

Musical and Dramatic

IN MUSICAL CIRCLES.

The much anticipated concert by Madame Abani and her company of selected musical associates materialized at the Opera house last night. The house was crowded to the doors. No detailed description of the concert can be given in this issue owing to the fact of its having occurred at such a late date in the week.

On Tuesday last there was a concert given in St. John (stone) church under the direction of Mr. James S. Ford, organist of the church. The talent that furnished the programme on the occasion was entirely local and comprised several who are properly rated among the best vocalists and musicians the city can produce. The selections given by the several performers were from the works of some of the best composers and they were rendered perhaps as well as could be expected outside the lines of the professional rank and also in a manner in some respects not surpassed by many who are not infrequently named, in the public print; among the professionals. Mrs. W. S. Carter was the principal soprano and sang her numbers with her well known excellence. Miss Godard's piano work is already so favorably known it is unnecessary to say other than that she was up to her usual standard. Mrs. William Davidson and Mr. Lindsay gave much pleasure by their selections. Angels ever bright and fair, and Meudelssohn's Garland respectively.

Tones and Undertones.

Calve is said to be much thinner than last season and looks much younger. She will sail for this side of the water on 1st. December.

The Boston Symphony Orchestra will give concerts in New York this winter. They will be heard at the Metropolitan Opera house in that city on December 10, Jan. 21, Feb. 25, and March 25th. Emil Faur will be the conductor.

The following is a recent description of Rosenthal the famous pianist. Rosenthal is young. He is a bachelor. His stature is small, but he is of a sturdy build. His face is handsome, and his hair, while long from a fashionable point of view, is wavy and curly, and has neither the eccentricity of growth nor the originality of color of Paderewski. Rosenthal looks rosy, healthy and prosaic. Will these physical qualities be as potent as the pallor, the hypnotic glance, the delicate hands, the material fragility of Paderewski? Who can tell?—The Presto.

Lillian Russell of comic opera distinction, is said to be an excellent cook and "a past mistress of the chafin dish." If it be true that "the way to a man's heart is through his stomach" there must have been several days of Lillian's cooking was a failure, if one may judge from the numerousness of her husbands.

Much interest is being felt in Boston at the coming of Col. Mapleson's new Imperial opera company which opens a season at the Boston theatre on Monday next. The company's repertoire covers the whole period of modern Italian opera. The organization comprises two hundred artists.

Mr. Charles Mole, the well known flutist having gone from Boston to the continent of Europe some time ago, begins an engagement at Nice on 6th December.

The performance of 'Moses in Egypt' originally fixed for the 29th inst at Music hall, Boston has been unavoidably postponed.

Mr. Max Alvary, the tenor singer, is reported seriously ill in Jena, Germany, and his illness is said to be of an incurable nature.

'Cendrillon' the new opera by Massenet will shortly have its first reading to artists at the Opera Comique, Paris.

The leading part in Gaston Pollonai's new opera 'Dolores' when produced at Nice, will be sung by Madame Adelina Patti.

Paderewski is reported as still being at Aix-les-Bains, working on his opera. He is remodelling the first act. His only engagement of the season will be when in February next he will play at a Gewandhaus concert.

Many pianists think that Rosenthal is greater than Paderewski. Among Leipzig pianists Rosenthal takes rank above all others.

'Carmen' was the opera at the Castle Square theatre, Boston, last week. A notice of the production says: "While it must be admitted that the music of Bizet's opera is too great for justice to be done it by any but the greatest singers, yet the performance by the Castle Square company was excellent and very pleasing, the costuming and stage settings were handsome and the choruses harmonious and effective." And of Miss Clara Lane's work in the title role the same paper says: "The part of Carmen gave Miss Lane good opportunity for the display of her histrionic powers, of which she made the most. Her Carmen is, however, too refined; it lacks abandon and sensuality; she is not wicked enough; but she sang and danced charmingly and was generally applauded."

Jessie Bartlett Davis, the great alto of "The Bostonians" offers some good advice to young singers starting out on their career. "If I ran a conservatory," she says, "I would tell the pupils who had ability and were anxious to begin a public career to get one song—never mind what—ballad, hymn, song, and work at it until they could make of it all that the composer and author intended. Take, for instance, the girl who wants a position in a church choir. If the applicant wants to win let her sing Go Bury Thy Sorrow, There is a Green Hill Far Away, or Rock of Ages. The possibilities of those three sweet old songs are only limited by the ability and soul of the singer. Move two hearts in a committee of three, get a couple of heads to bend, bring four or five eyes to tears, and let the rest of the applicants do the mad scene in Sonnambula and they were rendered perhaps as well as could be expected outside the lines of the professional rank and also in a manner in some respects not surpassed by many who are not infrequently named, in the public print; among the professionals. Mrs. W. S. Carter was the principal soprano and sang her numbers with her well known excellence. Miss Godard's piano work is already so favorably known it is unnecessary to say other than that she was up to her usual standard. Mrs. William Davidson and Mr. Lindsay gave much pleasure by their selections. Angels ever bright and fair, and Meudelssohn's Garland respectively.

