

Musical and Dramatic

IN MUSICAL CIRCLES.

Reports of the meeting of the Oratorio Society last Monday evening indicate a new departure and somewhat on the lines suggested in this department at a comparatively recent date. This change relates to the rehearsing and study of some light secular work, while at the same time Oratorio will not be entirely neglected. It is not improbable that this step in the part of the Society will materially increase its list of Honorary members and place it in good circumstances financially. There are doubtless many persons who attend the Oratorio society's productions for no other reason than because it is 'the thing' to be seen at the Oratorio. The native taste of the majority of patrons would be better catered to also if other than Oratorio was given sometimes. I rather entertain the belief that the practical test of this new plan will demonstrate the good sense of the Board of Management in determining upon the experiment. Other similar societies elsewhere have had realized much struggle in their earlier days, some of them too within the boundaries of this fair Canada of ours.

The following resolution in connection with the death of the late Miss Mabel Gibbs, was passed by the Society at its last meeting on the 15th inst.

"Resolved that the members of the St. John Oratorio society desire to place on record their appreciation and grateful recognition of the valuable services rendered to this society by Miss Mabel Gibbs whom it has pleased Almighty God to take unto Himself.

By her cheerful readiness to help in every good work, not less than by her quiet manner and undoubted ability, she endeared herself to all who knew her.

The society also desires to offer their heartfelt sympathy to the bereaved family in this their great affliction."

Tones and Undertones.

Mr. Bernhard Listemann, the violinist, appeared in the opening concert at the Chicago Musical college last week. He played the first movement, allegro maestoso of Concerto No. 1, by Paganini.

Mme Teresa Carreno, the famous pianist, who is to tour America, under the management of Radolph Aronson, will include Toronto and Montreal in her tour. Mme. Carreno will give concerts in St. Petersburg, Moscow, Warsaw and Breesau before sailing for America on Dec. 26.

Mme Julia Rive-King will be the pianist of the Metropolitan Permanent orchestra, Anton Seidl, conductor in this forthcoming

tour of the Eastern states and Canada. The tour commenced at Albany on the 15th inst. The soprano is Miss Mary Decca.

Ben Davies is to return to America next winter and will sing with the Boston Symphony orchestra.

William Jefferson, son of Joseph Jefferson, the actor, has gone to Europe to study music.

"The Bohemian Girl" was the opera at the Castle Square theatre, Boston, last week, and as announced Miss Clare Lane and Laura Millard alternated in the leading role. This week "The Royal Middy" is the bill.

At testimonial concert given to Miss Kate A Gallagher last Wednesday evening at the Bijou Opera house, Boston. The talent was: The quartette of the Immaculate Conception church, Miss Anna C. Westervelt, soprano, Mrs. Annette Welsh McMillan alto, Mr. James J. Herrick tenor, Mr. Lon F. Brine, baritone, assisted by Miss Flora Goldsmith violin, Miss Regina Guilmette accompanist, Mr. James T. Whelan, piano, Mr. Edward McEvilla reader.

Writing of the great singers of the century, Albert Parks says: It is an interesting fact that a majority of native high-class opera and concert singers have been named Emma at the baptismal font. Of these, Emma Albani, Emma Eames, Emma Nevada, Emma Thureby, Emma Juch, Emma Abbott, and Emma Howson, are noteworthy examples.

"Simple Simon," the latest burlesque by R. A. Barnett will be given a superior and elaborate production in Boston next February.

Louise Royce, who plays Abydos in "The Wizard of the Nile" is said to be the best looking soubrette in Comic opera.

Chevalier, the singer of Coster songs, has been concertizing at the Hollis theatre Boston, all this week.

The Musical Courier of 30th ult. devotes much space to an exhaustive article on Mrs. Etta Edwards, a Boston musician, who has just returned from Paris.

Signor Rotoli's great Roman Mass will be given its third Boston hearing at Tremont Temple, on the 18th November. The composer will personally direct the production. It will be sung by Mrs. Jennie Patrick Walker. Miss Lena Little, Mr. Thomas E. Johnson and Mr. Lon F. Brine assisted by a chorus of two hundred

voices with the support of the great organ. This will be a musical feast surely.

The libretto of "The Royal Middy," which is being given at the Castle theatre, Boston, this week, is taken from a French melodrama by Wm. Bayard and Dumanoir. A translation of the melodrama was made and adopted as an operetta and with Genee's music it was given at Vienna in 1879. M. Gustave Lagye then translated the title "Le Cadet de Marine." Augustin Daley brought the American rights to the piece and produced it in his own theatre in New York in 1880.

"The Chimes of Normandy" ever popular as it is, will follow "The Royal Middy" at the Castle Square next week.

Francis Wilson is making a great hit in New York with his opera entitled "Half a King."

The following synopsis of "The Royal Middy" may prove not without interest to readers of this column. The scene of the operetta is laid in Lisbon, Spain, two centuries ago, and the plot concerns the adventures of the Parisian actress, Fanchette, who having once enjoyed the friendship of Don Lamberto, secretly married to the Queen of Spain, comes to Lisbon to renew her acquaintance with him, not knowing of his marriage. She arrives at Don Lamberto's residence just as he is expecting a visit from the queen; and in order to avoid explanations, Fanchette improves an opportunity given her by Don Lamberto, to disguise herself as a member of the corps of midshipmen of the Royal navy, commanded by Don Lamberto. When Fanchette reappears in her disguise, Lamberto and the queen are at the table dining, and the trio are surprised by the entrance of Don Domingo, the master of the court ceremonies, who having seen Fanchette enter and finding only one lady present, and that one masked, is led by his jealousy to suppose the lady to be his young wife. The confusion attendant upon this situation is the foundation upon which the librettist has built up a succession of the most interesting and amusing scenes and incidents, all of which terminate in the usual happy fashion.

