

**Music and
The Drama**

IN MUSICAL CIRCLES.

To the Boston Symphony orchestra musicians who went down in the ill fated La Burgoyne last month Philip Hale pays a beautiful tribute in the current issue of the Musical Record. His words are worthy of being reproduced. He says: "Nor is it too much to say that Leon Pourtau was a genius. The fact that this young man was a first prize of the Paris Conservatory would induce you to admit at once that he must have been a player of indisputable technical skill. But he was more than a virtuoso—for the word is now used chiefly in its lower sense. It was not the brilliance of his technic, which was dazzling; it was not, again, the mere sensuous beauty of his tone, which was indescribable, that convinced you that he was a genius; it was not the purity or the exquisite, unerring taste displayed in phrasing, that set him apart from others; for clarinetists have exhibited all these qualities, and yet you, listening have been restless or cold. When Pourtau played, in solo or ensemble, you thought more of the musician than of the instrument, you thought more of the rare and poetic individuality than of the musician. For Pourtau was first of all an individuality, who gave vent to his feelings, dreams, hopes, sorrows, aspirations, by interpreting the musical thoughts of others with the aid of the instrument which Berlioz characterized so elegantly in the treatise, which, according to Mr. Vernon Blackburn, is the musical masterpiece of the Frenchman. And I believe that Berlioz would have written even more nobly of the clarinet if he had heard Pourtau play.

Pourtau was a master of the naunce, and yet he knew the supreme value of simplicity. A painter of singular strength, feeling, originality,—indeed, he longed to abandon music for the higher art—his taste was ultra-modern; but he found pleasure in the great masters of the past and he did not think that in order to create, it is first necessary to destroy.

To me Pourtau was at his height in moments of melancholy passion. At this moment I remember the ineffably beautiful passage in the entr'acte from Chabrier's "Gwendoline."

The individual note of Pourtau was never forced to the injury of the composer. You never heard the clarinet saying, "This is the way I ought to go," or "I don't think much of this tune, but I'll show you what I can make of it." Passion with him was not an insane scream; grief was not a whine; brilliance was not ostentation. A poet blew the clarinet, and a true poet is an ideal judge upon the bench.

As a man he was simple, gentle and upright, eminently lovable. Now that his wife died with him, it is not impertinent to say that his marriage was an idyl.

He did not chatter about painting, or music, or literature, for he was not poetically serious, and art of any nature was to him a sacred thing. When he praised, you felt that his praise was a great distinction; not that it was weighed solemnly and bestowed pontifically; but it Pourtau praised a symphonic poem, or symphony, or a sonata, you were convinced at the time that it contained nothing that was common, or mean, or perfunctory. And I have seen his cheeks flush and his eyes glow when he spoke in eulogy of a work by his dear friend, Charles Martin Loeffler, or Rimsky Korsakoff, or Tchaikowsky, or Chabrier, or Richard Strauss or—Brahms. Brahms? Yes; for he found much in Brahms.

If I had not known him, if I had not been fond of him, I might now write in more truly critical spirit concerning his playing. Remembering him, thinking of the brutality of his taking-off, I am not in the mood for analysis. Nor was Leon

Pourtau a man who cared for analysis in art.

The Handel and Hadyn society of Boston, has elected Reinhold Herman, of Berlin, to succeed Carl Zerrahn as its musical conductor.

The Royal Italian Grand Opera company, heard at New York last season, will go out again in September, the roster including Rosalia Chailia, Linda Montaneri, Olympia Calcagni, Adelina Casati, and Signori Agostini, Francesconi, and Galatzy with Emerico Morreale as conductor.

L. M. Rubens, formerly musical director for Maurice Grau, is traveling through Sweden directing a concert tour for Madame Seygard, Emil Fischer, and Constantin Sternberg.

Maestro Eugenio Sorrentino, director of the Banda Rossa, has returned to Italy. He will come back in the Fall, bringing new musicians for the band.

