

MUSICAL & THEATRICAL

IN MUSICAL CIRCLES.

The concert given by the Artillery band on Friday evening was from every point of view, a success, and the organization is a credit to the city. The programme was so nicely arranged that every number came as a pleasant surprise and no symptoms of weariness were evinced throughout the entertainment.

The opening overture by the band was very good, the attack was well on to time and all the leads were taken up in a manner which did credit to Professor Horsemann.

Mr. Cole was in very good voice, and sang unusually well in both his solo and encores.

The selection by the band, "A Night Alarm," was excellent, especially the passage representing the engines at work.

Miss Elliot has a sweet voice. The notes of her upper register are clear and resonant; but her enunciation is bad, and a certain method of leading up to her notes is objectionable. She received a hearty encore. The selection given in response was slightly too long.

The selection from "Merrill" by the band was perhaps the best number on the programme. The instrumentation and time in this is very difficult and at times rather odd. The cornet solo was fairly good, but the tone occasionally was rather bad. The clarinet solo with accompaniment of reeds was very good, exhibiting considerable technique on the part of the performer. The euphonium solo by Prof. Horsemann partially showed his ability in triple-tonguing.

"St. John, N. B." is a clever composition and although rather a trumpy sounding piece contains some good solid harmony. The percussion parts are well arranged. The patriotic audience demanded an encore.

Miss Watson fetched the house and received a double recall. Her execution is very good, "Queen of the Night" seemed rather an exertion, this is probably due to the extravagant manner in which she contorts her body and features. Her enunciation is faulty, the principal cause being a too lengthy pause on the syllables. The pretty little Scotch songs given as encores suited her much better.

The fantasia of Scotch air by the band was well arranged by Prof. Horsemann. It had several opportunities of hearing what is fine instrument the bassoon; in fact connoisseurs aver that the 'cello is its superior in one respect only, i. e. in sliding. Mr. Thornhill played very nicely during the "Fantasia." The piccolo solo was also well rendered.

Mr. Starr has a very sweet tenor voice, and the song "My Love My Crown" suited him exactly, the high note was somewhat strained, his selection for an encore (that taking little song "Ode and Now") was nicely sung, three might, perhaps have been a little more feeling thrown into some passages, and his method of taking the high note was again unsuccessful, which is probably due to his use of the chest voice in the lead register.

"Waters Landing," (another of Prof. Horsemann's works) in several passages surpassed the harmony instrumentation of "St. John, N. B." The band did it full justice.

There seems to be a strong desire on the part of some of our people to inculcate the principles of sight-singing into the minds of our rising youth. Both Mr. Ford and Mr. Strand have started in this subject. Mr. Ford in connection with the Oratorio Society, it sincerely hope these classes may be well patronized.

Miss Carrie Fairweather of the Stone church choir, has returned from a long visit to New York. The letter, last week, from the genial and gentle "Looker-on," (whose New Year's dinner was evidently an indigestible kind) in one way threw a gleam of sunshine over an otherwise clouded horizon, as if we have been accused of favoritism concerning the Stone church choir and organist. One person doesn't think so, but more of this anon.

Nature, abhorring a vacuum, seems to have filled "Looker-on" head with the idea that I wanted to become a member of the above choir. I was not aware of this desire, but if a person wished to be proficient in how not to be courteous or just, I should think it a good place to be in, that is if "Looker-on" is a specimen of the members of that choir, which I believe, in fact know, he, she or it, (and the it's ought to have it) is not.

If "Looker-on," read in "Longer's" column that all the Christmas music was lovely the judicious investment of a little money in a dictionary might be advisable.

As to the choir, containing as it does the best professional soprano soloist, excellent professional tenor and basso, one naturally expects better results than from less pretentious organizations.

The organist, although not a Stanner or a Morley, is very fair, yet, very fair. One should not expect well to have the strength of beef, and undoubtedly it takes time to develop musical talent as in every thing else. I really can assure my complainer that I have never given him more praise at anytime, than was his due.

I hear that Mr. Costanzo has succeeded in perfecting his choir at Duluth. It consists of twelve men, twenty boys and twelve ladies. LOUWANS.

