

Musical and Dramatic.

IN MUSICAL CIRCLES.

The management of the Oratorio Society has decided that the work on which the active members shall rehearse will be Mendelssohn's oratorio, "St. Paul." The present intention is to get this work up in the very best form and give it to the public on some date during exhibition week, next fall. It is well to make this timely beginning in the study and rehearsal of this oratorio, because to give it as the management and the friends of the society would desire, involves close attention and punctuality at all the rehearsals. The society not unmindful of the idea of further entertainment of the public, purpose giving what may be called, a miscellaneous concert, sometime during next month. This idea is commendable, and that it is appreciated, will probably be manifested by generous patronage whenever the concert is given.

An important change in the personnel of the choir of Exmouth St. Methodist church is noticed in the fact that Miss Bertha Lake has been engaged as leading soprano there for the current year. Miss Lake, I believe has been the leading member of the choir of Brussels street Baptist church for some time past. Mr. E. J. Harrison, the choir master of Exmouth St. church, is to be congratulated in having successfully arranged a contract with this young lady. Mr. Geo. T. Higgins continues as organist.

Miss Jessie Gordon Forbes, whose singing in Boston was recently mentioned in this department, has returned home and delighted her St. John friends and admirers of her tuneful voice, by singing a solo "Jerusalem" in St. Andrews church last Sunday evening. Before she left Boston Miss Forbes accepted an invitation to sing in the Unitarian church at Dorchester Mass., the regular alto of the church having been ill at the time. This was quite a tribute to the talent of our young fellow citizeness.

In the choir of the church of the Assumption, West End, I learn there has been a change in the fact that Miss Mary Wetmore of Carleton has succeeded Miss E. Morris as organist.

It was intended that a concert would be given in the St. Andrews' church last evening but it has been postponed until Friday evening of next week.

Yet another church choir change I learn has occurred in the resignation by Mr. W. A. Ewing of his position as organist of the Mission church, Paradise Row. He will be succeeded by Mr. Williamson, mathematical teacher in the Davenport school.

The City Cornet band is making a departure in the entertainment they are providing for the public this season. It has taken the form of a "Minstrel Show" and two performances will be given on the 4th and 5th inst. Prof. White, I believe, is the musical director and the band will of course contribute some of its best work on the occasions. There can be but little, if any, doubt about the Opera House being tested to its capacity on both occasions.

Tones and Undertones.

It has been noticed that Boston, Mass., is the only city where Paderewski did not play to crowded houses.

Jessie Bartlett Davis, the favorite alto of the "Bostonians," has a handkerchief, once the property of Queen Isabella of Spain; not the "1492" variety of the Queen.

W. H. Clarke, of Boston, the Basso, who was brought here to sing in Oratorio one season, sang the role of Don Jose in "Maritana" on Thursday of last week at the Castle Square theatre. He continued in the role for the balance of the week in the stead of William Wolff, who had been called out of town.

Miss Myrta French, the soprano soloist with Soussa's band, is a pupil of Sbygilla of Paris.

An endeavor is being made to have Manager Harkin's bring the Wilkie Opera Company to this city. This too despite the fact that dates previously secured here for the company have been cancelled.

Planquette's Opera "Rip Van Winkle" is occupying the stage at the Castle Square theatre Boston this week, William Wolff playing the title role. Miss Edith Mason was not in the bill.

The new Irish opera "Shamus O'Brien" now having a run at the opera Comique in London, will be produced in this country by Joseph Brooks and H. C. Miner who bought the rights for America. They will import the original English company.

The twenty-fourth rehearsal and concert of the Boston Symphony orchestra was given in Music hall yesterday afternoon,

May 1, at 2.30 o'clock, and this evening, May 2, at 8 o'clock.

