

# Musical and Dramatic.

## IN MUSICAL CIRCLES.

The event of musical importance both in merit and quality last week was "The Messiah" sung in Trinity church by the members of the St. John Oratorio Society. The beautiful church was abundantly filled by a congregation which contained a large majority of the best musicians of the city. The soloists as previously mentioned were all from among our local talent and each acquitted himself and herself in a manner that gave general satisfaction. Mr. Will Starr's recitation and air "Comtort Ye" was very well given, and this gentleman's musical voice was heard to advantage, although in subsequent solo work the fact that he had a cold was not a little in evidence. Miss Logrin's solo "O thou that tellest good tidings to Zion" and her later aria "He shall feed his flock" the latter especially, were very pleasingly done indeed and would have been vigorously applauded had such a manifestation been possible.

Mr. G. C. Coester despite his sometimes tremulo, sang and interpreted his solo "For darkness shall cover" very thoroughly. His articulation is always good and his rendition of this difficult solo—in some respects demanding a voice of deeper range than his—to my mind demonstrates him one of the very best among our local musicians for oratorio work.

Mrs. Carter was the soprano soloist and her work in oratorio on previous occasions is so well known that comment here is almost superfluous. Her solo "Rejoice Greatly" was well sung and was a delight, but I did not like so well her high notes in the air "Come unto Him".

The accompaniment to the solo "Rejoice Greatly" was an admirable piece of work, well judged as to volume and the strength of the singers and demonstrated again Mr. Ford's ability as an accompanist. He kept the instrument well in hand and where it ought to be in supporting the voice not shutting it out. By the way too it is just to this gentleman to say that disaster to the chorus was averted by his organ work more than once during the evening. Making all due allowance and viewing the production as it ought to be from an amateur standpoint it was a performance creditable in a high degree, to chorus, conductor and all concerned. It is pleasant to learn the society will be heard in concert again before long.

St. Andrews church is to be congratulated in having secured the services of Miss Louise Skinner as principal soprano. In a little while the indications are that St. Andrews will have a quartette choir, which if not the best, will be second to none in the city.

One of the musical events of the week was the recital at the Morley Conservatory on Tuesday evening; with one exception those who took part are well known amateurs and a particularized account would be but a repetition of what has at some time or another appeared in this column. Mr. Stocks Hammond, organizing secretary for the London College of Music gave several selections, some of them compositions of his own, which were listened to with much pleasure. A very large number of persons were present and upon the whole the musical was a decided success.

### Tones and Undertones.

The Handel and Haydn society of Boston on the 3rd prox will give its seven hundred and third concert and its fifth performance of Verdi's Requiem, in Music hall in that city. The managers of the German opera whose season will open the night following this concert, have placed at the disposal of the society as soloists, Miss Johanne Galski, soprano; Miss Castella DesVines, alto; Mr. Barrow Berthald, tenor; and Mr. Demeter Popovici, bass. Mr. B. J. Lang will be conductor.

Miss Lillian Carlsmith, who recently became a member of Francis Wilson's opera company, has delighted all her friends with the excellence of her work in "The Chieftain" last week. She sang well, acted well and received numerous rich floral gifts.

In reply to a question in what European city he would like to live, Mascagni, the musical composer, recently replied: "From 9 to 11, London; from 11 to 5, Paris; from 5 to 7, Vienna; from 7 to 10 Budapest, and after 10, Berlin."

The benefit concert recently given in Boston for the family of Mr. Goldstein, a former member of the Symphony Orchestra, was a great success. A check for \$2,900 was sent to them as a result.

A fund is being raised on behalf of Mme Boddia Pyne (formerly Louisa Pyne) who for a long professional career of 57 years, contributed much by her talents and gifts of song, to the pleasure of the public. She is now 67 years old, a widow, childless and in failing health. The fund is called the "Louisa Pyne fund." The Baroness Burdett Courts favors the idea.

