PROGRESS SATITEDAY, OGTORER 27

MUSIC, AT HOME AND ABROAD.

The Folio for November is to hand and this bright and interesting monthly. The cuttings are specially good. The extracts operatic tenors, and the various items of composers and musicians, are full of interest. There is a good article on Boston wiolin players, by J. M. Tracey, from which I quote the following:

The most noted and accomplished violinist who has ever made Boston his home, is, undoubtedly, Bernard Listemann. His technic is most :emarkable and it is said he can play anything that has ever been written for the violin. There are many good critics who, while they admire his playing, think the tone he produces is not so smooth, sweet and musical as many others possessing less execution and inferior ability. Mr. Listemann has travelled quite extensively as soloist for several noted concert companies. He was for two or three years with Thomas' celebrated orchestra as leader of the violins and soloist. He was also the director of the Philharmonic Orchestra, established in Boston a few years since, and later on became the first violinist in the Boston Symphony Orchestra under Mr. Geosge Henschel.

The first rehearsal of the winter season of the Oratorio society took place last Monday evening and Mr. Morley assumed his duties as conductor for the first time. Some capital practice was had by taking ago. up the choruses of The Messiah. the new music for the Samson and Athalie not having yet arrived. There was a good muster of members, but the society is not nearly so strong numerically as it should be. There are lots of names on the honorary members' list that should be changed to the active list, and also a goodly number of chorus singers in the city who are not enrolled in the society at all. The tenors are weak and every effort should be made to recruit this part of the chorus. Now is the time for the new applications to be made for membership, as it is not fair either to the leader or the chorus to apply for admission later in the season when most of the hard work and drudgery has been got through.

I conclude the practice of Messiah chorses was in furtherance of the idea which has been partially talked about of giving part of that oratorio at Christmas time, probably a similar service to that given in Trinity last winter season. I believe that the Rev. J. deSoyres has offered his church God. for such a service. Of course it would be a very nice thing to have the performance in a church, as oratorio never sounds so well to my mind as in a sacred edifice; but that won't put any ducats in the coffers of the Oratorio society. Silver collections, as a general rule, are dismal failures -and what the Oratorio society wants is money. Give the performance entirely with local talent in the institute, at popular prices, with a minimum of expenditure and no extras of any kind. I am sure the local press would be willing to assist in every way to lift this burden of debt that so seems to weigh on the society.

A brass band in a Connecticut town is giving great satisfaction. Ten of its members have died since last spring.—Yonkers

It was said that Levy was forced to become a star because other musicians would not play with him. Those who sat in front of him invariably caught cold in their heads from the draft from his instrument, while those at the sides and rear were always uncomfortably crowded when he took a long noon. The company is very much imbreath.—N. Y. Sun.

Perhaps the most fitting definition of the term "professional musician" would be similar to the boy's description of a picture which he once drew and submitted to the family for inspection. None of them being able to name it, he wrote underneath it, "This is a dorg," which forever settled its identity. Just so it is impossible to accurately delineate the professional musician of today; he is often inferior in attainments to the amateur, but rejoices in the possession of more "gall," which often makes amends for the deficiency in musical attributes. Seriously speaking, a professional musician is one who devotes his whole time to the art, without relying on other means of support; the situation being similar to that of a doctor, lawyer, or member of any profession.

The above is the reply of the Boston Leader to the question: Please define the term "professional musician." I can't quite agree with the part that the professional rejoices in more "gall" than the amateur. My small experience points to the exact contrary as the case. I also thought that the question of payment was the point defining the amateur and professional. There are certainly larger numbers of musicians who follow other occupations in life, who are professional musicians of a high order.

The largest organ in Germany is in the convent church at Weingarten, kingdom of Wurtemberg. This organ was erected between the years 1736 and 1750 by the then celebrated organ builder, J. Gabler, and 12 journeymen. Gabler made it in Ratisbon whence he subsequently imigrated to France, where he died. The organ cost nearly 18,000 florins, which, in those days, was a valuation equal to more than twice that sum today. The instrument has more than 7,000 pipes, and the largest has a capacity of 331 wine gallons. In 1861 the organ builder C. Weigle, of Stuttgart, had to repair the instrument. his charges being 5,000 gulden, or about \$2,000. He again repairing the organ this summer, or 27 but no longer silently. The sick man gave years after his first job .- Musical Courier. no token. He was dead.

After reading the above one must be im-

on the Continent in the 18th century were wonderful men and thoroughly knew their business. The repairing must also have fully keeps up to the uniform excellence of been made under fine supervision, to have lasted 27 years. I wonder what Trinity organ will be like if it is not repaired until from the life of Mario, the greatest of 27 years after it was placed in the church.