Jean and Edouard de Reeske and Miss Adams sang by request before Queen Victoria at Windsor Castle recently.

The Honorable Artillery Band of England will visit the United States next season, under the management of Edmund Gerson, opening on Nov. 21.

The orchestra of the Theatre Royal, Dresden, will celebrate its three hundred and fiftieth anniversary on Sept. 22, when a concert will be given, the proceeds to be given for a monument to Richard Wagner at Dresden.

Mrs. Julia Wyman, the singer, who some time ago was committed to an insane asylum is said to have recovered her reason and may return to public life.

Conductor Skalk has been engaged in Germany by Maurice Grau, to direct the Wagnerian productions at the Metropolitan Opera House next season.

The second annual Maine music festival, under the direction of Willam R. Chapman and Mrs. Chapman, will be given in October, although it was intended for September. Miss Charlotte Maconda of New York will sing in the soprano parts.

Della Fox has signed a contract to appear the coming season under the management of J. Frank Murray. A new operatic comedy, by Edgar Smith, will be the first offering.

The engagement is announced of George Manchester, formerly with Charles H. Yale's "Devil's Auction" Co., and Cecil Murray late of "The Wedding Day" Opera Co. The wedding bells will ring early in October.

TALK OF THE THEATRE.

The Nancy Hanks Co. headed by the author-actor Frank Tannehill will play an engagement at the opera house the latter part of the week. According to reports they have done very good business during their present tour. The usual Saturday matinee will be given.

Charles H. Yales Devil's Auction company announces its autumn tour through the medium of immense postal cards, on which is crowded everything worth knowing about the combination—perhaps. This big spectacular attraction opens its seventeenth year, Saturday Aug. 13th, in Philadelphia for a ten days engagement, and will afterwards tour the Eastern States and Canada reaching this city during exhibition time. It is safe to say it will prove a big drawing card.

The Opera House seems to have considerable open time between now and December. The N. Y. Mirror has an ad asking for attractions for the following dates Aug. 15 to 20, 29 to Sept. 17, Sept. 18 to Oct. 1, Oct. 24 to Nov. 2, Nov. 10 to 19, Dec. 5 to 22.

Marie Booth Russell who was here a year ago with Ethel Tucker has just signed with Robert Mantell for her second season with that company.

The manager of a well known and popular theatrical organization which has always drawn excellent audiences in this city writes PROGRESS a breezy letter this week, dwelling particularly upon the hard times existing everywhere for dramatic people. He says, among a whole lot of other things: "In all my experience I never knew the times quite so 'tuff' in the business. Nothing seems to go except war plays or something relating to the Spanish-American trouble and one gets positively 'sick of the mawkish sentiment now being indulged in. Anybody who can push a pencil seems to be inspired with the brilliant idea that a war play is his or her particular forte and as you may imagine the result is fearful. I haven't tried it yet, but heaven knows what I shall be tempted to do if things don't brighten somewhat. It isn't the fault of the shows or the people at all. Last week my wife and I went to see—or hear rather—Marie Laurens sing Rosamond in the Two Ysgabonds and I could not but pity the company generally, knowing the awful effect upon the nerves and work of facing row upon row of empty seats; it is the

same story everywhere. Between ourselves and that gigantic waste paper basket of yours PROGRESS, there are worse show towns than St. John, though I know you'll think I don't actually mean this—but just the same I do. * * * I wish it were possible to persuade people here that the natives of the provinces do not freeze up, go into dens like bears for the winter months, or get storm stayed all night, and sometimes a week or month in whatever spot they happen to be at the time. This is what most of the professional people who have never been down east believe, and as a result the American cities are "worked" to death, and nobody gets a decent living. You newspaper people should get a move on and try to kill the ridiculous idea that exists regarding the extreme cold and fierce storms which prevail down your way in the winter season."

The Mirror of last Saturday says of Priestly Morrison, who played here last fall: "Priestly Morrison is at Mount Washington, Md; the guest of Wingrove Bathon, whose story, "A Creole Courtship," has been dramatized for production at Philadelphia in September by Eugenie Blair. Messrs. Bathon and Morrison are at work upon a new three-act comedy, dealing with Creole character.

