

If one were to attend all the pupils' concerts which are being given at the present time, and many of them are so good as to be positively enjoyable—why, one would have little time for anything else, and would often require to attend two or three the same evening. Is this not a change from seven or eight years ago when only three or four of the leading teachers gave each one solitary pupils' concert, at the close of the year? This in itself shows the great strides we have made in musical advancement the last six or eight years, or since the founding of the two music schools, the Conservatory and College. Last week several of these concerts have been given and to mention all in detail would be quite unnecessary if not impossible. However, we wish to draw attention to some two or three which have been successful and highly interesting. On Friday evening last the piano pupils of Mr. J. D. A. Tripp gave a recital in the Conservatory of Music Hall to a large, well-pleased audience. A programme of considerable artistic value was performed by several most promising pupils in a manner reflecting credit on themselves and their conscientious instructor. Pieces by Liszt, Chopin, Rubinstein, Grieg, Mozart, Schubert and Saint-Saen, with several vocal selections, comprised the scheme, which, as before stated, was admirably presented. On the same evening in the hall of the College of Music some pupils of Mr. H. M. Field, varied by songs, 'cello and violin solos, gave a delightful and genuinely artistic concert. The programme opened with a splendid performance of Beethoven's concerto in C minor, by Miss Gunther. Later on the one in G major by the same composer was brilliantly played by Miss Topping; Mozart's concerto in D minor most vigorously and neatly performed by Miss Mary Mara, followed shortly after by a most musicianly performance of the last two movements of Reinecke's Concerto in F sharp minor by Mrs. Lee. Besides these numbers Miss Massie played on the 'cello Davidoff's "Am Spring Brunnen" and a Nocturne by Chopin; Miss Yokome played Ernst's Elegie "For Violin Solo and a couple of songs very expressively sung by Miss Hilliard and Miss Paul completed the interesting programme. On Monday evening, the 25th inst., a delightful "Soiree Musicale" was given by the students of the Conservatory of Music in Association Hall, and notwithstanding the intense heat, a crowded house heard the performance which, as usual, with the Conservatory concerts, was most enjoyable. Miss Franciska Henrich, a very talented pupil of Mr. Edward Fisher, and a young Miss of perhaps 16 or 17 years, played with much brilliancy and dash Liszt's Rhapsody No. 12. All the remaining items on the programme were likewise cleverly performed.

The five concerts which comprised the scheme of our Musical Festival, and which served to open the Massey Music Hall, were presented to large audiences, on Thursday, Friday and Saturday evenings, with matinee performances on Friday and Saturday afternoons. On Thursday evening the "Messiah" was given with a chorus consisting of about 400 voices and an orchestra of some 70 players, and on the whole had an exceptionally fine interpretation. The chorus sang with spirit and with fine body of tone, the attack, phrasing and general expression being carefully and creditably done. Handel's choruses are always grateful. They are written in such a way that

when properly sung the swaying mass of tone in ascending and descending passages cannot help proving effective, for being contrapuntally conceived and developed, each part has an individuality of its own apart from the fact that all are woven together into a sort of musical fabric of astounding design, and workmanship, with grand climaxes, and thrilling tonal sensations which afford unlimited pleasure to the hearer. The soloists were Miss Emma Juch, soprano; Mrs. Carl Alves, contralto; Mr. W. H. Rieger, tenor; and Dr. Carl E. Dufft, basso; and they sang their parts in the most beautiful and painstaking manner. The third concert was devoted to the performance of Mendelssohn's "Hymn of Praise," and Mr. Arthur E. Fisher's cantata, "The Wreck of the Hesperus." The soloists were the same as on the previous evening, with the exception of Miss Lillian Blauvelt, who sang the soprano solos. These works were likewise received with manifestations of approval by the large audience. The chorus sang happily and with considerable swing. Mr. Fisher's composition proves him to be a composer of merit, imagination, and originality. The music is descriptive, rich in harmonic colour and texture, and the instrumentation effective without being monotonous. We can recommend it to all vocal societies in search of novelties as worthy of being studied, for it is sure to please. The concert on Friday afternoon, although very long, was highly enjoyable. The orchestra performed, under Mr. Torrington's direction, Overture to Rienzi, Wagner; Goldmark's overture, "Sakuntala"; and Berlioz's "Rakoczy March." We confess to having been disappointed with the playing of the orchestra. We had been promised much, and naturally expected to hear something which would be positively enjoyable—but we did not. The performance of both overtures was remarkable for roughness, lack of finish, ensemble and general qualities which musicians cannot consider artistic. The horns and wood wind were frequently at fault, bad intonation and ragged work generally being distinguishing features. The fact is, and this must be apparent to everyone at all familiar with the playing of good orchestras—that there must have been many playing in the Festival orchestra who ought not to have been there. It is all very well to have a large orchestra, and to invite players of mediocre ability and technical equipment to become members; in one way they derive benefit from the fact of familiarizing themselves with important works, but unless they have the technical requirements necessary, this playing at pieces which are beyond them is entirely inconsistent with what is generally considered to be the correct way to develop good technical players and musicians. And then—what about the public? Is it not to be considered at all? People expect something extra at a festival; they pay their money anticipating pleasure, and then hear performances not above mediocrity. Perhaps the orchestra achieved its greatest success on Saturday evening in Rossini's overture to "William Tell," which was within their scope, and which really sounded well, but we scarcely think its success justified its being repeated when there was such a long programme, and the hour already late. The Beethoven Symphony which was also performed on Saturday evening, was wretchedly given. The movements were not interpreted correctly as regards tempo, and they suffered

