

Music and The Drama

IN MUSICAL CIRCLES.

The Miles' concerts, under the management of Fred G. Spencer occurred too late in the week for any criticism in this department. No doubt all anticipations regarding Mr. Miles were fully verified. The programme as published gave promise of much enjoyment.

A feature of the musical part of the services at the cathedral on Sunday morning will be the rendition of an Ave Maria composed by Mr. F. V. Doherty, a son of Mrs. J. Doherty who was leading soprano in the cathedral for many years.

Tones and Undertones.

The Emperor of Austria has bestowed the Order of the Iron Crown on Herr Mottl.

The production of Felix Weingartner's "Genesis," at Weimar, will soon take place.

The leader of the Weimar Hofkapelle, Herr A. Roedel, has just completed an opera, bearing the title of "Theatre Variete."

"Giovanni Huss" is the title of a new opera by Signor Tessaro, of Padua. It is expected to be performed next autumn, in the Teatro Sociale, of Treviso. Even martyrdom at the stake does not save a man from being the hero of an Italian opera.

Robert Burns will figure as the leading character in an opera called "Il Poeta."

Mme. Patti is about to emulate the example of her comic opera rival, the golden diva, by taking a third husband. The prima donna's first venture was Marquis de Caux, the second Signor Nicolin, the third will be Jocelyn Perse. Thus she has gone from a Frenchman to an Italian and now to an Irishman, thereby competing in cosmopolitanism of taste with Lillian Russell, who had an Englishman, an American and a New Jerseyman. Lillian, however, is on the highway to her fourth, and she is fourteen years younger than Adelina. Miss Russell may be at her sixth or seventh before Mme. Patti can recover from her Irishman, that being a long-lived race, thriving on whisky and including many centenarians.—New York Press.

Mascagni's new opera, 'Iris,' is to be sung in Rome on Tuesday next.

Bismarck preferred the music of Beethoven to that of any other composer.

Sardou's 'Fedora' has been made into an opera, and will be performed in Milan.

Annie Meyers has joined the 'Frisco Tivoli Opera Company.

The Grand Opera in Paris has accepted Chabrier's one-act piece 'Brescisi' in spite of the fact that it is to have its first performance in Berlin. The story that the score was merely an uncompleted first act has been denied, though it seems to be undisputed that the opera is merely the initial act of a longer work which the composer was prevented by death from finishing. It is said to tell a dramatic story that is brought to an end in satisfactory fashion. Contrary to expectation, it bears no resemblance to Carl Goldmark's opera which formerly had the same title.

The Czar is to have a new imperial opera house in St. Petersburg, which will cost \$4,000,000. It is expected that the new building will be ready next spring. The old opera house facing the Marie Theatre has for many years been used as a conservatory of music.

Rosa Sucher, the prima donna of the Royal Opera House in Berlin and the great Isolde of her day, has added her opinions to the discussion of the advantages of make-up which is being carried on in Europe since Eleonora Duse's appearance in Paris roused interest in the subject. George Moore, in "Evelyn Innes," says that Frau Sucher always poses like a statue in a German beer garden, because Wagner taught her to do that in the hope of realizing his idea of a union of the arts in the performance of his operas. Maybe her ideas on the subject of make-up have some equally authoritative foundation. At all events, she wholly approves of the make-up.

Meyerbeer's operas seem likely to enjoy a fresh vogue during the coming winter. The opera in Paris is to revive 'Robert le Diable.' Several German opera houses are to give the same work, and even New York will have 'Le Prophete,' with Jean de Reszke and Mme. Schumann-Heinck. Somebody has unearthed an opinion of the composer expressed by Von Weber when Meyerbeer was first struggling to secure acceptance for his operas. "It is a pity that Beer," wrote Von Weber, who had studied with him, "dedicated himself so thoroughly to the well travelled paths of

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art. He has a great, deep, German talent before which, when we studied together. I often trembled, and I struggled with all my strength to equal him. In his opera 'Jephtha' are extraordinarily beautiful things thoroughly worked out. And now he writes all this stuff to honor the miserable fashion that prevails, and to win the favor of the masses for which he should have a contempt. Yet, Paris critics, it is recalled, said that 'Robert le Diable' was his most brilliant work, and one critic proclaimed it the great work since 'Don Juan.'

TALK OF THE THEATRE.

A Trip to Coontown has been a good attraction at the Opera house this week. It is full of clean wholesome fun from start to finish, and though, when one comes to dissect it there is nothing particularly clever about Coontown, it is irresistibly funny. The numerous specialties introduced through the two acts are excellent, and receive the recognition they deserve. A matinee and a performance this evening closes an engagement which has given much real enjoyment. Manager Dockrill is to be congratulated upon having brought to the city so superior an aggregation.

Next week theatre goes will have an opportunity of witnessing The Devil's Auction with all its clever vaudeville and pantomimic features. The company has met with success in Halifax and will no doubt be accorded good patronage during its four nights engagement here. There will be a matinee on Wednesday.

Saharet is dancing in Paris.

Judic is to return to America.

In Chicago 25 theatres are open.

Tim Murphy presented the "Carpet Bagger" in Toledo last week.

