REFRAIN.

a tempo.

a temp

dost thou share our hu-man need Of vo-cal worship and of creed?

lift-ed quiv-ring to thy goal, A bird no long-er, but a soul?

sum - mer air,





## Gathered in the World of Melodu

Interesting Notes Concerning Musicians at Home and Abread.

SUCCESS OF GOUNOD'S FAUST

Meditations Upon the Thousandth Per formance of the Opera-Sadie Kaiser's Success-"Little Tottoon," Ye Olde Folke's Concert-Other Events.

A recent event of wide interest is the celebration of the thousandth performance of Gounod's "Faust" at the Grand Opera house in Paris. It is less than thirty-six years since "Faust" had its first Parisian production at the Theater Lyrique; and less than twenty-six years since it was out in the repertoire and 8 times at the Renaissance. On March 3, 1869, it was brought out at the Opera, and 685 productions of it have since taken place there, with special celebrations of the 300th and 600th performances. The popularity of the work such is the grace and tenderness of its one cannot but think that the performand that there will be celebrations for bered, was here with the Welsh Ladies' many a thousandth production. At choir, the conclusion of the recent performonce, when the great house was crowd ed with a splendid and enthusiastic audience, the curtain was rung up for a tableau in honor of the master-and must have been. A group has also been modeled by the sculptor Falguiere to celebrate "The Glorification of Gounod," and it shows the Genius of Fame trumpeting his praises through all the

Gounod had silently cherished the hope Gilgallon; Vonita, daughter of Plardo, of some day writing an opera founded on Goethe's poem. But he was poorin all but spirit-and little known; and as his one object was ortistic success, the worthy musical accompaniment of the immortal poem, without regard to financial gain, the critics shook their heads even after the music was well under way. The Westminster Gazette says that one kindly critic, after a private hearing, wrote: "'Faust' may be a success, but take care! There are enough things in it to kill the piece. The garden scene-think of it! An act that lasts over an hour, and is composed entirely of love in the moonlight -Why, the house will be asleep before the end of it! And the cathedral scene, too; that is long and ineffective." Even Carvalho, the original Marguerite, was deceived, and thought that the garden scene should be cut down to an ordinary duo. But Gounod himself was immovable, and the Gazette says that on his deathbed he made this very true, but we should think rather vigorous speech, for that time, "You admire 'Faust." When I am dead the world in it will seek and find my soul. 'Faust' will escape the ebb and flow of mere convention, because it is composed of true emotion, sincerity, conviction and love, and because it is essentially hu-And Gounod was right. It is a significant thing, one full of poetry and of power, and perhaps of pathos, that there have been twenty-eight different Marguerites, eighteen Fausts, fourteen dstopheleses, and so on through the list. For it has not been the triumph of any one woman, of any actor or singer, that has made "Faust" successful. It is the poet's and poetcomposer's thought and "soul." It is

not Marguerite that we love, broken heart. It is not a stage devil, but a Jan. 24. personal spirit of evil whom we recognize in Mephistopheles; and Faust is the incarnation of our own occasional yearnings, doubtings, and temptations. It is not the voice of Nilsson, Pattl, or Nordica, that thrills us; but the cry Nordica, that thrills us; but the cry of the love song of Marguerite. And so the singers may pass away, and the Harvery and Ludwig Englander. ctors and actresses come and go; but the immortal poem, in song and word, lives on.

