

Musical and Dramatic.

IN MUSICAL CIRCLES.

The events of the week in musical circles were the concerts given by the Bicycle minstrels in the Opera house on Monday and Tuesday evening last. As was anticipated the performances taken all together were very satisfactory and were at least up to the previous record of the club's work. The music of the circle this year was somewhat better than that of last year I thought, but "Trilby" (the closing sketch) while very funny was not made quite as much of as might have been. Its production suggested a forgetfulness of lines and cues in the part of some of the performers. The incident of the self-acting piano which continued playing the air of "B-n-Rolt" after the visible pianist had abandoned his seat at the instrument was very funny and enjoyable, but the piece generally was not at all as good as that burlesque of last season. The circle work, of that of the chorus particularly was an improvement. It goes without saying that the young men who provide these entertainments are recognized as deserving good patronage. The public manifests this belief by giving them a crowded house at each performance. They are all amateurs and as such they make more than a creditable effort to retain the good will of all which they now enjoy.

The St. John Oratorio society this week mourns the death of Mrs. Diaper, one of the most ardent and devoted among its active members. The diseased lady was one of the altos and among the very best. Her loss to the society is very great.

Tones and Undertones.

Mrs. Shaw, the whistler, will shortly sail for Europe.

The Cadets who recently gave "Jack and the Beanstalk" made a big financial success. The net profit of this year's theatricals amounts to about \$23,000. Of the receipts \$15,700 were for tickets, \$9,100 for premiums and \$11,000 for advertisements in the programme. The expenses were about \$15,000.

Florence Elene who used to sing suggestive songs with a very innocent air, has retired from the stage.

Having been asked a short time since if she intended returning soon to the United States, Madame Patti is said to have re-

plied. "I am never going back to America. It is too fatiguing. Mr. Pratt, of Chicago, offered me \$200,000 for forty concerts, but I would not accept it. I am now on my way to Monte Carlo, where I give four performances. It is our intention to stop there and in Nice for about six weeks, and then we return to Craignos. That will get us back in time for the fishing season."

Hammerstein of New York theatre fame, has made a munificent offer to Madame Calve. He offers her \$24,000 each for fifty performances.

W. H. Clark, the basso, who has been heard here and who a short time ago joined an opera company, has resigned his position as leading basso of the choir of Mt. Vernon street church, Boston.

New Bedford, Mass., Choral association will hold a festival in April next. The dates selected are 20th, 21st, and 22nd. The following are the names of the principal artists already engaged, viz. Frau Louise-Klafsky, Lillian Blauvelt, Mrs. Jennie Patrick Walker, Gertrude May Stein, Evan Williams, Barron Berthald and J. C. Bartlett. Max Heinrich, and another baritone of great reputation, are being negotiated with. The instrumentalists will be Mr. Timothee Adamowski, violinist, and Mr. Arthur Whiting, pianist.

He—I hear you attend the Handel and Haydn performances. Were you present at the "Creation"? She (indignantly)—I suppose you will next want to know if I sailed in Noah's ark?—Boston Beacon.

At Castle Square theatre, Boston, the idea of giving a double bill in the shape of "Pinafore" and "Cavalleria Rusticana" two entirely dissimilar works was a great venture and a great success. In respect to the first, however, a notice says "the impression was given that during its rendition the singers were careless."

Maurel, the famous baritone, does not expect to return to America next season. Verdi wants him to create the part of "Caliban" in his new opera "The Tempest."

A book has been written entitled "Personal Reminiscences of Mlle Emma Calve" and it will be given to the public early next month. As the subject of the book has hosts of admirers who would like to know something more about her, there is no doubt the book will have a very large sale.

The frontispiece will be a copy of Chart-ran's picture of Calve. It will be published by the New York Photogravure company.

"I'll bet her musical education cost a lot of money." "Yes?" "You ought to hear her pronounce Wagner."—Detroit News.

Miss Clara Hunt of the Grand Opera company is a Bostonian.

On last Monday evening the Bostonians gave the 200th performance of "Robin Hood."

