

Musical and Dramatic.

IN MUSICAL CIRCLES.

The musical interest in these closing weeks of the penitential season, is all centered in special rehearsal of church choirs in preparation for the best celebration of Easter, that day of gladness, that glorious day whereon all Christians rejoice. The choir masters are all hard at work and anthem and psalm, Te Deum and mass have entirely superseded consideration of musical matters of any other character. The details of the work in the various churches will doubtless appear later on. Meanwhile outsiders must possess themselves with a becoming measure of patience.

There is not a little interest taken in respect to who will succeed Mr. Porter as secretary of the Oratorio society. The office is not a sinecure by any means, and it will not be an easy thing to get a man entirely qualified in every way to do the work. A good secretary is of vital importance to the success of any organization. It is frequently a position of much difficulty and one which often requires the possession and exercise of that quality known as tact, rather more, perhaps, than brilliancy. If, however, both these qualities can be secured in the one person so much the better. In the interest of the Oratorio society I hope a good officer will be secured.

I have heard that a concert will soon be given here by the pupils of Herr Carl Walther, who is determined to make the occasion a grand musical success.

I regret much to learn that owing to other arrangements having been made, Miss Stockton will be prevented from singing the leading solo in "Trial by Jury," to be given in Fredericton after Easter. This young lady's voice is said to be so fresh and sweet and tuneful, and her method so good, that much pleasure was anticipated in her appearance. The disappointment will be correspondingly great.

No official announcement of the Oratorio concert has appeared, but the present understanding is that it will be given on the 15th. I am informed there will be no orchestra. Mr. Strand will be the organist.

What seems likely to be a great attraction is mentioned in connection with two concerts to be given in Centenary church, on April 19-20. Arrangements have been made for the appearance on both evenings, of Master Turnbull Sinclair, the soprano solo boy; solo chorister at All Saints, Margaret street, London, Eng., and soloist at the London Royal College of Music, together with Mr. Charles A. E. Harris, solo organist, of the English cathedral, Montreal. Master Sinclair is twelve years old, and bears high commendations for his success in oratorio music.

Brussels street baptist church choir has made an engagement with Miss Olive. The question of a new organ is also under consideration, and it is quite probable one will be obtained ere long.

Tones and Undertones. The popular pianist finds little difficulty in realizing on his notes of hand.

"Is the Musical Idea Masculine?" is the title of a very readable article in the Atlantic Monthly for March.

Dr. Mackenzie, England's greatest musical authority says, composing is less remunerative in the British Islands than in any other civilized land.

Plain chant (Gregorian music) is described as pure diatonic melody speech-song, with free rhythm regulated only by the prosody of the Latin language to which it is wedded.

Myron W. Whitney jr. sang with much effect, "The Young Mountaineer" by Randegger, at a charity concert in the Columbus Avenue Universalist church, Boston, last week.

Antonin Dvorak has accepted an offer to remain at least two years longer as director of the National Conservatory of Music in New York. He will pass the summer in Europe.

His Holiness, Pope Leo XIII will shortly issue a pastoral letter on the necessity of a reform in church music. A movement has lately been started in Paris to bring into vogue again the masters of sacred polyphony of the 15th, 16th, and 17th centuries.

The Handel and Haydn society, of Boston, has tendered a complimentary concert to Mr. Carl Zerrahn, the veteran conductor, whose fortieth year of service with the society will end with the present season. Mr. Zerrahn has selected Wednesday, April 18, as the day and "Elijah" as the work.

Clara Louise Kellogg the well known operatic singer, used to say "If I sing correctly I expect the approbation of the critical portion of the audience; but if I can sing "Suwanne River" so that the boys in the gallery stamp with their feet until they get an encore, then I know my singing has touched their hearts and that comes very near being the true standard of any artist."

The Apollo club of Boston, Mass., at its concert of March 7, presented for the first time in America, a famous work by Jean Louis Nicodé, called "The Sea," for male chorus, soprano solo and orchestra. The club had the assistance of seventy tenors

and basses. The soprano solo was sung by Mrs. Jennie Patrick-Walker. The Danish chorus from Beethoven was also a feature of the occasion.

