

**Music and  
The Drama**

TONES AND UNDERTONES.

The Boston engagement of the Grau opera company is set for earlier next season than it was last. Dec. 4 is the date and it will last two weeks.

Mme. Gadski will give a series of recitals in the United States next season.

Here is the list which the Musical Age gives of a 'few' of the pianists expected to play in America next season: Joseffy, Paderewski, DePachmann, Rosenthal, Sauer, Sapellnikoff, Hambourg, Dobnanyi, Bauer, D'Albert, Pugno, Reismaner, Siloti, Stavenhagen, Lamond, Borwick, Ernest Hutcheson, Josef Hofmann, George Liebling, Sieveking, Rachmaninoff, Carreno, Sophie Menter, Gabrilowitsch and many others.

Mr. Emil Paur has been engaged as director of the National Conservatory of Music, New York, of which Mrs. Jeanette M. Thurber is president. Mr. Paur will conduct the four public concerts of the National Conservatory orchestra, to be given in December, January, February and March next. He will also preside as one of the judges of the sixth prize competition for the best symphony, overture concerto for violin.

E. Marion Crawford, the author, is to spend a month this summer with Mr. and Mrs. Julian Story (Emma Eames) at their home on the Place de Etats Unis, Paris, where Mr. Story is at work on two large pictures.

Long after 'Pinafore' and 'The Pirates' are forgotten, their creator will live, for in an English contemporary we learn that Sir Arthur Sullivan has invented a life saving apparatus to be attached to a carriage, releasing the horse when occasion arises. It is to be exhibited at the Article club exhibition, to be opened at the Crystal Palace next week, under the title 'The Sullivan Safety Shaft,' says the Musical Courier.

Julie Ring, a Boston girl who played small parts in comic opera a few seasons ago, has made a great success in London, and has been engaged by Maurice Grau for the Metropolitan opera season.

Mlle Cecile Chaminade is said to have planned a curious tour in the States for the next season. She will appear only in private houses or at recitals of a semi-private nature given in small halls. She is likely to be a popular performer. Her compositions are known to every amateur with the least knowledge of music. She is the most widely known of any of the women composers, even if, unlike Augusta Holmes, she has not an opera production in Paris and heard its first performance in a dress made so like a man's evening suit that it was difficult to tell what the garment was says an exchange. Mme. Holmes always appears in the evening dressed in this fashion.

Mme. Marie Barna, the opera singer who was last season with the Ellis Opera company is to marry Mr. Frank Russak, a New York broker very soon and retire permanently from the stage. Mme. Barna whose name in private life is Marie Ellene Barnard, is a daughter of Judge and Mrs. Allyn Mather Barnard of San Francisco, and a granddaughter of Timothy Barnard, a judge of the supreme court of Monroe county, New York, for many years.

Victor Thrane, who managed the recent tour of Sauer the pianist, will present to the American public next season a number of new artists of wide celebrity abroad. The list includes Petschikoff, the Russian violinist; Mark Hambourg, the Russian pianist; Elsa Ruegger, a young lady violoncellist; Lenora Jackson; the American violinist, and Francis Saville, operatic soprano. Several of these names are not familiar here, but are well known abroad. Petschikoff is said to resemble Wieniawski once so popular in this country. Ham-

bourg has been a great success in Germany and Australia. Mme. Ruegger, a swiss girl, has played in most of the capitals of Europe.

Miss Adele Aus der Ohe's concert tour in America next season begins the early part of January. She already has been engaged to appear with the Chicago, Boston Symphony, Cincinnati and Pittsburg orchestras and will also be heard in recitals.

'I saw Johann Strauss, the dead waltz king in Boston in 1871, at the world's peace jubilee,' said a professional man to a Cleveland Plain-dealer reporter. 'He was a little 'chumping' chack' of a fellow, as a German citizen remarked to me at the time, and the only mark of genius that I could discern about him, aside from his hat, was the impression that he was full of waltz rhythm to his very finger tips. He led his own waltzes as if he adored them. You don't get the same idea from Sousa's rather stereotyped march leading. But Strauss thrilled, and trembled, and swayed, and bobbed, like a man bitten by a waltz tarantula. He had a violin in his left hand, and he used both fiddle and bow as batons. Then he'd clap the violin to his chin and saw away for dear life. How he did bring out the rhythm of the 'Beautiful Blue Danube' and 'Wine, Wife and Song'! It seems to me that we don't hear any real waltz playing now. And the king is dead!

Richard Temple was the only survivor of the first case of 'H. M. S. Pinafore' heard in the London Savoy revival the other night. He has sung Dick Deadeye in every performance of the operetta given in London. He was heard here in 'The Gondoliers.

