

organists, who displayed all the points of this fine instrument, were admirably suited to the purpose. Mr. Bristow played the overture already named, Gottschalk's "Slumber Song," and a pot-pourri on themes from "Lucia," "Don Giovanni," "Euryanthe," and the "Last Rose of Summer," in masterly style—so ready, free, and masterly as to surprise most present, as he, not making solo performance a speciality, was, until then, scarcely known beyond mere church service. His performance of the pot-pourri commanded general admiration, and called forth a unanimous and determined encore, which he replied to in the briefest way he could in accordance with courtesy. His performance throughout was a marked and decided success. Mr. George W. Morgan played Bach's Fugue in E flat, his admirable "William Tell" overture, and selections from Gounod's "Faust," concluding with the well known military chorus. His performance of the overture made a profound sensation. He has played it in concerts in this city a hundred times before, but we have never heard him produce such broad and telling effects in that piece as on this occasion. He played then all he knew; he was spurred on to his uttermost efforts, and the result was one of the most brilliant essays he has yet made in New York. He was, of course, rapturously encored when he played his charming arrangement of the beautiful ballad, "By the Sad Sea Waves."

Mrs. Maria Abbott was suffering perceptibly from a severe cold, but that discomfort could not overshadow entirely her admirable style and beautiful voice. She sang with her usual grace and ease, but the want of concordance between the singer and accompanist showed the want of rehearsal in the organ-loft so necessary to a mutual understanding. Mr. Cooper, the basso of the church, was also suffering from a severe cold, but he battled through it very bravely and very creditably.

#### SEVENTH REGIMENT BAND CONCERT.

The sixth season of these pleasant and highly fashionable entertainments commenced under very favorable auspices in all respects, save a lack of brilliant gas light to reveal the brilliant array of beauty, taste, and fashion there present. Given, as these concerts are, under the immediate supervision of regimental authorities, they comprise unusual elements of musical and personal gratification, all distasteful incidents being there avoided. We need make no special reference to Grafula's well selected programme, which afforded varied and complete evidence, that his full band yet ranks second to none in this land, and his skill in devising or arranging music for their performance has suffered no decline, or is his aptitude in directing such popular music a whit less remarkable than years of grateful experience have shown it to thousands of thoroughly satisfied listeners.

#### ITALIAN OPERA IN NEW YORK.

The Fifth avenue is jubilant and the cross streets are crying out aloud; Madison avenue is all smiles, and Broadway is full of bustle and activity, for the reason that Maretzek is coming to town with his great singers, fine dresses, orchestra, and every thing that Fashion is just now dying for. The mere announcement has brightened the prospects of a hundred storekeepers, for trade in every article of luxury and refinement is always the most brisk when the Opera reigns supreme in the city. The Boston people have come out nobly for the Opera; the house has been crowded night after night with the beauty, fashion and intelligence of the city, and the Manager has reaped a rich harvest commensurate with his enterprise, and the great excellence of the entertainments.

Max Maretzek will give his first representation at Winter Garden, on Monday evening next, when "Crispino e la Comare" will be given with the following brilliant cast: Miss Louisa Kellogg, Miss Fanny Stockton, Signori Testa, Bellini, Antonucci and Ronconi. The nights of performance will be Monday, Wednesday and Friday.

The sale of tickets will commence this morning at the usual place, and at the box office of the Winter Garden.

#### THEO. THOMAS'S SYMPHONY SOIREEES.

The second of this most interesting series of concerts will take place next Saturday evening at Steinway Hall. These concerts always offer points of attraction for the lovers of good music, and also for those who are interested in the works of musical progressionists. But on this occasion there will be an attraction of a superior kind—one in which every one of musical taste must feel interested, and should make a point to hear. Mr. Thomas will produce on Saturday evening next the famous Ninth Symphony of Beethoven, which is a work of extraordinary difficulty, but which, when produced with adequate instrumental and choral force, is grand and wonderful in its effects. Mr. Thomas will have an orchestra of over eighty performers, and a chorus of over two hundred singers, all picked voices and well trained. With such a force in Steinway Hall, Mr. Thomas will control sufficient material to do full justice to the striking and daring thoughts of Beethoven, and present us at last with a grand interpretation of this great work.

The occasion is one in which the community at large should take a deep and generous interest. The performance of such a work alone should insure this, but when we consider that its production by Mr. Thomas is at his own personal risk, and that the cost to produce it will fall but little short of *three thousand dollars*, made up by items of rehearsals, Hall,

advertising, printing, copying music, artists, &c., &c., there is an additional reason why the public should be interested, and should come forward liberally to support one who is willing to sacrifice so much for the art and for the gratification of the people. We earnestly hope that there will be a brilliant attendance at Steinway Hall, next Saturday evening.

