



IN MUSICAL CIRCLES.

How amusing it is to listen to the somewhat acid criticisms upon one's remarks, especially when they are directed against a perfectly irresponsible person; it is exceedingly funny to him, but I wonder how the other likes it.

People have many different ideas about music. For instance, there was a young lady singing here once, who, every time she encountered the vowel "e" in any shape or form, twisted and screwed her mouth on one side as if she were going to whistle on the bias, and made a queer little squeak. My next neighbor observed, "It is like the sing sweetly." On another occasion an orchestra played a well known air, cornet solo, accompanied by the other instruments. The soloist evidently must have suddenly thought he was late for a train or something, and departed from adante to allegro, triumphantly finishing while his accompaniment was about in the middle. A dear old man, who was sitting near me, rubbed his hands, his eyes positively glistened with delight; he smacked his lips and remarked, "Ah! that's what I call music."

The Oratorio society is to be congratulated upon the fact that the Monday practice, the general verdict being that this work requires a great deal more practice than it is likely to get.

It is rather strange that the service at Trinity church was not more elaborate at the ordination service on Sunday morning, as it is a rare thing to have an ordination here, but Mr. Strand was not given sufficient notice to have the boys properly practiced. Mr. Strand deserves great praise for the excellent manner in which the boys are singing now-a-days. They sang in tune all through, the one deviation in the unaccompanied verse of one hymn being due to a slight error in the tenor.

Mr. Marston Guilloit, of the Mission church, and Mr. Duff, of the Kirk, ably assisted the choir, which was evenly balanced in all parts, and all the music was very well sung. Mr. Guilloit assisted at the anniversary service of the Church of England Institute on Friday evening.

It will give the Oratorio society, Trinity choir and the Minstrels a thrill of pleasure to learn that Mr. Fred Smith will not remain permanently away from St. John.

Mr. James S. Ford will, I believe, leave for St. John via Halifax, on the 9th of November. Mr. Ford will be warmly welcomed back by his friends and pupils.

There is also a faint rumor that another musician is not lost to us forever.

The minstrels are hard at work. I overheard enthusiastic remarks about some of the costumes to be worn at the second performance, which are "most fetching" but not likely to become fashionable in St. John.

The young ladies of Stone church are to give a concert on Friday, Nov. 3.

I have to thank those who sent me the choir lists. The singers in the German street baptist are: Miss Maggie Gunn, Mrs. Joseph Kirkpatrick, Miss Alice Estey, Miss Edna McFarlane, Miss Carrie Wigmore, soprano; Miss Emma McInnis, Mrs. McCully Black, alto; Mr. Chas. S. Harding, Mr. J. Perkins, tenor. I don't know if the other gentlemen are tenor or bass, so will just give their names.

Mr. James S. Ford, Mr. W. F. Nobles, Mr. Fred W. Moore, organist.

Those in Queen Square Methodist choir are: Miss Emma Sienton and Miss Potts, soprano; Miss J. Sienton and Miss C. Gunn, alto; Mr. H. Thibodeau and Mr. Powers, tenor; Mr. Robert Buchanan, bass. Mr. Harry Turner, organist.

LOUNGER.

Among the Boston Playhouses.

The dramatic season thus far has been a fairly prosperous one and has given us some new as well as good attractions, and we are promised better ones as the days shorten.

The Hollis Street Theatre has been for the last three weeks in the possession of the Lyceum Theatre Company, of New York, and they have presented their repertoire in the usual finished style that is expected of this splendid company.

"The Grey Mare," "Charity Ball," "Squire Kate" and "The Wife," with a little *lever de rideau* called "White Roses," have been the pieces with which the company has delighted their audience.

At the Columbia, "Settled out of Court" was taken off and "The Sportsman" put on, and it in turn will be followed by "Jane" for a week, after that "The Family Circle" in which Lottie Collins will make her debut in Boston, to be followed by the new play "Surrender," in which Louis Aldrich will play the lead and for which Miriam O'Leary Collins has been engaged.

"Agatha" is still the attraction at the Museum, but it will have its last performance next Saturday afternoon, to be followed by a revival of Robertson's "School," in which Mary Hampton will play Naomi Tighe. There has been a great deal said and written about "Agatha," and if it were anything like the success the management claims it to be there should be no need to look for a successor for some time, and I cannot see the wisdom of putting on "School" when the company has been rehearsed in "Nerves," one of the successes of last season in New York; but then the ways of managers are past finding out.

The Globe has been for a fortnight and will be for another week under the rule of "Jupiter," king of gods and men, as exercised by Digby Bell. The piece is bright and the music catchy, the scenery fine, the principals acceptable, the choruses pretty and shapely and so there is no reason why the opera should not be a go and it is.

be something extraordinary. Certainly no pianist has made the sensation that the Polish artist has in America within the memory of the oldest concert-goer.

