

Music and The Drama

IN MUSICAL CIRCLES.

Local musical circles have been stirred to their depths for the past fortnight in anticipation of the production of what has been designated "The Grand Parade." Musical people had the same degree of curiosity regarding it as non-musical. The former wanted to hear good singing, good music—something indicative of sunny Spain and the Maid of Castile, with guitar and mandolin, for instance. In "Parade" there was one scene, where a number of stalwart youths, dressed like Spanish brigands or Spanish smugglers as one sometimes sees these cavaliers in pictures, or it might be Spanish Students they were intended to represent—however—each entered bearing a mandolin, and keeping time to the music of a waltz being played by the orchestra—the seeming mandolin playing was only pantomime—There is no scruple in saying this because each member of this group is intelligent enough to know that the effect would have been vastly improved had they learned to play a simple waltz and supplied the music for themselves.

"Parade" raised many hopes that some vocal talent of superior quality would be heard and that music of a high order generally would be presented. These hopes are not realized—"Parade" is simply "spectacular."—It appears to be intended merely to please the eye and if that is the purpose, it succeeds abundantly well. The various marches and counter-marches, the brilliant costumes, the jewelled (stage jewelled) dresses, the calcium light effect of different hues thrown on the performers, make the sight truly pleasing and one that justifies the interest taken in it.

From the "fairies and butterflies," to the "Queens of the Sea" with their graceful Delicate movements and posings, from the Gypsy camp scene to the close of the scenes in the Moorish palace every picture was truly beautiful. The stage settings were the finest ever shown here. In the second part—the soloists, as appears by the programme, were Miss Louise Skinner—whose voice has been heard to much better advantage on other occasions. Miss Kathleen Furlong—who has a sweet voice with considerable power, and who made such an excellent impression, although the occasion was the young lady's first public appearance, that it is to be hoped she will be heard again in concert—Miss Quinton, who with her companions, sang well, looked pretty and acted well, in the Fleur-de-lis, and Miss Jennie Trueman who I regret to say I did not hear, and Miss Pidgeon who sang in an amusing duet and also in "Killarney," an illustrated song. Musical people generally have heard nearly all of these solo voices before and there is nothing new to be said. Special tribute is due to the clever representation of the "minuet" by little Miss Daisy Sears, who looked so cute and bewitching, 'she was like a piece of Dresden china' as one admiring gentleman was heard to remark. The marching of the Red Hussars has seldom been surpassed by professionals.

The gypsy encampment scene was popular but the gypsies were not such as we see in our midst occasionally; the type represented, must have been Hungarian gypsies all, because their dresses all indicated wealth—and the Hungarian gypsies are known to be generally wealthy. Yes, there is no doubt "Parade" is spectacular.

Tones and Underlines.

This season's tour of Albert Chevalier, the singer of cozier songs, is over. He sailed for England last Wednesday.

"Mignon" will be given at the Castle Square theatre, Boston, next week. Up to last Tuesday evening seven hundred consecutive performances had been given at this house and including operas of all classes.

A new comic opera to which had been given the title "Mam'selle 4 sous" has been written by Planquette and will soon be produced at the Gaiety in Paris.

A one act opera called "King Magnus," by Preben Nordermann, a young Swedish composer, has recently been given in Hamburg.

The next revival at Munich will be Mozart's "Escape from the Seraglio." It will be elaborately staged.

Lola Beeth, who sang in Boston, has recently made a very successful appearance

at the Court Theatre in Munich. She sang in "Otello" by Verdi and in "La Juive" by Halévy. Miss Beeth was not specially distinguished in the United States. Recently at Mayence was given Kingarrells "Gudrun," and the production was attended with much success.

Miss Fannie Franciosa is the stage name of a young girl from San Francisco, California, who recently scored a phenomenal success at Monte Carlo. Miss Franciosa sang an aria from Hamlet, of which a critic says: "She sang with perfection and her debut, a most agreeable surprise to all present, was an incomparable success." The young lady has attained this distinction after many years of study and hard work.

Just now these persons in Italy whose business it is to provide musical entertainment, are manifesting a decided preference for German music for orchestra and chamber purposes. In a recent programme of a society in Bologna out of twenty three works but three are Italian, while there are fifteen by German composers.

