

Music and The Drama

IN MUSICAL CIRCLES.

Popular opinion endorsed the sacred concert in the opera house last Sunday evening, even if anathemas were hurled at it from one or two sources. Long before eight o'clock the building was pretty well filled and when the service in the churches was over there was a grand rush for places, never before equalled in the history of the Union street play house. When the concert finally began, just five minutes after the hour announced, the building was packed to the doors, and hundreds were unable to gain admission.

The programme was quite lengthy and included some real musical gems. The program numbers with one or two exceptions were quite up to all that had been anticipated the choruses were sung with expression and good quality in the voices, and several of the soloists shone to better advantage than they had previously done. In fact, the concert was in every way a fitting finale of an engagement, which if not rich in financial rewards, must be regarded as successful otherwise.

Far from desecrating the Sabbath, or having any other demoralizing effects, a concert like that of Sunday evening must have a refining, elevating influence, and it is to be hoped that whenever good material is available similar events will be as heartily endorsed as was the first venture in Sunday concerts.

Mr. Fred G. Spencer is proving the truth of the old adage that nothing succeeds like success, especially when applied to concerts under his management. The success of all the concerts projected by him is now assured. The Thursday and Friday dates in Banzer occurred too late in the week to be spoken of in this column but the advance sale was so great that no doubt exists as to the financial result and the artist's success is even more certain.

If any doubt existed as to the popularity of Clary and Williams in this city—and I have never heard the faintest one expressed—it must have been dispelled Monday morning when the sale of seats began. The rush for places was kept up briskly throughout the day and about seven hundred tickets were disposed of before evening.

There is much interest felt in hearing Williams and Clary in duet, particularly when they are to sing one of the very finest written—the great love duet from the 3rd act of "Sampson and Delilah" which will show the great voices to the best possible advantage and bring out the dramatic ability of both artists. The accompaniment of this selection is claimed to be one of the most difficult ever written, and the lady from Maine—Miss Silsby—will therefore have her work cut out.

Those who have heard this talented lady, however, say she is quite equal to all demands, and that her work will be a revelation in this city. She has more than a local reputation and there is much anticipation in regard to her work, as also that of O. E. Wessgatt a violinist of whom the pine tree state is justly proud. He will play Wagner's "Prize Song," Nocturne, by Chopin, and will also be heard in duet with Miss Silsby. The duet from "Sampson and Delilah," referred to above between Clary and Williams, will be given on Monday night only, and for those who wish to hear it attendance on that evening will be necessary.

The other selections announced for Mr. Williams are attractive to all, and not only to the musically educated few, as is oftentimes the case, among them being included, "The Star of Bethlehem" (Adams) "The Holy City" (Adams) "Sound an alarm" (Handel), "Cujus Animam" (Rossini), "The Wanderer" (Schubert) "Cloudy Heights of Tatra" (Dvorak) and other; among Clary's Selections will be, "Oh Rest in the Lord" (Mendelssohn), "Trabison" (Chaminade) "At Segreto" (Donizetti) "The Lady of the Lee" (Smart), "An Aria from the Light of the World" (Sullivan) and several others.

Tones and Undertones.

Pedro Saleza, a new Spanish tenor, is reported to have signed an engagement with Maurice Grau for London and the

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United States. He will sing in London during the summer and will make his debut in America next winter. To some extent he will step into Jean de Reszke's shoes for he is to sing with Calve, Melba and Emma in "Faust," "Romeo and Juliet," "The Huguenots," "Aida," "Carmen," etc.

Helen Bertram will be a member of the Bostonians company next season.

Violinist Henri Marteau is a Swede, not a Frenchman.

An important operatic premiere took place at Antwerp last week. At the Royal Theatre there "Numantia," the new opera by Van den E-den, the director of the Conservatory of Music at Ghent, made a great hit. The libretto deals with an episode from Roman history. The music shows great dramatic force and the first act is particularly wealthy in original and melodious effects. The music of the ballet is pleasing and is characteristically oriental.

Branco's new opera, "The Daughter of Jarus," had great success at its first appearance in the Teatro Drammatico, at Verona last week.

