



MUSICAL & THEATRICAL

I don't think we ever had richer musical services than those of Christmas day. In the Roman Catholic churches, perhaps the finest music was in St. Peter's church at high mass, when one of Mozart's masses was given very beautifully. St. Peter's possesses perhaps the best R. C. choir in St. John. There is some doubt if the soprano soloist is as good as the one in the cathedral, but as far as the music chosen is concerned St. Peter's is always the best. In all the R. C. churches the Zdeste Fideles was given, and it always seems to sound more impressive in the Latin.

Mandolins are expensive. A very ordinary one costs from \$20 to \$25. Then they go up as high as \$200.

The name of Dvorak, the celebrated Bohemian composer, is pronounced in English as though it were spelled Vor-Shawk. This is only approximate, and there is a slight accent on the second syllable.

Queen Christina of Spain is an accomplished musician. Not only is she a good pianist and a clever violinist, but she composes as well. A lullaby song of her composition, written for her son, is said to be very charming. She is the patroness of the young musicians of the capital. Her ambition is to popularize in Spain the music of the German composers—and to this end she has ordered that the Spanish military bands shall include classical music in the repertoire.

The Marquis Lanza's name is often seen in connection with the mandolin, an instrument for which she has a great fondness. In an article which she recently contributed to the press on "Mandolin playing for Women," she says that the mandolin is so small and delicate that it should never be played without the background of an accompaniment. Most of the music that is arranged for the mandolin has a piano score attached. Then she adds:—"There is a quality in the sounds evoked from the mandolin that can be drawn from no other instrument; its music appeals to the sympathies and touches the soul." A mandolin orchestra composed entirely of ladies has recently been organized in New York. The orchestra is made up of first and second mandolins, guitars mandolins.

Although it is affirmed by those who know both gentlemen that the partnership between Sir Arthur Sullivan and Mr. W. S. Gilbert will never be resumed, the composer and the librettist recently signed a contract together. By this document Mr. Luscomb Scarella has secured for a term of years all rights to their series of comic operas for performance in South Africa. In that quarter of the world amusements of all kinds are extremely prosperous, but the managers have hitherto refused to pay royalties or respect copyright. Armed with the contract signed by Gilbert and Sullivan Mr. Scarella has set sail for South Africa, where he intends to take immediate proceedings against every infringement of his rights. The result of his crusade is awaited anxiously not only by the composers but by every author of note in England.

According to a recent judgment of the Vienna Court of Appeals a libretto is merely an accessory of an opera, and subordinate in both interest and value to the music. The case in which the decision was arrived at is that of "Carmen." In Austria copyright expires ten years after the author's death. Bizet, the composer, died in 1875. The librettists of his famous opera are still living, and royalties were recently claimed in their behalf from Herr Angelo Neumann, the impresario of Prague, in whose theatre the work was recently performed. But the Superior tribunal of Vienna has declared that libretti and librettists are of small account. The Court declined to accept the argument that, under the Austrian law of Oct. 19, 1846, the librettist has the same protection as the composer, and held that "the text of an opera is only a sort of supplement annexed to the music." In effect the Judges intimated that anybody could write a libretto, but the score was quite a different matter.

Royal Musicians.

The Queen of Belgium is an admirable harpist; the Queen of Italy, to say nothing of her skill as a pianist and singer, is a graceful performer on the mandolin; almost all the English princesses play the piano; Princess Beatrice plays the harmonium in masterly style as well as the piano; the Czar of the Russias has a predilection for brass instruments and the banjo; the Empress of Austria plays the piano; Queen Victoria once knew how to zither; Queen Victoria once knew how to play the organ, and her daughter, the Empress of Germany, plays the organ in quite masterly style; the Prince of Wales is a regular virtuoso on the banjo; the Princess, his wife, is an accomplished pianist; the violin is the favorite instrument of the Duke of Edinburgh; the Queen of Roumania is a clever performer on the piano and harp. King George of Greece devotes himself to acoustic experiments with bells and glasses, from which he obtains extraordinary results; he also plays the cymbaline, the instrument of the Hungarian gypsies. The Empress of Japan is a highly skilled executant on the koto, a sort of harp; the Prince de Chimay, a French nobleman, recently deceased, was a famous fiddler, and had one of the most curious collections of violins in the world, and he could play equally well on the violin, violoncello, banjo, guitar and piano.

