

Music and The Drama

TONES AND UNDERTONES.

A great treat was enjoyed this week by patrons of the opera house when Miss Jessie MacLachlan the Queen of Scotch song gave a charming demonstration of the possibilities of purely Scottish music.

The enthusiasm was unbounded and on Tuesday night the opera house resounded to hearty cheers as a tribute to Miss MacLachlan's rendition of Rule Britannia. Mr. Tom Daniel was another special feature of the concert and St. John was glad to welcome him back again and to hear his great pleasant basso voice.

His work was characterized by an expression rarely found in an amateur, and there was a depth of feeling and intensity that appealed to all.

The triumph of Mr. Harry McClaskey in connection with these concerts is something of which every citizen of St. John may well be proud.

Mr. Robert Buchanan was Miss MacLachlan's accompanist a position he filled with skill, giving great pleasure by his work. Mr. Ford accompanied Mr. Daniel in his usual masterly manner.

The concerts were under the management of F. G. Spencer who is to be congratulated on the result.

A "History of Music" is being prepared and will consist of six large volumes.

The receipts of the Grand Opera, in Paris, during the exposition year, were nearly a million more francs than the preceding year.

"La Citta Morta," D'Annunzio's play, has been forbidden by Unlan authorities, although they had a chance of seeing Duse play the Neroina.

Over forty thousand persons filed past the tomb of Verdi, in the crypt of the House of Repose for musicians, during the four days when the public were admitted.

Bernard Shaw's "A Man of Destiny," in which he introduces a Napoleon entirely of his own invention, but none the less interesting on that account, has been tried in London and received with much cordiality.

For the year ending December 31, 1900, the value of the exports of musical instruments from the United States was \$2,112,516. If the instruments in warehouses and ready for exportation on that date be added, it would increase this amount over \$60,000.

TALK OF THE THEATRE.

Professor McEwen abandoned the Mechanics Institute for the opera house this week and has been doing a better business. His entertainments are certainly wonderful.

The Harmony Club Minstrels will occupy the opera house on Monday and Tuesday. They recently gave a performance in Mencton to a record house, and the people of the railway town expressed their appreciation in a hearty manner.

The Climbers are still a great attraction to New York audiences.

The 230th performance of Sweet Nell of Old Drury took place in London on April 3.

Mr. Murray Carson is soon to produce a new English version of Friend Fritz in a London theatre.

The most interesting of theatrical events in London this week was Henry Irving's appearance in Coriolanus.

Annie Russel will close her present tour in 'A Royal Family' May 25c will open next season in the same play in San Francisco.

Lady Windermere's Fan translated into Swedish was recently performed in Stockholm and enthusiastically received by a crowded house.

Mr. F. Marion Crawford has practically completed the new play which he is writing for Sarah Cowell Le Moyné. It is founded upon episodes in the life of Madame de Maintenon.

Julia Marlowe's 100th New York performance of Mary Tudor in "When Knighthood was in Flower," was commemorated by the presentation of Miss Arthurs picture as Mary Tudor.

It is said that Mr. E. S. Willard intends to resume management in London and to build a theatre for himself, theatrical rent is held at a very high rate in London just now. Not long ago a rent of \$1,250 a week was demanded for a house of moderate size.

Grace George is considering the production of a play by Charlotte Thompson a California girl. It is called, 'A Suit of Sable' and has for its heroine a young girl of the New York aristocracy who possesses a will and a mind of her own and who finds herself involved in continual trouble because of her ingrained contempt for conventionality.

Many stories of Maurice Barrymore have been revived recently, and one of the funniest tells of his tilt with Modjeska when he was her leading man. On one occasion the actress thought Barrymore took too much of the applause to himself. 'It is I—Modjeska—they want,' she is reported to have said 'Who is Barrymore?' The actor's reply is historic. 'Madame,' he said, 'allow me to tell you that the name of Barrymore was known from end of this country to the other at a time when people thought that Modjeska was the title of a tooth wash.'

Mr. F. R. Benson closed his brilliant London season with a performance of Hamlet. A London critic says of his individual impersonation 'It is a Hamlet without the quality of charm. On the other hand, it is an eminently rational comprehensible Hamlet. The character is made to hang together. We are left in no doubt as to Hamlet's sincere affection for Ophelia, or as to the absolute pretence of his madness. At every point of the play we know precisely where we are, and why we are there. It is a performance which will be entirely satisfactory to the numerous body of playgoers who prefer to consider a play—even when it is 'Hamlet'—as a play, and not as a mystic rite or an insoluble enigma. The only trace of ritual is to be found in Mr. Benson's occasional lapses into sacerdotal intonation.'

Mr. Forbes Robertson opens his season at the London Comedy next Saturday with the production of a play called 'Count Tezma,' by a 'Mr. Holmer.' The name is suggestive and the play should be good.

