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The authority that informed me Mr. Mayes had not mentioned payment for singing previously to the late Artillery concert, was under a misapprehension of the facts of the case. The committee agreed to give Mr. Mayes his fee. Naturally I should not have made such a statement, unless I had had it on the best authority, and readily make this correction in case any one feels aggrieved in the matter.

I hear that the minstrels have been asked to give a performance at Houlton, Me., on the fourth of July in aid of the Episcopal church. If enough of the boys can get off for the occasion. It would be a rattling good chance to show our friends across the border what a really good show our amateurs give. The musical eccentricities of our friends Plum, Spud and the Professor with the quartette between the "lines" would be a great surprise to them I am thinking.

The daily press is so full of locals about the Oratorio Society that it seems hardly necessary for me to say anything about either soloists or chorus. This is a big year for the society as it is the first time that four soloists have been brought on from the States and the chorus has got to make up its mind that nothing but very hard work and unremitting attention to the conductor at the few remaining rehearsals, will bring them up to the standard of filling in the proper background to the soloists.

I was not able to take a round of churches on Whitsunday. I was at the Mission, and I think matters musical are going from bad to worse. The choir was augmented in numbers, but that was no improvement. No new music was attempted, but that was no consolation, as the old seemed very new both to organist and choir, especially with regard to leads and the relative value of notes—some members of the choir thinking a crochet of the value of a semibreve, and the organist vice versa. The only redeeming feature seemed to be that the organ was in tune.

I have been asked by several persons to try and commence an agitation for band music on the Squares this summer. If I was other than a scribbler for the press I would settle the question by engaging the bands myself turn and turn about. Mayor Peters' offer to find half the sum for a band stand still holds good, I believe, if the rest of the money can be raised. Aside of the band stand question, I don't think it would hurt any of our almsmen to chip in a five dollar bill apiece and the Mayor a little more, which would be enough to give the public a little music through the coming summer evenings. If the civic elections were held in the fall I think they would do it very quickly.

The City Cornet Band played some very nice selections at the Lacrosse match on the 24th.

The Oratorio Concerts.

The plan of reserved seats for the Oratorio Society's festival on June 15th and 16th, opens this morning. While retaining a large number of fifty cent seats, the Society has to meet the very heavy expenses of extra soloists and orchestra, had to increase the price of the best seats in the Opera House.

The festival will consist of a performance of the Elijah on the Thursday evening, a long matinee by the visiting artists; on the Friday afternoon, and on Friday evening there will be a miscellaneous first part, including a madrigal by the Society, selections by the Boston quartette; the duet for two basses from Israel in Egypt. "The Lord is a man of war," to be sung by Mr. G. S. Mayes and Mr. Clarence E. Hay, and a piano solo, by Mrs. Babbitt, who will make her last appearance prior to her departure for Oregon, concluding with Stainer's beautiful cantata "The Daughter of Jairus;" this work contains the duet "Love Divine," which created such a furore, when sung here three years ago by Mrs. Allen and Mr. Parker.

Another View of It.

A correspondent writes as follows concerning the Sunday services in one of the churches. It will be seen that the view taken is quite different from that of "Unde," the regular correspondent, but it is the custom of PROGRESS to accept letters bearing on musical and other topics of interest, whether they always agree with the views of regular correspondents or even of PROGRESS itself:

It was like old times in the Mission church on Whitsunday, to those who were present at the choral celebration at 11 o'clock. All the old members of the choir have now returned, and the service—Dyke, with Morley's gloria—was quite the best, musically since Mr. Custance left. The boys sang well, and the high notes which were not few, were beautifully clear and sweet, showing careful training, by the present organist, Mr. Wilson, of the Davenport school. At evensong Morley's Magnificat and Nunc Dimittis, were sung and again everything went very smoothly.

Tones and Undertones.

Martin Krause, in looking through the treasures of an antiquary, has discovered the original autograph of Beethoven's "Moonlight" sonata. It is reported to differ in some details from the published version.

Paderewski is said to have made \$180,000 in America by thumping the piano, and half as much more by his late advertising snap. For no matter how guileless your great artist may be, he always possesses a distinct knowledge of the buttered side of bread.

