

Musical and Dramatic.

MUSICAL CIRCLES.

In the matter of musical entertainment since the close of the Lenten season the citizens generally have had little to complain of in respect to the supply, whatever may be the individual opinion as to the quality. The supply has been fairly abundant, and varied enough to please all.

In point of real musical merit and excellence the concert given at the Opera house last week under the management of Prof. L. W. Titus is, in my opinion, justly entitled to first place. Every anticipation expressed in this department last week was more than realized. Miss Tarbox of Portland Maine and Mr. Hitchcock of Boston, as every one who reads the papers is aware, were the principal soloists. The lady had been heard here before—about two years ago—and she then made such a very favorable impression that a cordial welcome was on this occasion given her by the very large and very fine audience assembled to hear her. Her first solo was Arditis "Parla" given in an admirable manner throughout, though some of her notes suggested that she was suffering from a cold, and there was an attendant sensation of regret and disappointment for a short time, because, as the piece was proceeded with this impression abated so far as her concern was all but the lower tones. Her next numbers were "When thrums the bee" and "When the land was white with Moonlight," two beautiful songs to which she did ample justice, and during which she sang B, so easily, that comparatively few in the audience had any idea, she was singing so high, the more especially that she articulated a lengthy word on that tone. Not only was this done smoothly but she sang in perfect tune throughout. It is of course almost needless to remark that she was enthusiastically encored and she graciously responded to the popular demand.

Mr. Arthur B. Hitchcock was the baritone soloist and from him much was expected, because of the advance assurance of his cleverness. As a matter of realization he more than surpassed any idea that had been formed. His first selection was Schubert's "Wanderer" an old song all too seldom heard, and his interpretation and articulation joined to his mellow rich voice, in this piece was a positive delight to every

listener and won for him a prompt demand for more. To this demand he responded with "Gipsy John" for which he received almost equal applause. Just here I may say however that it occurred to me it would have been better had he finished the song with the alternative note in the clef than with the low tone of the octave. "The Vagabond" and "The Lost Chord" were Mr. Hitchcock's other principal numbers and in each instance he did himself additional credit, his rendering of the latter piece being a revelation and demonstrating in full measure the beauties of that splendid composition. More enjoyable singing has, probably never been heard here, for the special reason that every word, every syllable, was as distinctly heard, as if spoken. There was no swallowing of words as one so often listens to, rendering it oftentimes impossible to tell in what language the piece is being sung. None of that in Mr. Hitchcock's work. He sang in the vernacular, in good old-fashioned English, easily understood and unmistakable English. I trust we may hear him in this city again another season. One of the finest pieces on the programme and one in which this gentleman appeared to advantage was the trio "Praise Ye" by Verdi, Miss Tarbox and Mr. Titus singing the other parts. It was so well done that its repetition was vigorously demanded and it was done over again. It is beautiful.

While paying just tribute to imported voices it must be borne in mind that the rest of the programme which was furnished from among home talent, was rendered in a most creditable manner. This local talent is well known and comprised Messrs. Titus, Carmichael, Allen and Ritchie with readings from Miss Ina S. Brown.

The accompaniments were all played by Mr. N. H. Athoe, organist of St. Andrew's church and this work was done by that gentleman in admirable form. He seemed to appreciate a fact that so many other accompanists either forget or do not know viz: that the instrumentation is for the purpose of supporting the voice and not the reverse. Mr. Athoe's judgment and good taste was admirable and general remark was made among the audience in praise of the manner in which he accompanied. He fairly earned the thanks of the soloists which were duly paid him. A man of less judgment playing the accom-

paniments could easily have spoiled the best vocal effort. The success was not a little enhanced by Mr. Athoe's good work.

Tones and Under-tones.

The Hubert Wilkie Opera company will not come to this city at present. Anton Seidl will conduct the Brooklyn Orchestra Concerts at Brighton beach this summer.

The late Jennie Kimball, mother of Corinne left all her money to her daughter with a request to see that her husband Thomas Flaherty, does not come to want. The opera "Rob Roy" has reached its 500th performance.

