duty as a theatrical advertising idea this season.

A "Samson" company stranded at Portsmouth N. H. last week after being on the road just a fortnight. That start cannot well be considered encouraging.

Mrs. D. P. Bowers, who made her debut at the Park Theatre, New York, July 16, 1846, as Amanthis, is to have a big testimonial in New York this winter on her completion of her half century of professional work. Mrs. Bowers whose maiden name was Crocker, was a daughter of an Episcopal clergyman, who died before she reached the age of 6. She was born at Stamford, Ct. March 30, 1830. She had a long career as a popular star; made a success in London at the Sadlers' Wells Theatre, where she appeared in September, 1861, as Julia in "The Hunchback"; she has been three times married, and is one of the few actresses of her school who have kept pace with the progress of their art, and plays a modern part as well as she did a classic role, and that is saving a great deal. Moreover, she is one of the few, who do not harp on the "palmy days," but frankly thinks art has advanced, and the theatre today is fully as interesting and the acting better than in the days of their youth.

Mr. Haviland and his wife, Amy Coolidge, both of whom were former members of Irving's Company in the United States, are to make a tour of South America next season.

Miss Ida Phillips, the daughter of Mardeville B. Phillips, private secretary to the Archbishop of Canterbury, has taken the stage as her career, and it is a sign of the present estimation of the stage that the set in which her father moves, and in which she grew up, feels neither surprise nor displeasure. On the contrary.

Austin Melford, who was with Wilson Barrett in all his seasons in the United States previous to his last visit, has been engaged by Sir Augustus Harris for a new melodrama to be produced at the Drury Lane theatre on the 21st inst.

"The Boston Herald of last Sunday has the following: Edward Vroom's statement that he has the rights to Dumas play "Le Route de Thebes," to be produced at the Comedie Francaise in November, has been challenged in New York, and the public is awaiting the presentation of Mr. Vroom's proof. There is but one chance that this statement may be true, and that is in the fact that Dumas' plays have never found a ready American market. They have not been profitable, if "Camille" be excepted. "Le Demi-Monde" waited nearly 40 years for an American hearing. "Denise" had a few performances in New York, and got no further. "Francillon" was not seen here for some years after its Paris production, and then it was not a great success, while a number of Dumas' most interesting plays have never been seen here. But to balance that is the fact that there is a lively interest in Dumas just now. "The Demi-Monde" made money for John Stetson. Nethersole is to do "Denise." Mrs. Potter's "Francillon" excited interest; so the theatrical and managerial sentiment may have changed. But here are at least two people in New York who have the call on the French theatre that Mr. Vroom could not have. Late announcements in regard to Vroom's "independent theatre" scheme show him in the

same attitude that any theatrical manager is in—he is working to make money. But up to date nothing that he says or does has proved that he has any original action in view, or proposes to do anything for art more than make a success for himself if he can.

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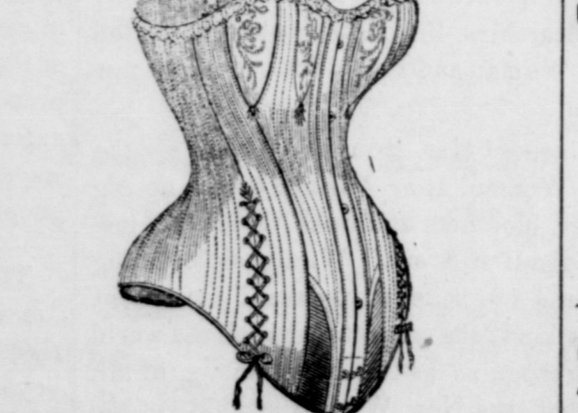
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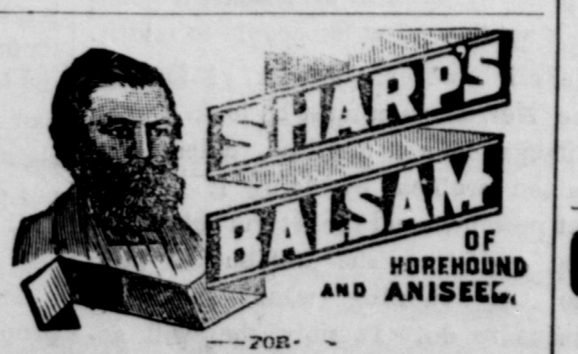
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