

**Music and
The Drama**

IN MUSICAL CIRCLES.

The Misses Furlong's recital which took place at the Mechanics Institute on Thursday evening of last week amply fulfilled all anticipations regarding it. The audience was large, select and very appreciative. The programme was an interesting one and the different numbers thereon were executed in a way that left a most pleasing impression upon those present. The quartets by Messrs Lindsey Kelly, Seely and Ritchie were rendered with a spirit and expression that brought flattering recalls. Mr. Dunn's solos and Miss Furlong's work on the barjo were features that helped to make up one of the most enjoyable and finished concerts that has been given here for a long time. Last year PROGRESS gave a criticism of Miss Helen Furlong's violin work. This charming young lady is a pupil of Charles Loefler of Boston and one of whom the celebrated teacher may well be proud. Last Thursday evening she acquitted herself with a brilliancy that won the most flattering recognition from her auditors.

The great event of the evening, however, was the appearance of Miss Kathleen Furlong who for the past five months has been studying under Signor Toreani one of New York's most successful vocal instructors. Miss Furlong shows a wonderful improvement in voice and method, and though her selections were all tender little love songs they were well calculated to show to excellent advantage her rich mezzo-soprano voice. A little nervousness affected her work to a certain extent but under the circumstances this was quite natural, and only what might have been expected. Her enunciation was perfect, every word being clearly and distinctly heard in the most remote parts of the house, and this added in no small degree to the pleasure of the audience. Miss Furlong returns to New York in the autumn to continue her vocal studies. I believe I have not said anything of Mr. Kelly and a reference to the concert would hardly be complete without a mention of the delightful way in which he sang "I'll Sing thee Songs of Araby" and his encore, the name of which escapes me at present. He was in splendid voice, in fact the general opinion of the evening was that he was at his best. Miss Goddard was the accompanist of the evening, and Miss Marie Furlong also assisted in that capacity.

The St. John Vocal society whose highly successful concerts in the Opera house last March under the baton of Mr. W. E. Buck, left such an artistic impression, will reorganize early in the season. The St. John Yacht club will shortly give a grand concert under the direction of Mr. Buck.

Tones and Undertones.

"La Boheme" will be sung in English for the first time on any stage by one of Blair's companies next month. J. K. Murray and Clara Lane are in the company. Ida Mulle will be prima donna of Mr. Blair's New England Opera company.

Musical criticism is not without its dangers in Paris. One of the papers there accused a certain singer of cheating the public by producing her "top notes" not with the voice, but by means of a sort of popgun concealed in the bosom of her dress. The singer brought suit against the paper and got a verdict in her favor.

Rossini was one of the most indolent of men, and in his younger days used to do his composing in bed. Once he had almost completed a trio when the sheet fell out of his hand and under the bed. He could not reach it, and rather than get down he wrote another. Rossini, working against time, wrote "The Barber of Seville" in thirteen days. The overture to the "Gazza Ladra" was written under curious circumstances. On the very day of the first



A PLEASANT RETREAT.

performance of the opera not a note of the overture was written, and the manager getting hold of Rossini, confined him in the upper loft of La Scala, setting four scene-shutters on guard over him. These took the sheets as they were filled and threw them out of the window to a copyist beneath.—Dominant.

Victor Maurel has sung very little in opera lately, but has been giving conferences in Paris and London. Mr. Maurel says "The time has gone by for mere singing birds. We want songsters with brains that will inspire and guide aright every phrase, every note with due reference to considerations of the music itself."

Musicians have been in the habit of looking down on the so-called gypsy scale as a mere piquant curiosity in music. But now comes a German theorist named Werker, who proves in a short but erudite book, "Die Theorie der Tonalität," that that scale is the scientific basis of music. Liszt's music, obviously, is the music of the future.

The editor of the Italian musical weekly "Il Trovatore" has been investigating the statistics of performances given at the three leading opera houses in Europe. In Berlin the number of different operas sung last year was 54; of the composers represented 15 were German, 6 French, 6 Italian. At Vienna 53 operas were given, and of the composers 17 were German, 7 French and 4 Italian. At the Paris Opera only 19 different operas were given; of the composers 10 were French, 5 German, 4 Italian.

De Wolf Hopper and his company will begin their rehearsals in the knickerbocker Theatre on September 5 for a five weeks' engagement. The principal members of the cast will comprise Nella Bergen, Alice Judson, Katherine Carlisle, Miss Bouvier, Edmond Stanley, Alred Klein, George Barnum, Mark Price and F. G. Cunningham. The scene is laid in Russia, and there are three acts.

Bandmaster Sousa has been tendered the position of captain in the United States army and is reported to have signified his readiness to accept. Sousa, in all probability, will be musical director of the Sixth Army Corps attached to Gen. Wheeler's staff. He has made the request that he shall give his services without remuneration

and be permitted to come back and fill his engagements in the fall.

It is predicted that before the year is finished we shall have an opera by Gilbert and Sullivan.

Among the documents to be seen at the Musical Exposition at Berlin, is the MS of a letter of Richard Wagner never before printed, dated Jan. 31, 1871. It is an answer to a letter from the opera singer, Johannes Schleich in Breslau, and reads: "In reply to your question I attest that a catarrh vouched for by a physician incapacitates a tenor from singing 'Lohengrin' and I add my opinion that a man who asks a tenor thus disqualified nevertheless to execute that task is not the right person to be a theatrical director, whereas under certain circumstances he might be the proper person to recommend for the place of prison warden."

