YALE CREW IN TRAINING.

NAMES AND WEIGHTS OF THE MEN FOR HENLEY.

Some Particulars of the Most Famous Regatta in the World—Average Weight of Henley Crews—Time Records of the Past—Four Unsuccessful Ventures for United States Crews.

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For the first time in twenty years the two slim eight-oared shells of Harvard and Yale will fail next summer to lie side by side awaiting the referee's word to "Go." Instead Harvard will be in the race with Columbia, Cornell and Pennsylvania, while Yale will be at Henley. Whatever the merits of the quarrel between Yale and Harvard, it has resulted in two very interesting tests being made: First, a test of Harvard rowing against that of four other American Universities with whom, for a number of years, she had not rowed; and secondly, a test of Yale's rowing as compared with that of representatives of a school from which, in the seventies, Mr. Robert J. Cook brought back principles enabling Yale to make such an enviable record in the eight-oared races. Harvard having refused the annual race with Yale, and the latter receiving no invitation to compete in the general regatta, the boating authorities at New Haven determined to invade England and enter

BOB COOK.

a crew in the Henley Royal Regatta in July. The approval of the University Faculty was obtained, with the stipulation that the members of the crew should have satisfactorily completed their college work before leaving New Haven.

The Royal Henley Regatta, which this year occurs July 7th, 8th, and 9th, was established as a permanent institution in 1839. During the previous ten years various eight-oared matches had been rowed on the River Thames, and at this date the citizens of Henley contributed 100 guineas for the Grand Challenge Cup to be contested for annually by eight-oared crews. Since then others trophies have been added, as follows: For eight-oars, the Town Challenge Cup in the same year (1839), the Ladies' Challenge Cup in 1845, the Thames Challenge Cup in 1868; for four-oars, the Steward's Challenge Cup in 1842, the Visitors' Challenge Cup in 1847, and the Wyfold Challenge Cup (which is rowed without a cockswain) in 1855; for pair oars, the Silver Goblets in 1845; the Wingfield Sculls in 1830, and the Diamond Challenge Sculls in 1844.

For a time the English University eights used to compete in the races, but in later years the intervarsity contest at Putney has been considered of more importance, and it was practically impossible to collect the eight best

TREADWAY, OF YAYE (CAPTAIN).

men of each university for two races in the year. As a rule, the crews which meet at Henley are lighter and composed of men of greater activity than those selected for the university crews. This year's race between Oxford and Cambridge was an instance, showing the value of superior endurance in the long stretch of the Putney course. Cambridge showed greater finish and speed and was fancied by many as the winner; but although the light blue secured the lead, and even stretched that lead out to two lengths, they were rowed down in the last mile by their stronger rivals, and crossed the line a quarter of a length behind. Many of the University oars in past years, however, have later been found among the members of the competing crews at Henley, which are always of first-class standing, and for such a short distance represent comparatively well the ability of the university oarsmen. These races are the only ones in which first-class racing boats of all descriptions have been contending for a long succession of years, and the Henley Regatta has come to be considered the leading event of the year in English boating circles.

The contest for the Grand Challenge Cup is the most important event in the Regatta, and usually attracts a large number of entries, resulting in a very close spirited competition, and it is for this event that Yale has entered her crew. The following extracts from the rules governing the regatta show the principal conditions under which crews may compete in this race:

"Any crew of amateurs who are members of a university or public school, or who are officers of Her Majesty's army and navy, or any amateur club established at least one year previous to the day of entry shall be qualified to contest for the Grand Challenge Cup.

"The entry of any crew outside of the United Kingdom must be made on or before March 31st, and must be accompanied by a declaration stating that each person entering has never taken part in open competition for a stake money or entrance fee, has never knowingly competed with or against a professional, has never taught athletic exercises of any kind for profit, has never been employed in manual labor and never has been a mechanic or laborer."

It is said that last year the Cornell crew regretted not having entered for one of the four-oared contests as well as for the Grand Challenge Cup, and it was suggested that the Yale management consider the advisability of such a step. The different races, however, necessitate such extremely different kinds of preparation that it was not considered feasible or wise to attempt more than one contest.

