

Music and The Drama

IN MUSICAL CIRCLES.

The friends of Prof. L. W. Titus in this city, and their number is legion, will be glad to learn that the approaching Halifax engagement of Miss Louise Clary will be under his management. The dates fixed for the Clary concerts in that city are I believe, the 14th and 15th of October. The good people of Halifax, have a musical treat in prospect that is as rare as it is meritorious and one that they will ever recall with great pleasure.

Another musical occasion of particular interest is the appearance in concert in this city of Mrs. Harrison who, since last heard here, has studied under the famous Madame Marchesi in Paris. Not a little curiosity is aroused by the announcement because lovers of music and lovers of singing especially will naturally desire to satisfy themselves as to the extent of the improvement secured by the Marchesi method as will be illustrated by Mrs. Harrison. I learn a musical tour of the Dominion is proposed by this lady before she returns to Europe and that the forthcoming concert, will be the initial of the series.

From several quarters much favorable comment has reached me respecting the quartette singing in German street baptist church, last Sunday. This is not to be wondered at so very much, as the individual talent is good, and besides, a good quartette is nearly always a feature of the singing in this church.

Old time minstrelsy was partially revived here last week in the concerts given by Gorton's Minstrels. These concerts were attended by good houses. The programme contained many enjoyable features, notably the singing of the male quartette whose work as a quartette was admirable in every respect especially their imitations of various musical instruments, such as the banjo, pipe organ and etc. As soloists however the members of this quartette have rather negative qualities than other wise, the first bass of the quartette to my mind having the best solo voice among them.

Tones and Undertones.

At the close of the Worcester, Mass. festival Mr. David Bispham the operatic baritone who is one of the distinguished soloists engaged, will return to England where he will sing at the Birmingham festival. Mr. Bispham will return to the United States later and tour in concert.

Nellie Salome Thomas, an American singer who is now abroad has refused an offer to remain in Europe as soloist with the Royal Welsh Choir. She will sail for New York in about a week and during the coming winter will make a concert tour in the United States.

Madame Marchesi the world renowned teacher, of singing is not coming to America this winter after all. Too bad!

Madame Melba tells that at her first concert given in Australia when she was quite young, there were but two in the audience.

A series of piano recitals are to be given shortly in the leading German cities by Edward Baxter Perry the pianist who sailed from Boston for Genoa. He intends introducing the "lecture recital" in London. Next spring he will tour with a German Liederkreis in South Germany and Switzerland.

All the musical societies are making preparations for the resumption of their fall and winter rehearsals.

Herman Hartmann, the violinist, has resigned his position as instructor on that instrument in the New England conservatory of music. He has filled that position for the past fourteen years.

Sir Arthur Sullivan not long since, expressed a desire for a libretto, and as soon as the newspapers had stated that fact only two hundred and eighty texts for operettas and operas were sent to him within three days. Truly enough is it said 'Great is the power of the press.'

Paul Rodney, of London, who wrote "Calvary" is at present collaborating with a Boston author in a series of sacred songs which it is expected will be published this fall.

Harry B. Smith the librettist of "Robin Hood" is said to have made a fortune out of his royalties. His friends think he almost has the field to himself.

A new opera which has not yet been named, at least so far as the public is concerned, has been written by L. F. Gottschalk a California composer. The authors name suggests finished work.

The young French violinist, Henry Marteau, will pay another visit to the

United States in January next. On the 8th of January he will appear with the New York Philharmonic society. Later he will tour the west.

Rossini's "Stabat Mater" was sung in St. James' Church, Harrison Avenue, Boston, last Sunday evening.

Rosenthal's series of concerts is entirely booked. He will play five times in New York, four times in Boston and six times in Chicago. He will reach San Francisco at the end of January next.

The concert in Association Hall, Boston last week, complimentary to Mr. Thomas Daniel, was a great artistic success. That the attendance unfortunately was quite inadequate to the excellent programme offered, was due to the very inclement weather. The audience was cultivated and enthusiastic. Mr. Daniel sang "The Two Grenadiers" and no recognition of the applause would satisfy until he responded with the "The Blacksmith Song" from Robin Hood as an encore selection. Mrs. E. Humphrey Allen, Mrs. E. Kaula Stone and George J. Parker were the other soloists. A quartette from the Appollo Club also sang and Miss Lida Low was pianist. "A career of great promise" is predicted for Mr. Daniel.

Mme Alice Esty, an American singer and formerly with the Carl Rosa Opera Company in London, is now studying the role of Isolde with Herr Kneise of Bayreuth. Mme Esty will sing the role in English at Covent Garden.

The Welsh prize singers will arrive in New York early next month and tour the United States for eight months. They may go to Australia afterwards.

The celebrated Boston "Symphony Concerts" will begin this year on the 15th October next, Mr. Emiel Paur will again be conductor.

Van Biene's, cello cost \$3,000 and it is said to be the most valuable instrument of its kind in the world.