On the other hand, a new opera by Nosca, "Antony," failed to evoke much interest at Ferrara. The libretto of this work is taken from the elder Dumas' drama of the same name and adapted by the Italian playwright Vittorio Tedeschi.

A young lady composer, Signorina Virginia Mariani, had the first great operatic success of the season in Italy. Her new opera, "Dal Sogno alla Vita" (From Dream to Life), made a great hit at Verucelli. The composer, who was called out a number of times, is a daughter of a colonel in the Italian army, and a pupil of the Pesaro Conservatory, where she has studied under Mascagni. Her two sisters are splendid pianists.

Dr. Villiers Stanford, composer of "Shamus O'Brien," is at work on the score of an Irish opera, the date of which is laid in the seventeenth century.

Jacobi's latest ballet at the Alhambra, London, is entitled "Beauty and the Beast" and is splendidly mounted. There are seven scenes. The ballet is provided with an overture which concludes with the "Eastern March," which is a prominent feature of the last tableau.

The plot of the new Gaiety Theatre musical comedy has been printed in London. It is an "original" piece, by Harry Nicholls and Seymour Hicks and is called "The Gypsy Girl."

E. E. Rice is to produce his musical comedy, "Monte Carlo," at the Herald Square Theatre, New York, on Monday next. One of its novelties will be a "Baccarat Ballet." As already stated, the words are by Sidney Carlton, the lyrics by Harry Greenbank and the music by Howard Talbot.

De Koven and Smith's opera, "The Highwayman" approaches its 150th performance at the Broadway Theatre, N. Y., without any perceptible decrease of popular interest and patronage.

W. H. Sautleman has been enlisted as a musician in the Marine Corps and designated as leader of the Marine Band, to succeed Professor Fanciulli. He was Sousa's assistant for several years and at present is leader of the orchestra in the Columbia Theatre, of Washington.

De Wolf Hopper will open his season at Manhattan Beach on June 14, with a revival of "The Beggar Student." Hopper also hopes to secure the original cast for his revival at the Beach of "Wang." This would mean that Della Fox would rejoin him at least for a few weeks.

"There has been a great how-do-do," said De Wolf Hopper the other day, "over the fact that my wife, Edna Wallace Hopper, and I are separated. I have been accused of making the tour as uncomfortable as I possibly could for her, and she has been accused of making things generally red hot for me. As a matter of calm and collected fact, there has been no friction of any kind. We have simply come to the conclusion that we made a mistake when we married each other, and we are now leading our lives independently of each other. I shall certainly appear in London next season," continued the comedian. "My idea is to go to London and open as the eccentric and pusillanimous hero of 'El Capitan' and then, some time within the next fortnight, to give a special matinee, with a supporting company of English actors and actresses, of Sydney Rosenfield's parody on 'Le Demi-Monde' called 'The Crust of the Froth of the Fringe of Society.' In this last-named piece I have an opportunity to play a 'straight' part in a 'straight' way, wearing a dress suit and my plain, ordinary, every-day face. It would not at all be unpleasant for me if I could find a few English people who might hold the opinion that I can act as well as an 'ic.' Although Miss Nellie Bergen is under con-

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tract to appear now in "The Bride-Elect," and next season with me in "The Charlatan." I am desirous of securing her services for "El Capitan" at the Lyric. Mr. Sousa has said there is only one soprano who can sing his music, and that her name is Miss Bergen. She has the high, powerful, clear voice that rings out as it should in the martial strains of Sousa composition.

Victor Maurel is shortly to be heard at the Royal Opera in Berlin, and it is said that Ernest Kraus has signed a ten years contract with the director of that house to receive \$12,000 for each season.

Adelina Patti has been in Paris at the Continental Hotel since the death of Nicolini, and is living in retirement. All her concert engagements have been cancelled, and she will not be heard in public until late in the spring, when she will give a concert in London and sing in the various English provincial cities. When she leaves Paris she will go to Craig-y-Nos. She was to have sung in opera next month at Monte Carlo.

Rafael Joseffy, the eminent piano virtuoso, will give his first pianoforte recital in fourteen years in Boston on Monday evening April 4, in Steinert Hall. He will be assisted by the Kneisel quartette.

