

Music and The Drama

The most important novelty of the season at Monte Carlo will be 'Mousseline,' by Leduc de Lara, which is to be sung there in March under the direction of Leon Jehu. The principal roles will be sung by Mme. Hagion and Ernesto Tunesco. The librettists of the new opera are Armand Silvestre and Eugene Mounssy, authors of 'Griseville' and 'Leyli.' Tunesco sings the part of a gladiator, and it will be the first role in a French work that he has ever created. He has already expressed the opinion that since Otello he has undertaken nothing better suited to his talents. The scenery for the performance has been designed by some of the best known French artists, and Roggegress has already painted at Monte Carlo in the costume of Mousseline. In addition 'Meina,' 'Oello,' 'Faut' and 'Aide' will be sung. Mme. Caron will appear as Meina and Tunesco will sing Rhadames and Otello. These performances at Monte Carlo during March and February always collect more well-known artists than any other series of productions in Europe outside of London and St. Petersburg. The place is a sort of diminutive Bayreuth for Isidor de Lara, whose operas are usually heard there and nowhere else.

Massenet's 'Cinderella' is in active rehearsal at the Opera Comique in Paris, although it may be preceded by other works also in rehearsal. It has been ready for five years, but as one of Lalo's operas waited twenty years for production there, M. Massenet need not be disappointed if his opera is still further delayed. Both the Opera and the Opera Comique are planning to produce Mahla's 'Joseph,' 'Hansel and Gretel' will soon be heard at the Opera Comique, as the opera, in spite of its origin, was highly successful in Rouen. A new ballet by Leoncoq and Catalle Mendes, called 'The Swan,' will soon be produced in the same theatre for the benefit of Signor Invernizzi, who recently left the Opera to help the ballet performances at the smaller theatre.

The production of Beethoven's 'Fidelio' in Paris called attention to the fact that the same story had been used by three librettists for Gaveaux, Paer and Beethoven. The first version was 'Leonore, ou l'Amour Conjugal,' and was written for the composer by Bouilly. Paer used an Italian translation of this same text. Beethoven heard this opera and expressed the greatest admiration for it. He was so enthusiastic that Paer, who sat next to him at the first production of the work, believed that his admiration was for the music, and thanked Beethoven heartily.

'No, my friend,' Beethoven exclaimed. 'No, it is not the music, but the text. I must set that to music.'

It was the weakness of this libretto which long interfered with the success of the opera. The text used in Franco was translated by Anthonis, who is no ordinary translator, but a man of great literary skill. He is a judge in Belgium, and in the intervals of his professional duties devotes himself to the work of translation.

Ambroise Thomas is to have a monument in Paris in the Parc Monceau, near the statues of Guy de Maupassant and De Nouville. It is a curious fact that one of the French newspapers refers to Ambroise Thomas as 'the composer of Raymond,' an opera known to-day only through the hackneyed overture.' As a matter of fact it was a spectacular play by Victorien Sardou, for which Thomas wrote the music.

Covent Garden is to have some novelties this season, although they are usually little more profitable in London than they are in New York. But it is at all events agreeable to hear them occasionally, if only to vary the customary round of familiar works. Gounod's 'Polyeucte' will not be given, and it is doubtful if the opera was ever seriously contemplated. The first new production will be 'La Princesse

'Anberg,' by Jan Black, which has been sung with great success in Brussels. Myrahe Black may not have a musical name, but he has a reputation in his own country. He was born in Antwerp in 1851, and has been for the past thirteen years an instructor in the conservatory at Antwerp. His opera is in three acts and four tableaux and has a French libretto.

Two other novelties will be of German origin. Thillier's 'Lobstanz,' which is half ballet and half opera, will be given. Ever since Felix Mottl first produced the work at Carlsruhe it has progressed successfully over the German stages. The other work promised now is Goldmark's 'The Prisoner of War,' with at least Herr Reichmann and Froslein Renard of the original Vienna cast. It is expected that there will be at least one performance of the Nibelungen Ring under Felix Mottl's direction. Goldmark's 'The Queen of Sheba' will be produced in case 'The Prisoner of War' is postponed.