from the same ragged, inartistic effects spoken of above. The soloists were all admirable, and gave unlimited pleasure. Miss Emma Juch, who has always been a favourite here, sang on Friday afternoon an aria from Gounod's "Queen of Sheba" and on Saturday evening, "The Jewel Song" from "Faust," and "Thou Halls of Song," Tannhäuser, in each instance being obliged to respond with encore numbers. Miss Juch is always the artist, but we imagine her voice is not so pure as it formerly was, although this may be accounted for by her indisposition. Miss Lillian Blauvelt is a superb vocalist. Her method is excellent, her voice a high soprano of delicious quality, and her interpretations musicianly, finished and artistic. She sang at the miscellaneous concerts, the aria, "Nymphes et Sylvain," Verdi's "Sicilian Vespers," and Gounod's grand valse "Mireille," to all of which she sang encores. In these selections her voice was as fresh as early morning dew, and her singing imbued with tenderness and fervor. She proved an instant favorite, and left a most lasting and favourable impression. We hope to hear her in our city again next season. Mr. Rieger, the tenor, made his first appearance here, as did also Mr. Dufft, and both made many friends with their delightful singing. Mr. Rieger's voice is warm and flexible, and produces a lovely quality of tone. He sang on Friday afternoon an aria of Donizetti's, and made a most favorable impression. Mr. Dufft is a most pleasing singer. His voice is a good one, large, of rich timbre, and he sang in a manner which elicited nothing but praise from the audience. Mrs. Carl Alves is a contralto of most graceful manner, and is a true, soulful and conscientious artist. Her voice is of good compass, beautiful and warm in quality, and she uses it with artistic freedom and with noble sincerity. She sang an aria from Saint-Saen's "Samson et Delila," on Friday afternoon, and on Saturday afternoon appeared with Miss Blauvelt in a vocal duo by Gounod. She is a most delightful and finished singer. But probably the greatest interest of the whole festival centred on the appearance of the famous and great pianist, Arthur Friedheim. He played on Friday afternoon, Saturday afternoon and evening the following numbers: Prelude, Mazurka, Polonaise, Etude, Valse and Barcarolle, by Chopin; Harmonies du Soir, Erl King; Rhapsodies Nos. 2 and 12, by Liszt. His encore numbers were Liszt's 6th Rhapsody, a beautiful poetic song by Chopin, transcribed by Liszt, and Chopin's lovely prelude in G. Friedheim is known to the entire musical world as an artist of stupendous powers, having a vivid imagination, a most beautiful tone and touch, and a technic absolutely limitless in its scope, flexibility and grandeur. His playing of the Mazurka, Prelude and Valse was poetic in the extreme, and ah! so tender and expressive. His fingers drew from the superb Steinway Grand the most sensuous, velvety tones, at times so faint as to be scarcely heard, but filled with the dreamy melancholy, the half-stifled sighs, the pathetic sadness which lingers around one as does the perfume of violets, but which came from the very soul of Chopin. And then we were treated to the most impassioned, symmetrical and thrilling playing of Liszt, as we can hear from no other artist in the world. Friedheim performed these numbers with blazing brilliance, and with astounding ease and virtuosity. What can be more beautiful than Liszt's Harmonies