DAYS OF YORE.

H. HEINE. G. FROELICH.

Lento. Recitativo.

I dreamt that the moon looked sad - ly down, And the stars with a troub - led ray; I went to my sweetheart's home, The town lies ma - ny a league a - way. My long - ing led me be - fore her door, I kissed, I kissed the stone-steps brown, That her feet had touched in the days of yore, And the

rall.

trail - - ing hem of her gown.

pp The night was long, The night was cold, Ice cold did the stone steps seem; In the win - dow, her own wan face be - hold, Il - lumed by the moons pale beam,..... Il - lumed by the moons pale beam.....

ppp

f *p* *perpendoso.*

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Gathered in the World of Melody

Interesting Notes Concerning Musicians at Home and Abroad.

THE CHIMES AT THE ACADEMY

A Successful Production by Scranton Amateurs—Bamberg's "Elaine"—Effect of Extra Music in Churches. Rubinstein's Unfinished Works.

The rendition of the "Chimes of Normandy" by Richard Lindsay's chorus last evening was a creditable performance that gave evidence of the ability of the director and talent of his company. Being headed by two such professional artists as Mme. Natali and Henry Peakes, of course Mr. Lindsay's party had the advantage of the ordinary amateur troupe. But the work of the entire company was admirable throughout.

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Illustrations of the influence of good music in attracting large audiences at church services were given on Christmas and at the New Year exercises in some of the Scranton houses of worship. This was particularly noticeable at the cathedral, where a large orchestra assisted the choir under the efficient direction of Professor Schilling; and at the First Presbyterian church, where the organ was augmented by a violin and harp. It seems singular that, in view of the successes of extra musical features, church music committees will hesitate at the slight expense that is incurred in securing additional instruments. Good music never destroys the effect of a good sermon. In most instances it is an aid, and often an inspiration, that moves the minister to greater efforts. The day of struggling congregational singing and of tuning fork leadership in church music, it is to be hoped, has gone by. By all means let the congregation sing when occasion warrants, but, also, let the best talent that can be engaged give buoyancy to the service of song from the choir loft.

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Professor D. G. Johns has been producing his new opera, "Little Tottoon," in the suburban towns hereabouts, and when the company appears in this city at the Academy a few weeks hence it is presumed that the members will be thoroughly conversant with their roles.

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Miss Draeger, solo contralto at Elm Park church, is also an artist of much ability, and exhibits many studies in oil that are of unusual excellence.

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Haydn Evans has returned from his professional visit to Youngstown and Painesville, Ohio, with a good account of the hospitality of his friends in those cities. After adjudicating at the Youngstown eisteddofd on Christmas Mr. Evans journeyed to Painesville and gave an organ recital at St. James' church, and was followed by a banquet at the Cowles House, in honor of Mr. Evans.

The guest of the evening was the object of a very enthusiastic toast, during which a warm eulogy was passed upon his musical skill. Speaking of his adjudication at the eisteddfod the Youngstown Telegram says:

"Professor Evans, the talented young man who officiated as adjudicator on music, performed his exceedingly difficult office with rare taste. His decisions bore the stamp of carefulness and good judgment, and were always applauded."

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Very interesting as explaining Handel's power of producing so much music in short periods of time are the statements of Ebenezer Prout, an English musician and profound scholar, whose name is well known and closely identified with Handel in the capacity of editor of the Novello edition. He has, says a correspondent of the Hartford Times, made the somewhat startling discovery—that Handel "borrowed" by the wholesale from at least twenty-nine different composers. He finds the famous "Dettingen Te Deum" taken almost note for note from Urio; a considerable portion of "Israel in Egypt" is by Erba. The famous duet, "The Lord Is a Man of War," is a mixture Urio and Erba; while in other parts of the work the compositions of Stradella and Corelli appear. Graun is also a sufferer at the hands of the unscrupulous Handel. Mr. Prout mentions "Saul," "Israel," "Theodora," and other works, which Handel performed frequently and received congratulations for, but which contained some "most atrocious cribs." A recent number of the London Musical Herald contains an amusing cartoon by Charles Lyall representing Ebenezer Prout dressed as a policeman, in hot chase of Handel, who is waddling down the street with the scores of Stradella, Erba and Graun under his arm. The familiar choruses and arias are not necessarily less beautiful or impressive because we have to inquire of Mr. Prout who wrote them; and it is no news to the musician that Handel was a heavy "borrower."

