

**Music and
The Drama**

IN MUSICAL CIRCLES.

Mr Ole Theobaldi writes to wish PROGRESS a happy New Year—and, incidentally, to express his opinion of Musical America a publication from which was recently copied a criticism regarding the work of the "Wizard of the Violin" which romantic and fetching little phrase Mr. Theobaldi adds after his signature to the letter mentioned. Mr. Theobaldi also adds in a postscript that as he has a great many friends in this city he would like to have the letter published with which request we have much pleasure in complying, and the communication is given as received here from the pen of the great artist. In Mr Theobaldi's hand the pen is evidently not a great deal mightier than the bow. Two things, both important if true may be noted; the first is the way in which The Wizard prophesies the instant collapse of Musical America—and his visit to St. John next summer—which last threatened calamity is serious indeed.

New York the 6th Jan. 1899.

A happy New Year!

"The Musical America is a famous Black-mailer and it surprised me to hear that the Newspapers would take up an article worthy of a Jealous Ignorant Creature who knows just so much about music as a Creation of the lowest Degree; the Jealous Penman, in the Musical America are now written about in the New York Tribune, and I will give this new born Blackmailing paper one year to exist. So how they writ about the famous German Virtuoso Burmester in the last number from Decbr 31—1898. it is enough to sicken a dog. I have heard Mr. Burmester, he is one of the greatest Classical Violinists living and it astonish me that People who have heard a artist would reconise a Jealous Ignorant Blackmailer. I played that night in a manner that Surely and always will live in Mr. Lehman's Emty head. He could not stand the Pressure of the Wird music and if he had not left the Room he would surely turned Insan, the tones was roling out by thousands and the Pressure was to great for him, so he escaped. The room was small and the tone was big and the man had never heard Paganini Music before so his Mind Calapsed under the strain of the Rvartdo Pizzicato and Flageolettes and this settle the question in his mind that I probaly was Satar himself. I will visit St John nex Summer with my Company—you will hear from me sometimes during the Winter—The Concert in Hardman Hall were not advertised it was merely a Private affar and a Introduction of my One String Concerto (De Wizzard Shiole) 37 pages with Piano Accompaniment for One String. The solo was applauded Tremendously. Mr Lehman heard only one Number as I had on my Program a request as Curiosity, this number made a great hit at the Man. The Duchm'n got frightened and run when I played the Devils Dream on all 4 strings. Yours very Sincerely

Ole Theobaldi.

Wizard of the Vio in.

P. S. you would do me a great favor by publishing this note. I got Many friends in St John that would like to know the truth that Musical America is a Black Mailer and will not exist very long among music reading people. The Paper think to gain friends by Blackmailing worlds Known Artists but I guess not, and it will surely be doomed to the Basket."

The concerts of Jan 30th and 31st are the all absorbing topics of interest, and will no doubt be quite as successful as other ventures under the same management. The sale of seats opens Monday next.

TONES AND UNDERTONES.

After having been named and renamed several times, Paul Vidal's latest work was given recently at the Opera in Paris as "La Burgonde." Its previous titles were "Gauthier d'Acquitaine" and "Attail." Vidal is known chiefly through a previous work, "Guernica," which is said to be greatly inferior to his latest opera. The libretto is founded on an eleventh century poem written by Gerald, a monk in the monastery of Flury-sur-Loire. It tells the story of a Christian girl who is given as a hostage to King Attaila and of the affection which she inspires in the heart of Hun and some of his generals. M. Alvarez and Mmes Brevat and Hegeon sang the leading roles. The work was enthusiastically praised by the Paris critics, who consider M Vidal and Alfred Bruneau to be the greatest of French composers. Where are MM. Massenet and Saint-Saens?

