Musical and Dramatic.

IN MUSICAL CIRCLES.

The weather last Sunday afternoon and evening was so very disagreeable that it had the effect of small congregations at the various churches in the city. At St. John's (Stone) church Mr Daniel sang a solo as was indicated in this department last week, but there were very few to hear him. Had the weather been at all favorable there is little doubt the church would have been exceptionally well filled on that occasion,

There were two musicals last week of no little interest which afforded much pleasure to all who were present. The first one was on Wednesday evening and was given by Mrs Gilchrist tn compliment to her friend Mrs G. L. Hatheway and her son who is a very promising violinist, and who has been on the continent for the past two years studying that difficult instrument.

evening by Mrs. Carter, the well known soprano, in compliment to Mr. and Mrs! Tom Daniel. A most enjoyable evening was passed, and the somewhat impromptu affair was an unqualified success.

Mr. and Mrs Daniel leave for Boston today having enjoyed every moment of their visit to Saint John and having in health been materially benefited. They are always assured of a cordial welcome in this maritime and loyal city.

Tis week the citizens have had the opportunity of hearing that excellent tenor Mr. Sydney Woodward, and also that equally entertaining and clever lady elocutionist Miss Ednorah Nahar. They with their associate performers appeared at the Opera House an Thursday and Friday evenings too late, I regret to say, for further notice this week.

Next week an unusual musical organization will uppear at the Opera House and which will probably be greeted by larger audiences. It is known as the "John Boyle O'Reilly band" and is composed altogether of boys none of, whom exceeds eighteen years of age. The advance notices indicate they have already filled several important engagements although only a comparative few years in existence

It it now said the proposed concert to be given during the Horticultural Exhibition has been abandoned for some reason or other. Whatever the canse if the rumor be correct not a little disappointment will be caused to the public.

Tones and Undertones

A recent lecturer, Rev. Henry T. Gauss whose subject was 'The Evolution of Music," recently during his discourse said that "Bach Handel and Gluck are three names which no music lover can mention without pride, since they mark the entrance and ascendancy of a new people in the history of music. "Before then music had nothing definitive, except the choral song of St. Gregory. and the polyphony of Palestrina."

"Haydn," says the same writer" was the father of instrumental music. With him such instrument has its individual character -has its distinct genius. Thus the obal is pastoral; the bassoon with its low reedy tones seems like the god Pan himself; the double bass is an atlas sustaining the whole mass; the horns always seem to come from the woods, echo from a distance. He is the Addison of music. To Haydn the world is tresh and glittering with dew, and there is no time but morning. no season but spring. Quick versatile, elastic graceful, expressing himself fluently, he may be called the Mercury among the musical gods.

Of Mozart it is said he lived in an atmosphere of his own creating. All that he saw, heard, thought or dreamed was music. The roar of the ocean, the gentle breath of summer, the happy laugh of childhood, the sweet words of love, the angry reproaches, -a' urnished him, in a greater or lesser degree, ideas of harmony.

Beethoven is spoken of by the reverend lecturer referred to thus: "The greatest of all, however, was Beethoven before whose titanic genuis all names in musical history, however great, dwindle. What Goethe says of Raphael, 'that it was he who set the apex on the pyramid of art, over which no one looms, and beside which no one dare stand'-can be most appositely applied to Beethoven."

The Wagner festival at Munich opened on the 10th inst., with the production of "Die Feen Rienzi." Much enthusiasm was manifested. The curtain was raised ten

Arthur Nikisch, has resigned his position of director of the Budapest Court opera. A disagreement of the opera was the cause of the resignation.

'Nanon' which opera was last heard here with Irene Murphy in the title role, is on at the Castle Square theatre, Boston, this week. It was first introduced to Boston, March 29, 1886, at the Hollis street theatre, by the Carleton opera Company.

Van Twerp-I hear your daughter has reached a high place in the theatrical profession. Von Swipe-Yes, she's singing

on a roof garden.-Brooklyn Eagle. Digby Bell has secured "Nancy Lee" a

laid in Hampton roads and in the city of Portsmouth at the beginning of the rebellion. Mr. Bell will have the part of Gabe Swift, a provost murshal

The first production in America was given at the Thalia in New York in the original German in the year 1885. It was sung this season. Time will tell. all over Germany with great success.

