

Musical and Dramatic.

IN MUSICAL CIRCLES.

The excellence of the concert given in Centenary church on Thursday evening of last week, is unanimously conceded. I regret I was unable to be present on the occasion but from competent musicians learn that Mrs. Spencer who is such a pronounced local favorite, more than held her own in comparison with Miss Fanning the lady from Mt. Allison. Miss F's work was abundantly complimented, and no doubt justly as her voice gave evidence of much training and cultivation.

The concert in the Exmouth (St) church Sunday School room, in aid of the piano fund, on last Tuesday evening was one of the most pleasing and really meritorious concerts I have had the pleasure of attending in quite a long time. The talent was an aggregation that has never perhaps before participated in the same programme, and it was all of a very high order too. Mrs. Worden and Mrs. Spencer both sang with that agreeable and noticeable characteristic of both these ladies viz: a nice, clear articulation. The selection by Mrs. Worden was "Tis not true" by Tito Mater, and her encore piece was "Good bye Sweet Day" by Vannah. Quite a coincidence was noticed in the fact that Mrs. Spencer's song was also by Mater. It is entitled "Amo" and for an encore she sang "Call me back". Miss Godard played the accompaniments and also gave a piano solo which was so well received that she was obliged to play a second selection; this lady's playing thoroughly merits as it receives the hearty praise of the listener. Prof. White gave a violin solo Raff's Cavatina, in a masterly manner and I doubt very much if he ever before played with such nerve force and style, finish and interpretation as he played last Tuesday evening. He was in excellent form; few if any, violinists have been heard in this city who could equal his work and fewer still who could surpass him. Other talent equally good took part in the concert but there is not space enough for further individual mention.

Beginning on next Monday evening the music lovers of St. John and all others who appreciate a pleasant evening are to be treated to a short season of opera. The operas will be produced by the Gilbert Opera Company which has been playing a very successful season of six weeks in Halifax. Inquiry elicits the information that Mr. Gilbert who is at the head of this company, is not the man of the same name who introduced Miss Carvell to the St. John public as a prima donna a few years ago. The Mr. Gilbert whose season begins on Monday evening, was here several years ago and then made many friends, who knew him as "Scotch Jim". The "Mikado" has been decided upon as the opening work and there is little doubt all things considered, but that the company will do satisfactory business during their stay. Incidentally I believe it is proposed to introduce the extra attraction of "living pictures" at each performance after that of Monday. The company has a very valuable and excellent business man ahead of them in the person of Mr. Brackett who is well up in his work and a "hustler" in every sense.

Tones and Undertones.

Mr. Berthold Tours, the well known composer of Anglican church music, is broken down physically. Mr. Tours, who is nearly 60 years of age, was the son of a Rotterdam organist, and studied at Leipzig and Brussels. In his early days he was successful in Italian opera, and then became a teacher and composer. On Sir Joseph Barnby resigning in 1878 the post of chief musical to Novello, Tours was selected for the post. He is an able musician and was complimented by Gounod on his pianoforte arrangement of "The Redemption."

In the Empire of Germany there are seventy opera houses worthy of the name.

The Bostonians opened in San Francisco on the 4th inst., and of course Jessie Bartlett Davis has expressed her delight with everything in and about or connected with the Pacific coast tour of the company. All of which has been duly chronicled in the San Francisco papers.

Alma Dalma (Mrs. Rudolph Aronson) has been appearing in concert in Scandinavia with success. She was a pupil of Massenet.

Miss Alice Neilson, a popular prima donna at the Tivoli in San Francisco, has joined [the Bostonians to understudy Helen Bertram.

A Malay opera troupe is on its way from Polynesia to London, where it will perform "Rishi Rishi Hirsan," described as national opera.

And now Lulu Glasser, the sprightly soubrette of the Francis Wilson company, denies that she contemplates matrimony for several years to come.

Miss Minnie Tracey, an American prima donna who has made her mark in the old world, is coming back to her native land shortly to sing leading soprano roles with Gustave Heinrich's Opera Company.

