

three following comments. "I've turned many a woman's head," boasted a French dandy. "Yes," replied his hearer, "away from you." "That's the sort of an umbrella that people appropriate," said a gentleman to a companion, one morning, showing him a very handsome one. "Yes," rejoined his companion, quickly; "I thought so when I saw you holding it." The guests having dined, the host hands round a box of cigars. "I don't smoke myself," he says, "but you will find them good—my man steals more of them than any other brand I ever had."

MUSIC AND THE DRAMA.

E. A. SOTHERN.

IN a city like Toronto, where the elder Sothorn was an immense favourite, his son would be likely to meet with a most exacting audience, especially when the younger man essays a part somewhat similar to that in which the great "Dundreary" made his reputation. That the son immediately scored a success as "Lord Chumley," and that crowded houses nightly witnessed his efforts and came away delighted with them, is a tribute to his excellence and capability as an actor, no less than to the strength of the play he appears in. *Lord Chumley* is by De Mille and Belasco, and abounds with thrilling situations and sparkling dialogues, as well as with the strong individuality of the modern English club-man, if an individuality can be called strong which shows itself in such negative attributes as those discovered by "Lord George Cholmondeley."

The play is something more than a mere setting for the freaks of a character actor, for there is a plot which would be almost tragic were it not lightened by the stolid stupidity of "Lord Chumley," the armour-clad vanity of "Lady Adeline," and the boisterous energy of "Meg." In its details the play has weaknesses such as, for instance, the strong friendship between the scion of nobility and the son of the retired city merchant, whose accent proclaims him to have been in the retail line. This combination is not new, moreover, having been used in *Our Boys* with similar effect. The grotesque mixture of the classes and the masses is brought into further relief by the parenthetical connection by marriage between old "Butterworth," and the sister of "Lady Adeline Barker," who must accordingly have been at least an earl's daughter to have carried this title. Of the Quixotic loyalty to his absent friend shown by "Chumley," one can say no more than to hope that it is only what every English gentleman would be led to do under all circumstances. The prevailing fashion of the day in play-writing has been followed by making the villain of the piece a Frenchman, with a sufficiently pronounced accent to make him all the more detestable. This latter character, by the way, was well portrayed by Mr. Herbert Archer, who had the advantage of a handsome presence.

Sothorn himself has individualized his part by a fine languid and aristocratic drawl, a peculiar hitch of his upper body and head, and by a stolid and peculiarly vacant and inane expression, or rather want of expression. The only fault I could find with him was in the pronunciation of the word "door," which in his lips savoured rather of the Virginia "do," than of the ultra-English "daw." For the rest he has abundance of concentrative power and an earnestness and apparent sinking of himself into his part that is rare on the stage now-a-days. Old "Butterworth," the hearty, irascible, yet dignified old Londoner, was well represented by Mr. C. B. Bishop; the pretty "Eleanor Butterworth" found a charming exponent in Miss Belle Archer, and the elderly, though still handsome and occasionally wayward "Lady Adeline Barker" received full justice at the hands of Miss Kate Pattison. "Meg," a strong soubrette part, was excellently played by Miss Kittie Wilson.

A MISTAKEN impression was shared by me with many others in Toronto concerning Miss Julia Marlowe, whose charming impersonation delighted so many last week. The lady is not a member of the Nickinson family, as I supposed, though her gifts might well lead one to suppose that she came of such good stock.

On Thursday next the Choral Society will present Haydn's *Creation* in a style of musical excellence. The chorus has been "weeded" down, and now numbers 150 selected voices, whose election has been based on the principle of securing as far as possible an exact balance of tone quality and power between the four parts. A season of patient, yet enthusiastic rehearsal, has perfected the chorus to such an extent, that the friends of the society feel that the forthcoming performance will be the best yet offered by this popular organization. The soloists will be entirely local with one exception, that of Mr. Slocombe of Buffalo; the others being Mrs. Shilton, Mrs. Marion Bunton, Mr. H. M. Blight and Mr. E. W. Schuch.

THE lull of Lent in musical matters bids fair to be followed by a season of unusual activity, some of the dates being even ante-Paschal. The Choral Society's concert on the 4th being closely followed by the Juch-Perotti concert on the 9th, and that of Mr. Torrington's orchestra on the 11th. Easter week, so far, has no published claimants, but the Conservatory String Quartette will play in public on the 29th, followed by the United Oddfellows' Lodges, who will give a grand concert on May 2nd; the Queen's Own Minstrels will shine on the 6th, and the Vocal Society will put its best foot forward on the 7th, to be followed in the next week by

the Philharmonic Society and a concert in aid of the funds of the Cristoforo Colombo Society under Signor D'Auria, so that we shall have plenty of musical entertainment before the warm weather sets in.