> My copy has to be in my editors' hands early on Thursday evening, so I am not able to say anything about the Great Levy and his concert company.

A concert was recently given in London, England, at which forty-eight lady pianists appeared and performed simultaneously upon twenty-four pianos. Possibly an audience might be gathered in a large city like London that could be brought to love such a musical (?) manifestation; if so, music being the "food of love," the fair performers might "lay on" with perfect consistency. Such performances, however, come under the head of gymnastics rather than purely musical effects. We had rather much read of them than hear them.

The above clipping is also from the Folio but why the performance should come under the head of gymnastics I fail to see, any more than forty-eight violinists or harpists. In fact with regard to the latter, I think one of the most enjoyable musical treats I ever heard was from a large number of harpists at a Welsh concert at the promenade concerts in London, some years

On dit that at an early date, Mr. Morley may give another recital at St. Luke's church, Portland.

On dit that some of our amateur singers have the production of opera (comic I believe) in the near future, but I should be cordially disliked than ever by certain persons if I was to name the opera in contemplation. However, all things come to him who waits patiently waits-so my readers wait! FELIX.

TALK OF THE THEATRE.

Fanny Davenport pleased Toronto in La Tosca, Sardou's powerful drama. While in the city her opinion was asked on the question, "Is Marriage a Failure?" She has had some husbands and is in a position to speak on the subject. Her belief is that, where there is no bond of children, a marriage where the soul, heart and mind are not one, is a wrong to both parties and to

Sarah Bernhardt is quite positive on the subject, and her practice has always agreed with her theory. She says: "An actress should never marry. She cannot amuse the public for three hours and then come home and amuse her husband."

Frank Mayo is reviving Nordeck and Davy Crockett, in both of which he has scored a large amount of success in the

Arthur Rehan's Comedy company has had a very successful week in St. John. On Tuesday evening Nancy & Co. was given to the delight of a large audience. On Wednesday and Thursday nights, Augustine Daly's 7-20-8 was played with even greater success. The comedy is a pleasant and taking one, full of humor, but not extravagant or boisterous. Last night Love in Harness was given, and it will be repeated tonight. Nancy & Co. is on the boards for the matinee this afterproved since its previous visit to St. John. The great point about it is that all the actors are up to the mark, and that there are no weak parts to mar the effect of really good work. The company merits good houses wherever it goes.

THREE LOUD, SHRILL LAUGHS. A Strange and True Story of How a Life

A loud, shrill laugh—a woman's laugh—

rang through the house. The doctor sitting by the bedside heard it, and looked up in angry surprise. A woman sitting, silently weeping, at the

foot of the bed, glanced around in alarm.

The dying man opened his eyes and gave a

strange, ghastly smile. The doctor went out of the room gently. No one was in the passage way. No one was in the other rooms on the upper floor. On the lower floor several people were talking in subdued voices. Death was

very near to the sufferer in the room above,

and they were awed by its near presence. They had heard the laugh, but none could No one was around the house out of doors. There was no house near at hand

from which the laugh could have come. The time was a quiet Sunday afternoon. The doctor returned to the sick chamber and sat down by the dying man. Again the loud, shrill laugh, was heard as clearly

No one moved. Again the sufferer opened his eyes and gave the strange, ghastly smile. He was growing weaker.

His life was numbered by minutes. Two, perhaps three, of those minutes passed. Again the loud, shrill laugh was heard. The doctor scarcely heeded it. The woman at the foot of the bed wept,

And this happened only the other day pressed with the fact that the organ builders and not many miles from St. John.

HE'S STANDING UP YET.

It Takes Young Mulcahey a Long Time to Get Over Hallow E'en

I'm writin' this standin' up. I haven't sit down since Haller Eve and I guess it'll be next Wednesday afore I kin sit on a board. Pa's a hustler when he gits his dander up. He don't look sorry for his young son yet and ma says she's goin' to let him look after my conduct in future.

Anyway, I don't think boys was made to stay in the house Haller Eve night. It's all right fur girls what can't run away from a perliceman, to do snappin' apples and sitch toolish tricks. Any fellar can't have fun like a lot of old women like Miss Smith. She's always talkin' and suggestin' some new amusement, as she calls it. I guess ma was right when she said no man would ever marry that creature. And jist because I filled an apple with pins and asked her to take a bite, pa went into the room and recited poetry and I had to go out doors. I guess I wouldn't have got so much if I hadn't pushed pa's head in the water when he's duckin' fur apples, and wet all his shirt coller. Everybody laughed but pa, and Bill Johnson's pretty cousin said I'se a cute young fellar and full of fnn. I guess pa don't agree with them sentiments.