The Scalchi operatic concert company begins its tour of twenty-five weeks about the middle of October, and will include nearly all the larger cities in the United States. In addition to Mme. Scalchi, the artists engaged are Mlle. Helene Noldi, soprano; Signor Codurri Canzio, tenor; Signor Achille Alberti, baritone, and Signor Merello Lobardi, musical director.

TALK OF THE THEATRE.

Of Miss Anglin and her performances at the Opera house this week, I have only room to say that I am very sorry she has not been better patronized, and that she must be credited with a laudable effort to make the best of her surroundings; she is clever, beautiful, a very good linguist, a fine dresser, and in everything she does an earnest, conscientious, capable actress. Nothing but words of well-earned praise is heard for her on every hand, and she will undoubtedly take a foremost place in the profession. Of the supporting company I have no wish to say anything, as the public can best judge of their merits or demerits.

The Jaxon Opera company had a great house on the occasion of their Sunday night concert, and the programme was rendered in the most delightful manner. Mr. Jaxon says he intends returning here the first week in November when he will give a short season of comic opera, includ-

ing the "Grand Duchess," "La Belle Helene," "Barbe Bleue," "Love's Vow," etc., and I think will do well. Mrs. Jaxon (Miss Diard) is deservedly popular here.

The Ainsworth company will occupy the Opera house the first three days of next week.

The tenth season of "Ole Olson" opens August 15.

Jack Mason is reported to have joined Viola Allen's company.

Rumor has it that Melbourne McDowell is to star next season.

Ida Conquest will continue next season as William Gillette's leading lady.

Wilson Barrett is to give a London production of "The Christian" this fall.

John Hare is going to produce Sydney Rosenfeld's comedy "A Possible Case."

Mary Hampton has signed with Jacob Litt for the road of "Shenandoah."

Viola Allen is at Greeba Castle, Isle of Man, the guest of Mr. and Mrs. Hall Caine.

J. W. Barrie's new play written for George Alexander is called "Two Kinds of Women."

Gus Williams says Christian Science cured the rheumatism which has crippled him for so long.

May Irwin is yachting on the St. Lawrence making her headquarters at the Thousand Isles.

Miss Ethel Marlowe, a protegee of Miss Viola Allen, will play Polly Love in "The Christian." She is a debutante of talent and promise and her success is predicted with great confidence. She is a daughter of the once famous Owen Marlowe, who died in Boston in May, 1876, after making a great hit as Talbot Chamney in "Our Boys."

Roland Reed has two new plays for next season. One of them, "A Distinguished Guest" an adaptation from the German by Sydney Rosenfeld, will have its first production when he opens at the Museum August 20. Later in the season he will present a new comedy by Madeline Lucette Ryley, who is now in London putting the finishing touches on the piece.

The announcement in a Philadelphia paper that Mr. Sothern and Miss Harned

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would open the season of the Broad Street theatre August 15, in their new play "The Courtship of Morris Buckler" founded on A. E. W. Mason's novel of that name would infer that they are not to star separately this season as was stated a few months ago, —Miss Harned in "The Adventure of Lady Ureua" and Mr. Sothern in a new play.

Mildred Holland, who made a great success in "Two Little Vagrants" last season, is going to star in that play this year opening her season at the Grand Opera House in this city the latter part of August.

James O'Neill will produce Joseph Hatton's drama, "When Greek Meets Greek," next season. The play was given a few times by Olga Nethersole, under the title, "A Daughter of the Revolution."

Anna Held is wearing an American flag of diamonds, sapphires and rubies in Paris and declares that the sentiment of the great French masses is distinctly cordial and friendly towards this country.

Anna Irish, who was William H. Crane's leading woman last season, has been engaged by Charles Frohman to succeed Blanche Walsh in "The Conquerors."

Robert Downing will resume his starring tour in the fall playing his regular repertoire. He also contemplates producing a new play "A True Knight," by A. D. Hall.

John A. Stevens will go to England next month to be present at the first production of "Nobody's Fool," his comedy drama in which he himself is to star this country next season.

Ada Rehan is at her bungalow on the coast of the Irish Sea. She will return to America in September, and will make a brief tour of the eastern cities before re-entering upon the New York stage.

Joseph Whiting has been engaged by the Kecey-Shannon management to play W. J. Le Moyne's part in "The Moth and the Flame" next season.

W. J. Ferguson, the eccentric comedian now inaptly described as the Coquelin of the American stage, will appear with Sadie Martinot in F. Ziegfeld Jr.'s coming production of "R. Tortue" (The Turtle) at the Manhattan theatre, New York in September.

Jacob Litt last week engaged by cable Maurice Barrymore, to assume the leading male role in "Shenandoah" on its road tour next season.

Anna Held's latest scheme to obtain notoriety is the riding about on the fashionable Paris drives in a horseless carriage.

Mrs. Thomas W. Keene, widow of the late tragedian, has leased the Robinson Opera house in Cincinnati and intends to run it.

Robert Mantell made his vaudeville debut at Keith's, Boston, last week.

Francis Wilson's new opera by Harry B. Smith and Ludwig Englander is called "The Little Corporal."

RECIPE

For Making a Delicious Health Drink at Small Cost.

Adam's Root Beer Extract.....one bottle
Fleischmann's Yeast.....one cake
Sugar.....five pounds
Lukewarm water.....five gallons
Dissolve the sugar and yeast in the water, add the extract, and bottle; place in a warm place for twenty-four hours until it ferments, then place on ice, when it will open sparkling cool and delicious.
The root beer can be obtained in all drug and grocery stores in 10 and 25 cent bottles to make two and five gallons.

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