

NEW-YORKISMS.

from Our Own Correspondent. NEW YORK, June 16, 1870.

Beethoven Centennial. On Monday night about nine thousand people were present, including the twenty-five hundred on the stage, and counting in Pennsylvania, who amounts to several. The back portions of the building were entirely vacant, and after the performance of the first piece the people in back places rushed forward and took possession of the eligible seats. The programme of the first night ran off very smoothly. The performance commenced punctually at 8 o'clock. Then came Parpa, gorgeously dressed, smiling in magnificent good humor, and behaving as much at home as though she were in her own little boudoir. At this point the people commenced changing their seats, and Parpa, after giving them time to reseat themselves, and perceiving that they had no intention of doing so in a hurry, made one of the musicians offer her a seat and encoined herself therein, surveying the multitude with good-humored indifference. On her white breast a diamond cross she wore, which Carl might kiss and Gilmore might adore. Her dress consisted of an underskirt of tulle ruffled to the waist (I am aware I am not using terms to be found in a mantuamaker's lexicon), and an overskirt of white corded silk most elaborately wrought with silk flowers. The color of the flowers was scarlet and of the trimming of the underskirt pink. The neck was of course low, revealing the glorious bust of Parpa palpitating with the golden ecstasy of song. It was her hour of triumph. She never looked or sang better. It was a moment of justifiable vanity. Her greeting consisted literally of "thunders of applause," a thing you often hear of than actually hear. Her piece was the "Inflammatus," which she interpreted as no other catastrophe at present in America can hope to. After her "Star-Spangled Banner," with the chorus of three thousand voices, was the next sensation. The electric artillery came in here, the discharges being made just a few seconds too late. Of all the programme given so far, that of the opening night might be pronounced, as a whole, the most successful. On Tuesday afternoon the failure was very manifest indeed. Mrs. Howard Paul was cheated out of one of her songs, and one too that the public had set its heart upon hearing. It was the famous "Famine les militaires," which a year ago enjoyed the popularity accorded to "Shoo-Fly" to-day. But this was not the worst. The programme stated positively that Madame Parpa-Rosa would sing the "Star-Spangled Banner" accompanied by the entire chorus and orchestra. Now, during the whole of the entertainment on Tuesday afternoon Madame Rosa occupied a private place among the audience. A few moments before the "Star-Spangled Banner" should have been sung she rose and disappeared through one of the doors that lead to the stage. It was confidently expected by those near her that this was preparatory to her making an appearance on the stage. No such thing. That was the last seen of the lady or heard of the orchestra. The first intimation that the public had the concert was over was seeing the musicians pack up their instruments, and then prepare to pack off themselves. On Tuesday night a worse disaster occurred. The Italian opera chorus made up its mind to strike. It did strike. Its members sent word from their seats upon the stage that they would not raise their voices unless their salaries were raised also. The consequences may be imagined. The managers had to come down, and the terms of the truculent chorists were acceded to. Yesterday was known as Gilmore's day, and was devoted to popular, national, and patriotic music. Gilmore made it a considerable success. He is a bright, smiling man, with a warm, florid, mercurial countenance. He abounds in simpers and gesticulations, and bows with puppet-like celerity. He is the kind of man, however, that takes with the masses—much more so than poor little Carl Rosa, who bows as if apologizing for being an artist and presuming to be there at all.

The rink is not a comfortable place to sit in. The "sofas" consist of bare wooden benches. The ushers are stupid and confused hobbledoys, who seat half the people wrong and then leave them to settle matters among themselves. From down town it is reached most quickly by the Third Avenue cars, which are crowded to an unprecedented extent, and abound with very valuable entomological specimens. In the largest sense of the word the Beethoven Centennial cannot be called a success. It has not paid. On Monday evening the audience did not amount to more than between six and seven thousand people. On Tuesday afternoon it fell off a great deal. On Tuesday evening it fell off a great deal more. Yesterday it picked up again, but the numbers are not sufficient, as a whole, to justify its being called a great success. Who is to make or lose the money is a question that is often asked. No one seems to know. No one appears to be able to say positively who is the head and front of the melodious offense. A mysterious man called Eastwood figures furtively as secretary. Some suppose him to be a myth. Some suppose him to be but another name for Hurd & Miller or George H. Wells, who are represented to be largely interested in the pecuniary success of the enterprise. It is even obscurely innuendued that the affair is altogether and wholly Eastern in its conception and execution—so much so that the stage was run up by a Bridgeport carpenter. This column of loose remarks, so far as they go, tells the truth about the Beethoven jubilee, which you might in vain hope to find veraciously represented in the New York newspapers. These have the pride of the city at heart and are determined that the present jubilee shall be made to exceed the Boston festival if journalistic puffery can induce that result. I repeat, therefore, that as a whole the Beethoven Centennial is hitherto far from a pecuniary and artistic triumph, and that a great measure of the partial success it has achieved is attributable to the presence of Boston elements in it. ALI BABA.

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RARE OPPORTUNITY TO GET GOODS DIRECT FROM EUROPE.—GEORGE GAY will sell for Europe on the "City of Washington" June 16, and will execute any orders entrusted to him in England, France, or Germany, promptly, and for a small commission. Orders may be left at GAY'S CHINA PALACE, No. 1082 CHESTNUT STREET, until the 17th of June.

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THE PHILADELPHIA HOUSE, CAPE ISLAND, N. J., IS NOW OPEN. The house has been greatly enlarged and improved, and offers superior inducements to those seeking a quiet and pleasant home by the sea-side at a moderate price.

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