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Lovers of comic opera have a treat in store at the Academy on Monday and Tuesday evenings when "Robin Hood" and the "Knickerbockers" will be presented under management of Barnabee and McDonald. In the five years of its existence before the public "Robin Hood," it is said, has netted its authors $100,000. In the matter of popularity the opera has been a surprise. The average successful life of a comic opera, it is said, is about three years. Notwithstanding "Robin Hood" was laughed at by American managers when it was written, twelve or fifteen years ago, it has been one of the most successful operas ever produced, and its popularity is not upon the wane by any means.

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Of "Elaine," Bemberg's new opera which Melba has just made acceptable to New Yorkers, Vance Thompson writes: "Mr. Bamberg's inspiration is intensely lyric. The melodies are simple, perspicuous, but largely conceived and gracefully expressed. In the first act there is a delicious ballade, "L'Amour est Pur Comme la Flamme," which admirably illustrates this young composer's power of lyric expression. The melody is direct and naive as a nursery rhyme; nine people out of ten have whistled it as they went away. And this dear, consistent, lucid flow of melody is unbroken from the first act to the last. Now and again a familiar march movement; there are passages of vigorous and daring orchestration—fitfully emphatic use of the brasses; and the melody flows on and on, clear as crystal, serene, graceful. You have never heard it before and yet you might have heard it—a score of times. It makes no impression of originality I think it will be very popular.

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According to an Italian exchange, Verdi has just made his will: "He dedicates his fortune, valued at something over 10,000,000 francs, to the carrying out of a noble scheme. After mentioning that he has no child of his own, and that he sees no reason why he should enrich distant relatives, he expresses his desire that his wealth shall benefit those who have helped him to make it, namely, musicians and lyric artists. He has decided, accordingly to build upon his own property and endow a superb palace, capable of holding 200 persons of both sexes, to be used as a home for Italian singers and musicians who may find themselves without means at the close of their career. Every possible comfort is to be provided, not omitting fifty pianos and a proportionate number of organs. The designs for the building are already in a forward state, and the composer even hopes that it may be completed before his death."

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Rubinstein's room at Peterhoff has been locked and is to be kept exactly in the condition in which he left it. The expense of his burial was undertaken by the government, and a subscription was at once started for a monument. His friends say that he was himself responsible for his untimely death; he ate too much, took too little exercise, worked too hard, and stubbornly refused to see a doctor even when asthma, fainting fits and insomnia warned him. Plaster casts have been taken of his face and hands. The St. Petersburg Conservatory remained closed three days.

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There is no chorus and no ballet in Mascagni's opera, "Ratcliff," which is to have its first performance in Berlin in January.

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A letter from St. Petersburg states that shortly before his death Rubinstein put the finishing touches to a suite in five movements for orchestra, and this, together with the cantata for soloists, orchestra and chorus, written for the opening of the new building of the St. Petersburg Conservatoire, was his latest work. Another and more important effort—that is to say, a sacred opera, to take three evenings in performance, and entitled "Cain and Abel"— he leaves unfinished.

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Private letters from Paris state that Calve has become a perfect hypochondriac. To all appearances she is perfectly well, but those privileged to know her personally have to listen to long accounts of her ailments and to her constant reiteration of the remark that she is a very sick woman.

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SHARPS AND FLATS:

Nikita is singing in Russia.

Leoncavallo will soon conduct his new symphony, "Seraphita," at Berlin.

Edwin Stevens will appear in "Rob Roy," De Koven and Smith's new opera.

"Ignelde," a new opera by Max Schillings, libretto by Count Sporck, will soon be given in Carlsruhe.

There is no chorus and no ballet in Mascagni's opera, "Ratcliffe," which is to have its first performance in Berlin next month.

Emperor William is arresting Berlin critics on a charge of lese majeste because they express adverse opinion of his "Song to Aegir."

It is related of Chopin that he would go from one end of Paris to the other rather than write a letter. Brahms has the same peculiarity.

Being asked at Paris if it was true that he was writing a symphonic poem on "Death," Verdi replied, "Death is thinking of me, but I am sure I am not of it."

Bronislaw Hubermann, the violinist, has received from an admiring countryman, the Polish Count Johann Zamoyski, a present of a Stradivarius violin valued at $3,500.

Saint-Saens will again spend the winter in Algiers, where he will devote part of his time to completing the operatic torso left by the late Ernest Guiraud, "Fredegonde et Brunehaut."

Upward of 200 one-act operas have been written in Germany and Italy during the last twelve months, as a consequence probably of the success of Cavalleria Rusticana." The plots of nearly all of them turn on tragical outcomes of illicit love.