Tones and Undertones.

Paderewski has come back with his hair—mostly. It seems that he did not have it cut, but trimmed. He is reported to have said that it would have been "a breach of contract with his managers" if he had parted with his tawny mane.

The only son of Balfe, composer of "The Bohemian Girl," has been found in a refuge, a condition of the utmost distress. A committee, including Sir Arthur Sullivan, Sir Augustus Harris, Col. Mapleson, and G. A. Sala, has been formed to take measures for his relief.

That so great a musical genius as Beethoven wrote several pieces for the mandolin seems to be a great source of pride to the lovers of this instrument. They are also fond of recalling the fact that Mozart indicated the mandolin in the score of "Don Giovanni," in his famous serenade.

Mme. Adelina Patti, in a letter to a Parisian friend, says that, after her present engagement, she intends to undertake a series of farewell performances throughout Europe, and finally retire from the stage and concert platform. It is her ambition eventually to give gratuitous instruction in vocalism to the country girls in the neighborhood of her Welsh home, some of whom, she believes, if properly trained, would acquire a reputation.

Lottie Collins has dressed a doll for the orphan's fair at Kansas City. She is pleased with the result and has sent a photograph of it to a New York acquaintance, with a modest outline of the doll's attractions. "The doll's costume is an exact copy of the one I wear while singing 'Tea-time boom-de-ay,'" explains Miss

Collins, "and I am very proud of her, for I made every stitch of the outfit myself. Every detail has been attended to and she is as perfectly dressed as a wealthy bride standing before the altar. I have christened her Miss Dolly Boom-de-ay."

Dr. Joachim, the "King of Violinists," as he is called, spends two or three months every year in England. His first visit to London having been paid when he was twelve years old. For seven months he teaches in the musical college in Berlin, which he was instrumental in establishing, occasionally playing the while in different parts of Germany. Dr. Joachim, when in London, resides with his brother, a merchant, who has a house at Kensington. The violinist has a great admiration for many features of English life. His personal friends include many eminent Englishmen, and in Shakespeare, Byron, Thackeray, and Tennyson, he is exceedingly well read. With his shaggy hair and dark features Dr. Joachim does not look his age, which is over sixty.

TALK OF THE THEATRE.

At the Mechanics' Institute on Monday evening, Zera Semon opened his return engagement, with an entirely new show. With him this time he has Powell, the magician and Mlle. Vera. Many of Powell's tricks are new here, and take well; perhaps his greatest feat is the cremation trick, evolved from Rider Haggard's "She." Of course the Professor still gives away numerous and valuable presents each evening, and altogether the performance is an entertaining one. The houses have been good since the opening, and will doubtless continue so for the balance of the season.

At the Opera House on the same evening a company of amateurs presented "Bound By An Oath." This drama—a decidedly heavy one for amateurs—is rich in thrilling situations, and affords excellent opportunities for Messrs. Duffy, Riddington, Quinn, McGrath and others, to display their talents.

If the company decides to put on "Bound By An Oath" again, it would be the better for a considerable cutting, so that the audience could get out by eleven o'clock any way. It is altogether too long as it stands.

The attendance was not so large as it should have been, and I am informed that Mr. Duffy, who was the manager and sponsor for the company, drops some \$14 on the venture.

Mr. Duffy has always stood ready to aid in any endeavour in the way of amateur theatricals, and he deserved better patronage.

The public is sometimes ungrateful however, and nearly all actors meet with just such treatment in the course of their career. Mr. Duffy should not be discouraged.

There has been a dearth of advance notices in the daily press this week regarding the extraordinary engagement of the celebrated Katherine Germaine Comic Opera company.

There is as yet also a dearth of paper around the city. No lithographs of the blonde and beautiful Katherine. As the company is to open on Monday night and as the indefatigable and gentlemanly advance man has not yet put in an appearance some lively work will have to be done between now and then.

I venture to predict that the company will not open on Monday night the 16th inst.

Denman Thompson laid off his "Old Homestead" company recently, and took a brief vacation at the old homestead at Swansea, N. H.