The Wagner programme was:
Overture "Rienzi"
Idyll "Siegfried"
Faust overture
Prelude to Act III "Lohengrin"
Waldweben "Siegfried"
Prelude and Love Death, "Tristan and Isolde"
Prelude "Die Meistersinger"

Chevalier, the English Coster Singer, has renewed his engagement with Messrs Koster and Bial New York for four weeks longer.

The forthcoming, eighth, annual tour of the Boston Festival Orchestra of 80 performers under the direction of Mr. E. Mollenhauer, it is said will include nearly all the principal festivals in the United States and Canada. Among the soloists to appear with them are such distinguished ones as Mme. Nordica, Mme. Klafsky, Lillian Blauvelt, Rose Stewart, Marie Brema, Gertrude May Stein, Katharine Bloodgood, Ben Davies, W. M. Rieger, Max Heinrich, M. Plancon, Joseph W. H. Sherwood, Sig. Campanari and Barson Berthald. This is an opportunity for either the Opera house managers or the Oratorio Society or both together to give the citizens a musical treat of unusual excellence.

Bruck's "Arminius;" Massenet's "Eve" and Chadwick's "The Lily Nymph" are chief among the choral works to be given at the Hampden County musical festival on the 4th, 5th, and 6th inst. Mesdames Nordica, Bloomfield-Zeisler and others will appear.

A series of six vocal chamber concerts as they are called, has been given in Boston recently and the last took place on Tuesday evening of this week in Association Hall. It was a Brahms and Beethoven evening and was rendered by the Berkeley Temple quartette viz Mrs. C. N. Allen, soprano; Mrs. Marie Kaula Stone, contralto; Mr. George J. Parker, tenor; and Mr. Thomas Daniel, basso. The managers of the series invite suggestions from friends and patrons in the direction of making the entertainments still more popular.

TALK OF THE THEATRE.

Joe Jefferson was born in Philadelphia Feb. 20, 1829.

Miss Catherine Goode is playing the role of Zara in the company of Miss Elita Proctor Otis producing "Carmen" in Boston this week. Miss Goode played in this city as a member of Lytells company at the Institute some few years ago. She was and is quite a clever actress.

Jeanette Lowrie, who will be remembered as the sousrette of the Frawley Stock company at the opera house, is playing with much credit to herself in "The Speculator" the new play of Thos. Q. Sabrooke. After leaving this city Miss Lowrie married Alf Hampton the comedian of that company.

Allan Dale the well known dramatic critic, now of the New York Journal, will make a holiday trip to Europe, sailing next month.

A rumor that Miss Maud Jeffreys who is Wilson Barrett's leading lady, will retire from the stage, is rapidly gaining currency. Carl Haswin, who played here so cleverly in "Little Lord Fauntleroy" at the Institute a few years ago, and who has since been touring in "The Silver King" now has a new play entitled "A Lion's Heart." The story is said to be intensely interesting throughout.

The text of a preface purporting to have been written by Sarah Bernhardt for a book entitled "Sarah Bernhardt artiste et femme" has just been published in the Gaulois of Paris. In this book Bernhardt gives her impressions of America and Americans. A French publisher in New York announces the early appearance of the work.

Last Saturday "The Prisoner of Zenda" closed its remarkable run of 186 performances at the Lyceum theatre New York.

"The Willow Jones" which is the title of May Irwin's comedy has reached its 300th performance last Tuesday evening. Elegant souvenirs in the shape of silver siphon bottles, filled with apple blossom perfume were distributed to the ladies in the audience on the occasion.

Aubrey Boucicault has purchased from Mr. Atkinson his interests in "The Shaughran" its costumes, scenery etc., and opened at the Walnut street theatre Philadelphia last Monday for a three weeks stay.

Henry Irving's production of "Macbeth" in Boston last week and which it is said he gave in compliance with a very general wish, is scored by the critics—One of the critics says "It was emphatically an exhibition of scenery, stage trappings and togs." "Never in all of his performances with the varying shade of eccentricities, has Mr. Irving appeared to be so bad an actor. His mannerisms mounted reason, common sense, grace, beauty and all else and rode them to oblivion. His gait, ejaculations and vocalizations were distinctly and irretrievably bad."