Hampardine the composer of "Hansel and Gretel," keeps on turning out nurse

operas. His latest is "The Bronze Horse," just brought out with success at Cassel, the words written by the composer's sister and the plot from "Grimm's Tales."

The following notice of Miss Zeisler, the great pianiste, I believe will be of more than passing interest to the musical people of this city. The lady who is the subject of the notice played in Carnegie Hall on the occasion of her first public appearance after her return to the United States. The notice says: Fannie Bloomfield Zeisler, the most brilliant of American pianists, made her reappearance after an absence of a few years. Since she played here last she has enjoyed triumphs in Germany and Austria, and that they were well deserved her magnificent performance demonstrated beyond question. She returns to us a finished artist, her technical equipment on a par with contemporary masters of the instrument, and her old fire and fury as fascinating as ever.

She played a terrible test for man, woman or beast, the Schumann concerto, the Rubinstein in D minor and the scherzo from the Liszt concerto in D minor. To cap this, she responded after about half a dozen recalls by giving the Liszt-Schubert Erlking with poetry and passion.

On the side of sober, scholarly repose and rhythmic surety Mme. Zeisler has gained enormously. And with the exception of a few slips—she was extremely nervous—in the Rubinstein work she is almost technically infallible. In velocity, clarity in passage work, limpidity in purely spicato effects this slender girl has but one superior in the land—Raisel Josffy. Temperamentally she has no rivals. She opened our eyes when she tult up that huge crescendo in the cadenza of the Rubinstein concerto. Dynamic intensity and the most dramatically significant delivery were all there and literally breaths catching. It is this superb intensity and dramatic delivery that places Bloomfield Zeisler on a pianistic peak all her own. She is so warm-blooded, so full of color, that every note is vital. I liked best the first and last movements of the Schumann. She was guarded at the start, and the F major movement of the Russian composer left me untouched.

But she let loose the dogs of war in the closing allegro. It was magnificent, and it was piano playing.

Fannie Bloomfield Zeisler played the Rubinstein in such style and with such vigorous breadth of handling last night that it will be a bold artist that follows her with this composition this season. The Liszt scherzo was sensational to a degree. It was Josffy's pet encore piece at one time. Barbaric in coloring, its piquant theme and fantastic outlines make it a strong card for a pianist with plenty of spirit. Last night it was dazzlingly played.

The American girl enjoyed a genuine ovation, and as there were at least one thousand professional pianists in Carnegie Hall you know what that means! Walter Damrosch accompanied most sympathetically.

Another pianiste who is favorably mentioned by the New York critics, is "a pretty, fresh looking girl named Kate Bundy." She is of Philadelphia. She played in Steinway Hall, and she is a pupil of Sternburg the Russian pianist. "She plays extremely well, finished in her technique and her touch and style musical."

Melba drew \$15,000 at two concerts in Chicago.

In the programme of "Billie Taylor" at the Castle Square theatre, Boston, Mass., a writer says of a lady well known here. "Miss Edith Mason looked pretty, but she sang badly and her acting was mechanical."

The following is the programme of the concert given by Madame Melba, in Music Hall, Boston, on Thursday evening of this week. She appears with her company in the same place this afternoon.

Overture, "William Tell"..... Rosini Orchestra.
Aria, "Salve Dimora," from "Faust".... Gounod Mr. D'Aubigne.
Aria, from "Marriage of Figaro"..... Mozart Mr. Campanari.
Prologue, "I Pagliacci"..... Leoncavallo Mr. Campanari.
Aria, "Addio mio sospira"..... Berton Mrs. Scalchi.
Aria, "Ah fors e lui," from "Traviata".... Verdi Mrs. Melba.
Aria, from "L'Attreque du Moulin"..... Braneau (First time in America.)
Waltz Song, "Se seran Rose"..... Arditi (By request)
Mrs. Melba.
Aria, from "Barber of Seville"..... Rosini Mr. Campanari.
Cavatina, "Nobli Signor," ("Les Huguenots")..... Meyerbeer Mrs. Scalchi.
Quadrille, from "Rigoletto"..... Verdi Madame Melba, Scalchi, Messers. D'Aubigne and Campanari.
Intermission.
Overture, "Hansel and Gretel"..... Hampardine Orchestra.
The "Mad Scene" from Donizetti's "Lucia di Lammermoor" in costume.
Lucia, Mme. Melba.
(First Overture, Mr. North.)