#### CONCERT OF THE CECILIA CHOIR—THE ORATORIO OF SAMSON.

There is nothing more flat, stale and unprofitable than to listen to a highly dramatic work drawn out in the most approved conventicle style—robbed of its power, emasculated, like Samson, of its strength. Handel's "Samson" is rather a large dramatic cantata, than an oratorio, and should be taken hold of by capable recitative singers, such as comprehend the force of declamation and the vitality of situation. "Samson" is composed of at least two-thirds recitative, not merely contemplative or reflective, but, on the contrary, full of spirited and rapid action, dialogues full of power and meaning, and should, consequently, be given with that nerve and colloquial asperity which gives life to sustain the interest of such situations in the drama. This was by no means the case on Tuesday evening at Plymouth Church, Brooklyn, at the Concert of the Cecilia Choir. On the contrary, the pregnant recitatives fell dead, dull and meaningless. The singers seemed always waiting for the chord or resolution, which the accompanist was in no hurry to give, so that the most impetuous language was given with the deliberation of a man driving a hard bargain. This is all wrong, and we are surprised that so experienced a director as Mr. Morgan did not insist upon that defect being remedied.

The Cecilia Choir is composed of boys' and men's voices alone, and great credit is due to Dr. H. S. Cutler for their admirable training. Both in solo and in chorus they displayed a truth of intonation, a promptitude as regards time, a clean and crisp execution and a clear enunciation but rarely found in so large a mass of young voices. The choruses were admirably sung, the points were taken up with firmness and with promptitude, and the general effect was very satisfactory. The coloring was fair, and would have been better had the organ been used more judiciously. The young soloists—Master Breare, Toedt, Grandin and Knowles—sang gracefully and fluently. Their voices are fresh and beautiful, and their efforts were received with cordial and hearty applause. Of the choruses, the two which made the greatest effect were "Round About the Starry Throne" and "Fixed in His Everlasting Seat." These were performed spiritedly and grandly and in excellent tempo, the first being vociferously encored. Mr. George W. Morgan did his work well. He kept his singers well to their

work, never allowing them to flag for an instant.

Mr. George Simpson sang his Arias well, but he proved, in his conception of the capabilities of the part, a very weak "Samson" indeed. His enunciation was excellent, but of the grandeur and intensity of the character he gave us not the faintest shadow. That wonderful aria, "Total Eclipse! no Sun! no Moon!" than which there is no more powerful picture of hopeless desolation and despair in the whole repertoire of music, was totally ineffective. Its power was not comprehended by the artist.

Mr. J. R. Thomas sang smoothly and pleasantly, but he, too, greatly lacked in spirit and emphasis.

Mr. Trost being unable to pronounce the language, made sad havoc of his part. He has a fine bass voice, but it is heavy, and in passages of execution quite unmanageable, and in the rapid air, "Presuming I Love," the words and the notes tumbled out so one over the other that the hearers could hardly refrain from laughing. Mr. Trost was placed at a disadvantage, and we were sorry for him.

Notwithstanding the authority of the programme that "Samson" so nearly equals in excellence to the "Messiah," that Handel did not know which was the better of the two, we think it a very weak work. The recitatives are poor in invention, though much more dramatic than they seemed in the performance that evening, the arias, with two or three exceptions, lack the strong character of Handel, and the choruses are by no means conceived in that gigantic form which has placed Handel's name towering above all others as a choral writer.

The combination, as an accompaniment, of piano-fortes with the organ, is an unfortunate one. The instruments in no way assimilate. The quick speaking piano leaves the slow speaking organ (when contrasted) always a lagging and the effect is anything but pleasant or artistic. The piano parts were excellently well played by Messrs. Gilder and Colby. Dr. Cutler, though fully competent at the organ in the cathedral style of music, lacks both fluency and variety, and orchestral conception, in accompanying a work like "Samson."

A very large audience was in attendance, and as an experimental performance of mixed boys' and men's voices, it was a positive success. It will be given next Tuesday night at Steinway Hall.

**MONDAY EVENING POPULAR CONCERT.**—The third Monday evening popular concert of the series inaugurated by Messrs. Bateman and Harrison, will take place on Monday evening next, at the Brooklyn Academy of Music. The programme will be popular and brilliant, and in addition to a full orchestra under the direction of Theodore Thomas, several of our most popular artists, vocal and instrumental will assist.