LOVERS of the melodramatic will find a hearty abundance at the Grand Opera House next week, when the *Lights of London* will be presented.

THIS evening Mr. J. W. F. Harrison will deliver a lecture at Association Hall, under the auspices of the Conservatory, with instrumental illustrations on the Evolution of Instrumental Music. The syllabus of the lecture is as follows: Ancient forms of instrumental music; Contrast between their formal beauty and more poetic characteristics of the modern school; Pianoforte music evolved from dance forms of the 16th century; Pavan and Galliard; Allemande and Courante; Sarabande; Gigue; Minuet; Development of Scherzo from Minuet; Influence of Beethoven; Suite and Partita; Sonata evolved from the Suite; Progress of poetic element in instrumental music; Modern contrasted with ancient dance forms. To be illustrated by performance of works of Frescobaldi, Corelli (violin); J. S. Bach, C. P. E. Bach, Handel, Beethoven, Schumann, Chopin.

THE organ of St. Luke's Church is now vacant, Mr. Arthur Dorey, the organist and choirmaster, having decided to resign.

ST. PETER'S Church Choir is prospering under the direction, at rehearsals, of Mr. W. Elliott Haslam, with Miss Le Tonche as organist.

LAST week's *American Musician* contains a letter from Mr. Edward Fisher, calling in question certain statements of that journal embraced in its notice of Mr. Torrington.

MR. J. E. THOMPSON'S Music Hall is evidently no mere paper scheme; the ground is broken and the bricks are being placed in readiness for the artisans. It will hold about 2,700 people and the energetic proprietor hopes to open it about the beginning of October next. It will fill a need long felt, and loudly expressed by many lips and for many years.

IN the meantime it will surprise many of our readers to be told that there is not to-day in New York City a Music Hall, distinctive as such. There will soon be one, however, as Mr. Andrew Carnegie, the Iron King, has guaranteed the construction of one, to seat about 3,000 people, and to cost about \$600,000.

SALARIES are comfortable things as to their amount to some of the popular favourites on the stage. Kyrle Bellew receives \$350 a week for forty weeks; Charles Coghlan the same; Mary Anderson's profits this season will be unusually large, about \$4,800 a week for forty weeks, or \$192,000; Francis Wilson is paid \$600 a week; De Wolf Hopper and Digby Bell each about \$250; Fred Leslie receives \$500 a week from the Gaiety Company, and was offered \$800 a week by Rudolph Aronson, and Ellen Terry is paid \$600.

IT is said that Mr. Ernest Gye, the husband of Mme. Albani, will revive Italian opera next season in America, on a very grand scale, selecting his chorus in Boston, Chicago and Cincinnati, from the conservatories. He will have a repertoire, he says, of six operas, which he hopes to increase to ten before the close of the season.

PHW! now another seeks advertisement through diamonds, but it is only a manager, not an actress. The story goes that Mr. H. R. Jacobs presented little Corinne with a diamond, to which presentation is attached the following tale:—"The little testimonial represents a fortune. For two years Mr. Jacobs has been negotiating for it. The centre stone is believed to be the largest canary diamond ever imported to this country. It weighs 42½ carats and is of wonderful brilliancy. It has glistened in the crown jewels of reigning French circles, and has been handed down through more royal families than any jewel ever found. It was purchased from a royal family of Paris, at a cost of \$15,000. The duty on the souvenir was \$480. It is beautifully mounted, being encircled by a glittering ring of twenty-four small diamonds, relieved by the gleaming surface of eight sapphires. The pendant is now known as the 'Jacobs' diamond.'" Well! well!

THE latest thing in the way of conventions is the convention of young lady whistlers at Doris's Museum, on Eighth avenue, New York. There are twelve whistling girls, and all of them more or less pretty. What a pity one could not do with them as some one proposed to do with all the bag-pipers—gather them together and blow 'em up!

AND now Mary Anderson has succumbed to hard work, and a too vigorous observance of Lent as to fasting, etc., and has been compelled to take a needed repose.

MUSIC is quite lively in Halifax, N. S., where a company of amateurs has been performing the *Bohemian Girl* very successfully. The Halifax Philharmonic Society will sing the *Hymn of Praise* and Rossini's *Stabat Mater* at an early date.

THE Ottawa Philharmonic Society is actively rehearsing Smart's *Bride of Dunkerron*. B NATURAL.

NOTES.

MR. WILSON BARRETT will sail on the *Celtic* on Sept. 25th and Terriss and Miss Milward sail on the *Ems* on Sept. 3rd.

