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Besides her great ability to arouse
enthusiasm in the hearts of those
thoroughly versed in the science of
music—and the more thoroughly versed
the more enthusiasm—Orse had the
rare faculty of impressing and moving
the great mass of people who know
music only as an emotion, unable, per-
haps, to identify one note of the scale,
and preferring rag-time to all else, if
given a choice. She would compel the
plaudits of a typical music hall audi-
ence without sacrificing a whit of the
dignity of her art. She did not de-
scend to their level, but lifted them to
hers. In this sense she was a great
teacher on the stage, as well as in the
classroom. Whether before princes or
peasants, before artists or those musically
ignorant, she held her ideals, and the
same ideals for all.

Orse's favorite violin was a Gua-
dagnini and a Guarnerius del Gesù, both
Cremonas. Joseph Guarnerius marked
his work with a cross to distinguish it
from that of his cousin of the same
name, hence, "del Gesù." It is the
same make as Paganini's violin which
is so treasured at Genoa. Since they
fell from her stage, the Guarnerius
was sold in Paris for twenty-five hun-
dred dollars, the Guarnerius in Chicago
for five thousand.

From the backstage and wood pile of
a young Winnipeg medical practitioner,
in the year 1887, to the boards of the
newly erected and modern Walker the-
atre is a far call, yet such is the step
taken by Walter Brownlow, who takes
the part of the American consul in the
Savage Grand Opera Company produc-
tion.

In 1883 a young Englishman arrived
in this city in search of fortune and
adventure. The dream had just broken
and while there was lots of adventure,
those who had acquired any fortune had
departed in search of fresh pastures.
With the bull dog perseverance of his
race, the young man held on and went
through all the trying times of the
younger son who came to the country to
find that there was no room for him,
and he must get busy and do anything
to keep alive. Taking a job with the
Winnipeg Consolidated Mining Co.
which was working a prospect at the
Lake of the Woods, he worked there for
months and when he thought that he
had enough to enable him to seek a
better position, he came to Winnipeg,
only to find that his cheque was not
negotiable. In the back yard of Dr.
Sutherland he took a job cutting cord
wood, and he did it well.

That young man was Walter Brown-
low, the sweet-voiced singer who was
discovered by the late Sir Arthur
Sullivan, author and composer. After
seeing life in the west, Mr. Brownlow
went back to England with many stories
of hardship and many tales, and with
the idea that this country was not the
place for one of his temperament and
education. Had any one told him that
he would return with a first-class opera
troupe he would have laughed, because
at that time he was not aware that the
qualities which made him a favorite
singer among the nightingales and the
powers of the west, would make him
the ear of so eminent a man as Sir Arthur
Sullivan, and lead to his partnership with
ultimate development as a vocal artist.

On his return to England he went in-
to the dramatic profession, and took
small parts in various comedies. By
chance Sir Arthur Sullivan and Dvořák
Carter heard him sing, and his fortune
was made. Taking the young troupe,
they gave him a part in one of their
operas and he fulfilled the contract so
well that from that day to this he has
been gradually

Climbing Up the Ladder of Fame

and is in a position to command a fine
cut wood for a theatre in Winnipeg.
He sang in the baritone range and
played the violin, but his voice was
his great asset. He sang in a variety
of theatres, taking second prizes in the
Royal Comic Opera and the Grand
Opera of the City of New York. He
sang in the Grand Opera of New York
and the Grand Opera of San Francisco
and so on. He travelled
all over the world, and was
sponsored by the
Klaw & Erlanger theatre company suc-
cessfully. "The Dances of Lullaby."

Mrs. Drummond was well enough to
be at the opening of the new
Women's Musical Society. The
opening of the new Women's Musical
Society was a grand affair, and
the opening of the new Women's
Musical Society was a grand affair,
and the opening of the new Women's
Musical Society was a grand affair.

All the ladies of the Women's
Musical Society were present, and
the opening of the new Women's
Musical Society was a grand affair,
and the opening of the new Women's
Musical Society was a grand affair.

Songs—
(1) "The Dances of Lullaby."
(2) "The Dances of Lullaby."
(3) "The Dances of Lullaby."
(4) "The Dances of Lullaby."

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Sonata for piano and cello—
Mr. Landry, Mr. Mills.
Songs—
Mr. Victor Patton (Guest)
Mrs. D. Minor—
Mrs. Landry, Miss Simpson, Mr. Mills.

Manager Walker is to be congrat-
ulated upon having selected the Henry
W. Savage English Grand Opera Co.
in "Madam Butterfly" to give the dedi-
cated performance at his magnificent
new temple of music and drama. No
other attraction, however good in its
class, could possibly prove so generally
satisfactory to all Manager Walker's
patrons, for even the boy in the gallery
can appreciate a superb drama set to
superb music. "Madam Butterfly," tells
a strongly dramatic story and supple-
mented as that story is by Puccini's
beautiful music, one cannot imagine
anything more inspiring for any first
night performance, and particularly in
such a complete and handsome edifice
as the Walker theatre.

