



MUSICAL CIRCLES.

I wonder why the habit has become so general amongst choirs, and especially our three surplined ones, to sing much slower when a piano passage occurs—particularly a line or verse of a hymn. It is a very bad blunder to make, and generally completely spoils the effect that is attempted. It is much easier to sing in tune in a piano passage, if the tempo is fairly quick, than if the line or verse of a hymn or whatever it is, is drawn out with a long whining whisper.

The Fisk Jubilee Singers at the Institute last Thursday and Friday evenings, had poor houses for them. I suppose the dose of Gilmore that we had last week has so depleted the amusement fund of the public generally, as to call a halt for a little while. Still, the lack of attendance of the public did not affect the goodness of the entertainment. I have not enjoyed any singing for a long while so much as Mr. Caldwell's solos old timers as they were. "Rocked in the Cradle of the Deep," "The Bedouin's Love Song," and "Thy Sentinel am I." His voice seems richer and his method more perfect every time one hears him. And it is not only in songs of this type that he shines, as his singing of the "Laziest Man in Town," was inimitable. I do not think I ever quite understood the possibilities of the world's laziest until Mr. Caldwell sang it. Mrs. DeHart, the old time favorite, who has been with the company since its commencement, still sings with her old sweetness, tho' the hard work she has gone through during the past year, is beginning to tell. Of the company generally, in their unequalled part singing, one can only say it was the Fisk Jubilee Singers. The perfect rhythm and harmony and blending of the voices is too well known for me to say anything—except they sang as well as ever—and "Go Down Moses" seemed just as great a favorite as it was years and years ago.

The Oratorio Society give a mixed concert as well as the "Elijah" in June, and I hear that arrangements have been completed with four soloists from the Hub, amongst whom is our favorite, Mr. G. F. Parker.

Mr. J. S. Ford has just finished another song, which I believe will be sung for the first time at the Oratorio concert and I think will be accompanied by the orchestra.

The repairs on Trinity church organ were well under way now. The contract has been entrusted to Mr. F. A. Peters, Jr., of this city. It seems a pity not to entrust such work to the makers of the instrument, who would understand their own work better than any other builder or repairer could, and who would be sure to do the work in the best manner for their own reputation's sake.

TALK OF THE THEATRE.

The Mechanics Institute had crowded houses the first three nights of this week during the engagement of J. S. Murphy, playing "Kerry Gow" and "Shaun Rhue."

Of course John S. Murphy is not Joseph Murphy in either of these plays, but he does creditable work and as he has the company which supported Joseph the performances were highly satisfactory. As a singer, however, John S. does not excel.

Both plays are familiar to our theatre goers.

The Lillian Tucker Co., which was booked at the Opera House for four weeks, closed on Thursday the 27th April. I predicted that it would probably last a week; but it did not, four nights settled it; so instead of having to linger around here for four weeks it is now free to startle the inhabitants of other towns and cities with "The Police Alarm," and the rest of the standard plays which made up its repertory.

The Mirror states that the St. John Opera House has open time as below:—May 4-20, June 7-23, July 31, Aug 16.

This does not look much like a solid season, does it, or have the managers been doing some cancelling since the last announcement?

Madeline Merli, who opens her engagement here on 22 inst, and whose picture adorns the front page of last week's Mirror, has not as yet given New York an opportunity to judge her ability.

She is coming down here first. New Yorkers will have to possess their souls in patience for a year or so.

She was doing "Frou-Frou" at Ashland, the last of April to fair business.

I notice that the Baker Opera Co., is getting some favorable notices in the exchanges. A late one reports business large and performances good, and makes special mention of Irene Murphy and William Wolff.

L. Ashton writes from Annapolis, N. S., to a friend in this city as follows:

I see by last week's Progress that they make mention of Newton Beers having purchased all the rights from Joseph Proctor for "Nick of the Woods," and as I intend playing that good old drama in St. John one night this summer, I wish you would have Progress set me right before the public. "Nick of the Woods" has been public property for thirty years, having been played in every city in America and the provinces by all the leading actors of "ye olden time." It has been a printed 15 cent book since my early childhood.

Margaret Merington, the author of E. H. Sothern's new play that is soon to be produced, was born in England, but was educated at the convent of the Sacred Heart at Rochester, N. Y.

