## Gathered in the World of Melody

Interesting Notes Concerning Musicians at Home and Abroad.

A CONCERT AT COLLEGE HALL

Fine Programme Announced for Tomor row Evening-Richard Lindsay Will Accompany Cambro-Americans. Miss Pichel's Progess.

A sacred concert will be given at College hall, Wyoming avenue, tomor-row evening, by the choir of St. Peter's cathedral, assisted by Bauer's orches tra. The programme will be rendered

PART I.

Choir and Orchestra PART II.

...Orchestra Credo, Sanctus, of Grand Italian Mass, Finale ......Orchestra

The solos will be rendered by Mme. F. M. Shilling, Miss Lizzle Snow, Messrs. John Klassen, James Tolan, James J. Mahon, W. R. Bradbury, and M. Snow. The concert will begin at 8.15 p. m. and an admission fee of 10 cents will be charged. No reserved seats.

The friends of Miss Lydia Pichel, the well-known young vocalist, who has been studying music in Germany for two or three years past, will be pleased to learn that she has made marked progress in the study in the old country. While in Scranton Miss Pichel always sang alto and was favorably known as a contraite on account of her excellent work in the Elm Park Methodist, the Penn Avenue Baptist and other church choirs of the city. The German instructors, however, pro nounced Miss Pichel's voice a soprano, and under cultivation as such it has shown a surprising degree of development. Miss Pichel expects to return to this country in the near future, and she will no doubt be heartily welcomed by musical friends old and new who will rejoice at her success.

been engaged to sing at the Olyphant elsteddfod on March 17. Miss Parry is cadowed with a phenomenal voice of much purity. Her rendition of "Eye Hoth Not Seen," in Gaul's "Holy City," on Monday evening at the Providence I'resbyterian church was greatly admired and has made her a place among the leading vocalists of Scranton.

Mr. Richard Lindsay has been engaged as accompanist of the Cambro-American Concert company, that will visit England and Wales the coming summer. This is a wise selection. Professor Lindsay is an accompanist of the first order. His wide experience as operatic conductor and accompanist is ample evidence in this capacity.

The Cambro-American Concert club rehearsed the numbers they will sing at the Carbondale Baptist church concert, last Thursday evening, at the rooms of the conductor, T. J. Davies, Mus. Bac. The club comprises the best vocal talent of this city, and will make their debut at Carbondale on Feb. 20.

Gaul's oratorio, "The Holy City," given at the Providence Presbyterian church on Monday evening, proved a financial standpoint. The production of complete works of the oratorio

style is a healthy sign of the musical

Miss Nellie Griffin, organist at the Dunmore Presbyterian church, has had he misfortune to fall upon the ice and sprain one of her wrists. E. E. Southworth will probably fill the posi-tion until Miss Griffin is again able to use her hand upon the keyboard.

Editor Sam Hudson, of the Times is at work upon a comic opera libretto which is of a brilliant character and teeming with up-to-date witticisms. It is possible that Professor Richard Lindsay may write the music for Mr. Hudson's plot.

William D. Evans, the tenor, of Carbondale, was in town on Thursday evening to attend the rehearsal of the Cambro-American club, of which he

Mrs. M. J. Boston-Williams, the wellknown West Side contraito, will be among the soloists at Mr. Carter's organ recital, to be given at Elm Park church on Feb. 12.

Mr. Southworth's pupils at Keystone academy will give a recital at the academy in Factoryville on Wednesday evening next.

Organist J. Willis Conant, of St. Luke's church, has returned from a visit to New Bedford, Mass.

Dr. Mason, of Wilkes-Barre, expects to bring out his new Welsh opera in

Eugene Ysaye, the young violinist who has recently come from Brussels to get his share of the money which Americans are lavishing on foreign artists, is destined, in the Troy Times opinion, to be the idol of the matines girl. In fact, he has already reached that exalted position, and the New York girls are raving about his genius. The Ysave craze has not quite reached the stage, where the enthusiasts throw things-flowers, ribbons and glovesat the performer, as was the case when Paderewski was in this country, but Ysaye is certainly the successor of Paderewski in the affections of the girls, and it is only a question of time before he will have to dodge the many missiles aimed at his leonine head. At present he seems to take the open demonstrations of admiration with considerable surprise. He has not been accustomed to that sort of thing, and the American matinee girl is a novelty in his life. The violinist is a more manly looking man than Paderewski and wears his hair considerably shorter. He also parts it on the side. His face is rather fat and his cheeks have so far encroached upon his eyes that the latter are almost closed. Take it altogether he is not a beauty, and the reason for the adoration manifested by the fair sex is difficult to explain. But it is certain that Ysaye is making no objection, for the coin is flowing into his coffers in a steady stream.