W. H. Batchelor, the musical director of Francis Wilson's Opera Company, has compiled a catalogue of the curious habits indulged in by different artists in order to refresh or strengthen themselves in their moments of rest during the exercise of the voice. Thus, it appears that Mario ate two salted cucumbers, and claimed that this vegetable, thus prepared, strengthened his voice. Wachtel swallowed the yolk of an egg beaten with sugar; Carl Formes used to drink porter; the baritone Rubsam sipped hydromel. Mme. Sontag used to nibble sardines between the acts; Mme. Garcia munched pears, Mme. Grisi, prunes, and Mme. Trebelli strawberries. Mme. Di Murska ate, in the wings, cold meat, and Mme. Malibran had the pernicious habit of eating a hearty supper in her private box only half an hour before the performance. Mme. Adelina Patti sips a glass of seltzer water during the entr'actes, Mme. Nilsson took a glass of beer, Mme. Parepa Rosa, claret mixed with champagne, while Mile. Delna contents herself with warm water.

The following anecdote will interest others besides admirers of "1492" concerning the author of what it is related: They are telling a story about R. A. Barnet at the Lamb's Club that may or may not be true, but it is good enough to be adopted by the author of Jack in the Beanstalk, even if it is not wholly veracious. As the story goes, Barnet dropped in at a Broadway hatter's and asked to be shown a new title. "What size?" snavely asked the salesman. "This size," said Barnet, handing him the hat he wore. The salesman smiled and disappeared in the back of the store. Presently Bishop Potter entered, smilingly greeted Barnet, whom he mistook for the salesman, and handed him the broad-brimmed Quakerish felt hat he wore, with the query, "Have you a hat like that?" Barnet took the hat and examined it critically, then he tried it on, and finally handed it back to the Bishop. "No, sir," he replied, with some warmth, "no, sir, I haven't a hat like that, and if I had, sir, damme if I'd wear it."

TALK OF THE THEATRE.

Miss Ethel Tucker's latest season at the Opera house closed on Thanksgiving night.

James O'Neil with his spectacular production of Monte Cristo, will begin an engagement at the New Murray Hill theatre, New York, on Monday next the 30th inst. Miss Margaret Anglin is with this company.

"Sue" a play by Bret Harte, the first he wrote, will be given at the Boston Museum on Monday next. Annie Russell will play the title role. The production will be given by Charles Frohman.

Miss Nethersole is planning to become an actor manager with her own company in London.

Miss Henrietta Watson is leading lady with Miss Olga Nethersole. Her family has been identified with the English stage for 122 years. Her grandfather visited America with Macready, and she has starred in Australia and has been leading lady at Toole's theatre in London.

'The Heart of Maryland' Belasco's war play and one of the best of its class, was first produced in New York in September, 1895 and its run lasted till the following June. Mrs. Leslie Carter will appear in this play in Boston at the Hollis theatre, at the close of Miss Nethersole's engagement.

E. S. Willard presented the "The Middleman" at a special matinee in the Tremont theatre, Boston, on Thanksgiving Day. His work in the role of Mr. Bailey Prothero in "The Rogues' Comedy" is pronounced "a masterly performance."

Miss Annie Clarke, who is and has been a special Boston favorite with theatre goers, received "a right royal welcome" when she appeared as a member of Miss Nethersole's company in the production of "Denise" last week.

"The Power of the Press" a play of great import and which was exceedingly popular before it was shelved three years ago, has been revived in New York. There are thirty people in the cast. The story it tells is of a young man unjustly convicted of manslaughter, who is finally released

from prison through the influence and power of the press.

"Shannon of the sixth" is credited with a melodramatic success at the Bowdoin theatre, Boston. W. H. Powers formerly of "The Ivy Leaf" fame, plays the leading role. The entire action of the work is laid in India in 1857 and there are therefore several odd costumes.

'Donna Diana' is the title of a play by Dr. Westland Marston which was recently produced at the Prince of Wales theatre, London. It was put on by Mr. Arthur Bourchier and will be included in his repertoire during his season in America. It is called a 'poetical comedy' adapted, and to a large extent it is said re-written, from the German version of Moreto's El Desden con El Desden. It tells of the conquering of a proud beauty by simulated scorn and coldness.

According to James O'Neil there is just now no more singular phenomenon on the American stage than the lack—the painful lack—of young women. Among all our more celebrated actresses the talented interpreter of Monte Cristo has remarked, that there is hardly one of even moderate age. 'It is quite true,' observes Mr. O'Neil 'that it takes a good deal of experience to be a good actress, but then years ago there used to be talented women of youthful age. Now there appears to be none left. It is time to consider where our next supply of leading actresses is to come from. If you happen to glance over the list of female stars now touring the country you will notice that one-half of them are over forty, while the other half are dangerously near it.'