A report from London, England says that William Horace Lingard is dying there.

John Knowles Paine, musical professor at Harvard College, speaking of the Castle Square theatre production of opera says they "give proof of what can be done by American artists, trained in America and singing in the English language."

Last Monday was observed as Patriots day in Boston, and the opera "Faust" was given at the Castle Square theatre with tickets at the matinee price viz. twenty-five cents for every seat in the house, all reserved.

Frank Daniel's comic opera "The Wizard of the Nile" has made a most favorable impression on the people of Boston.

Sousa's Band open their summer season by a concert in the Boston theatre tomorrow (Sunday) evening. The organization has just returned from a tour to the Pacific coast. Miss Myrta French is the soprano soloist and Miss Carrie Duke continues to be the solo violinist with the Band.

Signor Mole, the eminent flutist, will resign from the Boston Symphony orchestra in the spring with the intention of residing permanently in Nice.

DeWolf Hopper's new opera "El Capitan" has received its Boston initial at the Tremont theatre last week. It is by Sousa and abounds with march music. A critic says "There is only one character in "El Capitan" and that is himself, and DeWolf Hopper is his worthy exponent. The music of "El Capitan" is not high class and the music for the principals hardly worthy of their vocal powers, but the choruses, and there are plenty of them, are marked with a swing, dash and vigor that is Sousa's own, and more than one of them will be heard from theatre orchestras, and the puckered mouth of the musical street urchin."

Reports from Berlin says that arrangements are being made for Herr Arthur Nikisch and the Leipzig Gewandhaus orchestra to visit the United States next fall. If they come it is possible they may delight audiences in some Canadian cities.

It is estimated that Mme Adelina Patti has received \$5,000,000 for her singing. Masciulli's opera "Hero and Leander" is to be performed for the first time at the Norwich festival in England, with Mme Albani, Edward Lloyd and the basso Milk. It will also be given in London, at the Covent Garden, with Mme Melba and the two De Reszkes in the cast.

It is now definitely announced that Mr. Mancinelli will return to New York next fall, as chief conductor of the Metropolitan opera house and of its company while visiting Boston, Chicago, and other important points.

Madame Nordica has many admirers in the United States and a recent presentation to that lady singer is described in the following account of the occasion.

Mme. Nordica was crowned with the \$5000 tiara of diamonds presented by her admirers at the performance of "Lohengrin" at the Metropolitan Opera house, N. Y., Wednesday evening of last week. The presentation was simply made after the first act, amid the shouts of the audience and wreath after wreath was thrown to the handsome singer, who appeared hand in hand with Jean De Reszke. When the handclapping had somewhat subsided, Conductor Seidl presented Mme. Nordica with a beautiful basket of flowers, into which Jean De Reszka thrust his hand and drew forth a large blue plush jewel case and handed it to Mme. Nordica, and she opened it and showed 233 glittering diamonds in their platinum setting. As soon as they caught sight of the treasure the spectators renewed their plaudits and the curtain was lowered. It was raised once more and Nordica appeared crowned with the beautiful tiara. Attached to the basket was a large envelope containing the following address to Mme. Nordica: "To Mme. Nordica—We beg your acceptance of the accompanying ornament as a token of regard from some of your friends and admirers and in recognition of your deserved artistic success, of which, as your compatriots, we are justly proud." This brief greeting bore the engrossed signature of 128 donors.

TALK OF THE THEATRE.

The death of John Stetson in Boston last week was a cause of much regret to his

large circle of friends and acquaintances. His death was due to heart failure which followed an attack of pneumonia. Two years ago last September he had an attack of apoplexy and one year ago last month he had another. From these he had never entirely recovered. He was sixty years of age, during thirty of which he was actively engaged in the theatrical world. His wife who survives him, was Miss Kate Stokes, once a popular actress.

Oga Nethersole's American tour of this year closes to day at St. Louis. She will sail for England on the 29th inst. on the American liner St. Paul.