Julius Gynther, the celebrated tenor, who was engaged to marry Jenny Lind, before the Swedish nightingale left her native town, is seventy-six years old, and still continues his duties as professor of singing at the Royal Academy of Music in Stockholm.

A violin dated 1734, and said to have been made by Stradivarius in his nineteenth year, was sold in London lately for £800. During the last twenty years this violin has changed hands three times, on the first occasion being bought for £400, and on the second for £600.

Miss Faith Morse of Massachusetts has recently scored a musical success in Paris at a grand musicale given by Mme. Artot de Padilla. Her audience included such celebrities as Gounod, Massenet, Sarasate, Pierre Gaillard, director of the Paris Opera, the Duchess de Pomar, Pauline Viardot Garcia and Bamberg.

Gounod is as remarkable a man for his years (74) as Verdi. When he composes he likes to seek inspiration by visiting the provincial cathedrals of France and meditating and writing in their solemn gothic recesses. His new opera on the subject of Charlotte Corday, the misguided young woman who assassinated Marat, may perhaps duplicate his "Faust" success of a generation ago.

Jean Gerardy, the boy 'cellist, is the son of one of the professors at the musical academy of Liege. He is now fourteen and has been playing the instrument in different European countries for the last four years. Little Jean was of course a born musician, but it was not till he was seven that his fondness for the violoncello asserted itself, and then he studied at his father's academy for three years. Before this period elapsed he had composed several pieces for the 'cello.

TALKS OF THE THEATRE.

PROGRESS was right, last week, in saying the reason for Madeline Merli's cancelling at the St. John Opera House was bad business, instead of "sickness." Last week's N. Y. Mirror says the company's baggage was attached for debt in Portsmouth and Dover, N. H., but they succeeded in getting to Biddeford, Me., but that settled it, as they could not fill their Portland date of May 15. Therefore the manager's wallet must have been considerably weakened by the "sickness" of continual drafts with no replenishing powers.

Henry Dixey's last managers, Burbank Bros. & Hempson, retired from their position May 20, and their contract with Dixey, at the New York Casino, has been taken by Jefferson, Klaw & Erlanger. Mr. Burbank's partner, Mr. Hempson, drew out of the concern a fortnight ago, and Mr. Burbank's younger brother took his place. Business has been good, but for some reason Mr. Burbank, it is said, has for several weeks found it difficult to pay salaries on the regular pay day. It is reported that things reached such a pass this week that the chorus and some of the principals refused on Wednesday night to go on unless they were paid. Mr. Burbank was unable to meet the demand. Messrs. Jefferson, Klaw & Erlanger will not, however, assume the active management of "Adonis" until Sept. 1. For the present the engagement will continue at the Casino under Mr. Rudolph Aronson's management.

The World's Fair will not prove such a bonanza to the show profession, as had been anticipated—at least, not for the present,—as business has started in quite disastrously for the theatres. The fact is, people are going to see the Fair, and when they get through with that their pocket books are in as depleted condition as if the elephant had trod on it.

I understand J. L. Ashton, the well-known and popular actor, will receive a benefit shortly in St. John, and there is no doubt but what a generous response will be made by the public. Mr. Ashton is a St. John boy, and it is a proverb that "St. John is always good to her own," and I sincerely hope this occasion will be no exception to the rule.

The Quebec public were badly sold by a party styling themselves the "Parisian Extravaganza Company," last week, and Brother Stewart, of the Quebec Chronicle, must have been among the audience, for he pours forth the vials of his wrath in that paper.

The report that Joseph Jefferson has a cancer is vehemently denied.

Advance Agent—What is the seating capacity of your theatre. Manager—About 800. Agent—But you told me 2,400 when I was here last. Manager—Yes, but that was before crinolines came in.

"I heard an alarm of fire, I think," he said in the theatre, "and I must go out and see about it." Returning after fifty minutes—"It wasn't a fire," he said shortly. "Nor water," said she still more briefly.

Fire Escape Agent—If you will put up our fire escapes I will guarantee that you can get the audience out of the theatre in three minutes. Theatrical Manager—"Don't want it. If you have a device that will get an audience into the theatre I'll buy it.