Verdi's first effort at composition cost him a whipping. He was so enraged at striking a wrong chord that he began thumping the piano to the righteous indignation of his father.

It is proposed, in Boston, to give a concert (with the Boston Symphony orchestra) for the benefit of the former leader of the

LITTLE TROOPER.

QUICKSTEP.

A. FRENCCELLI.

Tempo di Marcia.

al principio.

Copyright, 1894, by The New York Musical Record Co.

double basses, Mr. Goldstein, who has become hopelessly insane.

TALK OF THE THEATRE.

"The Irish Senator" Company has been playing to poor business during the week. Whatever may be the prevailing opinion of the play itself—it is farce comedy—there appears to be a general belief that the poor business is not a little due to the indiscreet language of one of the specialty men on the opening night. "Trilby," with Miss Cecil Lorraine in the title role was put on last evening. This lady in this role gave much satisfaction by her work, when she first appeared here in this part.

Miss Nellie Ganthony, the entertainer, will make her New York reappearance at the Sunday concerts at Proctor's Pleasure Palace.

Miss Mary Palmer, who sang in opera in this city last year, in now in the cast of the new comic opera, "The Wizard of the Nile."

Miss Adele Ritchie, the young prima donna, was married privately on October 6, at Camden, N. J., to Joseph W. Herbert, the principal comedian of the Lillian Russell company, now playing at the Co-

lumbia Theatre in Chicago. At the time of the wedding Mr. Herbert was playing with the company in Washington and ran up to Camden to get married without any one knowing anything about it. It was not until a day or two ago that the members of the company knew anything about the marriage, and very few of them knew that Mr. Herbert had secured a divorce from his former wife, Marion Lascelles, a short time ago.

Irving's Macbeth is said to be one of the finest of his productions.

A Boston critic says: "There was more fun and laughter in Shakespeare's 'Midsummer Night's dream' as it was played by the Daly Company last week than in a modern farce comedy."

Alexander Salvini plays 'Othello' this season. He will be a success if he proves even half as good as his father in that role. The first production of a play entitled 'The Lucky Star' will be at the New York Grand Opera House on the 6th inst.

'The Foundling' is the name given to an English farical Comedy which was put on at the Park theatre, Boston, on Monday last. It was written by Lestock (who wrote "Jane") and E. M. Robson. The

production gives opportunity for "Cissy Fitzgerald" to do some of her specialties.

Evidently "Proscennin" who writes to PROGRESS of stage matters in Boston, is not the only one who disapproves of Irving as an actor. As another one Vance Thompson in the New York Commercial Advertiser says of Irving's Macbeth: "Very humbly and yet very sincerely I would suggest that it is a player's business to play the part set down for him. When I go to see 'Macbeth' I wish to see the thane of Cawdor, who shall be king hereafter; I do not care to see a man—no matter how interesting—dangle his parti-colored personality in front of a panorama. Were it not for the scenery I do not think you could tell whether Irving were playing Mathias or Shylock, Louis XI or Macbeth. It is only by his costume that you can tell the role he is playing. He plays only one part—this strange romantic; grotesque, hideous role of Irving." This reprimand and disapproval may have a deterrent effect on Irving and result in shortening his stay on this continent.

Mary Hampton has purchased a cottage at Rockport, Mass. Her investment confirms her assertion that she likes Boston.

FRENCH, ENGLISH AND AMERICAN

Millinery.



HATS, TOQUES AND BONNETS.

THINKERS AND UNDERSTANDERS.

In the latest styles. A large and magnificent stock to choose from. Inspection cordially invited.

CHAS. K. CAMERON & CO.
17 21st Street.