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MUSIC AND THE DRAMA.

The Carleton Opera Company began their engagement at the Victoria, Thursday night. Every seat in the house was occupied, and the repeated outbursts of applause demonstrated conclusively that the Carleton Company had made a favorable impression. Dorothy, as has been remarked before in these columns, is essentially an English opera, and, while it has been changed considerably from what it was when first produced at the Princess in London, it still retains sufficient of the original to remind John Bull of home, and the scenes so familiar in his youth. It is no reflection on the chorus to say that the singing of Mr. Carleton, Miss Vincent and Miss Bell, gave it the second place. Miss Vincent's solo in the hunting song was thoroughly enjoyed by the audience. The performance was superior in every way to what we have been accustomed to receive in Victoria.

The performance of Nanon by the Carleton's last night was even more enjoyable than Dorothy, and the brilliant audience showed by their applause the pleasure the opera afforded. Of a distinctly different type to Dorothy, this example of the Austrian school of light opera was just as well treated by the members of the company. The story of the opera is simple, its pivot around which the different characters revolve being the waltz song "Anna in Rapture I Come to Thee." This song being stolen and claimed as original by the different characters, is sung four times during the opera, but, on each occasion, is treated differently—first as song, then as ensemble, afterwards as a canticle and thus never becomes wearisome. The period is the Louis XIV. era, and gives a fine opportunity for tasteful and varied costuming. The characters represented by Messrs. Bell, Vincent, Wisdom and Messrs. Taylor, Ricketts, Imana and Carleton (who was the original Marquis D'Aubigne in the initial production

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in English) afford fine scope for the display of the varied accomplishments of these artists, and the chorus again demonstrated their excellent training and fine vocal capacity.

This afternoon, the Carletons will produce The Chimes of Normandy. Mr. Carleton, as a general thing, does not appear in the matinee performances, but he will make an exception on this occasion, and will sing Rose Marie, a solo in which he has won merited distinction.

To-night Fra Diavolo will be given. This piece is probably the greatest in the repertoire of the Carletons. A Vancouver paper says of Fra Diavolo: "The opera throughout was well sustained, the chorus especially being powerful and well balanced, having, in the opinion of regular theatre-goers, far eclipsed anything yet heard in Vancouver.

For many years past, the name of James O'Neill has been identified, so to speak, in the minds of playgoers with the character of Monte Cristo. He has appeared in other parts, of course, many of them, and is regarded as one of the foremost of romantic actors of the day. But it is as the wronged Edmond Dantes, afterward the avenging Monte Cristo, that he has made himself best known to the people who go to theaters, and the mention of his name invariably brings up the thought of the play built upon Dumas' great novel, or at all events of other dramas of a similar class. Therefore it will be something new to see Mr. O'Neill in Virginus, the play in which he will open his two nights' engagement at the Victoria, April 18th.

Ovide Musin comes to the Victoria April 13. This renowned violinist has been heard in this city before, and scarcely anything can be said that will add to his reputation. He has a magnificent technique, a tone of remarkable beauty and sustained elegance, and a style both varied and delightful.

Miss Annie Welsh, previous to her departure from Nanaimo, where she was organist of St. Peter's Roman Catholic Church, was presented with a purse by the choir of that church. Miss Welsh will become a resident of Victoria.

The News-Advertiser is authority for the statement that Mr. F. Victor Austin, the talented violinist, intends to make Vancouver his home. He will continue his classes in Victoria and New Westminster. Mr. Austin, who is already known to many Vancouver citizens, will certainly receive a hearty welcome to the Terminal City.

Owing to the late period of their organization, the Vancouver Operatic Society have decided not to present any opera this season. They may, however, give some easy operetta some time during the summer, but next season they intend to set down to work in earnest.

The members of the Philharmonic Society,