

Musical and Dramatic.

IN MUSICAL CIRCLES.

The annual meeting of the Oratorio Society will be held on Monday evening next. There should be a full attendance.

The Mozart String quartette—a somewhat aspiring organization has instituted and has been giving a series of concerts at more than reasonable prices. They appeared at the Opera house and on the occasion of their latest concert were badly handicapped by boisterous weather. Their idea was a commendable one and I hope they will continue their efforts. I have no doubt they will win success, as their teacher Professor White is abundantly capable.

The event of special musical interest for next week will be the appearance of Mrs. Harrison in a concert to be given in Exmouth St. church on Monday evening. This lady who, it is announced, is now making a farewell tour, is no stranger to the music lovers of this city. She has been heard here before on several occasions and if my memory serves me, her singing has always given much pleasure. It is not of her past work however that one need write just now. She may have improved in the meantime. Certainly the great compass of her voice has been commented on in the papers of the United States since she last sang here, and there is every probability that in the forthcoming concert she may surprise a great many who heard her before. I have heard that one number of Monday evening's programme will be "Lo! the bright Seraphim," with cornet obligato. Mr. E. J. Harrison the choir master of the church will play the accompaniments; I hope to refer to this concert again next week.

Tones and Under tones.

The young men of the Father Matthew association have in preparation a minstrel circle which they will put on in the Opera house on St. Patrick's night, March 17th. A grand musical concert will also be given by some of St. John's best amateur talent, a variety part is also promised, which will be of much merit. The voices in the circle are under Prof. White's baton and are said to be very pleasing.

At St. Rose's hall Fairville, another St. Patrick's night entertainment is announced by the young men of that parish assisted by some of the city's leading talent. A minstrel circle and a physical culture class, with a march, by some young misses is on

the bill. The entertainment will conclude with a farce. A good nights fun is expected; as both of these entertainments are for the orphan's fund there is not the least doubt but that they will be liberally patronized.

Ellen Beach Yaw, the singer of phenomenal compass, is back in New York.

The Wilbur Opera company is in Bangor, Me. this week. Their prices are 10, 25, 35. They have living pictures. They want a guarantee to come to St. John but they don't get anything of that kind from the directors of our Opera house.

Lillian Russell is singing at Abbey's theatre in her new opera "The Goddess of Truth." The piece has been previously tried outside of the metropolis. It is superbly staged. The libretto is said to aim somewhat on the lines of Gilbert's "Palace of Truth."

Yvette Guilbert, who was the subject of much newspaper comment before and during her recent visit to the United States, must be a very sweet, amiable (?) creature. The following story is told of her after she had learned that Madame Melba and Nordica and M. Piancon refused to appear on the same stage with a concert hall singer. She said: "How narrow-minded! Such petty jealousy! Why are they jealous? Because I make more money than they do; because the newspapers have spoken of me more than of them? How it amuses one! So they are too high-toned to sing on the same stage with Yvette; why it's a wonder they don't consider themselves so much above Yvette that they refuse to breathe the same atmosphere. Still, Yvette has sung before very distinguished audiences. It is true that my style is not G-r-r-r-a-n-d opera, but people seem to like it.

"There is only one of them who has a real excuse for not singing with me, and I respect her for it deeply. I mean Mme. Melba. Although I have risen from the people myself, I am a strong believer in caste. It would not be proper for a woman who belonged to the House of Orleans to sing with me. I don't know positively that Nordica and Melba have refused to sing with me. I know Melba refused to breakfast with me some days ago. We were both invited to a private entertainment breakfast. She said she would not come if I was invited to breakfast. I was invited and accepted. Mme. Melba was

told they would try and get along without her.

"As for Nordica—I don't know. She lives on the same floor with me. I think it strange she does not come in to deny the reports if they are not true, or send me a note. She knows all about them.

"Now, there's Sarah Bernhardt, too. Mr. Grau told me she was as mad as a tigriss because I was reported as saying she was fifty-five years old and was passing in Paris. I am still of the opinion that the mother of thirty-five-year-old Maurice Bernhardt must be extremely near fifty-five."

Ambrose Thomas had at Argenteuil a palace which he named Elinore, in enthusiastic reminiscence of Hamlet. After the siege of Paris, Ambrose Thomas rushed anxiously to Argenteuil, expecting to find his palace in ruins, but its Elinore gate even was intact, and under the door was a Prussian Lieutenant's visiting card, on which was written in pencil, as an explanation of Ambrose Thomas's good fortune: "I am Meyerbeer's nephew."

Camille D'Arville is at the Queen's theatre, Montreal this week where she is presenting her opera "Madelaine, or the Magic Kiss." The singer and the work are both popular in that city.

Miss Alice Galliard is the name of a new member of the D'Arville Company.

"Tristan and Isolde" is said to be musically one of the most beautiful operas ever written.

The weekly Review of Philadelphia of a recent date, in referring to the local debut of Ellen Beach Yaw, writes as follows: "With a regular Pathé house before her, this fair maiden tripped to the front of the stage. A flutter of excitement and curiosity passed over the audience, from parquet to gallery. Every one craned his or her neck to catch a better glimpse of the wonderful, swan-like diva. It now becomes difficult to proceed. How can one criticize harshly with the recollection of two big blue eyes, a wealth of light, golden hair, and a childish, pathetic bearing that almost amounted to awkwardness, still before one? Yet, truth above all things, should be the critic's watchword, and thus I am obliged to congratulate Miss Yaw on the wisdom of her managers, who drew that immense house through extensive advertising, for, now that our curiosity is satisfied, she would sing to empty benches were she to return again. There is absolutely nothing in her singing to warrant the assertion that she would be a second Patti or Nilsson. Her wretched method

and the necessary forcing to develop those high notes has effectually ruined what might have been a good soprano voice. And those much-vaunted high notes? The New York Tribune hit the mark when it called them "an inconsequential piping." They certainly compare unfavorably with Franklin's celebrated whistle. When Yaw sang them, for the first time, on Saturday night, there was an audible and somewhat disconcerting titter heard all over the house. Philadelphians, cannot be fooled as to the true value of anything."

