



Mention of Mr. Tom Daniel's arrival in the city was inadvertently omitted last week. It is needless to say that he was warmly welcomed back; and the only thing to spoil his stay was its shortness, as he returned to Boston on Monday. On Sunday evening those who attended St. Andrew's kirk had the pleasure of hearing Mr. Daniel sing "Lord God of Abraham," from the Eljah. The very great improvement in his rendering of this solo must have been remarked by all who heard him interpret before he left here. In the first place, the upper notes of his voice have been very much developed, rather perhaps to the detriment of the lower register, which seems to be slightly weaker. Then there is a marked improvement in expression, the solo being sung with a great deal of feeling; and last, but not least, his enunciation is very much clearer, although there is still a good deal of room for improvement in this respect. Upon the whole Mr. Daniel's singing is very much better, as it certainly should be, being overlooked by so capable a master as Mrs. Geo. C. Parker. The choir in the kirk is an excellent one, and sang "The Heavens are Telling" with spirit, but the tenor (chorus) kept me in a state of terror, lest their wild struggles to sing every high note—and there were many of them—would overbalance and annihilate the hapless sopranos in front of them. Miss Olive, the leading soprano, has what might be a very fine voice, but she is certainly overtaxing it. There is a worn ring about it, which is especially noticeable in the chorus work. There is also a commonplace style that needs correcting. Miss Manning, who sang the duet "I Waited for the Lord" with Miss Olive, is the possessor of one of the best contralto voices. It has been my fortune to hear it. It is not powerful, but very sweet and of mezzo-soprano compass. Many expressions of regret were heard that Mr. Tins did not have a solo. The last hymn sung to Dykes' setting of the "Te Deum Laudamus" was the best bit of work I have heard for a long time, and there no part was unduly prominent. Mr. Wm. Ewing who is kindly taking the organ, closed a most interesting service with the "Hallelujah choros."

Fourrier, daughter of the well-known nannery in St. Johns, has just married Mr. Langelier, M. D., of the same town. A "distinguished organist" is said to have told the Bishop of Chester that for years he had sung and played without realizing the true beauty of the Psalms, whereupon the *Evangelical Churchman* remarks: "Indeed, some organists care nothing for the words of a hymn it is set to a good tune. We often forget that the hymns and canticles should be made a means of grace, by which our hearts are lifted up to God in communion with Him who rejoices in the praises of Israel." It would have been more satisfactory if the name of the organist had been given, so that some estimate could be formed of what he was "distinguished" for. It may have been for bad playing, and if he attempted the Gregorian tones, it certainly was the case. It is utterly impossible for a Gregorian player to accompany the Psalms unless he does enter into the spirit of them, and the more he realizes their significance, the grander will be his music. The secret of the late Thomas Morley's success was that his whole heart was in his work, and his playing was as devotional as it was artistic. It is out of the question for a merely mechanical player, no matter how well versed in theory, to attain success as an accompanist. The same is true in a lesser degree of all kinds of church music. The heart must direct the hand if excellence is to be reached, and it is for this reason that so few organists ever rise beyond the mediocrity sufficient to bring them a salary. On the eve of the anniversary of the discovery of the continent, the Boston people are beginning to feel troubled because the alleged national anthem "America" is but the British tune of "God Save the Queen." The N. Y. *Sun* brazenly it out by saying that "we have taken several old world tunes, Americanized them, wrapped the star-spangled banner around them, printed the declaration of Independence on the back of them, put our glorious constitution atop of them, with the American eagle, or bird of freedom, right above it, and started both Uncle Sam and Brother Jonathan singing thereof as though never sung before; set the "Marseillaise" to American words in the American spirit; do the same thing with the "Wach am Rhein;" do it with "Save the King" or the "Queen" as the case may be, according to circumstances; and the only thing is at once regenerated, redeemed, and disenthralled by the genius of universal emancipation." With no disrespect to the Americans, PROGRESS is of the opinion that this is a very Yankee-like way of looking at things. The great trouble is that the United States has no distinctive national anthem, though it has offered large rewards for one, and "America" has to do because it is the only one that does not apply to some particular time or event as do the "Star Spangled Banner" and "Hail Columbia." A truly national anthem that would be recognized by the air all over the world is something that the Americans happen to be without in these times of great anniversaries.

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Mantell in his new piece, the Face in the Moonlight, which by the way has not been a great and glorious success in New York.