Mrs. Higginson, who presided at the
regular meeting of the Women's Musical
society, read a reply from Major Han-
bury Williams to the message of con-
gratulation sent to their excellencies the
Countess Grey upon their re-
cent bereavement. Mrs. Higginson also
gave a brief description of Saint Saens'
"Dance Macabre" or "Dance of Death,"
played as a piano duet by Mrs. Grant
and herself. The programme consisted
of selections from French composers,
and was as follows:

Piano Duet—Dance Macabre
Saint Saens
Mrs. Grant and Mrs. Higginson.
Songs—(a) Obstinata.... Fontenailles
(b) Elsie..... Massenet

(Violin obligato by Miss Simpson.)
Piano—Les Sylphides.....Chaminade
Miss Louise Robertson.
Violin Duos—(a) Pastorale.....
(b) Forsaken..... Godard
(c) Serenade.....

Mrs. Sterling and Mrs. Riley.
Songs—(a) Madrigal.....
(b) Ses Yeux.....Chaminade
Miss Chevrier.
Piano—Automne..... Chaminade
Miss Boyd.

Song—L'Amour..... Teresa del Riego
Miss Winona Lightcap.
Piano—Le reveil des fees (Etude)
E. Prudent

Mme. Beauchemin

Among those present were Mrs. Ma-
thers, Mrs. H. H. Smith, Mrs. Ver-
looven, Mrs. Hammond, Mrs. John
Stovel, Miss Caldwell, Miss Robertson,
Mrs. W. S. Grant, Mrs. Higginson, Mrs.
Affleck, Mrs. Arnott, Mrs. A. D. Mac-
donald, Mrs. Dimbleby, Miss Young,
Mrs. J. S. Mackenzie, Miss Briggs, Mrs.
Stidson, Mrs. D. M. Walker, Mrs.
Richardson, Mrs. Henderson, Miss Hen-
derson, Mrs. Geo. Ryan, Miss Shurtloff,
Mrs. Nares, Miss Landers, Miss Kil-
bourne, Miss Hargraff, Mrs. C. E.
Dewey, the Misses Fortune, Mrs. T.
Kelly, Mrs. Wakeman, Mrs. E. S. Miller,
Mrs. Good, Mrs. Robert Gallagher, Miss
Weiss, Mrs. H. S. Patterson, Miss Hol-
iday, Miss MacDowell, Mrs. Norman
Lindsay, Mrs. F. W. Ellis, Mrs. Steven,
Mrs. James Patterson, Miss Patterson,
Miss Chown and many others.

Ellen Terry is still the delightful de-
bonair creature of former days, the em-
bodiment of mirthful spirit, and the
realization of ideal grace in action. If
there has dimmed her shining locks a
tint with a touch of sober gray, her
smile has lost none of its brilliancy or
whimsy, her voice is as soft, clear, and
musical, her form as lithe, and her step
as light as ever. Her art, of course, is
at its ripest. It was a constant grati-
fication to watch the unstudied ease of
her repose or the spontaneous aptness
of her gesture, and to listen to each
significant inflection of her flexible
voice. The play itself, in which she
was chosen to appear, made no demand
upon and offered but small opportunity
for her finest powers, but the authori-
tative skill with which she gave vitality
and substance to a fanciful and impos-
sible character denoted the great actress
and consummate artist.

Struss's "Salome" is recognized by
the consensus of the most prominent
musicians of modern music as a monu-
mental work, probably the greatest
musical genius has produced in
this generation. It has been performed
in more than twenty European cities,
and many of the foremost com-
posers, in which a strict standard of
art prevails. It is a com-
plete and states that the opera
is a masterpiece and that what people go to
hear is not the text, but the music.

A few of the operas of the classical
period are based upon plots and lib-
rettos which would be as tedious to
read as they are if they were not as
they are. In the same way, the
opera is a masterpiece and that what
people go to hear is not the text, but
the music.

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At the last Laurier banquet in Toronto
considerable quiet comment was after-
wards made on the excellence of the
musical programme and the verve and
enthusiasm with which it was carried
through. Much of this was due to the
excellence of the support given by the
magnificent New Scale Williams Piano
supplied, mention of which is made in
the following extract of letter written
by Mr. Inwood, secretary of the General
Committee.

Oshawa, Ont.
On behalf of the Ontario Liberals'
Committee, I desire to thank you for
your courtesy in supplying a first-class
piano on the occasion of the banquet
and demonstration given in honor of
the Right Hon. Sir Wilfred Laurier,
K. C. M. G., P. C. The instrument pro-
vided highly satisfactory and afforded the
greatest pleasure to the audience.
W. G. Inwood, Sec'y. Gen'l. Com-
mittee.

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to be the premier
Piano of Canada.
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