

## AT THE PEACE JUBILEE.

CONCLUDING DAYS OF GILMORE'S GREAT MUSICAL FESTIVAL.

The Second and Concluding Letter Description of the Concerts—How the Works of Great Composers Were Given by Famous Organizations—Failures and Successes.

The third, or German day was mainly conspicuous on account of the appearance of the band of Kaiser Franz Grenadier regiment of Germany, Herr Heinrich Saro, leader. This band was well received, and played a German Union Hymn, dedicated to William I, and a Fantasia on themes from 'Le Prophete.' Both were excellently performed, but did not for one moment make us forget the splendid achievements of the Englishmen on the previous concert. Mme. Leutner again sang the Proch air, with great effect, and was applauded to the echo.

Bendel made another ineffectual effort to be heard, an indifferent quartette of cornetists, styled the Emperor Williams's quartette of soloists, failed to make any decided impression, and the chorus was utilized in selections from the 'Messiah,' 'Anvil chorus,' etc.

They also sang 'When the Swallows Homeward Fly,' conducted by its composer, Franz Abt, who thus made his first appearance in America.

The orchestra under Zerrahn, played the 'Tannhauser' overture in splendid style. The pilgrims melody played by forty trombones producing a sensation of satisfaction which is rarely if ever enjoyed by a musical devotee.

The operatic chorus, assisted by the full chorus, sang the 'Benediction of the Poniards' from 'Les Huguenots,' and Strauss conducted a waltz.

How can I continue to praise all this? There is nothing to add—while I write it all comes back to me, and I realize that I may never hear its like again.

On Thursday June 20th the 'French Day,' the Coliseum was filled with the largest audience that had assembled since the opening day.

The programme was as follows:

1. Gloria, from Mozart's 112th mass, by the chorus, organ and orchestra.
2. Leutner's Festival Overture, by the orchestra.
3. 'Les Bright Seraphim' from 'Samson,' by Madame Kundersdorff—Trumpet obligato by Mr. M. Arbuckle.
4. '1001 Nights' waltz, conducted by the composer, J. Strauss.
5. Chorus—'The Heavens are Telling,' from Haydn's 'Creation.'
6. Overture, 'William Tell,' by the band of the Garde Republicaine, of Paris, Mr. Paulus, leader.

This band made an instantaneous hit by a great performance of the brilliant and popular overture, and throughout the remainder of the festival were strong rivals of their English brethren in the affections of the multitude.

7. 'Le Marseillaise'—chorus, organ, band and orchestra.
8. Piano solo—by James M. Wehli.
9. Chorus—(Anvil) from 'Il Trovatore.'
10. Proch's air and variations, (by request) Mme. Leutner.
11. Soldier's chorus from 'Faust,' operatic chorus.
12. 'Nazareth' by Gounod—baritone solo, by Bouquet of Artists.
13. Hymn, 'Watchman, Tell us of the Night,' Lowell Mason.

The audience was requested to join in 2nd and 3rd verses. Friday, June 21st, Austrian Day, was not signalized by any great novelty, the programme being in many respects tiresome, as 'The Blue Danube,' and other selections were given for the third or fourth time. I may say here that I believe that the financial failure of this enterprise was caused principally by the evident determination on the part of the programme makers to force repetitions on the audiences. 'Anvil Chorus,' 'Blue Danube,' 'Star Spangled Banner,' and other pieces were reproduced with persistent frequency.

Strauss created another furore with his 'Pizzicato Polka' on this occasion, and of course it was repeated on almost every succeeding concert.

On Saturday, the 22nd, Russian Day, we had again the 'Freischütz' overture, which had already been given twice. 'When the Swallows,' the 'Eman' finale, a Strauss waltz, and the Poniard scene from 'Huguenots.' 150 colored vocalists, including the Hyer sisters, the Jubilee singers from Nashville, Tenn., sang a hymn, but were not particularly successful with the audience.

A march by Warren, entitled 'The Inman Line,' was performed simultaneously by the orchestra and all the bands, as a compliment to William Inman, Esq., for having generously extended free transportation for the English band to and from America, by his famous line of steamers.

On Sunday, June 23rd, an effort was made to inaugurate sacred concerts—The attendance was pitifully poor, and the programme another rehash of old friends—'Rienzi' Mozart's 'Gloria,' 'Inflammatus,' 'Cornet quartette—Proch's air,' 'Nearer, my God to thee,' 'Hallelujah,' etc.

