

The MUSICAL JOURNAL

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HOFFMAN met with even greater success in Boston than attended his appearance in New York. We are glad that we shall have an early opportunity of hearing the wonderful young musician in Toronto.

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THE Choral Society announces *Eli*, with a magnificent list of soloists to sustain the leading parts. The chorus has been in training for some months, and has its portion of the work well in hand, so that we may all look forward to an excellent rendering of the Oratorio.

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THE MUSICAL JOURNAL has succeeded to some extent in drawing Dr. Strathy out of his shell, and in this number publishes a movement for two violins, from his pen. The genial Doctor has published very little hitherto, but—whatever has been the reason for this—it certainly has not been the lack of meritorious compositions. We recently had the privilege of spending an afternoon looking over his portfolios, and though the Doctor's acknowledged talent and reputation for sound scholarship led us to expect much, we were more than surprised at the many beautiful thoughts we found hidden betwixt sundry old morroccoes in his little snuggery. Some of the music then discovered will appear from time to time in future issues.

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THE ways of copyright law are mysterious indeed. Perhaps we should say that the ways of all civil laws are mysterious. After the finding of one of the higher Courts in the U. S., that a man who committed suicide while insane by hanging himself with his sus-

penders from his bedroom-door, did not kill himself, we were prepared for a great deal, and clearly saw the necessity of hanging as a murderer the man who made the braces—or the man who made the door, or both; but we were not prepared for the decision (a full account of which will be found in another column), that copyright music may be re-produced in the form of perforated sheets (used for organettes) without infringement of the copyright! Next!

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MR. F. H. TORRINGTON and his young friends are hard at work preparing for their second *Orchestral Concert*. The programme for the Orchestra has been chosen with the discrimination and judgment for which our veteran conductor is so justly noted, and while musically it is a decided advance upon the last programme presented, comprising even a movement from one of Beethoven's symphonies, the music to be performed is well within the understanding of the popular audience.

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THE *Musical Record* says: "It is a significant fact that vocalists who do not please the critical Boston public receive high praise from London critics." Significant of what? Speaking of the *Musical Record*, we hardly think friend Smith gives Manager Locke "a fair shake," (if our Bostonian cotemporary will excuse the expression!) Such crocodile tears for the Manager of the "Nationals," and such earnest expectation and longing for the good time coming, when Carl Rosa shall appear to illuminate the Bostonian musical firmament, reads very suspiciously. Appreciation by the public at large is no criterion of intrinsic merit. If it were, the "ballet" would



JOSEF HOFMANN.