Miss Sadie Kaiser sang at a concert

at Newport, near Cardiff, the other day. One of the papers in commenting on her abilities as an artist says: "The solos in the first part were by Miss Sadie Kaiser and Charles Clements. The former will be remembered as having formed one of the Cambro-American party whose recent concert in Newport proved one of the musical events of the season. Miss Kaiser possesses a soprano of wonderful clearness and purity, and her rendering of Handel's "Rejoice Greatly" was the of the Opera. In the first ten years it first item that thoroughly stirred the was produced 307 times at the Lyrique audience. In response to a demand for an encore, she sang, "Come Unto Me All Ye That Labor," in which she emphasized the good impression created. In her other effort, the arietta valse, "Romeo e Giulietta" (Gounod), she was equally successful in soliciting the enis centainly as great as ever before; and thusiastic applause of her audience. It was really a brilliant effort-a tour de sentiment, and the deep all-appealing force in fact—and had to be partially pathos in music and story alike, that repeated to satisfy her auditors." This concert was managed by Miss Driscoll ances will go on for years and years, and her sister, who, it will be remem-

The cast of characters for the "Little Tottoon," D. G. John's new opera which will be produced at the Academy on Jan. 24, will be as follows: Piardo, a one can fancy how splendid the tableau nobleman, H. L. Johns; Pizaro, village school teacher, P. S. Barrett; Pldro, a villian, Thomas T. Williams; Vixo and Parlo, tramps, T. J. Johns and Jenkin C. Thomas; Marindo (the Little Tottoon), daughter of Plardo, Julia Allen; Sponzello, a dairy maid and heiress Lidia Sailor; Inita, a village maid, Mrs. We are told that for many years D. G. Johns; Sylvina, a servant, Miria Sarah Raines; D. G. Johns, manager and director.

> By special request the choir of St. Peter's church, assisted by Bauer's orchestra, will repeat their Christmas musical programme at College hall on Sunday evening, Feb. 3. The programme will be rendered under direction of Professor W. P. Schilling, under whose leadership the choir has made flattering progress during the past year. Professor Schilling has extended an invitation to other choirs of the diocese to take part in the exercises upon that evening and render selections from their musical programmes.

> Organist George N. Rockwell, of the Second Presbyterian church, has composed a sacred song for contralto enitled "Come Unto Me." The song will pe rendered for the first time tomorrow by Miss Jean Slee, at the special services at Second church.

The Epworth league of the Elm Park church began rehearsals this week for an old "Old Folke's Concert," will be given on a grand scale in the church on Washington's birthday, Feb. 22. The chorus is in charge of Fred Whittemore.

SHARPS AND FLATS: Tamango gets \$1,200 a night.

Edouard de Reszke weighs 300 pounds. Dorothy Morton will have a new opera

next season. Sibyl Sanderson is to marry Antonio Terry, a Cuban of considerable wealth.

The Conservatory of Paris will celebrate

minstrels will commence their season William Woolf has succeeded Edwin Stevens in the Louise Beaudet Opera

company. The Marquis of Lorne has completed two operas, which, it is said, will be produced in London.

Mme. Patti sings at Nice on Feb. and during her engagement there will ap-pear in four of her well known operation

George App, of the "Princess Bonnie" company, is the author of a new waltz song that is quite popular, entitled "Moth-

er's Birthday," Berlioz's sacred trilogy, "L'Enfance du Christ," was the Christmas performance in the Berlioz Cycle, which M. Colonne is

giving in Paris. A brass band on bicycles is said to be

one of the very latest musical sensations. An enterprising Parisian bandmaster is the originator of the scheme. M. Bemberg, the composer of "Elaine," is now writing with Cain "an extraordi-nary modern story," in two acts, for Calve, who, he says, "has invented an absolutely original stage death."

Beatrice, the sensational dancer with "The Limited Mail," is astonishing audiences by her singing. Her voice is a high soprano. Elmer E. Vance will write a new play and star her in it next season. Patti will present to the public a young dece of hers, who is said to possess an extraordinary voice for its flexibility and range, which may be compared to that of Patti. She will appear in Paris some time

this month. It is somewhat significant that the musical year in London, particularly, judged by success, has produced only "His Excellency" and "The Chieftain."

This decadence of opera, both comic and serious, to a very large extent can be re-ferred to the same cause, the absurd sal-aries demanded by the artists.

