

Music and The Drama

TONES AND UNDERTONES.

A concert of superior merit was that given by the Williams Band last Monday evening. The disagreeable state of the weather interfered to some extent with the attendance, which under other circumstances would have been much larger, but the audience was an appreciative, enthusiastic one and enjoyed to the full the excellent programme. The various numbers were all warmly endorsed, and the favor with which all were received was but a just tribute. The Williams' Concert Band's career so far has been a veritable triumph for its members, and there is every reason to believe that its future will be a brilliant one. It is the intention of the management to give another concert in the near future.

The performance of "The May Queen" by a company of amateurs under Mr. James Ford's direction, drew large and representative audiences to the opera house on Tuesday and Wednesday evenings of this week. The operetta is a bright and tuneful little thing and the work of the principals was acceptable; Mrs. W. E. O. Jones sang the part of the May Queen in a pleasant and agreeable manner; Messrs. Kelly and Seely are always good and in their respective roles of the lover and Robin Hood were heard to the very best advantage. Miss Margaret Patton's melodious contralto made the small part of Queen Elizabeth very attractive and enjoyable, and her graceful appearance in regal robes made a most favorable impression.

The best individual work however can hardly atone for a weak and ineffective chorus, and this last was the great blot on The May Queen. There was, seemingly, a want of confidence on the part of the members—a repression so to speak, which spoiled what should have been one of the best features of the production. From a combination of so many good voices a strong, voluminous chorus would naturally have been expected, but in this respect there was much disappointment.

This defect will likely be remedied however by the time the amateurs are ready with their production of Patience.

The work of the orchestra was splendid, and as a conductor Mr. Ford needs no commendation. His talents in this line are well known, and recognized. The costuming was beautiful, the stage setting artistic and pretty and the maypole and Morris dances gracefully executed. Miss Furlong who trained the dancers in this last is certainly to be congratulated. The comedy features of the May Queen were the Jester, The Dragon and the Hobby Horse.

The operetta was preceded by a little comedietta entitled "Uncle's Will" in which Miss Vail and Messrs. Seely and Rainne distinguished themselves signally, and their work created a strong desire to see more of their histrionic efforts.

Monday evening the 24th is the date of Mr. W. E. Buck's complimentary concert. One of the most interesting features of what promises to be an event of unusual interest, will be the Miserere scene from Il Trovatore, in costume, by Miss Brennan, Mr. Kelly, and Mr. Buck in the role of the count, as follows:

Recitative....."Vanne lasciami!" and
Aria....."D'Amor sull' ali rosee."
Aria....."Quel son quelle prece."
Miss Clara Jean Brennan.
Aria....."Ah che la morte ognora."
Mr. John A. Kelly.
("With Miserere" Chorus (di dentro)
Grand duet....."Qual Voce."

Miss Brennan and Mr. Buck. A number Mr. Buck's pupils will make their first bow to the public through the medium of this concert.

Charles K. Harris, the author of 'Alter the Ball' and 'Break the News to Mother' has just written a new song which Helen Mora will sing for the first time at Keith's

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Mechanics' Institute A GRAND Operatic Concert!

Complimentary to MR. W. EDGAR BUCK. MONDAY, APRIL 24.

Solos from Marta, Faust, Dimocah, Rigoletto, "Miserere," Scene from Il Trovatore in costume. Mr. Buck as the Count. Tickets 25 cents; Reserved 35 cents. S.P. at Landry's.

Theatre, New York, May 15. All information about this song is being carefully kept dark for the reason that most of Mr. Harris' work have been promptly and enthusiastically stolen, and he desires to retain this one as long as he can.

The place for the erection of the Berlin Richard Wagner monument has now been definitely selected, and will be probably at the entrance to the Thiergarten, upon the greensward between the Brandenburg Thor, and the new Reichstag building.

The Norwegian Government has made a grant of 1000 crowns of composer Catharinus Elbing, in order to enable him to continue his already very successful efforts in collecting old Norwegian folk-songs.

The irony of fate has played one of its master strokes in the operatic world within the last decade. It will be remembered that Abbey & Grau were engaged primarily for the purpose of ousting German opera from the Metropolitan, and there were at that time jokes galore about the 'Flying Dutchman,' etc. The De Reszke brothers were to show how much greater French and Italian operas are than those of Wagner.