In the roster of Smith and Rice's A. Misfit Marriage appears the name of Malcom Bradley who played several engagements with the W. S. Harkins company in this city.

Of Edmond Rostand's drama, Cyrano de Bergerac, which Richard Mansfield will import for next season, the usual conservative London Nineteenth Century says: "Search the whole range of Corneille, Racine, Moliere, Victor Hugo, or any other French dramatist, and you will find nothing on a higher level. Nay, if I mistake not, you will find nothing worthy to put on the same level."

Robert Ferral and Howard Hall have given the International Play Bureau exclusive control of their respective plays.

David Conger, of the Frawley company, has completed a new five-act drama, A Race for Life.

Murry Woods and Arthur D. Hill are collaborating on a new four act melodrama for production next season.

Maud Blanche Hayes has written a five-act drama, The Royal Revenge, with fourteen characters. The action occurs in England in the sixteenth century, and offers many opportunities for picturesque mounting.

Mrs. Potter and Kyrle Bellew have abandoned their projected South African tour.

Coquelin's success in London has been so great that he has arranged for another engagement in that city next year.

A race between bicycles and a train is a feature of A Spin for Life, a melodrama recently produced in England.

The part Richard Mansfield will play in "Cyrano de Bergerac" requires him to wear a very pronounced nose. It is claimed that it required nearly an hour for M. Coquelin to make up this nose.

All Cuban theatres have boxes on either side of the proscenium inclosed in trellis work. These are for the accommodation of families who are in a state of half mourning. When not let the seats are often disposed of to quadron ladies not allowed to mix with white, but too proud to associate with blacks.

It is rumored that Louis Burkhardt, formerly connected with the Boston Museum, and John Bowman, a well-known manager of Boston, have formed a partnership and leased old Music Hall, and will give first class vaudeville shows. The hall is to be completely renovated, and will open the season Labor Day.

E. H. Sothern, and Virginia Harned, who open their season at the Broad Street theatre, Philadelphia, Aug. 15, have changed their plans as regards the play to be presented, and will appear in a first production of a new comedy by Grace Livingston Furness and Abbey Sage Richardson, entitled "A Shilling's Worth."

Olga Nethersole has recovered from the injuries she sustained in a railway accident on May 12.

George and Weedon Grossmith will play a joint starring tour in England next season, appearing in Young Mr. Yarde, a comedy by Harold Ellis and Paul A. Rubens.

Arthur W. Pinero is in the Engadine, working upon his new comedy for John Hare.

Adrienne Diarolles directed the production of an open-air fairy play given at a garden party in London recently.

Madame Helena Modjeska is at San Diego, Cal., rehearsing with her company. It is understood that she will add to her

repertoire for next season elaborate productions of Cleopatra and Twelfth Night.

Chauncey Olcott arrived this week from Europe, after a summer spent in England Ireland and Scotland. His season will open on Sept 5 at Chicago.

William Gillette returned last week from England and went at once to his sister's home in Hartford Conn. where he will rest until his reappearance at the Empire Theatre.

Robert B. Mantell's next season's tour, under the management of M. W. Hanley, has been booked through the principal American cities.