"Il Trovatore" is being produced at the Castle Square theatre, Boston, this week. Miss Edith Mason and Miss Lane are alternating in the role of Leonora.

Ivory pianos are by no means common and the dowager Countess of Dudley has a magnificently carved specimen. Pianos of

ivory, are, I might say, made every year in numbers, principally for Indian princes and rich Spanish-Americans. Many pianos of solid silver are made; indeed, one was only recently completed by a London firm for the Nizam of Hyderabad, and piano cases have at various times been made of bronze, a species of aluminum, glass, porcelain and, in combination mother of pearl.

"Hansel and Gretel" has been on at the Hollis theatre, Boston, all this week.

It is said that Mascagni will give up composing for a time as he has assumed the duties of director of the Liceo Musicale, founded by Rossini in his birthplace, Pesaro.

Ovid Musin is reported as playing in Japan this winter.

Signor Mancinelli is conductor of the Teatro San Carlo at Naples this winter. He is writing a cantata, "Hero and Leander," for the next Norwich musical festival, the words by Boito, composer of "Mefistofele."

A French gentleman has at last perfected and brought out an invention which has been long looked for by many musicians. It is nothing more nor less than a recording piano. By means of a kind of typewriting instrument which is attached under the keyboard, anything that is played can and will be recorded by the instrument. The music written is recorded in a series of long and short dashes, something like the Morse alphabet.

A New York writer says: "Calve offended the social tribunal, for when asked to sing at a function she would appear only a few minutes before the time for to sing and she would leave as soon as she was through. This season she insists upon payment in advance when invited to sing in private. The reason of this is because the first winter in this country she had an unfortunate experience; the money that she looked for never came."

This late Dr. Filleau's widow, who before her marriage with the celebrated Paris physician, sang at the Grand Opera in Paris under the name of Jeanne Raunay, is to return to the stage. She has just been engaged for the winter season by the director of the Theatre de la Monnaie at Brussels, where she is to make her debut early in January in the role of Elizabeth in "Tannhauser."

Miss Leonora Jackson, a young Chicago violinist, was the soloist of the first orchestral concert given this winter at the Royal School of Music in Berlin, where she played with brilliant success the second concerto of Wieniawski Dr. Joachim conducted.

In regard to English music, the London Saturday Review said recently: "The efforts to raise up a national school of musicians have not been crowned with any success. We have no school of English music no music of our own, and the reason lies close at hand. In England music is a trade and men and women go into it as they might go into typewriting, with the one object of making it pay. There are two ways, and two ways only, of making it pay. One is to write, or, if you are an executant to sing or play vulgar music, and that is the most profitable way. But it demands a certain amount of brains, and the safer way is to make a reputation as a 'sound' teacher by never trying to do anything that no one else can do. Then, if you are dull enough, one of our 'great music schools' will take you up. For our music schools, having been founded and carried on by men who went into music as a trade, have been in the past, and are in only a slightly less degree at present, flagrantly commercial concerns."

The Vocalist complains that women's voices are, as a rule, unpleasant. That journal says: "A harsh, strident quality is taking the place of the low, soft, rich quality which belongs to women. One reason is the lack of proper training as girls grow up, and another is the odd habit many have of talking each other down, not waiting for the completion of sentences, but filling unfinished sentences and unconsciously raising the voice in the effort to do so."

