

Mr. Angera's compositions include:—Cantata for soli voices, chorus and orchestra; "Bonnie Belle" (prize) madrigal for six voices; "All on a Summer's Morning," madrigal for six voices; Evening Service in C; Impromptu for the piano; Overture for the organ; Minuetto Scherzoso, for organ; and a Christmas carol (prize).

At present Mr. Anger is working at a dramatic oratorio on the subject of the "Dream of Gerontius," by the late Cardinal Newman, as his "exercise" for the degree of Doctor of Music.

Miscellaneous.

Four hundred thousand rubles have been appropriated for the alterations in the Moscow Conservatory.

Santley, who has been singing in South Africa, has returned to London.

The last work written by Gounod was an "Ave Maria," on September 30th, for his daughter's birthday.

A Hebrew troupe are giving operatic performances at Sofia with great success. Only the Hebrew language is used.

The opening concert of the new Gewandhaus in Leipzig, was the celebration of 150th anniversary of the institution.

Gounod's "Faust" was written at Windsor, by the command of the Queen, with Albani "Marguerite," and Davis as "Faust."

A fac-simile of Wagner's "Meistersinger" has recently been issued by the publishers, B. Schott's Sons, of Mainz.

Gounod, whose death was chronicled last month, was given a state funeral. The body lay in state, and at the funeral Saint-Saens presided at the organ. The musical service was simple but impressive.

It is reported from Buda-Pesth that the Royal Opera under the direction Arthur Nikisch, late conductor of Boston Symphony Orchestra, has begun a new era and in a fair way to regain its former splendor.

"Gabrielle" is the title of a new opera, composed expressly for Patti, by Sig. Emilio Pizzi. Its first presentation was at Boston, quite recently. It is well spoken of.

Edmund Yates says: "I hear from Berlin that the production of 'Ivanhoe' at the Royal Opera in Berlin is being looked forward to with most eager interest.

The Belleville Philharmonic Society, Mrs. Eva Rose York, conductress assisted by solo talent, gave Romberg's "Lay of the Bell" and a miscellaneous programme on Dec. 7.

In the fore part of this month Mr. J. Lewis Browne, the very clever organist of Bond St. Congregational Church, Toronto, "opened" a fine new organ, built by Messrs. Warren & Son, in the Presbyterian church, Orillia. Needless to say he gave unbounded satisfaction.

There are glowing reports of Mr. Franz Rummel's success in Berlin. According to London *Musical Times*, "he seems to have been hailed with wonderful unanimity as a player who unites to a brilliant, unerring technique all those higher qualities of head and heart which alone enable an artist to reveal the composer's intentions in the great classical masterpieces."

Mr. W. E. Fairclough's organ recitals at All Saints' church, Toronto, have been attracting well merited attention. The programmes are excellent; their rendition masterly.

The choir of the church of The Redeemer, Toronto, under the very capable direction of Mr. Walter H. Robinson, are preparing Gado's cantata "Christmas Eve" to be given at Christmas time. The work is for double chorus and alto solo and is very pretty.

The free singing classes instituted last year by Mr. Walter Damrosch in New York proved

so successful that they being reopened. The following from the *N. Y. Sun* is interesting:

"Two meetings were held to make final arrangements for the reopening of the free singing-classes which were started by Frank Damrosch last winter and proved a success. The meetings were held in Adelphi Hall, Fifty-second Street and Broadway, and Aschenbroedel Hall, 146 East Eighty-sixth Street.

Mr. Damrosch and Edward King explained the objects and methods of the classes. Mrs. Crowley was at the meeting in Adelphi Hall, and took a lively interest in the proceedings. There were about four hundred people at this meeting, the majority of whom were girls.

"We hope," Mr. Damrosch said, "to get up a great choral union in New York, which will have three thousand or four thousand voices, and will become a permanent institution. From what I learned of the latent talent of New York last year, I believe this can be easily accomplished."

As most of Mr. Damrosch's audience was made up of his pupils of last year, his hearers looked pleased with themselves. The men cheered, and the girls waved their pocket handkerchiefs.

As they did last year, every pupil would be required to pay ten cents every Sunday. This would be to meet the expenses of hiring halls, printing music, and other incidentals. The teaching would be free.

There will be five classes, each beginning at three o'clock every Sunday afternoon. They will meet in Adelphi Hall, Aschenbroedel Hall, Caledonian Hall, (Jackson Square), Cooper Union, and a hall to be selected this week on the east side. The Cooper Union class will be composed of the pupils who made progress last year, and will be taught by Mr. Damrosch himself.

There were about fifteen hundred people in Aschenbroedel Hall, and to them, also, Mr. Damrosch made an explanatory speech."