Three operas made from plays are soon due for production in Italy. They are Leoncavallo's "Trilby," Samara's "Feodora" and the "La Tosca" of Giordano.

Both the de Reszkes are to sing at the Royal Opera house in St. Petersburg this month with their German company, and for the first time St. Petersburg will hear the entire Wagner trilogy.

Helen Bertram has been engaged for next season's prima donna of the Bostonians to replace Alice Neilson, who is going to star.

John Philip Sousa will produce in May an allegorical spectacle, "Trooping of the Colors," which will employ 300 persons.

A new London operetta is entitled "A Soldier's Wife." The music is by Marie Brooke.

"The King's Sweetheart, or, Regina, B. A." a comic opera by James Glover and Arthur Sargess, will be performed for the first time in London tomorrow night.

De Koven has just completed the score for Rudyard Kipling's poem, "The Recessional." The song is for a baritone and chorus.

TALK OF THE THEATRE.

Jane Hading is to act in Russia.

Stanislaus Stange is to write an Irish comedy drama.

Frohman's company will begin its London season with "The Charity Ball."

Jeannie Winston is to play the part of Mrs. Carthew in E. E. Rice's production of "Monte Carlo."

Thomas Q. Seabrooke will soon bloom forth as a manager in London, having found a capitalist who is willing to build a theatre for him, at which will be produced not only comic opera but other plays.

Forbes Robertson and Mrs. Patrick Campbell actually intend to produce, on

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an elaborate scale an English version of Maeterlinck's weird, mystical "Palleas and Melisande."

Mr. Frohman has laid out thirty two weeks for Maude Adams next season, beginning early in the autumn. This route covers only four cities, in each of which eight weeks will be played.

"The Sign of the Cross" company will tour America again next season.

And now Sarah Bernhardt has announced her intention to produce at her Renaissance Theatre a new play, by Emile Bergeret, entitled "Plus qu'une Reine" (More Than Queen), in which she will appear as the Empress Josephine. The plot follows the lines of Robert Bachman's "A Royal Divorce," produced by Grace Hawthorne at the London Olympic. Bernhardt expects to return to the stage about the first of April. Meanwhile her son, Maurice, has entered the lists as a dramatic author. In collaboration with Henrique Amie he has written a four act drama, the story of which is adapted from one of the best romances of George Sand, "Gabrielle." It is not as yet decided whether the play is to have the same name or not.

Le Figaro states that Madame Sarah has definitely accepted the new four act play, "L'Attentat" (The Attempt), by Roman Coolur, for production at the Theatre de la Renaissance. The two principal parts will be created by herself and Lucien Guitry, her leading man.

Rovetta's new play, "At the Turning Point of the Century," which was given at Naples, met with decided opposition, and will not be given again.

"One Round of Pleasure" has closed its season.

Josep Haworth is going to try starring again next season.

"The Gipsy" has lately been sung in Russian at Moscow.

Klaw and Erlanger will star the Rogers Brothers next season.

The April engagement in Boston of "The Bell of New York" has been cancelled.

Isabel Irving has been re-engaged for next season as John Drew's leading woman.

"The Bride Elect" will have its first New York production April 11 at the Knickerbocker.

E. H. Sothorn is rehearsing another new play, a costume piece, called "The Courtship of Morice," which will probably be given this season.

Mme. Janauschek will open a starring tour in Washington, March 14, in "When Dreams May Come," a new play. Maud Banks is in the company.

Richard Mansfield has secured the American rights to the recent Parisian success, "Cyrano de Bergerac," by Edmund Rostand.

It Eleonora Duse returns to America next season she will appear in "The Dead City," D'Annunzio's shocking new drama of incestuous love.

George Hibbard has written a historical play which either Edward H. Sothorn or James K. Halett may use. It is based on episodes in the life of the Duke of Marlborough. Mervin Dallas is the author with Walter Phillips, of another work with the same title, "Marlborough," and it deals with the same incidents and characters. It is in a prologue and three acts, and is now under consideration by Richard Mansfield.

E. H. Sothorn's failure to know his part in the new play at Rochester last week is explained by the statement that he is on the verge of a nervous breakdown.

Pitou is writing the new play in which Chauncey Olcott will act next season.

