



MUSICAL & THEATRICAL

It is said that the Oratorio Society are trying to secure the services of Mr. Whitney, the well known bass, for the "Elijah." I hope this is true and that their efforts will be successful. I was in much fear and trembling lest this important work would be entrusted to a local singer.

Mr. Will Ewing has been asked by the management to get an orchestra for the same performance, so I suppose the idea of engaging a strong sextette from Boston has been abandoned. Two months is rather short notice to have to get up such a heavy work as the "Elijah" and rehearsals will have to be pretty frequent.

I was glad to find and am also glad to note that there was a marked improvement in the choir at St. Andrew's choir on last Sunday evening. I have heard some very opposite opinions expressed as to the criticism of the music I made a few weeks ago, but can only think that, from what I have stated above, the choir took the remarks in the proper spirit and have been rehearsing properly.

Centenary church concert on Tuesday evening was spoiled by three things, viz. two very long readings (one of 36 minutes length and the other 18) and a poor piano. Mrs. Harrison was in good form and sang well tho' I did not like her selections. One likes to hear the Staccato Polka and compositions of that class once in a while—but one gets tired of what one might almost call "musical fireworks," to coin a phrase, in every selection, specially when the accompaniments are not first class. I think no one will deny that Mrs. Harrison has a very fine voice and that her execution is of the best, specially in selections she is so fond of singing, but I for one would like to hear her sing some simple ballad, even the old "Home Sweet Home," which the greatest singers, still use so frequently.

Mr. G. E. Furness, who was evidently suffering from a bad cold, for which apology was made, would have done himself better justice if he had refused to sing, as one cannot judge of a performance under such circumstances. I hope to hear him again under more favorable auspices. Miss Henderson sang Cowen's "O Swallow, Swallow," very well indeed. I was more than pleased with her enunciation, every word was distinct, without pedantry or spoiling the musical intonation. In the two selections sung by the Treble Clef, the sopranos were overweighted, the altos and mezzos not toning down sufficiently. This fault was also apparent in the quartette, where Miss Henderson was not quite equal to singing against the Misses Hea and Turner and Mrs. Gilchrist.

Mrs. Gilchrist, an ever welcome favorite, gave her song with her usual finish. It would be unkind to say anything about Miss Esson's piano solo, taking into consideration the instrument she had to perform on. The Minstrels perform too late for me to say anything about them this week.

I hear that the St. George's society parade to Trinity church on Sunday afternoon the 23rd inst., (St. George Day) for special service. How about music, Mr. Strand? The time is very short.

Tones and Undertones. Sir Arthur Sullivan does not waste the time spent by him in travelling. There is no place in which he has so many inspirations as in a railway carriage. There is something in the rapidity of the motion, in the clanging of the iron and in the whirring of the wheels, which seems to excite his imagination and supplies him with material for a host of harmonies.

It is usually supposed that the faint and squeaky hand organs played by woeeful old women, seated on curbstones and wrapped in shawls, are decrepit from long service in the cause of art. That is not the case. Their builders intentionally leave out notes so that they shall sound more mournful and touch more quickly the sensibilities of some people. Organs of this kind are known as "wyzers."

Cyrill Kistler's opera, "Kunihild," which has recently been produced at Wurzburg, has made an extremely favorable impression. Kistler is a Bavarian, and his work is constructed on the lines of Wagner. The audience was a critical one, visitors from all parts of Germany being present, and after each act singers, conductor and composer were repeatedly called before the curtain. In fact the performance was a musical event and the new opera will soon be heard all over Germany.

"Nikita," the young singer, is engaged to be married to Prince Mirza Khan, aide-de-camp to the Shah of Persia, in about eighteen months' time. "Nikita" will then abandon her profession, but will not reside in Persia, as the Prince is to be appointed ambassador at one of the European capitals. "Nikita," by the way, was the name given to her by her teacher, the famous Strakosch, Marguerite Louise Nicholson being the name she was christened. "Nikita" has been singing since childhood, and her operatic debut was made when she was only fifteen.

The youthful pianist Raoul Kozalski, who is attracting so much notice in Germany, recently gave a concert at the Singakademie in Berlin. The house was crowded and the audience enthusiastic. The programme included Mozart's A minor rondo, the "Lovely Flowers" and "Bird as Prophet," from Schumann's "Forest Scenes;" Weber's "Concertstuch," a Chopin mazurka and waltz; Godard's B flat mazurka, a nocturne by the young performer himself, and Liszt's thirteenth Hungarian rhapsody. The Kaiser expressed a wish to have his sons hear the young pianist, and Raoul has been ordered to play before the court. He is now court pianist to the Kaiser of Germany.

"One of the hardest things to realize on," said a pawnbroker to a Chicago reporter, "is a violin. I never make much of an advance on such an instrument. Not long ago a man brought in one and asked me what I would give him on it. I told him \$5. He turned white. He asked me if I knew what that violin was worth. I told him I did. I knew it was worth about \$300. I told him that it did not look any better than a violin that was worth \$10. No one but a musician would ever know the difference. I told him I never could make any one but an old musician believe it was worth any more than a violin. I had

rather advance a man \$10 on a \$15 overcoat than \$5 on a \$100 violin, unless I happened to know where I could get a purchaser for the violin. I might sell the overcoat for what I advanced on it, but I never could get the money or anything near it on the violin. A violin in a pawnbroker's shop is a hoodoo."

