

Musical and Dramatic.

IN MUSICAL CIRCLES.

A musical treat is promised at Queen Square Methodist church on Tuesday evening next when the Cantata "Saul of Tarsus" will be given. The choir of the church which frequently supplies some admirable musical effects, will assume the responsibility of the forthcoming production. There is no reason to doubt that the promise given on behalf of the promoters of the entertainment will be abundantly verified.

From present indications it may be concluded that our music lovers will not have opportunity to hear Albani in concert here this winter. It is not a little strange that in respect to so many visits to other parts of Canada by the more distinguished in both the musical and theatrical world, this good city should be so often side-tracked.

The Oratorio society is doing steady work at the Monday evening rehearsals in preparation for the next public appearance. Punctuality in respect to rehearsals by the active membership is of the first importance and for self evident reasons. Whatever may be the quality of the solo work, a very considerable portion—if not indeed the greater portion—of the responsibility for a successful performance of an oratorio or work of that magnitude, depends directly upon the chorus. And even upon occasions when the solo work is not up to the expected or anticipated standard, how often does it happen that the work has been saved by the excellence of the chorus. The active members of the society then should realize this in its fullness and be ambitious of the society's good name in the musical world, should take a pride and a pleasure in the endeavor that there shall be no such word as fail in the record of the society's work so far as individual effort may tend to prevent it.

Tones and Undertones.

The "Black Patti" has been singing in Proctor's continuous performance theatre, N. Y., during this week.

Corinne has been singing in San Francisco. She has been appearing in "Hendrick Hudson jr." She has not been exhibiting any special new make of Parisian gowns as the title role in her opera is one that does not call for any superfluities in the matter of dress.

Miss Ellen Beach Yaw, with her attack at the above F in alt, has a fellow female rushing along the line close behind her. Miss Yaw's rival is a Russian. She is Mlle. Elena Lella. London, Paris, and Moscow newspapers say she sings up to F in alt. Some voices of singers that run high in the scale are shrill, and there is the difference between the voice of Mlle. Leila and that of some of the much-talked of singers of the day. She is natural.

Out of about forty German operas produced last year, the most successful was the "Donna Diana" of Herr von Reznicek, now conductor at Mannheim. The work was first produced at Prague, and has since been given at Carlsruhe, Leipzig, Darmstadt, and Cassel, while it is also booked for this month at Berlin and half a dozen other cities. The libretto is founded on Moretto's comedy of intrigue.

The Bostonians are giving "Robin Hood" in New York this week. They are at the Broadway theatre. Jessie Bartlett Davis has nearly regained her health and is with the company.

The Brooklyn season of opera closed last Tuesday evening with a performance of "Les Huguenots." Mme. Nordica was the prima donna.

This is the last week of the season of grand opera at the Metropolitan opera house, New York. "Die Meistersinger," "Les Huguenots," "Faust," "Carmen" and "Lohengrin" were the bills for the week.

In referring to a concert given in New York last week by the Philharmonic, Seidl conductor, a critic of that city who does not seem happy, expresses himself in one part of his notice as follows.

"Why Wagner is played and sung in the concert room is a mystery. His overtures, the "Faust" symphony and the Seigfried Idylle (I omit his C. major symphony because it is really obsolete) sound well in concert, but excerpts from his music-dramas—and especially from the Trilogy—are not to be transplanted with ease. We all enjoyed Brema's dramatic and passionate singing of the Immolation scene from the "Goetterdaemmerung." Yet the scene belongs not in a Philharmonic concert programme. The Wagner songs were acceptable, and Mr. Seidl conducted so forcibly that he was recalled after Siegfried's Death March."

The Damrosch Opera company will open a season at the Academy of music, New York, on the 2nd. Mar. h.

"Carmen" was given at the Brooklyn, N. Y. Academy of Music, by special request, last Thursday evening. Calve, the imitable, sang the title role.

In order to prevent future misunderstandings the principal voices in the Bostonians this year are: Henry Clay Barnabee, William H. MacDonald, Jessie Bartlett Davis, Helen Bertram Henley, Eugene Cowles, Jerome Blake, George Fotheringham, Harold Slyke, Josephine Bartlett, Alice Nie-

sen, C. E. Landle, Charles R. Hawley.

Oscar Hammerstein has written the libretto and composed the music of a new spectacular opera and ballet entitled, "Marguerite" which was given its initial presentation at the Olympia Music Hall, New York, last Monday evening. It is a new version of "Faust." At this writing I have not learned how it was received but if the production was in keeping with the subject it ought to have been a success.

Signor Arditi, who is spoken of as Patti's veteran conductor, is writing his memoirs. The work will appear next spring.

Miss Duke, the clever little violinist and charming lady, who was in this city with Sousa's Band, is now in Chicago with that famous organization. A Miss French, is singing the Soprano solos instead of Miss Maria Barnard who is in Paris.

Max Alvary, the operatic tenor is said to be "as fine a specimen of a man as one ever sees, not in the athletic type but of the Apollo type." He is an ideal "Seigfried."

The fifteenth rehearsal and concert of the Boston Symphony orchestra was given in Music hall, Boston yesterday afternoon Feb. 14, and this evening Feb. 12. Programme:

Symphony No. 6, "Pathétique" Tchaikowsky (By Request.)