On the afternoon of 24, Handel's Oratorio 'Israel in Egypt' was performed. The chorus and orchestra did wonderful work, and great credit is due to them and to the conductor, Carl Zerrahn. The soloists were Mme. Rudersdorff and Messrs. Winch and Rudolphsen.

The evening concert included more repetitions, and business was again very bad. On the 25th, President Grant attended the jubilee, and his presence was honored by the greatest crowd of the entire series—more than 40,000 people assembled in the Coliseum, exclusive of the musical forces. There was nothing distinctly interesting on the programme, the guest being saluted by a plethora of American national airs, the

rest of the concert consisting of some of the old-timers. On June 26th, occurred the great ball in the Coliseum. Strauss conducted the dances, and promenade music was played alternately by the Marine and Foreign bands.

The tickets were sold at \$5 each, and the patronage was exceedingly liberal, though no more tickets were issued after enough had been distributed to insure a good attendance, without overcrowding the floor. It was a beautiful affair, and from my seat in the gallery I gazed and listened in delight, until the last number was over. After this it seemed impossible to attract even a fair attendance.

A boy aged five named Lambert, came from Brooklyn, and played violin solos, the 9th regiment band appeared, and a so-called Irish band arrived on the Cunard steamer Abyssinia on June 29th. They were a great disappointment, their playing not being equal to that of a third-class regiment band in this country. Things were rapidly becoming worse, and the chorus had a ball which was a most charming fiasco.

On the 4th of July, the concert finished in a most unexpected and exciting manner. The day had been very hot and dusty, and there were about ten thousand listeners present. A storm suddenly came, and appeared to strike on the roof of the Coliseum. Instantly there was a tremendous stampede.

Dire results were threatened, but danger was happily averted by the presence of mind of the English band, who came to the rescue by a vigorous performance of the 'Star Spangled Banner.'

Whether from patriotic motives—it being an American holiday—or not, the great audience wavered, and, on being convinced that all was safe, resumed their seats without loss of life or limb. Then the concert was dismissed, and all went quietly out of the great hall.

The management attempted to galvanize matters by a benefit to the Prussian band July 5th, but it was of no use. A similar testimonial to the popular Strauss was presented on July 6th, but the attendance was not much better than on the previous cessation.

This ended the great jubilee, which 'came in as a lion,' and went out like a very meek lamb. It is acknowledged that the financial results of the festival were not very gratifying, but the undertaking was daring, and the artistic success wonderful, considering the great enterprise employed and the large musical forces handled. Despite its shortcomings, the 'World's Peace Jubilee' was the grandest musical triumph, from point of numbers, ever achieved in the history of our country.

The English band was quartered during their visit to Boston at the Warwick House, then situated on Washington street. One evening while I was engaged in conversation with some of its members, three of the German band entered and excitedly explained, through an interpreter, that they had passed the Tremont House a short time before, and had been hissed at by a delegation of the Frenchmen, who stood on the balcony of the house named, in which hostility the Gauls were ensconced. The Germans stated that they were here as musicians and wished to entertain good feeling all around.

The Englishmen and their visitors immediately repaired to the Tremont, saw the French malefactors and a truce was speedily arranged over a basket of wine and an accompanying repast. The Franco-Prussian war was then over to a certainty. The English band gave a concert at the New York academy of music on their arrival from Boston in July and before their return to Europe.

I append a copy of a programme, which is still in my possession.

PART FIRST.  
Overture, Der Freischütz, Weber.  
Operatic Selection—'Reminiscences of Verdi,' selected from 'Il Trovatore,' 'Rigoletto,' 'La Traviata,' 'Nabucco,' 'I Lombardi,' 'Un Ballo in Maschera,' etc.—Verdi. Solos for cornet—Messrs. Ellis and McGrath. Solo—Mr. Carter. Clarinet—Mr. Spencer. Horn—Mr. Naldrett.  
Clarinet solo—'Air and Variations'—Bresant, Mr. Spencer.  
Waltz 'Mabel' (by desire) D. Godfrey, cornet, Mr. McGrath.  
Concertina solo—'Recollections of Scotland,'—Roe, Mr. Roe.  
Operatic Selection—Reminiscences of Meyerbeer, selected from 'L'Africaine,' 'Le Prophete,' 'L'Etoile du Nord,' 'Les Huguenots,' 'Robert le Diable,' etc.  
Solos for euphonium, Mr. Lawford.  
Cornet, Mr. Ellis.  
Clarinet, Mr. Spencer.