Jessie Bartlett Davis invited a friend to see "Robin Hood." After the performance Miss Davis asked her how she liked it. "Well," was the reply, "I enjoyed it immensely, but I confess I was surprised that a company like the Bostonians should omit such an important episode in the plot. I refer to the place where Hood shoots the apple off the boy's head. You had neither the boy nor the apple. Why is this?"

Frau Klafsky is another great German singer. She abounds in dramatic force. She dominates the stage. Such dramatic ability as hers seldom exists with such a voice. Never out of tune, rich and broad in voice delivery she sings the difficult music of the role of Isolde without a flaw.

Calve does not "bout" nor row, nor swim, nor ride on horseback, nor bike, but she walks miles every day, it is said, to keep down the shadow of increasing size.

The repertoire for this, the second week of the Abbey, Schoeffel and Grau season of Grand opera in the Mechanics' building auditorium, says a Boston paper, was as follows:

Monday night, Gounod's opera, "Romeo et Juliette" (in French), with Mme. Melba, Mlle. Bauermeister, Mlle. Olitzka, M. Ed. de Reszke, M. Piancon and M. Jean de Reszke.

Tuesday evening, joint appearance of Mme. Calve and Mme. Nordica, in Verdi's opera, "Aida" (Acts I, II, III), with Mme. Nordica, Mlle. Bauermeister, Mme. Mantelli, M. Piancon and Sig. Russitano, followed by the first and only performance in Boston of Massenet's opera, "La Navarraise," with M. Lubert, M. Piancon and Mme. Calve.

Wednesday evening, Massenet's opera, "Manon," with Mme. Melba, Mlle. Bauermeister, Miss Clara Hunt, M. Jean de Reszke, M. Piancon and M. Maurel.

Thursday evening, Boito's "Mefistofele," with Mme. Calve, Mme. Mantelli and M. Ed. de Reszke.

Friday evening "Lohengrin," with Mme. Nordica, Mlle. Marie Brema, M. Ed. de Reszke and M. Jean de Reszke.

TALK OF THE THEATRE.

Madame Rhea is appearing this week at the Amphion theatre Brooklyn in "Nell Gwynne" and "Josephine." The madame has also been recently supplying the press with her views of the stage, and in her communications manifest much independence.

"The Rivals" will shortly be played in New York with a star cast. "Joe" Jefferson will be there of course, while Lotta will play the role of Lucy and Julia Marlowe Taber will play the part of Lydia Languish.

The latest from Madame Modjeska is that she will not act again this season. Her company has been disbanded.

Vernona Jarbeau who is well remembered here has joined Keith's forces at his continuous performance house.

A good newspaper story is always a pleasure and the following speaks for itself. "Alan Dale," the well known dramatic critic, attended the opening performance of "Gentlemen Joe," at the Bijou theatre, New York. In common with a large number of other persons, he did not like it. He had the hardihood to say so in the New York Journal. Then the bright, energetic and shrewd managers of the Bijou—Rudolph and Albert Aronson—ordered out the advertisement of their theatre from the Journal. Afterward they read some other New York papers and ordered it in again. But the Journal declined to take it back at any price. William R. Hearst, the new owner of the paper, who hails from San Francisco, seems to know his business.

A New York dramatic writer has recently expressed himself on the subject of theatrical patronage during Lent, as follows: "Far from being a theatrical blank, with the exception of Holy Week, I imagine that more swells go to the theatre during Lent than during any other season of the year." He also says "I fancy that the theatre habit has grown to be one over which Lent can exercise but little control. For the first few nights of the forty the luxurious sense of having nothing to do, of absolute rest, will keep the fashionables at home. A week, too, is about the ordinary lapse of time one allows for a good resolution to evaporate."

Berbohm Tree has decided to return to America next season.

This is the last week of the Boston engagement of Julia Marlowe Taber, at the Hollis theatre. On Monday evening she gave Goldsmith's Comedy, "She stoops to Conquer." The rest of the weeks repertoire was varied and ranged from "Lady of Lyons" to "Twelfth Night."

Bernhardt is said to be giving evidence that she is growing old, in the ill-natured remarks she makes about other actresses.

Stuart Robson, who will celebrate his sixtieth birthday on the 4th prox., is now playing an engagement at the Park theatre, Boston. He is giving "Mrs. Ponderbury's Past." This is an English version of Blum and Touche's farce entitled "Madame Mongolia."