**CONCERT AND ORGAN EXHIBITION AT ST. PAUL'S EPISCOPAL CHURCH, MORRISANIA, N. Y.**—A concert was given at the above church, in aid of the funds to defray the expenses incurred in enlarging the organ. The following artists assisted: Miss Maria Brainerd, Mrs. M. Hawley Johnson, Mr. J. E. Perring, Mr. F. H. Nash, and Dr. Clare W. Beames, together with a chorus by the members of the Morrisania Harmonic Society.

Miss Brainerd sang her pieces with fine taste and skill, proving again which is universally accorded, that she is a conscientious and earnest artist. She sang "With verdure clad" admirably, and in "Strive, Wait, and Pray,"—a very sweet song—she displayed much feeling and sentiment.

Mrs. Johnston exhibited good culture and skill in "Consider the Lilies," and in the Duet with Miss Brainerd,—"Quis est Homo,"—one of the most effective pieces of the evening. Mr. Perring sang in several pieces; one a song of his own, not named in the Programme, was very acceptable. Dr. Beames sustained his reputation in some solos on the organ and his accomplishments.

The Concert was a very great pecuniary success as well as an artistic one. The church was crowded.

**CORDOVA'S BRILLIANT LECTURES.**—Mr. De Cordova's Second Lecture, at Irving Hall, attracted a brilliant and crowded audience, and we have rarely seen an audience more thoroughly amused and delighted. Mr. De Cordova combines humor with pathos, fun with sarcasm, a combination which is the result of his keen sense of the ridiculous, his perception of the broad humanities of life, and his observations of its humbug, its weakness and its pretences. The secret of Mr. De Cordova's extraordinary success is that he amuses while he teaches, and that although he colors highly, he contrasts the follies and the humor of our every day life in so pleasant and genial a manner, that Diogenes in his tub, could he have heard him, would have dispensed with his lantern, and have been content with life as it is and has been through countless generations. Let every body go and hear Cordova.

**SECOND CONCERT OF THE CECILIAN CHOIR.**—The second Concert of the Cecilian Choir under the direction of Dr. H. S. Cutler and Mr. G. W. Morgan, will be given at Steinway's Hall, on Tuesday evening next, November 27th, on which occasion Handel's oratorio of Samson will be performed, the choral parts being sustained by boys' and men's voices. The management has profited by our suggestions, and only the important recitatives will be retained, which will render the work better adapted to public performance. We can commend this entertainment most cordially to the public.

**WEDNESDAY EVENING POPULAR CONCERTS.**—The third Wednesday Popular Concert will take place at Steinway Hall, on the 28th inst. Neither the artists nor the programme has as yet been revealed, but we are satisfied that Messrs. Bateman and Harrison will provide an entertainment eminently worthy of their most liberal patrons, the public at large.

**GET YOUR PICTURES AND ENGRAVINGS FRAMED.**—We say this to our readers, because we have discovered a place where framing is done in first class style, promptly and cheaply. Anton J. Peine, No. 69 Fourth Avenue, is an artist in his way; he catches the idea of what you want in a moment, and can suggest the most appropriate style of frame for every class of subject. We commend him to our readers because we have tried his work and know it to be first-rate and decidedly reasonable.

Mr. Peine has always a choice assortment of pictures and engravings on hand. He is also an expert in renovating old pictures, old engravings, and old frames. Let our friends try his work. His Store is in Fourth Avenue just by Tenth St.

**HARTZ, THE WONDER-WORKER.**—What Hartz does is nobody's business but his own, so far as how he does it, but it seems everybody's business to find out how he does it, and to accomplish this Dodworth's Hall is crowded to overflowing every night, and those who came to find out how he does his wonderful illusions, go away discomfited as thousands of others have come and gone before. His floating, living human head, which speaks and laughs, without any visible or possible body is a miracle which defies scrutiny.

Let our friends go and penetrate the mystery if they can. We cannot.

**A LEARNED AND CAPABLE MAN.**—One of the ablest teachers of the ancient and modern languages, is M. F. Alvary. He is a profound scholar, and like all profound men, hides, from the very modesty of his nature, his great worth from the public gaze. We know him, however, through many of his pupils, as a teacher to be relied upon, thorough in all he undertakes, patient, kind, and earnest—just such a man indeed, who can best instruct because of the abundance of his knowledge, which he imparts with the fluency of a master intellect. Mr. Alvary can be addressed at our office, 806 Broadway.

**SUNDAY EVENING CONCERT.**—The 13th Sunday evening Concert will take place on the coming Sunday, November 25th, when in addition to Thomas' orchestral performances, some leading talent of the City will appear. These Concerts have become so much the rage, that Irving Hall was found too small to accommodate the thousands of people that strove to gain admission. They will, consequently be given in future at Steinway's large Hall.