And now, mirabile dictu, these same brothers are the leading champions of Wagner, and nearly all the other great singers have gone over to their camp; while those that have done so—as Sembrich and Melba—would gladly follow suit if they could. As for Mr. Grau, who used to think 'Lohengrin' was about all that was worth while in Wagner, he has during the last season devoted 41 out of 101 evenings to seven operas of that same Wagner. And now comes the greatest surprise of all. At the testimonial performance which the artists will give Mr. Grau the programme will include not only an act of "Tannhauser," but an act of "Tristan and Isolde," most Wagnerian of all operas. It is all very delightful and very funny, and must make some people "wafally mad."—New York evening Post.

Pietro Mascagni, who has been thrown temporarily into eclipse by the fame of Don Perosi, is said to have given up the idea of taking Goldini's comedy "The Masks" for his next libretto, but will use instead a text based on the love of George Sand and Alfred de Musset, as well as the adventures of the authoress and Dr. Pagello. It was a play based on this subject which some what more than a year was forbidden by the Paris police through the intervention of the descendants of some of the persons who figured in the play. "Iris" was to have its first German production in Frankfurt. It has not repeated everywhere the success made at Rome. Milan received the work in very chilly fashion. One of the newest of the Italian operas was written by a workman in the arsenal at Venice. His collaborator in the music was also an employee of the Government. Enough money was raised by subscription to insure the performance of their opera called "Feilo, the African," at the Rossini Theatre in Venice. The sixteenth anniversary of Wagner's death was celebrated recently in Venice by a concert of the composer's works played on the St. Mark's Plaza by the municipal band. On that night "Die Walkure" was sung at the Opera House. Wagner's bust was set up in the lobby, as was the desk at which he had conducted a concert not long before his death.

Puccini has lately returned to Italy from Paris, where he consulted Sardou as to the ending of the operatic form of "La Tosca," to which he has written the music. The work is not to be ready until next fall when it will be sung in Rome. Giordano's Sardou opera Fedora, seems to have made no great impression. The work is said to fall far below the standard which the same composer set for himself in "Andrea Chenier," although its popular qualities are thought striking enough to insure a certain measure of success for it. So far its production has been confined to Italy, with the exception of Emma Nevades's appearance in the work at the Hague. It has not been announced in any German city.

The fact that Mascagni's "Iris" attained only seven performances at La Scala has been attributed in some quarters to the opposition existing against Mascagni on the part of the Italian press. It is more reasonably considered the fault of the

op-er-a's poor horetto. "Ryba," a lyric drama act. given recently at Naples, attracted favourable attention to Scognamiglio a young composer hitherto unknown. Signor Dal Verme of Milan who founded the Teatro dal Verme there, died a short time ago. He had always been a liberal patron of music. Itally usually sends the best of its singers every year to the Italian company at St. Petersburg. The present season has not been profitable in spite of the strength of the company, and this is chiefly attributed to the absence of Marcella Sembrich, who has been for several years the reigning star of this company. Recently Glink's "Russian and Ludmilla" was sung for the first time there in Italian. Masini is the leading tenor of the troupe and Battistini, said to be the best Italian baritone in Europe to-day, has sung for several seasons with the company. Several attempts have been made to persuade him to come to this country, but he demands an impossible salary. He is to sing next fall in Paris. Adolina Patti lately sang for charity in Rome while there on her wedding journey. Queen Marguerite attended the concert, which was for the benefit of the St. Cecilia Academy. Patti sang with the tenor Cotogni an aria from "Don Giovanni," the jewel aria from "Faust," and some songs by Tosti. The Roman impresarios are said to have struggled in vain to induce the diva to reappear in opera. Patti lived in great retirement with her husband, her dog and a doll which she has carried everywhere with her for the past forty-nine years. It is said that the doll was presented to her in New York when she was only seven years old. She has never travelled without it since that time.

TALK OF THE THEATRE.