SMILES FOR THE CHILDREN. Little Sister-You'll make yourself snub-

nosed of you push the wash rag up your face that way. Why don't you wash Little Brother-I wasn't told to wash

down; I was told to wash up. Little Girl-You will have to buy me ew waterproof, some overshoes and an

umbrella. Mother-What's the hurry? Little Girl-I'm invited to a picule next

Little Boy-If you pray for a thing and lon't get it, wot's that a sign of? Little Girl-That's a sign it isn't good or you. Little Boy-Well, I've prayed for most everything, and don't get it. Guess I'll pray for a new catechism next time.

Johnnie-Mamma, wasn't it George Washington that couldn't tell a lie? Mother—Yes, my child. Johnnie—What else did he do?

Mother-He fought against the French and Indians, he was a great engineer, he led the American armles in the Revolution, he conquered the British, he became president of the United States, he did more for the freedom of the world than any man who ever lived, and he was first in war, first in peace and first in the heart; of his countrymen.

Johnnie (after a long breath)—Gosh mamma, ain't it funny that he could do all these hard things and couldn't do such an easy little thing as telling a lie?

A well known business man is spending the summer at a country boarding house in Montgomery county, and his in teresting family of a wife and three tiny misses are with him. The other night, when Mrs. W. was saying good night to the angels the eldest asked for something to eat. "I'm sorry, darling," said the de-voted parent, "but there is not a thing to eat up here, and everything is locked up eat up here, and everything is locked up down stairs." "Ain't there a cracker here." inquired the little one wistfully. "No, precious, not a thing." The little one sighed wearily. Then she brightened up with hope as a bright idea struck her. "Then, mamma," she queried, plaintively, "way," you blease give me a pill." That "won't you please give me a pill?" That The Conservatory of Paris will celebrate haby got a generous slice of buttered bread, despite all the obstacles, after that George "Paris there and Carroll Johnson's remark.—Washington Star.

## News of the Green Room and Foyer

Some of the More Important Doings of These, Our Actors.

PAULINB MARKHAM'S POVERTY

The Celebrated Oucen of Burlesque Liv ing Upon Charity-Wild Western Gush Regarding Eleanor Mayo-Oscar Wilde's New Play.

In a letter to The Tribune Daniel L. Hart, of Wilkes-Barre, says: "I was delightfully surprised at the reception given myself and play in Scranton on Monday night. To the public, generous in its patronage and applause, feel deeply grateful, because, it is said, that Scranton always treats Wilkes-Barre or its sons coldly. I value Scranton's praise-for its critics and the opinion of its theater goers are highly prized in theaterdom, where it is universally considered the most critical and discriminating city in Pennsylvania. Of course, there was a friendship in that reception-a friendship I shall ever remember. In a strange city, I would consider the treatment accorded me from the cold standpoint of a caterer for public approval, but in Scranton it was the halo of home-a halo more appreciated by one who values the tribute of friends and their good wishes more than the applause and praise of strangers. For all the harmless pleasantry I have hurled at Scranton and its winding river, I humbly apologize, and hope may have an opportunity to prove my sincere regard for the Electric City and its people. Of course, the boys of the press are included with the people."

Pauline Markham, famous years ago as a burlesque actress, is now living almost in actual want in a Brooklyn boarding house. She says that if it were not for the bounty of her landlady she would be a charge upon the community. She has played serious parts with Henry Irving, Ellen Terry, Charles Wyndham, Toole, Mrs. Labouchere and others. When Miss Markham played Stalacta in the original "Black Crook" New York went wild over her beauty and one famous writer and critic said she had the lost arms of the Venus di Milo, and that her voice was vocal velvet.

To Augustin Daly the public is once more indebted for an entertainment that unites movelty with merit. It is embodied in Justin H. McCarthy's adaptation of "La Marchande de Sourires, or, as known to Gothamites, the "Heart of Ruby." This new play was produced Jan. 15 in Daly's New York thea ter. It is a delicate drama of life in Japan, racy, risque and clever.