TALK OF THE THEATRE

Miss Minnie Radcliffe who was leading lady in Harkins' company in this city last year is said to be about to be married to a duke. The duke is not on the stage it may be remarked even though he be stage struck.

Madame Duse is called eccentric by many persons for the reason she will not permit herself to be interviewed by newspaper reporters. Others consider this action on her part as indicating business cleverness. Whether it is the one or the other it does appear to be a matter of no concern to the public, whether her breakfast is a simple meal or not, whether or no she takes her morning meal in bed or whether she takes anything to eat or drink after the evening performance. It ought to be sufficient if in her acting she satisfies.

George C. Milne, the tragedian, was continuing his engagement in a round of Shakespearean characters at the Amphion theatre, Brooklyn, last week. At the close of his performance of "Richard III" he was called before the curtain and a speech was insisted upon by the large and enthusiastic audience present. Cibber's version of the play was used.

Otis Skinner is making a success of "Villon, the Vagabond" as some reports say. He is also producing "His Grace de Grammont." In this title role he is said to be "graceful, fascinating, earnest and convincing."

Maggie (Marguerite) Cline has brought suit, for \$100,000 damages, against the managers of a theatrical company, playing in Brooklyn recently and during her appearance there. These managers, in booming one of the members of their company, caused to appear the name "Maggie Cline" in large letters, above which appeared the name of a performer as "better than," the plaintiff.

Miss May Nannery is now filling a special theatrical engagement of twelve weeks at Los Angeles, California. Hoax—I hear Irving isn't going to give

matinees any more. Hoax—That so? Hoax—Yes; he's only giving knightly performances.—Philadelphia Record. "A Social Highwayman" is being given at the Academy of Music, Montreal this week, by the Messrs J. and E. M. Holland. The business done is represented quite poor in comparison with the real merit of the performance. The Theatre Francais in Montreal has been re-opened.

The following story of how Lotta went on the stage will be not without interest for many readers: "The father of Lotta, the American actress, was a gold miner, and her first years were spent in a log cabin on the banks of Rabbi Creek, California. Luck was, however, dead against him, and the gold never came—in any quantity, at any rate. His daughter was the petted and spoiled child of the miners; every one of them she knew, and they called her the "little lady." One day a dancing school was opened in the camp. Lotta, at this time about seven years old, quickly mastered every step that could be taught her, and soon evinced a capacity for music. A theatre had meanwhile sprung up in this mushroom town, and the manager, after a great deal of pressure, persuaded Lotta's mother to allow her to appear. The night came, and the child made her debut in this log theatre, crowded from end to end by rough miners. She sang to them, she danced to them, and a storm of applause is said to have run through the building. The applause took a practical form. A silver shower of half-dollar pieces almost overwhelmed the "little lady." This success made it evident that Lotta was a born actress. She appeared at St. Louis and other towns, and afterwards in San Francisco, where she studied for a while. Ever since the story has been one of repeated success. She is said to be the richest actress in the world, and some years ago, as an evidence of her affection for the Californians, she presented a drinking fountain, which cost some £5,000, to the city of San Francisco.

No Saving of Time.

"Before they are married," said the Corned Philosopher, "it usually takes him at least half an hour to tear himself away from her presence."

"And after?" queried the neophyte. "About the same length of time. You see, then she has to tell him of ever so many things she wants him to bring home."

Vicarious Sufferers.

Mrs. Wiggles—Doesn't your husband suffer dreadfully with rheumatism? Mrs. Waggles—Yes, but it's nothing to what the rest of us have to endure.



Just spend his Four Quarters for a bottle of Burdock Blood Bitters as all sensible people do; because it cures Dyspepsia, Constipation, Biliousness, Sick Headache, Bad Blood, and all Diseases of the Stomach, Liver, Kidneys, Bowels and Blood from a common Pimple to the worst Scrofulous Sore.

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THE LILY.

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Musical notation for the first system of 'The Lily', marked 'Andante' and 'mf'.

Musical notation for the second system of 'The Lily', including lyrics: '1. The Lil-y lay on the breast of the lake, That mir-ored the heav-ens of the wa-ters so'.

Musical notation for the third system of 'The Lily', including lyrics: 'blue, And sighed as she mur-mured, "Oh could I for-sake These clear, And plucked from her bed-ding the Lil-y so fair, And'.

Musical notation for the fourth system of 'The Lily', marked 'Meno mosso', including lyrics: 'calms for strange scenes bright and new.' The we-ary day I may spoke sweet-est words to her ear. The Lil-y lay on the'.

Musical notation for the fifth system of 'The Lily', including lyrics: 'bow to the breeze, The swal-low I beck-on in vain; The breast of a belle, Swept on with the mu-sic-al tide, And'.

Musical notation for the sixth system of 'The Lily', marked 'agitato', including lyrics: 'wind hast-ens on and ca-ress-es the trees, The bird spreads its wings far a- there 'mid the charm of the ball-room's rich spell, She drooped, and un-heed-ed she'.

Musical notation for the seventh system of 'The Lily', marked 'Lento', including lyrics: 'main, The bird spreads its wings far a-main, far a- died, She drooped, and un-heed-ed she died, she'.

Musical notation for the eighth system of 'The Lily', including lyrics: 'main, died.'