



MUSICAL & THEATRICAL

IN MUSICAL CIRCLES. The Centuries have just about monopolized everything—music and otherwise—this week, which fact makes it rather hopeless for my letter. It is rather late to refer to anything taking place in the latter part of last week, so I will only notice briefly the concerts in St. David's and St. John's Sunday schools. I believe the former was very good, and that a large audience was in attendance. At the latter, some of the number, especially worth notice were: Mrs. W. S. Carter's solo, "Angels' Serenade," by Brags, with cello and organ accompaniment, Mr. G. C. Coster's song, "The Palms," "Faure;" "The Remembered Song," P. Rodney, which was sung by Mr. A. H. Lindsay, and "Meditation," which was, I think, the title of Miss Fowler's solo, which she sang very sweetly. Mr. Jas. S. Ford's organ solos, "Festival March," "Smart, Andante, Reissiger and "Gavotte," Zimmermann, were all finely played. Although the concert was not so well attended as it should have been, those who were there, I am sure, enjoyed the excellent programme. I must not forget to speak of Miss Flossie Bowden's cello solos, Elegie Hanser and Scranade, Taubert. The latter was especially pretty.

The Centuries have not gone in for very much music, although they have the hand to discuss sweet melody through the evening, and one can pay a visit to the 18th century dwelling and hear the boy Mozart play sonatas on an old-fashioned and utterly out-of-tune piano, which would, I am quite confident, have driven the young Wolfgang insane, had he had the bad fortune to have played upon it. While I was taking in the many beauties of the 18th century hall, and being duly impressed with its solemn grandeur, a street piano, or something of that description struck up, "Johnny get your hair cut!" I fled. So much for the music of the entertainment. There are minstrels to be sure, but I did not hear any of them attempt the ghost of a song.

To return to the every day world and its requirements, I quote the following cutting, apropos of some remarks I made regarding the possibility of having some, at least, of the standard oratorios, in our own public library. "Librarian W. A. Bardwell, of the Brooklyn library, tells me that the new music department of that institution is very liberally patronized. The experiment of circulating music like ordinary books has met with general approval, and few classes of books, except fiction, are in such constant request. The department now contains 100 volumes. It was materially strengthened during the summer, when Mr. Paul Eldred, a well known musician of Brooklyn, went to Europe in the interest of the library, and purchased over 600 volumes of classical music. Mr. Bardwell says that a large part of the music is in constant circulation among the members. It is all classical music, and as some of the pieces are expensive, the pianists are not at all slow to take advantage of their opportunities. Mr. Bardwell has recently received numerous letters from librarians in different parts of the country, asking for information with a view to adding a similar department to their respective institutions."—New York Telegram.

At the Oratorio society's rehearsal on Monday evening, considerable work was done on the Elijah. There was a very good attendance, especially among the ladies, and Mr. Porter, in the course of a few remarks, requested that the rule "that visitors should take the seats provided for them at the end of the room," should not be broken, as the active members here are numerous enough to occupy the chorus chairs.

Mr. Morley, who has had such a severe attack of the grippe as to prevent him from attending to his duties at the Mission church on Sunday, had recovered sufficiently to conduct on Monday evening, Mr. Geo. C. Coster took his place at the organ on Sunday at evensong.

The following is a list of the members of St. Andrew's church choir. Soprano: Mrs. C. Y. Gregory, Miss Maggie Murray, Miss Annie Knox, Miss Jennie Bell. Alto: Miss Belle Duncan, Miss McNutt. Tenors: Mr. L. W. Titus, Mr. R. E. Rose, Mr. E. Smith, Basses: Mr. D. Miller Olive, Mr. Benney, Mr. Arthur, Duff, Mr. E. Smith, choir master. Master Fred H. Blair, organist.