PART SECOND.  
Selection of National Irish melodies, as played by the Grenadier Guards in Dublin, during the visit of their Royal Highnesses, the Prince and Princess of Wales, arranged by D. Godfrey.  
Cornet solo—'Excelsior Polka,' Frewin, Mr. F. McGrath.  
Waltz 'The Bridesmaids,' composed for and played at the wedding of the Royal Highness, the Princess Louise and the Marquis of Lorne, D. Godfrey.  
Piccolo solo—'Warblings at Morn,' Roe, Mr. Roe.  
Overture—'Rob Roy,' Sir H. Bishop, on Scotch melodies.  
Leader—Mr. Hill.  
Conductor—Mr. D. Godfrey.

The day after the concert the band sailed for England. I went to the wharf to bid the boys farewell, and after the big ship had faded from view, I realized that the last chapter of the great musical festival had been written.

I wondered if I should ever hear anything so grand again—up to the date of this writing I have not.

FREDERICK INTROITDI.

## The Antiquity of S. Riker.

Strikes occurred centuries ago, and their outcome was just as disastrous as is that of the present-day work struggles. In the year 1329 a strike of brass-workers was initiated in Breslau, Silesia, which lasted a year. Fifty-six years later, in 1385, one of blacksmiths took place in Danzig, which only ended, but then rather abruptly, when the local authorities obtained permission to issue an edict proclaiming that until further notice any workman refusing to obey the lawful dictates of his employer as to continuing operations was to be summarily deprived of his ears.

## TAKING A PHOTOGRAPH.

MORE PLAIN INSTRUCTIONS FOR BEGINNERS IN THE ART.

The Third of a Series of Papers on the Subject—Practical Advice on the Choice of Plates and the Exposure and Development of the Negative.

There are so many different brands and makers of plates in the market, that it is difficult to make a choice from them.

The plate that is exclusively used in my studio is the Stanley, manufactured in Montreal and sold by all the stock dealers. I do not say this to advertise the Stanley plate, as there are numerous other brands just as good and possibly better; but I find that when one has used a certain plate for years, as I have, and become familiar with all its peculiarities, it is much better to stick to that brand, instead of oscillating from one to another and really understanding none.

The Stanley plate, and in fact almost every make, can be had in two degrees of rapidity. The sensitizer number on the package indicates its comparative rapidity with the old wet plate, thus 25 means 25 times as fast as a collodion plate, and 35 that much faster still.

I would strongly advise the beginner to commence with the slower ones, as under ordinary circumstances, they are easier to work and give better printing qualities.

Just here let me impress upon you the necessity of dusting every plate carefully with a soft camel's hair brush before putting it in your plate holder, as every particle of dust adhering to the film would cause a small transparent spot or pinhole in your negative. You will also have to be careful and get the film side of your plate outward or toward the slide of your holder.

Contrary to the popular belief, a cloudy overcast day is the very best time you can choose to make views. The light being then filtered through the clouds is soft and does not give the harsh high lights and black shadows of direct sunlight.

Never get directly in front of the object you wish to photograph. Keep a little to one side of it and you will be surprised by the improvement of the perspective in your picture. As a rule for a landscape the horizon line should come about one third from the bottom of your plate thus allowing you twice as much sky as foreground. You will also have to be careful that the sun, if it is shining, is far enough around not to strike your lens.

Now, after having the image properly focused on the ground glass the next operation will be to make the exposure.

You will notice that your lens is fitted with a number of stops or diaphragms of different sizes. The smaller ones admit less light and make the lens work slower; but makes it cut sharper at the edges of the plate. You had better use the smallest you have, as nearly every amateur overtimes his plates.

Do not forget to draw the slide of your plate-holder before making your exposure, as this is another failing of amateurs, which often costs them a number of plates.

If the sun is shining, one second will be ample exposure for a 25 plate, and one-half that time for a 35 time one. In the subdued light of a cloudy day or in the shade, twice or even three times that exposure may be necessary. After taking the plate-holder from the camera, note the number on it so that you will not use the same plate twice.

Probably the greatest difficulties to overcome will be in developing. Lately there have been a great number of new developing agents placed upon the market, among which I might name Kodinal, Ekongin, Hydrochinone, etc. By far the most popular however is pyrogallol acid, which if used properly will be found to be all that is desired. I reproduce here the formula recommended by the Stanley company only reducing the quantity.