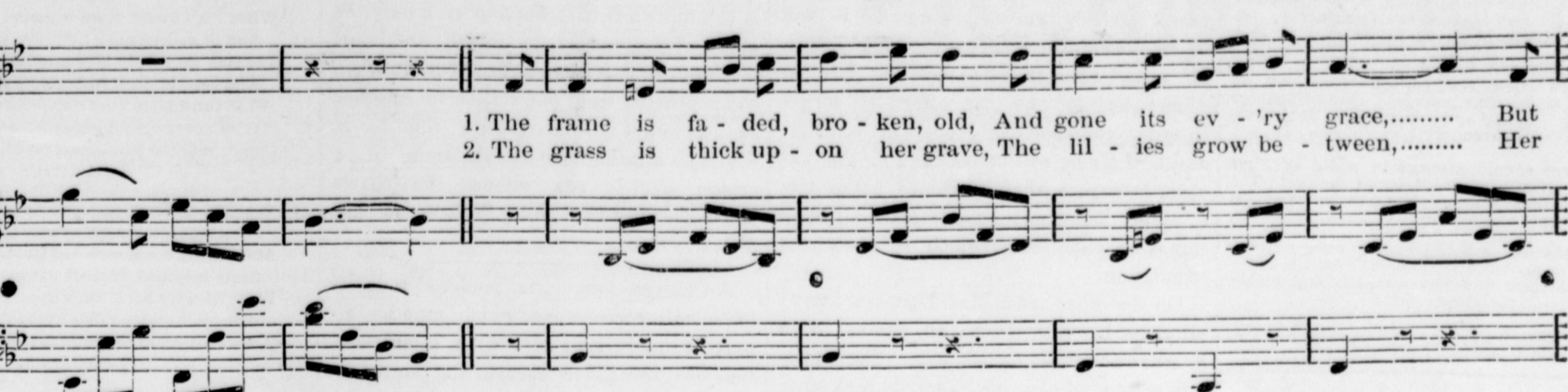
"I think there is considerable truth in this statement," comments the Song Journal, "but it is also true that men's voices are, as a rule, unpleasant. How many men do we meet whose voices are full, resonant, and well modulated? One has a nasal quality, another is chronically husky, another is harsh, and another is squeaky. The fact is, neither men nor women appreciate the importance of cultivating a pleasant speaking voice, either in themselves or their children. Vocal culture should begin with the child in the home."

Helene Hastreiter of Chicago, not long since the marvelous Orfeo of American opera, and recently returned after four years' residence in Italy, to sing in America for a time, says of Tamagno: "He was Verdi's own, proud, trained work. Whoever says he lacks aught or errs in Otello, says wrong. He was in every syllable and glance as Verdi wanted him—Verdi's own, ideal Otello."

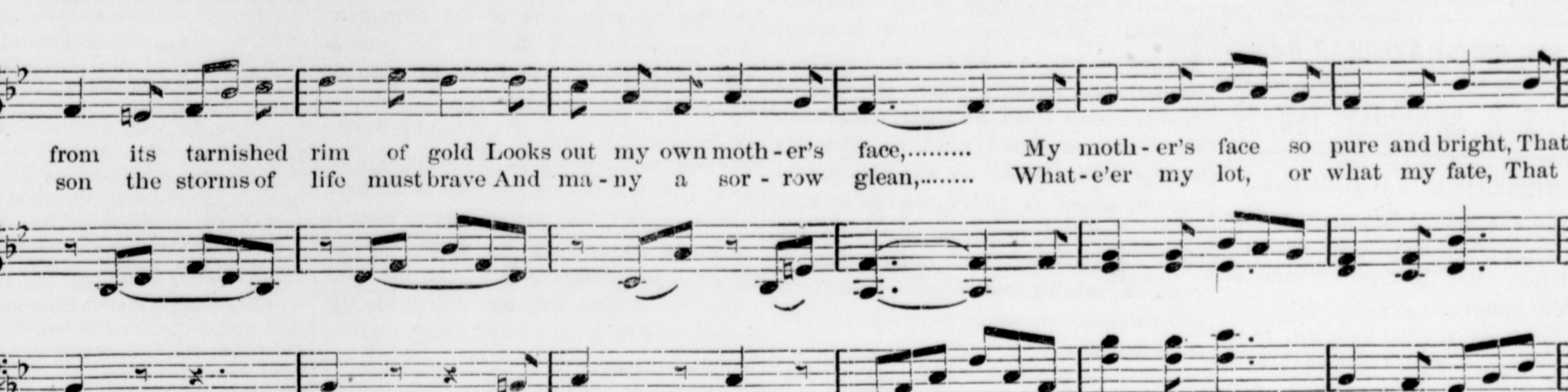
# MOTHER'S PICTURE.

