

Musical and Dramatic

IN MUSICAL CIRCLES.

In this department last week reference was made to the organ recital and sacred concert at St. Andrews Church, on the 22nd inst and a pleasure was anticipated for all who attended it. The programme prepared for the occasion was carried out in its entirety with the exception of the anthem set down for the choir. The choir did not materialize. The organ work of Prof. Athoe was admirable in every sense and demonstrated his familiarity with that noble instrument. This gentleman's beautiful style of accompaniment I have had previous opportunity of commending, so far as the piano was concerned, but either his judgment was not so absolutely correct on the organ or his pride in the instrument or in his own power impeded to it, overcame that judgment somewhat; the fact is that at times he almost shut out the voice of at least one of the singers on the occasion. I make this comment with a full consciousness of how really difficult it is when seated at an organ to determine the exact volume that makes the accompaniment what it should be, viz a support to rather than a controller of the voice. The soloists on the occasion were among the best in the city. I have heard Mr. Ritchie sing his solo "The Coming of the King" several times before, but never in such a happy manner as he did at this concert. He seemed to sing with more confidence in himself and with a much improved interpretation. It is a fine selection and admits of much dramatic rendering. Miss Lugrin's solo "My Heart ever Faithful" by Bach, was given in that lady's cultivated manner, while Miss Fowler's solo was noticeable more particularly for the distinct articulation of the singer. The other soloists were Mr. Horace Cole who sang "Ora pro nobis" by Piccolomini and Miss Jessie Gordon Forbes, who gave "Singing in God's acre" by Smita. Mr. Cole's solo was a splendid effort and had encores been permitted he assuredly would have been obliged to sing again. He interpreted his piece admirably and made one of his best musical successes.

Much interest was felt in Miss Forbes' solo as it was what might be called this lady's first public appearance since her return after a period of musical study in the United States. The lady's studies are not yet by any means completed and it is doing her injustice, in a sense, to have her sing now, but she gave abundant indication by her method that she is vastly improved since she was first heard here, a couple of years ago, and her present vocal development gives distinct promise of unusual excellence in the near future under careful tuition to what she evidently has been securing. To criticize closely now would be unjust supposing it is fair to severely criticize amateur work at all. It is like passing a critical opinion upon a half finished picture by some famous artist. One can only get a suggestion of the completed work. Miss Forbes was much handicapped by an altogether too loud organ in parts of her solo.

I have heard that the "Hispania" club of Halifax are about putting on another opera, very soon. This time the effort will be more ambitious than they have yet made, as "Martha" is the work on which they are now engaged. The costumes for the production of this opera will be brought from London. I have no doubt it will be as successful as any of their previous productions.

Tones and Undertones.

It is interesting for music lovers to be told that Richard Harlow who was the great success as "Isabella, Queen of Spain" "the daisy queen" in "1492" has gone to Europe for a summer vacation.

Madame Klafsky will sing in Hamburg, next fall in opera and afterwards return to the United States. At least this is the latest about this clever vocalist.

The Damosch Symphony orchestra is to be conducted on the co-operative plan next season. There will be four rehearsals every week and more concerts than formerly.

Mr. Damosch is now in England making engagements for his next season of German opera.

Messrs. Abbey, Schoeffel and Grau the impresarios, who recently assigned, lost fully \$200,000 in their venture with Lillian Russell.

"Aida" is the opera at the Castle Square theatre, Boston this week. As the management had decided on light opera for the warm weather this production of grand opera may be taken as indicating that the weather has been cold this week—it is barometric.

New additions to the Castle Square opera company are Mary Link, prima donna contralto and William Mertens, baritone. The latter sings the role of Amansaro the King of Ethiopia in "Aida."

