

STUDIO GOSSIP.

distinguished by their flute like quality. The alto is yet higher male voice which was much used in part songs for male voices, but not being recognized as a type I merely mention the fact, to save you from confusion with regard to it. The lowest of the female voices is called the contralto (or with the alto), the compass of which, in *point of actual pitch*, (though differing in quality of tone) corresponds to the male alto (hence the name). This voice extends from F, fourth line on the bass cleff, to F, fifth line in the treble. The quality of the contralto is round, full and vibratory, and particularly adapted for emotional and impassioned music. The next in order above the mezzo (half) soprano. This voice occupies an intermediate place between the contralto and soprano, similar in all respects to the position of the baritone, with relation to the bass and tenor. The mezzo soprano is one of the most common, as well as most generally useful, of the female voices, possessing some of the character of the contralto in the lower part of its compass, with the advantage of superior flexibility. Its compass may be regarded as extending from A, fifth line in the bass cleff to A, first line above the treble. The true soprano is the highest of all the human voices, and corresponds somewhat in point of quality to the tenor. The soprano is distinguishable by the clear, bird-like quality of its tones, and its greater flexibility. It extends from middle C upwards.

SCHOLAR.—Is the class to which a voice belongs determined by its compass?

MASTER.—Certainly not. The class to which the voice belongs in the scale of sounds must be determined by its quality, not its compass. For instance, a violin without an E string could not be a violin, nor would a viola with an E string added, become a violin. And although they might be enabled to exchange their respective parts, the quality of the tones of the instrument would not be changed. The violin could remain a violin, and the tenor still a tenor.

SCHOLAR.—May not a baritone by exercising its upper register become a tenor?

MASTER.—Nature cannot be transcended. She may be fostered and developed, but not successfully changed. If the best notes of the voice exhibit themselves in the baritone, it is judicious, and possess a baritone quality. It is injudicious, by any system of forcing, to endeavor to acquire the compass of a tenor, for although the upper notes may, to a certain extent, be extended, it will surely be at the expense of the lower end of the compass, and all we shall succeed in obtaining, is something forced, artificial and disagreeable in exchange for that which was natural, good and agreeable. These latter remarks apply equally to all the voices. Many a good baritone and many a promising contralto has been irretrievably spoiled in the vain endeavor to force it above its natural compass altogether careless of the musical quality which the old Italian masters prided themselves on securing in their pupils. The modern singer is too frequently carried away by an insane desire to catch the applause of the crowd by striking some high note in conclusion to a song, often in every other respect, utterly wanting in merit. Although the voices are classed as we have just described, it must be borne in mind that there are many modifications of these types. For instance: A heavy baritone approaches in quality of tone to a bass; a bass on the other hand may be *profundo* (heavy) or light. A baritone may be light and approach in tone quality to a tenor while the tenor in turn may be *robusto*, approaching in quality to the baritone. The same rule applies to the female voices, which in almost every respect closely resemble the male.

(To be Continued.)

QUEEN VICTORIA has recently granted a charter for the establishment of a royal academy of music in Scotland. Glasgow, as the richest and most art loving city in the Northern Kingdom, has, of course, taken the lead, and it is expected that about £30,000 will be subscribed by that town, and about £10,000 by Edinburgh.

This is the season at which we expect the return of artists to their Studios laden with spoil gathered during the raids made through the summer by fen and fell. This year, however, the weather has remained so fine hitherto that those, whom other circumstances have permitted to do so, have remained out and have not yet closed the sketching campaign.

Among those who still linger in the open air is Mr. O'Brien the popular President of the Royal Canadian Academy, and we understand he is not expected up from the Lower St. Lawrence for some weeks yet. Accompanied by Mr. F. B. Schell, of Philadelphia, he is working busily for a publication which is to commence its serial publication this winter, illustrating the picturesque features of Canada, in the most complete and attractive manner. Mr. John A. Fraser returned about three weeks ago since, bringing the most successful and brilliant collection of coloured sketches that he ever executed. They are bright and true, and most clearly interpret the brightness of our climate and its pure atmosphere. This artist seems fully to appreciate this characteristic of American scenery, and does not paint Canada as if it were Wales, or Scotland, but seems to see things as they are, and to represent them in their own colours, and knows how to give due prominence to their features. This artist's route has been up the Restigouche, and on the shores of some of the inland seas of the Maritime Provinces, with their picturesque fisher folk, and we are warranted in looking forward to some fine pictures from these studies, so soon as Mr. Fraser shall have opportunity to put them on canvas.

Mr. Thos. Martin, after returning from a very pleasant trip to the coast of Maine, and glancing at the White Mountains *en passant* has been actively working in the northern part of Muskoka, from whence he has not yet returned, but a gentleman who has accompanied him reports that he has filled his portfolio well with lovely bits of Forest life.

Mr. Gagen has been on the Hudson this summer, whence he has culled some charming flowers.

Mr. Perri, to Dundas.

Mr. Cresswell has found congenial subjects at Grand Manan, where he has quite revived his old love of nature, and has proved the oft repeated assertion, that an artist gets to his best late in life, for those who have seen these Grand Manan sketches all agree that he never before brought home so fine a lot.

Mr. Matthews, who has been prevented by circumstances from visiting any of the recognised haunts of artists, has had to content himself with following the advice of Longfellow,

"That is best which lieth nearest,
Shape from that thy work of Art."

Accordingly this artist's eye has fallen upon several little home scenes of Toronto which offered very good themes for the pencil.

Next month perhaps we may give more full and interesting descriptions of individual works, among those here glanced at; also may be able to notice others whom at present space compels us to leave out of our review.

Two painters undertook a portrait of Hannibal. One of them painted a full likeness of him, and gave him two eyes, whereas disease had deprived him of one. The other painted him in profile, but with his blind side from the spectators. The first was severely reprimanded, the second handsomely rewarded.

As THE Duke of Clarence was once sitting to Northcote, he asked the artist if he knew the Prince Regent.

"No," was the brief reply.

"Why," said the Duke, "my brother says he knows you."

"O," answered Northcote, "that's only his brag."