The late Peter Ilitsch Tschaiakowsky, the great Russian composer, whose untimely death by cholera was a shock to the entire world of art, was one of the most modest and unassuming of men.

In a charmingly unaffected manner he once gave the writer of this column some recollections of his early career.

"In my boyhood," he said "I had an inclination for music. I was only five years old when I began my studies with a lady, and soon I began to play upon the piano Kalkbrenner's 'Le Fou' and other fashionable pieces of the day.

"I believe I used to surprise my friends in the Ural district with my virtuosity. But my parents had decided that I had to be a government employee, not a musician; so at the age of ten I was taken to St. Petersburg, and entered in the jurisprudence school.

"I remained there nine years, and did not do much in music in that time. There was a musical library, a piano room, and a teacher; but he simply gave indifferent technical instruction—a sort of fashionable instruction for young nobles in the school. My parents did not see anything more in me than a future office-holder.

"At the age of seventeen I made the acquaintance of an Italian singing teacher named Piccioli. He was the first person who took any interest in my musical inclinations, and he gained great influence over me. My father was finally obliged to give me some scope for the development of my taste, and before I had reached my eighteenth birthday he was good enough to put me under Rudolf Kuendiger, a piano teacher.

"Kuendiger was a native of Nuremberg, and had settled in St. Petersburg. He was a fine pianist and a thorough musician. I took lessons of him every Sunday, and made rapid progress in piano playing. Kuendiger took me to concerts where I heard plenty of classical music, and my fashionable prejudice against it began to disappear. At last, one fine day, I heard Mozart's 'Don Giovanni.' It

came as a revelation to me. I cannot express the delight which seized me.

"Yet, after leaving the school I was still only a fairly accomplished dilettante. I often had the desire to compose, but I did little. I spent two years as an under-secretary in the Ministry of Justice, went into society and to the theatres a good deal, but did not push forward in music. In 1861 I became acquainted with a young officer who had a great reference for music. He had been a student of Zarembo's courses in musical theory. This officer expressed himself as not a little astonished at my improvisation on a theme which he gave me. He became convinced that I was a musician, and that it was my duty to make music my earnest and continued study. He introduced me to Zarembo, who accepted me as a student, and advised me to leave my office and devote myself to music."

The following year the Conservatory was founded, and Tschaiakowsky became a student. The rest of the story of his life is well known. He had something interesting to say about his conducting, however. "Up to the age of forty-six," he said, "I regarded myself as hardly able to direct an orchestra. I suffered from stage fright, and couldn't think of conducting without fear and trembling. I twice tried to wield the baton, but was covered with shame and confusion. However, during the preparations for the production of Altani's 'The Witch' at Moscow, the conductor was taken sick, and I had to fill his place. This time I was more successful, and I continued to conduct Altani's rehearsals, and finally mastered the stage fright."—*New York Times*.

Patti's presence in America this season calls forth as usual a pack of jackalls who would like to rend the great artiste in pieces. They write of her voice as having lost its upper notes, its sweetness, etc; they deride her because she sings "Home Sweet Home" and other "chestnuts." Despite it all, however, they can't write out her popularity or prevent her from drawing the largest audiences of any artist living and that, too, when she is in her fifty-third year. The fact is, Patti still sings divinely and what is more, she, above all others, knows what will best please the largest number. Knowing that and with confidence in her voice as a drawing card the critics may go hang themselves for all she cares. And she is right. These anti-Patti critics give one a feeling of lassitude.

John P. Sousa is another who understands what the public wants. On the subject of programme constructing he recently expressed himself as follows:

"It is possible that a properly constituted man, while not a musician, can, by familiarizing himself with the brightest thoughts of the masters, derive as much pleasure in hearing a symphony as a simple melody.

It does not follow, though, that any conductor who is catering to the million, shall say that he will supply only the musical solids, to the exclusion of the lighter viands served as desert. His duty is to respect the wishes of his audience and his art. In doing so he will devote a portion of his programme to that which appeals to their intelligence solely, interspersed by numbers appealing to the ear only.

It is a well known fact among theatrical people, that fifty comedy companies will prosper where one presenting tragedy will earn a precarious livelihood, showing that many people prefer entertainment to instruction. Therefore, the musician's duty, in catering to the public, is rather to present music clean, brilliant, and entertaining in large quantities, and that of a decided scientific tendency in homœopathic doses."

Among the real composers of the old school we seek in vain for a wealthy man, says the *Boston Musical Herald*. Palestrina lived and died poor, although not in extreme poverty. Di Lasso came the nearest to being a rich man, because of the constant friendship of the Duke of Bavaria. Handel lost a fortune in trying to establish Italian opera in London, but sub-