Madame Walborg Andersen a celebrated Danish singer has arrived in the United States. She is handsome and twenty four years of age. Her voice is a rich mezzo soprano of unusual range. She is one of the prima donnas of the Royal opera house at Copenhagen and has a romantic history. She had been a nurse at the

Municipal hospital in Copenhagen when a wealthy patient under her care hearing her sing was impressed with the beauty of her voice. He interested the government in her case and she studied in Paris and Berlin at the expense of the nation. She comes to America at the invitation of Chicago Danes to take part in the musical services for the benefit of the Hans Christian Andersen monument to be erected in that city.

On the 1st prox. a season of grand opera under the direction of W. T. Carleton will be inaugurated at the grand opera house New York. Among the leading members of this Company will be Miss Rena Atkinson a native of Portland, Oregon, where her father is a prominent journalist. She is a pupil of Agramonte and is said to possess a "most charming appearance and a voice of great power and sympathetic quality."

A new music hall, at Cincinnati which was reconstructed at an expense of \$100,000, was dedicated recently with the twelfth May festival. The musical ceremonies last this week, closing tonight. The leading singers who took part are as follow:

Sopranos, Mme. Lillian Nordica, Frau Lose-Klafsky, Mme. Medora-Henson, Mrs. Corinne Moore-Lawson; contralto, Miss Marie Brema; tenors, Mr. Ben Davies, Mr. George J Hamlin; basses, Mr. Wa'kin Mills, Mr. Plunket Greene, Mr. Firangon Davies; organist, Mr. Arthur Mees.

"El Capitan" is still running smoothly along at the Broadway theatre. It is pretentious both historically and musically. The date of the fiftieth performance and first souvenir night will soon be announced.

TALK OF THE THEATRE.

The theatrical event of the week has been "In Old Kentucky" with its "pickaninny band" and exciting horse race at the Opera House. The response of the public to this effort of Mr. Harkins to please them has been spontaneous to a degree. The house was crowded at both the matinee and evening performance of Monday last, despite the fact of numerous other attractions, and fine weather, with excursions out of town by rail, on river and bay. The play has been well described in the advance notices. It is not a little spectacular while not absolutely a spectacular play. The members of the company appear to be very happy in their roles and the individual work is excellent. This in itself is not so much a matter of surprise when it is considered that with the exception of three or four of the company, the members of the cast have been playing their respective roles all the last season. These exceptions are Miss Whittey (Mrs. Wise) Miss Magill, Malcolm Bradley, and W. S. Harkins. The work of these ladies and gentlemen however, is done with so much ease and smoothness that it is not easy to tell they are new to the piece. There is much brightness in the play, and some pathetic incidents as well—sunshine and shadow, but in its construction—(having direct reference now to the author) it ends in a manner, that compared to the rest of the piece, might well be termed weak, not to say commonplace. A better ending than the one now in use would be the picture presented when Joe Leroy, in self-surrender, joins the hands of Madge and her lover and bidding them good-bye asks God to bless them. However the audiences are all well pleased and that is sufficient whether the critic is pleased or not. The critic must have his say nevertheless. The company closes its present engagement with a matinee this afternoon and it will be the last chance to see "In Old Kentucky" and the exciting horse race scene. It is a play that can be witnessed twice in order to get a full and satisfying understanding of it. There is not much doubt the present season will close this afternoon to business quite as large as it opened to. On Monday evening the company open in Halifax, I believe producing "In Old Kentucky" in that city. If the theatrical pleasures of our Halifax friends are received on the same lines as in St. John "Queen Bess" with Madge as the jockey will be a winner there too.

Many friends of Mr. and Mrs. Price Webber will be delighted to learn that Mrs. Webber has been almost completely restored to health. So much is this the case that they are making immediate arrangements for opening their season.

The Rose Syjell London Belles have been giving variety performances at the Mechanics' Institut; this week with the exception of Thursday evening.

Lady Sholto Douglas has been appearing this week at Pastor's theatre making her New York debut.

Harrison Gray Fiske, editor of the Dramatic Mirror of New York is seriously ill.

Marie Studholme, the beautiful English actress has returned to her home.

David Belasco wants only \$65,000 for making a star of Mrs. Leslie Carter.