Emma Calve's appearance at the Opera in Paris has aroused great enthusiasm. It was her debut at the national theatre, although she was once under contract to appear there as Ophelia, the role she sang the other night, Aida and Marguerite. That was during the year she remained away from New York on account of her disagreement with Mme. Eames. After several rehearsals, she decided that the discipline and routine of the establishment were irksome to her, so she resigned and sang in Spain and Russia. One of the enthusiastic remarks called forth by her first appearance in Paris this winter is that the announcement of her name is sufficient to draw in New York, Chicago, Boston and Philadelphia audiences representing \$20,000. Mlle. Calve is popular, but scarcely so potent as that. Indeed, the audiences that hear her here are large only when she sings in "Carman" and "Faust" in "Hamlet" and "Mefisolele" she never drew large audiences even at the Metropolitan. Mlle Calve is said to be in poor health still, although her teacher, Rosine Laborde declared that her voice was never at any other time in her career in such splendid condition as it is to-day. The somewhat familiar story that she learned from the observation of an Italian girl deserted by her lover the manner in which she acts the mad scene from 'Hamlet,' is now told about Mlle. Calve for the first time, although it has done yeoman's service before. Maria Delna, who was praised for her beautiful voice at the Opera Comique, although her method of singing was always deplored, is said to have deteriorated sadly although she is still a young woman. Her debut was made at the Opera Comique, and two years ago she became a member of the company at the Opera. Her voice is said to show sadly the effects of her reckless method of singing. Herman Bemberg has composed a one act opera for Mme. Melba. Paul Ferrier and Henri Cain are the librettists. It will be sung for the first time at Covent Garden next spring. 'Elsaine,' by Bemberg, was in four acts, and Mme. Melba had it produced here and at Covent Garden. Possibly M. Bemberg made his new opera shorter, as Mme. Melba could not again undertake another effort so long. Hirschmann's "Lovelace," given first last summer at a private theatre in Paris, has been sung in some of the German cities. Ferdinand le Borne's opera, "Mudana," has been withdrawn from the repertoire of the Royal Opera house in Berlin. He is anxious to make changes in the work that are doubtless necessary. He is a Belgian, and the Emperor of Germany is said to have favored the performance of his opera under the impression that he was a Frenchman. The French Ambassador was compelled to explain that the musician was not a Frenchman, but hoped to be, as he had declared his intention of becoming a French citizen. The centenary of Halévy's birth was celebrated in Paris on May 27. His best-known work is, of course, "La Juive," but "Clari" sung first in 1829, with Melibren in the title role, attracted attention, and "Guido et Guinevra" was successful in its day. His first work was "Les Bohemiennes."

**TALK OF THE THEATRE.**

The stage of the Opera House has been occupied this week by a company of which Mr. W. J. Butler is the bright particular star, and who has in support ladies and gentlemen of more than average ability and talent. Mr. Butler is not unknown in this part of the country, having been here several times with John E. Miles, and upon each occasion his really meritorious work won for him the praise of all who saw him during these visits. His versatility has been shown this week in the varied characters he has portrayed and in each he was fully equal to the demands made upon him.

Thoroughly good himself and free from the little personal jealousies which so often blind a star to his or her own interest, Mr. Butler has surrounded himself with capable players, and no startlingly weak spots have marred the performances given so far.

The personnel of the company includes Messrs. Chapelle, Clarendon, Terry, Ball Barbour, Martin Tucker, Miss Henriette Brown, Miss Lathrop, Miss Genevieve Warren and Miss Mabel Lambert. Miss Brown is the young and pretty leading lady and her work this week has been exceedingly clever and graceful. Mr. Terry is an important member of the company, possessed of a very fine voice and the little sketches and songs given by him and Miss Mabel Lambert have been greatly enjoyed. The plays given during the week were Hazel Kirke, All a Mistake, Colleen Bawn, The Editor, Romeo and Juliet. There will be a matinee performance this afternoon and the engagement will close this evening. The company has certainly given perfect satisfaction in every particular, and has merited a more generous support than has been extended.