A boy aint got much of a chance anyhow. Jist because the cup went off when they'se makin' lead sawsages threw a key, and made the sawsages stick into the carpet and Miss Smith's dress, they blamed it on me.

Pa took little excursions into the parlor every little while and I heard him recitin' poetry very fiercely. I might have known there was somethin' up, but I thought I'd been sittin' down afore this.

I got a pair of pa's buttoned boots what he used to were when he's a dood afore he was married. He says he can't afford to wear 'em now, and I guess it's true 'cause I only saw one boot bigger than pa's and that was hangin' over a shoe store. Miss Smith asked me whose boots they were and I said they'se ma's. I guess that was the straw what broke the Campbell's back, 'cause ma showed her feet so much all evenin' that pa was mortified most to death.

When everybody went home pa took me up stairs and said he jist wanted to see how far I could go. He said he'd show me what he could go purty far too. Me and him is unanymous on that point now.

JOHNNY MULCAHEY.

A CREDITOR'S METHOD. He Takes Advantage of a Father's Death

to Collect His Account. Four years ago a young man of this city, well known and popular, lost his situation. The firm which employed him failed. Like too many others, he thought fortune-getting slow in this town. He caught the Boston tever and resolved to settle there. He owed some \$250 to merchants in St. John. Unlike others, he sought his creditors, explained his circumstances and his plans, and gave them his word that when he was able to meet his liabilities he would do so. All of them agreed to his proposal, and he departed openly.

At first fortune was unkind to him in his adopted city. There were more native applicants for good situations than there were situations. He began at the bottom rung of the ladder. Diligence, courage, ability and perseverance pulled him through and last winter he was on his feet. Only for a time, however. His sife was at death's door for months. Accendance and doctors' bills swamped him again.

Unaided he tried again to get even with the world and success was not far away when one morning a telegram reached him. His father was dead. Unable to see him living, he returned to his native city to attend his funeral. His friends greeted him warmly and condoled with him upon the circumstances of his visit. Among them was his creditors. One of them, the evening of his father's funeral, met him on the street and, shaking hands, regretted in polite terms his father's death, and during the conversation requested the amount of his

He could not pay it. The next moment he was arrested. His creditor had greeted him with a constable for an escort. His regret for the reason of the returndid not prevent his taking advantage of it.

What was the result? The creditor got a note for his bill endorsed by those who had faith in the debtor's willingness to pay.

The train next morning bore a changed man to Boston. His native city before this had the warmest place in his heart. He thinks of it now only with bitterness.

Fortune is unkind to many men, but they are to be pitied less than the creditor who is heartless enough to seize such an opportunity to force the payment of a debt.

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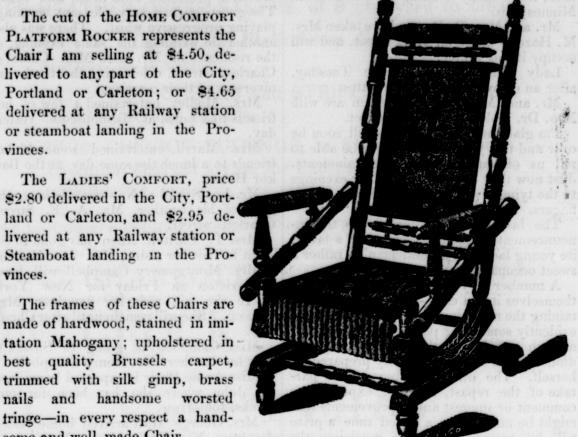
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†4.45 p. m.—Express for Fredericton and intermediate stations.
‡8.30 p. m.—Night Express for Bangor, Portland, Boston and points west; also for St. Stephen, Houlton, Woodstock, Presque Isle.

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", Sleeping Car attached.

Vanceboro at ¶1.15; †11.30 a. m.; 12.00 p. m.

Woodstock at 6.00; †11.40 a. m.; †8.20 p. m.

Houlton at †6.00; †11.40 a. m.; †8.30 p. m.

St. Stephen at †9.55 a. m.; †11.30; †9.45 p. m.

St. Andrews at †6.50 a. m.

Fredericton at †6.25; †12 m.; †3.15 p. m.

Arriving in St. John at ¶5.45; †9.10 a. m.; †3.00;

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Accommodation......11 00 Express for Halifax and Quebec......22 15 A Sleeping Car will rnn daily on th 22.15 train to Halifax. On Tuesday, Thursday and Saturday, a Sleeping Car for Montreal will be attached to the Quebec Ex-press, and on Monday, Wednesday and Friday a Sleeping Car will be attached at Moncton.

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