Mr. and Mrs. Russ Whytal will revive "As You Like It" this year.

Ristori recently recited the fifth canto of Dante's "Inferno" at the Carignano Theatre.

Jean Richopin, the famous French playwright, was only a few years ago a porter in a Parisian hotel.

On October 8, Julia Arthur played Parthenia in "Ingomar" at Detroit. Nance O'Neil has been playing this role in 'Frisco.

It is said that Sarah Bernhardt who was getting \$40 a month at the Odeon in 1872 has in the last 25 years since then received \$2,500,000.

Lola Small, daughter of the Rev. Sam Small, evangelist, appeared last week as Virginia Frye in Hoyt's comedy, "A Stranger in New York." Miss Small made her debut in tights.

Five years ago Fanny Davenport wrote a letter to a friend, in which was this almost prophetic sentence: "My ambition is to retire in 1900—not remaining long enough to wear my welcome out."

It now seems almost a certainty that Sir Henry Irving and Ellen Terry will visit America during the coming season. It is Irving's intention to do Sardou's new play, "Robespierre," and a version of "Cyrano." The Kendals, too, are contemplating another American tour.

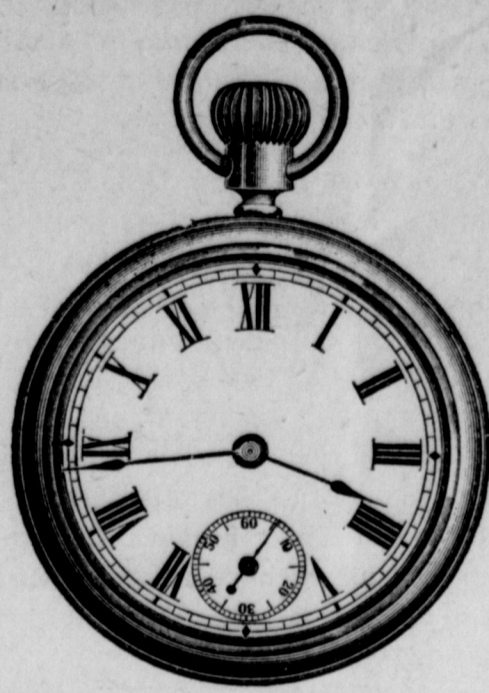
"Nicandra" was acted in London. "Nicandra" is an Egyptian princess over three thousand years old, and has lived all that time in the form of a snake. Some old professor brings the snake from the tombs of Egypt to his house in London, where by some chance it becomes metamorphosed to its original form, and proceeds to make trouble generally.

Loie Fuller is endeavoring to revive her vogue as an illumined dancer in Paris with a new spectacle in which she appears as the centre of a huge and radiant star.

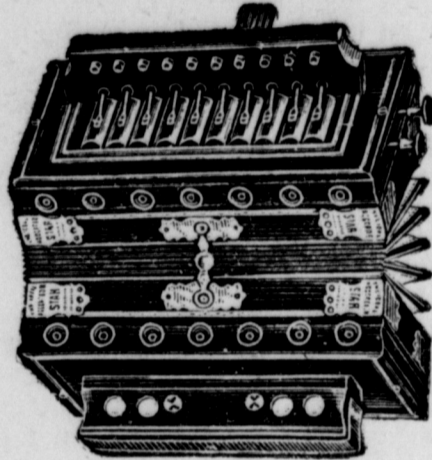
Elsie de Wolfe played bacarat at Aix-les-Bains and stood trembling in a corner while a man played \$100 she invested. At the close of the game she divided her winnings with him, and came away with \$75,000 to the good.

Charles Wyndham will produce a tragic

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play the next time he changes his bill. The new work is being written by Louis Parker and Murray Carson. The story is laid in Italy and the whole play is presented in one scene. In the last act the character played by Mr. Wyndham dies.

Cissie Loftus is now appearing in Edinburgh, but before she left her mother tried to adjust matters between her and Justin H. McCarthy. The young lady, however, is fixed in her purpose, and says she will never live with him again, but she does not intend to apply for a divorce. One of her causes for complaint has been McCarthy's very pronounced attentions to one of the young ladies of the Gaiety chorus, on whom she alleges her hard earned money has been expended.—N. Y. Telegraph.

I assure you will be interested in the account Mr. Stern gave me of Miss Davenport's last moments. She was seated in a large chair before the window in her boudoir at her home in South Duxbury, Mass. The night was extraordinarily sultry and calm. Miss Davenport was breathing with some little difficulty, but had not the faintest notion that she was about to pass away. Shortly after 10 o'clock she moved a bit and spoke a few words to her husband, who arrived only three hours before. At 10.15, of a sudden, a terrific thunderstorm broke forth. The rain fell in torrents and the trees on the lawn shook. It was scarcely five minutes after the beginning of the storm that Miss Davenport breathed her last. It is recalled by Mr. Stern as remarkable in this connection that her favorite historical personage was Napoleon who died at St. Helena while a storm was devastating it, and the greatest scene Miss Davenport had devised for the stage—that of the hurricane in 'Cleopatra,' which was not in the stage directions of Sardou's manuscript, as might be supposed—had such a graphic counterpart at the climax of the star's life.—New York Mail and Express.