R. P. FULLERS.

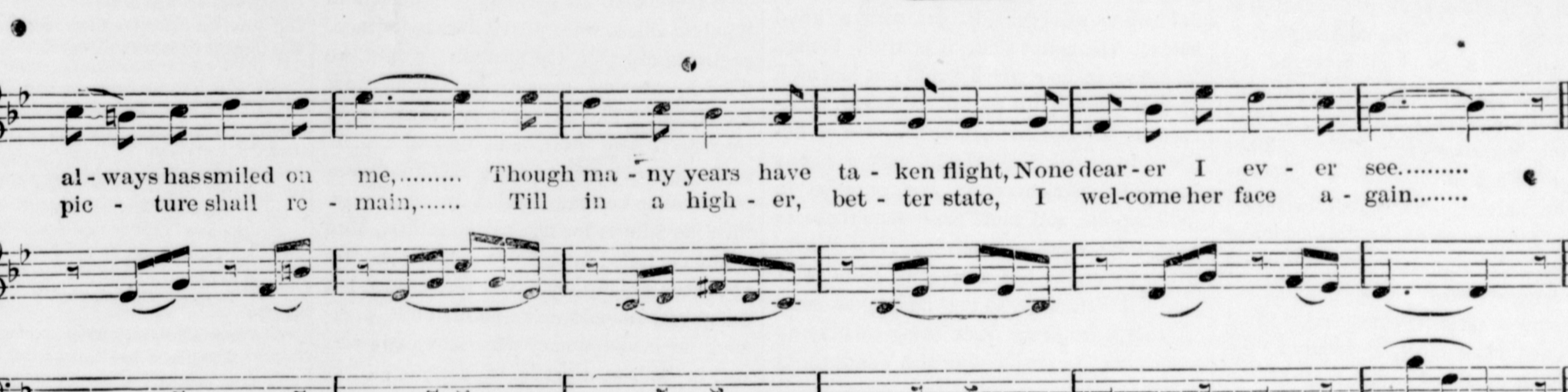
B. DAYTON.



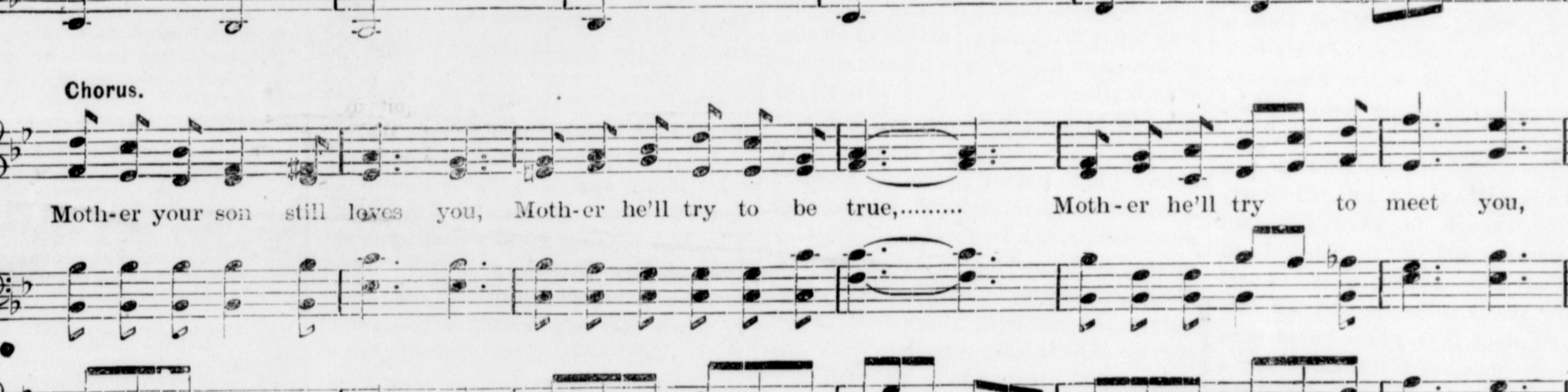
1. The frame is fa - ded, bro - ken, old, And gone its ev - 'ry grace,..... But  
2. The grass is thick up - on her grave, The lil - ies grow be - tween,..... Her



