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MUSIC AND DRAMA

A PLAY with scenes from the Emerald Isle is almost certain of popularity. In the United States, during the last few years, there have been—quite properly so—strong protests against the "stage Irishman"—the hideous creature of exaggerated brogue and doubtful wit, who has appeared frequently in cheap vaudeville. But the romantic Irish play is entirely another story and the public, Hibernian or Caledonian, is always glad of its coming. A production of this class will be seen by Toronto theatre-goers during the week beginning November 23rd, when "Ragged Robin" will be presented at the Princess Theatre with Mr. Chauncey Olcott in the title role. It affords a vivid and faithful picture of life in the Green Isle in the early part of the last century and, interwoven with the everyday happenings of peasant life, are delightful bits of fairy and folk lore, illustrated by songs and elfin dances and enhanced by a picturesque background. Mr. Pitou, who has placed many fine productions in Irish drama on the stage, has spared neither pains nor money to make this performance a spectacular triumph. The songs composed for "Ragged Robin" by Mr. Olcott are said to be gems of melody—among the most popular he has written.

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THE Goodman play, "The Test," in which Miss Blanche Walsh appeared as luminary, has not been especially popular in Canada. It was played at His Majesty's Theatre in Montreal and at the Princess, Toronto. Miss Walsh does not improve in artistic restraint and suggestion with the passing of the years and is becoming known in a type of play, more strenuous than satisfying. "The Test" belongs to the class known popularly as "problem" plays and fails to present coherently any complication worth consideration.

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ON November 12th was given the first of a series of recitals to be held at the Royal Alexandra Theatre, Toronto, for the benefit of the Hospital for Sick Children and the Toronto Free Hospital for Consumptives. The theatre company has generously denoted the use of its handsome auditorium and the recitals are to be under the personal direction of Mr. Harry Girard. Miss Agnes Cain-Brown, Miss Louise Le Baron, Mr. Carl Haydn and Mr. Tom Daniel are the well-known artists in the recital programmes and the most prominent citizens are extending their patronage.

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THE two concerts to be given by the Schubert Choir in Massey Hall, Toronto, on February 22nd and 23rd will be two of the most notable musical events of the season, as they will mark the only appearance of Mr. Emil Paur and the Pittsburgh Orchestra in Toronto. Mr. Paur has just completed his new symphony, "In Der Natur," which will be played at one of the concerts in addition to other orchestral novelties.

The chorus of the society will sing the following numbers with orchestra: Mozart's opera, "King Thomas," "Kaiser March," Wagner, "The Shepherds' Chorus" and the "Hunting Chorus" from *Rosemunde*, the "Battle Hymn" from *Rienzi* and the dramatic "Liberty" by Eaton Faning. The unaccompanied numbers will include "Weary Wind of the West," eight parts, Elgar, "Cradle Song," six parts, Brahms, "Who is Sylvia?" six parts, Schubert, "Up, Up, Ye Dames," Leslie, "King Arthur Had Three Sons," Boughton, and four vocal dances, "Tender Music all Inviting," "Her True Love She Greeteth," "As Dewdrops at Morn," and "Hark Silver Bells Chiming," by Schubert.

* * *

THE members of the Sheffield Choir, on their return to England, may speak with truth of the appreciative audiences in Canada but they will be able to say little regarding hotel accommodation. According to all reports from Hamilton and Ottawa, the arrangements for the "comfort" of the visitors left a great deal to be desired. In fact, our "Mendelssohnians" who go to Buffalo and New York would hardly put up with such accommodation as was provided for the English visitors. The latter took the situation cheerfully but certain Canadian observers were moved to wonder where the management went wrong.

* * *

M. MAURICE MAETERLINCK, who, it is announced, is to receive the Nobel prize for literature this year, has been called by some fanciful writer, "The Belgian Shakespeare," although there is little of the "myriad-minded" Elizabethan dramatist in the delicate fantasies which bear the Maeterlinck mark. Normandy has recently been this dramatist's home, where he has purchased the ancient Abbey of Saint Wandrille. Its ruined state has been altered to habitable conditions, without destroying the picturesqueness dear to a poet's heart. The Nobel literary prize covers a multitude of compositions, from "Barrack-Room Ballads" to "Monna Vanna."

The Sobs of a Suffragette

COULD anything be more in the nature of comic opera than the hysterical collapse of Miss Pankhurst, who, after electing to go to gaol, delivered a perfervid oration and then took refuge in tears? This is a noble champion, an impressive leader of warriors! Tears are about as futile as voting, said a pessimistic Canadian on the night of October 26th, and the lady who cannot refrain from hysterics in the police court is hardly likely to show much discretion at the polls. The "sisterhood" will probably be highly disgusted by this outburst of idle emotion but the general public will find entertainment in the scene. It really takes one back to the good old days of Amelia Sedley and Dora Copperfield when tears, fainting fits and smelling salts marked the path of the heroine. Christabel Pankhurst sounds like a good, sensible name but the owner thereof has gone to pieces just as sobfully as if she had been Amaryllis Montmorency. One could have forgiven her for many attacks on the House of Commons but her tears shall not be forgotten. Why, oh why, did not Christabel die game? One can admire a cheerful loser, an enemy whose body is found near the wall; but a weeping martyr—never! Even the woman who would consider voting a dreary nuisance had some regard for the pluck which sustained the suffragette. But her tear-stained banner is trailed in the dust.

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