

IN MUSICAL CIRCLES.

If I could only have been three people instead of one, on Monday evening, it would have made things much easier for me. For there were three things going on, and I wanted, very much, to take them all in. However, more of them later on. Here is a clipping from a Boston paper which will probably interest friends of both parties—Mr. and Mrs. Murray Kaye and the musical people concerned:

"A musicale for the benefit of the building fund will be given at the house of Mrs. James Murray Kaye, Rawson and Gardner roads, Brookline, on the evening of Wednesday, Feb. 4th, at 8 o'clock. The music will be both vocal and instrumental. It is to be furnished by the Cecilia quartet, composed of Mrs. Humphrey-Allen, Miss Gertrude Edmonds, Mr. George I. Parker, and Mr. Ivan Morawski. Mr. Arthur Whitney will assist at the organ."

I also have a programme for the operatic festival which was given at the Music Hall in Boston. There are no less than twenty-five selections. The Philharmonic orchestra, of 60 men, under Mr. Bernhard Listemann assisted. Mrs. Humphrey-Allen sang the "Cavatina," from Queen of Sheba by Gounod, and Mr. William Fessenden, who is well known in St. John, sang the "Prayer," from Stradella.

Mr. Ford's new hymn tune to "Through the Day Thy Love has Spared Us," was sung for the first time in St. John's Church on Sunday evening. It is one of those soft, pretty things that seem so applicable to closing hymns, and suit, in this case, the words admirably. I cannot say, though, that the choir did it full justice; in fact I don't think that any of the music was up to the usual standard.

Mrs. John Boyd's musicals also came off this week, but, as Kipling says, "That is another story," and it will have to stand over until another week.

The Oratorio Society spent a most enjoyable evening at its annual convention. Rev. Canon Brigstocke, Gen. Warner, and others gave addresses, and Miss Hancock, Miss Goddard, Mr. Daniel, Mr. Lindsay, Mr. Horn, Mr. Parker and Mr. A. M. Smith contributed a short musical programme.

The "Old Musical Club" met on Monday evening at Mrs. W. S. Carter's, Elliott Row. As I before said, it was a Bach-Mozart evening. The programme, which was very interesting, ran as follows: Piano duet, arranged from string quartets, Mozart, Misses Clinch and Jarvis; song lullaby Mozart—Mr. G. Ludlow Robinson. Aria—"Non so piu cosa son." (Le Nozze di Figaro) Miss Halliday. Fantasia, piano solo—Mozart—Miss Jarvis. "My Heart ever Faithful"—Bach—Father Davidson. Trio for violin, cello and piano—Mozart—Mr. W. Bowden, Miss Flossie Bowden and Miss Clinch. "Cantata Voi che sapete," (Le Nozze di Figaro) Mrs. Carter. Mr. Titus, who was present, sang two charming songs, and also the tenor part in a duet with Mrs. Carter. The next meeting of the club will be held on 17th of March (St. Patrick's Day) at Mrs. Patton's, 1 Elliott Row.

I believe that there is a scheme under discussion for running the bellows of Trinity church organ by electricity. By the way, what a pity it is that the choir of that church has given up the idea of singing The Crucifixion. I do not know what the reason is, but fancy it has something to do with the fact that copies of the work were late in coming, and the scarcity of treble voices.

On Sunday evening St. John's Choir will sing Mr. Ford's anthem, "Rock of Ages," Mrs. Carter taking the soprano solo. The quartette will be sung by Mrs. Carter, Miss Melnis, Mr. Lindsay and Mr. Daniel.

As I said before, I could not be in three places at once, so in consequence am unable to say anything of the Sacred Concert in St. Luke's, which took place on Monday evening.

New York is to have a new orchestra under the management of the Symphony society, and led by Mr. Walter Damrosch. They provide for a number of popular concerts at low prices, to be given in the Carnegie Music Hall, which is nearing completion and which has already cost over \$1,000,000.

Ship Aloy is the title of a new "operatic absurdity" which is booked for seven weeks at the Park Theatre, Boston, and which seems to have found unusual favor with the inhabitants of the Hub.

FOR THE MUSICAL UNION.