Liszt Was a Philosopher.

In 1835 Liszt went on a tour in the French provinces. He arrived at the little town of L— to give a concert, as announced. The inhabitants appeared to take but little interest in musical matters, for when the musician appeared on the platform he found himself before an audience numbering exactly seven persons. Liszt stepped very calmly to the front, bowed respectfully to the array of empty benches and delivered himself as follows:—"Ladies and Gentlemen—I feel extremely flattered by your presence here this evening, but this room is not at all suitable; the air is literally stifling. Will you be good enough to accompany me to my hotel, where I will have the piano conveyed? We shall be quite comfortable there, and I will go through the whole of my programme." The offer was accepted, and Liszt treated his guests to a splendid concert and an excellent supper in the bargain. Next day when the illustrious virtuoso appeared to give his second concert the hall was not large enough to contain the crowd which claimed admittance.

TALK OF THE THEATRE.

It doesn't seem to make much difference where H. Price Webber plays, at the Institute or the Opera House it is all the same, crowded houses are the rule. At the matinee on Christmas Day there were nearly 1,400 people present. When the box office opened in the evening every seat had been sold and the "S. R. O.," sign was hung out. It was the largest audience the Opera House ever contained, that is there were more paid admissions—and the houses have been good all the week. There has been a change of bill every night, and the different plays have been put on in a very satisfactory manner.

There is a noticeable improvement in the work of several members of the company since their visit last Christmas, and Miss Edwina Grey as leading lady is still the favorite she has always been since the inception of the Boston Comedy Company. The company will appear at City Hall, Fredericton, on Tuesday evening.

The Daniels' Specialty Company, at the Institute, have been drawing packed houses all the week. There is no medicine lecture during the holiday season, and the management have procured several very good specialty people from New York and Boston.

Mr. John McCaffrey, who has been a member of Harrison's orchestra for years, was fawelled by that organization on Wednesday evening. Mr. McCaffrey has gone to New York where he has secured a position in a large musical establishment, and his departure will be regretted by many who found in him a warm friend. Jack was for years the representative here of the New York Dramatic News, and was well known in theatrical circles. He got together for the Opera House directors that remarkable aggregation styled the Aborn Opera Company, which appeared at the Opera House last year, and was also the business representative for the Frawley stock company.

It is always pleasant to note the success of Miss Julia Arthur.

New Yorkers had already pronounced favorably upon her abilities. Boston saw her for the first time on Monday night, when she appeared in "Saints and Sinners," at the Columbia Theatre. That she made a good impression upon the critical Bostonese is evident from the press notices. The Herald has this to say of her:

"Miss Arthur is a very attractive young woman, with a very pleasing face, a graceful carriage, a winning manner and a very sympathetic voice. She has no obtrusive mannerisms, few of the conventional tricks which are the common stock in trade of the melodramatic heroine, and evidently maps out her work on lines original with herself. Her conception of Letty, the unfortunate daughter of the old clergyman, was clear, consistent, and in accurate accord with the spirit as well as the text of the author. The skill with which she avoided loud and theatrical declamation in certain highly-wrought scenes transformed them from the commonplaceness of melodrama to a higher artistic plane. She has a light comedy touch, which was charming in the opening scenes, but she won her greatest success in the purely emotional work which she was called upon to perform in the latter part of the play. Boston theatregoers will find her worth studying."

When the Harkins company played "Saints and Sinners" in the Institute Miss Percy Haswell was "Letty," and the part of "Jacob Fletcher," her father, was taken by Lionel Bland who has just been especially engaged for the New York engagement of the Manola-Mason company. He will play Col. Bloodgood in the "Army Surgeon," and similar characters.