Emilien Pacini, who died in Paris a short time ago, was thought to be the librettist of "Il Trovatore." He was 87

**WIFE'S AWFUL
ECZEMA**

My wife was in the most horrible condition of any human being, from Eczema. She could neither sit down nor lie down, her torture was so intense. I tried all the doctors that I could reach, but she got so that I firmly believe she would have died within twelve hours if I had not been advised of CUTICURA REMEDIES and got them. My wife went to sleep in two hours after the first application, although she had not slept for seven days, and with two boxes of CUTICURA (ointment) and one cake of CUTICURA SOAP she was absolutely cured, and is well and hearty to-day.

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years old, was an intimate friend of Rossini and was closely associated with Meyerbeer for many years. He first translated "Der Freischutz" from German into French. His father was the Italian composer Giovanni Pacini. It was discovered after his death that the libretto of "Il Trovatore" was not to be laid at his door. Another man did it. Pacini was a member of the Legion of Honor. Alessandro Bettini, the former husband of Zolie Trebelli, died the other day in Europe. He was 79 years old and is remembered in London as an agreeable tenor. He sang there last fifteen years ago.

Jean de Reszke's new opera house in Paris will doubtless derive additional success from the fact that the new Opera Comique is a complete failure from every point of view. The architect is said to have sacrificed everything to the idea of safety. In order that the public might be able to get out of the building safely acoustics, beauty and comfort were disregarded. One newspaper remarks that the house has so many doors that it would be serviceable only as a pawnshop where nobody would be seen either entering or leaving. The gala programme of the first performance contained the names of Boieldieu, Masse, Auber, Thomas, Herold, Gounod, David, Massenet, Saint-Saens, Delibes and Bizet. This selection drew a protest from some of the journals on the ground that Meyerbeer, who wrote "Dinorah" and "L'Etoile du Nord" for the Opera Comique, was not represented on the programme.

Madrid has recovered sufficiently to produce a new opera, the work of a Spanish composer who had just reached his thirtieth year and was praised chiefly by the critics for having shown a careful study of Massenet, Wagner and Bizet, and for the skill with which he treated the Spanish folk-songs. "Maria del Carmen," which is the title of the opera, is also the name of a well-known Spanish story. The effort was not regarded as a striking achievement for either the composer or the librettist. But the supply of national music in Spain is so meagre that every operatic effort is regarded as a national work.

Felia Litvinne, who has recently been singing in Paris, appeared at Nice at Isolde with great success, and then started for Russia, where she is to sing during the winter at the Theatre Marie.

The plans for a French Bayreuth have come to nothing. The success of "Cephus" and "Antigone" at the antique theatre at Orange led some enthusiasts to think that the company from the Opera could be taken there to give some of the Wagner operas. But their inhabitants rebelled and said that they preferred to be left alone and cared for no such noisy invasion. So the south of France Bayreuth was not possible.

Germany has had its customary number of operatic novelties this year. Wilhelm Kienzl wrote both the music and the text "Don Quixote," which he describes as a "musical tragedy-comedy." The new work was given first at the Royal Opera in Berlin with some of the most popular singers in the company and made a success. But it is never expected to equal in popularity his opera "Der Evangelimann," which is said to be sung more frequently to-day on the German stage than any other opera in the repertoire. It is given in the smallest towns as well as in the leading opera houses. "The Bride of Cyprus," by Gustav Kulemkamp, sung in Cassel recently, has led to the belief that a later opera, "King Thrush Beard," which has been accepted for the Royal Opera in Berlin, may prove as great a success as "Haensel und Gretel." The composer is praised especially for his gifts as shown in the lyric parts of his operas. In Vienna Gustav Mahler has lately produced at the Imperial Opera House Reznicek's opera "Donna Diana." Herr Reznicek is the conductor of the opera at Mannheim, and his opera has already been heard in several German opera houses, although such ambitious theatres

as that at Vienna has not yet accepted it. The success of the performance in Vienna was limited. Richard Lederer's "Hiob," which has been sung in several German cities, is praised rather as an oratorio than as an opera. The composer is a self-taught musician who began life as a merchant and later became a painter. All this time he studied music without an instructor, and only a few years ago began to learn from Hans Richter. His work is also to go to Berlin Opera. Munich recently heard a folk opera called "The Piper of Harat," and in spite of the fact that the best resources of the establishment were put forward in both decoration and performance, the reception of the new opera was no more than friendly. Ferdinand Langer was the composer.

