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## Music and The Drama

JOHN AND EDWINSON.

Maurice Grau's conductors next season will be Mancini, Heinrichs and Emil Faur.

Sig. Perosi has just finished an oratorio called "Christmas," and has selected the daughter of the innocents for the subject of his next work.

A number of eminent musicians, were asked by a London (Eng.) musical paper to answer the question, "What is the best way for a professional musician to enjoy his summer holiday?" In reply, Edward Elgar suggested sarcastically that "the ordinary professor might study music, if not too violent a change."

At the musical festival to be held in Meiningen next October, the new memorial statue of Johannes Brahms will be unveiled by Joachim, the violinist. Eugene D'Albert will, besides Joachim, be among the performers at this festival.

At the Covent Garden opera in London an extra price is charged on the evenings when Jeanie Rossini sings. As in New York the great aim and ambition of the most famous prima donna is to appear in the same cast with that popular tenor. When "Lohmann," was sung, with the De Reszkes, Lehmann, and Nordica, the price of the tickets went up to \$17 in the parquet.

Sir Arthur Sullivan's musical memoirs are being prepared by Arthur Lawrence under the supervision of the composer himself, and will be published shortly. In addition to interesting particulars about his own works the book will present a general picture of the English musical world of to day, for Sullivan has known all the notable figures associated with present musical activity.

Of course the Worcester musical festival is far and away the most important thing on the tapis and is set for Sept. 25 to 29 inclusive. The artists of much renown who are to participate this year are Mme. Schumann-Haink and Efronagan Davis, but the other soloists have been chosen with discretion and the promise of the chorus is very high. Miss Florence Houghton, one of the soprano soloists, is a former Worcester girl who has been studying on the continent and who has had success in England as an oratorio singer. The new festival tenor will be Mr. Theodore Van York of New York. The one instrumental soloist will be Vladimir de Pachmann.

The Maine musical festival has been postponed from the middle of September to the first week in October. The solo artists announced to appear include Mme. Marcelle Sembrieh, Mme. Charlotte Macoade, Mrs. Eva Gardiner Coleman, Miss Carrie Bridwell, Miss Bertha Cushing, Frank V. F. Pollock and William O. Wenden, tenors; Julian Walker and Gwynn Miles, basses; Hans Kronold, "cellist, and Richard Burmeister, pianist.

Says the Boston Times of last Sunday: "Miss Dorothy Cole achieved a veritable triumph by her singing at the recent musical festival at Weirs, N. H. Miss Cole's voice is a rich soprano, with beautiful vibrant quality, and her singing shows very fine schooling both as to placement of tone and general style. There is a charm and finish to her singing which one seldom hears in so young a singer and her future work will be watched with much interest."

It numerous writers are to be taken seriously "Yankee Doodle" at some period in its long and varied history was known and sung by the Latin, Teutonic and Anglo-Saxon races long before it became nationalized and "settled down" in this Yankee land, says Kresno. According to a recent contribution on the subject, "Yankee Doodle" is one of the oldest songs in the world and at different periods of an unparalleled career has belonged to England, to the

once vast empire of Holland, and to the Roman Catholic church, where it probably originated, somewhere about the year 1300 A. D. "If you happen to be a musician," says the writer, "and do not believe that such an undignified ditty could ever have been intended for religious purposes, play it over on a pipe organ very simply and slowly, and as the majesty of a grand old psalm chant fills your soul all your doubts will vanish away."

It is a well known fact that a pianist, in playing a programme of length, uses up a great amount of energy. But yet it is surprising to note the great strength contained in the hands and fingers of some great pianists. A story is told of Paderewski that he could crack a pane of French plate glass, half an inch thick, merely by placing one hand upon it, as if upon a piano keyboard, and striking it sharply with his middle finger. One of Chopin's compositions has a passage which takes two minutes and five seconds to play. The total pressure brought to bear in this, it is estimated, is equal to three full tons. The average "tonnage" of an hour's playing of Chopin's music varies from 12 to 34 tons.