Glacosa's new drama, "Tristi Amore" ("Fatal Love"), was enthusiastically received at the Tivoli Theater, Rotterdam, Holland.

A new four-act opera written by a woman is to be produced in Rome. The composer, Signora Beneditti, has also written the libretto of the opera.

Charles Frohman, the theatrical manager has between fifteen and twenty companies out this season, and is probably entitled to the distinction of being the Napoleon of the business.

Innocent—I don't see how you keep the stage in place. Manager—And why not? Innocent—It has wings, hasn't it? Manager—Of course, but—Innocent—And flies? Manager—Ye-er-um. Come off.

The faint, sweet odor of the violet is in Mrs. James Brown Potter's sepia-brown hair. It is in her eyebrows, about her pretty hands, it clings to her handkerchief, and to the stiff, white feathers of her fan.

The actress, Eleanor Duke, who is engaged to appear in America in February, has made a great hit in Berlin. She is held to be a rival of Sarah Bernhardt in the Dumas-Sardou school of plays.

Mr. Gladstone, when a young man, wrote a tragedy. It is in blank verse, modeled in the style of Shakespeare. He once read a part of it to Mrs. Langtry, though with what result history does not record.

Stage Manager: Mr. Heavy, you will take the part of Alonzo. Mr. Heavy: I have never seen this play. Do you think I can please the audience in that part? Stage Manager: Immensely. You die in the first act.

Mascagni hopes that his new opera, with Heine's tragedy, "William Ratcliffe" as the text, will be better than any of his three previous works. It will certainly be longer. He expects to have it completed, ready for performance, early next year.

THE LAST DAY!

This is the last day you will have an opportunity of competing for these magnificent Prizes they are giving away at the

20TH CENTURY KANDY KITCHEN. The contest closes tonight.

imaginative works of the drama.—Dramatic Mirror.

Miss Ellen Terry has no fancy for seeing herself depicted in different characters, and no portraits of this kind adorn her walls. "It is enough," she says, "to see my photos scattered about the house of a friend of mine. It really made me quite wretched the last time I was there. There I was, weeping in her bedroom and mad in her dining room, and in her parlor I was actually dying in three different positions."

Among the richest of American actors and actresses are Edwin Booth, worth \$750,000; Joseph Jefferson, \$1,000,000; Stuart Robson, \$400,000; W. H. Crane, \$400,000; Denman Thompson, \$250,000; Joseph Murphy, \$300,000; Roland Reed, \$150,000; Oliver Byron, \$150,000; Edwin Harrigan, \$100,000; Clara Morris, \$250,000; Fanny Davenport, \$200,000; Lotta, \$500,000; Maggie Mitchell, \$250,000, and Sol Smith Russell, \$600,000.

Figaro relates an amusing incident that occurred at Havre during a recent performance of comic opera. At the conclusion of the piece its prima donna suddenly stepped down toward the footlights and asked the audience as a special favor to herself not to stir from their seats. They politely obeyed, and presently an usher dived into the parquet rows, found something underneath one of the chairs. The prima donna then explained that a lady in the balcony, in her excitement of joy over the comedian's antics, had dropped out her set of false teeth. Being a woman of quick resources, she immediately sent word to her friend, the prima donna, to make the novel request that had kept the spectators seated until the precious molars were received in safety. The audience, it is stated, laughed heartily over this ingenious scheme and applauded both the prima donna and her diplomatic friend in the balcony.

St. Louis Claim.

How many people are there in St. Louis who know that the popular air of "Ta-ra-ra Boom-de-ay" originated here in St. Louis, and how many that hum it know what that origin was? asks the Globe-Democrat. There are few indeed. In fact, the origin or authorship of the air and song is a matter which has been discussed at length without any satisfactory conclusion being reached. The facts were given to a reporter yesterday by a gentleman who knows whereof he speaks.