Over 100,000 happy laughing people saw "Ali Baba" by the American extravaganza company, at the 34 performances given in San Francisco recently.

Henry C. Miner and Nat Goodwin have entered into partnership, and will build and conduct a new comedy theatre in New York, of which Mr. Goodwin will be the star.

"The Kentucky Colonel," in which McKee Rankine and Frederic Bryton were playing, has failed to keep its dates in Illinois, and is reported to have stranded at Springfield.

Odell Williams has made a distinguished hit as the Squire in "Alabama." His squire is a big bluff honest farmer and uneducated country justice, who despises vain dress, and is a man of 50 years with the nature and disposition of a boy.

Montreal took Wilson Barrett to its bosom, so to speak, and on several occasions last week every seat in the Queen's theatre was sold hours before the doors opened. The press of the city was unanimous in its praise of his plays "Ben My Chree," "Hamlet," "Claudian" and "Pharaoh."

A notable feat of quick scene setting took place at Kieh's Opera House, Providence, last week, during Richard Golden's engagement. The first act, representing Prouty Tavern, was struck and the scene representing Judge Todd's court was set in 1 minute 25 seconds. From this to the Beacon Hill flats was done in 2 minutes 58 seconds. A third change to the parlor of Prouty Tavern in 2 minutes 50 seconds. To those who know "Jed Prouty" these feats would seem impossible. Mr. Golden complimented Stage Manager Dunlap, and said that was the quickest time ever made in the play anywhere.

A DRAMATIC CITY.

Boston Growing in Favor as a Centre of Dramatic Production.

During the past year Boston has been making great strides as a centre to which theatrical managers look for a genuine judgment upon the merits of new plays. The causes for this are various: partly because there is so large a transient section of the public in New York whose tastes run towards the frivolous farce comedy, that a box office success there, gives no guarantee of acceptance by the general public of the continent; partly because in the deadly race for sensational news, journalistic criticism has been largely degenerated into hasty reporting and therefore unreliable as a well considered gauge of merit; partly and to a more considerable extent by the reprehensible course pursued by many road managers of keeping pieces on New York boards, which never had merits, which are condemned by New York judgment, but which are kept on at heavy expense for the purpose of claiming a "New York run," a course which has gradually made provincial audiences and provincial managers a good deal shy of all New York verdicts. One meritorious performance in a country town, which has libelled New York by a well advertised claim of metropolitan success, will freeze out the next show with the same endorsement no matter how good it may be. The constant circulation of dramatic companies of all kinds for the past ten or twelve years, has educated the common sense of the smallest towns to a sound idea of a play and the label "New York production" does not carry anything like the weight it should. As a consequence, the cities of Chicago, Philadelphia, Baltimore, Washington, San Francisco and Boston, are beginning to be appealed to, by managers investing capital in genuine productions, while wind bag horse play farces are beginning to find the level they deserve.

Boston, always a centre of intellectual and literary progress, has been conspicuous in maintaining the conservative element of the legitimate drama, and the stock company, hand in hand with journalistic criticism and impartial critics as Jay B.enton, I. J. McNally, H. A. Clapp and Malcolm Ticknor, Boston, has not bowed the knee to Baal. At the head of the Boston theatres in this regard may be placed the Boston Museum, the talented stock company of servative system, has made for it a national reputation, and made possible such performances as the recent production of "Agatha." That play, produced in September, ran till a few days ago to very large audiences, being witnessed by some thousands of persons; being followed by a revival of Byron's clever comedy of "Our Boys," which if my memory serves me rightly, had a run of over a year in London at the Vandell theatre under Thorne's management. The Boston Museum has a seating capacity of some 1600, and a stage upon which may be placed with equal facility a scenic display or a dainty comedy. The sound judgment of B. M. Field in the selection of plays and the artistic conceptions of G. E. Rose, the stage manager, have combined to make this house the cynosure of authors' eyes. Finero's Mayfair had its first production here a few days back. Merrigette, Merrington's new play, written expressly for this theatre, will be produced about Jan. 16.