"Nothing would have seemed more re mote," observes the Philadelphia Rec-ord, "than a scandal in that ancient seat in the galleries. "than a scandal in that ancient and half-sacred Bardic body, the Welsh national eisteddfod; and yet it seems that these music-loving descendants of the old Druids are terribly agitated over the selection for the heroine of one of their novels in verse of a Welsh lady, the legendary Ardurfyl, who, it appears, was 'a woman with a past.' And, strangely enough, the heroine of the old Sanskrit play enacted at New York during the past week, 'Vasantena,' turns out to have been a second century Mrs. Tanqueray. When the old grand success, both from an artistic Hindus and mystic Druids indulged in such social problem plays and studies so many centuries ago, what becomes for employment as a chorus girl.

JANE.

of the latter-day laurels of Pinero, Grundy, the Decadents and Du Maurier? The yellow literature is yellow only from age."

Melba goes to the Opera Comique in Paris for a month after the conclusion of her American season. Report has placed her salary there at the low figure of \$600 a night, which is less than ne-third of what each appearance n the Metropolitan in New York brings But while singers are making their fortunes in America, England of Russia, they are often willing to return to Paris for the sake of the artistic gain of their appearance there. Paris usually makes their reputation, and it is no more than just that they should return occasionally for the sake of the art of the thing. Melba is to sing "Lakme" and "Nanon" during her season at the Opera Comique.

SHARPS AND FLATE: Gilbert and Sullivan are at odds again. Christine Nilsson is spending the winter

Lillian Nordica is resting at Lakewood N. J. She has the grip. Joseph Hollman, the violincellist, ha returned to New York from Europe. Campanini has given up public singing and settled in London as a voice teacher Miss Harraden, a sister of the novelist,

is composing a comic opera called "Ta Arthur Nikisch, of Buda-Pesth, will con duct a series of orchestral concerts in London

Berlioz was dyspeptic and could not con trol his appetite. Weber was an epicure and lived well. Jefferson de Angelis will star next se

son in an opera by Sydney Rosenfeld and Ludwig Englander. The memorial fund collected by the friends of the late Eugene Oudin amount to \$8,500-Paderewski gave \$600.

The new comic opera Messrs, De Koven & Smith are writing for Lillian Russell will deal with Napoleon's invasion of Italy.

The chorus rehearsals for the Damrosc

season of Wagner opera in New York are progressing under the leadership of El-Tschaikowcki's brother says the composer left unpublished an entirely finished

and Juliet, with orchestration. The total number of dances written by Johann Strauss is 445, of which 161 are waltzes. The first dance, written fifty years ago, is called Sinngedichte. London will have a series of orchestral

plano concerto and a duet between Romec

concerts to be conducted by the Wagner-ian conductors, Herman Levi, Felix Mottl, Hans Richter and Siegfried Wag-Next year the fifth festival of the Gerthere is already a guarantee fund of \$100,-000, the list being headed by the king of

Wurtemburg. Russia has an amusement tax which is laid upon every amusement ticket sold, and the managers raise the price accord-

ingly. Already 1,000,000 roubles have been raised in this way. Paderewski broke his contract with an English provinical manager because the prices of admission were fixed at \$1,25 and 75 cents. He claims that it would be derogatory to his position as an artist to

Ysaye, the violinist, has a Guardagnini worth \$1,200, and Jean Gerardy plays upon a Guarnerius valued at \$4,000. Dr. Jouchim, of Berlin, has a large collection of valuable violins. The Stradivarius that belonged to Ernst, and said to be worth \$10,000, has come into the possession o Lady Halle. Remenyi has two rare Cre

mona violins worth \$10,000 each. Edward Jakobowski, the composer of "Erminie," "The Queen of Brilliants,
"The Devil's Deputy" and other ligh
operas, was married last week to Mrs Clara Ormide Brown, daughter of the Rev. Dr. Lloyd, of Buffalo. Mr. Jakobowski made the acquaintance of his wife

By HUGH DARLINGTON,

## News of the Green Room and Foyer

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

SIGNS OF A HEALTHY REACTION

Belief Expressed That the Problem Play and Tepid Farce Comedy Have Each Reached the End of Their Ropes - Dramatic Notes.