The fact that F. M. Knight, a church soloist of Providence R. I., has joined "The Wizard of the Nile" opera company, caused the attendance of a large theatre party of his townspeople at the Tremont theatre Boston last Tuesday evening. It is certainly a long distance to travel to see an opera and the compliment was truly an elaborate one.

Della Fox, of comic opera fame, has a superstitious fear of opals. She never

wears one and will not permit anyone occupying the stage with her to wear the unlucky stones.

TALK OF THE THEATRE.

Mora, who is playing a return engagement at the Opera House this week, closing this evening is a lady whose work indicates cleverness beyond the ordinary. The measure of a soubrette's work is very different from that of the emotional actress, although many soubrettes, as in Mora's case for instance, have not a little power of pathos also. The matinee this week began on Wednesday last with a production of "Dad's Girl." I had the pleasure of being present on that occasion and was more than a little surprised at the excellent and consistent work done by nearly every one in the cast. Mora, the star held the regard and sympathy of her audience from 'start to finish' not a few of whom were ready to weep with her in her troubles. She is certainly a very clever little lady. I do not wish to be understood as bestowing unrestricted or extravagant praise or indicating that the production was faultless, because such was not the case. Some of the gentlemen of the company—one of them near the star—spoke their lines too rapidly, and another, who played the 'wardward son' was not by any means forcible enough. His song too should not have been given in the scene. Mr. Williams is very funny in his role in this piece and the make up of another, as an old man, was highly artistic and consistent. The performance as a whole, was however, an excellent one.

The Ethel Tucker Company are playing in Moncton tonight and will open in Calais Me. on Monday evening. They have been meeting with good success on their tour.

Miss Mamie Gilroy, is a member of the company playing "The Strange Adventures of Miss Brown" this season. This funny piece begins an engagement at the Park Theatre, Boston, next Monday evening. The Bennet and Moulton dramatic company is coming to the Opera house in this city next Monday evening for an engagement of a fortnight. There is said to be no novelty in prospect as this company gives what the managers call a continuous performance.

It is said that Maude Adams is going to star next season under Charles Frohman's management.

Miss Jessie Busley of the company playing the "Two Little Vagrants" is an expert gymnast and is said to be able to do some wonderful feats on the horizontal and parallel bars.

E. S. Willard, during his approaching tour in the United States expects to produce a play now being written by Hal Caine.

Nellie McHenry (or 'jolly Nellie' as she is called) is playing at the Park theatre Boston, this week in "A Night in New York" It is a farce comedy written for her by H. Grattan Donnelly.

Dan Sully who is playing at the Bowdoin Square theatre, Boston, this week in "The Millionaire" is said to be 'a peculiarly vigorous and manly actor, agreeably free from mannerisms and stage affectation.'

Boston theatre-goers continue to be delighted with "The Two Little Vagrants" at the Museum, which is now in its fourth week at that house. Mary Hampton 'womanly, tender and loveable as she always is' says a critic 'shows her art to the best advantage.'

James O'Neil has a morbid fear lest a stranger should approach him at the theatre before a performance as he declares some stroke of misfortune always follows such an occurrence. His dressing room is always

closed to all except his most intimate friends.

Vernor Clarges who was prominent in Tyrone Power's "The Texan" company at the opera house here some few years since, is playing this season in a piece called "The Cherry-Pickers."

Thomas W. Keene, is called the foremost Shakesperian actor of this country. He says "There is nothing quite equal to the exhilaration that one feels when completely absorbed in one of the splendid types of men that Shakespeare has created."

Miss Ethel Knight Mollison of this city is in the cast of "The Cherry-Pickers" which is Joseph Arthur's new play, and which is managed by Augustus Pitou.

The latest advices from Alexander Salvini are to the effect that he has suffered a relapse and is critically ill.

E. J. Henley has again recovered the use of his voice and will appear during the season in an elaborate revival of "Deacon Brodie." His return to the stage is designated "really a subject for general congratulation." Mr. Henley at one period of his career enjoyed the distinction of being the husband of Mary Hampton. He is said to be an excellent actor.

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MY OWN.

MARIAN FROELICH.

Moderato.

By THEO. HARRY COHN.

1. Where the riv - er greets the wil - low, Bend - ing
 2. Wave, ye wil - low branch - es, lac - ing In your
 3. Az - ure vi - o - lets in hid - ing, Mind me
 4. Where the riv - er greets the wil - low, There I

to re - flect its grace; Where the moss - es form a
 net - work sun - beams bright; Ah! I know a form whose
 of her eyes' soft blue; Look - ing ten - der, sweet con -
 meet my love, my own; And my dar - ling's face I

pill - low For the vi - lets mod - est face; Stand I
 grac - ing Far ex - ceeds your mo - tion light; And though
 hid - ing, Ev - er faith - ful, pure and true; And the
 pill - low On my heart no more a - lone. I for -

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wait - ing for my dar - ling, And sweet na - ture's ten - der
 thro' your tress - es glanc - ing, Gold - en gleams the sun - light
 star - ling's voice so thrill - ing, Of the mu - sic of each
 get the mur - m'ring riv - er, And the breeze - swept wil - low's

hush; Brok - en by the voice of star - ling, Makes the flow'rs with rapt - ure
 fair; Pur - er, bright - er gold is danc - ing In the mesh - es of her
 tone; That my heart, my be - ing fill - ing, Tells me she is all my
 sigh; Flow'r and song - sters trill and quiv - er, She's my own, and her's am

blush.
 hair.
 own.
 I.

My Own-2