Pure water, 20 oz.  
Sulphuric acid C. P., 15 drops.  
Pyrogallol acid, 2 drams.  
Label stock solution, A.

Pure water, 20 oz.  
Soda salt, 1½ oz.  
Soda sulphate, 1½ oz.  
Label stock solution, B.

One ounce of each will be sufficient for a 5x8 plate. To use take equal parts A and B.

In the subdued ruby light of your dark room, remove a plate from your holder and place it face up in your developing tray. Now with a quick sweeping motion flow the developer over it taking care all parts of the plate are covered. Rock gently and in about a minute the image should begin to appear.

Continue the development until the image comes out black and strong and commences to fade away. Nothing but experience will guide you in this, and you can make up your mind to lose several plates before you get the knack of developing.

If the image flashes up immediately on the application of the developer, your plate has been over exposed. To remedy this, at once throw off the developer and in its stead use some that has been used before. Old developer works slower and gives more contrast, allowing high lights to gain density before the half-tones make their appearance. A few drops of a saturated solution of Bromide of Ammonia, added to the developer will also be beneficial. In case of your negative being under-timed your only plan will be to have patience with it, using fresh developer occasionally until it has gained the desired density.

A properly timed plate should develop in from eight to ten minutes.

After developing wash the plate thoroughly and immerse in the following fixing bath:

Hypo-sulphite of soda, 2 oz.  
Water, 3 oz.

Allow it to remain in this until the white appearance has entirely disappeared from the back. Then let it soak in running water for at least an hour, after which it can be allowed to stand on its edge to dry.

If after fixing your plate, you find it to be too thick and dense, immerse it in the following:

Water, 4 oz.  
Perchloride of iron, ½ dram.

This in conjunction with the hypo used in fixing will reduce it as much as you desire. Wash and dry as above. On the other hand if it is too weak and flat it may be intensified by:

Bichloride of mercury 2 drams  
Bromide Potassium 2 " "  
Water 10 oz.

When the desired density is reached, soak in enough of the soda solution used in de-

veloping to cover it until its original color has returned.

Printing or reproducing the image on paper will form our next article.

C. F. GIVAN.

## A POPULAR SALESMAN

Employed in One of Montreal's Best Dry Goods Houses

MAKES A STATEMENT FOR THE BENEFIT OF OTHERS.

His Hopes Were Fully Realized!

## A CHANGED CONDITION OF LIFE!

The thousands of shoppers who patronize the well-known establishment of Messrs. John Murphy & Co., Notre Dame Street, Montreal, are often served by the affable, genial, and pains-taking Hugh J. Reilly. In his special department Mr. Reilly has few equals; he is esteemed by his employers, and respected by those with whom he comes in contact.

For many months Mr. Reilly found himself in a condition of health that caused much anxiety to himself and family. His friends could see at a glance that he was not the man he should be. Instead of deriving comfort, pleasure and satisfaction from his daily work, his life was made miserable and almost unbearable owing to continual suffering.



HUGH J. REILLY.

Mr. Reilly, like other men, sought medical advice: he invested considerable money in many of the false and useless medicines of our day, but got no relief. His condition of sleeplessness, nervousness, weakness and general suffering had almost unfitted him for business. Just at this crisis a friend advised him to use Paine's Celery Compound, that wonderful medicine that has wrought so many cures after doctors had given up hope and were unable to save. Mr. Reilly, after a course of Paine's Celery Compound, is well-cured—and cannot find words strong enough to express his gratitude. Mr. Reilly writes as follows:—

'I wish to publicly acknowledge the fact that I am indebted to your Paine's Celery Compound for health, strength and life. For over three years I was a terrible sufferer from indigestion, severe pain in stomach and headache. In addition to these serious troubles, I had no appetite or relish for food, and hardly knew what it was to have a full night's rest. This condition of sleeplessness and anxiety made me very nervous, and I was fast becoming unfitted for my daily work. After all other medicines failed, I was fortunately advised to use your Paine's Celery Compound; and now, I am delighted to declare that it has no equal in the world for removing such dangerous troubles as I suffered from. I am daily gaining in strength, sleep well every night, and my appetite is good and healthy. I strongly recommend Paine's Celery Compound to all who need a reliable and honest medicine, and one that is sure to cure.'