from its tarnished rim of gold Looks out my own moth - er's face,..... My moth - er's face so pure and bright, That  
son the storms of life must brave And ma - ny a sor - row glean,..... What - e'er my lot, or what my fate, That



al - ways has smiled on me,..... Though ma - ny years have ta - ken flight, None dear - er I ev - er see,.....  
pic - ture shall re - main,..... Till in a high - er, bet - ter state, I wel - come her face a - gain,.....



### Chorus.

Moth - er your son still loves you, Moth - er he'll try to be true,..... Moth - er he'll try to meet you,



Af - ter life's jour - ney is through,.....



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### TALK OF THE THEATRE.

The Katherine Rober dramatic company opened a season of two weeks at the Opera house last Monday evening. The play was "Fanchon" and the audience filled the house to its capacity.

Sidney Drew and his wife Gladys Rankin Drew have joined the vaudeville ranks. These artists were seen in this city a short time ago.

Next year Madame Modjeska will be seen in her new version of Moseenthal's "Deborah." The play is now known on the English stage everywhere as "Leah, the Forsaken."

Bernhardt, who is now in the United States, says she will play there "Adrienne Lecouvreur" though she hates the part. She says however the Americans like it.

"The Arm of the Law" a new piece will be produced at the Columbia theatre, Boston, next month.

Bernhardt has been offered \$200,000 for her autobiography. Mrs. Potter and Kyrie Bellew have accepted an engagement in Australia. Dan Sully, the Irish actor, who has been

seen more than one season on the Mechanic's Institute stage in this city, was playing in San Francisco about last Christmas time.

The revival of Boucicault dramas in Boston recalls the fact that in April 1875 at the Boston theatre was presented as the programme then stated, "an entirely new and original play in 3 acts, illustrative of Irish life and character entitled 'The Shaughbran,' with Dion Boucicault as Conn; M. H. Barrymore as the Capt. Molineux; Gustavas, Levick, Robt. Ffolliott; C. L. Allen, Father Dolan; D. J. Maginnis, Harvey Duff; George W. Wilson as Sullivan, a peasant; Mrs. Thomas Barry, as Claire; Mrs. T. M. Hunter as Moyer. Ida Savory, Mrs. C. L. Allen and Mrs. Charles Poole were also in the cast.

By the way, this was the first real engagement that Maurice Barrymore made in this country. He had but recently arrived from England. He came over on a pleasure trip, but strange as the decrees of Fate, he stayed here for good.

The original Lady Macbeth of Verdi's opera was a Signor Barbieri—Nini.

Miss Virginia Harned, who retired from the cast of "Trilby" several months ago, has become an heiress through the death of an aunt, who left her \$15,000. Miss Harned has gone to Cumberland, Md., where the estate is being settled.

Fay Templeton has a valet to take care of the masculine raiment she wears in "Excelsior, Jr." Richard Harlow has a maid to take care of the dresses he wears in "1492."

The new play "Michael and his lost angel" it is predicted will not be a success in the United States.

John Drew produced his new play "The Squire of Dames" at Palmer's theatre New York last Monday evening. It has been shaped by R. C. Carton out of Dumas' "L'Ami des femmes" a play which in its original form the public declared "was immoral, indecent and disgusting."

E. H. Sothern is reported as having made a positive success in his new play "The Prisoner of Zenda."

William H. Crane has given his new play "The Governor of Kentucky" its initial New York performance at the Fifth Avenue theatre.



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