VERY appreciative criticism of Miss Nora Clench, our Canadian violinist, is current among musical circles in Leipsic.

D'OYLY CARTE is going to close the Savoy Theatre in June and take his company to Paris and Berlin for two months till his new theatre is ready.

SALVINI writes from Florence that during his American tour next season with Mr. Abbey he will produce as a novelty *Samson*, by Ferrari, a piece which has never been seen in America.

MISS EMMA EAMES, a young American, has made such a hit at the Grand Opera in Paris that the managers have been guilty of an astounding act of generosity in doubling her salary though she was bound to them for one year at a contract price.

J. W. PIGOTT'S new play, *The Bookmaker*, has made such a hit that Edward Terry proposes to take it to Paris. Edward Michael has received two cables about it from New York—one from Daly, the other from Nat Goodwin. Edwin Low, who sailed on the *Trave*, has the refusal of it for Nat Goodwin.

MISS GRACE HAWTHORNE who has never been on the stage in New York, has decided to try her luck there next November, opening in a new play by Mr. W. G. Wills called *Josephine*. Her manager, Mr. W. W. Kelly, sailed a few days since on the Alaska to secure a theatre and to arrange for a tour.

THE most realistic performance lately given was at Chicago. The play was *As You Like It* and a local slugger was hired for the wrestling match. He forgot his business, however, picked up "Orlando" and fired him into the orchestra, where he fortunately fell into the bass drum. "The audience was delighted."

ALL things considered, Mansfield's *Richard III.* has come off fairly well in the contest with the London critics. Though so far the public is not giving it the support it deserves, still manager Price feels sufficiently encouraged to book seats for the middle of May. To-night Mansfield got more applause and recalls than he did on the first night.

THE famous Covent Garden Opera Company will appear in this country next season. Mr. James C. Duff of the Standard Theatre in New York has made arrangements with Manager Harris to bring that organization here next November. Mr. Duff has also arranged to produce a new opera by Mr. B. C. Stephenson which is now nearly finished. The Covent Garden Company is a famous one.

THE famous violinist, Joachim, celebrated March 1 the fiftieth anniversary of his *début* in the musical career; he received on the occasion the gold medal *für die Kunst* which the German minister of fine arts presented to him in person in the name of the Emperor. Many of his admirers of all countries united in forming a fund of 100,000 marks, the interest of which is destined to the creation of free scholarships in the Conservatory, the pupils of which presented him with a marble bust of himself.

MANICELLI'S oratorio *Isaias* was performed in London for the first time by the Royal Choral Society on the 20th ult. The London *Musical Standard* criticises the work as follows:—"The composer has adopted the operatic style and his music is compared with Verdi's, while certain Wagnerian tendencies are recognized by the discerning. A professional musician and composer who heard *Isaias* at this concert, calls it 'an expressive, clever work, with some lovely effects.' The orchestration is rather weak, and the recitatives tedious; on the other hand, the opening chorus of maidens and their final hymns are truly beautiful inspirations. The story of *Isaias* is utterly uninteresting."

LITERARY AND PERSONAL GOSSIP.

John Ward, Preacher, has been pirated in London.

REV. DR. McCOSH'S latest work, *First and Fundamental Truths*, will be published in London in an English edition.

WILLIAM DEAN HOWELLS, in *Harper's Magazine* for April, demands recognition for a new Canadian poet, Mr. Archibald Lampman.

THE *April Atlantic* contains the "Personal Reminiscences of William H. Seward," an article that is sure of a wide and careful reading.

THE novel on the Irish question, which James Anthony Froude is writing, will be published in this country by Charles Scribner's Sons.

HENRIK IBSEN, the Norwegian dramatist—a great literary genius little known in this country—is the subject of an interesting paper in the *April Scribner's*.

LONGMANS, GREEN & Co. are about to publish, under the title of *Colloquies on Preaching*, a little book, by the Rev. H. Twells, on the deficiencies of the modern pulpit.

PICTURES showing stages in the building of the great ocean steamers, the *City of New York*, and others, will illustrate Mr. Rideing's article on "Ocean Greyhounds" in the *April Scribner's*.

THE *April Century* will contain "The Russian Police," by George Kennan—a paper which, while it has much in it of a serious nature, is yet written somewhat in the humorous vein of the article on "The Grand Lama," which appeared in March.

B. P. SHILLABER, better known as "Mrs. Partington," lives at Chelsea, a suburb of Boston. He is 74 years of age, and crippled with rheumatism. He has not been in Boston for seven years. He says he is "as patient as may be, but waiting for the better life."