"The Barber of Seville" was written by Beaumarchais, a French dramatist, who was born in 1732 and died in 1799. He produced the play in 1772. It is the first of a trilogy; the second is "The Marriage of Figaro," the third "The Guilty Mother." Da Ponte combined the first two plays into one libretto, for which Mozart wrote the music. The opera is known as the "Barber of Seville."

TALK OF THE THEATRE.

Sol Smith Russell will go to Europe for an extended vacation during the coming summer.

The Dramatic and other papers all contain lengthy articles on the late Steele Mackaye.

There is a noticeable tendency among theatrical managers just how to revive old time plays.

A man has been sent across to England to map out a tour for James J. Corbett after his battle with Peter Jackson.

Mrs. George Gould who was well known as Miss Edith Kingdon the actress, still is a frequent visitor to the New York theatres.

Jerome K. Jerome has been an actor, a dramatist and a journalist and is the editor of a popular English monthly called "The Idler."

Sarah Bernhardt has recently added two young jaguars to her domestic menagerie. She has named them Marc Anthony and Cleopatra.

Steele Mackaye's first play entitled "Mondays" an adaptation of a French drama was produced in January 1871. It met little success.

"Lord Chumley" was the first great success of E. H. Sothern as a star. He is playing it in Boston this week after an interval of four years.

Clarence Montaine, who was a member of the Hartkn's and Bradley company at the Institute some few years ago, is now playing in "Alabama."

Isabel Irving, the pretty and talented ingenue of Augustin Daly's company, declines all offers to remain with that organization and sails for America on March 6.

It is reported that Maggie Mitchell will next season revive "Jane Eyre" and "Fanchon." Miss Mitchell must have discovered the fountain of eternal youth.

"Hazel Kirke," in which C. W. Coudock was playing last summer, was first produced in Philadelphia in 1879, when the play was known as "The Iron Will."

Mr. Charles Dickens, son of the late "Boz" has accepted the position of private secretary to George Alexander, a popular actor at the King street theatre, London.

"The Illustrated American" has in the press a volume on the stage called "The Gallery of Players" which it is said will be the handsomest book of its kind ever published.

Neil Warner played the role of Mathias in "The Bells" in this city about twenty years ago. This play is now one of Henry Irving's favorites and Mathias one of his greatest impersonations.

The Prince and Princess of Wales with their daughters, the Princess Victoria and Maud, and the Duchess of York and suite, attended a performance of "Twelfth Night" at Daly's theatre in London, last week.

The Irving-Terry engagement closed in New York this week. The farewell performances were "The Merchant of Venice," "Becket," "Olivia," "Louis XI," "Much Ado About Nothing," "Nance Oldfield" and "The Bells."

The Souvenir for the 250th performance of "Rice's 1492," at the Gordon (N. Y.) theatre will be a bronze statuette of Columbus. The 300th performance will be on 16th April for which occasion souvenirs are already ordered.

"Paul Kaurar," the play in which George Fawcett (who is favorably remembered here) made his great hit in the role of "Carrac," the Anarchist, was first produced at Buffalo, N. Y., in 1887. The play was originally called "Anarchy."

A play of classic Greek life written for the late John McCullough and for which Mr. McCullough paid \$3,500 without having had a chance to present it, will probably be produced next season. The leading character, it is said, resembles Ingomar.

The New York fashionables are still crowding the Empire theatre to see "Sowing the Wind" which is a great play. During the summer the play will be given in Chicago for twelve weeks and at the end of August it will be taken to San Francisco.

A new play by Stanislaus Stange and Lloyd Bryce, entitled "Mrs. Dascot," has been put on at the Fifth Avenue (N. Y.) theatre this week by Katherine Clemmens. In this lady's support is E. J. Henly, more recently distinguished because of the fact that Mary Hampton secured a divorce from him.