TALK OF THE THEATRE.

The Josie Mills Company closed its season at the Opera House on Wednesday evening. It is now playing an engagement in Moncton. The audiences here were never very large ones after the opening night, which leads one to conclude that perhaps the house was mostly a paper one on that occasion.

The Amateur Minstrels will perform at the Opera House on the last three days of this week, but a notice of them in this column will be impossible in this issue.

Talk of the Boston Playhouses.

Drama, melo-drama, comedy, light comedy, farce comedy, light opera, comic opera, freaks, singers and dancers, "You pays your money and you takes your choice." Boston is enjoying a dramatic and musical season second to that of no city in these great United States.

Follow the line of the play houses starting at the Grand Opera House where the "Still Alarm" has been nightly sounded this week, and an old friend, W. S. Harkins, has played the hero Jack Manly in his usual good style.

"Little Lord Fauntleroy" is the next attraction, with Annie Clarke as Minna, the adventuress, and H. M. Pitt as the Earl.

The Columbia now represents "The Isle of Champagne," that happy island where Mums Extra Dry, and all the other brands flow, bubble and sparkle from every crevice, and Thomas Q. Seabrooke as King Pommeroy Sec., rules his merry band and delights crowded houses, and will continue to do so for some time.

At the Hollis street, Augustine Daly's company has been seen this week in repertoire, consisting of "Little Miss Millim," Belle's Stratagem" and the "Hunchback." Next week will be given up to a splendid production of "Twelfth Night" and theatre goers will be able to compare the merits of Julia Marlowe and Ada Rehan as the lovely Viola. I must confess to a partiality for Miss Marlowe in the past, although Miss Rehan plays Viola very well as indeed as she does everything.

E. S. Willard has come to the Tremont for a long stay, until June, and has given us a week of "The Professor's Love Story," as your readers know this play is by J. M. Barrie, author of "A Window in Thrums," etc., and is a wonderful clever piece. Mr. Willard's character is that of a scientist, who falls in love with his pretty secretary and does not know what is the matter with him. He finds out however before curtain fall.

It is the same old story at the Park and the 135th performance of "A Temperance Town" takes place this evening with no apparent diminution in the size of the houses.

The Globe has been in charge of Mr. Stetson's company in "The Crust of Society," a play which I have spoken of before and which ranks as among the best pieces produced this season.

At this house has been the event of the theatrical year, the appearance of Eleonora Duse, the great Italian actress, a woman who has no beauty to recommend her, who refuses to be interviewed, who never has her diamonds stolen and who has won her position through sheer force of merit. Her appearances were in "Camille," "Fedora" and "Cavalleria Rusticana," and such was the desire to see her that enormous prices were paid for seats, in one instance over one hundred dollars having been paid for a box for one performance. She is a great artist and well worth seeing.

Over at the big Boston, Lillian Russell has finished two of her three weeks engagement and has given "The Mountebanks" and "Girofle-Girofla," and will present "La Cigale." I was curious to see "The Mountebanks" and like almost every body else was disappointed, for the dialogue is not up to Gilbert's usual form, and poor Celler did not put her best work into the music. There is nothing in it to approach the score of "Dorothy" and it will not be a paying piece. In "Girofle" Miss Russell is very good her rendition of the drinking song being especially fine.

Down at the Museum "Shore Acres" still proves a drawing card and bids fair to run out this season.

A new policy will prevail at this house next season, and the company will be taken on the road occasionally, and visiting attractions play at the home theatre during their absence. Mr. Field will have to reconstruct his company as Mary Hampton and Marie Burress are leaving and several of the men.

Bowdoin Square Theatre has given us "The Dazzler" this week, a farce comedy of the usual idiotic style.

STAGELISTS.

George Grossmith comes again to Boston on the 19th, 21st, 22nd. Grand Opera is promised to begin 24th inst., with Mme. Tavery and Signor Del Puente among the artists.

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"The Crust of Society" seems to have made a hit all round as there are three companies now playing the piece and a fourth is being organised. Julia Arthur has been engaged for T. Henry French's new play, "The Prodigal Daughter." Ada Rehan has been resplendent this week in beautiful creations of the dress-maker's art. The Boston Museum will open its next season with comic opera from the pen of Robert Barnett, author of "1492." The new piece is called "Prince Pro Tem."

James Blair's Case. NAPANEE, April 10th.—A highly interesting case has happened in this town, which is creating a good deal of comment. Mr. James Blair, a well-known merchant tailor here, has for fourteen years been a sufferer from that terrible complaint, known as Bright's disease of the kidneys. He suffered so terribly that one hour's work at the cutting table would completely exhaust him, and he had to almost give up work altogether. He tried almost every known remedy for his complaint, but without any good results. Medical men and patent medicines failed him, and he was gradually getting worse every day. Finally he read a dispatch in one of the local papers, stating that a man named Murray, living in Gravenhurst, had been cured of kidney trouble by using Dodd's Kidney Pills. As a last resort Mr. Blair began taking these pills, and three boxes made a new man of him, and seven boxes completely cured him. Mr. Blair is back at work again, and says that he feels twenty years younger, and that these pills completely cured him. His recovery has created quite a sensation.

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