

IN MUSICAL CIRCLES.

Every thing has been swallowed up by the Oratorio concerts. At least I have not heard of anything else going on just now. All our musical circle has been on the qui vive for the last week and rehearsals have been the order of the day. The practices on Monday and Tuesday evenings were remarkably successful and in spite of the very bad weather there was a goodly attendance both of honorary and active members. Mrs. Allen and Mr. Parker arrived in the city on Tuesday afternoon,

and were at the rehearsal in the evening. It seems almost too good to be true that we are actually to have a visit from the Gra Opera company, which opens here on the 30th I believe. We can look forward to a treat for the company is very

How I break the 10th commandment when I think of the lucky Bostonians and how they are reveiling in music just now with Cavelleria Rusticana, Mascagni's great success. A big concert which is to be given by all the high lights in the musical world including Laura Schirmer-Mapleton Georgine Von Jaunschowski, Miss Lillian Carll Smith, Sig Italio Campanini, Mr. Myron Whitney, Dr. George Clarke, and Alfred deSeve, violinist. Then Minnie Hank opens with a season of opera on the 13th December and will sing Lohengrin, The Flying Dutchman, Cavalleria Rusticana, Faust Mignon and probably Bizets wonderful opera, Diamileh which has never been heard on this side of the

er. Besides all this, there are the symphony erts. upset caused by the Oratorio concerts, and held its rehearsal as usual on Tuesday evening in the vestry

rehearsal as usual on Tuesday evening in the vestry of Leinster street baptist church.

Miss Hitchens intends to have the winter recital in connection with her school of music about the middle of December, in the Mechanics' institute.

Miss Laura Jost, of Halifax, has been visiting her uncle, Mr. John Sears, Duke street.

Mr. A. F. M. Cuetannes is giving.

her uncle, Mr. John Sears, Duke street.

Mr. A. F. M. Custance is giving a concert in the lecture room of the Church of England institute on Thursday evening, Nov. 26, in aid of the choir fund for the Mission church. A number of our musical people have promised their assistance.

Last Friday evening a vote of sympathy for Mrs. Morley in her sad bereavement, was passed by the Oratorio society. Rev. John Mathers and Mr. Alfred Porter alluded to the loss which the society had sustained, in a few well chosen words, and before breaking up the active members sung "To fore breaking up the active members sung "To Mother Earth," the anthem they gave at their late conductor's funeral.

Miss Edith Sturdee is confined to the house with typhoid fever.
It is quite decided, I believe, that the Oratorio society are to sing Farmer's cantata, Christ and His Soldiers, during the centennial celebration in connection with Trinity church, about Christmas tide.

This must not be confounded with the choral service which is to be given in that church on the afternoon of Christmas day.

A flower bed on a spring day in the Boston public gardens was not a "in it" compared with the stunning appearance presented by the Oratorio society on Wednesday. There was every color, and a harmonious whole it made too. Tier upon tier of pretty girls, their dresses just toned enough by the more sombre costumes of the matrons, and the black coats of the men. A crowded auditorium greeted the singers as the curtain ascended at about a quarter past eight. I am not going to disguise the fact that the concert was much too long. People can get more than enough of a thing even though it be very good indeed, and Wednesday's entertainment was no exception to this rule. Resides the ment was no exception to this rule. Besides the lengthy programme, the well meaning but deluded audience at first insisted upon encoring. They knew better, however, when train time came and some of them had to hie themselves stationward and thereby missed the Lobgesang. The singers were all well received and their selections were in excellent taste. Mrs. Allen's solos were given with all her taste. Mrs. Allen's solos were given with all her old time expression and execution. As an encore after the aria from Gounod's Queen of Sheba, she sang an arrangement of the well known nursery song, "Sleep, Baby Sleep," Her other song, Frulingslied, Mendelssohn, was very beautiful and was exquisitely sung. Mr. Parker's songs were all thoroughly enjoyable. I liked the Schubert one, "I'll Greet Thee," the best. Miss Hea's solo, with organ, piano and violin obligato, was very successful as far as the singer was concerned, but I must say that to me the violin part did not seem quite satisfactory. Mr. Bristowe, although he did not sing Adelaide, met with a most enthusiastic reception, and was obliged to repeat though he did not sing Adelaide, met with a most enthusiastic reception, and was obliged to repeat the last verse of his song. To me Mr. Bristowe's voice seems wonderfully improved since I last heard him in concert. Mr. Mayes created a good impression by his Aria, "Why do the Nations?" and then spoilt it, to my mind, by singing and playing a highly original version of Hullah's "Three Fishers."