The New Wing which was the opening play at the pretty Columbia has been withdrawn, and another new play, Settled Out of Court, has taken its place. This piece comes with the New York stamp of success upon it, but time will show if it is a winner in Boston.

Agatha still holds the stage at the Museum, and if the statements of the press agent of the house amount to anything, is likely to do so for some time. The play is a pretty one, very well acted, well costumed and well staged, but I doubt if it is a piece that will be heard of after its run at the Museum is over, as to my mind it has not lasting qualities.

The Park still draws good houses to hear the bright music and see the pretty choruses in 1492, and its near and larger neighbor, the Boston, has a good drawing card in the Old Homestead, which will run for some weeks longer, and will be followed by Jos. Jefferson in a revival of Rip Van Winkle.

Mrs. Potter and Mr. Bellow, fresh from antepodan success, have given us a two weeks' season at the Globe, and have, in addition to the star's repertoire, presented for the first time here an adaptation of a Zola work called Therese. It is very realistic, very intense, very Zola-esque, so much so indeed that the well-known author of Thou Shalt Not and kindred works expressed himself as disgusted with it.

The Tremont has been in the hands of a Hay & Thomas company for the last fortnight, who have made merry with one of the few farce comedies that are worth setting out, a Trip to Chindown. The piece is very bright, and being played by a clever company, goes with a snap. The particular attraction of a portion of the season was the dancing of Bessie Clayton, who, as a graceful high kicker, will give the little Cyrene points and beat her. Annie Pixley opens at this house on Monday evening in her new piece, Miss Dylthe of Duluth—sounds like an A. C. Gunter title, doesn't it?

The Grand Opera House draws well with its new departure of an hour's vaudeville after the regular performance, and many people drop in there after the other theatres are out. This week's regular bill has been the spectacular piece Spider and the Fly.

AGNES BOOTH will not be a member of A. M. Palmer's company this season.

Mr. Pinerio is working on a new play the motif of which is from the novel The Silence of Dean Maitland. Great is muscle as a factor towards dramatic success. Mr. John Lawrence Sullivan, ex-champion of the world, is this week playing at the historic Howard in his new piece, Captain Harcourt, or the Mean Man from Boston, and Mr. James J. Corbett, champion of the world, goes on the stage with his new piece, Gentleman Jim, trying it on a dog early next month in Elizabeth, N. J. Niobe, one of last season's successes, is to be an early comer at the Tremont. Jas. T. Powers has been seen this week in straight comedy in a new play, A Mad Bargain, and surprised his friends by his performances. He is at the Hollis street and will be followed by Miss Helyett, accompanied by Mrs. Carter and her hair.

A theatrical statistician has been at the trouble of ascertaining at what age famous operatic dancers of the gentler sex have been accustomed to retire from a calling which above all demands youthful vigor. He can only find one who continued her prouetting to the verge of fifty. This was Mlle. Prevot, famous for the graceful agility of her "passepied." She died in her fiftieth year. Mlle. Camargo, who excelled both in the graceful gavotte and the Spanish tambourine dances, retired at forty-one. Mlle. Goumard, who "put expression and sentiment into all her movements," retired at forty-seven, and Mlle. Bigottini at forty-six. "The immortal sylphide," Marie Taglioni, Countess Gilbert des Voisins, was among us a familiar figure in English society till lately, but she took a formal farewell of her admirers at the age of forty-three, just forty-five years ago, and thenceforth danced no more. It is noteworthy that whereas the formal farewells of actors and actresses are almost invariably followed at intervals by further farewells and "positively last appearances," the premiere danseuse who has once quitted the scene of her triumphs never returns.

Booth in Hamlet. Once in life's rosy dawn I saw the towers Of Elsinore rise on the painted scene,— The king, the ghost and the unhappy queen I saw, and fair Ophelia with her flowers, And heard the slow bell toll the passing hours. But when you entered with dejected mien, The others were as though they had not been; We wept with Hamlet, for his griefs were ours. And here tonight, amid the listening crowd That hangs upon your lips, I see the flame That sacred fire nor time nor age can quell, How'er the mortal frame be changed and howed; Burn clear as the high places whence it came. Pass on, thou royal Dane, hail and farewell. —Flora Macdonald Shearer, in Lippincott's.