It is stated that the publisher Benoit, of Paris, who had bought the right of representation in France for Verdi's operas "Il Trovatore" and "La Traviata" has sued Verdi and Ricordi—the Milanese publisher—as well as a certain Pacini who, authorized by Ricordi, infringed upon the right. The tribunal of the Seine fined Verdi and Ricordi 25,000 francs, and 1500 francs for each representation of those operas given since 1885 in France. The sentence did not mention Pacini.

Theodore Thomas has undertaken the task of giving 300 concerts during the World's Fair. His orchestra will number 120 instruments, and the appropriation of \$175,000 has been made for the expenses of this colossal undertaking. In addition to the performances that he intends for the Exposition, Mr. Thomas has extended invitations to Arthur Nikisch and Anton Seidl to allow Chicago an opportunity for the enjoyment of the Boston Symphonies and the New York philharmonic.

TALK OF THE THEATRE.

To print one of the old time advance notices of Zera Semon would almost be too much for the readers of a maritime province newspaper where Zera is known so well, where his entertainments are so popular and so well attended. Everyone who notes this will be well prepared to agree with the statement that "few magicians in the world can accomplish in such a graceful manner the perfection of ventriloquism and slight-of-hand work as this prince of magicians. In addition to the above the crowd were convulsed with roars of laughter with his Marionette minstrels and novelty company. Tim, Joe and Mary Brown and Mrs. Jones, the talking hand in Zera's new ventriloquial act. In this laughable scene, Prot. Zera exhibits his surprising ventriloquial ability, changing at will the entire tone and volume of his voice, producing some of the most astonishing effects, and introducing a most mirthful dialogue between a family of wooden people." He commences a short season at the Mechanics' Institute on next Friday, Nov. 4th.

There is not in the present generation of actors—Jefferson is still young; art never dies—a cleaner cut exponent of the value of details thought out and elaborated than in Jefferson's Rip, says the N. Y. Press. Not a second of his time upon the stage, from the moment you feel that he is about to enter until he has departed and left his presence still lingering before you—not a second is there which he does not fill in with touches of exquisite work. If not in gait and carriage, it is not by turn of head or twist of his battered headgear, then by pause or pose, by some deft business always true to the central idea, he is holding your attention.

Rev. Russell H. Conwell, of Grace baptist church, Philadelphia, who will be remembered as the author of a history of the Great Fire in St. John, has responded to a request of *Music and Drama* to give his opinion of the theatre. "I am opposed to the theatre," he says, "because it comprehends so much that is offensive to pure taste and good morals. Having been acquainted in years past with the stage and some of its most prominent exponents, I can say with equal frankness that there are some actors and some plays and operas which by themselves are true in character and ennobling in their influence. There are generous, clean and honorable gentlemen and ladies on the stage whose upright example and unspotted lives serve to bolster up a bad lot of questionable hangers-on and vile impersonators. Actors and managers will agree with me in that statement. The grand productions of the great authors and great actors serve often to make other places, authors and actors respected and patronized which do the community great harm."

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BOARDING.—A FEW PERMANENT or TRANSIENT Boarders can be accommodated with large and pleasant rooms, in that very centrally located house, 78 Sidney street.—Mrs. McINNIS. May 2.

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Morrison as Mephisto in his play of "Faust," which I think was shown in St. John at the beginning of the season.

The leading musical attraction of the season so far has been little Cyril Tyler the wonderful boy soprano, who has created more excitement than any singer for a long time. One of the papers said he could give Patti points as to the manner of singing "Home, Sweet Home." His rendition of Gounod's "Ave Maria," with piano, organ, and violin accompaniment is something the like of which is not often heard below the level of the stars.

Mr. E. S. Willard has captured Montreal in the "Middleman." Montreal evidently knows a good thing when she sees it.

Augustus Daly's new play "Little Miss Million" fell flat and he has replaced it with "Dollars and Sense." The new piece must have been bad.

Mr. Lewis Morrison gave a special performance of "Richelieu" at the Bowdoin Square last evening.

Mrs. Potter is to play "Therese" only for the rest of the season.

Henry Irving has accepted a new play by J. M. Barrie. The great actor's part is that of an elderly professor who has fallen in love and does not know what is the matter with him.

Joseph Jefferson will delight us all next week at the big Boston theatre (and it should be twice as big for this engagement) in his production of "Rip Van Winkle." There is only one Rip and Jefferson is his prophet.

There is not in the present generation of actors—Jefferson is still young; art never dies—a cleaner cut exponent of the value of details thought out and elaborated than in Jefferson's Rip, says the N. Y. Press. Not a second of his time upon the stage, from the moment you feel that he is about to enter until he has departed and left his presence still lingering before you—not a second is there which he does not fill in with touches of exquisite work. If not in gait and carriage, it is not by turn of head or twist of his battered headgear, then by pause or pose, by some deft business always true to the central idea, he is holding your attention.

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