Trained.

"Do you notice how much Mr. Castleton has improved in his conversation?" "Yes. You know he had a season ticket to the opera."

RESULTS OF CUBA'S WAR.

All the Interior of the Island Held by the Patriots.

The importance of the results achieved thus far by the Cuban insurgents is demonstrated by the powerful army which Spain is obliged to keep in the island and with which she is still unable to put down the revolution. In "El ano Politico" (the political year), a book just published at Madrid by a member of the Cortes, Senor Solderilla, the following estimate is made, from official sources, of the number of men sent to the field against the patriots by the Spanish government.

Spanish regular troops in Cuba when the revolution broke out Feb. 24, 1895	13,000
First expedition from Spain	8,903
Second expedition	7,477
Third expedition	4,088
Fourth expedition	2,992
Fifth expedition	9,601
Sixth expedition	29,055
Seventh expedition	24,639
Eighth expedition	9,033
Ninth expedition	18,901
Troops at Porto Rico sent to Cuba	1,502
Cavalry detachment paid by the merchants at Havana	300
Naval Infantry incorporated in the army	5,000
Volunteers of Havana	2,000
Volunteers sent from Spain	2,500
Criminals pardoned in Spanish prisons and enlisted as soldiers	2,700
Reserves called out to replace the dead	23,000
New reserves called out at the end of 1895	8,000
Total men	172,295

To these may be added the expedition of 16,000 men sent to the island in February, 1896, and not included in the estimate of Senor Solderilla which refers to the year 1895, and the 50,000 volunteers employed for the garrison of Havana and the principal towns of Cuba. That makes a total of 238,295 men in arms on the Spanish side. And it was said, lately, that Gen. Weyler had asked for more reinforcements.

This above figures are eloquent to prove that the revolution is not a negro movement and an uprising of outlaws, having against them the large majority of the Cubans, as the Spanish Government usually states. They prove also that the Cuban army is not a band of bandits without a military organization and intelligent leaders. A band of bandits does not require 238,295 soldiers, under the command of the best Spanish Generals, to suppress it.

People not conversant with Cuban affairs cannot easily understand two things: first, how it is that the Cubans are not in possession of an important town or seaport, and, second, how with only 45,000 men, and not so well armed as the Spanish, they can stand successfully against 238,295 men. With regard to the interior towns the situation is explained by the fact that in an attack upon them many Cuban families, including those of some of the Cubans in the army, would perish either from Spanish revenge or from the bullets of the patriots. When the revolution broke out Cubans and Spaniards lived together in the towns. The Cubans for the most part were married

or had parents and relatives, while the Spaniards were single, having their parents and relatives in Spain. The Cubans left in the towns their families when they went to the country to join the insurgent army. Having remembrance of the experience of the war of 1868, when the women who took the field proved a burden for the Cuban soldiers, and some of them were the victims of infamous outrages by the Spanish, they preferred to leave their families in the towns, where cruelties cannot be committed openly without arousing public indignation and perhaps inviting the protest of foreign representatives. But notwithstanding the danger of their families the Cubans would seize an important town, especially a seaport, if they had belligerent rights and were in possession of a navy which would enable them to keep it. At present the Cubans cannot hope to possess war ships. The American public is well aware of how many difficulties the Cubans encounter in sending even an expedition to Cuba. Their ships are liable to seizure and detention, and have to sail as merchant steamers when at last they find a chance to start. It is a mistake, therefore, to compare the situation of the Cubans, with that of the Confederates during the civil war in this country. The seaports of the Confederacy were not occupied by the Federals when the war began. It was a struggle of the South against the North, each side having its own territory and its own cities. Cuba's war is the uprising of a colony against its Government, of the natives of an island against their oppressors, with the latter possessing all the benefits of belligerency.

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Tempo di Valse.

Cantata.