Going to See Gran'ma.

An' pa 'ist snuggles me 'tween his knees,
An' I help hold the lines
An' peek out over the buffalo robe—
An' the wind 'ist blows—an' the snow 'ist snows!
An' the sun 'st shines an' shines!
An' the ole hoss tosses his head an' coughs
The frost back in our face—
An' I ruther go to my gran'ma's
Than any other place.

—James Whitcomb Riley.

News of the Green Room and Foyer

Some of the More Important Doings of These, Our Actors.

SUMPTUOUS STAGE SETTINGS

Costumes and Scenery Swallow Up Profits for Weeks Ahead in New Productions—Decline in the Arch Street Theater—Footlight Notes.

We sat together at the Grand,
She with her queenly pride,
And I her slave e'en for a smile,
Was happy at her side.

The play was fairly good that night,
The actor's eyes—divine.
I saw her bend her ardent gaze
As ne'er she had to mine.

And when his tenor notes rang clear
I heard her heave a sigh,
Her pale lips quivered, and too well
I knew the reason why.

And when in deathly silence
His last tones died away,
A teardrop glistened on her cheek,
I knew not what to say.

She loved him better with his song
Than I with millions rife.
In one short hour he won her love—
I've pleaded all my life.

I would I were an actor, too,
With but a tenor voice,
And penniless I'd face the world
That I might be her choice.

—Atlanta Journal.

* * *

The development of Philadelphia has left the Arch Street theater without a public, and that house after a long and eventful history, will be devoted to other uses. The fortunes of the Arch street have long been declining. The following interesting history of this memorable theater appears in the Buffalo Express: This theater was opened to the public on Oct. 21, 1828, and, with the exception of the Walnut Street theater in that city, is perhaps the oldest in the country. After several seasons, in 1831, the Arch Street was taken by Jones, Duffy and Forrest, and the theater was one of the best-known houses in the country. James E. Murdoch, John R. Scott, Eliza Riddle and Mary Duff were in the cast. William E. Burton and John E. Owens played engagements there, and Edwin Booth made his first Philadelphia appearance in this house as Wilfred in "The Iron Chest," to the Sir Edward Mortimer of his father. Among other actors whose names are associated with the early history of the house were Thomas J. Hemphill, William Wheatleigh, John Drew and John Sleeper Clarke. Mrs. John Drew took a lease of this house in 1861, and for thirty-one years managed it with signal success and professional honor. On May 7, 1892, she bade farewell to management there, appearing as the Widow Warren in "The Love Chase."

* * *

The Weary Raggleses of the stage are, says the New York Recorder, invariably neatly, even fashionably, dressed off the boards. Bill Hoey, Walter Jones, Mr. Wilson and Lew Bloom are well-dressed men. This seems to surprise some people, who identify the actor with the part. Lew Bloom was engaged for a sociable in Chicago, and all that was required of him was that he appear in costume, but he did not sing or dance. He sat still at the table, ate, drank, smoked, was merry, and was looked at, and received $75 for this gentle pastime.

* * *

Reports of a play's success are very likely to be followed by news of the arrest of somebody for an attempt to steal it or of the interruption of its performance by a company which has surreptitiously got hold of the text. News of similar efforts on the part of the owners of plays to protect their property is so often telegraphed to the New Yorg newspapers that only the more flagrant cases are regarded as worth printing, says the New York Sun. One or these occurred the other day at Chicago. A man there, who for the last twelve months has been known as the most persistent play-thief in America, was arrested in a theater while engaged in an effort to take down in shorthand the speeches of a popular play. When he was ejected from the building a business card was found in his pocket advertising for sale most of the popular plays now before the public. A few nights before this man was put out of the Standard theater in this city for attempting to take down the text of "The New Boy." It is by means of stenographers that the play pirates come into possession of their booty. They will go to any expense almost to get hold of a popular work, and if a stenographer thinks that he is likely to avoid interruption in a box, the price of that luxury is not considered. It rarely happens that the whole of a play can be secured in one evening, and the copyist is likely to be found in the gallery on the night after he began operations in a box, although the same man is not generally entrusted with thle work of stealing the whole play. He usually alternates with an associate, so that his face shall not become familiar to the employes of the theater while the process of acquiring the play goes on. One stenographer was found in a New York theater with a pad of paper small enough to conceal in one hand in his pocket. The lines on it were marked by a small set of wires.

