



A JUVENILE PARTY.

First Juvenile.—“THAT’S A PRETTY GIRL TALKING TO YOUNG ALGERNON BINKS.”
Second Juvenile.—“HM—TOL—LOL! YOU SHOULD HAVE SEEN HER SOME SEASONS AGO.”

HEENAN & JONES’ SPARRING EXHIBITION.

TICKETS, - ONE DOLLAR
ADMIT ONE.

- Dec. 1859 -

Ticket of admission to “Franklin Hall,”
West-side of Sixth near Arch street—

Fry’s Opera of Leonora—First Performance in New York.

(Correspondence of the Philadelphia Evening Bulletin.)
New York, March 30th.—The first performance in New York of a Philadelphia opera—the “Leonora” of Mr. William H. Fry—took place last evening at the Academy of Music, before a good audience, considering that it was the first evening of Passion Week and that the opera was crowded in between the performances of the *Huguenots* and Handel’s *Messiah*, with the grand attraction of Formes as one of the singers in each of them.

Many Philadelphians have pleasant recollections of *Leonora*, as it was played in English by the Seguin Company, some thirteen years ago, at the Chestnut Street Theatre. Such of them as recollect it as it appeared then and heard it again last evening, produced in a much more showy style, have had their first good impressions amply confirmed. Briefly, the opera was highly successful, as much so as any first performance of an opera that we have ever witnessed. The composer and principal artists were called out after every act, and at the close, Mr. Fry was called out separately, and compelled to make a speech, which he did briefly and tastefully, simply expressing his acknowledgments to the audience, the artists, the leader, and the manager, for their treatment of his “old opera.”

Leonora is not altered from what it was in old times, except that it is translated into Italian, and a new air is introduced for Mme. D’Angri, who plays the part of *Marianna*, and a new duet for her and Signor Tiberini, who played *Julio*, her brother and the lover of *Leonora*, the Lady of Lyons of the opera. The instrumentation is identically what it was in 1845, and the solos, duos, choruses, &c., are all unchanged. But with an enlarged orchestra, admirably conducted by M. Anschutz, and a full and well trained chorus, the effect of everything is much improved. The casts of characters now and at the original representation are as follows:

PERSONS.	Chestnut St. Theatre, Philadelphia, 1845.	Academy of Music, New York, 1858.
Valdor.....	Mr. P. Richings.....	Sig. Rocco.
Montalvo.....	Mr. Edw. Seguin.....	Sig. Gasser.
Alferez.....	Mr. Brunton.....	Sig. Barattini.
Julio.....	Mr. Frazer.....	Sig. Tiberini.
Leonora.....	Mrs. Seguin.....	Mad. De la Grange.
Marianna.....	Miss Luce.....	Mad. D’Angri.
Martina.....	Mad. Morra.

It will be seen that the present cast is much stronger than the first one. Still, even they can do better than they did last evening; for the opera has been hastily brought out, and insufficiently rehearsed, so that really not one of the artists was entirely “up” in it. There was a consequent want of decision and accuracy, which will be overcome at the second representation. It is impossible, in this hurried letter, to refer to any particular points of the opera. Several of the favorite airs of old times made an impression. The “King Death” of Gasser, although it requires a heavier

A Curiosity.—In passing Nineteenth and Green streets, yesterday morning, our attention was directed to a small brick building on the northeast corner of those streets, which strongly resembled an aristocratic blacksmith’s shop, ice house, omnibus depot, or some other equally useful structure. We ventured within to ask the gentlemen at work plastering the walls, what the edifice is intended for, and to our surprise, discovered that it had been erected by the Alexander Presbyterian Church congregation—a religious enterprise which started in the latter part of January last, and which has since that period obtained its charter from the Supreme Court, been organized by and received into Presbytery, and constructed a place of worship—a work never before consummated in so short a period by any other congregation in Philadelphia.

The building referred to is thirty feet wide on Green street, and extends north on Nineteenth street fifty feet, and is fourteen feet high. It was commenced on last Saturday a week, the 20th inst., and on Sunday morning, April 12th, it is to be dedicated. Rev. Dr. Wadsworth, Rev. A. A. Willits, Rev. Mr. Leyburn, Rev. Dr. Edwards, and other eminent Divines, it is said, are to assist the pastor, Rev. Alfred Nevin, on that occasion. The Alexander people were compelled to erect this temporary building in consequence of the owner of the property in which they now worship, wanting it for a more lucrative tenant. The Sabbath School connected with this Church numbers one hundred and sixty-three scholars.

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NOTICE TO CAPITALISTS, SPECULATORS, MERCHANTS, FARMERS AND MILLERS.—Having just completed a new invention, for which letters patent were granted some three months since, it is now, for the first time, put into practical operation in Robb, Pile & McElroy’s printing establishment, in Pemberton Court, entrance from Lodge. It is a few steps from the Exchange, where it is constantly in use. We take pleasure in calling attention to it, as we believe it to be a valuable invention and one which must come into general use in all parts of the civilized world. This important invention is for the conversion of grain into flour. The United States is the greatest agricultural country in the world, and the estimate of the quantity of grain grown in it amounts annually to 1,084,638,688 bushels. This simple, cheap, convenient and perfect invention, embraces the qualifications of converting grain into all the various qualities of flour and feed; such as extra flour, superfine flour, fine flour, middlings, shorts, shipstuffs and bran, &c. All this is accomplished within a space thirty feet in length, four feet wide and eight feet high, at the astonishing rapidity of from ten to twenty bushels per hour, being at the same time perfectly portable, a horse and wagon at two loads being all that would be requisite to transport it from place to place, and it only requires 6 horse power to propel it. The machine is not liable to get out of order, being applicable to any power, either large or small, and it is adapted to any locality, having a few feet of spare room; it is therefore apparent that this invention can be started in any building having power already erected, and as it costs but from five to seven hundred dollars it comes within the reach of almost any one to possess a complete merchant flouring mill, which, if attempted under the ordinary kind of mill, would cost from five to twenty thousand dollars. In a country producing such immense quantities of grain the importance of a machine which will convert it into meal cheaply and expeditiously cannot be overrated. We commend this Mill to the attention of all interested in milling.

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voice than his, narrowly escaped an encore. The “Oh Fortune, in thy frown,” of Signor Tiberini, was most touchingly sung. The chorusses “Fill up,” and “Who can be that youthful stranger,” were very well done and loudly applauded. The Moorish ballad, written for Madame D’Angri, is a striking and original air, with very peculiar and effective accompaniment, and the new duet between her and Tiberini, in the last act, is uncommonly beautiful. Mme. Lagrange scarcely did justice to the part of *Leonora*. Her voice shows the marks of the hard work it has been subjected to lately, and her acting was very indifferent. Doubtless she will do the part better as she becomes more familiar with the music. The opera was well put upon the stage, and from the impression it seemed to make last evening, it would doubtless have a good run at any other season than this, when Lent has culminated, and the musical public have been fairly worn out going to hear Meyerbeer and Formes.

Philadelphia should now give another trial to the work of her composer, and have it brought out at her own opera house, the elegance, comfort and superiority of which, in every respect, to all others in America, are to be best appreciated after a visit to the New York Academy.

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