The course of the race begins about a mile and two-thirds above Henley, and is one mile and five hundred and fifty yards in length. The river at this point is very straight, but only wide enough for two crews to race at a time, thus causing the contest to be raced in heats.

American college crews have already rowed in English regattas on four different occasions. The first attempt was made by Harvard, who in 1869 rowed against a crew from Oxford in four-oared shells on the Putney four-mile course. The Americans took the lead at the start and held the advantage for two miles. At this point they began to show signs of physical exhaustion, brought on by over training, and the Oxford crew slowly crept ahead, finishing with a lead of about two lengths.

The second occasion of an American college crew rowing on English waters was at the regatta of 1878, when a four-oared crew from Columbia College captured the Visitors' Challenge Cup by defeating the crews of Dublin University and those of University and Hertford College at Oxford. This race was in 8 minutes, 42 seconds, and is the only instance when an American crew has been victorious in an English regatta. In 1881 Cornell sent a crew to Henley which was defeated. A second attempt was made by this same college in the summer of 1895, when the over-trained condition of the men caused a collapse in the race with the ultimately victorious Trinity Hall crew on the second day of the regatta.

It is roughly estimated that the entire cost of sending the Yale crew to England will amount to about ten thousand dollars. Of this amount something over three thousand dollars has been raised by subscription from the freshmen and sophomore classes, and it is expected that the remainder will be obtained from the Junior and Senior classes, the Financial Union and the graduates.

The crew with substitutes will sail on June 6th, on the American liner steamer Berlin, bound for Southampton, and will be accompanied by Mr. Robert J. Cook, '76, as coach. Five staterooms have been engaged in the waist of the ship and the two shells will be taken on the same boat. During their entire stay at Henley the men will be quartered in a quiet clubhouse near the town. They have been granted the privileges of the Grosvenor Club of London, which has grounds at Henley.

Since the beginning of February, the crew has devoted all its efforts towards preparing for the Henley contest. The work was performed entirely in the tank until March 7th, when for the first time the barges were launched in the harbor. There are now two eights in training, but these will be cut down. They are composed as follows:

First crew—Stroke, Langford, '97 S, weight 175, age 19, height 6-1.

No. 7.—Treadway, '96, weight 173, age 21, height 5-11 1-2.

No. 6.—Longacre, '96, weight 182, age 22, height 6 1-2.

No. 5.—Bailey, '97, weight 176, age 22, height 6.

No. 4.—Rodgers, '98, weight 189, age 21, height 6.

VIEW OF THE HENLEY COURSE.

No. 3.—Beard, '96, weight 182, age 20, height 5-9.

No. 2.—Brown, '96, weight 171, age 23, height 6-1.

No. 1.—Simpson, '97, weight 163, age 21, height 5-11.

Average, 176 3-8, 21 years 1 1-2 months, 6 feet.

Second crew—Stroke, Rogers, '98, weight 165, age 19, height 6.

No. 7.—Marsh, '98, weight 172, age 20, height 6.

No. 6.—Coonley, '96, weight 176, age 21, height 6.

No. 5.—Sutphin, '97, weight 185, age 20, height 5-11 1-2.

No. 4.—Mills, '97 S, weight 170, age 20, height 5-11.

No. 3.—Judd, '97, weight 173, age 19, height 5-11.

No. 2.—Whitney, '98, weight 173, age 19, height 5-11.

No. 1.—Miller, '97, weight 162, age 21, height 5-8.

There is a warm contest going on for the final places, and although the veterans, such as Langford and Treadway, Longacre, and Beard, are sure of places, the others on the first crew are on trial, as it were, and closely pushed by their rivals. Fortunately, Rogers can stroke the crew, as can also Simpson and Campbell, so that loss of a man like Langford, which in some years would have completely ruined all chances, can be repaired, should it occur.