It has been reported that Miss Carrie E. Turner, who so successfully played the

role of Mrs. Eastlake Chapel in "The Crust of Society," in the United States, last season, was married in Albany last week. She will not retire from the stage. If report is true she is now Mrs. John Mack in private life. Mr. Mack, however, is said to deny that they are married.

It is said of the late Steele Mackaye, "He was an optimist. His mental eyes had microscopic power. He lived like a man of fortune with the habits of a Bohemian: to him money was not the means, but the end. His argumentative aggressiveness gave him a prominence amid his social surroundings which he could not merely by his mental achievements have attained; he held a reputation as a dramatist, gained not by the originality of his work, but by the sheer force of his belief in himself. His dominance was arrogant; his egotism was admirable; his artistic aims pretentious but never profound."

Among the Boston Playhouses. Song has been the main topic of conversation here in Boston for the last two weeks, and Grand Opera the chief theme. Mechanics' hall has been fitted up so that it will seat a large number of people and give standing room to a lot more, but it is a poor apology for an Opera House; still it will have to serve.

What a musical treat we have had, to be sure, and such singers as we have heard, and such performances of the great musical masterpieces we have listened to within the past fortnight. Think of it, you poor unfortunates who could not come; think of such women as Emma Eames as Marguerite, Calve as Carmen, Melba as Lucia, Arnoldson as Nedda, and Nordica as Elsa; such men as Jean de Reszke as Lohengrin, F. Leonard de Reszke as Mephistophiles, Plancon as Friar Lawrence, L. L. as Valentine, De Lucia as Don Jose, Ancona as Figaro. The world might be searched and such another company of vocalists as are here now could not be found.

The hall has been well filled at each performance, and Boston has simply gone wild over the Opera. Of the new singers Calve appears to have won the most favor, perhaps more on account of her wonderful ability as an actress, than her powers as a singer. Her "Carmen" is splendid. She is the girl herself, and from the moment of her very dramatic entrance till her tragic death she carried the audience with her.

Melba, the Australian prima donna, has also established herself as a favorite, and her singing of the roles of Juliet, Lucia, and Semiramide stamp her as an artist, equalled by few and excelled by none. Her voice is a pure soprano, perfectly trained, perfectly under control.

Sigrid Arnoldson is also a new comer, and in her character of Cherubino in "The Marriage of Figaro" carried everything before her. Her voice has not the power of the others, but it is sweet as a bird's, and it apparently is no more trouble for this pretty little Swede to sing than it is for a bird to warble.

Of Emma Eames and Nordica it is unnecessary to speak, for they are so well known, and are both claimed as Boston women, for they used to sing here in their earlier days.

The two de Reszkes' and Lasalle received a warm welcome, and Plancon's powerful bass, and Ancona's lovely baritone placed them on a friendly footing with their hearers.

Taken all in all, Boston has never had Grand Opera sung as it has been by the present company, and it will probably be some time before it hears such a company together again.

Following Grand Opera in importance came the annual entertainment of the Boston press club in the Boston theatre on Tuesday afternoon. As usual it was the event of the season and also as usual the great theatre was filled. The programme was a long one and occupied from one till five, thirty and was very enjoyable.

The orchestra started in with a fine overture, followed by an act from the "Milk White Flag," then an act from "April Weather," by Sol Smith Russell and his company, after that some singing, then the second act of "Leather Patch" by the famous Harrigan company, followed by a scene from Rosedale, a portion of Friend Fritz by John Mason and his wife Marion Manola, a little piece written for the occasion called "Daybreak" in which Marie Burress and T. D. Frawley took the principal parts, more songs and readings and the sixth act of "Siberia." All this made quite a show and a mighty good show too.

"Charley's Aunt" has moved down town to the Park, and the old lady now does a song and dance and there have been some other additions to this really very funny piece.