Next week the opera house will be occupied by a company new to St. John theatre goers and known as the Edwin Maynard Company. They will support Miss Sara MacDonald who was the original "Tess" in The Lost Paradise. The vaudeville features are numerous, including the famous Bartelli Brothers, little Ray Potter over whose appearance on the stage the Gerry society of New York was so greatly exercised a couple of years ago, Mme Claire a woman who will perform some wonderful aquatic feats. This feature will be especially interesting as Mme Claire will give exhibitions in sewing, eating sleeping and writing under water. There is a clever wobbrette in the company. During their stay the company will present The Two Orphans, Two Fools Mer, Pygmalion and Galatee, Dark Side of London, Power of Love, The Mystery of the Mines, The Cheerful Liar and East Lynne.

The latest news from Margaret Anglin is that she has left Coghlan and Citiz'n Pierre and will be heard of next in San Francisco whether she goes with Henry Miller, Edward Morgan and a Stock company.

Henry W. Savige is going to make a big production of a dramatization of "Quo Vadis" at the American Theatre, New York, in May, after the Castle Square Opera Company has taken itself off to Brooklyn.

The appearance of Tommaso Salvini with his son Gus'av is significant in view of the prohibition against acting in Italy which he imposed on his sons some years ago. He gave liberal sums of money to them on condition that they would not act in Italy in his lifetime, as he wished the name of Salvini to be associated only with his triumphs. Alexander never appeared there. Gustav broke his word and was for some years on bad terms with his father. He traveled in other European countries and in South America.

The full cast of principals in "An Arab

"77" FOR GRIP

Dr Humphrey's Specifics and Life Insurance.

A prominent New Yorker desirous of insuring his life, was refused on account of what the insurance examiner called "Nervous Dyspepsia" and Weakness that doubtless the reflex nervous action from the stomach, causing palpitation of the heart.

After using a dollar flask of Specific No. 10 for Dyspepsia, this gentleman again made application to the same company and secured a policy for \$10,000.

There are still more frequent cases where the applicant for Life Insurance is refused on account of some slight Kidney trouble, which after a few weeks use of Specific No. 27 or 30 entirely disappears.

For other Specifics consult Dr. Humphrey's Manual; at drug stores or sent free. At druggists or sent prepaid; 25c. & \$1.00. He not only's Med. Co., Cor. William & John Sts. New York.

ian Gil" to be produced at the Herald Square Theatre, New York, April 24, is as follows: Dorothy Morton, Clara Lane, Blanche Chapman, Frankie Raymond, Maud Gilbert, Virginia Barnes, Helene Tucsart, Edwin Foy, J. K. Murray and John C. Slavin.

Maude Adams will spend her vacation next summer on her farm on Long Island. She will open her next season in "The Little Minister" at St. Louis in September going to New York in December to produce the new play J. M. Barrie is writing for her.

John Mason, who has been playing the part of Horatio Drake with Miss Viola Allen in "The Christian," has been engaged by Daniel Frohman for his stock company next season.

Kate Claxton is to present a dramatization of Kipling's "The Light that Failed." This play is to be used as a curtain-raiser and will be followed by a revised version of "The Two Orphans."

The auction sale of boxes and seats for the opening performance of "The Man in the Moon" at the New York Theatre (late the Olympia) this week brought \$10,500, William Harris paid \$300 for a box.

Arthur Nikisch—whom the critics drove from Boston because he interpreted music with individuality and expression—is today the most esteemed concert conductor in Europe, his income being over \$15,000 a year—an enormous sum in Germany, where, until a decade or two ago, \$5000 a year would have been considered a princely income for a man in his place.—New York Post.

The Flying Jordans are in Egypt. Joseph Jefferson has just passed his 70th birthday.

J. H. Stoddart is to star in "Beside the Bonnie Briar Bush."

Lederer's "The Man in the Moon," will have a red-headed ballet.

Laura Joyce Bell is presenting Rosina Vokes' "Wig and Gown" in the vaudeville houses.

A spectator in a Japanese theatre, on payment of a small fee, is permitted to stand up, and the person behind him can not object.

Mrs Navarro—or Mary Anderson, as her admirers still love to call her—is a devout Roman Catholic. Her sister, who is known as Mother Dominica, is a nun at the Convent of the Assumption, in Kensington Square, London.

Tagliani, the dancer, lived to be 80 and Fanny Ellsler to be 74. A German statistician has found out, so he says, that stage dancing is an exercise conducive to long life.