Burr McIntosh, who went to the seat of war in Cuba as a war correspondent and to fit himself for the play, A War Correspondent, in which he is to be starred by Harry Doel Parker, returned to New York last Friday from Santiago by the transport Leona. Mr. McIntosh was one of the victims of the fever that has stricken so many soldiers, and has not yet recovered. He was so weak as to be unable to stand, and was a different person from the hearty, healthy man who sailed from Tampa on June 14. In the thirty days of his stay in Cuba Mr. McIntosh's weight dropped from 259 to 201 pounds. Mr. McIntosh landed at Baiquiri on June 21, and the next day accompanied General Bates to the battle of Siboney. He continued with the army on its march to San Juan, and witnessed the storming on July 1 of that place. By this time the climate and hardships had begun to tell upon him, and he was in a very weak condition. He bravely dragged himself forward to the scene of action, however. Some of the soldiers, seeing that the fever had fastened itself upon him, took him to a creek and dashed him with water, which allayed somewhat the terrible burning. The next day Mr. McIntosh rode through the awful heat to the hospital camp. The ride, he says, was too terrible for words. The wagon broke down, and he was compelled to walk much of the distance. He remained at the camp for some days, and was sent to Siboney, where he was a week. That week, Mr. McIntosh says, he will never forget. When he entered the hospital it contained but thirty patients, but when he left there were more than six hundred. And all these were suffering terribly for want of the proper food and necessities, ice being the article [the lack of which caused the greatest distress. As soon as he was able to leave the hospital Mr. McIntosh sailed on the transport Aransas to Santiago. He was unable to proceed further, and was taken by Dr. Parker into his own tent and given the best possible care, which he thinks [saved his life. As soon as his case would permit he sailed for New York on the Leona. He is now in seclusion in that city and is improving steadily.

Anthony Hope went to work upon a dramatization of his "Rupert of Hentzau" soon after its appearance as a novel. He is said to have written the [story] with the theatrical market in view. Daniel Frohman was reported by cable this week as having bought the play, with a view to having its hero enacted by James K. Hackett.

It is now definitely stated that the troubles about the introduction of musical numbers in "The Marquis of Michigan" have been settled, and that Sam Bernard will star in the play [as originally intended. Glen MacDonough, the co-author of the work, has sold out his interest to his collaborator, E. W. Townsend, who can now introduce all the music he desires.

Marie Tempest and Cosmo Stuart, who, besides being an actor, is known as the financial backer of various productions in England were married July 27 in London.

Bertha Creighton goes to an Omaha, Neb., stock company next season.

Mark Price goes with De Wolf Hopper.

Ollie Berkley goes to the Standard, Philadelphia, Pa., for leads.

Kate Dalglish has been engaged by Ralph Cummings for his Cleveland, O., company.

Minnie Radcliffe plays Mrs. Haverhill in "Shenandoah" the coming season.

Mary Davenport has been engaged for the New Orleans, La., stock, through Col. T. Allston Brown, for first old woman.

"Dan" Daly will open his season in "The Belle of New York" at the Montauk Theatre, in Brooklyn, Sept. 12.

The doctors who are still attending Fanny Davenport report her condition as somewhat better, but will not say when she can return to the stage. Her illness has been too long and serious to admit of any present prophecy as to the eventual outcome, though of course they hope and expect to be able to allow her to return to her public. Her husband, Melbourne McDowell, supported by a prominent actress, who has not yet been fully decided upon, will star during the coming season in the Sardou plays owned by Miss Davenport. His tour

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will open the last of September, under the management of Ben Stern, who has directed Miss Davenport's affairs for many years, and "Cleopatra" will be presented, followed by "Fedora," "La Tosca" and "Gismonda."

Rev. Sam Small's daughter is said to be preparing for the stage.

Bettina Gerard has been committed by her brother to St. Saviour's Sanitarium, better known as the House of Mercy, at Inwood on the Hudson, for twelve months.

Roland Reed has two new farces for next season, "A Distinguished Guest," adapted from the German by Sydney Rosenfeld, and an unnamed comedy by Madeleine Lucette Ryley.

The new farce which John J. McNally has almost completed for the Rogers Brothers for their coming starring tour has been christened "A Reign of Error."

Dan McCarthy has returned from Ireland. He will open at Troy, N. Y., Sept. under the management of Harry J. Campbell, in a new play, entitled "An Honest Irish Lad."

The Feminine Way.

Little Clarence (a youthful Solomon): "Papa, nobody can ever tell what a woman will do next, can they?"

Parent: "No, my son; and if you could tell it would not be advisable for you to do so, for if you did she would be sure to do something else."

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