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mon enough in this country and in Europe. Evidently it is a growing practice in America as champagne, cigarettes, and similar articles seem to figure more conspicuously every year in the text of the lighter plays and burlesques. But grand opera has never yet made the medium of such puffery. It seems that the libretto of Giordano's successful 'Fedora' contains a song contrasting the natures of Russian and French women. The latter are compared so persistently to a certain brand of champagne that the critics were forced to conclude that the advertisement had been paid for. Italian librettist escape criticism of this kind no more than their colleagues in their countries. They seem to be pioneers. Pietro Mascagni has recently denied through his agents that he was writing a ballet to be called 'The Marionettes' or anything else. Modesto Poggi is the newest Italian opera composer to attract notice. 'Irrerio' is the name of his successful work. An Italian girl falsely accused of having murdered her father is defended by a learned lawyer famous in the Bologna University in the eleventh century. The real murderer is condemned to death, and as he is about to escape tries to stab the advocate who convicted him. The girl throws herself between the advocate and the assassin and is killed by the blow. Commendation for the composer is not wholly confined to the statement that he triumphed over his librettist. Giordano, who was married some time ago to the daughter of a wealthy Milan hotel keeper has recently become the father of twins. Ernesto Tamagno is to sing in the first production of Perosi's new oratorio, "Christmas" to be given in September at Como. The enthusiasm over Perosi's music [is said to be on the wane even in Italy. A young Italian woman recently had one of her works performed at a concert in Genoa and conducted the orchestra herself. Such an example of emancipated womanhood is rare in Italy. The wife of Cesar Cui the noted Russian officer and musician, died recently in St. Petersburg. An Irish operatic society is to be founded with the object of producing the operas written by Irish composers on native subjects. Heinrich Boetel, the veteran tenor, has recently been somewhat severely injured by a fall, but is said to be recovering now. The entire company from the opera at Budapest will give a season in Berlin and present a number of Hungarian operas never given there before and not likely to be repeated. Frau Moran-Olden has paid the fine for her husband. Theodore Bertram, the baritone, and he has been released from prison. He found himself there for signing engagements with two directors at the same and accepting money from both. Mme. Mantelli is in Paris studying the language and preparing herself in several roles.

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TO THE DEAF.—A rich lady, cured of deafness and noises the Head by Dr. Nicholson's Artificial Ear Drums, has sent \$1,000 to his Institute, so that deaf people unable to procure the Ear Drums may have them free. Apply to Department O. Q. The Institute, "Longcott," Gunnersbury, London, W., England.

three days engagement beginning on Thursday. Mr. Harkins has been playing to excellent houses in Halifax and has given perfect satisfaction. The opening piece here will be Noibe, and two matinees will be given, one on Friday and the other on Saturday July 1st.

Boston papers have 'something' very pleasant to say regarding Miss Dorothy Cole, and her recent appearance before a Sunday session of the Cooper Class. Her friends here will be delighted to know of the young lady's success upon that occasion. The Boston Herald says:

In the musical programme, also, there was new voice, and one of the most charming quality. Miss Dorothy M. Cole sang two soprano solos, "Save me O God" (Randegger) and "Fear not O Israel" (Buck). This young artist is a pupil of Miss Etta Edwards, at Boston. She possesses an unusually full, rich voice, particularly well adapted to oratorio work it would seem, if one might judge from the fine rendering of the second number. Her work met with a very hearty voluntary response in applause by the class.

Among the Frohman productions of next season will be Henry Arthur Jones, "Maneuvers of Jane," John Oliver Hobbs' "Ambassador," R. C. Carton's "Wheels Within Wheels," and Martin Harvey's Dickens dramatization, "The Only Way." He has also purchased a play by A. C. Colmour entitled "The Queen of the Roses." Mr. and Mrs. Kendal will produce "The Elder Miss Blossom" in Philadelphia in October next.

Still another Dumas play will be in the London bills next autumn. This is Sydney Grundy's long-talked-of adaptation of "La Tulip Noire." William Gillette saw the single performance, for copyright purposes of his and Dr. Conan Doyle's dramatization of "Sherlock Holmes." Wyndham will open his fine new theatre in October with a revival of "David Garrick" and will produce Stuart Ogilvie's version of Rostand's "Cyrano de Bergerac" about Christmas.—New York Times.

William Dean Howell's "A Hazard of New Fortunes" is being dramatized by the author and Frank C. Drake.

Tree is to revive "The Musketeers." Nat Goodwin is to offer Londoners "An American Citizen" in place of "The Cowboy and the Lady."

Henry Irving concludes his English season in the middle of October, at Liverpool, and sails direct for New York, where he will play for three weeks. Laurence Irving leaves England in early September to look after the arrangements and engage 200 supernumeraries. Ellen Terry not only appears with Irving, but also gives a special matinee of a new play, yet unnamed, in each city visited.

Manager Frohman's contract with George Alexander for the season of 1900 has been canceled and changed to 1901. His London Criterion season opens in October with "My Daughter-in-Law," an adaptation of a French comedy. His New York Criterion season opens September 5 with "The Girl From Maxime's."