The cables bring frequent accounts of the jewels presented by Queen Victoria to the singers or musicians who appear before her, and they are described always as costly and presumably chosen especially for the fortunate recipient. It will be found that in nine cases out of ten the women receive brooches consisting of a crown surmounting the letters "V. R." in diamonds. This is the gift which the queen gives to her women entertainers just as regularly as she gives camellia hair shawls to the brides in her entourage. The brooches are said to be bought at wholesale and they are far from being the handsome tributes one would suppose from the descriptions, for the stones are small and thin. On the whole they are a rather economical substitute for the less which would ordinarily be paid. The presents received by the men for singing are somewhat more varied in character and range from cigar boxes in silver to such articles as that given to Edouard de Reszke this summer—a pair of goblets. One of the German decorations which a grand duke bestows on every singer who comes to his capital is the equivalent of salary, as only the expenses of traveling and lodging are paid. The grand duke has not decorated many celebrities lately. Few singers wear the decorations in public and they are rarely seen at the Metropolitan except on the German performers, who seem to have more pride in them than any of the other performers. This may be due to the fact that German singers are less frequently provided with gems than those that have appeared in other lands.

New York music lovers will welcome the news which comes from London that Lady de Lara's opera, "Marmaline," which was heard for the first time at Covent Garden recently, will in all probability be presented by the original cast at the Metropolitan next winter. In the current number of Harper's Weekly, Mr. E. Irenus Stevenson, the musical critic of the paper, reviews the new production at some length, and incidentally brings out the somewhat curious fact that, while all the singers of the cast were of the first rank, only one or two of them at most have been heard in America.

Maurice Grau has been interviewed in London on the subject of opera sung at the Metropolitan in the English language, and he gives some good reasons for the impossibility of success in such an attempt. The reasons are scarcely needed just now, but his ideas on the subject are interesting. It may be remembered that a few years ago a performance of "The Bohemian Girl" in the vernacular was discussed by the powers at the Metropolitan. But nothing came of it. Mr. Grau refers to that project. He said to the correspondent of an American newspaper: "If National opera means opera by the best composers of whatever nationality, sung in English by the best artists available, whatever nationality, then I am so heartily in favor of it that I would want to try it in America next season if circumstances would permit. In theory there is no good objection to grand opera in English, and there are sound arguments for it. Even the Wagner operas would be enjoyed better by the general public if sung in English, and how vastly more enjoyable to all but a few would be an opera like "Don Giovanni," if sung in English. Yes, I can say unreservedly that if circumstances would permit, I would even put "Lohengrin" in English in New York. But circumstances won't permit. It's all right in theory but it's not all right in practice. When you come to sit the objections you get down finally to just one, and that is that the artists as a rule, don't wish to sing in English. Some of them, of course, can't speak English, but that doesn't matter so much when you come to consider

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that Flancon, for instance sings an entire opera in admirable German, without being able to speak a single word of that language in conversation. It isn't the difficulty of acquiring English, but it seems to be an objection to the language itself. I dare say that if we were to ask Mme. Nordica, an American born in Maine, to sing grand opera in English, she would object. So doubtless, would Mme. Bames, and all other singers whose native tongue is English. It doesn't appear to be so much that English is hard to sing, as it is considered beneath an artist's dignity to sing grand opera in English. They seem to feel that it would be somehow a degradation. I suppose it must be because unhappily, English is not the native language of grand opera. Englishmen and Americans don't write grand operas. As soon as the English speaking-race begins to produce successful grand opera then the stigma on the language to the minds of singers will begin to disappear. At one time I suggested that "The Bohemian Girl" be put on in English. The artists didn't object to the idea violently, but when Jean de Reszke mentioned the matter to the late Sir Augustus Harris, that man told Jean that if he heard him sing "The Bohemian Girl" in English he would never speak to him again. The gist of the matter seems to be in the impression of the singers and the public that opera in English is necessarily a second class and cheaper kind of entertainment. It has been so regarded in that light for half a century here and in England. No other country regards its own language in musical performances as something less dignified than a foreign tongue, but that is the unalterable view in New York, and it is doubtful if with every circumstance favorable to opera in their own tongue, the audiences at the Metropolitan would not always prefer to hear Wagner in German, Gounod in French and Verdi in Italian."