A Correspondent Takes up the Cudgels for It and Handles them well. Progress likes to give and get fair play and for this reason is impelled to give some portions of an exceedingly interesting and fair letter, written privately to the editor, concerning the inception and progress of the musical union, as well as the treatment it has received. In doing this we will try any not abuse the confidence of our correspondent, who has presented his views and sought the remedy in such a gentlemanly fashion. He says:

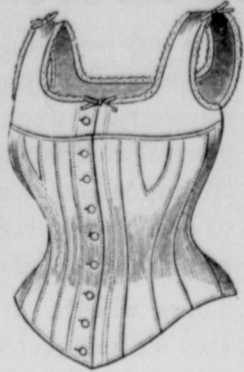
I am writing hurriedly to say a few words to you concerning the "Musical Union." The members of this now so-called Music Union volunteered their services, under the leadership of Mr. T. H. Hall (in the absence of any other professed assistance, professional or otherwise) to assist somewhat in making our late exhibition a source of attraction and of pleasure. They gave much time and careful study, for a month or more, in preparing for the programme of music rendered one evening in the Exhibition building. The music was well sung, as many fair-minded and friendly critics can attest—though proven a failure on account of the moving and surging crowds—creating a murmur of voices and noise of feet which sadly interfered with the acoustic properties of the building. The proper plan would have been to hire the Lansdowne rink and admit by (free if need be) ticket, thus securing the needed isolation and the desired quiet. As it was, Mrs. John Black, of Fredericton, and other soloists did well considering the surroundings. However, the "professionals" of our city, moved largely by the dog-in-manger spirit, either vehemently cried down the whole thing, or coolly and quietly ignored it. As you doubtless know, many hard and bitter things were said, especially by members of the Oratorio society, notwithstanding the fact, or possibly because of the fact, that many of their own members saw fit to sing also under Mr. Hall's leadership. This narrow, partisan, and unchristian, has been fostered to this day by those who are not willing to live and let live; by those who think that possibly the Music Union may become a

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rival of the Oratorio society; and by professional musicians who are not willing to endure a layman's so-called "interference" (sic).

Allow me to explain to you, Mrs. Editor, that the Music Union was soon after exhibition time organized for the following reasons among others—Mr. Hall is a gentleman leader if he isn't a "professional" producing a half hour's drill in "Do, re, mi," as a musician he is an excellent timeist, a good interpreter and thoroughly in love with a work which is anything but self-approving. The design of the Union is to draw in many members from the different city choirs, Anglican and Denominational alike, many of whom, alas, sing only in one, in the way of a duty, and not with any interest in the music itself, not omitting to lead the more advanced members to the higher and richer fields of music. You thus see that the Union occupies no intermediate position between the old-fashioned Singing School and the at-times topographical Oratorio Society. It will fill a long needed want in our city, in the way of a musical and patiently training our church choirs, to say nothing of the kindly, social feelings, and interchurchly associations of brotherliness it will foster.

Monday evening they gave their first musical recital in St. Luke's Church. Though not above criticism in many ways, the music was, as a whole, well rendered, in some instances, finely rendered. The recital lasted only one hour and ten minutes (a pointer for the Oratorio Societies whose two and a half hour recitals are a weariness to the flesh). I know you love "fair play," whether the play be musical, social, political or religious. I deprecate anything which will produce harshness or disharmony in the ranks of those who ought to feel in their lives what they say with their lips. The highest criticism in any region of thought or action is always impersonal and magnanimous.

VICTORIA HOSPITAL CONCERT.

The Musical Event in the Celestial City—A Successful Performance.

FREDERICTON, Feb. 12—The concert in aid of Victoria hospital, given in the City hall, Fredericton, last Thursday evening, was a grand success, and was thought by all, one of the most artistic entertainments ever gotten up in Fredericton.

