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WE have had Patti; we are now to have the National Opera Company. Where is the "Ambitious City!"

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THE ballet was subjected to the test of the ballot in St. Louis, recently, by the managers of the American Opera Company. Of course the eyes had it, the nose being left far behind.

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THE concert to be given by Mr. Torrington's Amateur Orchestra, which was fixed for the 16th inst., has been postponed to the 30th, in order that it may form part of the city's jubilee festivities.

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THE Boston *Musical Record* publishes a letter ament *encores* which contains a good suggestion, viz., that artists, when worried by the persistent efforts of the ubiquitous "encore fiend," shall always respond by repeating the *piece just performed*. Try it.

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THE circular of the Minister of Education regarding music teaching in the schools has been responded to by the application of 120 teachers for admission to the Summer School of Music, and nearly all the counties of the Province are represented. The new regulations will cause a demand for properly qualified teachers, and many music teachers will attend the school to prepare for the work. Applications will be received until July 1st.

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"ALAS, how easily things go wrong." Just so! The setting of the above words published (for the first time) in our last issue, was composed some twenty years ago by A. E. Fisher, Mus. Bac., of this city. We now learn that Messrs. I. Suckling & Sons hold the copyright of the *words*, having purchased the same in order to reprint, for sale in Canada, Millard's setting of them. We beg to apologize to Messrs. Suckling & Sons, and at the same time would respectfully inform our readers that copies of Mr. Fisher's setting cannot, under the circumstances, be obtained.

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A WELL-KNOWN composer, who was recently asked to conduct his own work at its performance by a choral society, replied as follows:—"As regards the

question of my conducting, do not give it a thought. No one is more opposed than myself to the prevailing custom of sticking up composers to conduct their own works. Independently of the fact that, as a rule, composers do not make the best interpreters of their own music (whatever they may do with other people's), I think that every conductor should be captain aboard his own ship, and only on the rarest occasions allow any other to pilot her."

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ON the 29th ult. was the anniversary of Mr. Arthur E. Fisher's birthday, which his pupils made the occasion of showing their appreciation and esteem in a very substantial form, presenting him with an illuminated address and a valuable gold hunting watch. The idea originated amongst those pupils who have been so successful in passing their examinations at Trinity College, and was cordially taken up by pupils in Toronto and all parts of Ontario. Such a proof of affectionate regard must be very gratifying to Mr. Fisher, and we cordially wish him many such experiences in the future.

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IN an editorial on "Tone-color" Kunkel's *Musical Review* (for June) takes exception to some remarks in the *Etude* by a writer who claims that in *Siegfried* Wagner has his orchestral canvass a "glowing green." As the writer in the *Review* justly remarks, "one might far better speak of tasting with one's nose, or smelling with one's mouth, than of seeing with one's ears." Exactly. When we come across such arrant nonsense as a claim that any musical composition can be made to suggest *definite* hues, we are tempted to believe that if the musical Midas has not ass's ears, he at least is gifted with the cerebral organization of that patient animal. Let us have an end of "gush."

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THE re-appearance of the Mehan Quartet in Toronto did not meet with the success their splendid performance deserved. Probably the plethora of good concerts lately given had satisfied the appetite of our concert-going people. We wish them better support on their next trip.