The next theatre to support the old ideas and the stock company is the Globe, which under the spirited management of John Stetson, has produced many important pieces—the latest of which, "The Crust of Society," a powerful drama of French origin, has made an emphatic hit, filling the theatre, which seats two thousand people. Eliza Proctor Otis made a successful debut in it.

Then comes Eugene Tompkins' Boston Theatre, which, with its seating capacity of 3000 and its stage 90 feet square is naturally a birthplace of the spectacular.

"The Babes in the Wood" has been steadily filling the house for two months past.

As a critical centre the Hollis Street Theatre, which seats 1600, ranks very high being patronized uniformly by the most refined and cultured class of society of Boston's Back Bay. The most recent successes there have been the Lyceum Theatre pieces "The Grey Mare," "Squire Kate," and "Captain Letterblair."

"The Fencing Master," with Marie Tempest in the cast, Fanny Davenport's "Cleopatra," Miss Helvett with Leslie Carter and Lottie Collins. W. H. Crane's "American Minister" will play there January 20th. The list indicates the superior class of plays which find appreciation at this comfortable house under the management of Isaac Rich.

The Park Theatre with its 1183 seats has been quite remarkable for long runs patronized chiefly by the middle classes. Last season, Beil Burgess with the "County Fair," and the "Circus" held the theatre from September to February followed by "McKenna's Flirtation" to the close of season.

This fall, Rice's "1492" opened the season and ran for thirteen weeks, when it had to give way to an old standing contract with Hoyt & Thomas, for the "Temperance Town," which promises to complete the season, repeatedly turning away large numbers.

The Tremont Theatre, seating two thousand, is a fashionable theatre run by the famous impresario Abbey Schofield and Grau, whose local manager is Nathaniel Childs. The Bostonians are playing "Robin Hood" there now; an opera which has carried all before it throughout the Continent. Among the other recent engagements, have been Rosina Vokes, who produced here a charming one act comedy by Minnie Maddern Fiske, entitled "That Lawyer's fee." On January 6th a new opera by Harry Smith and De Koven, entitled the "Knickerbockers" had its first production on any stage with Camille D'Arville, Jessie Bartlett, Miss Hawthorne and other complete artists in the cast. The plot is laid in New Amsterdam, (New York), under the Dutch Government. The Governor's daughters has a Puritan Captain, Miles Bradford for a lover. This worthy ventures into the city to see his

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sweetheart, but is suspected of being a spy. Friends of his, Schermerhorn and Priscilla plan to get him away disguised in Priscilla's gown. The plot is overheard and the Governor arrests Priscilla, who is dressed in the English soldier's uniform and she is pressed into the service of the "Knickerbockers." The denouement comes about by the lovers bringing about a peace between the two armies.

The Bowdoin Square Theatre erected about two years ago, has been very successful under the management of C. F. Atkinson, and was chosen by James O'Neill for the first production of Fontenelle, one of the most beautiful of modern legitimate romantic dramas from the joint pens of Minnie Maddern Fiske and Harrison Grey Fiske. This powerful and picturesque play had its literary, dramatic and artistic merits endorsed from the start and promises to be a perennial fortune for its lucky owner. Robert Mantell's strong play "The Face in the Moonlight" also had a run here. The lighter comedies and Irish dramas find a welcome at this house as a rule.

The immense and splendid New Columbia theatre is now playing A. M. Palmer's old Madison Square theatre's success: "Saints and Sinners." Three new productions have taken place here already this season: "Surrender" for the first time on any stage, "The New Wing" and "The Sportsman."

The Grand Opera house with a seating capacity of 2500, is a fair sample of the ordinary combination house, booking the most successful road companies for the short engagements without reference to their dramatic classification thus catering in turn to all tastes.

So much for the legitimate houses. The Vandell theatres are five in number but only two of them are of importance, B. F. Keith's Bijou theatre and the Howard Atheneum. The Bijou only employs the highest grade of specialty performers, sometimes varying the programme with comic operas. The popularity of the house is such that the present theatre is too small for its patronage and at its recent season the theatre is going up rapidly at a cost of a quarter of a million dollars in the construction of which many novel and scientific principles will be enlisted.

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