

Music and Drama

THE most magnetic pianist of the day, Ignace Jan Paderewski, has arrived in America. His tour will be extensive and he will probably visit the Pacific coast. He will play in three cities of Canada—Montreal, Winnipeg and Toronto. He will be in Toronto at Massey Hall on Wednesday, November 27th. The sale of seats will begin eight days in advance.

The plays at the Royal Alexandra Theatre, Toronto, are proving highly satisfactory to the patrons of that well-equipped house. This week "Second in Command," the play by Captain Robert Marshall in which Mr. John Drew achieved such a triumph, has been a happy presentation of a well-constructed comedy.

The New York "Times" in an announcement of "Theatrical War all Along the Line," refers to the new combine which will control thirty theatres in many of the cities of the United States and Canada. Vaudeville managers and producers throughout the United States and Canada have banded together, says Mr. Percy G. Williams, in a new legitimate theatrical combination for the purpose of opposing the syndicate. Among the theatres they control which are not vaudeville houses are the Keith and Proctor Fifth Avenue playhouse and Harlem Opera House of New York and the old Montauk Theatre in Brooklyn; the Chestnut Street Opera House in Philadelphia; the Boston Opera House, the Buffalo Theatre, the Royal Alexandra of Toronto and the Princess in San Francisco.

Mr. Peter C. Kennedy, in a letter to the "Toronto Sunday World," emphasises the need for a good concert organ, and will find many to agree with the opinion: "The organ in Massey Hall at present is entirely inadequate to the needs of Toronto people and especially so in the case of our splendid choral societies' performances of oratorios. Such as the 'Messiah,' 'Elijah,' 'Redemption,' would be greatly beautified and enriched with the support given by a large and modern organ."

The prominent Canadian actor, Mr. James K. Hackett, is to appear at the Princess Theatre, Toronto, next week in the Alfred Sutro play, "John Gayde's Honour." The play is of the class called "problem" and unites domestic and commercial perplexities. The plot resembles that of "The Pit," in so far as it is concerned with a husband who becomes so absorbed in business affairs as to ignore his wife and her need of affection. The inevitable lover appears on the scene and, after much falsehood on the part of the woman, the husband comes to

the conclusion that her absence would be a desirable condition and straightway resigns her to the care of the other gentleman, who is, in the language of the fifteen-cent melodrama, "more to be pitied than scorned." It sounds like a dismal performance but Toronto has had an abundance of light and amusing plays of late and can afford to be depressed.

Mr. Hackett is making a strenuous effort to escape from the estate of matinee idol. His early success in such a romantic play as "The Pride of Jennico" gave him a popularity which came perilously near to being admiration for his picturesque attire. His more serious work has met with critical approval.

Miss Edna Sutherland, who appeared in dramatic recital in the Greek Theatre of the Margaret Eaton School, Toronto, during this week, is possessed of more than ordinary histrionic talent and shows commendable taste in avoiding the hackneyed in her repertoire. Miss Sutherland gave a recital last week in the Russell Theatre, Ottawa, under the auspices of the O.A.A.C. and under the distinguished patronage of His Excellency, Earl Grey and Lady Grey. Miss Sutherland comes from Winnipeg, the city which carried off the dramatic trophy last year, and a future of professional success probably lies before this talented Canadian.

The new Conservatory of Music in Peterborough was opened auspiciously last week. Among Toronto artists taking part in the event were Madame Bessie Bonsall, Miss Jessie Alexander and Mr. William Lautz.

"The Great Divide," the William Vaughn Moody drama in which Miss Margaret Anglin and Mr. Henry Miller have been so successful, is now in the third month of its second New York year at Daly's Theatre, and the public shows no sign of weariness. Mr. Miller and the great Canadian actress have been offered handsome bonuses by managers in other cities to cut short the New York engagement and present "The Great Divide" in their houses before Christmas, but the metropolis is too strong in its claim.

Miss Edith Wynne Matthison, who created the title part in "Everyman," at the time of the revival of that powerful morality play five years ago, has been chosen to succeed Miss Anglin in "The Great Divide." Miss Anglin will give up her part of "Ruth" next March and then she will begin rehearsing for her Australian tour.

As an emotional actress, Miss Anglin is easily among the first in the profession. Her playing in "Cynthia" is fresh in the

memory of Canadian audiences who took kindly to the adorable little fool who turned out a heroine. Miss Anglin's sobs are the most realistic bursts of sorrow imaginable and move the most stolid hearers to sympathy.

Speaking of emotionalism, that queen of shreds and patches, Miss Olga Nethersole, is still dragging her wonderful mauve gowns through the dreary windings of "The Labyrinth." She has been playing to San Francisco audiences and a thrill of reminiscent sympathy thrills the Toronto reader as he is informed by a California critic:

"As for Miss Nethersole, by this time she had wailed and trailed and moaned and droned long and steadily, had held her clenched hand against her aching brow one hundred and two times, had turned her back and become inaudible seventy or eighty times, and our interest was almost drowned in a gradually growing flood of revolt."

But the worst feature of "The Labyrinth," as played in Toronto, was the re-appearance of the two "dear deceased" who had gone safely over a cliff but who returned to the stage of the Princess Theatre long enough to smile at those members of the audience who were not too tired to applaud.

Colonel Jeffrey Burland of Montreal is said to have endowed a chair of music at McGill University under certain conditions. Dr. Harry Perrin, organist of Canterbury Cathedral, is coming to Montreal as director of the McGill Conservatory of Music and Colonel Burland has offered to endow a chair in music so long as Dr. Perrin continues to be director of the Conservatory. Dr. Perrin is to be professor of music.

Throughout the cities of Canada an important educational work has been done by means of the Saturday afternoon organ recitals which have become exceedingly popular in recent years. There is an informality about such events which renders them attractive to many who are not in the habit of attending evening concerts and the nominal admission fee gives an opportunity to all classes of the community to hear compositions which cannot fail to have an educative effect on local musical taste. So general have these Saturday recitals become that they are a recognised feature of the winter musical course.

A petition signed by a number of the most prominent dramatists, novelists and critics of England for the abolition of the office of censor of plays will be presented to the Prime Minister, Sir Henry Campbell-Bannerman, next month. The matter has been brought to a head by the continued ban of Maeterlinck's "Monna Vanna" and Edward R. Garnett's play, "The Breaking Point," which was intended for the Haymarket Theatre.



Tartans in "The Gay Gordons."

The chorus in "The Gay Gordons," now filling the bill at the Aldwych Theatre, London, England, appears garbed in approved Highland costume.