The fastest time ever made over the Henley course is 6 minutes, 51 seconds, this record being held by the Leander Club race of 1891. The slowest time in which a race has been won was in 1840, by the Leander Club crew, 9 minutes, 15 seconds. The average time made by the winners during the 57 years of the regatta's existence is 8 minutes, but during the last ten years the average is nearly fifty seconds faster than this, and shows more nearly what time Yale must make this summer in order to win under ordinary conditions in wind and water. In fact, as the rough water in '92 and '93 made the time of the finals very slow, 7 minutes, 45 seconds in '93, the usual time of the winner has for the last ten years been far better than 7 minutes, 10 seconds. Three times it has been won under 7 minutes, 10 seconds, in the last decade.

The average weight of the winning Oxford eight over the Putney course this year was 175 pounds. The average weight of the Cornell crew last year on leaving for England was 163 1-2 pounds, and at the time of rowing the race 167 2-8. One of the most noted of Cornell crews was Ostrom's at Saratoga, in 1876. That crew averaged 159 pounds, was only 5 feet 9 1-4 inches in height, but nearly 23 years of average age. Thus, it will be seen, that although Yale is sending over what would be classed as a heavy crew, they will probably not be any heavier than either the Oxford or Cambridge crews of this year. The weights of the Oxford crew given a few days before the race was nearer 177, and the Cambridge 174 and a fraction. The records of the Yale-Harvard eight-oared contests show that beef is not an essential even in a four-mile race, for one of the heaviest crews that either ever sent out was that of Yale of 1882, which averaged 177 1-2 pounds and was beaten by a Harvard crew weighing 50 pounds less by 3 seconds. The next heaviest crew of Yale was, however, a 176 1-2 pound crew, and a victorious one in 1881. In this year, however, both crews used a very fast stroke, Yale going as high as 48 and never less than 42, while Harvard went up above 40.

The time records of such short distances as that on the Henley course are very meagre on this side of the water. Cornell last year rowed in 7 minutes in practice before leaving, but Cornell also actually rowed the Henley water in 7 minutes, 10 seconds several times, and once in 7 minutes, 4 esconds before their condition began to deteriorate. On the American Thames the third half mile has been a fast one, frequently well under 2 1-2 minutes. It must also be taken into consideration that the American Thames course is not a fast one, some of the practice pulls at Poughkeepsie convincing boating men that the Hudson course is considerably quicker. The best time at New London is 20 minutes, 10 seconds, some minute and a half slower than on the English Thames. The only opportunity granted for comparison between English oarsmen and U. S. college crews upon American waters was at Philadelphia in 1876. There on the Schuylkill Cook's Yale crew won against First Trinity of Cambridge. The race was a four-oared one, and Kennedy stroked the Yale crew, with Cook in the bow, and Collin and Kellogg in the waist. The time was 9 minutes, 10 3-4 seconds.

The great concern of the management of the Yale interests will be to prevent the change in climate having a deteriorating effect upon the condition of the crew. Mr. Cook will have them in good shape when they step on board their steamer here, and, after they land, every effort will be made to put them on the line "fit." If they go there in condition and have any luck in drawing, their opponents will have a race, and "may the best crew win" is the sentiment of all.

WALTER CAMP.

SINGLE TAX DEPARTMENT

THE SOCIAL REFORMER.

He stood upon the world's broad threshold; wide
The din of battle and of slaughter rose;
He saw God stand upon the weaker side,
That sank in seeming loss before its foes;
Many were there who made great haste and sold
Unto the cunning enemy their swords,
He scorned their gifts of fame, and powder and gold,
And underneath their soft and flowery words,
Heard the cold serpent hiss; therefore he went
And humbly joined him to the weaker part.
Fanatic named, and fool, yet well content
So he could be the nearer to God's heart,
And feel its solemn pulses sending blood
Through all the wide-spread veins of endless good.

J. RUSSELL LOWELL.

FROM OLD SCOTLAND.

Readers on this side of the water should bear in mind that in England and Scotland land values are scarcely taxed at all, whereas, in Canada and the United States, the theory is that land values should be taxed in the same proportion as other subjects of taxation.