Miss Lissie MacNichol, formerly of the Castle Square, Boston, opera company, died a week or two ago, at Chicoma, N. H., while on her summer vacation. The deceased lady was very gifted and talented and a great favorite everywhere, and her untimely death will bring profound sorrow in a great many musical circles and homes.

### TALK OF THE THEATRE.

The Morrison Comedy Company has been attracting large and well pleased audiences to the Opera house this week and very satisfactory performances have been the rule. The Company is evenly balanced and smooth even work the result. Miss Allie Gerald, a dainty winsome little lady plays the roles constructed to her with a brightness and originality that is most refreshing. Mr. Eugene Powers is McClellan, a comedian who supplies unlimited fun and jollity and though his methods are original he never descends to that coarse buffoonery which so many think indispensable in this line of work. On Saturday evening Mr. Powers closes his engagement with the Morrison Company and leaves to join E. H. Southern in whose production of "The Kings Musketeers" he will be given the role of Aramis. There will be a matinee performance this afternoon and the Morrison engagement will close this evening. It is reported that Salvini and his son Gustavo will visit this country next season.

Richard Mansfield's infant son was christened last Thursday George Gibbs Mansfield.

There are more than thirty speaking parts in "The Gadfly," which Stuart Robson will produce this season.

Charles Coghlan is at Prince Edward Island adapting a play by Zola for Ross Coghlan.

Mrs. Annie Yeaman is back from

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London and says she has no intention of marrying.

Clara Loftus has written the music for a good many of May Irwin's new oon songs. Anna Held has some "marvels of costuming" for her new American production of "Papa's Wife."

"Report of Hentsan" will be produced in Glasgow, Oct. 5, with George Alexander in the dual role.

It is estimated that the improvements thus far mapped out at the Columbia theatre, Boston will cost in the vicinity of \$50,000.

Adela Ritchie will have an important part in "Three Little Lambs" when it comes to the Tremont theatre, Boston, this fall.

John J. McNally is in New York watching the rehearsals of the Rogers brothers in the new play he has written for them.

Minnie Ashley is to play Virginia Earle's part in "A Runaway Girl" the coming season in a company under the management of J. C. Dunn.

Arthur Lewis, Julia Arthur's brother, has retired from theatrical interests and is engaged by a New York firm that manufactures automobiles.

Miss. Pilar Morin will star in a new comedy.

"Aunt Bridget," Monroe is to star in "Mrs. B. O'Shaughnessy, Washday." J.T.B.

Marie Wainwright will this season play the part originated by Rose Coghlan in "Mlle. Fid." Alice Judson will have the role first played by Louise Beaudet.

J. H. Gilmour will be leading man in the new melodrama, "A Young Wife" which will open the season at the Fourteenth Street theatre New York Aug. 28.

Joseph Haworth has been engaged to originate the role of Raphael in Jacob Litt's production, "The Ghetto." The same part will be enacted in London by Kryle Bellew.

Daniel Froman has returned from Europe and is busy making plans for the coming season at Daly's New York theatre, which he will manage. He will not conduct it along the lines laid down by Mr. Daly, with an alteration of dramatic and musical performance, but it will be another Lyceum theatre, with a large stock company which will produce such plays as have been given at the regular New York Lyceum theatre.

Olga Netherole has completely recovered her health and is now entertaining a number of friends at her country home, St. Helena, Walcott-on-Sea, Bacton, England. Among them are: Mr. Clyde Fitch, who has dramatized "Sapho" for her; Mr. Marcus Mayer, the Hon. Mrs. Dalton, Mrs. Marcus R. Mayer, and her brother, Louis Netherole.

The opening attractions for all the Boston theatres are now announced. The Hollis opens Sept. 4 with "Off and On." The Museum and Tremont open their doors the week before, the former with Roland Reed and a new play and the latter with that delightful New England drama, "Way Down East." The Boston opens Labor day with "Sporting Life," Eliza Proctor Otis, Joseph Wheelock, Fraser Coulter, Frank Burbeck, and Charles Gotthold being the principal players. That same day the Park opens with "Mlle. Fid." Marie Wainwright taking the part originated in this country by Rose Coghlan and Alice Judson that taken by Louise Beaudet.