* * *

In the Wilfred Clarke Comedy company which comes to the Frothingham for a brief season of two nights and one matinee, Jan. 11 and 12, there is a young actor, D. Webster Scism, of Scranton, who bids fair to make his mark on the stage. This is his third or fourth professional year and he is now doing very important work. His friends in this city, and they are legion, will be gratified to learn that he will appear on Friday night as Uncle Zoodle in "Tit for Tat," and at the Saturday matinee and Saturday night performances as Baron Eissbrook in "A Widow Hunt." Mr. Scism's connection with the company will insure it full houses here in Scranton, where he is so well and favorably known.

* * *

This is how the discriminating critic of the Omaha Bee sounds the praises of a gentleman well known to Scrantonians:

Daniel L. Hart gives promise of taking the place of the late Dion Baucicault in the great world of the drama. He is young, we understand, and has just begun a struggle for a place among playwrights. The drama "O'Neil, Washington, D. C.," is a gem from the standpoint of art, highly interesting as an entertainer, notably pure, scholarly in construction and beautiful in its touch of nature and simplicity. His quick changes, Irish humor, Celtic wit, and above all heart reading sentiment are decidedly Boucicaultian and reminds one of the immortal Dion. Mr. Hart is the first of the new writers to dip his cup into the stream of Irish purity and dash its refreshing contents over the withering flowers on the bed of the Irish drama in America's great dramatic garden. How thoroughly Celtic, the following from the scene between O'Neil and Mrs. Norton in act four: "Yis, he had his faults, poor lad, but I forget thim, whin I think of the clay that covers him."

* * *

FOOTLIGHT FLASHES:

Effie Shannon will appear in "The District Attorney."

M. B. Curtis has gone to Europe. He has nervous prostration.

Rhea rested in New York the week before Christmas and has now resumed her tour.

Henry Arthur Jones' "The Case of Rebellious Susan" will be brought out in New York Dec. 31.

Beerbohm Tree will appear at Abbey's theater in New York at the close of the Kendalls' engagement.

It is understood that Paul Potter will dramatize "Trilby" for production by A. M. Palmer's company.

Edward Bell has succeeded E. J. Ratcliffe in "Shenandoah." Odette Tyler has also retired from that cast.

E. J. Ratcliffe will appear in "The Fatal Card" at Palmer's in the role William Terriss is now playing in London.

Katie Emmett has returned to her favorite character of a boy. She will appear in "An American Boy" under her own direction.

W. T. Carleton has closed his season of song because pecuniary results were not sufficiently encouraging to warrant any further risks.

Lillian Russell's engagement just closed was the most unsuccessful of any in which she has yet appeared. "The Queen of Brilliants" and "The Grand Duchess" were both failures.

The figures of the cost of mounting "Mme. Sans Gene" show beyond any shadow of doubt that a manager needs must venture a great deal of capital in sending out a new play. These are the items: Furniture, $5,200; costumes, $8,400; scenery, $7,900; properties, $1,600; jewels and armors, $1,600, making a total investment of $24,700.

Frank Mordaunt originated the part of Col. Andrew Sloane, a Virginian, in "Two Colonels," W. R. Goodall's new play, the scenes of which are laid in Vermont and the Old Dominion. The first production took place in Washington last Monday night. Mr. Mordaunt will also originate an important role in "The District Attorney," to be produced on Jan. 21 at the American theater, New York.

Henry Irving will bring his company to America next September. He intends to open in Canada, going from there to Boston, Mass., and then going to New York for eight weeks. Philadelphia, Baltimore, Washington, Richmond, Atlanta, New Orleans, Nashville, Memphis and St. Louis will follow, and afterward Chicago, Indianapolis, Detroit, Cleveland, Buffalo, Pittsburg, Philadelphia, Boston and New York. The tour will last for thirty-five weeks.

Mlle. Rhea has several new plays ready for production. The first and the one upon which she places her greatest hopes is "The Parisians," by Victorien Sardou. There are seventeen parts in the play and every member of Rhea's excellent company will appear in the cast. Mr. Hart will be seen in the chief male part. The burning of letters on the stage for dramatic effect is almost threadbare, but in "The Parisians" it is handled in such a masterly way by Sardou that a sensation is likely to be the result when the piece is produced.

Russia is the greatest theatrical territory in Europe. Helena Modjeska writes that she has succeeded in opening the doors of that country and will appear at the National theater at St. Petersburg, after the official period of mourning for the late czar, in the spring. Her address before the ladies' auxiliary committee at the World's fair caused so much censure on the part of the Russian government that she was interdicted from entering the Russian domain. But through the intervention of the director general of the National theater, a personal friend of the madame's, the order has been rescinded.

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