**MORNING CONCERT OF MESSRS. PEASE AND SEVERINI.**—On Monday morning next, November 26th, Mr. Alfred H. Pease and Signor Lorenzo Severini, will give their first Concert at Steinway Hall, assisted by Miss Kate MacDonald and Mr. Colby. These artists being so well known, it is expected that this Matinee will be one of the most brilliant and fashionable of the season.

**THE BEETHOVEN MATINEES.**—To-morrow afternoon (Friday) Mr. Carl Wolfsohn will give his second Beethoven Matinee at Steinway's Concert-Parlor in 14th Street, on which occasion he will interpret three of that great master's Sonatas. The artists assisting Mr. Wolfsohn are Mr. Pollock and Mr. Colby.

**MR. JEROME HOPKINS' CONCERT.**—The second concert of Mr. Hopkins takes place on Thursday next, (Thanksgiving Day afternoon) at Steinway Hall at 3½ o'clock P.M. The programme is more interesting than that of his first concert last month, as he will be assisted by Miss Antonia Henne the young contralto who made so favorable an impression at one of Mr. Thomas' concerts lately, and Mr. H. Schimtz, by all odds the finest horn-player of the city. Mr. J. S. Cooper, the excellent baritone, will also assist. Our readers are referred to the amusement columns for details of amusement.

#### BATEMAN CONCERT COMPANY IN BROOKLYN.

Brooklyn gave splendid audience to the Bateman troupe on Monday evening, filling the cheerful space of the Academy some time before the stated hour for the beginning of the concert, every sitter in parquet and balcony paying the price of a secured seat. It was truly a house of opulence to the manager and an ambrosial concert night to the musical people of Brooklyn. Madame Parepa has had no more agreeable and decided success in the city over the water. It was to be regretted that the idiosyncratic illness of the petted Brignoli, deprived the programme of a pleasant feature; for Brignoli is an artist whose place merely as a melodist among singers is not to be supplanted. There was a general smile and suppressed laughter in the audience when it was announced that Signor Brignoli, in consequence of a severe cold, was obliged to defer to the advice of a physician and stay at home; but all incredulity was set at rest by the assurances of Manager Bateman, who, on the text of a doctor's certificate, made an earnest plea on behalf of the disappointing tenor. The polite service of Signor Tamaro, a well-known and finished artist, in the part assigned to Brignoli, was even gratefully received, and the whole programme was accordingly well maintained.

The coin of praise has been so frequently showered at the feet of the reigning Concert Queen that the remark that she was again successful is all that we can say of Madame Parepa. A voice of such rich and voluble purity we have not heard in a concert room since our experience of some of the most memorable singers. It is a voice of marvelous ease and charm, and, like all the best voices, seems the most natural of musical phenomena and a melody in itself. A still greater audience and more ambitious outlay of power may be needed to test Parepa's qualities as an able and versatile singer. As it is, she reigns.

Italian concerts rarely aim to give us any feat of new ideality in the way of musical works. To say this is merely to say that they are Italian and fashionable. The programme of Monday evening was selected, and we heard less of Verdi than usual. Wallace's overture to the charming opera of "Maritana"—a work of which we hear only too little—was a novelty of entertainment deserving perhaps a more even performance. It is a work of many beauties, suggestive of more skill than the composer could put into a work limited by the standard of composition which makes the overture little better than a melange of the pretty tunes in an opera. We were glad, as all were, to hear the lively vigor of Ferranti in one of his happiest songs, the "Tarantella (Invito alla danza) of Tarenti," and can speak

with praise of so careful a singer as Signor Fortuna. Carl Rosa's "Souvenir of Haydn" is among the best performances of a meritorious, and, let us hope, a growing violinist. The most interesting music of the evening, apart from the voice of Parepa, were the two piano-forte compositions of Liszt's on the themes of Meyerbeer's "Africaine" and Mendelssohn's "Midsummer Night's Dream." They were rendered by Mr. Mills with rare precision, delicacy, and versatility of play, and were warmly appreciated.—*N. Y. Tribune.*

#### MATTERS THEATRIC.

Mr. Dillon has added but little to his reputation by his personation of "Macbeth," which was presented at the Broadway Theatre on Monday, Tuesday and Wednesday evenings of the present week, his performance of the part being woefully staid and conventional, and full of unpleasant mannerisms at total variance with his usual style of acting. In addition to this, there is a great lack of uniformity in the whole performance, every speech being spoken as if it were a separate recitation, entirely distinct from the part, and the strong passages bellowed forth with a vehemence that grates hardly and harshly on the critical ear. Add to this, the Lady Macbeth of Miss Alice Gray, a more weak, tame, and milk-and-watery personation than which it would be impossible in the wildest flight of imagination to find a worse, and the revival of "Macbeth" may be set down as anything but a success. This evening Mr. Dillon is to appear as Shylock in the "Merchant of Venice."