"Dear Old Charley," in which Kathryn Osterman will be seen, is to be disclosed at Chicago to-night.

Mlle. Octavie Barbe, Josie DeWitt and Edwin Foy are the principal members of the "Hotel Topsy Turvy" company.

George W. Lederer, of Casino, New York, and Shattisbury Theatre, London, who has collaborated with Hugh Morten and Gustavo Kerker for the past four years in the production of plays which have been commonly known as reviews, has severed his relations with the composer and librettist. In the future, it is said the words and music for all productions which will be made both in this country and England under the direction of Mr. Lederer will be written by Harry B. Smith and Ludwig Englander.

Little "The Ghetto" cast will include Joseph Haworth, Grace Filkins, Robert McWade, Sydney Herbert, Mrs. McKee, Rankin and Samuel Edwards. Haworth, of course, plays the hero, who is the son of a blind Jewish merchant of the orthodox type. Miss Filkins will be seen as the Christian girl, who is married to the blind merchant's son. Mr. Herbert will appear as the blind man—the strongest character in the play, although the best part of the action takes place between the three personages to whom direct reference has been made. Mr. Little's other production for the early part of the season in



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old—Edwin Arden's "Zarah," also a Jewish play, which at first bore the title, "The Children of Israel." This work will first be made known at McVicker's theatre, Chicago, with a cast embracing Edwin Arden, Horace Lewis, Herbert Carr, Rebecca Warren, Max Fisman and Robt. Fischer. The subject which Mr. Arden has taken for the theme of his play is the persecution of the Hebrew race by the "paternal" Russian Government. The case in particular which he illustrates is that of a rabbi's fiancée and her father being sentenced to deportation to Siberia and servitude in the mines for a crime of which they were absolutely innocent.

Ada Rohan is to star this season, under E. J. Gilmour's management, in the role of Lady Garnett in "The Lost Ruby; or the Kiss of Blood." The melodrama, which made such a hit at Daly's will be given a run at the New York Academy of Music.

Next summer, with the tremendous attendance at the Paris Exposition, ten or twelve theatres will be running in London with American productions.

A. G. D. Delamater, who has written nine successful entertainments, has two companies—"In Greater New York" and Amy Lee in "Miss Harum Scaram"—on the road this season. Mr. Delamater has purchased a new play for Miss Lee.

In Francis Wilson's "Cyranos," the dueling scene will be retained. This will give Mr. Wilson an opportunity to show his ability as a wordsman, having won the amateur championship under the emblem of the New York Athletic Club in 1887. It is proposed not to follow the book as closely in the third act as in the two previous. Mr. Barney said, but to divide the balcony and battle scenes, and instead of showing Cyranos in his dotage he is described as a rollicking young man, who subsequently is married to Roxane.

George C. Tyler, the executive head of the theatrical firm of Liebler & Co., has completed an arrangement with Mr. Marion Crawford, the well known novelist, to write a play for Viola Allen, to be produced in New York in the fall of next year. Mr. Tyler went to Europe recently and met Miss Allen and her mother, Mrs. C. Leslie Allen, in London. These ladies accompanied Mr. Tyler to Mr. Crawford's home, Santagnello, Sorrento, near Naples, Italy, where the deal was completed. Mr. Tyler has been in correspondence with Mr. Crawford for six months in reference to this matter and went to Europe expressly to consummate the contract.

The play will probably be called "In Old Madrid." The locale of the story will be in the Spanish capital city in the year 1670. The drama will be founded on a new story by Mr. Crawford, the publication of which will be begun in serial form in a well known magazine in London next January. At the same time it will be printed in a prominent magazine in this country. This arrangement will result in substantial benefit to both Mr. Crawford and Miss Allen, the story creating pre-eminence in the coming play, while the announcement of its production later in dramatic form will attract special attention to the story.

Mr. Crawford was very anxious to meet Miss Allen that he might have the opportunity to talk to her and to study her personality as an aid to him in the creation of the heroine of the story and the dramatic character into which the passages will subsequently be changed.

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