Madame Jane Harding, who comes second to Madame Bernhardt in the estimation of French play-goers, lives a quiet home life with her mother in the Boulevard des Batignolles, Paris. She comes of a theatrical family and has been playing, on and off, ever since she was a little child. Since she made so brilliant a success in "The Ironmaster" a few years ago every young author has been sending her his neglected plays, but the actress declares that she does not read a title of them.

The following extract is taken from a recent issue of the Desert News, of Salt Lake City: "Talk not to me of the legitimate, of elevating the stage, of instructing the public," said Manager W. A. Brady, with an airy wave of the hand. "I'm out for freaks. Give me a good startling freak, and I'll make my fortune and the freak's as

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well. I've been through all I want of the legitimate. I toiled for years with Morrison as stage manager for his "Faust" productions—result: starvation. I have a company out now—Grismer and Davies—doing the high-class drama, and making what people call good money. But I make as much with Corbett in two weeks as they make in—well, I won't say how long. No, sir—ree—give me 'the freak business every time."

CAN MUSIC DEMORALIZE.

The Effect of Some Familiar Tunes Under Certain Circumstances.

"The man that hath no music in his soul is fit for treason, stratagem, and spoils," is a saying which has been quoted to the founding of unmusical folk times without number. But there is music and music. And the harmful tendency of certain kinds should not be overlooked. If curative, it can be detrimental in an equal degree. If soothing, it can also excite to frenzy, of which we have historical examples. If inspiring and ennobling, it often enervates and even debases. Music, indeed, may be as immoral in its effects as the most pernicious poem, novel, or play that ever was penned.

"Oh, don't play that, Mr. Moore! It's bad for my soul," protested a lady when the little poet was gushing forth one of his seductive melodies.

Tolstoi carries the idea of the injurious effect which may be exercised by music to its extreme limit in his story of the Kreuzer Sonata. Many readers will remember how the wily villain of Mr. Grant Allen's prize novel, "What's Bred in the Bone," incited his too susceptible victim, Guy, to the commission of the crime of forgery, through the evil-provoking strains of his violin.

So well did the old Romans understand the influence of music, even with what might be supposed their limited repertoire of tunes, that certain airs were, if we remember rightly, forbidden to be performed in public under pain of death. While Plato, going still further, would have banished music altogether from his ideal republic.

Could those stately ancients have possessed anything in the way of music, we may ask, of such intoxicating effect upon the system as some of our modern tunes, such, for instance, as "Ta-ra-ra Boom-de-ay" whose strains were said to have lately driven a young transatlantic maiden out of her mind, so that she was unable to distinguish them from those of "Hold the Fort," which she heard in church the Sunday following that on which the ballet melody had taken such hold of her brain, and could only answer the physician who was called in to her aid, in snatches of its weird refrain? Literature, art, and the drama are under strict supervision, and men as well-meaning as they were gifted have had the reins put on their endeavours in these directions. Meanwhile music is as free as air, though the influence of that insidious agent has been acknowledged by the highest authorities.

It would, perhaps, be difficult in the present condition of musical science to always determine what was exactly deleterious in the world of notes. Some stolid souls might listen to Spohr's or Hervey's most condemned strains without knowing they were immoral. And only the initiated foresee the effect of the voluptuous music of some of the Italian operas. But a certain degree of censorship in music might save others from such a fate as overtook the hapless girl whose case we have cited, as well as do much towards saving our ears from the unhalloved strains which now offend them at every turn.

We all know it was neither more nor less than the tune of which the old cow died. Who can count the tunes which may have driven weak souls to the dram-shop, to the laudanum-bottle, or even to the gallows?—[Tit Bits.

The Yott Case.
KINGSTON, May 22.—The big ferry steamer "Pierrepoint" has carried many a visitor to Wolfe Island recently to interview Mr. L. Yott, a farmer of that island whose wonderful cure by Dodd's kidney pills was recently published in these columns.

The publication of so many marvelous cures had already excited much interest in this community, and now that we have proof of what has been said of this remedy at our very doors it is talked of on all sides. Mr. Yott's case was one that had excited the pity and anxiety of everyone for many years and now that he is well and strong the people are not only much gratified with the result but interested in the incontestable proof that Dodd's kidney pills certainly strike right at the seat of the diseases for which they are recommended and are certain in their results.

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