Aria Schumann

Concerto for Violoncello

Aria Godard

Suite No. 1

First time at these concerts.

Soloists, Miss Kate Rolla and Mr. Leo. Schulz.

The production of "Iolanthe" at the Castle Square theatre, Boston, last week was not entirely successful. A notice says: "There was a certain stiffness and uncertainty and lack of unity in the work of the chorus that evidenced want of necessary rehearsals."

The first week of German opera in Boston was a rare treat and a delight to every music lover. The company is one of high excellence and power, and averages above any previous one giving a German repertoire in this country. Some of the singers have been heard in Boston before, but the new ones who have created a splendid impression are Frau Katharina Klafsky, a dramatic mezzo-soprano, Fr. Louise Mulder, young, with a delightful voice, and with a Bayreuth record; Fr. Milka Ternina a brilliant soprano and a Munich favorite; William Gruning, a tenor of decided power with several seasons' experience at Bayreuth; and Demeter Popovici, a dramatic baritone who also has won fame in Wagner roles.

TALK OF THE THEATRE

A melo-drama "The Confederate Spy," will be given by the young men of the amateur dramatic union of St. Peter's North End on Monday evening, 17th inst. It will be elaborately staged, some special scenery being used. The young men have been under rehearsal for some time. A drill and some other novel features will be introduced. It is a five-act piece and is said to be very interesting, dealing with an American war-time story. The entertainment is being held for a charitable object and should be largely patronized.

Mlle Rhea has been playing in Brooklyn last week. The plays presented were "Nell Gwynne" and "Josephine." She did a successful business, despite the fact that it is said, her support was not especially good.

A Bangor paper of recent date says that Miss Ullie Akerstrom who was here last year at the Opera House, has sold to parties in England, her play "Annette, the dancing girl." The item adds that Miss Akerstrom will go to England to superintend the rehearsals.

John Drew closed his engagement at Palmer's theatre, New York, on Saturday evening in the play "A Squire of Dames." He will resume the production of this piece on the 24th inst. at the Garrick theatre.

Margaret Mather will return to the stage in three weeks and, under the management of T. Henry French, will star in a repertoire of Shakespearian and emotional roles.

That laughable play "The strange adventures of Miss Brown" which was such a London success, is on at the Park theatre, Boston, this week.

Stuart Robson the well known actor will be sixty years old next month.

The Footlights, which is a Philadelphia publication says of the Netherlands k'iss that "it had not the cold, chaste, literary quality of the Boston girls offering, nor did it smack of the loud-sounding, explosive joyousness of the Chicago maiden's labial salute."

Miss Eve H. Brodlique, who is a Canadian by birth, recently produced in Chicago a drama, written by herself and entitled "A School for Love." The play was such a success that Gustave Frohman who was in the audience, bought the play at once and also ordered another. Miss Brodlique has been a resident of Chicago, for several years past.

The contest recently started by the New York Dramatic News as to who was the most popular actress on the American stage, has been decided in favor of Caroline Miskel-Hoyt, wife of the dramatist Hoyt. The prize was a bicycle. Mrs.

Hoyt is certainly a very beautiful woman.

"The Countess Gucki" the new play at Daly's theatre has scored a pronounced success. Ada Rehan's role is said to be equal to any work she has ever done, and will be considered one of her best impersonations. The present season of Daly's company, and Miss Rehan will terminate on the 29th, inst.

The late Alexander Dumas left two unpublished comedies "La Route to Thebes" and "La Troublante" neither of which will ever see the light, because of strict injunctions having been laid by him upon his executors to burn all his unpublished manuscript. The latter work is said to be a masterpiece of wit and satire.

William Dunlop, a historian of the American stage has stated and it has been generally accepted, that the first dramatic performance ever given in America was in Williamsburg, Va., where a theatre was opened Sept. 5, 1752. A still later historian claims to have found a record of a performance of Addison's "Cato" in Philadelphia three years before that time, and a performance by professionals in New York in September 1755 is also since noted but

nothing is known of the performances.

Still further investigation however shows that a play called "The Orphans, or the Unhappy Marriage" was given in Charleston, S. C., Jan. 19, 1735.

Mr. Henry Howe of the Irving company is eighty three years of age and has been on the stage for sixty years of that time, forty years being spent in one theatre. He is called "Daddy Howe" and is greatly liked for his genial and kindly ways. He says "I have nothing to recommend me now but my antiquity."

REMARKABLE CASES:

Chronie Invalids Raised from their Sick Bed After Giving Up Hope.

London, Ont.—Henry R. Nicholls, 176 Rectory street, catarrh; recovered. Dr. Chase's catarrh cure. 25c.

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She Knew Better.

Mrs. Newrich (in book store)—And can you recommend that book you were showing me yesterday afternoon? "Ivanhoe," I think you called it.

Clerk—Certainly, madam. It is one of the classics.

Mrs. Newrich—Oh, you must be mistaking about that, for we have a lot of the classics in our library, and they are all bound in green morocco, while that book you showed me yesterday was in cloth.

ROSES OF SUMMER.

By HENRY COHN, Composer of "Devotion to May," etc.

Tempo di Valse. WALTZ.

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