Oscar Wilde's new play, "An Ideal Husband," is described as a common place affair. As to the plot, it must be classified as of the tawdriest character and unworthy of a playwright claiming originality. The story is told by unreal characters, who excite no sympathy. The Modern Woman of the piece understands everything except her husband, "An Ideal Husband" is distinctly feebler than "Lady Windemere's Fan" or "A Woman of No Importance," and the leading critics condemn it.

Says a Denver paper: "The recent marriage of Miss Eleanor Mayo to a wealthy Philadelphian and her consequent retirement from the stage of comic opera is another incident in her Doremus, Alice Ives, Minnie Madders brief and unparalleled career that has Fiske and Emma Sheridan Frye.

set all her critics at fault through sheer astonishment. Here is a case of a young woman of beauty and sympa-thetic simplicity who, without a remarkable voice and having no ability as an actress, at a single bound leaper into such popularity as to secure for herself the enviable position of being able to name her own salary." Mis-Mayo has not yet married nor retired, and as for naming her own salar well, in these days, you can believe this or not.

7 4 5 2

In one scene of "Gismonda" Fanny Davenport appears in a Venetian robe of regal splendor. Its train of five yards bears the jeweled coat of arms of the Accladioli family and is lined with ermine, which alone cost \$2,500. The front of the dress and the full hanging sleeves are of Venetian Ivory satin, covered with an exquisite network of bullion embroidery, which is studded with over a thousand rubies, sapphires, emeralds and pearls. "The total cost of this gown," says Miss Davenport, "was \$15,000. In addition to these jewels, with which I am fairly ablaze, I wear a \$50,000 diamond necklace and other precious stones, which make my costume for this act represented up-ward of \$100,000." At least so says a current press notice, which, of course,

does not tell a lie. The most wonderful attraction of the season is promised at the Frothingham theater by the Baldwins on the week commencing Jan. 28. The astounding manifestations given by the "White Mahatma," Samri S. Baldwin, have puzzled the most skeptical of students of telepathic phenomena. During the past week Mr. and Mrs. Baldwin have created a sensation at Albany that has never been equalled heretofore. Mrs. Baldwin, under hypnotic influence, makes most surprising statements in reference to hidden mysteries. In producing these manifestations Mr. Baldwin uses the method by which the ancient Resicrucians of Egypt performed wonders in the time of Pharaohs.

FOOTLIGHT FLASHES: Jane Stuart will marry shortly and retire into private life. Peter F. Dailey will appear in "The

light Desk" next season.

H. Grattan Donnelly is to write a ne farce-comedy for Nellie McHenry. "Don't Tell Her Husband." is the title of a new play by Augustus Thomas. Lewis Morrison will add the "Flying Dutchman" to his repertoire next seasor Robert Mantell is to continue under the

Beerbohm Tree may produce Ibsen's 'Enemy of the People' during his Ameri-It is said only ten companies now on the road are really making money, outside the large cities.

"Charley's Aunt" has now run for two years without a break in London, and has started on the third. Nat C. Goodwin has been trying his luck at dice again, and this time it cost him \$1,000 for his night's amusement. The "Isle of Champagne" will be sung

in England by a company which will in-clude Comedian Lonnen and Letty Lind. "My Partner," Kate Claxion's "Slaves of Gold" and "The Brooklyn Handleap" are among the companies that have closed their seasons. There is a hint that M. Du Maurier is engaged upon a third novel, the dra-matic rights of which Mr. Palmer is al-

ready negotiating for. "Father vs. Son" is the title of the new comedy which Martha Morton has just completed for William H. Crane, It will have its first production in Washington,

laturday evening, Jan. 26. Among the women who have been successful in playwriting were named Mar-guerite Merrington, Martha Morton, Frances Hodgson Burnett, Mrs. O. A.

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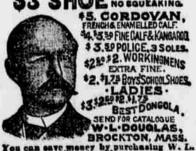
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