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SATURDAY, MARCH 24, 1906.

Calendar for Next Week.

- 25—Fourth (or "Laetare") Sunday in
Lent. Feast of the Annunciation,
or Lady-Day.
26—Monday—Votive office of the
Holy Angels.
27—Tuesday—St. John of Damascus.
Confessor, Doctor.
28—Wednesday—St. John Capistran.
Confessor.
29—Thursday—Votive office of the
Blessed Sacrament.
30—Friday—The Most Precious Blood.
21—Saturday—Votive office of the
Immaculate Conception.

RECEPTION TO ARCHBISHOP AT CRESCENTWOOD

Anniversary of Consecration of His
Grace Commemorated with Excel-
lent Programme at St. Mary's Acad-
emy—Classic and Complete Drama.

The Reverend Faculty and the young
ladies of St. Mary's Academy, Cres-
centwood, tendered Archbishop Langevin
a memorable reception on Tuesday
evening in celebration of the eleventh
anniversary of the consecration of His
Grace. The feature of the evening was
a classic, Christian drama, by far the
most ambitious ever undertaken at the
Academy. In completeness of scenic
effect, in the strength of the story and
the power of its interpretation, in the
indefinable ensemble that goes to make
a well-knit unit of a production,
"Claudia" surpassed any of its pre-
decessors on the new Academy stage.
The pretty Indian play given recently
does not suffer in the comparison; it
possessed a charm unique to itself in
the quaint subject and the artistic
manner with which it was handled.
But "Claudia" was powerful, in flights.
It finds its theme in the absorbing
passion of Jesus, with the Gentle,
Suffering, and Ever-Living Saviour sym-
bolized in a rose which having touched
the hem of His garment as he was
led through the streets of Jerusalem,
lives ever fresh and fragrant. "The
Mystical Rose" is the miraculous agent
which tells of the divine power of Him
crucified, and among the notable scenes
is the vision of the flaming cross in the

Christian's dungeon effected by the
rose, that the doubting vestal virgin
may be converted. The play of thunder
and lightning, amid which the dead
form of the Nazarene, hanging from
the cross, suddenly stands revealed, is
positively thrilling!

Portrayed With Power

"Claudia" is a play demanding dra-
matic power, and the convent girls were
not found wanting. Every conspicuous
character was well portrayed. Miss
B. Kibbie as Pilate's wife fulfilled well
the trying part, repressing herself and
again flaring forth in passion, with good
discrimination. Miss S. Burns revealed
all the purity of character demanded
in the good Pilate's daughter, "Claudia",
who finding the rose after the passing
of the Saviour, is led to see the faith
through its mystic agency. Miss K.
McManus played the childhood of
"Claudia" with charming freshness.
Miss D. Anderson, with her forceful
work, made "Leah," the accursed Jew-
ess, one of the strongest parts of the
entire cast, and Miss V. Julian found
much favor as "Rebecca," the Christian
Jewess. "Agrippina," the Roman Em-
press, was invested with the necessary
haughty imperiousness by Miss G.
Lindback, whose clear-toned, pen-
etrating voice deserves particular men-
tion. Miss B. O'Reilly fulfilled the
part of "Ifra," the Sorceress, as perhaps
could no other member of the cast, and
Miss R. Simpson, as "Rubia," the
Vestal Virgin, was especially praise-
worthy, gracing the role with artistic
simplicity and most pleasing enun-
ciation.

The characters above mentioned
made the most of the advantages offered
and several times the spectator felt
himself stung, as it were with, the sud-
den breaking upon him of a more inti-
mate view of things of the early Chris-
tian days, long thought familiar: when
the Christian women reciting the
Apostle's Creed are suddenly inter-
rupted with a piercing cry from "Clau-
dia" as she reaches the passage "suffered
under Pontius Pilate," her father;
when these same women in their haunts
of prayer are heard singing the Psalms,
now become so familiar to the Catholic
in the Vesper service; when from within
Pilate's palace is heard the mob's cry
"Away with Him! Away with Him!"
while the women of the household are
distracted with the thoughts of cruci-
fixion for the mild and gentle Nazarene
preacher. The moral is a most salu-
tary one and its influence is never ab-
sent during the progress of the play.

