

## MUSIC AND THE DRAMA.

THE spring season of concerts, which closed here recently, was one of the most meritorious, brilliant, and successful ever experienced in this city. Charmed as we had been with the Lucca-Kellogg Opera Company, we were not less delighted with the superb performances of Rubinstein and Wieniawski, or with those of Theodore Thomas, or of the Boston Handel and Haydn Society. Scarcely has either hemisphere been dazzled with a constellation so glorious; and this is the more obvious, as Rubinstein is confessedly the greatest pianist in the world, while Wieniawski stands side by side with Joachim on the violin. We individualize those two artists because they are soloists, and not with a view of instituting any invidious comparisons between them and others who appeared in connection with them; for so signally did the Handel and Haydn Society and the splendid orchestra of Mr. Thomas distinguish themselves, during the week of concerts and oratorios now so well-known to the public, we scarcely know at whose feet to lay the burden of our praise.

If rumor speak truly, we shall have Nilsson with us again about the first of October next. She is, we are informed, to be the central star of a most magnificent troupe, embracing some of the leading artists of Europe. Campanini, Faure, and Ilma de Murska are spoken of as likely to accompany her to our shores. We should not, however, be surprised to learn that Miss Kellogg has been engaged as a prima donna to alternate with her in the usual manner, so cultivated and reliable is she. Miss Kellogg has not as yet, in this city at least, had all the justice done her in opera to which her genius and fine vocal attainments entitle her. Give her fair, square management in her favorite *roles*, and she'll hold her own with the best of them.

We notice that the New York correspondent of a certain musical mouthpiece asserts that the voice of Lucca has failed since she came to this country, and in this relation has shared the fate of that of Nilsson. This will be news to some of the critics of our leading journals, as well as to the vast and intelligent audiences that have been delighted so often by these two distinguished artists. To account for an assertion so utterly unfounded would be difficult, were we not thoroughly conversant with the fact, that some New York and Boston correspondents have always resided in Ohio or Michigan, and have never seen the Academy of Music or this city in their lives, and have been simply depending upon hearsay or mere idle gossip for their metropolitan stock in trade. Of course, no one pays the slightest attention to such twaddle, inasmuch as it can militate only against the publication in which it appears.

We are gratified to hear that the Patti-Mario Concert Company, under the able management of Mr. Max Strakosch, was quite a financial success, notwithstanding the decline of the voice and powers of the great English tenor. The troupe has been disbanded, and both its leading artists have gone to Europe. Lucca, with some new surroundings, will, we presume, visit Havana during the ensuing season, with Mr. Maretschek, by whom she has been engaged for another year. Of the movements of Adelina Patti we are not now so satisfied, as we are not inclined to credit the rumor that she will reappear in this country next Fall with the Divine Swede.

In view of Madame Nilsson-Rouzeand's return to us, it may be interesting to glance for a moment at the manner in which she was received in St. Petersburg on her late farewell performance in Russia. Upon that memorable occasion, and while appearing as *Margherita*, in "Faust," she was presented, amid thunders of applause, with a pair of ear-rings, emeralds surrounded with diamonds, valued at 12,000 francs; a crown of laurel-leaves, in pure gold, worth 16,000 francs; a number of splendid bouquets, one bound with a gold ribbon, on which was engraved the words, "Return soon;" another with a silver ribbon on which was the word, "Remember," enameled in blue; and lastly, during the final inter-act, a garland of flowers was presented to her on the stage, attached to which was an address signed by upwards of a thousand persons of the highest classes of society. This address was in a frame of gold, with diamonds, three of which hung in the shape of teardrops from the word "Adieu," written in rubies and sapphires. This little incident in the history of the great cantatrice, will, no doubt, go far to counteract the influence of the formidable criticism to which we have already alluded.

There can be no doubt that our musical societies have benefited largely from their recent contact with Rubinstein, Wieniawski, Thomas, and the Boston Handel and Haydn Combination. Since the advent of the first two artists, there has been a more active expression of life among them; and now that we have had repeated, over and over again of late, some of the leading works of the first masters, and, by an array of talent at once unrivaled and gigantic, doubtless we shall have still further grateful developments in musical relation amongst us, and get more frequent glimpses of our Philharmonics, Glee Clubs, and of our distinguished resident soloists, whether vocal or instrumental.

As in music, so in the drama, have we been lately favored with the performances of great artists. Boucicault in *Daddy O'Dowd*, and in *Ayrath-na-Pogue* at Booth's, has won golden laurels, and placed himself in the first rank as an actor and a dramatist; while Sothorn, at Wallack's, as *David Garrick* and *Lord Dundreary*, attracted the most intense admiration throughout the whole of his engagement. The appearance of Mr. Fechter in *Monte Christo*, at the Grand Opera House, was also an epoch in the drama here. The names of Miss Charlotte Cushman, Miss Kate Bateman, Miss Neilson, Mr. Jefferson, and the Florences, are on the cards for the next season at Booth's, under its new management—the brother of the great tragedian having become the lessee of this splendid establishment. The Vokes Family played a very successful engagement at Niblo's on their late return from Europe; and the reappearance of Miss Agnes Ethel was warmly recognized at the Union Square Theatre. Mr. Fox and *Humpty Dumpty* have, we are glad to hear, reaped a rich harvest at the Olympic; while the Bowery, the Theatre Comique, and Tony Pastor show fair balance-sheets also.