Mme. Clementine de Vere Sapiro has returned to New York having recently filled an engagement at Covent Garden, London. As previously mentioned this lady is under contract to give sixty concerts in America during the coming fall and winter.

Madame D'Angelis, the well known Boston teacher of singing has returned from a trip to Paris.

TALK OF THE THEATRE.

The Miles Ideal Stock Company will be in Calais, Me. all next week.

Julia Arthur has engaged Scott Ingli's an Australian actor (as he is called) to play the role of the Duke of Osmond in "A Lady of Quality."

The present season of Thomas W. Keene the tragedian opened very auspiciously in Chicago. Mr. Keene was seen in this city some years ago.

George W. Barnum the actor, who was a member of W. S. Harkin's Company a few seasons ago (and who locally was regarded as a baseball crank) is in Boston this week as a member of Flo Irwin's Company at the Hollis theatre.

Katherine Rober closes her engagement at the Grand Opera House Boston, this week. She is giving productions of "A Heroine in Rags."

Next Monday evening May Irwin begins an engagement at the Tremont Theatre Boston, and will produce her new comedy entitled "The Swell Miss Fitzwell." The play is by H. A. DuSouchet.



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Two companies are now touring with the funny piece "My Friend from India" and both are reported as doing good business.

"My Partner" is the bill at the Castle Square theatre and "Men and Women" will be the piece for next week at this house.

Miss Ethel Hornick, a Boston lady, and a member of Augustine Daly's Company, played the role of Celia at the recent production of "As you like it" at Stratford-on-Avon.

There is not a little curiosity aroused as to what the name of Fanny Davenport's new play will be. Its production is fixed for the 18th Oct. at the Boston theatre.

Mrs. Berminger has written one act play entitled "My Lady's Orchard" for her two clever daughters who were connected with the original production of "Little Lord Fauntleroy." The piece is a 12th-century romance and the young ladies have made a hit in it.

A large number of leading attractions have secured dates at the Hollis theatre Boston for the season now opening.

William F. Connor who is managing James O'Neill this season is said to be negotiating with Joseph Halton for "A daughter of France."

The new play "The Privateer" by Harrison Gray Fiske, recently produced at the Star Theatre New York has made a hit. Some of the scenic effects are much admired, especially the wind-mill scene. Mr. Fiske is editor of "the Dramatic Mirror."

Speaking of Isadore Rush's attractions, a publication known as Eddy's Weekly Squib says, "Isadore Rush (Roland Reed's leading lady) is said to possess a pair of legs fit to drive a sculptor frantic."

THEY WERE QUITS.

How the Humane act of a Common Soldier was Rewarded.

An Austrian ship was conveying soldiers to Mexico, and was in the Adriatic when the cook, in a fit of delirium tremens, flung himself overboard. Instantly a young doctor attached to the expedition leaped into the water after him, and at the imminent risk of his own life saved him from drowning. The story, with its noble sequel, is told by an army officer in his volume of recollections. Here, There and Everywhere.

On arriving in Mexico, the column to which the doctor belonged was ordered to Yucatan, then a perfect hotbed of deadly disease. In order to avoid exposing his men a moment longer than was necessary to the poisonous exhalations of the coast, the commander, Lieutenant Hedeman, hurried the disembarkment as quickly as possible, and it was only after the troops had marched a considerable distance into the interior that the foraging party reported "no water."

Hedeman instantly despatched men to the transport, who returned with the crushing news that the captain, in an equal hurry to leave the malarious coast, had already departed.

It was a terrible predicament. To remain where they were was certain death. The commander decided upon striking camp before sunrise, hoping to come upon water during the day; but on the morning, a scorching heat, unbearable thirst, and men falling out every few yards with the fatal sickness, rendered progress almost impossible.

Responsible for the lives of his men, Hedeman determined to start on the quest for water alone, but the young doctor protested saying that the presence of the commander in camp was absolutely necessary, and volunteering to take his place. Having carried his point, he was preparing to start, when the cook whose life he had saved, appeared, and begged to be allowed to accompany him. It was soon arranged that Martin should be the doctor's companion on the forlorn hope.

As soon as the two men were out of sight of the encampment, the ex-cook handed his flask to the doctor and said, 'Take a draught, sir; it will give you strength.'

'How did you come by this?' demanded the doctor, sternly, for water had been doled out to the command by the teaspoonful.

Martin stammered, pretending that he had not felt the want, and so had saved his allowance; but the truth soon came out. The noble fellow had endured all the agony of thirst to save his share of water for the man to whom he owed his life, and had been waiting all day for a chance to offer it unobserved.

'I accept only on condition that we share it,' said the doctor; and grasping his companion's hand, he added, 'We are quits! Any one can take a header and help a fellow-creature out of the water, but what you have done not one in a million would attempt.'

Water was ultimately found by the two devoted men, and a supply brought to the

perishing encampment. It is pleasant to record that in due time Martin received a commission as lieutenant.

