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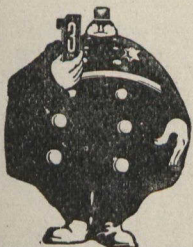
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MUSIC AND DRAMA

IN reply to many enquiries made by those unfamiliar with the original text of "Peer Gynt" as to how much of it has been eliminated in the acting version, Wallace Munro, manager of Louis James, is authority for the statement that the acting version used by Louis James, (and the same that Richard Mansfield used) is about one-third of the original text embodied in the Scribner edition, which runs 279 pages, while the acting edition issued by Rielly and Britton contains 173 pages, and both publications print about the same number of words upon each page.

In Europe the acting versions are not nearly as complete as the version used by Mr. James.

The following items of information may also be of interest to the student who assails "Peer Gynt" for the first time:—Ase-Peer's mother had its original in Dr. Ibsen's mother. We have Ibsen's word for that. In the Fox-Duffield edition of the "Letters of Henrik Ibsen" we find on page 200 these words written in Dresden by Ibsen to Peter Hansen, an author, under date of October 28, 1870: "This poem ("Peer Gynt") contains much



Mr. Louis James, in "Peer Gynt."

that is reminiscent of my youth; for Ase my own mother—with necessary exaggerations—served as model." Peer, too, was a real person. Writing from Italy to his publisher, Frederick Hovel, under date of August 8th, 1867, Ibsen says (page 137 of his "Letters"): "It may interest you to know that Peer Gynt is a real person, who lived in Gudbrandsdal, probably at the end of the last, or the beginning of this century. His name is still well known among the peasants there."

The supernatural personages introduced are: The Green-clad Woman, the Ugly Brat, the Dovre King, the Troll Imps and Witches, the Strange Passenger, and the Button Moulder.

"Peer Gynt" was never played in English until Richard Mansfield produced it in Chicago October 30th, 1906, from the manuscript now utilised by Mr. James. It will be given in Toronto at the Princess Theatre, the week beginning March 22nd.

* * *

THE coming of Madame Jeanne Jomelli for the People's Choral Union concert in Massey Hall, on Tuesday, March 23rd, will introduce a singer who has made an enormous impression wherever she has been heard, not only because of the charm of her voice, but through the intensity of her interpretations. She was acknowledged to be the most beauti-

ful prima donna at the Metropolitan Opera House, New York, and a dramatic singer of the first rank.

Madame Jomelli will sing the following numbers: Aria "Thais," Massenet; "Spring," "Summer," Landon-Ronald; "Flower Rain," Edwin Schneider; "The Wind," Charles Spass; "Aria" from the Opera Louise Charpentier; "The Call of Raaha," Harriet Ware; "Nocturne," Marguerite Warren; "Far Off I Hear a Lover's Flute," Wakefield Cadman.

Mr. Lissant Beardmore's numbers will be: "The Danza," Chadwick; "Sweet Wind that Blows"; "A Maid Sings Light," MacDowell; "A May Morning," Denza; "Freundlich Vision," R. Strauss; "Morgen," Strauss; "Siegmund's Love Song," Wagner.

The chorus of the society will sing "The Bells of Aberdory," "Venerables," "O, Gladsome Light," from the Golden Legend, Sullivan; "Beware," Nessler; "Come, Dorothy, Come"; "O, Canada," Richardson; "The Lass of Richmond Hill," Leslie; excerpts from "Gallia," Gounod. The plan opened to subscribers at Massey Hall on Thursday, March 18th.

* * *

MUCH interest is being taken in the forthcoming concert of the Symphony Orchestra on March 25th, in Toronto, not only on account of the steady progress that the orchestra has been making through the indomitable perseverance and musical ability of the conductor, Mr. Frank S. Welsman, but also because of the appearance of Mischa Elman, the young Russian violinist, who created such a wonderful furore in Carnegie Hall on his first appearance in America, Dec. 10th. Mr. Welsman is training a band of instrumentalists, which it is hoped will yet rival the choral organisations of Toronto.

Mischa Elman, the young Russian violinist, whom Mr. Welsman has secured for the concert, played in New York with very marked success, and was recalled more than a dozen times. The Tschaikowski "Concerto" will be his principal number in Toronto. The orchestra is giving great promise of becoming a musical organisation of which Toronto will have just cause to be proud.

THERE'S A DIFFERENCE.

(Frederickton Gleaner)

THE principal objection to the new waterways treaty will be in the arrangement by which it is proposed to give over to the joint jurisdiction of the United States and Canada a vast amount of Canadian water which is merely contiguous to the boundary line and over which the United States government can surely have no just claim. Valuable fisheries which have been conserved with some care and forethought for the future by Canadians are to be divided with the fishermen from across the line. It is said that the favour is reciprocated by the Americans and that Canadians will be allowed to fish in waters now under the control of the United States. But there is a substantial difference. The fisheries on the American side have been ruthlessly plundered of their stock of finny inhabitants, while the Canadian fisheries teem with what proves a fitting reward for the industry displayed in gathering the riches from the waters. The result will be to throw open to United States fishermen some valuable Canadian fisheries, while the American waters to which Canadians are granted access are in the main fished out and of little practical value.

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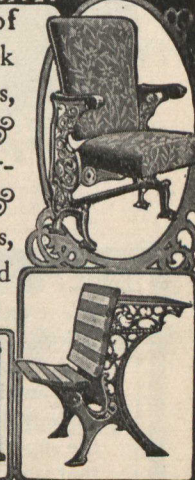
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