Madeline Lucette Ryley, the young playwright, will have three plays in performance next season. They will be done by John Drew, E. H. Sothern and Nat Goodwin.

George Fawcett, favorably remembered here and esteemed perhaps the more that he is the husband of Miss Percy Haswell, has been playing in a recent Boston performance of "Sweet Lavender."

It is said that Olga Nethersole will add to her repertoire of next season, a dramatic version of "Toss of the D'Urbervilles."

Alexander Salvini and his wife (Maud Dixon) will sail for Europe on the 6th of June. They will return in two months.

A number of the players are arranging for their holiday season. Managers, actors and actresses are interested in securing recreation and rest. Grace Kimball who is leading lady for E. H. Sothern sails for Europe on the 9th June. Messrs. Evans and Hoey have already sailed and Georgia Cayvan is also on the wing to the old country.

Maggie Cline denies that she is following the all star "Rivals" company to see how Julia Marlowe Tabor plays Lydia Languish. Miss Cline says her impersonation will be original with her.

Miss Minnie Radcliffe who is so well and favorably remembered here as leading lady of the W. S. Harkins' company last season, is with an "All Star" company at present. Joe Jefferson is at the head of

this combination and Crane, Holland, Goodwin, Wilson, etc., are in the cast. Miss Radcliffe is under study for Miss Julia Marlowe Tabor. That she was selected for membership in this company is a tribute to her cleverness and talent and bears out what was said in this department of the lady's work when in this city last year.

Weilton Lackaye has accepted for production in Chicago last fall a new play by Robert Drouet. The work is entitled "Colonel Bob" and it is a modern study of Southern life. Lackaye has another play entitled "Dr. Belgraff" on which he builds high hopes.

The American rights for Max O'Rell's new comedy drama "Hearts Ease" have been secured by Rose Coghlan. She will present it in New York next November.

Rose Coughlan will begin her next season in San Francisco towards the end of August with a production of "Madame."

J. M. Barrie has finished a new play which has been purchased by Charles Frohman for production by the Empire stock company. The play has not yet been given a name.

Frohman would like to give Londoners an exhibition of realistic ocularingizing be-

cause he is trying to arrange with Olga Nethersole for a production of "Carmen" in that city.

Jennie Yeamans thinks marriage is a failure so far as relate to Charles B. Dillingham, her present husband. She thinks he is too bad to live with and will attempt to get a divorce. Miss Yeamans made her first appearance in a continuous performance at Keith's theatre this week.

The story that Maud Jeffries has retired from the stage is denied. She is only to visit her people in Tennessee this summer. In the fall she rejoins Wilson Barrett's Company in London.

A late scenic play is called "The Train Robbers" and in it much attention is paid to the horrible. A band of Apache Indians will burn a white man at the stake, and assurance is given that a fresh individual will be cremated at each performance. There is no doubt about the "fresh." The constructors of this "thrilling drama" are named Davies and Keogh.

Kitty's Confession.

He—"Miss Kitty, I've heard it said that a kiss without a moustache is like an egg without salt is that so?"

She—"Well, really, I don't know—I can't tell—for in all my life I never—"
He—"Now, now, Miss Kitty!"
She—"Never ate an egg without salt."



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QUEEN OF THE LILIES.

Words by JESSIE VILLARS.

Music by A. FRENCELLI.

Come in - to my boat-ic, May, Come, come, come, May, I'll row you down the

stream; Come, come to where the wa-ter-lil-ies grow, And you shall be their queen, May, And I will crown thee there,

May, With garlands fresh and white. Your loy-al sub-ject I will be, Come, come, come, come, Your ev-er faith-ful

knight; Come, come, ah!..... ah!..... ah!..... come, ah!.....

come. We'll let the old boat drift, May, A-mong the wooden piers, We'll glide a-long so peace-ful a-

cross the foam-capp'd well, And watch the wan-ing moon Glean thro' the haw-thorn trees; O love, we will float till morn-ing, Till

dew falls on the leaves. Ah!... ah!... ah!... come, ah!.....