By some oversight, when giving the list of the Centenary church choir, I neglected mentioning Miss Alice Hea's name as organist. Gregory, Miss Maggie Murray, Miss Annie Knox, Miss Jennie Bell. Alto: Miss Belle Duncan, Miss McNutt. Tenors: Mr. L. W. Titus, Mr. R. E. Rose, Mr. E. Smith, Basses: Mr. D. Miller Olive, Mr. Benney, Mr. Arthur, Duff, Mr. E. Smith, choir master. Master Fred H. Blair, organist.

Mr. A. H. Lindsay has been offered the position of choir master in Leinster street Baptist church. In looking over the lists of music sung in churches on Easter Sunday, I saw that Mr. Morley's Te Deum was given at St. James' church, Philadelphia. The "Old Musical Club" will meet at the residence of the president, Mrs. Theod. Walker, on Tuesday evening next. Composers, Handel and Beethoven. TARBET.

LISZT AS A TEACHER.

The Experience of one of His Pianoforte Students.

All those who were privileged to attend at the Liszt reunions, in Weimar, assembled three times a week, in the Meister's drawing-room, a little before 4 o'clock, and as each came into the room he or she laid the piece which he or she had to play that afternoon, on a large oval-shaped table, which stood near the door leading into Liszt's sleeping room. The Meister did not appear until it was fully four o'clock, and all were supposed to have arrived and been in waiting for him. The door was then opened, and when the Meister walked into the room all stood up at once, and moved respectfully towards him. The ladies kissed his hand. All then remained standing until he had motioned them to sit down. Liszt's next proceeding was to turn to the table on which all the pieces were lying, and, looking towards the young people who were between the piano and the door, he would take up the pieces and look at them one by one until he had found something which he wished to hear. Holding it up and naming its title, he would say, "Who wishes to play this?" The owner of the piece made a move, without coming forward, and then, if Liszt saw that it was one of his favorites who wished to play, or perhaps a new-comer whom he might wish to hear, he would say, with a pleasant tone, "Come over, then, and play it to me." It was Reinebauer who usually put the music on the desk. Liszt seated himself beside the young performer, and all the others either sat close behind master and pupil, or else stood in a long close line all around the pianoforte. It was, indeed, a trying ordeal, and anyone who could pass through it and emerge victorious might well feel as a concert-room with all imaginable sangfroid!

Liszt was invariably just in appreciating and encouraging all those who had really any "talent;" but towards one or two who really had neither school nor talent he would, if their personality had pleased him, be so indulgent as to let the very worst faults, the greatest shortcomings pass without any adverse criticism. On the other hand, were he to either an incorrect and badly-drilled player, or one who merely played the notes and gave no musical reading of the piece, if his or her personality had made an unfavorable impression on the Meister.

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There is a certain music hall in Berlin where the Emperor enjoys adventures worthy of the Caliph Haroun Al Raschid. Whether he is recognized or not I cannot say, as his majesty is an adept in the art of "making up." However, policemen, detectives, and others are far too wise to express suspicions in case they have some idea they are in the presence of the lord of Germany. It is confidently said that the other day, in the guise of a Hebrew peddler, his majesty wandered through the haunts of the Jewish community in his capital and discussed with a number of working Israelites the condition of their race in his own dominions and the effect of the harsh measures recently promulgated against them in Russia.

On another occasion the Emperor is said to have passed many hours of the night wandering among the saloons used by sailors and common soldiers, arguing and inviting criticism on the life of a private in his army or an A. B. seaman in his navy. All these things doubtless assist the young sovereign in his endeavours to act as the father of his people; but occasionally upon him, and he is apt to join in vigorous dancing, and play high jinks generally, as enthusiastically as the latest Jack ashore. Then, in the middle of a can-can or a schoppen, comes the memory. "Ich bin der Kaiser, and his temporary boon companions are surprised to see their new comrade suddenly draw himself up, turn on his heel and leave the place, followed by a couple of, till that moment, supposed-to-be drunken chums.—Philadelphia Times.

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