

Music and Drama

THE National Chorus concerts, announced in this column last week, will take place next Monday and Tuesday in Massey Hall, Toronto. The assisting orchestra, the New York Symphony, under Mr. Walter Damrosch, has done similar service on former occasions and its alliance with the Canadian chorus has come to be regarded as an excellent habit. Dr. Albert Ham, the conductor of the National Chorus, and also organist of St. James Cathedral, has confined the choral efforts to the works of British composers and has introduced several new compositions to Canadian audiences. Dr. Ham, who is an Englishman by birth, has composed several effective settings, of which "Crossing the Bar" is dedicated to Principal Hutton of Toronto University.

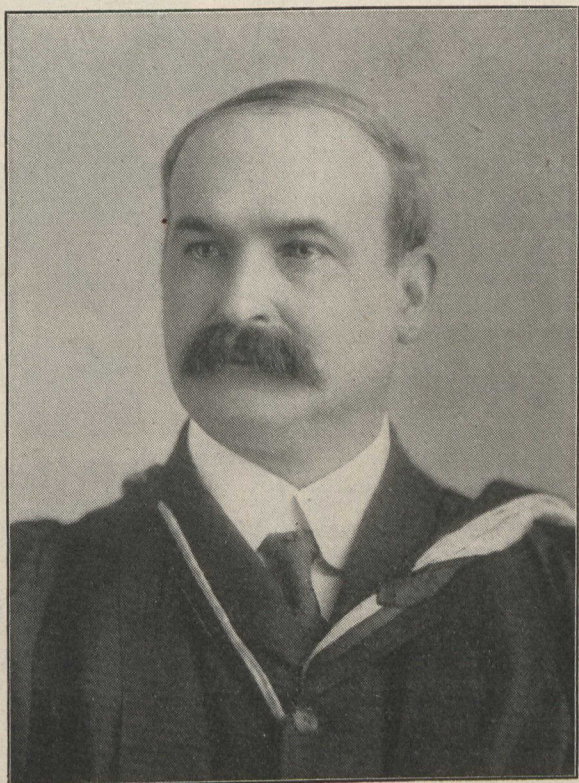
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THE members of the Ottawa Rowing Club deserve congratulations for the success attending the entertainment given under their auspices last week at the Russell Theatre in the Capital. Mr. Gordon Rogers, who had the heavy share of the programme, showed himself a most competent monologue artist, while the local pianist and vocalists who assisted fully sustained Ottawa's reputation for musical talent.

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MRS. PATRICK CAMPBELL appeared at the Russell Theatre, Ottawa, last Monday night in "The Notorious Mrs. Ebbsmith," and was greeted by a large audience. The "problem play," so much patronised by Mrs. Campbell, is being produced in Toronto, also, this week. Mrs. Campbell's genius might be directed to less depressing but quite as artistic material. This is hardly the season for "The Second Mrs. Tanqueray," and other distressful heroines, but unpleasant plays seem to be the only class which appeals to this golden-voiced actress.

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Dr. Albert Ham.

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FEW Western Canadians are aware that Montreal has the distinction of possessing a French theatre in which the modern Gallic plays are presented by an efficient company. Last week, for instance, Edmond Rostand's "L'Aiglon" was on the boards and this week "Le Fils de Coralie" is the attraction at Theatre Des Nouveautes.

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MRS. LESLIE CARTER in "Du Barry" is as tiresome a ranter as ever tore a passion to tatters. The most striking feature about this noisy artist is the fashion in which she shakes her cayenne locks and makes every coil eloquent as she screeches her friendly intentions. Canada has suffered on more than one occasion from this frantic play "from the French" and really does not demand another dose.

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THE "Bystander," a well-known London weekly, has an interesting portrait and paragraph on the subject of Miss Edith Miller in a recent issue. The latter, under the heading, "A Canadian Contralto," says: "Miss Edith Miller is of those fortunate ones who have profited by opportunity. At the smoking concert of the Royal Amateur Orchestral Society early in the year she happened to be down to sing. She sang, and the King himself, who happened to be present, gave her applause with the Royal hands. More than this, he sent asking her to sing again, and afterwards personally congratulated her on her performance. Perhaps to obtain the Royal favour to-day is hardly what it would have been in mediaeval times, but with the seal of kingly approval set on her performance, it is not surprising that her career should have been assured. Besides her qualifications for social success—she is tall and graceful, and has a particularly fascinating manner—she brings real musical talent to bear on what she undertakes, and those who heard her sing during the recent series of Promenade Concerts were charmed by the skill and restraint with which she used her contralto voice."

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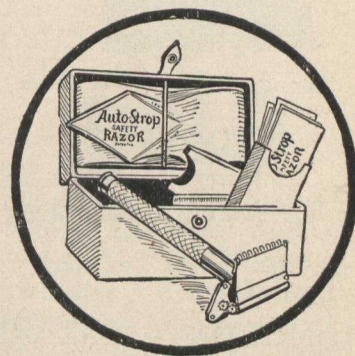
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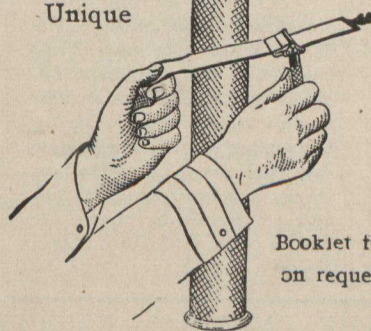
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