To put it middly the composer would have been To put it mildly, the composer would have been more than astonished could he have heard the new arrangement. For the instrumental part of the concert, Miss Goddard and Mr. Constance gave an arrangement of the overture of Stainer's "Daughter rangement of the overture of Stainer's "Daughter of Jairus" for piano and organ, and played it well, too. Perhaps the numbers on the miscellaneous part which had the most and work bestowed upon them were the duetts for piant. The arrangement by Saint-Saens of a Theme of Beethoven's, and the Hommage a Handel by Moschelles. Miss Goddard and Mr. Ford worked very hard over them, and I am glad that they had the success they deserved. The Lobgesang never went better than it did on Wednesday evening, at least when our society has given it. To any one casually looking through the repertoire it might seem that—well—"they ought to know it by this time, as they have "they ought to know it by this time, as they have had it before," but there are perhaps not more than a dozen people in a society—which is constantly re inforced with new members—who sang when it was last given, consequently it means almost, if not quite as much work for the conductor as getting up a new work, and the Lobgesang is not easy either. I have no hesitation in saying that the leads were never never the leads were never the leads to the leads were never the leads to the the leads were never more prompt, or the time more steady than in this performance. The first more steady than in this performance. The first chorus "All men, all things," was in good time all through; the tenor leads were taken up promptly, and the time was good. The semi-chorus "Praise Thou the Lord, Oh my Spirit," was very good also, and the chorus "The night is departing," which by the way has been sent to the semi-chorus that the chorus "The night is departing," which, by the way has never been sung without some hitch went with remarkable smoothness. The bass hurried a lead once and pretty nearly made things shaky, but they were soon pulled together and the chorus reached a satisfactory climax. The chorale "Let all men praise the Lord," might have been better in the first verse, but the unison parts were good. Mrs. Allen, Mrs. Perley, and Mr. Parker, the soloist could hardly have been improved upon in their respective parts. Mr. Parker's rendition of the air, "The Sorrows of Death," and recitative, "Watchman will the night soon pass?" was simply exquisite. The duet for first and second soprano was aiso very well sung. The chorus part was kept well in hand, and was on that account effective, instead of, as usual, marring the beauty of the number. Of Miss Goddard's services as accompanist I cannot speak too highly, her work was thoroughly appreciated by both audience and the society. Mr. Custance also rendered great assistance with the organ accompaniment. I can only quote a remark from one of our dailies and say that "although we more than regret the loss of our late leader, we must congratulate ourselves on having so efficient a substitute."

By the way, of course I must say something shout which, by the way has never been sung without some

By the way, of course I must say something about the way in which some persons will insist upon spoiling every one's enjoyment by chattering right straight through solo, duet, or whatever it happens to be. Of course it is gratifying to know that Mrs. So and to is present and is sitting "just over there"—"by that man," don't you see? and that Mrs. Allen is "just lovely," and that her dress is "sweet," and so on, but if these people would only volunteer the information between tunes, one would be so grateful. One some times looks for this sort of thing in an audience, but when it happens right among active members of a society, it is about time

among active members of a society, it is about time something was done to stop it.

Thursday evening's concert will have to wait over intil next week, as time and space will not permi

until next week, as time and space will not permit very much more this time.

Mr. Custance announces that he will give a concert on Thursday next in the Church of England Institute, the proceeds of which will be devoted towards forming a choir fund for the Mission church. Among the items on the programme are the overture to Suppe's Poet and Peasant, the Athalie march and Handel's Largo, for orchestra, pianoforte and organ. Vocal solos will be contributed by Miss Bessie Swann, Messrs. Porter and Guillod and Master F. Hornsby, the latter of whom will sing Moir's beautiful song, Children Asleep, while Mr. Custance will sing two of his amusing humorous songs. A 'cello solo by Miss Bowden and a pianoforte solo by Mr. Wilson are also promised, together with part songs and glees by the members of the Mission church choir, which are being carefully rehearsed. The Oratorio society has most kindly lent its piano forte and Messrs. C. Flood & Sons an organ for the occasion. Tickets may be obtained from Mr. Custance or Mr. R. Rodgers, or at the door.

TALK OF THE THEATRE.

The Telegraph's editor persists that Camille died of heart disease and not conconsumption, and calls those who laughed at his ridiculous error "over-wise." Perhaps the tollowing, from the Paris correspondent of the Boston Herald will not only interest him, but prove that Camille was suffering from a "mortal malady"-consumption, and that Miss Coombs' "cough" was the result of perfect attention to detail and not "a cold."