Mme. Emma Eames has never been suspected by persons who knew her of uncertainty as to what she wanted to do or of carrying out her plans with any lack of determination. She set certain artistic goals for herself, arranged the problems of her career when she was at its beginning, and then fulfilled her purpose with a success that has placed her to-day in the first rank of singers at an age at which few women have ever gained such prominence. This has been, of course, the result of her natural talents in the first place. The singer's profession is one, however, in which talent with art leads to little progress. Mme. Eames' knowledge of what she wanted to accomplish and her will to accomplish it in the right way have brought her so far in her artistic career. One drawback in this rapid progress has already made itself felt. She has already begun to wonder what there will be for her to do after her plans for the immediate future have been fulfilled. It may not be necessary to say that these include the rest of the Wagnerian roles not yet in her repertoire. Her final achievement in this direction will be Isolda, and that will not be reached for several years. It is a part of the artistic future which she laid out for herself when she sang the first of the Wagner heroines. That was naturally enough 'Elsa.' After this came 'Eva' and 'Elizabeth.' This winter her Siegfried was heard for the first time. In the progress which every one of these parts showed there was evidence of an ability to go still further. Mme. Eames is quite determined that she will go further. When she achieves the final distinction, Mme. Eames will be the youngest woman of her day to have gained such success on the operatic stage. The case of the German singers is scarcely analogous. They begin with Wagner, and their preparation is not comparable to that which Mme Eames has made.

'I sometimes wonder what roles I shall undertake,' Mme. Eames said the other day, 'after I have sung Isolda. That is always taken to represent the climax of a dramatic singer's career. As matters are in the musical world today there is no greater height. I hope to sing all the Wagner heroines before very long. Shall I have to keep singing them or will there be some new roles by that time which I can undertake? I have been greatly interested in 'Iris' from what I have heard of it, as there seems to be in the work an indication of an element that may be new in opera. This work I have heard had a spiritual character that has never been tempted before in the same way that Mascagni has tried it. I have often thought that might be the direction of the new composers. The spirituality of Wagner's operas is always allied with very different elements. Mascagni has, I understand, made the spiritual character of the Japanese girl the predominant tone in his opera and done that in a way that has never been utilized before. I am anxious to study the results of it, for I think that must indicate a direction in which something new is to be accomplished in opera.'

'The French composers who are writing today in Wagner's style are only exaggerating his methods, and there seems to be no likelihood that anything will come from them. French music of the kind that is written now seems to make little appeal to the taste of Americans. In French music today one notices more than ever the adherence to the form and the line rather than to any great breadth of conception and feeling. That music pleases the French sufficiently. Alexandre Dumas fils once said to me: 'We're not a musical people at all.' I looked at him in astonishment, for I had not been so long in France. That is true he said. 'We like military music and the chaussonette.' Those are the only forms of music which Frenchmen really like. In other forms of music they love to admire the beauty of a phrase, the execution and exquisite workmanship. But they do not love the music. I have realized the

truth of that the more I have come to know the French.'

Mme. Eames thinks that the public is more exacting than it realizes in its demands on the singers in the opera. 'Instruments may get out of tune in cold weather or for some other natural reason,' she said, 'but the singer is always expected by the public to be in perfect condition. A great many things that would not affect another person may put a singer into such condition that it is impossible for him or her to appear to the best advantage. But the public is not patient with the artist under these circumstances. The singer who would win fame to-day must do far more than was ever expected in the past. Albeniz once told me that she could never have made the reputation she did if she had sung to-day. She told me that in the days her triumphs were made the orchestras were smaller and not so loud, and that above all things the singer was not required to act. But to-day one must not only sing well. That is not enough. One is expected to act just as well.'

Jefferson de Angeli will open the season at the Casino next September in a new opera by Stange and Edwards. Alce Nelsen will follow in October, also in a new opera. It is said that after this season the Casino will be devoted to combinations, while the reviews and extravaganzas heretofore done there will be produced at the Olympia.