Sol Smith Russell will play Dr. Pangloss in "The Hair-at-Law" in Chicago during his season there. Joseph Jefferson has given Mr. Russell his prompt books, costumes, wigs and shoes for the part.

Smokers find the smoking room at the Empire Theatre, New York, a very comfortable place. In addition to easy chairs, a liberal supply of cigarettes is to be found on the mantle over the big fireplace.

Chauncey Olcott was a schoolmate of Mrs. Grover Cleveland, and he has received

notice that during his engagement in Washington next month Mrs. Cleveland will receive him at the White House.

E. H. Willard, who has been making such a hit in "The Professor's Love Story" written by J. M. Barrie, was asked the other day what he had to say about the success the play had made. This is what he said in reply: The success of the play is only another proof of the fact that after all, the world likes a pretty, healthy love story, and that the world which enjoys morbid things isn't so big as we sometimes think. You would not believe, though, what a hard time we had naming that play. I think that Barrie and I held each end of the cable for a fortnight, talking at a most expensive rate, before we decided on a name for it. Finally, I said: "The simple thing is the best." All the world loves a love story, and we'll call it "The Professor's Love Story."

In no one portion or department of "The Chicago Spectorium" has there been more marked steps in advance shown than in the lighting of the sceptorium. The principal light used in the Spectorium is one that represents the sun. This illuminating body travels on a large semi-circle which extends from within a few feet of the front of the stage to the rear wall on either side. This arc is at every point 150 feet from the stage floor, and the luminary can be moved with any degree of speed from one end of the arc to the other. Beneath both ends of this arc is a large transparent cylinder, made of tinted material, by which all the tints of sunrise and sunset can be thrown on the scenes. The lesser light, which represents the moon, has 20,000 candle power of light, and is manipulated and moved in much the same manner as its more powerful companion.

Within a few years it has become the fashion among actors and actresses to imagine that because they have by some fortuitous combinations of circumstances, been the first to appear in any certain part they are, forthwith, the creator of that part. There never was more arrant nonsense. It is the poet only who creates.

"The poet's eye, in a fine frenzy rolling, Doth glance from heaven to earth, from earth to heaven. And as imagination bodies forth The forms of things unknown, the poet's pen Turns them to shapes, and gives to airy nothing A local habitation and a name."

At the very best the actor is nothing but an interpreter of the thoughts and imaginings of the author, so far as his abilities permit him to be. If he had the faculty of creation, there would be no need of dramatic poets.

What the general-in-chief is to an army the stage manager is to a theatre. He is its be all and its end all. He is supreme, and from his decision there should be no appeal, for he is to the drama

the lord, the life, the keeper, the head, the sovereign."

A stage manager should be a man of many parts, well grounded in a variety of accomplishments, and chiefly in a knowledge of dramatic literature and its traditions. At the very outset he should be a scholar, with a keen analytic mind. As to the architect, we look for the noble proportions of some stately building, so to the stage manager we turn for the harmonious construction and presentation of a drama. He should be thoroughly in touch with his author and capable of transmitting that author's ideas to his subordinates. From the very nature of the case, he must be a despot, exacting implicit obedience; he should be as imperative as the commander of a line-of-battle ship on his own quarter deck. Thus he has his forces under complete control, and they become imbued with the spirit of one master mind, who leads them on to successful issues. But let the crew not prove responsive to the captain, and all is disaster.

Points About Bach.

Practically, Bach, is not comparable to any of his contemporaries, as, although he did not actually invent a new style, he adapted the style of the day, converting it so entirely to his own method, that in his style, he has never before or since had a rival. It, in a measure, he ran counter to the continual encroachment of Italian opera, this is to be attributed less to his artistic than to his moral and religious views. The latter he was evidently capable of modifying to a certain degree, as, although he came of a most uncompromisingly Protestant race, all zealous Lutherans, he lent his genius to the composition of services and masses for the use of the Roman Catholic Church.

He forms a specially important influence in the history of instrumental music, for he developed all forms and species of composition in an entirely new and independent manner. He laid the foundation of the new school of fingering (using the thumb and fourth finger), and his Preludes and Fugues in each of the major and minor keys exemplify as well his method of tuning as his system of fingering. Also, it was he who settled the long dispute between the old church modes and the modern harmonic system.