It is said that the next Christmas pantomime at the London Lyceum will be written by Rudyard Kipling or J. M. Barrie. The intomer is said to have been asked to use the theme of his "Jungle Brook."

Eugene O'Rourke and Alice Johnson of the Della Fox Company, have a new sketch which they will present in the vaudeville theatres.

Charles Dickson will spend the summer in the continuous performance houses playing two sketches called "To-morrow at Twelve" and "A Matrimonial Ad." respectively.

Possibly Mrs. Patrick Campbell will be seen after all in London in "Tess of the D'Urbervilles." She had been in negotiation again with Mr. Thomas Hardy, and is eager to produce it. The version which she has does not pursue the story in its tragic conclusion, but brings down the curtain on the parting of husband and wife at the crossroads on the way to Tess' old home at Marlott. "I agree to your conditions, Angel," she says, "because you know what my punishment ought to be; only—only—don't make it more than I can bear!" Then as he beholds her recede, he quotes a line from Browning with peculiar emendations of his own: "God's not in His heaven; all's wrong with the world."

Gustav Salvini, son of the famous Tommaso, and brother of the late Alexander has been making a success in Italy lately in Shakespearan roles. A personal letter to the Mirror's Usher describes his hits in "Hamlet," "The Taming of the Shrew," and episodes from the plays of "Sophocles," both in Florence and Milan.

It is an odd coincidence that the engagements of Stuart Robson and William H. Crane at Wallack's Theatre, New York, next season follow one upon another. Mr. Robson will come in first, with his new play, "Two Tongues and a Romance," and Mr. Crane will succeed him with a freshly written work by Bronson Howard and Brander Matthews, with old New York as its scene.

"Adonis" will be revived a week from to-morrow at the Grand Opera house, Philadelphia, with Henry E. Dixey and Amelia Somerville in their original roles.

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It is reported that Charles Frohman has captured the Earl of Roslyn, the scion of British nobility, who recently resorted to the stage for a living. He is on his way here and will appear next month in "His Excellency the Governor," at the Lyceum, New York. His stage name is James Erskine and he is said to be an excellent actor.

William Courtleigh of the Lyceum Theatre company Boston is to star in melodrama next season.

E. H. Sothern will be at the Hollis April 24 in "The King's Musketeer." Edith Crane is now his leading woman.

Charles Frohman is to produce a version of Daudet's "Sappho" next season and Olga Nethersols is to produce another version of the same work.

Julia Arthur is coming to the Boston theatre for the week of May 15 playing "Romeo and Juliet" the first four performances and "As You Like It" the rest of the week.

Cotton Seed Oil.

There appears to be no limitation to the industrial uses of cotton-seed oil, and these of course, are multiplied by the constantly developing improvements made in the refining processes. A marked advance in this last respect is that the yellow oil resulting from the first refining process, through treatment with alkaline solutions, now further purified by heating and filtration; then the white oil of commerce is obtained by shaking the yellow oil about 25 per cent of it is separated in the form of stearin, and the latter is employed in making candles, etc. From the soap stock that comes from cotton-seed oil there is likewise made a peculiar kind of wash powder; the soap itself, made from the oil, is used extensively by the woolen mills of this and other countries, and it has been found to be of special value in washing woolen goods, which does not injure them, nor cause them to shrink. After all, however, not much more than one-third of the cotton-seed supply is at present used for manufacturing oil and similar products.—New York Sun.

Set to Music.

Ornithologists are to have the advantage of a dictionary, it is stated, containing the notes of every British bird represented by a carefully devised system of syllables. With the aid of this dictionary the lover of birds can readily recognise the species to which a songster belongs, even when the little musician itself cannot be seen.

His Position.

"I saw you talking to Snaggs a while ago."
"Yes; we were discussing financial questions."
"What position did Snaggs take?"
"That of a borrower."

Mistress—"It's absolutely disgraceful, Mary; the dust is an inch thick all over the furniture. Why, you could write your name in it!" Maid—"Oh, no, mum; 'deed I couldn't, mum." Mistress—"But you can, I tell you! How dare you contradict me?" Maid—"Beggin' yer pardon, but if I was to die this mornin', I couldn't—I never learned how!"

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