Miss Salinger who has been singing in opera at the Castle Square Boston, closes her engagement shortly and will be succeeded by Miss Myra Murella formerly of the Eama Abbott company.

Alice Harrison will again be a member of the Camille D'Arville Company this season. She is a real Boston favorite.

"Corinne" plays the same old burlesque Hendrik Hudson."

Frl. Milka Ternin, will not join the German opera company in New York until late in the season, the management in The other musical was given on Friday | Munich refusing to let her off for the whole engagement. She has sung in most of the leading cities in Germany, and has been the principal prima donna in Munich for a number of years.

> To secure both Frau Katheri ie Klafsky and Frau Milka Ternina for next season, Mr. Margulies bad to pay a very high figure. Frau Klatsky is noted for her impersonation of Isolde, and has been for several seasone the leading prima donna at the Hamburg Royal Opera. She has also sung in Bayreuth and in London.

Carl Zerrahn is warmly welcomed as Manhattan beach and forms one of a notable trio of musicians there .- Sousa, Seidl and Zerrahn.

Madame Emm : Eimes Story has returned to Paris atter her London season.

Madame Calve was specially invited to spend two days with the Queen at Osborne, but as the date named by Her Majesty she could not accept it. So says a recent

Jean de Reszke asserts positively that he is not ill and will go to the United for Her Majesty is not too tolerant of States next season.

Melba Peaiscon and Ancona have been the particular at all the best private musicales in London during the recent

The "Thrilby" burlesque company now playing at the Boston Museum, has a member of the "400" among its chorus, says a Boston paper. They are common in these days. and no one thinks any worse of them because they came from "one of the wealthiest families in the city."

It is reported that the son of the lately deceased pianist Rubinstein will make his debute as an operatic tenor in Italy in the ensuing season. It is also said that Signor Mascagni, the composer of "Cavalleria Rusticana," has volunteered to write an opera with a leading part for the young

TALK OF THE THEATRE.

Most of the Augustive Daly Company are said to be back in New York.

Fanny Johnston, a very beautiful woman is to appear in the new play"The Stray Party" by Bill Nye and Paul Porter. The event is looked forward to with much interest. The first production of the play will be in Boston.

E. J. Henley, the actor who was once the husband of Mary Hampton, and who was to play a leading part in "Mighty Millions" at the Hollis theatre on the 26th inst. has been taken ill with throat trouble and the production has been postpoued.

"A man with a past" is a comedy by Paulton which Messrs E. M. and Joseph Holland will produce at the Garrick theatre N. Y. on 2nd September. It teaches a useful lesson to many persons.

A recent observer says. "It would be well it managers would learn that too much puffing hurts a star more than it

Marie Wainwright will play in "The Love Chase" this season, alternating "Daugh-

Thomas Keene's reper'ory this season will consist of "Louis XI, "Richard III." 'Hamlet," Othello," "Richelieu" and the "Merchant of Venice." He will present more Shakespearean plays any other actor

Mary Hampton will continue to appear as Rosamund in "Sowing the Wind" this season. She has spent the summer in London and Paris seeing for the first time the actresses of those cities. While in London she declined an offer to appear

there with Mrs. Langtry. "Marsa Van" a one act play will be produced at the Hollis this season by Charles Frohman's Empire theatre stock company. The play is by Evelyn F. Sutherland and Emma Sheridan Fry.

Mme. Ponisi, who has retired, and is over 70 years old, the original Francesca da Remini in Boker's play, and the first ore to play Parthenia in America.

Henry Irving and Ellen Terry will play in Boston towards the last of September. "Echoes of the Playhouse" is the title of a new book dealing with reminiscences of new nautical opera by Fred Miller. The some of the past glories of the English new opera is in three acts with the scene stage, written by Edward Robins, jr., and

soon to be published in New York by the Putnams. The book will be illustrated by numerous old prints of the times of the actors and actresses whose histories and adventures it chronicles. The book will be of special interest to all lovers of the stage, and its appearance will be awaited with interest.