It reflects great credit on the ladies who worked so long and so earnestly to make it successful. All the ladies contributed their share toward furnishing the stage, and the result was an interior of almost eastern splendour and sumptuousness. The tableaux were particularly well arranged; there was none of those horrid scraping noises and tedious waits that generally mar the pleasure of amateur performances, and the posing would have done credit to professionals. Mrs. T. A. Sharkey managed this part of the performance. "In Love" and "The Peacemaker" were highly artistic, and the curtain had to be rung up several times before the audience was satisfied. "The Tea Before the Ball" was an enchanting scene, and the "Gipsy Scene" was very realistic, indeed, all the tableaux were so beautifully presented that it is hard to determine which were most appreciated. Language fails me when I think of the "fan drill." Imagine twenty-four young ladies from among the youth and beauty of Fredericton dressed in bewitching costumes, each armed with a fan marching to music. It was a charming and bewildering sight; their dresses were of brilliantly hued flowered material; twelve had fronts of pale green, and twelve of pale pink. Their graceful flirting of the fans and their really good marching elicited round after round of applause from the delighted audience. The movements of the drill were as follows: 1, Hold fans; 2, unfold; 3, gentle flutter; 4, majestic wave; 5, scornful; 6, playful; 7, bashful; 8, angry; 9, inviting; 10, repellent; 11, gossip; 12, present arms; 13, crack arms; 14, shoulder arms; 15, carry fans; 16, ground fans; 17, retreat fans; 18, triumph fans; 19, spread fans; 20, surrender fans; 21, recover fans; 22, military salute; 23, discharge; 24, fan salute.

The musical part of the programme was well sustained. Those taking part were all of Fredericton, with the exception of Miss Sharp, of Woodstock, who kindly consented to assist. Her singing was a great and pleasant surprise to the audience. She possesses a soprano voice of remarkable compass, and from the lowest to the highest note it is of a smooth and perfect quality. In her rendering of Mil-

FOR THE MUSICAL UNION.

lard's "Waiting" she took high C sharp with the greatest ease, and her trill in the cadenza was sweet as a bird's. One great charm in her singing was the articulation. Even in the softest passages of her songs every word was distinctly audible in all parts of the auditorium. She sang without notes, and her voice floated out, apparently, without the slightest effort. I have never heard her singing surpassed here, either by amateur or professional. Her second song was "O Hush Thee, my Baby," and she sang as encores "Scotch Lassie Jean" and "Home, Sweet Home." Miss Harrison sang a beautiful new song entitled "The Flower Girl." She has only been studying a few months, and her voice shows rare capabilities, as it runs very high and is sweet and flexible. She is a favorite here, and was compelled to respond to an encore. The Misses Shenton did not do themselves justice in their rendering of the duet, "Come to Me" (Kuchen). It was not a happy selection, and it needs a tenor voice.

Miss Stanger, who has a very strong contralto voice, sang "The New Kingdom." Miss Blanche Tibbits played a selection on the violin, it was much admired by the audience. Her intonation is good, her bowing is graceful and she draws a sweet, though not a strong tone from the instrument, with study she will certainly become a good soloist. Mr. Racy sang "The Stirrup Cup." He has a very sweet baritone voice and sings with much expression, although not in his best voice his song was evidently appreciated. Mr. Bristowe, always a favorite with a Fredericton audience, sang "The Sailor's Grave" and in response to an enthusiastic encore gave "Alice Where Art Thou." The I. S. C. Band added largely to the enjoyment of the occasion by their playing between the tableaux, and the overture which they gave in fine style. There was a very large audience and a handsome sum was realized. I think if the concert were repeated in St. John it would meet with a hearty reception.

U. N. O.

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good work in Jack Dudley, but in my opinion, despite that of a morning paper, he decidedly is "stagnant," and spoils some of his best situations by ranting.

Mr. Beebe as Robert Stillwood developed a splendid capacity to spoil his part, and this may conscientiously be said of the most of the company. The best bit of work in the piece was, in the minds of many, done by Mr. Morton as Dick Melford.

Mr. Smith was sufficiently bad as de Lussac, and Miss Celeste made a pleasing Lucy Nettleswood.

The scenic effects were few and away short of what had been promised, and to crown all Mr. Lytell found it necessary to appear before the curtain and make an apologetic speech to his audience. The piece was produced every night since Tuesday, and also at a matinee this afternoon.

Mrs. Oldfidget is much worried about her daughter. The other night she kissed her, and the young lady murmured in her sleep; "Oh, Charlie, you've shaved off your mustache!"—Binghamton Republican.

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