Sofia Scalchi announced last week that her present tour will be her last on the American stage. Next season she will visit Australia.

Albert Alvarez, tenor of the Paris Opera made his American debut in Boston last Tuesday with the Ellis Opera company, achieving an emphatic success.

Victor Maurel had a cold last week and his song recital, announced for Friday, at Mandelsham Hall, New York was postponed until Tuesday afternoon.

Franz Servas, a member of the family of the 'colist' and a relative by marriage of Ernest Van Dyck, is the composer of an opera recently given at Carlsruhe under Felix Mottl's direction. It was sung for the first time there, as it had never been given even in Belgium or France. It is called 'Ion.' The librettist was Leonato de Lisle, who based the story on Euripides' play of the same name. The score is said to have been written under the influence of Wagner's methods, although the audience found much to admire in it that was plainly the result of the composer's own talent. The number of visitors from France was large, and made, with the impresarios and composers present, the greater part of the audience. Much of the success of the representation is said to be due to the admirable performance under Felix Mottl's direction. Pauline Mailhe sang the leading role.

TALK OF THE THEATRE.

The Span Company close a two weeks engagement here this evening and will play at Fredrickson next week. As remarked last week the company is a very good popular price organization and have given some very nice performances during the week. The daily matinees have been fairly well attended, though the weather has been most unfavorable all along. There will a matinee performance this afternoon.

A combination known as the Danagan Southern Plantation Company will occupy the Opera House next week. The advertisements in the daily papers say "every member is a true and brilliant artist." The phrase is good.

Annie Russell will remain in New York to play the heroine in Mr. Barrie's comedy, 'Two Kinds of Women.'

The Kendals sail September 30th opening at Philadelphia on October 9th, and in their American tour Mrs. Kendall will, doubtless, charm with her acting in 'The Elder Miss Blossom' as much as she did her audiences at the St. James Theatre, London.

John Oliver Hobbes is writing a tragedy for George Alexander.

Messrs. Handrie and Wood are writing a play for the Kendals.

Olga Netherese's legacy of \$300,000 will not in any way interfere with her continuing to charm with her acting.

Sir Henry Irving has gone to Margate to fully re-establish his health. He attained his sixty-first year Feb. 9. A syndicate has been formed to acquire the Lyceum and a company organized with a capital of \$1,000,000 to take over the theatre, scenery and copyrights.

Charles Frohman who is in New York, probably until next April, has all sorts of schemes in hand for filling his own pockets. For instance, he proposes to introduce to London, in due course, 'Maud' Adams; then he is credited with the intention of taking over John Drew. He has bought a large number of plays, and he is not a man who allows the grass to grow under his feet.

Minnie Maddern Fiske, it seems, has a double. People who have enjoyed Mlle. Fil at the Manhattan Theatre, have made inquiry as to whether Mrs. Fiske, under the name of Grace George, plays the part of Florence de Puissac. Mrs. Fiske's voice attitudes, arrangement of the hair, some of her looks, all of her figure, and each of her mannerisms are portrayed with remarkable accuracy. The world is full of Ellen Terry's and we are now three threatened with a second world of improvised Mrs. Fiskes.

In the case of Burr McIntosh against Miner and Brooks, the Appellate Division of the N. Y. Supreme Court decided last Friday that a new trial must be held, as an agreement indefinite as to the duration of a theatrical engagement was valueless.

W. J. Henderson has written for the March Scribner's a very clear account of 'The Business of a Theatre,' unfolding that side of theatrical affairs off which the general public is profoundly ignorant.

On Land and Sea closed its season Feb. 11.

Jane Holly joined The French Maid company last week to replace Anna Robinson.

The Daughter of the Poor company will close today.

George W. Jacobs has leased the Star Theatre, Elizabeth, N. J., which will pass under his control on Aug. 1, when the name will be changed to Jacobs' Theatre.

Fred Vore and Bertha Ellis members of Professor Ferris' company, were married on the stage of the Victoria Theatre, Kingston Can., Feb. 8.