The Tremont theatre Boston will be the scene of Georgia Cayvan's first Boston engagement.

John Hare, Olga Nethersole, Sothern John Drew and Chevalier will all be under the management of the Frohmans next season.

Ada Rehan and company from Daly's New York theatre, delighted the Bostonians last week in an excellent repertoire. Among the plays was "The School for Scandal" in which Miss Rehan was Lady Teazle. A notice of her work says, "her performance abounded in grace, brilliancy and those swift changes of mood at which she is an adept. This character has long been one of her best."

Miss Elita Proctor Otis has made a pronounced hit in the play "The City of Pleasure" in Boston. Her role was that of a coarse, dissipated woman who wins one's sympathy by her devotedness to her young sister whom she has brought up, amid her life of debauchery, to be a pure beautiful woman. The play is in four acts and a prologue and is adapted from the French of Messieurs Decourelles and Tarbe's "Gigolette" by George R. Lewis.

The season of several theatrical companies closes with the current month.

Lottie Collins of Ta-Ra-Ra-Boom-de-ay fame, and of whom little has been heard recently, may be seen on this continent next season in a piece called "The New Barmaid."

Sidney Rosenfeld's play "A House of Cards" has proved a failure and the company has disbanded.

As Miss Elita Proctor Otis is about giving a production of Carmen, the question is being asked in Boston will the Otis kiss in "Carmen" equal the Nethersole kiss in the same play?

While with Frohman, Cissy Fitzgerald—she of the winking eye and mischievous

glance—has drawn a salary of \$500 per week.

Thomas Nelson Page is dramatizing a work entitled "Polly."

Charles Riehm, who is Augustin Daly's new favoring man, has repeated in Boston the favorable impression he made in New York.

Eugene Tompkins who purchased Hicks and Edwards' new military drama "One of the best" will change the title to "The Second Regiment." The piece is now having a run at the Adelphi in London. Tompkins will produce the play shortly at the Chicago grand Opera House. B. L. E.

Carrie Turner who made such a success in "The Crust of Society" some time ago, has now a new play by Clyde Fitch.

A critical notice of "The Countess Gucka" in which Ada Rehan plays the title role, says "The comedy as a whole is not of special merit, either in conception or in construction. It has many bright lines, and some scenes will illustrate social conditions at that time, but the merit of the production lies far more in the interpretation by the brilliant company than in the play itself; a weak company would make very little of it."

The New York Shakespeare society gave a dinner to Augustin Daly at Delmonico's last Wednesday.

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'WAY DOWN IN GEORGIA.

A SIMPLE LOVE SONG.

Words by BARTON ADAMS.

Music by T. A. DARBY.

Moderato.

mf

1. The mock-ing-bird is sing-ing in the gen-tly sway-ing trees, 'Way down in Georg-ia; The
 2. Oft to that old plan-ta-tion I'd go wan-der-ing at eve, 'Way down in Georg-ia; And
 3. But stronger now the flame of love she kin-dled in my breast, 'Way down in Georg-ia; And

songs of dark-ies min-gle with the whispers of the breeze, 'Way down in Georg-ia; The
 Cu-pid's fair-y fin-gers would the love-web strong-er weave, 'Way down in Georg-ia; She
 soon a-gain I'll tread the path my feet have oft-en pressed, 'Way down in Georg-ia; I'll

soft and melt-ing a-zure of the cloud-less south-ern skies, Is pic-tured in the mir-rors of a
 blush-ing whis-pered to me, "I'm too young to mar-ry yet, And some fair north-ern beau-ty will soon
 clasp her un-re-sist-ing hand as in the days of yore, And soft-ly whis-per words of love as

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CHORUS.

Tempo di Valse.

Gen-tly swing-ing in the cool-ing shade.....

Queen of beau-ty was that lit-tle maid;..... In

dreams I wan-der to her, And in my fan-cy woo her,

Down in that sun-ny land of Georg-ia.....

'Way down in Georgia.—2.