VICTOR EMMANUEL AS A HUSBAND.

Strange Relations With His Wife of the "Regaladtuomo"

A curious account of Victor Emmanuel's married life, taken from the "Autobiography of Gen. Morozzo della Rocca," who died recently as Senior General in the Italian army, is printed in the London Daily News.

The wedding took place in April, 1842, and magnificent festivals were instituted on the occasion by Charles Albert. The incomparable kindness and sweetness of Maria Adelaide did a great deal to soften the manners of the court. As soon as he had made the acquaintance of his wife Victor Emmanuel loved her ardently, and the affection he bore her continued tender till the end. But she could not fill the life of her husband, who was entirely deprived of mental occupation, for Carlo Alberto never permitted his children to share in the least in state affairs. So Victor Emmanuel still kept his bachelor habits, and after his marriage had still more liberty than before. He created a life of his own to recompense himself for the monotony of that imposed upon him in the royal palace. He hunted and shot in the mountains and in the marshes, undertook lengthy rides and walks, and was away from home not only all the morning, but very often during the entire days. In the palace Victor Emmanuel was the Crown Prince, a loving husband, a respectful son; no sooner away from his house than his natural instincts and repressed tastes burst out violently, and he became a species of mosquaire of the sixteenth century, of whom he had the physical type and wore a similar costume. But he had nothing of the rudeness of manners and vulgar passions given by Dumas to his heroes. Though Victor Emmanuel was by no means proud or haughty, but rather familiar with the persons in his service, he was most jealous of his personal dignity and would not have compromised it in the least degree. His heart—and this is true, though it may appear strange—was entirely devoted to Marie Adelaide. He entertained for her a respectful and passionate admiration, placed in her unbounded confidence, and his tenderness toward her was such that he had none to spare for other people, not even for the woman, who during many years was the companion of his life, the mother of his children, and to whom, finally, he was united in a morganatic marriage. He reserved for Maria Adelaide the best of himself without pretending to be other than he was. He had no secrets from her, and only avoided giving her details which might have proved inconvenient to her chaste ears. Maria Adelaide, however, knew a great deal, which she not only condoned but justified, a mystery of supreme indulgence and kindness, which is not easy to understand or even imagine by any one who was not, like myself, placed between the double existence of Victor Emmanuel—that in the palace and that without. The only person who had the right of condemning him abstained from doing so, and I dare to say that she did well.'

How the Humane act of a Common Soldier was Rewarded.

SLEIGH BELLS.

As Commonly Used as Ever—Some Changes in the Customs.

The sleigh bells used in this country are made here, most of them in Connecticut, and many sleigh bells of American manufacture are exported to Germany and to Russia. Sleigh bells are as commonly used as ever whenever there is snow enough to make good sleighing; they may not be heard so much as formerly here in the city, where the snow is cleared away from many streets and wheels cut up what is left, but up the State and elsewhere the sleigh bells jingle in winter just as merrily as ever.

There have been changes in sleigh bell customs. Shaft bells and bells fixed on the saddle of the harness have to some extent taken the place of the old time string of bells or straps, but the string, of bells are still the more commonly used. Probably a third of the bell outfits sold nowadays are of the kind that fasten to shafts or the saddle of the harness and two-thirds are strings of bells. The bells exported are in about the same proportions. The bells attached to shafts and harness are open-mouthed and provided with tongues. Some shaft bells are made with all three in a set alike, often they are made in three sizes, forming a

Daylight Robbery.

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chime. The three bells carried over the saddle of the harness are set in an ornamental frame, which is supported by the saddle.

The sleigh bells of the old, familiar kind, round, with balls inside, are attached to straps, as they have always been, to body straps encircling the horse's body, and to neck straps.

Sleigh bells are made of bell metal, and they were never made with such care with a view to their sound-producing qualities, nor were they ever so musical as now. The commoner kinds of sleigh bells are produced at a very small cost and whole strings of bells are sold at prices that seem marvellously low. Shaft bells of the commoner kinds are cheaper yet, and that accounts in some measure for the increased sales of shaft bells.

The question has often been asked, and as often answered: How does the ball get inside of the sleigh bell? The question is here again answered. Of course the ball itself is first cast. It is then placed inside the ball of sand that is to form the core of the mould in which the sleigh bell is to be cast. The mould is of the form and size of the outside of the sleigh bell. The core almost fills the interior of the mould, but not quite; there is left all around, between it and the mould a little space. Into this space the molten metal is poured, and when it hardens it is a hollow globe of metal, with the mould outside and the core inside. When the sleigh bell is taken from the mould the sand of which the core is composed, having been dried out by the heat of the molten metal, can easily be shaken out of the bell through its narrow mouth; but the ball which has been placed in the sand before the bell was cast, is bigger than the mouth of the bell that now surrounds it, and so it has to stay in.

No Background.

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