The latest advices on the subject say that Madame Duse's health is so precarious that she will not be able to come to America

BEFORE THE QUEEN.

What Takes Place When an Opera is Produced for Her Majesty.

The simple announcement that her Majesty has commanded an operatic or dramatic company, or other body of performers to appear before her at Windsor Castle, means a good deal more than the brief statement would seem to involve. During the last few years the Queen has commanded performances at the Castle on several occasions, much to the satisfaction of the performers themselves and the gratification of the public, who had begun to fear that Her Majesty had resolved never again to witness an opera or play.

On each occasion the official intimation has aroused general interest, but few beyond those engaged in the event as pertormers and as workers know what preparations have to be made in obedience to the Royal summons. The notice given is garded as ample reward. usually somewhat short, and everything has thus to be done under pressure. A glance at what has to be undertaken on these occasions may have interest for our

Supposing the Royal Italian Opera Company has been commanded to appear, Sir Augustus Harris will hasten down to the Castle to discuss details with the Royal officials. With him will probably go two or three of his right-hand men at Covent Garden to arrange the scenery and other | temporary movement by identifying herself accessories, and to plan out the temporary theatre—ot course, in conjunction with the Castle officers. Then, while carpenters, upholsters, and other workmen are busy in the Castle, scenic artists are set to work interfered with Calve's prior engagement in London, the fortunate performers have special rehearsal, and the general members of the company (chorus, and so on) are taken carefully through their duties, so that no mistake or hitch may occur-

Sir Augnstus journeys up and down between the theatre and the Castle to personally supervise everything, and his staff at both ends have a lively experience. There is no time to lose, and all the preliminaries proceed at high speed. Great quantities of "properties" and luggage have to be dispatched, including probably new scenery and new dresses, and arrangements for special trains must be completed

Meanwhile, a stage had been erected in the Waterloo Chamber-that being the apartment generally used for the purposethe auditorium constructed, the Royal and other seats arranged according to precise instructions, and the chamber decorated with floral and other adornments. During hese preparations in the Castle those of the Princes and Princesses who happen to be there frequently look in and assisttheir aid not being limited to suggestions and directions, but sometimes extending to moving with their own hands this or that piece of furniture or decoration, to judge how best it should be placed. The Queen also may "drop in" to inspect progress, much to the trepidation of officials and workmen, for all of whom these preparations are an anxious operation; for her Majesty has keen judgment and a criti al and artistic eye, and without any warning may order all that has been done to be un-

Simultaneously with this work, numerous rooms are being got ready for the coming company, while the Royal chefs and their assistants are up to their eyes, as it were, providing an abundance of solid and liquid nourishment.

All being in readiness, and the day having arrived, the company numbering some hundred of all classes, jourcey down to Windsor, some of the principals, perhaps separately and early, to stroll round the Castle and the neighbourhood, others by special train later, and the orchestra and general body by other specials, all, of course, in ample time to be in perfect readiness when the curtain rises. At these performances the Queen's chair faces the centre of the stage, slightly in advance of all the other seats. Right and left are chairs for the members of the Royal Family, and behind these are seats for the ladies and gentlemen of the household and

A rich and beautiful programme is provided for her Majesty; less elaborate, but yet dainty, artistic programmes being supplied for the rest of the audience. Then the performance proceeds; the Queen leading such gentle applause as she deems merited, and it may easily be realized that the ordeal is a trying one for all the per-

Beginning generally at ten o'clock, after the late Royal dinner, these performances conclude about midnight, and then there is a rush for the goods things bountifully laid out in the several supper-rooms improvised for the occasion. The principals, having been presented to Her Majesty, sup in one apartment, with such of the gentlemen of the household as care to join them in mild conviviality; the rest in other rooms according to the grades and distinctions preserved.

The "specials" fos the return home are to leave at one o'clock, even though it be Sunday morning, as it several times has been, and for a time the thoroughfares are alive with the visitors hurrying to the station in Royal carriages or on foot. Many of the higher officials in the Castle accompany the party, and the leave-taking is always cordial, and sometimes just a

trifle hilarious. The principals are naturally elated at their personal reception by the Sovereign, while all the rest of the company are proud and happy on having appeared directly before the Queen. They may reach their homes at any hour after two in the morning, more gratified by their experience than troubled by their late return.