The cast in full was as follows:

Claudia Proclea, Wife of Pilate,
B. Kibbie.
Claudia, Pilate's daughter, 8 years
old, K. McManus, Act I.
Claudia, Pilate's daughter, 10 years
later, S. Burns, Acts II, III, IV, V.
Livina and Masciana, Roman Ladies—
K. McCusker and M. Burns.
Leah, Rebecca, Iris, Appia, Lygia,
Servants—D. Anderson, V. Julian, K.
McKittick, F. Barreau, G. Genest.
Ghosts—R. Christie, M. Doyle, E.
Bawlf.
Ifra, a Roman Sorceress, B. O'Reilly.
Rubia, Servia, Stella, Vestal Virgins,
R. Simpson, M. Dudley, M. Kilgour.



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Faustina, Tullia, Antonia, Syra,
Nemis, Christian Women, M. Morkill,
C. Cauchon, M. Girvin, R. Boxer, M.
Weiss.

Agrippina, Empress of Rome, G.
Lindback.
Ruffila, Slave of Empress, R. Tait.
Flower Girls, Pages.

Musical and Literary

The musical and literary numbers
given before and after the drama,
maintained the Academy's reputation
for excellence in these departments.
The selections included: Orchestra,
"Romance," C. Dancel; Violins: Misses
E. Champion, J. McArthur, A. Bern-
hart, L. McArthur; Mandolins: Misses
M. Conway, E. Morkill, S. Bernhart;
Piano, Miss R. Graham.

Scene Lyrique: "Le bon Pasteur."
Soloists: Misses J. McArthur, D. Gag-
non, A. Caron, B. Caron, R. Graham,
F. Boes, R. Nokes. Speakers: C. Pre-
ndergast, F. O'Sullivan, L. McPhillips,
B. Caron. Choruses: Pupils of Inter-
mediate Department.

Piano Solo, "Prelude," Rachmaninoff
Misses S. Burns, B. Kibbie, K. McCus-
ker, E. Anderson.

"Floral Greeting," Pupils of Junior
Department.

Duet, "Festal Eve," Heller: Misses
C. Prendergast, F. O'Sullivan, R. Nokes,
K. McDonald, L. McArthur, B. Palas,
G. Burke, F. Boes.

Violin Solo, "Polonaise Brillante,"
Wieniawski: Miss R. Simpson; Accom-
panist, Miss S. Burns.

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MUSIC

MUSICAL INSTRUMENTS

PIANOS

Drama, "Claudia, or the Mystic Rose,"
in five acts.

1st Interlude, "Les Hirondelles,"
Misses C. Driscoll, E. Flanagan, B. and
A. Caron.

2nd Interlude, Recitation "La Bles-
sure," D. Laporte; Miss S. Coupez.

Vocal Duet, Misses J. McArthur, D.
Gagnon.

Tribute to His Grace Archbishop Lan-
gevin, composed by Miss K. Sullivan;
given by Miss K. McCusker.

Finale, "Processional March," L. Pen-
guet: Misses Driscoll, M. Bawlf, E.
Champion, H. Champion, M. Conway,
A. Bernhart, R. Graham, K. O'Grady.

Remarks of His Grace

After the tribute to His Grace, Mgr.
Langevin closed the pleasant evening
with the following brief but happy ap-
plication: "My dear children, I thank
you most heartily. In 'Claudia' you
could not have chosen a better subject,
a more interesting work, or one more fitted
to do good, and to reveal the lofty ideals
you receive in your education here. I
am quite sure the whole city of Win-
nipeg, if present, would go away with
an increased appreciation of the first-
class, Christian education you receive
in this Academy. That you were filled
with the spirit of this beautiful drama
is shown by the feeling and earnestness
with which you played your parts. My
wish is that having received such an
education within these walls you may
go forth like 'The Mystical Rose,' doing
good among all. Like the Mystical
Rose may you keep your heart ever
fresh and unfaded and may you work
many miracles by your good and kind
deeds. May each of you be a little
'Claudia,' pride of our Church, of our
Country. I thank you very much,
Mystical Roses, Good Night!"

A large number of clergy were present,
while the commodious assembly hall
could not accommodate the attendance
of parents and friends of the convent
girls.

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tissues must be rebuilt, played-out
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