

There is no musical overture to speak of as regards length, to the new Opera, as the 32 bars introduction for orchestra can scarcely deserve the name. A charming chorus, a spring greeting, opens the action. A scherzo in 9-16, full of " quaint rhythmical devices " illustrates the scene during and at the auction of the coveted real estate. The love motive is introduced by a duet between Giulia, the daughter of the organist, and Luisa one of the two cousins—in the principal roles—in which they lament the family feud which leads to so much unhappiness. The animated scene which follows, is admirably rendered in a finale, " remarkable not only for ingenuity in construction and the beauty of the melodic designs, but especially because of the happy invention of the various themes which illustrate the situation with wonderful plasticity."

The second act also spends no time in a long introduction, the 22 bars pre-luding the voices presenting two different motives. There is no balcony scene, but there is a large bay window at which the torn Luisa sits embroidering, and sings the while a ballad suggestive of her own situation. This ballad is described as quaint, but not in the maestro's best vein, the melody being in the most trying part of the soprano voice, while the undulations and harmonies are, as it were, " pulled in by the hair." Preparations for the marriage are interrupted, and during the conversation Fiorenza consents to play on the organ, which is listened to—even in Italy—by one in five of those present. The " Kyrie " he plays is mixed here and there in its phrases by bacchanalian couplets, describing a comical rustic misfortune.

It is in the third act that Mascagni surprises the listeners to his new Opera. The women are at the fountain in the square already mentioned. After 17 bars of instrumental prelude in chords by reeds and harps, there is a beautiful chorus of only 26 bars for female voices, accompanied by the wood instruments, all suggestive of the rippling of the water. The music in the scene that follows, which the composer calls " Cicallecio," or " tittle-fattle," is described as a masterpiece of humour and invention. The chorus, kept in canon form, is divided in three groups, and for some 200 bars the phrases roll from one group of the loquacious gathering to the other, " no sooner left here than caught up there, sent back, now among the sopranos, now with the contraltos, now shrill, now soft ; while the mazurka rhythm adds yet in piquancy and swing, so to say, to the effect." The illness of his daughter softens the father's heart, and he is persuaded to



WILL IT COME TO THIS?

PUBLIC OPINION.—"Sure it's the dreadful bad state they've got the 'all into wid their dotty doins'—bad cess to 'em they're more bother than they're worth, that they are, ough!"

call on his brother and be reconciled. The harshness of the reception at first is described by a series of consecutive fifths on the bassoons and afterwards on the 'cello, a new use for what is considered the grossest violation of the rules of musical composition. The closing scene of the third act is described as the most effective of the finest act on the Opera.

In the fourth act, Luisa recovers as miraculously as people usually do on the stage, and sings a charming stornello solo. The duet between the lovers, soprano and tenor, can hardly fail to be popular. The hitch which occurs in the middle of this, the last act, is happily adjusted. The air sung by Glorgo (tenor) near the close is highly praised by the London critics. The opera ends with the second theme of the Intermezzo with which the fourth Act opens, as though the new master

had exhausted all the beauties of musical composition at his command.

Mrs. McCarty—Mrs. Murphy, are you gon' to law wid the man that broke Pat's head?

Mrs. Murphy—I suppose so, for I heard the dochter sayin' to Dennis that he must get court plaster for him at once.

It doesn't take much of a hunter to bag his trousers.

The recital given by the Mendelssohn choir in Windsor Hall last evening, is generally admitted superior to all former efforts. Madame Nordica has made hosts of admirers in Montreal, and they are glad to know that she is to revisit us in mid-winter and afford another opportunity of listening to her numbers. Mr. Gould deserves all praise for the musical treat afforded our citizens.