Rumor says that Miss Annie O'Neil, leading lady of W. H. (Senator) Crane's company, will shortly be married to Henry C. Miner the well known theatrical manager. Miss O'Neil will retire from the stage.

Theatrical statistics show that the people of New York spent about \$2,500,000 for theatre seats, last year; the people of Paris \$4,000,000 and the people of London \$7,000,000.

"Madame Sans Gene" in English, with Kathryn Kidder in the title role is in its second week at the Boston theatre.

W. H. Howells is said to be dramatizing his novel "The Rise of Silas Lapham" for W. H. Crane.

Mme. Eleonora Duse opened her season at the Fifth Avenue theatre New York, last Monday night, appearing in "Camille." She appears four times this week, and so great is the desire to see and hear her that on the opening day it was almost impossible to get a good seat for any of the four performances.

Augustin Daly is about to reproduce "A Miserable night's Dream," at the Grand Opera House and the Company is headed by Miss Emily Rigl and Louise Thornyke Bouicault.

It is stated that "it is a fact that it is now about thirty years since 'Henry IV' was last given" and for that reason its revival by Julia Marlowe Taber, in Boston last week, was an occasion of much interest. Mrs. Taber was not favorably cast for the title role, it is also stated.

And the Next Day It Rained.

Rain today, sleet tomorrow, and bitter cold and windy the day after. How can a person dress to keep comfortable? It might seem impossible without Rigby proofed Fibre Chamois which is absolutely waterproof, no degree of moisture can penetrate it, it is also perfectly windproof, giving a healthful warmth, and at the same time is so light in weight that its presence is not felt on mild days. Have some in your coats.

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mf *f crescendo molto.*

Quasi recitando.

1. Zur Stun - de der tief - sten Mit - nacht Wenn der Sturm die Ei - che
1. At hour of deep - est mid - night When the storm the oak tree
2. Die Wo - gen des Stro - mes don - nern, Stür - men rasch am Torf ver -
2. The surg - ing dark wa - ters thun - der, Rush in wrath the ham - let

legit...... *und* *braust* *und* *tobt* *um* *den*
tries...... *And* *roars* *and* *howls* *round* *the*
bei...... *Den* *Strand* *sie* *pett* *schen* *im*
by...... *They* *lash* *the* *banks* *in* *their*

calmato.

Er - ter, *Wo - rin* *mein* *Lieb - chen* *liegt.*.....
cot - tage *Where - in* *my* *dar - ling* *lies.*.....
Zer - ne *Wit* *gröl - lem* *Wuth - ge - schrei.*.....
fur - y. *Their* *threats* *the* *break - ers* *cry.*.....

Dolce. *mf* *138.*

Dolce.

Ich fuß und so ru - big - schlum - mer, In Un - schuld wie ein
Then sweet and so qui - et slum - bers, As peace - ful as a
Es schlummet und träumt mein Herz - chen, Rag - braut - sen Wind und
Still sleeping she dreams my hearts - ease, the wind and flood a -

Kind...... *Mein* *sanf - tes,* *theu - er - ses* *Mäd - chen,* *Sie* *hört* *nicht* *den* *Wit - den*
child...... *My* *gen - tle,* *in - no - cent* *sweet - heart,* *She* *hears* *not* *the* *storm* *so*
gluth...... *Es* *flingt* *durch* *Traumes* *Ge - we - be* *Das* *Lied* *mei - ner* *Lie - bes*
love...... *In* *dreams* *she* *list - ens* *en - chant - ed* *A* *song* *of* *my* *faith - ful*

Wind. *Mein* *sanf - tes,* *theu - er - ses* *Mäd - chen,* *Sie* *hört* *nicht* *den* *Wit - den*
wild. *My* *gen - tle,* *in - no - cent* *sweet - heart,* *She* *hears* *not* *the* *storm* *so* *wild.*
gluth. *Es* *flingt* *durch* *Traumes* *Ge - we - be* *Das* *Lied* *mei - ner* *Lie - bes* *gluth.*
love. *In* *dreams* *she* *list - ens* *en - chant - ed* *A* *song* *of* *my* *faith - ful* *love.*