If we are to believe the scholarly

critic of the Chicago Herald-to whose opinion in this instance at least we are fully prepared to shout "brave!" there will soon be a healthy reaction in the tastes of the theater-goers of this nation. The Herald opines that this recoil from the nausea or the inanity of the problem-play or the tepid farce comedy will take the form of a strong ounter current in favor of the melo-That, thinks our western drama. "in its best estate is the exfriend. onent of a distinct human interest. Even when degraded to the uses of sensational realism it preserves a recog nized dramatic form and invariably teaches the important lesson that virtue yields better dividends in the long run than vice. It is not the function of the stage to teach this or any other lesson, but if it is to be taught incidentally it is much better that this should be accomplished through a medium exciting honest, sympathetic interest, than by means of those caviling epigrams and risque situations the followers of Ibsen and Houptmann have found necessary to their peculiar mental disturbances. The Ibsen cult, which has been embraced with such suspicious fervor by not only Houptmann but also by Sudermann, Pinero, Wilde and Henry Arthur Jones, not to mention others of inferior consequence, has driven from the theaters a large contingent of honest, right-thinking, and pure-minded people, who formerly attended in search of refined diversion. Those who love to consider themselves advanced thinkers, and are inclined to assume airs of superiority for the indifferent reason that they can sit through a relation of demi-mondaine infelicity without a blush are insufficient in number to make amends for the disgusted patrons who have been lost to the theater. But if these worshipers at the shrine of Ibsen and his official following are not conspicuously numerous, they are sufficiently enamored of their own consequence and inspired by a belief in their personal amplitude of superiority to noislly proclaim their new faith, not forgetting to belabor those who do not agree with them. The drama, they asert, was not intended for babes and sucklings or for the feeble and colorless intellects that are so shallow as to desire propriety and decency in their entertainments, but for strong men and of the stall behind him-in fact, the allvomen who can see soiled linen laundered without an appeal to smelling salts or disinfectants. It matters not that the "problems" they propose to solve by means of stage puppets and a strained sequence of dramatic events are no problems at all, but self-evident propositions known and read of all men. They tickle themselves with the

"Mrs. Kendal is one of the most conspicuous among those who imagine t the unbar

ancy that they are elucidating psycho-

logic truth, when, in point of fact, they

are simply feeding upon prurient

trated on the stage. Those who dance to her fiddling pretend to believe the same thing, although some of them are ordinarily quite intelligent and respectable people who do not need to be told that two and two make four. Happily, the problem-play folly is too transpar ent to last. Ibsen, who is a bottom-less pit of feverish and distorted imagination, may gently drift along through his second childhood, uttering distempered plays at frequent intervals but his influence is waning and his capacity for mischief is rapidly approaching its limit. He has endeavored to fill the theaters with gloom, but the effor: is a failure. The people prefer sweetness and light to the horrors of the sociologic dissecting room, and their preferences are quite likely to control the game, now that the folly of giving the stage over to erotic discussions is so apparent. As sincere human interest is wanted in plays it follows that the old form of the drama, together with the modernized, but not vulgarized melodrama, must be the resource in the near future. Many who remember the electric success of "The Two Orphans" and the long succession of admirable plays that followed at not infrequent intervals will regard the increasing probability of a return to plays of that class with entire satisfaction. Not only have erotic plays and farce comedies worn out their welcome, but the anemic drawing-room comedy, with its cackle and small talk, is now out of the running. The people are beginning to cry out for bone, sinew, sincerity and truth, and they are going to get it. Dramatists who have dawdled to the pleasings of drawing-room inaulties and have attempted to picture society by delineating shams and shoddy must sharpen their pencils for nobler efforts

