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programme. The Nordica-Damrosch event in Montreal was not received with enthusiasm and local critics considered the orchestral work not up to the former Damrosch standard.

By the way, the Montreal *Herald*, in its dramatic criticism, is attracting more than provincial interest and was largely quoted last week by New York *Life* which agreed with the Montreal journalist's strictures on the trashy productions of Mr. Geo. Cohan and other Tenderloin "drammers" as being misrepresentative of metropolitan life, in the broadest and truest sense of that much-abused noun.

* * *

ON February 19th, the renowned Madame Calve is to appear in concert at Ottawa and will give selections from her favourite *Carmen*. Madame Calve's Canadian tour of last year was an eminent success and she will probably attract a large audience at the capital. It is said that this best modern interpreter of *Carmen* prefers Montreal to any other Canadian community, for which there is an excellent reason in the strong Gallic element of our largest city.

* * *

THE Princess Theatre, Toronto, has a striking musical comedy this week in the form of "Tom Jones," which is Henry Fielding's famous novel brought very much up to date. Next week that inimitable master of drollery, Mr. Francis Wilson, will appear in a burlesque of chivalry, entitled "When Knights Were Bold." Mr. Wilson hardly belongs to the comedian class, as his quaint and whimsical traits fairly make any production in which he takes part a one-character play. He has always been popular with a Toronto audience which finds itself infinitely cheered by an evening of "Francis the First." The play in which he is to appear next week has had a remarkable run in New York which is saying much in this year of failure and fiasco.

* * *

THE dramatic story, or rather the story introducing theatrical magnates, is highly popular with the New York magazines. The January number of the *American Magazine* contained a yarn of this order entitled "The Little Gate," by Kate Jordan, which brought in a Canadian town as background for the charms of the star, Fabia Leighton. The town is represented as a ghastly dull community with a temperature 24 degrees below zero, but the manager of the theatre is a noble citizen possessed of a mink ulster and luxuries in keeping. Altogether it is a diverting bit of fiction.

* * *

MR. MARK HAMBOURG has completed his third American tour of twenty-six concerts and gave a concert at London, England, recently, playing at the fifth Hambourg Subscription Concert at Queen's Hall. The Handel-Brahms variations, the Tchaikowski Trio and Schumann Quintette were played, the assisting musicians being Messrs. Jan and Boris Hambourg, Maurice Sax and Siegfried Wertheim. The assisting vocalist at this concert was a Canadian with whom English audiences have become familiar—Miss Edith J. Miller, of whom Winnipeg and Portage La Prairie are especially proud.

* * *

AN English weekly, commenting on a recent paper entitled "A Stocktaking of English Music," says: "Dr. Sawyer had little trouble in showing how greatly we have advanced in the last fifty years, but it is useless to deny that in some branches there has been retrogression. This is patent in musical comedies which have succeeded the brilliant series of Gilbert and Sullivan operas; while in grand opera the prospect for the British composer was more encouraging when the late Carl Rosa produced English operas by Mackenzie, Stanford, Corder and Cowen, than it is now."

* * *

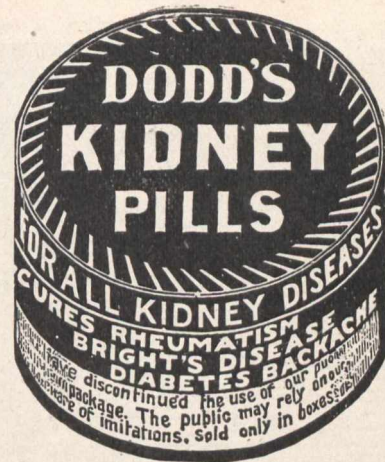
IN Toronto musical circles, one of the busiest men is Mr. H. M. Fletcher, who is teacher, organist and conductor of three choruses. From an educational standpoint, Mr. Fletcher has done extremely valuable work, which can readily be appreciated by one who has heard the first practice of the "youngest" chorus and has had the opportunity, a year or two after, to attend a concert by the Schubert Choir, in which the product of patient training may be heard. This work has grown and developed in a most surprising fashion, until one almost believes the comment by a scornful (or envious) visitor: "Toronto is chorus-crazy." The coming concerts of the Schubert Choir, under Mr. Fletcher's conductorship, will be given in Massey Hall on March 2nd and 3rd and there is much talk of this organisation of two hundred and twenty-five singers appearing in Detroit during the week following the Toronto concerts. The Pittsburg Orchestra under Mr. Emil Paur will be associated with the Schubert Choir for these two events and it will be a pleasure to see and hear the Pittsburg musicians. They have come bravely through their troubles with some "union" or federation which seemed obdurate last spring and have added considerably to their strength, the new concert-master being a pronounced success. The critic of the *Buffalo Courier* says of a concert given by the Pittsburg Orchestra in Massey Hall on January 24th:

"Everything that goes to make for perfection in interpretation; the restraint, the delicacy, the sentiment, the admirable reading and the clear understanding of the composer, all united in making the performance a notable one, while Mr. Paur combines all that is best in the equipment as director of a symphony orchestra."

The list for these March concerts already shows that the attendance will be all that the conductor of the Schubert Choir might desire. His Excellency, the Governor-General and His Honour, the Lieutenant-Governor of Ontario, have extended their patronage to these events, the programmes for which will be announced later.

* * *

THE most beautiful woman on the stage to-day is Miss Maxine Elliott, whose personal charm is such as to make a consideration of her acting almost difficult. This effulgent star is to appear in Canada this month, probably in both Montreal and Toronto. In the latter city, she will be seen at the Princess Theatre. The "drawing-room drama" is the production in which Miss Elliott seems most at home, her last appearance in Toronto being in the Clyde Fitch play, "Her Great Match." Histrionic ability seems to be an Elliott gift as Miss Gertrude Elliott (Mrs. Forbes-Robertson) has a reputation almost equal to that of her more striking sister. As *Ophelia*, the former gave a charming interpretation of the part, giving the daughter of Polonius more strength of character than the conventional stage representation.



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