Among the manuscripts of the late Franz Von Suppe have been found some thirty unpublished songs, as well as the nearly completed score of a mass, the latter coming as a surprise to his still numerous admirers. These compositions will soon be published.

Madame Nansen, the wife of the famous arctic explorer was a pupil of Grieg, and has a high reputation in her native land as a singer.

Miss Lillian Carlsmith, the alto, is steadily winning recognition in musical circles in and near New York. She was engaged to sing in Newark N. J. a week ago yesterday and last Tuesday she sang in concert in New York city.

Miss Adele Aus der Ohe the pianiste gave a delightful concert in Steinert hall, Boston last week. She played the Bach fugue so cleverly as to provoke the remark by a critic "Seldom it ever has this profound classic received a broader, more musical or nobler treatment here." The critic says further "There are spasms of immaturity in Miss Aus der Ohe's playing, but these are few and far between and of so little consequence as only to be mentioned to relieve the monotony of the superlative encomiums which she so invariably calls forth."

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TALK OF THE THEATRE.

W. S. Harkins is in the cast of "Under the Red Robe" now running at the Empire Theatre New York and likely to run the balance of the season at that theatre. Mr. Harkins, in writing recently to a friend in this city, I believe, says that he has in store for his patrons during his coming summer season in this city, several surprises of an agreeable character.

Milton Nobles has abandoned vaudeville. He is in Chicago rehearsing a new play entitled "Under Martial Law" which he intends producing in that city on the 8th prox. If it makes a hit there it will later be done in New York.

Louis Morrison, who is always thought of as Mephisto in "Faust," is to try a new drama next season, entitled "Stuart Denzil, Gentleman." It is said to be of the Beau Brummel type, but rather more melodramatic.

"The Witch of Darnelough" is the name given to the version of "Guy Mannering" which Augustin Daly has made. Ada Rohan will be Meg Merrilies.

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Vernona Jarbeau is in Chicago playing in a piece called "Miss Chicago." It is of course a burlesque. She will star next season again in an entirely new burlesque arranged to suit her.

Fanny Davenport is here herself to western fields. She begins an engagement in Salt Lake City, Utah, on Monday next March 1st. It is said that Margaret Merrington is to write a new play for her.

Negotiations are said to be pending for early production at the Opera house here, of Sutton Vane's play "Humanity" with its horses and dogs &c. The play will be given at the Columbia theatre, Boston about the end of March.

The Knickerbocker theatre, New York, was the scene of the first production of Sardou's "Spiritus" in America. The time was last Monday evening.

Paul Caseneuve is the name of an actor who intends producing the repertoire of the late Alexander Salvini at the Murray Hill theatre, New York, beginning on Monday next.

"Secret Service" a new play has been running at the Garrick theatre, New York, since 4th October last. The play will shortly be given in Boston.

Mrs. Tom Thumb (now Countess Magri) with her companions, is appearing at the Zoo in Boston.

In "A Fool of Fortune" in which W. H. Crane is starring at present, there is an actor, as previously mentioned, named Edwin Arden, an ex-star. It is noticed of his present appearance in this play that he "makes up like the Count de Castellane, who married Anna Gould."

Annie Irish, a handsome young woman and a clever actress, has been engaged by Minnie Midden Fiske for a role in the forthcoming production in New York on 2nd March of "Tess of the d'Urbervilles."

Aubrey Boucicault, the son of the late Dion Boucicault is playing in New York city in a London version of "My Friend from India." The London version is called "His Royal Highness." It is said that "My Friend from India" has not been a pronounced success outside of New York.

"The Sign of the Cross" is playing a very successful return engagement in Philadelphia at the close of which it will be done in Brooklyn. Its present business is said to be so good that it will not be brought into Canada for the present.

"Under the Polar Star" is being continued at the Boston Theatre. It is a spectacular piece and the critics of that city are

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not sparing in their remarks as to some glaring inconsistencies upon the part of some of those engaged in the production.

Joan Gordon (Bonnie Jean) is the name of a swordswoman who is giving exhibitions of her skill in Boston. She is described as "an attractive woman, stands nearly six feet in height, is a pronounced blonde and a very pleasant person to meet."

POSITIVE PROOF.

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