Thomas Sharkey, prize fighter, will begin a tour on March 27, in The Sidewalks of New York.

Under Sealed Orders closed at the Academy of Music, Jersey City, Feb. 11. Gertrude Dion Magill, who has won considerable praise for her work with the Oliver Dowd Byron company this season, has been engaged by the King Dramatic company to play leads.

Digby Bell will produce Mrs. Frances Hodgson Burnett's new comedy at the Columbia Theatre, Washington, on Feb. 27.

Mabel Dixey James that she is soon to appear in vaudeville.

Mrs. Bernard Beere has won her suit against Marcus Mayer and his partners, the verdict in her favor being for \$1,250, with costs. The defendants broke a contract by the terms of which Mrs. Beere was to act for them in 1897 in The Fringe of Society, they agreeing to pay royalties to Charles Wyndham, which the plaintiff had to pay.

The Liebler company announced on

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Saturday that Blanche Bates had been engaged for the part of Maladi in their production of Sydney Grundy's The Musketeers, to be done at the Broadway Theatre March 13. Miss Bates will withdraw from Augustin Daly's company to accept the part. Her engagement completes the cast.

John Blair is one of the most forceful and distinguished of the younger actors on the American stage. His progress has been phenomenal, his stage career dating from only about four seasons back. One of his earliest appearances was in the New York production of the City of Pleasure. Later he played various parts in Miss Netherese's repertoire. He appeared in New York in the Independent Theatre productions of John Gabrielle Borkman and in El Gran Geleoto. In the latter play he made a notable impression by the sincerity, simplicity, and power of his work. He followed Galeoto by originating the part of Roger Hanston in What Dreams May Come, in which he shared honors with Madame Januschek. During the present season Mr. Blair has been leading man with Julia Marlowe, and has won the highest praise especially for his Orlando. Mr. Blair is a native New Yorker, and was a pupil of Franklin Sargent.

The Story of the Play. The Dramatist. He had felt the dull aching of hunger; He had tasted the poison of woo; He had borne all the burdens of living That only the medicine knew, 'Till at last, when the strife was high ended The dramatic writhed and gray Wrote down the grim tragedy Living, And Dread was the soul of the play.

The Company. Then young men and old men and women, With knowledge of passion and pain, Searched deep in the work of the master, Rehearsing his sorrow again. And they in his life he created— Each one in his separate way— 'Till they learned the grim horror of living, That throbbed in the soul of the play.

The Audience. But the puppets that sat in the boxes— The dull-witted slaves of content— Looked on at the pageant of sorrow, Not knowing the least what it meant. As pearls before swine was the drama— Tools seek but to laugh and be gay— And the audience knew not nor cared not, That Truth was the soul of the play.

Friend: 'So yours was a case of love at first sight?' Mrs. Gathere: 'Yes, indeed. I fell desperately in love with my dear husband the moment I set eyes upon him. I remember as distinctly as if it were yesterday. I was walking with papa on the Front at Brighton, when suddenly papa stopped, and, pointing him out, said, 'There, my dear, is a man worth £10,000 a year.'

Philanthropist: 'so you say you've been well off once. Well, well, that's a world of changes; it is indeed a cold world.' Needy Gent (indignantly): 'Cold! It hasn't half cold enough; that's what broke up my business.' You don't say so! What business were you in? 'I was a manufacturer of skates.'

'Dear me' cried mamma, 'what is the baby crying for?' 'He's cross with me mamma, said Mollie 'I was trying to make him smile with the glove stretcher.'

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Last summer I had company—a man and his wife. The man's hands and face had dry, scaly sores on them, and his head was covered, his hair being full of white scales. His wife said, 'Some mornings she would shed a tablespoonful in the bed.' I asked him, 'Why don't you cure yourself?' He said, 'I would give a hundred dollars to be cured. I have paid out a lot of money, but don't get cured.' I told him, 'I would cure you for less than that,' and told him to get CUTICURA remedial. I did not see him for some time after, and then he fairly shouted, 'I am cured. CUTICURA has done it.'

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