



IN MUSICAL CIRCLES.

It is now, I believe, definitely decided to hold the concerts of the Oratorio Society on the 2nd and 3rd of December in the Opera House. The board of management were disappointed in their attempt to bring an orchestra from Boston, so the Philharmonic Club has been kind enough to accompany, although at a great inconvenience to some of the members. After trying several works, those in charge have agreed to have the "Lay of the Bell," preceded by either "Hear my Prayer" or the "42nd psalm," according to the time to spare.— on the first night, and "Athalie" on the second. It is needless to say that the members are all hard at work. Besides two full practices a week there

A very pleasant musicale was given by Mrs. Fred. Seely on Tuesday evening in aid of the King's Daughters.

The Artillery band played an excellent programme of music at the Orangeries meeting on Saturday evening, perhaps the best number was the descriptive fire piece. In one selection Prof. Horsman played a euphonium solo most cleverly. He is certainly a master of this difficult instrument and is also a very good conductor, as the band has done wonderfully well under his baton, and is now the best band in the city.

Among the Boston Playhouses.

Last week Jos. Jefferson appeared at the Boston Theatre in "Rip Van Winkle," and there were few, if any, vacant seats at the eight performances. The grand old actor is as effective, as tender, as graceless,

work, that is as far as the taste of the general public is concerned. The choruses and finales are probably as fine and indeed in some cases stronger, but the solo numbers are not nearly so taking. The piece is also reminiscent of other works.

The Columbia has given us a week of "Jane," one of the laughing successes of last year, with Miss Johnstone Bennett in the title role. On Monday this theatre will present the "Family Circle," and between the acts Lottie Collins will bound into popular favor—we suppose—in Ta-ra-ra-boom-de-ay.

The old Museum has given us "School," and all the new members of the company have been seen in this bright sparkling comedy. This will be succeeded by "Nerves," which is one of the funniest of late light comedies.

Farce comedy at the Tremont presented by Russells Comedians in "A Society Fad," with comely Amelia Glover, the graceful dancer, and a merry troupe of capables, has filled the house all week, and the same conditions held good at the Bowdoin Square where Evans and Hoey have given us a "Parlor Match."

STAGELETS.

Mrs. Bernard Beere, the well-known English actress, opens in Hammerstein's

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A GRECIAN BRIDE.

have been two practices for male and female voices.

Mr. Tom Daniel has very kindly offered to sing the bass solos and will come from Boston for expenses alone. There is one thing about the "Lay of the Bell," the solos are all pleasing, especially the "Master's" numbers.

Last Sunday was that within the octave of the festival of "All Saints," and Stainer's anthem "What are these that are arrayed in white robes" was sung by Trinity choir. The attack was splendid and forte passages were rendered very well. I can't say quite so much for the pianissimo, as the boys are not at present able to modulate their voices sufficiently. During the offertory Mr. Strand played Handel's "Lays" very beautifully.

Talking of choirs, one of the greatest trials an organist and choir director has to endure is the choir-member who thinks he knows so much more than his fellows that he doesn't require to attend practice, but does his whole duty by appearing at service. Now it is not so much the individual knowledge that is of use; it is the unison effect produced; and all the various slight changes in regard to time, etc., are given at practice, so the non-attendants are sure to get into trouble somewhere, most likely spoiling what would otherwise be a musical success.

Miss Lizzie Smith has returned to her position in the Stone Church choir.

The Philharmonic orchestra began practicing for the Oratorio concerts on Tuesday morning.

and as thoroughly good for nothing in the character of Rip as ever, and it is a wonderful treat to see such a performance as his. This week and for weeks to come the great building has been, and will be, the abode of magnificent spectacle. According to his usual custom of giving his patrons a magnificent scenic and spectacular entertainment. Mr. Tompkins has presented this year "Babs in the Wood," and it is safe to say that it the original little untortunes were to find themselves on the stage of the Boston Theatre they would be surprised at their surroundings.

At the Park "1492" still merrily runs along and has become apparently a fixture.

The Globe has succeeded "Jupiter" with "The Tar and Tartar," a comic opera which made a hit last season when Digby Bell was the chief attraction, and its drawing powers show that it is a favorite still.

Comic opera also has been the attraction at the Hollis St. where the "Fencing Master" has been played for the last fortnight. This piece is by the authors of that eminently successful opera "Robin Hood," and was wildly heralded as being its equal musically, but the general opinion is that it is not up to the standard of that tuncful

new theatre in New York on Monday night in "As in a Looking Glass." She will be seen in Boston at the Hollis St. Theatre.

E. S. Willard will play his Boston engagement at the Tremont.

Neil Warner, whom St. John theatre goers of a few years ago will remember, has been engaged by Augustin Daly for his next Shakspearian production.

Frederic Robinson is with Rose Coghlan this season playing in "Diplomacy."

Rosina Vokes comes to the Tremont very shortly and will be seen in some new pieces.

It is on the cards that George Wilson of the Museum and Marie Jansen, so long with Francis Wilson, will join forces, and if the proper vehicle is secured they will be a very strong team.

Cyril Tyler made his last appearance in Boston last Sunday evening at the Hollis St. Theatre and created as much interest as at previous concerts. He certainly has a beautiful voice and has been splendidly trained.

The following is the Swiss method for hardening cast steel for cutting tools. Mix in a suitable vessel four parts of pulverised resin and two parts of train oil. Stir well in this one part of hot tallow. Into this mixture the article to be hardened is plunged at a low red heat, and held there until thoroughly cooled. Without cleaning off the piece is again put into the fire and suitably tempered in the ordinary way. An examination of steel thus hardened indicates that the hardening is deeper and more uniformly distributed than is commonly the case, and that the steel is much less brittle.

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