Hoyt's new play "A Day and a Night," will be produced April 18.

A new four-act play, "Sea-Flower," by Arthur Law, has succeeded "One Summer's Day" at the London Comedy Theatre. It deals with a man's self-sacrifice for the woman he loves. The first act is supposed to take place in India; the remaining three are on the Cornish coast twelve years later. This in turn will be followed about the middle of April by the new comedy by Mr. R. C. Carton.

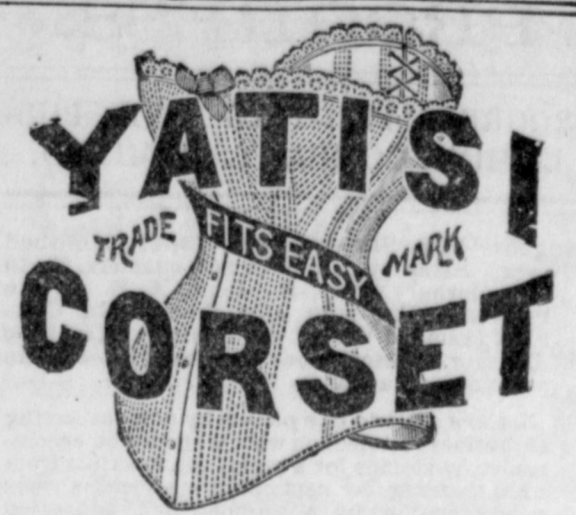
Nancy McIntosh closed her engagement with Daly's company March 12, and will take a rest from stage work for a long period. When she next appears it will be in "College Days," a new play by her brother, Burr McIntosh.

Berholm Tree is to treat Berliners to his Hamlet and Falstaff. He will play in English.

Ellen Terry has accepted a one-act play from the pen of Henry Jardine, an author new to the London public.

John Blair will be Julia Marlowe's leading man next season.

Wilton Lackaye will soon be seen in a dramatic version of Lever's novel, "Charles O'Malley," made by Theodore Sayre, the youthful but promising author of "The Wife of Wiloughby" and other one-act



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plays that possessed real theatrical qualities. Nance O'Neil will be the heroine of "That Lass o' Lowrie's" when Mrs. Burnett's novel is transferred to the stage. The two pieces will be given by the company at the head of which are Mr. Lackaye and Miss O'Neil.

Charles Frohman has abandoned his original intention to withdraw from the management of the New York Garden Theatre, and will continue to direct its affairs next season.

John H. Stoddart, Louise Thorndyke Bouciasult, Cora Tanner, Beatrice Moreland, and Ebel Kendall, daughter of the Kendalls, are among the latest recruits to vandeville.

It is reported that Scott Hayes, a son of the late ex-President Hayes, has entered the theatrical business as a partner of Walter Jones.

Frau Agnes Sorma, the German actress will open her season in New York city at the Irving Place Theatre on Monday, March 14. Her repertoire for the subscription performances includes "A Doll's House," by Ibsen; "Maiden's Dream," by Bernstein (new) "Unfaithful," by Backs, (new) "Sunken Bell," by Hauptman; "Divorçons" and "Taming of the Shrew."

James Doel, said to be the oldest actor in the world, has just completed his ninety fourth year. Very early in the fifties this English actor appeared as the First Grave-digger to the Hamlet of 'Young Hengler.' He made a hit in the quick change business quite half a century ago, appearing in the tere, "A Day After the Fair," as a servant, a drunken cobbler, an itinerant ballad singer, a military drummer, a French songstress and a raving maniac.

"The Man o' War's Man" has been played to immense audiences since the Maine disaster. This play has a battle between American and Spanish war ships.

By the burning of the Southwark storage warehouse in London week before last all of Sir Henry Irving's scenery and properties for "Hamlet" "Richard III," "Macbeth," and "Peter the Great" were destroyed.

Arrangements have been perfected between Clyde Fitch and Daniel Frohman by which the former's new play, "The Moth and the Flame" with Herbert Kelcey and Edith Shannon as joint stars will be presented at the Lyceum theatre, New York, beginning April 11. Kelcey is the villain of the play, to the sorrow of the matinee girls.

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