Actor Willard will spend the winter in the south of Europe.

Gerhard Hauptmann has just finished a new drama, the scene of which is laid, like

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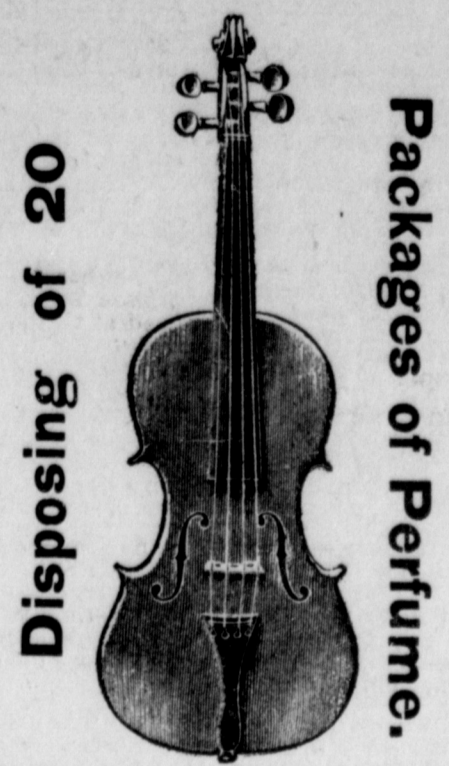
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that of his realistic play, "Die Weber" (The Weavers), in his native country, Silesia.

The name of Eugene Presbrey's new comedy is "Worth a Million." Comedian Crane will be seen in it.

Daniel Frohman has secured the new version of Dumas' "Three Guardsmen," made by Mr. Henry Hamilton, of London and E. H. Sothern will produce it at Philadelphia on November 28, under the title of "The King's Musketeers." The play was successfully produced recently in England, with Mr. Lewis Waller as D'Artagnan, the role Mr. Sothern will assume here.

Eleven dramatic stars, collectively a brilliant constellation, shine on the New York stage this week. A new one among them is Viola Allen, conspicuous for years as the leading actress at the Empire, who now divulges herself at the head of her own company at the Knickerbocker. She uses for that purpose Hall Caine's novel, "The Christian," in a theatrical version by the author. Those who have read the book may recall the heroine as a Manx girl, a buoyant, hopeful creature, who goes to London to seek her fortune, becomes successively a nurse in a hospital, a programme seller in a theatre, a dresser for vaudeville performers, a singer at clubs and private houses, a mimic and balladist at a music hall, an actress at a legitimate theatre, and finally a sacrificer of a brilliant career in consequence of influences exerted upon her by a very zealous religionist. Professional critics in several cities say that Miss Allen realizes all that there is in the character, and that she has fortunately hit upon material with which to prosper. She is known as an able and painstaking artist who has resorted to no ignoble devices of self-exploitation and whose present enterprise is marked by personal and professional dignity. In making the play Mr. Caine has departed from the book in both story and characterization, but the central figure of Glory Quayle remains intact.

French dramatists do not disdain to borrow from the English occasionally. Messrs. Barbier, De Choudens and Hirschman have gone to Richardson's 'Clarissa Harlowe' for the plot of their new opera just produced in Paris. It is called 'Lovelace.' Hirschmann is the composer of the mu-

M. Barral is to be the Voltaire in M. Meurice's forthcoming play, 'Struense' in Paris Francais.

'What Happened to Jones' has passed its 100th performance in London.

Hoyt's first wife, Flora Walsh, died in Boston in 1893.

David Henderson has evidently abandoned the field of extravaganza, for the time being at least. He is at present conducting a dramatic company's tour of the Pacific coast.

Marie Janzen and Janauschek are to appear in vaudeville.

It is estimated by those who ought to know that J. M. Barrie's royalties from "The Little Minister" will ultimately amount to \$250,000. The piece, in ad-

dition to playing to between \$10 000 and \$12,000 a week in America, has begun its second season in London at the Haymarket theatre, where the audiences are enormous, and it is also going in Australia to very large houses. 'Barrie's "The Professor's Love Story" drew an average of something like \$8000 a week, and Willard only paid \$175 weekly for its use.

"I have watched little boys building men of snow," said Lawrence Barrett once. "They finished their work fairly well—and then the sun came out and melted all that their pains had cost them. Then I turned away and said to myself, 'You—you are doing the same thing. You are forever building men of snow.' Perhaps this may be the end of the art of the actor, but one thing is certain—if there is given to the actor the power to make an impression on the hearts of men and women then the work he sculptures is not of snow, but is as enduring as snow—Detroit 'Free Press.'

A second player to start out a star is James K. Hackett, several years the masculine leader in Lyceum company. He begins at the Columbia in Brooklyn with "The Tree of Knowledge." Thus there is no real experiment. He enacted the hero of that drama last winter with special credit. He is a favorite with New York audiences.

Ellen Terry is to be the Queen in Lyceum revival of "Richard the second." She will have a splendid role it is said, in Sardou's "Robespierre." "Richard" will be produced in January next.

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