The Columbia has had a week of the Harrigan company in the "Leather Patch" and to say it is one of the Harrigan pieces is enough to mark it as worth seeing if one wants to laugh. Emma Pollock is one of the members of this company, which reminds me of a very pathetic little item published in PROGRESS a short time ago to the effect that Emma was the support of the family. As a matter of fact all the girls are on the stage and all doing well, two at least being married, and about all the family Emma has to support is her dainty little self.

The Tremont has given us Sol Smith Russell in his new play "April Weather,"

and has been well filled, as is always the case when Russell plays here.

Irving and Terry come again on Monday and remain a week, playing pieces not seen here before with the exception of "Much Ado About Nothing," which will be seen twice.

E. H. Sothern has been at the Hollis street theatre for the past three weeks and has played Sheridan, Lord Chumley and for one performance a new piece by Jerome K. Jerome called "The Way to Win a Woman." Sheridan is a very pretty play and is written around incidents in the life of R. B. Sheridan, the brilliant author of "The Rivals" and "School for Scandal." The author has succeeded in keeping the spirit and atmosphere of the old English comedies remarkably, and one might almost fancy he was looking at a production of one of the authors of last century.

Jack Mason and his wife, Marion Manola, have been at the museum and have been seen in last season's successes, "Friend Fritz" and "A Queen of Hearts." What a pretty thing "Friend Fritz" is. It is like some dainty little landscape, perfectly painted with the atmosphere of summer and the song of birds about it. It is one of the few things worth seeing twice.

What is on at the Bowdoin Square? It is safe to say it is melo-drama and I think the article on top this week is called "Patent Applied For."

There I had almost forgotten the Grand Opera House, where they are doing a romantic melodrama called "Siberia" and pleasing large audiences.

The Bostonians will be home again in April and will be heard in their new opera "The Ogallallas."

Great is music! Corbett is arranging for an English tour.

What a fall! Maud Granger is billed to play in the Grand Museum on 26th.

Irving is 57 years old, but you never would think it, and Ellen Terry is—years old and you never would think that either.

Ada Rehan as Viola has made a great hit in London. A popular play makes money very fast. I noticed from an extract that one of the owners of "Charley's Aunt" has taken in \$150,000 so far.

The photo collectors are flattening their pocket books just now, buying pictures of the operatic stars.

Julia Marlowe comes to the Hollis street March 26th. Lillian Russell will be at the same theatre for the week of March 19th, in the new opera "Princess Nicotine."

IT HAUNTS ME STILL.

The Bileful Blood Bitters Bottle of Childhood Days, and What It Contained.

Whenever I see the snow beginning to melt and signs of spring to make themselves unmistakably known I remember with horror the springtime season of my boyhood. How mother used to dose us poor little unfortunates with home-made bitters! And we had to be the ministers of our own punishment. We had to scour the woods for ground hemlock, cherry bark and prunes pine, which were to be stewed up together, mixed with liquor of some kind and then poured down our devoted throats to clear our blood and tone up our system. Light? the taste of it, like "her bright smile" in the old song—it haunts me still. Very often there was wormwood in it. Next to the little sulphur bags we wore around our necks at school to ward off the itch, the bitters bottle, a huge black one, was one of the terrors of existence. How much more fortunate are the people, old and young, of today, who can purify the blood and tone up their system in the springtime by a mild and pleasant course of Hawker's Liver Pills and Hawker's Nerve and Stomach Tonic, the most thorough and effective combination in the form of spring medicine ever placed before the public.

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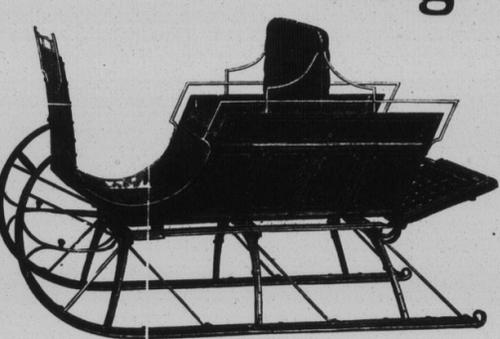


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