Fanny Davenport, the actress who has so frequently been seen in Sardou's plays, has recently been 'sizing up' that author and expresses herself regarding him as follows:

'Sardou is a creature of the stage.' He does not dominate it, as Shakespeare did, nor has he the fine and hearty scorn for stage limitations which distinguished Moliere. The poetry of the drama does not apparently appeal to the greatest of living playwrights, as it did to some of his famous predecessors, but there is no denying the fact that as a master of the possibilities of the modern stage he is without a rival. There is no theatre effect with which he is unfamiliar, and he plays upon the emotions of an audience with a touch of unsurpassed firmness and power. But it is not only the touch of a master of technique, but the inspiration of a poet as well. There is not a line of Sardou, perhaps, which the world loves to quote, but on the other hand, there is not a situation in any of his plays which has not been unsuccessfully copied by half the dramatists on earth. He is the greatest of stage managers,' concludes Miss Davenport, 'and his plays are absorbing and powerful because he deals with emotions as well as the soul.'

Demand for Flintlocks.

Strange as it may appear, flint-lock muskets are not merely a record of bygone ages. Last year no fewer than 1,820,600 gun flints were produced at the Lingheath Mines, Brandon, Suffolk, England. These flints are chiefly to delight African and other savages, who, having been so long used to flint-locks, are reluctant to give them up.

The method of manufacturing these gun-flints is very interesting. In the operation of "flaking" the worker will take a "quarter" in his left hand, and placing it on his knee, around which a protecting band of leather has been strapped, gently tap the flint with a hammer, giving it each time a well-directed blow. At every tap a flake six inches long and one inch wide falls into his hand, and, if a good one is deposited in a pail, by his side, all bad ones being discarded. The knappers work these flints with hammers with long, thin heads, often made of old files, transversely striking the strips of flint on an iron fixed in their benches.

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TURNING INTO REPTILES.

A Western Family Whose Lives Have Assumed a Reptilian Tinge.

There is a strange story told of a family in the West whose faces and habits have assumed a reptilian tinge from long acquaintance and association with rattlesnakes, copperheads and moccasins. Their eyes are small and deep-set, and those of the little girl in particular have the flickering shiftness of the bacilian.

It is even said that these brothers to rattlesnakes have acquired the odor of the snake, which is very similar to the faint perfume of woorai, curare, and other deadly animal poisons, and that the arms and legs of the children simulate the 'feel' of a snake's back when the hand is passed over it—that dreadful sensation of death imminent due partly to the weird roughness of the hide, and partly to the unusual sequence of patches and splotches which have a distinct form in relief, as well as distinctive color. No one who has ever carressed the skin of even a dead snake, can ever forget the terror which the sensation begets.

The writer met a mountaineer in the fastnesses of the Blue Ridge in Virginia, the past summer, who had grown up, so to speak, with snakes and other wood creatures, and who had so far joined their communion that they not only associated with him on the most friendly terms, but he could also call them to his feet from the secret places of the woods.

Thomas Hostetter is his name, and his age absolutely uncertain. He thinks he is about eighty-five years old. The wrinkles on his bronzed face rival in number and intricacy those of Lotti's mummy. His eyes are small and deep set. He lives, or perhaps I should say 'has grown,' amid the crags and blackberry bushes several miles to the north of Colliertown, Virginia.

He had never been in any city, and was absolutely unversed in knowledge of any sort but one—that of the life of the deep wood, with its multitudinous silent creatures. Their habits and language were an open book to him, whose well-thumbed pages he had turned so often that he now knew the whole volume by heart.

He had innumerable little packages of snake-rattles stuck into every conceivable receptacle of his clothing. One had twenty-five rattles in it. From all I could gather the 'rattles' had come to regard him without animosity. He had acquired an insight into their reptile tongue, and when he did not see them with his old, worn out eyes, he just sat down on a log and inarticulately beguiled these 'Sinifres' out of the nooks and crannies to his feet. He had no Hindoo 'tum-tum' where-with to charm his snake-kin, and apparently exerted no influence upon them other than that which close consanguinity always begets. Doubtless they had come to regard

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4	Province of New Brunswick
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The competitors will close the last day of each month during 1897. Coupons received too late for one month's competition will be put into the next.
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him much in the light of a sorely over-grown and distorted brother. I came across him one dewy morning in the heather and bracken up the valley, seated on a log with a six foot and a-half death-dealer coiled contentedly at his feet, Not until I appeared on the scene did that flickering tongue protrude or those angry eyes glitter. The two seemed to be simply enjoying a quite woodtalk, as the clawish hand of the man stroked down the diamond-patches on Death's shiny back. Hostetter apparently did not think this strange seance at all out of the common. He had known rattlesnakes and black snakes and moccasins so long and so intimately that any less sociability between him and his lower animal brothers would have been to his mind hugely inconsistent. Indeed, so powerful was his influence over the coiled snake at his feet, that a little more endearment even reconciled the snake to my undemonstrative presence at a reasonable distance. There I sat down and formed the only completely human element of a strange company.—S. Millington Miller, M. D.

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