Seigfried Wagner's new opera will be given first in Munich and then in Leipzig. Hans Richter may be succeeded at Vienna by Director Karl Gille, now at the Stadt Theatre in Hamburg. Karl Goldmark's new opera, "The Prisoner of War," will not after all be sung for the first time in Vienna, but in Cologne.

TALK OF THE THEATRE.

The Paul Czanneuve Company continues to attract appreciative audiences to the opera house, and to offer an excellent repertoire of plays included in which for the week were Pug and the Baby, David Garrick, The Three Guardsmen and The Two Orphans, which last will be the matinee bill to-day. On Monday evening there will be a grand production of "Faust," for which elaborate preparations are being made by the Company.

It is not generally known that Fanny Rice is an excellent expert artist on the cornet. Almost her first appearance in public was as a performer on that instrument.

Henry Miller will have wide choice of new plays for next season when they are completed. Paul Potter is at work upon a romantic drama of the Anthony Hope-Stanley Weyman type; Madeleine Lucette Ryley is putting the finishing touches to a play which has an English poet of a century ago for its hero; Sydney Grundy is adapting a French dramatization which is said to be marvelously like "Le Bossu," made popular by Charles Fletcher years ago.

William H. Crane will produce next October at Wallack's a play of early New York by Brander Matthews and Bronson Howard, with Peter Stuyvesant at the central character.

"The Three Dragoons" written by De Koven and Smith for the Broadway Theatre Company has no resemblance to "The Three Musketeers" as may be supposed from its title. The action of the story is laid in Portugal at the time of the invasion by the English and French. The three acts show the court-yard of an inn, the interior of a palatial ball-room and a ruined castle, with a mountain road in the background. The costumes are English, French, Scotch, Irish and Spanish designs. It is to be produced at the Broadway, New York, commencing Jan. 30.

There is being formed in London a Pinero Comedy Company for the purpose of continuously performing the lighter plays of Mr. Pinero in all the theatrical towns of the United Kingdom. Manager Montefiore commences operations in June next, and his repertoire will consist at first of "The Amazons," "Trelawny of the Wells," "The Hobby Horse," "Dany Dick," "Sweet Lavender" and "The Magistrate."

Eugenio Sorrentino, leader of the Italian Banda Rossa, arrived in New York from Naples last week. He brought with him several eminent instrumental soloists among whom may be especially mentioned Sig. Messina, a first trumpet, who is described by those who have heard him as possessing phenomenal qualities.

Madeleine Lucette Ryley will soon have a new play produced in London. It is not a light comedy of the "Christopher, Jr.," order, but on the plane of the Henry Arthur Jones productions.

Blanche Bates is cast for the principal part in Augustin Daly's forthcoming production of "The Great Ruby."

Norman Jefferies, of the Dime Museum of Philadelphia; Manager Dockstadter, of the Wonderland Theatre, of Wilmington, and John W. Bratton, of the firm of Ford Brattan, composers, of New York, may organize a theatrical company to go upon the road next season.

Metropolitan opera for this week included "Aida," "Die Walkure," "Les Huguenots," "Siegfried," "Faust" and "Goetterdammerung."

Liebler & Co., who managed Charles Coghlan last season when he produced "The Royal Box," and who produced "The Christian" this season, have begun making arrangements for an important attraction next season by accepting Israel

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Mr. Harry Dagg, a well known farmer

living near Niagara bears testimony to the great value of Dr. Williams' Pink Pills in removing the after effects of la grippe. The disease left him a victim to cold chills, violent headaches, dizziness and severe palpitation of the heart. Mr. Dagg says:—"I finally went to Boissevain and consulted a doctor, who stated that the trouble was likely to develop into consumption. I was under his care for about three months, but was gradually growing weaker and unable to do any work. At this stage one of my neighbors advised me to give Dr. Williams' Pink Pills a trial, and as my case was critical I determined to give them a fair trial, and purchased a dozen boxes. Before the third was used there was good evidence that they were helping me, and before the dozen boxes were used I was as strong and vigorous as I had ever been, and I can heartily recommend Dr. Williams' Pink Pills for the manifold troubles that follow an attack of la grippe."