It is pleasant to remember the many dramatic and musical entertainments that were given in aid of our charitable institutions during the spring and winter seasons, and to note those given by Ole Bull and the Amateur Dramatic Club, respectively. Age is not as to years, but as to a man's vitality and powers of endurance; and hence, we are not surprised to find that the brain, the bow-arm, and the

fingers of this splendid violinist are as youthful and as vigorous as they were twenty years ago.

The weather has been quite enjoyable of late, bearing most favorably upon our out-door amusements. The warm winds are beginning to play around us, and our parks to wear their wonted charming aspect. The swallows are again twittering about our eaves, and the robin pipes cheerily to his mate at early dawn. In fact, summer is soon to be upon us, with all its incentives to gratitude on our part at being spared to enjoy for yet another season the beauties and the pleasures it affords.

## CORSET STEELS.

THE manufacture of corsets for many years, and an intimate connection with the hooped skirt business in all its varied departments, has led to a tolerably thorough knowledge of the essentials requisite to the construction of a good "stay," or "skeleton" article, and among them all there is none upon which more depends, or which are capable of creating so much mischief in so brief a space of time as steels.

We have tried many different kinds; we have tested the most approved manufacturers at home and abroad, and we have never found any so admirable in all respects, or so well adapted to the varied purposes as the "TRIPLEX" Corset Steels.

The majority of steels manufactured for corsets, hooped skirts, bustles, and the like, are cut from sheet steel, and are therefore more or less sharpened upon the edge. The TRIPLEX corset steels, on the contrary, are rolled from wire, are therefore perfectly rounded, cannot cut through, and in addition to their perfect temper, possess an unequalled flexibility; but to express it more in detail.

Steel, as is well known, is simply iron with a slight mixture of carbon. Iron when refined and decarbonized is common wrought iron. It is soft, but cannot be tempered or hardened. But iron melted in contact with the atmosphere absorbs 8 per cent. of carbon, and it is then cast iron. It is hard, but brittle, and only suitable for coarse, heavy work, as stoves, fire-grates, etc. But the same iron with one to two per cent. of carbon in it becomes steel, and is capable of being tempered, and made into cutting tools, as axes, razors, etc. It is not only necessary to unite the iron and carbon in proper proportions to make the best steel, but it must have its native impurities, and other ingredients, worked out; but it must be worked until it becomes of a fine grain, or texture. Let any one break a piece of fine steel (as a razor) and compare it with common cast iron, and they will find it like comparing dust or a fine powder, with pebbles.

Now sheet steel is steel which has been worked and purified enough to make it capable of being rolled into sheets. But sheet steel would be of no value for making *piano strings*. It would not be fine enough to bear the tenth part of the strain necessary in tuning the piano. Now notice that all the leading corset busts in the market, such as the Climax, the Can't break'em, the Everlasting, the Indestructible, the Monitor, etc., etc., are all made of *sheet steel*. But the Triplex are made of *steel wire*. Any steel which is fine enough to be drawn into wire, if properly tempered, *cannot be broken* in use, when made into a corset clasp. Did space permit us we could show, that by a patent process of drawing the wire through hot metal, wire can be, and is

tempered vastly more uniform than it is in the sheet.

An important advantage of the Triplex, therefore, is in the fact that, being made of steel wire (rolled flat), the front edges are smooth and rounding, and will not, like all sheet steel clasps, cut through the front of the corset. Every lady knows the importance of this. But to make it still more effectually protected, it is covered with braid, then starched, then covered again with cloth or kid. The result is, that if they are kept in water for 24 hours, they will not rust.

Another fact is, that they have more elasticity than any sheet steel. They are easier and pleasanter to wear, while they weigh less than those made of sheet steel. Besides, the Triplex have no holes through the steels to fasten the rivets, which serves to weaken them, but are fastened to clasps which extend around the steels.

These facts furnish the reason why the "TRIPLEX" steels have so generally superseded all others, and will give the reason to those who know that they prefer them, without exactly knowing why. We recommend them heartily to those of our lady readers who like "light, elastic steels." We learn that they can be found at nearly all the best Fancy and Dry Goods Stores, and at the same prices usually charged for others.

## THE SEASON AT SARATOGA.

THE Saratoga season has opened earlier than usual this year, partly on account of the unexampled success of the summer of 1872; partly because its reputation as the Queen of American watering-places is constantly increasing; and visitors from abroad, as well as citizens at home, are yearly more and more impatient to test the virtue of its far-famed waters.

Some of the hotels are already open, and all of them open by the first, instead of, as formerly, upon the fifteenth of June. The "United States" is being rebuilt, greatly to the satisfaction of those who remember the old attractiveness of the houses with its spacious grounds and charming cottages dotted here and there over them, making a real "home" to those fortunate to obtain one.

Saratoga has never seemed itself with the "States" in ashes, and its site a waste that meets the eye first on arrival—even to those who had no "memories" of its halls. The "Union," the "Congress," the "Clarendon," and other well-known hotels are in the field, under old and well-known management.

One of the prime attractions of a trip to Saratoga, from New York, is the pleasure and comfort of a journey by the PEOPLE'S LINE OF STEAMERS. The whirl, and hurry, and confusion of railway traveling is bad enough upon a business journey, and should be avoided, above all things, upon short summer excursions for health and recreation. The public generally understand this, and have rewarded the liberality which provided for their accommodation the floating palaces of the North River, the *St. John*, the *Drew*, and the *Dean Richmond*, with a patronage which proves that they are not ungrateful.

No more enjoyable trip can be imagined than is afforded from New York city to Saratoga by one of this excellent line of steamers. A short ride in a hack and you are safely at the boat, which glides noiselessly out into and up the river, affording a splendid view of city and its suburbs, and shortly after you are summoned to an amply-furnished supper-