His masterly counterpoint is the special mark of his genius, and his facility and dexterity in managing the network of parts has never yet been equalled. His melody, his harmony, and his periods all seem to be of one mould; an indelible spirit of severe logic and unalterable conformity of law pervades the whole as well as the parts. This wonderful unity of idea and formal construction, gives the stamp of the true work of art to his compositions, but at the same time the strict integrity of his part writing and its complexity, often prevents the broad and massive effect that greatly distinguishes Handel's music from his. His very extensive employment of passing notes, induces many harshnesses, which, in the judgment of some of his critics, will not bear analysis, and his principle of making each part in his score an independent melody, is often carried out at the cost of the euphony.—Ex.

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Things That Everybody Should Know, but Which Many Disregard.

The fundamental principle of all travel, where people are liable to meet each other, whether singly or by hundreds, is to turn to the right. Where lines of travel cross, as at the junction of streets, courtesy must largely take the place of definite rules. A person should always give preference to the lame or decrepit, to old people, or those carrying heavy or bulky parcels. Their presence upon a busy street may at first thought seem an annoyance; but—put yourself in their places!

It is necessary to walk very rapidly, and there is opportunity for a choice, take a sidewalk where rapidity of movement will interfere with the comfort or safety of as few as possible.

It is necessary to stop upon a walk, do so in a manner not to annoy those who may be coming after. No thoughtful or refined person will stop to talk with a friend or even a business man in such manner as to interfere with the progress of others. It is always easy to step out of the traveled way, and still more courteous to turn and walk with the other party, while the necessary conference is being held.

It is very poor taste for a man—young or old—to so dress as to attract attention upon the street. Women should especially avoid such display of jewelry or extravagant dress as will elicit criticism.

Genetians should not indulge in loud talk and boisterous laughing upon the street; ladies will not, under any circumstances.

The practice of smoking upon the street, universal as it is, is none the less vulgar, and should not be indulged. It should be borne in mind that there are a great many persons—men and children, as well as ladies—to whom the fumes of burning tobacco are little less than poisonous, and it is far from pleasant to have a succession of the unsavory odors wafted into their faces from the respiratory cavities of all sorts of people.

It is offensive for one woman to critically scan the dress and "make-up" of another upon the street, or to comment upon her personal appearance; for those ill-bred young men who stand or lounge in public places to scan each member of the opposite sex who passes; the only adequate remedy is the vigorously applied cane of some stalwart relative of the insulted party.

It is not "good form" to eat anything upon the street, be it fruit, confections or food; but it is much less vulgar than to go along with the end of a toothpick protruding from the lips.

Whistling, humming or singing along the street is only allowable in remote country districts, where no other diversion or companionship is to be found.

Walking arm in arm or hand in hand during daylight is now practiced only by country lovers who have come to town to see the sights. In the evening a lady should usually take a gentleman's arm when walking with him, especially if the thoroughfare be crowded. [—Good Housekeeping.

Bonaparte on the Violets.

Bonaparte having on his departure for the Island of Elba promised his confidential friends to return in the violet season, his adherents adopted the above simple flower as a rallying signal. "Corporal Violet" became their favorite toast, and each was distinguished by a gold ring with a violet in enamel, and the motto "Elle reparaitra au printemps!" (It will appear again in Spring) As soon as it became generally known that he had landed at Fréjus, a multitude of the women of Paris were seen with basketful of these flowers, which were purchased and worn by his friends without exciting the least suspicion. It was customary on meeting anyone thus decorated to ask "Aimez vous la violette?" (do you like the violet?) when, if they answered

"Oui," (yes,) it was certain the party was not a confederate. But if the reply was "Eh bien," (well,) they recognized an adherent and completed the sentence, "Elle reparaitra au printemps."

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TO THE CITIZENS OF SAINT JOHN AND VICINITY: THE Board of Health has this day issued its Annual Notices to owners and Tenants of Houses to Cleanse and Purify the Premises. The Board further requests that in the interest of the health of the city, all citizens will assist the Board, by the personal inspection of their premises, the condition of sinks, drains, traps, vents, etc. Such supervision on the part of individual citizens will do much to preserve the public health and prevent the spread of any epidemic that may unfortunately come to our city. T. M. BURNS, Secretary. JAMES REYNOLDS, Chairman. Office of the Board of Health, Saint John, N. B., April 28th, 1893.

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