The air, he says, was composed by an old blind musician named Hanley, who, as one way of making a living, played the piano in several questionable resorts. The "Ta-ra-ra Boom-de-ay" was an imagination to which there was a very exciting dance, and it at once became a favorite among the habitues of these places. Then the bootblacks and the messenger boys got it, and it was whistled around the streets. The respectable young man or young lady who unwittingly hummed it, however, was rewarded by a pitying glance only, or was admonished not to repeat it, as it wasn't nice or respectable. It wouldn't go in polite society. It was through hearing the attention of Alex. Spencer, a theatrical musical director, was attracted toward it.

He at once noticed its catchiness, and taking hold of it, set words to it. But nobody seemed to think anything of it. Nobody wanted it, and when it was tried on the public it fell as flat as a pancake. Then it rested in Mr. Spencer's trunk a couple of years, during which time he mourned the public's lack of appreciation. Suddenly it loomed up and gained a prominence and popularity that even Mr. Spencer had not dreamed of, much less the blind piano player who had really originated it.

Something About Paderewski.

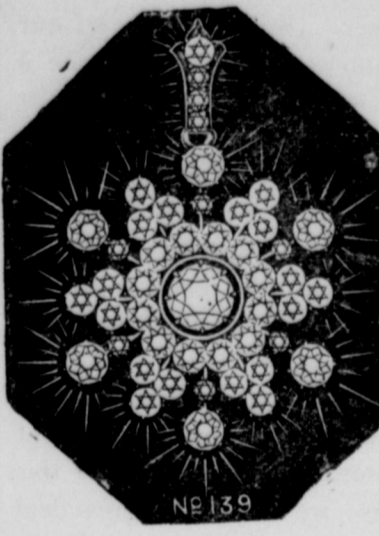
Paderewski began to study at six—his first teacher being a fiddler who helped out his living by giving lessons on the piano, which he could not play. After a year or two another teacher was engaged, but he had as little notion of technique as his predecessor. He thought it sufficient to bring with him a collection of four-hand and six-hand pieces, which Paderewski and his sister played at sight. There the boy's early instruction ended. But the student did not then relax his efforts. He played, listened, compared and thought, and he was rewarded with the success which always attends continuous effort. His marvellous tone-quality has been wholly his own discovery, guided by an exquisitely sensitive ear. When twelve he went to the Conservatory at Warsaw, where he studied harmony and counterpoint with Roguski, and took piano lessons of Janotcha, the father of Natalie.

At sixteen Paderewski made a tour through Russia, and going back to the Conservatory at eighteen, became a professor there. At twenty-three we find him Professor of Music in the Conservatory at Strassburg. Resolving to become a virtuoso, he sought Leschetitzky in 1886, and set to work with his accustomed energy. He was with him only seven months, making his debut in Vienna in 1887. With Paderewski practice and study never cease. Before every concert he is accustomed to shut himself up and practise all night, going carefully over the whole programme.

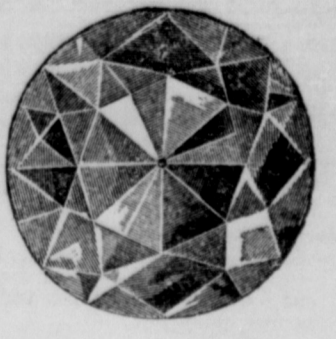
London College of Music.

Mr. R. P. Strand, Organist of Trinity Church, was appointed Examiner for the College at the Practical Examination held in the Madras School Room, Thursday, Dec. 29th. Eight candidates presented themselves, the result of which will be known by the end of January.