"I have recently been reading the reports of the imperial censors, who, in September, 1851, forbade the play of Le Dame aux Camelias to be produced on the French stage. Six or seven years after that drastic interference with the liberty of the drama I saw an English adaptation of the work in St. Louis, played by Matilda Heron in Ben de Bar's theatre, and awhile later I saw her in the same piece when Henry Farren was manager. It is always the best drawing play in Sarah Bernhardt's repertoire, and after it comes Frou Frou, though personally I like her better in Adrienne Lecouvreur than in any other comedy. Mr. Abbey puts Le Dame aux Camelias up for a matinee whenever he wants to see tears and-a full house, for it draws both all over the country. The women of the United States, the goody-goodies and all the rest of them, like Camille, as they call it, a great deal, and yet it is one of the most immoral pieces that was ever put on the modern stage.

It was in the first place indended as a vaudeville, the principal role being reserved for Dejazet, but she backed down from such realism and declined to wear the silken robe of Marie Duplessis. Then Dumas made of it a comedy, and after he had got permission to produce it, Mme. Doche, who was not only one of the most accomplished and pleasing actresses, but almost one of the prettiest women that ever adorned the Paris stage, scored in it one of her most brilliant successes. Dumas said to her at rehearsal: "Play it just as it you were in your own house," and yet she

was a good, pure woman. It was to have been originally played in September, 1851, but the censors forbade it, and it was their original report against the play I read three days ago. "This piece," said they, "is the mise en scene of fast life without prudence or shame, of gal-lant women willing to sacrifice all, even their health, for the enervating influences of pleasure, luxury and vanity, and who finish by finding a lover for whom they do not hesitate to carry to excess their devotion and self-abnegation. Such is Marguerite, known as The Dame aux Camelias, because she likes and wears only that scentless flower. From a simple ironer of linen, she has come to have as gallant protector an old duke, and for lover a rich count, and their mutual liberalities, without counting presents from strangers, amount to £100,000 annually, which sum she foolishly spends in waste, believing that, as her life is being mortally burned out by a malady, it is better to make it short and sweet hausted both strength and courage; the

as she goes along. seized by a deep and ardent passion for her. His reserve, bashfulness and careful behavior at first excite the raillery both of on to say, though incomplete in incidents the mistress of the house and of her lively guests, but soon, in the first steps of a schottische, Marguerite stops, half-stifled by a choking sensation in the throat, and blood reddens her handkerchief. It is of persons and the crudity of colors exnothing, however, and on her request to ceeded the limits of the most advanced be lett alone, the friends pass indifferently | theatrical tolerance. That which added to into another room and light their cigar- the inconvenience of the subject, and to its ettes. Armand, pale with fear and over- mise en scene, was that it represented the come by emotion, remains with her. With life of a fast woman recently deceased, affectionate interest he points out where such a life as hers must lead, urges her to Janin, a critic, the one with a book, the fly and be saved before it is too late, and promises to cure her and befriend her as a brother. Marguerite is so astonished that | tions which could not be dealt with othershe responds to his kind avowal of devotion wise were mentioned clearly. With these by requesting him to leave the house at considerations in view, and being of a once and save himself from her influence. He is too young and too sensible to live in such a world as hers; such a heart ought formed. to be loved, but she thanks God she has never loved anybody. These last words exalt Armand more than ever, and Mar- follows: "M. Pouffe, on behalt of the guerite, by a sort of pity, tells him not to manager of the Vaudevil theatre, and despair too much, and to come and see her

"This, however, is not enough for Armand. Then let him ask what he wants, La Dame aux Camelias, has requested us let him make the programme. Well, what to consider a new manuscript of this same he wants is that one shall send everybody away so that he alone shall remain with her, and that, too, this evening. No, that is impossible; but she gives him a flower from her bouquet which he will bring back | a new examination, but a second reading to her when it is faded, say in 24 hours, and of the piece convinces us that it remains when it is midnight, but he must be very the same in the main and in its principal discreet and obedient; and intoxicated developments. It is always the same with hope and happiness, he withdraws. picture of the manners and inti-Marguerite starts to return to her society, mate life of kept women. Marbut on opening the drawing room door she guerite continues to take from the sees on the floor a piece of paper containing the words 'good night.' They have heard all, guessed all, and have taken their quietly in the country with Armand, and departure. 'Well, they shall not say that | when induced to renounce the lover, she they were deceived,' she exclaims, and she orders her femme de chambre to recall M.

mand, during which he has come at mid- our report of August 28 last." night, not to leave again until an early hour Then M. Alexander Dumas worked with in the morning, Marguerite asks to be free | might and main to get the censor's oppoon the fifth night; but he, madly in love sition set aside, and the manager of the and as jealous as a tiger, tells her that she Vauderville theatre helped him. wants to receive some one else. No, but she is tired, 'et ce n'est pastous les jours the censors submitted another report: ou plutot soutes les nufts fete.' 'Swear, | "After a third and conscientious reading of then, that you are not expecting some one La Dame aux Camelias we recognize that else,' he exclaims. 'I swear to you that I numerous abridgements have been made

enough for you?" count whom she also thinks she loves, redetails does not remove the objections alplaces him. Marguerite has dreamed of ready indicated by us in our report of Sept. spending two or three months with Armand, 1, last. Two tableaux, it is true, have with him alone, in the country, and has al- been made into one; but this work, as well

she wants £15,000 more, and, as the count is without ready money, she asks him for his note for £18,000. At this moment a letter written by Armand is intention of leaving Paris immediately.

