

BUSINESS CORNER.

TORONTO, ONT. DEC., 1880.

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MUSICAL TRADE REVIEW.

The firm of Octavius Newcombe & Co., manufacturers and importers of pianofortes and organs, are doing a steadily increasing business, particularly in the celebrated Knabe pianos, and those of their own manufacture. Their handsome and commodious new premises, at the corner of Church and Richmond Streets, are now fully occupied, and at the present rate of increase of their trade, it will not be long before a further addition to their factory will be necessary. The building, which is of brick with cut stone facings, was specially designed for a pianoforte business, and is very complete in its arrangements. The warerooms are lofty and well lighted, and an elevator communicates with the basement and upper storeys, and affords every facility in shipping. A concert room, known as "Newcombe's Hall," with separate entrance from Church Street, is admirable in its acoustic qualities, and has become very popular for select musical entertainments. The factory is complete and fitted with every convenience for the experienced and skilful men that are employed. The aim of the Messrs. Newcombe is to make only high class pianos, substantial in construction, tasteful in design, and what is of most importance, excellent in touch and tone. This firm has certainly many advantages in its favor, not only in the high character of the instruments it represents, but in the facilities which it has for doing an extensive trade, and we anticipate for them a continued development of their interests and resources.

THE French Opera Company made a successful debut in *Robert le Diable*, at New Orleans, November 8. The Orchestra is declared to be "to all appearances, faultless," and the *mise en scène* "in keeping with the great musical drama." M'lle La Blache, the Soprano, is pronounced good, and to have a warm sympathetic voice; M'lle Delprato, as *Alice*, "is well up in her part, and has an excellent diction," M. Tournie, as *Robert*, "is magnificent as an actor, and appeared faultless as a singer, his voice is soft as velvet, deep, well modulated, ample and full, and at times, of that exquisite morbidity which knows so directly the way to the heart." M. Jourdain, as *Bertram*, "has splendid notes in the lower register, his talent has the charm of sympathy to color it, and art to give it expression." The house was crowded; and the critic from whose entree we have extracted the above opinions, declares "the hall was a fairy spectacle—it was a thing of life and beauty all over; and we can safely claim now the possession, of a genuine opera, with every detail well handled."—*N. Y. Musical Review*.

LAST month the musical society of St. Petersburg gave an extra concert in honor of Anton Rubinstein. The principal number on the programme was Rubinstein's new symphony in G minor, played from manuscript. It has four movements, and is said to show more delicate work than his other symphonies. The correspondent of the *Leipsic Signale* says it is based on a number of charming Russian melodies, which give it a highly original coloring, and he considers the symphony, as a whole, Rubinstein's finest orchestral composition. Another novelty was a concerto for violincello and orchestra, by Rubinstein. The great pianist played his *Caprice Russe* for piano and orchestra. During this part of the concert the orchestra was led by Napsawin. The other performances were conducted by Rubinstein, who received during the evening numerous testimonials of the esteem in which he is held.—*Musical Review, N. Y.*

COMMUNICATION.

To the Editor of *The Arion*:

DEAR SIR,—I have had the pleasure of perusing the first and second numbers of THE ARION, and I must confess that it far surpasses anything of the kind I ever read, both in its appearance and the tone of its articles. It supplies a want long felt in Canada, and long may it flourish. Wishing you all success and encouragement in your undertaking,

I remain, yours truly,

J. F. MCKAY, Vocalist.

ST. MARYS, Nov. 30th, 1880.

TO CORRESPONDENTS.

We solicit correspondence on all subjects of interest to the trade and profession of Music and Art, and shall always be happy to answer any enquiries our subscribers or readers may put to us in reference to such matters. In all cases, the full Name and Address of the sender must be given, not necessarily for publication, but as a guarantee of good faith. We must not be held in anyway answerable for the opinions of correspondents, nor the return of rejected MSS. Correspondence for insertion should be sent in not later than the 25th of each month.