stood unless the case is visibly illus-

or be lost in the forthcoming shuffle." With due deference to this same au thority, we must borrow one more of his clever paragraphs, as follows: And now the bounding west, to wit, the state of Missouri, has come to the front as the avenger of those patrons of the the-ater—and their name is legion—who have suffered eclipse, annoyance and disgust from the high hat which the ladies persist in wearing. Only the other day a member of the Missouri legislature introduced a bill proclaiming, and, in good set terms de-claring, that it shall be a misdemeanor subject to fine, for any one to wear ap parel in a place of public amusement cal-culated to obstruct the view and therefore curtail the pleasure of others who have paid their good coin for a chance at some fun. Here, then, is a vision of hope out of the darkness, and the lawyers say that as a common law right is involved the new enactment will be constitutional and proof against all the slings and arrows that may be directed against it. But the idea is almost too millennial in its scope to be entertained without some grains of allowance, or to put it into the ordinary vo cabulary, the news is almost too good to be true. They will be telling us next that all sorts of nuisances in the theater and in the cars may be abated, by the process of swearing out a warrant charging misdemeanor against the offender The fellow who comes late, crowds out be-tween the acts, hangs his coat over the sack of his chair so that it occupies half around swine of every name and nature may by the same token be hauled out under this new dispensation and made to pay roundly for interfering with the vested rights of others. Of course this is merely an Utopian dream. The American people will continue to suffer in si-lence as they have for years. They are too busy with their shopkeeping and money-getting to trouble themselves either in regard to the character of their public servants or with reference to the insults and annoyances they suffer from the

The announcement that Crinkle" (Andrew C. Wheeler) has reconsidered his determination to abantan dramatic criticism will be we news to many warm admirers of this the "boy spinster.

trenchant writer's unequalled sweet and force of style and pith of epigram. It is a characteristic of his to do well whatever he undertakes; and whether he regale us with a vitriolic but Chesterfieldian exceriation of the Howells school of pale realistic fiction or a dynamic diatribe against dilletantism in the drama, Wheeler is always and invariably interesting, picturesque, instructive and thought-compelling. His pen in a peculiar sense stands out against a background of much vapid to your cheeks and restore and witless scribbling as the conspicuous chief contemporary exponent of you to flesh and plumpness. virility and candor in art-criticism. He is, perchance, somewhat too didactic for some. His deliverance is Olympian daughters. It is the best rather than seductive. He hurls the trident, rather than waves the palm leaf Sometimes his epigrams, while shining like crystalline gems, burn and sear as if white hot. But there is at no moment in the perusal of them when enriches the blood and gives the reader has premonitions of lassui-tude or admonitions of ennui. Crinkle at least keeps the minds of his followers from getting crinked. As an idea-restorer or a thought-generator he is perhaps the most remarkable writer of English now living.

Scrantonians have had two doses of Oscar Wilde and will, in due season, get a third. The certainty that "An Ideal Husband" will some day cross the Atlantic and display himself before a local audience—for did not Langtry leap from the Haymarket in London the Frothingham in Scranton?lends interest to the following specimens of epigram taken from Wilde's latest: "Women discover everything except the obvious;" "Too much rouge and not enough clothes;" "It is always worth while to ask a question, rarely worth while answering one:" "The pessimists are intolerable people because of the way they wear their hair;" "The modern woman understands everything except her husband;" "Morality is the attitude we adopt toward people we dislike;" "Vulgarity is the behavior of other people." Anybody could manufacture stuff of this sort, but it requires impudence to give it circulation-and Wilde has that, in abundance.

FOOTLIGHT FLASHES: Modjeska is in Poland.

Harrigan will play in London. Mrs. Annie Yeamans used to be a bareback rider.

Charles H. Hoyt's new play will be called "A Civilized Community," and will be a satire on current fads and foibles. Susanna Schaffer, one of the famous family of jugglers, will appear in New York soon. One of her feats is to keep an entire set of parior furniture flying in

midair Maud Branscombe, whose photograph was the rage ten years ago, has turned up, a shadow of her former self, in a London police court, looking for protection from the blackguard she has been living

Beerbohm Tree is 42 years old. His family name is Beerbohm, and the Tree was ny name is beeroom, and the Free was added when he first essayed the stage as an amateur. He will give "Hamlet," "Falstaff," "A Bunch of Violets," the "Red Lamp," "A Wife's Peril," "Captain Swift," and a new play by Robert Louis Stevenson and W. E. Henley, founded on the old story of Robert Macaire and representing the robber as a polished thief who believes crime is a fine art. The play is called "Macaire the Philosopher.

"The Twentieh Century Girl," recently produced in New York, concerns a girl druggists. who apes masculine ways and is nom-inated for congress by an Irish-Ameri-can "boss," not to be elected, but "to beat Ferguson." This young lady, Percy Verance, has a guardian who wants to marry her. He objects to politics and men's clothes for women. So to cure this "girl bachelor" of her folly he transforms himself into a "boy spinster," and is a very droll object. Miss Helen Dauvray is the "girl bachelor," and Edwin Stevens the "flow spinster."

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