In a day or two a few rings and brooches,

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THE

AFCER MISS REHAN.

bearing the Royal monogram—the much-coveted "V. R."—will be forwarded to

the chief performers, and so ends a func-

tion never forgotten by those who took

part in it. Thus it will be seen that each of these performances involves a good deal

of anxiety and extra work to the whole

company, but the honor is gratefully re-

Reasons Why She Is Said to Be in Danger of Losing Her Prestige.

It strikes me forcibly, says the dramatic critic of the London Saturday Review, that unless Miss Rehan takes to playing Imogen instead of such comparatively childish stuff as Julia or even Helena, and unless she throws herself to sympathy with the conwith characteristically modern parts of the Madga or Nora type, she may find herself left behind in the race by competitors of much less physical genius, just as Barry Sullivan did. Miss Reban is clearly absolute mistress of the situation at Daly's theatre; nobody can persuade me that if she says "Cymbeline," Mr. Daly can say "The Two Gentlemen of Verona," or that if she says Sudermaun or Ibsen, Mr. Daly can insist on the author of "Dollars and Cents." But the self culture which has produced her suberb graces of manner and diction seems to have isolated her instead of quickening her sympathy and drawing closer her contact with the world. Every woman who sees Duse play Magda teels that Duse is acting and speaking for her and for all women as they are hardly ever able to speak or act for themselves. The same may be said of Miss Achurch as Nora. But no woman has ever had the very faintest sensation of that kind about any part Miss Rehan that has yet played. We admire, not what she is doing, but the charm with which she does it. That sort of admiration will not last. Miss Reban's voice is not henceforth going to grow fresher, nor her dignity less conscious, nor her grace of gesture less studied and mannered, nor her movements swifter and more spontaneous. Already I find that young people who see her for the first time cannot quite agree that our raptures about her Katherine and her Rosalind are borne out by her Julia and Helena. Five years hence she will be still more rhetorical and less real; further ahead I dare not look GRANULATED SUGAR # 15. with Barry Sullivan in my mind. There COFFEE, green, # th. is only one way to defy Time; and that is | TEA, good strong Congue, # tb. to have young ideas, which may always be CANDLES MOULD, # 1b. trusted to find youthful and vivid ex- SOAP, yellow, # tb.

Irving as an Actor.

In view of the forthcoming appearance of Henry Irving in America, the following is taken from a Londen letter in New York

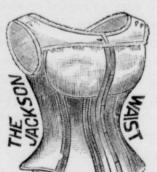
Home Journal. Irving is a very respectable actor; he is scholar and a man of refined tastes. His attainments entitle him to high regard, but, to be trank, it must be admitted that his ability to produce artistic stage offects and grand mise en scene is greatly superior to his individual powers as an actor. He is clever in those attentions to the members of the press which secure flattering notices in the newspapers and which disarm criticism. In a discussion at the club an admirer of Irving asked Lord Randotph Churchill if he did not consider Irving the best of living actors. Lord Randolph replied; "Yes, off the stage." This represents the prevailing tsentiment among critical theatre goers. I remember some years ago quitting the theatre in disgust after the third act of "Hamlet," so far short of a thoroughly good performance of a Danish prince did Irving with his stage drawl and stage walk appear to me. On my present visit to London, hoping to find an improvement, I went to the Lyceum to see his King Arthur. Three acts were as much as my companion and I could stand. The performance was almost farcical, and the noble, almost sublime hero of Tennyson's poem was insulted by Irving's inability to comprehend him, This actor is very good in pieces like "The Bells," "The Corsican Brothers," "The Lyons Mail," etc., but when he attempts Sbakespeare, or plays like "King Arthur," he fails to feel, or at least to express, the ower or the significance of the author



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Dated this twenty-seventh day of June

J. F. MERRITT, G. WETMORE MERRITT, WM. W. TURNBULL.