EXAMINE 43 - KING STREET - 43

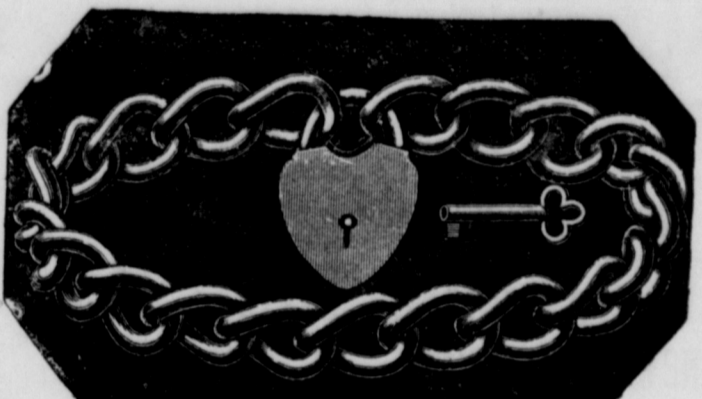


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AMUSEMENTS.

Opera House, - - St. John.

The public are respectfully informed that the well-known and popular BOSTON COMEDY COMPANY, H. PRICE WEBBER, - - Manager will give a few performances in the above elegant Opera House, commencing Monday, Dec. 26, 1892.

The Favorite Actress EDWINA GREY, in a choice repertoire of pleasing dramas and comedies, supported by the above company.

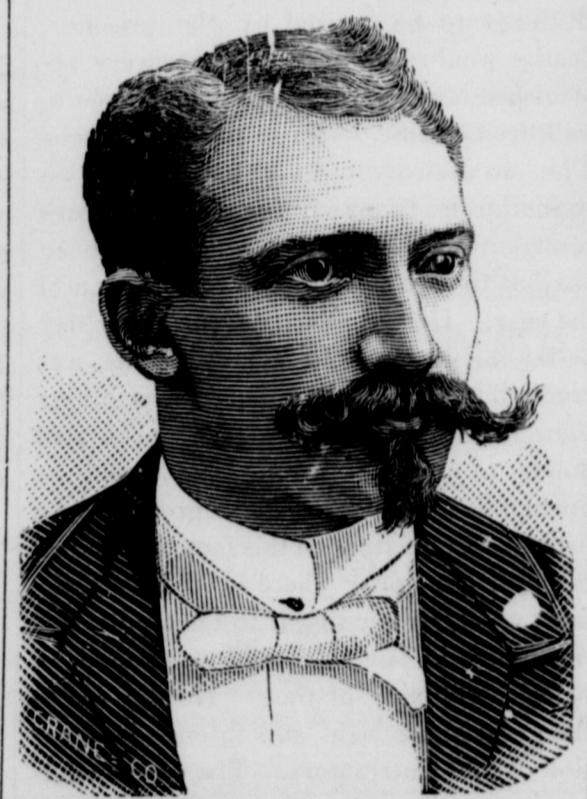
HARRISON'S ORCHESTRA, M. L. Harrison, - - Leader, Will Furnish Appropriate Music.

PRICES TO SUIT THE TIMES. Admission 25c. - - Reserved Seats 35c. Doors open at 7.15. - - Overture at 8 o'clock. Matinee Holiday and Saturday. This Company will also appear at City Hall, Fredericton, Tuesday evening, January 4th.

Daniel's Hindoo Cure

For the Liver, Stomach, Kidneys and Blood for sale at McDIARMID'S, Drug-gist, King St., Wholesale and Retail.

Mechanics' Institute. 2 Performances 2 NEW YEAR'S DAY. Positively Last Week of DANIELS'



Grand Specialty Company.

Doors open at 2; performance at 3. New Year's Matinee. New Artists engaged. No Medicine Lecture. As the Institute is engaged Thursday, Jan. 5th, this Company plays at City Hall, Carleton. That night 15c. Price of Admission. 15c. Doors Open at 7 p. m.; performance at 8 p. m.

Opera House. MONDAY EVENING, JAN. 9TH, '93.

Our Amateurs IN David W. Hill's Thrilling Drama, "Bound by an Oath."

In a Prologue and Four Acts.

Beautiful Scenery. Startling Incidents, including the Burning of the Old Mill. Harrison's full Orchestra. Admission 35 and 25 cents. Plan open at Murphy's, Union St., on Wednesday, Jan. 4th.



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