The action is laid in an imaginary country called Dalmania. The first act takes place in the castle of Baron Festeron. The second act is laid in Count Tezma's military quarters at the palace of the Prince of Dalmania, and the final act in a villa of Count Tezma's. Mr. Forbes Robertson appears in the title role, and his wife, Miss Gertrude Elliott, will appear as the heroine. No information is given of Dalmania's position on the map, and it is not stated whether it is near the equally mythical German kingdoms of Pannonia and Ruritania, or whether it is in the nearer East, the locale of Coppee's 'Pour la Couronne,' the English version of which by Mr. John Davidson, was one of Mr. Mr. Forbes Robertson's productions during his memorable season at the Lyceum.

Some one who has seen L'Aiglon writes this of it: 'Verily does Francis Charles, Duke of Reichstadt, in his black garb, resemble another dreamer in suit of sable, another hesitating non-doer of planned deeds, and that other a certain Hamlet, Denmark; each of royal birth and heir to a throne, which a relentless fate forbids his mounting; each the son of an unworthy mother, and the adorer of a dead father; both unhappy in their royal cages; Hamlet pining to avenge his father's foul death, Francis burning for revenge upon the conquerors who sent his father to exile. Beside the horror of Hamlet's misery, the shame, the

doubt, the revenge, that spelt the murder of his mother's husband, the unhappiness of Francis is almost as naught. but to himself it is none the less real. He is also a mere youth, a stripling too weak for a grief so shameful as that of Hamlet. At this point of contrast the parallel lines widen, as they do also in the tenor of the love shown the dead parent. Hamlet's affection is more than final; it is love based upon esteem for the king's virtues; upon a recognition of the good and noble, as well as kingly qualities in his father. Not so with the Duke of Reichstadt. His reverence, his admiration, his passion, are for the fighter, the conqueror, the emperor. Enthusiasm may sweep the onlooker away upon its imaginative tide, but reason will logically maintain that it is not Napoleon his father, but Napoleon the Spirit of Battles, at whose shrine Charles Francis worships, with Flambeau as faithful acolyte. Each of the two plays under consideration has a touch of the supernatural. To both dreamers appear the spirits of the dead; to the Dane a ghost crying for revenge, to the French boy a host of voices and shadowy forms calling and beckoning for his life, as expiation for their countless unnamed graves.'

Arthur Wing Pinero, the great English playwright, has of late been accused by the carpers of writing exclusively of persons of good social and financial position, and casting aside the dramatic qualities to be found in the lives of the poor. In a recent interview, extracted from the play-wright by William Archer, Mr. Pinero defended himself as follows:

I think you would find, if you tried to write drama, not only that wealth and leisure are more productive of dramatic complications than poverty and hard work, but that if you want to get a certain order of ideas expressed, or questions discussed, you must go pretty well up in the social scale. I assure you I have often tried to keep my characters down, as it were, and found I could not. I would feel, 'No, no, this won't do in this environment.' My characters would force me, in spite of myself, to lift them up in the world. You must take into account the inarticulateness, the inexpressiveness, of the English lower-middle and lower classes—their reluctance to analyze, to generalize, to give vivid utterance either to their thoughts or their emotions.

Mr. Pinero stated that he would get his next drama out of 'the provinces,' which will be a new field with him. Even in London it is surprising how little is known of Mr. Pinero's private life. His father was a solicitor, he lives in the northwest part of London, belongs to the Beestack and Garrick clubs, plays golf and cricket and rides a bicycle. The London Era speaks of him as a man in whom hard-headed common sense and manly modesty are delightfully blended.

The improvements which have been made in the opera house have wonderfully improved its appearance. In fact those who have visited it this week have been greatly impressed with the work of decoration which has been done. The walls are beautifully painted in terra-cotta with a paler shade in the way of trimmings. The dome is particularly beautiful, and its beautiful effect is heightened by the innumerable electric lights with which it is studied. It will be when finished a thoroughly up to date attractive place.

The Cannon As A Teacher Of Science.

M. Maurice Levy, the president of the French Academy of Science, remarked in a recent address that the cannon is one of the most instructive laboratories that science possesses. It was the modern cannon, he said, which suggested the application of explosive gases to the driving of engines. The experience of the immense pressures obtained in cannon also led to the use of pressures in steam machines, which a few years ago would have been regarded as impracticable. Thus experiments intended primarily for the purposes of war had resulted in the advance of the triumphs of peace.

A Woman Railroad Passenger Agent.

The first woman to be employed as a passenger agent by any railroad has just been engaged by a Louisville, Henderson and St. Louis road to cover the city of Louisville. She is Miss Elvira Sydnor Miller, who is fairly well known as a writer in the south. The general passenger agent of the road, who engaged her, has done so with the idea of beating out his competitors in the race for the patronage of women who travel by having the merits of his own railroad presented to



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The Size of Ocean-Waves.

Among the most trustworthy scientific measurements of ocean-waves are those of Lieutenant Paris of the French navy. The highest waves measured by him were in the Indian ocean, between the Cape of Good Hope and the Island of St. Paul. Thirty waves, measured during a north-west gale there, averaged 29 1/2 feet in height, and six of them, following one another with beautiful regularity, were 37 1/2 feet in height. Some still higher waves were seen, but not measured. In a moderate breeze the length of a wave was found to be about 25 times its height, but in a gale only 18 times.



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PROGRESS.

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