HUGH J. REILLY,

42 Agnes St., St. Henry, Montreal.



is apt to result in a difference of opinion, but all nurses agree that the only safe soap to use for the babies' delicate skin is **Baby's Own**. See that you are not imposed upon by any of the imitations extant which your grocer may be dishonest enough to say "are just as good."

THE ALBERT TOILET SOAP CO., MONTREAL.

Would you Like to go Shopping in

**MONTREAL**

COLONIAL HOUSE, PHILIPS SQUARE, MONTREAL.

Special attention given to Mail Orders.

Dry Goods, Carpets, Curtains, Furniture, China and Glassware Kitchen Utensils, Silverware, Lamps, Japanese Goods, Ladles, and Children's Boots, Shoes and Slippers.

**MANTLES and MILLINERY.**

Full Stock in each Department. Trial Orders Solicited.

**HENRY MORGAN & CO.,**  
Montreal.

AFTER BREAKFAST DIALOGUE:

**HUSBAND:**

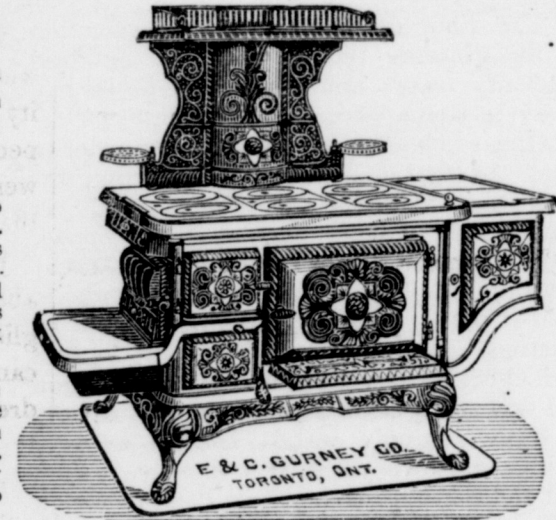
Anything you want down town this morning Kate?

**WIFE:**

Yes, I wish you would drop into ALLAN'S on Water St. and see that new range he is advertising in Progress. Mrs. Jackson has one of them and she cannot say enough in its praise. We must have a new Range, and I think "The Kitchen Witch" will suit us splendidly.

**HUSBAND:**

All right; let us have the Kitchen Witch by all means. It is a Gurney Range I see, so it is sure to be what it is represented



**THE KITCHEN WITCH.**

is a Perfect Beauty.

A RANGE that is sure to give SATISFACTION.

—FOR SALE BY—

**C. B. Allan, - 19 Water St.**

## What Ails the Ancient Companies?

This is what ails them: *THE FEAR OF CHANGE*, which Milton says used to perplex monarchs when they saw a long tailed comet in the sky. *THE CHANGE* is HERE; not heralded by a comet but by the New Yost, the perfect writing machine.

## Unequaled in

Principle of Construction,  
Operation and Alignment,  
Speed and Noiselessness,  
Beauty of work and Mani-  
folding,  
Clearness of Letter Press-  
Copies.

## New Features:

No Ribbon,  
No Shift Key,  
No Double Scales,  
No dirty type to clean,  
No old-fogy ideas.



The history of the introduction of the Yost has been marvellous since its very inception. Never did a radical new comer so rapidly replace its established rivals. Its long awaited improvements, however, gave it a hearty welcome, and today its following is world-wide and enthusiastic. Thousands of operators have tried and preferred it, and thousands of others—who lack the courage of their convictions—stick to the old machines from force of habit only—already acknowledge it as *THE* typewriter. And all of this wonderful success of the past has been won with the early model of the Yost, upon which the NEW YOST is a vast step in advance.

Send for illustrated Catalogue to **IRA CORNWALL**, General Agent for the Maritime Provinces, 134 Prince William St., St. John, or the following Agents:

Messrs. R. Ward Thorne, St. John; A. S. Murray, Fredericton, N. B.; J. T. Whitlock, St. Stephen; W. B. Morris, St. Andrews; J. Fred Benson, Chatham; C. W. McAnn and John S. Stevens, Moncton; F. B. Carter, Knowles Book Store Halifax; J. B. Dittmars, Clementsport, N. S.; D. B. Stewart, Charlottetown, P. E. I.; C. Spooner, Truro, N. S.; Dr. W. P. Bishop, Bathurst, N. B.; G. J. Coleman "Advocate" office of Sydney, C. B.; J. Bryenton, Amherst. *See* Second-hand Remington, Calligraph, and other machines for sale cheap.