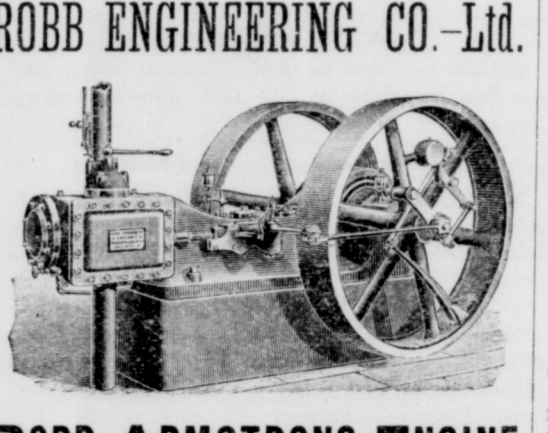
LONDON COLLEGE OF MUSIC.

The Result of the Examinations of the St. John Centre. At summer examinations, held 6th August last, in connection with the London College of Music, there were seven entries at the St. John centre. All the candidates were unusually successful, one indeed gaining the highest possible number of marks. The result of the first examination held in this city is consequently most encouraging and should result in a good increase in the number of candidates at the next examinations which it is proposed to hold during the month of December next. Full particulars and all necessary papers can be obtained by teachers from the representative of the college, Miss Morley: A. Mus. S. C. M., 196 King Street East. The successful candidates were, in the Elementary Section: Bertram K. Haydon, (93); in the junior pass section: Mary Theodora Haydon, (98); Catherine Ellen Haydon, (93); No. 11, 190, (92); in the junior honors section: Mary Theodora Haydon, (100); Catherine Ellen Haydon, (95); No. 11, 194, (93) marks. The number of marks necessary to give a certificate is 65, the highest possible number obtainable is 100, so that Miss M. T. Haydon is to be congratulated on her great success in both sections. The following letter from the Secretary has been received by Miss Morley: 7 GREAT MARLBOROUGH ST., 7th Sept. 1892. DEAR MADAM.—The summer vacation is now rapidly drawing to a close and in anticipation of the work which necessarily precedes next December's examination, I am sending you these few lines. I must first thank you on behalf of the college authorities for the excellent manner in which your work has been carried on at your centre, and trust that your future efforts will be so directed that this institution may become (if it has not already done so) the leading examining body in your district. At the examination just concluded the number of candidates exceeded by 50 those attending any previous examination which is but another proof of the rapid headway in public favor being made by our college. T. W. WHEELER HOLMES, Secy.

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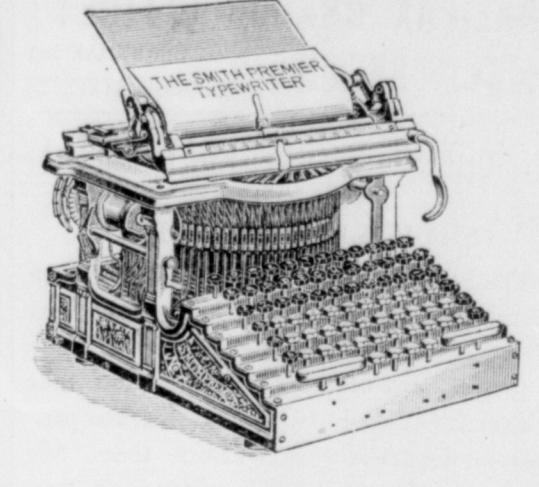
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Evening Classes WILL RE-OPEN FOR THE WINTER SESSION, Monday, Oct. 3rd. Hours: 7:30 to 9:30. Hundreds of Book-keepers, Stenographers and Typewriters have qualified themselves by attending the EVENING CLASSES. We have done good work in the past, but were never so well equipped for promoting our students' interest as at present. For terms, etc., call on or send for Circulars to KERK & PRINGLE, St. John Business College, Oddfellows' Hall. MR. R. P. STRAND, Organist of Trinity Church is prepared to receive pupils. For Terms apply 39 Sewell Street. ESTABLISHED, 1878.

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HALIFAX, N. S., August 1, 1892.

Mr. Whiston, Principal Whiston's Commercial College,— Having engaged two of your graduates in shorthand and typewriting to do work for me on the Royal Commission, I am pleased to state that I found them thoroughly proficient in every way. (Signed), F. S. SPENCE, Sec'y Dominion Alliance.

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