If you have suffered from an attack of la grippe procure a supply of Dr. Williams' Pink Pills at once, and they will put you right. Insist upon getting the genuine, as imitations never cured anyone. If your dealer does not keep them, send direct to the Dr. Williams' Medicine Co., Brockville, Ont., and they will be mailed post-paid, at 50c. a box or six boxes for \$2.50.

Zangwill's scenario of his dramatization of the popular novel entitled "Children of the Ghetto." The novelist is now engaged in writing the play, which will be completed in April, and produced at the Herald Square Theatre in October, for an indefinite period. The author's purpose in dramatizing the book will be to show the strong adherence of the Jew to the laws of the Talmud and his reverence for the religious traditions of his people, but at the same time he will endeavor to present the brighter side of the Jewish character, making both consistent in a very strong dramatic story, which will possess a deep religious motive and a strong interest. The play will be written in four acts, and the scenes will be laid in the "ghetto" of London.

Maria Wainwright's daughter will be seen in Frohman's production of "The White Traven."

"The Beggar King" and "The Jacqueminot Rose," one-act plays by Carrie V. Schuellermann, are to be produced by students of the Stanhope Wheatcroft Dramatic School at the Madison Square Theatre, New York, on January 26.

Herbert Betts has copyrighted his new play, "The Lamplighter of New York," and will give it a production in the Spring. The play was written for James A. Reilly.

Benjamin P. Cheney in the Supreme Court on Jan. 6. moved to vacate the attachment secured by Theodore Moss, of Wallack's Theatre, New York, against the scenery and stage properties of Julia Arthur the actress. Mr. Moss alleged that Miss Arthur, who is Mr. Cheney's wife had broken her agreement with him and that he had suffered damages to the extent of \$10,000. The attachment was for half that amount. Mr. Cheney in his affidavit declared that he had not been served with any summons and complaint, and his counsel further urged that there was no redress under a contract, as it didn't provide for the payment of any definite sum for the use of the plaintiff's theatre. Justice Nash reserved his decision.

Chas. H. Hoyt has contracted to write a play for Denman Thompson.

W.W. Wilkison has secured from Julia Arthur the right to present in certain of the smaller towns and cities "A Lady of Quality." Eugenie Blair, under his direction will be starred as Clorinda Wildairs. Miss Arthur has secured the American and an option of the English right to Emile Bergerac's new play which is to succeed "Cyrano de Bergerac" at the Porte St. Martin Theatre, Paris, entitled "Plus Que Reine" ("More Than Queen") for which Jane Hading has been engaged to create the principal role.

Montreal correspondence of the Clipper of Jan 14 says: A long legal fight reached an important, if not final stage, here last week when Judge Archibald handed out a decision ordering J. B. Sparrow, proprietor of a music hall and theatre, to pay \$500 damages to Fred W. Johnson, a negro hotel porter whom Sparrow had refused to admit to the theatre during a performance. It was admitted by Sparrow that Johnson was refused solely on account of color.

He Deserved It.

He was nothing but a tramp, a modest, retiring tramp, one of the 'Nature's noblemen' kind, and when in answer to his timid knocks a young matron opened the door, he asked:—

"Might I beg for a cup of hot water from the breakfast table?"
"You might," she began, frigidly, when he interrupted:—
"Would it be possible to spill a few drops of coffee into it?"
"It would be, but—"
"And a spoonful of cream—"
"I never in my life—"
"One moment, please. I don't ask for sugar, but if you will kindly look into the cup it will be turned nectar—nectar, madam, the food of the gods."
He got it, and half a loaf besides.

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Mrs Newed: Why, yes.
Newed: Then I can't understand why your father went on so when I took you away from him.

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