At Wallack's the "Poor Gentleman" was revived on Monday evening to a good house; the gems of the performance being Mr. Gilbert's Sir Robert Bramble and Mr. Holland's Humphrey Dobbin, two exquisitely droll personations after the manner of the real "old school."

The present is the last week of Mrs. Bowers at the Winter Garden, and she is announced to appear in "East Lynne," "Romeo and Juliet," and "The Lady of Lyons." Next week we are to have Mr. Booth and the Italian Opera.

"The Long Strike" will strike its last strike at the Olympic this week, giving place to Mr. Stuart Robson, a clever burlesque actor of some note, who is announced to appear this evening in "Hamlet, or Wearing of the Black."

At Niblo's, owing to the *Herald* and the Rev. Mr. Smyth, the "Black Crook" is still enjoying a successful run, having danced itself into public form most gracefully. *Appropos* to the "Black Crook." I heard a very amusing story some few days since which has not found its way into the papers as yet, and which records such a clever repartee that I cannot refrain from reciting it here. During the course of Mr. Smyth's first sermon on the "Naked Truth," he remarked that he was pleased to notice at the performance of the "Black Crook," which he attended, that the audience was composed almost entirely of children, upon which a gentleman in the congregation in stentorian tones exclaimed: "And of such is the Kingdom of Heaven!"

#### SUGGEST.

Mme. Carvalho will try Agatha's role in "Der Freischutz," at Le Lyrique.

#### ART MATTERS.

Continuing the notice of the Artist's Fund Society exhibition, and having reached the North Room, the first picture worthy of notice is,

"Objects of Art," by B. Des-Goffès. A fine picture in many respects, but marred by a curious appearance of waxiness which pervades all the "articles"; the color, however, is strong and brilliant, while the painting of the statuette and the bone handle of the dagger introduced into the picture is excellent.

"A Study," by Eastman Johnson. A sturdy country lad, who has been devouring the contents of the newspaper on his lap and is now sitting, Americanlike, with tilted chair and pipe in mouth, ruminating over what he has read. The picture is in Mr. Johnson's happiest vein, and the expression of the face is full of life and reality.

"Mrs. Alice Izard, formerly Alice Delaney," by Gainsborough. Another of the many old pictures which grace the Academy walls, but which, as I have before said, present but few points of interest to the modern critic.

"Foraging," by W. H. Beard. Sir Reynard on a foraging tour. The picture is full of humor, and moreover the natural humor which we always find in Mr. Beard's pictures; it is however weak and tame in color, resembling more a water than an oil painting.

"Landscape," by J. W. Casilear. A glimpse of woodland scenery which is perfectly delicious; the effect of sunlight coming through the trees and sparkling on the little brook in the foreground is exquisite, and carries one back to the wooded dells and murmuring streams that one was wont to linger amid during the pleasant summer season just past. Mr. Casilear has several pictures in the present exhibition, in all of which he seems to have outdone himself, there being a softness and delicacy about them all which is most admirable.

"Spring," by Haynes Merle. Merle's style is eminently pleasing there is a softness and tenderness of sentiment about all his pictures which renders them very attractive, while his painting of flesh and drapery leaves nothing to be desired.

"Early Autumn in the Adirondacks," by Alexander Lawrie. Mr. Lawrie is a close and conscientious worker, his pictures all display infinite care and a laboriousness of detail for which he undoubtedly deserves credit; but then he is not a colorist, and all his care and patience cannot make his pictures aught but crude and unsatisfactory. Mr. Lawrie, I feel sure, is capable of much better things; he possesses the spirit and desire to improve, but like too many of our young artists, he devotes more time to the detail than to the general effect and coloring of his pictures. Now, in painting, two things are absolutely requisite—drawing and color—and, without the one, the other is futile. The school of art, of which Mr. Lawrie is a representative, discard this great principle almost entirely, and devoting their energies to drawing alone, give us pictures which, in color, are cold, crude, and altogether unsatisfactory and disagreeable. The picture in question is a good example of this style; as a portrait it is admirable; every tree, mountain and bush is drawn with care and a fidelity to nature, yet still