E. R. Spencer and Isabel Pengra are to revive next season Steele Mackaye's "Paul Kaurar." She will be Diane de Beaumont.

The late Augustin Daly had a grand collection of Shakespeare's works, among which were the four folio editions, the Halliwell-Phillips set of Shakespeare, editions by the various editors and the Henry Irving Shakespeare, large paper, in eight volumes, extended to forty-five volumes by means of some 3,000 additional illustrations collected from all sources, and all the known sets of Shakespeare plates issued by themselves or in the various published editions of Shakespeare. This work cost about \$6,000, and was used by Mr. Daly as a working copy.

Mrs. Patrick Campbell is to produce Gilbert Murray's new play, "Carlyon Sahib," so curiously like the late lamented "Carnac Sahib" in title, in London. A VI shifts from England to a bungalow in the Ghantgerry Hills, India.

Cleo de Merode is to appear at the London Lyric.

In the latest London farce, "Pot-Pourri," one scene represents the Peace Congress. "Quex" and the "Tyranny of Tears" are burlesqued.

The new play by Messrs Seymour Hicks and F. G. Latham to be given at the Adelphi, London, early in September next deals with a question of treason on the part of an Englishman, who will be accused of selling secrets to France, a war between that country and this being one of the sensational points of the plot.

The altered London Novelty Theatre is to be rechristened the Century.

Bernhardt is to produce at a special matinee in London an original play in one act in French, entitled "Un Rayon dans

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les Tenebres" (A Ray of Sunlight in the Gloom).

"The Weather Hen" is the curious title of a new comedy by Messrs. Thomas and Barker, to be presented in Terry's Theatre, London, on June 27.

The New York Casino, Gillette and Broadhurst invasion of London is thus further commented by a leading New York stage manager: "Up to the past year or so England was practically closed against our actors. And as for our play-wrights, they didn't have the ghost of a show there. But now everything has changed. The great success among actors of the present season in London have been won by American actors. As a member of Beerbohm Tree's company, Mrs. Potter has made several hits: in fact, she carried off all the honors on the first night of 'Carnac Sahib.' But for her it would have made a complete fiasco. Think, too of the immense success made by Kyrle Bellew in Irving's production of 'Robespierre.' He received as much praise as Irving did himself. And yet he was only the second choice for the part. Robert Taber, who had established himself as a favorite with Irving and with Forbes Robertson, was prevented from playing by his illness. Now Taber is a case in point. Two years ago, on leaving Julia Marlowe's company, he went to London particularly unknown; now he ranks among the best of the English actors. Then, too there are Franklin McVeigh, who has made success after success with Wilson Barrett and with Tree; Frank Mills formerly of the Lyceum, who is now a prominent member of Tree's company; Julie Opp and Fay Davis, both doing fine work with George Alexander, not to mention several others of importance. And think how the English stage is being invaded this summer by our actors! There's Nat Goodwin, who has gone over with 'The Cowboy and the Lady,' a play absolutely saturated with the American spirit. As soon as it was announced that Annie Russell was too ill to play there this year, the English critics began to clamour for Maude Adams in her production of 'Romeo and Juliet,' and they want Julia Marlowe to come too. Such men as William Archer and Clemont Scott are practically conducting a campaign for us. Archer, too, will do us a lot of good by the articles in our theatres that that he is going to publish in the Pall Mall Gazette. I happen to know that he was very much pleased with what he saw of our productions in this country.

Anent Robert Mantell's production of "A Lesson in Acting" at Keith's Boston theatre last week, the Boston Herald said: "Mr. Mantell is every bit as handsome and virile looking as when a dozen or more years ago he thrilled audiences by telling the story of how he killed a man, causing men to tremble and women to grow white with emotion, and later on electrifying the house until it resounded from pit to dome with yells, screams, sobs and hysterical laughter. All this Mr. Mantell used to accomplish when he played Loris in Fanny Davenport's "Fedora" company, and, while the audiences at Keith's were not stirred to this pitch yesterday, they were moved to applaud the finest bit of acting that has ever been given at that house in an unusual manner, viz., by curtain calls three times repeated.

Burr McIntosh is going starring again next season.  
David Belasco is to have a theatre built for him in New York.  
De Wolf Hopper will open at the Lyric theatre, London, July 10, in 'El Captain.'  
Laurence Irving is at work upon a play with the view of Julia Marlowe impersonating the heroine.  
E. H. Vanderfelt, once leading man of the Boston Museum stock company, hopes to produce the dramatization of S. E. Crockett's novel "A Lilac Sunbonnet" in London.

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