"'This letter brings you good news, my dear Julien,' she cries; "you get £18,000 by it. I was in love, and wanted you, my dear count, to pay the expenses of my living a while quietly with the other one. Yes, let us go to supper; I have need of a

little airing. "Armand, in his despair, rushes to see a friend of Marguerite's, living in the same house. He is anxious to see the perfidious object of his affection, but his friend, fearing a scene between Armand and the count, sends word to Marguerite, who is still at the door waiting for a fur pelisse to protect her from the cold, that she must speak to her immediately. So Marguerite goes upstairs again, and, learning that Armand is there, sends to the count to say that she is indisposed, and thus gets him out of the

Armand throws himself at her feet, and she tells him that she is no longer free; she does not possess a single cent of fortune, and yet spends £100,000 annually, and that it is necessary to take people as they are and understand their position.

"I am a woman; I am handsome; I am a good girl, and you are an intelligent fellow. Take what there is that is good in me; leave what there is that is bad, and don't bother yourself about the rest. I dreamed of passing two months with you in the country, but to bring it about I had need of this fellow. That would have sufficed to calm and extinguish our passion-because in my world when a passion has lasted two months it has run its course -and we should have returned to Paris, should have shaken hands, and what was left of our love would have passed into good friendship. But that would have humiliated you, for your heart is that of a nobleman-let us speak no more of it. You have loved me these four days, send some sort of a trinket, and let matters drop entirely.'

"But Armand, listening only to his passion, begs her, implores her to be his, and Marguerite at last give in, exclaiming: 'Let us reflect and reason no longer; we are young; let us follow the course of

"The young lovers spend two months at Bougival, enjoying an ever increasing hap-piness, but the old duke and the count have ceased their liberalities, and Marguerite, desirous of not troubling Armand, has, to meet necessary expenses, been compelled to sell her horses, carriages, cashmeres, having the duke and count to answer for her liabilities, threaten to seize and sell everything by auction. In the mean time, things have not fared well with Armand either. His father has cut off his allowance, and Marguerite is about to sacrifice her splendid furniture at a ridiculously low figure, and go into more humble apartments with the young man, when Duble pere appears on the scene. First of all he tries the effect of paternal authority over his son, but, that proving of no avail, he turns to Marguerite, and finishes by not only tearing out of her a promise to quit her lover, but to persuade him that she no longer loves him.

"The unhappy creature makes this double sacrifice, and to lift all incertitude from Armand's mind, accepts the offers of one of her rich adorers, and becomes his mistress. But this terrible trial has exmalady which has long threatened her "One evening, when most of her inti- makes rapid progress; she lingers for a mate acquaintances are present, a new ad- while, and then, in the arms of Armand, mirer, by name Armand Duval, son of a who arrives almost at the last moment, as receiver-general, is presented, and he is loving, as devoted as ever, she breathes

This analysis, the imperial censor went and scandalous details, sufficed to indicate from a moral standpoint what there was that was shocking in La Dame aux Camelias. It was a picture in which the choice who had furnished a novelist and M. Jules other with a biography, which had become popular because certain details and situaunanimous opinion, the censors asked the minister to refuse to let the play to be per-

That was on Aug. 28, 1851. Four days later the censor made a second report, as apropos of a play in five acts and six tableaux without coupiets, which is intended for that theatre under the name of work, wherein the author has, so it is claimed, struck out the passages which would most awaken public susceptibilities. We have thought it our duty to refuse it hands of the old duke and from those accepts the offer of another whose mistress orders her femme de chambre to recall M. she publicly becomes. In this state of affairs we unanimously adhere to the considerations and conclusions contained in

But they did not succeed, for, on Oct. 1, love you, and no one but you. Is this not in the manuscript remitted to us by the minister, but we are convinced that "Armand retires with regret, and the this suppression of more or less shocking

duke, who has promptly furnished it; but | the general spirit of the piece. It has been shortened, but not re-written. From beginning to end, the incidents, manners and characters of the personages remain the same. Consequently, regretting the duty brought in. He has seen the count enter, asks her to pardon him for not having £100,000 income, and announces his the performance of this piece.'

It was after this last report that the Duke de Morny got the emperor to interfere.

La Dame aux Camelias was finally produced in Paris, and not long after that Matilda Heron purchased it for America.



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