This fact gives great force to the movement to tax land values in the old country, and enists the support of many who would not advocate the placing of all taxation on land values. They think it only fair that land should bear as much share of taxation as other things.

Yet the encouraging feature is this: The movement for making land bear some share of taxation is largely led by Single Tax men, who make no concealment of their principles, and when the movement gets momentum enough to accomplish the placing of some taxation upon land values, it will be impossible to stop it there. To get that much there is going on such an economic education in the whole question that Single Taxers are getting to be as thick as blackberries.

Here are some extracts from the March number of The Glasgow Single Tax, just to hand. Notice the number of town councillors and other prominent men who are members of the Scottish Land Restoration Union—which, of course, is the Scottish Single Tax Association.

SCOTTISH LAND RESTORATION UNION.

The annual business meeting of the Scottish Union was held in the hall, 56 George Square, on Saturday, 14th March—Councillor M'Lardy, president, in the chair. Mr. William Reid, joint hon.-secretary, submitted a report of the past year's work, which showed that during the year the membership had largely increased, while a very large increase had also taken place in the literature distributed.

The monthly journal of the Union—The Single Tax—had increased largely in circulation, and had brought the movement many new supporters and friends from all parts.

The speakers of the Union had been actively employed on various reform platforms all over the country, and it was gratifying to know that wherever they went the cause for which we stood had been well received. After referring to the special work done, and special literature issued during the general election in July, the report went on to detail the action taken by the Police Commissioners, at the instance of Bailie Burt, asking the co-operation of all assessing bodies in Scotland in seeking powers from Parliament to make land values a basis of taxation. This had resulted in the discussion of the question in the various industrial centres throughout he country, and had given the question of taxing land values a prominence in the country such as it had not hitherto occupied.

The meeting then proceeded to the election of office-bearers, and, on the motion of Councillor M'Lardy, Bailie Burt was unanimously elected president. Among those elected vice-presidents were Mr. Richard M'Ghee, M.P., Provost Murray, Galashiels; Councillors M'Lardy and Ferguson, Glasgow; Rev. David Macrae, Parish Councillor Geddes and Mr. P. Fleming, Dundee; Parish Councillor Cameron, Campsie; and the Rev. J. M. Cruickshank; hon. joint-secretaries, Messrs. N. M'Lennan and William Reid; and hon. treasurer, Parish Councillor G. B. Waddell. Mr. M'Lardy was awarded a warm vote of thanks for his services as president.

THE INDUSTRIAL BROTHERHOOD.

It is encouraging to see the tendency of labor and social reform organizations to incorporate Single Tax and proportional representation in their platforms. Here is an extract from "official circular No. 10" of the Executive Board of the Industrial Brotherhood of Canada, whose headquarters are in London, Ont. This extract gives the recommendation of the Board as to the new platform of the Brotherhood:

Your Executive Board would recommend as follows: That the preamble be retained entire; that the seventeen articles in the present platform be abrogated (see pages 4, 5, 6 and 7 of the Constitution), and the following substituted in their place as a declaration of principles:

1. Proportional representation.
2. The adoption of the Initiative and Referendum.
3. The Single Tax on Land Values as the only equitable system of taxation.
4. That all National Monopolies shall be operated by the National Government in the interests of the whole people.
5. That all Municipal Franchises shall be controlled and operated by the Municipalities.
6. All money to be issued by the National Government direct to the people, and that all private banks shall be abolished.
7. That the hours of labor shall be reduced to keep pace with the progress of labor-saving machinery.
8. And that believing in the principle of voluntary co-operation, as an organization, we deem it our special work to try and bring about a better state of society than the present unjust and senseless system of production and distribution by our own individual and united efforts, to which end we recognize the urgent necessity of industrial co-operative manufacturing institutions, that shall be established, owned and maintained by the workers themselves, to the end that every producer shall enjoy the full fruits of his or her labor without undue or excessive toll, and as an Order, we pledge ourselves, by every honorable means, in our power, to work for the accomplishment of these objects and the triumph of right principles among men.

JOSEPH T. MARKS, Gen. Sec.-Treas., 427 Grey-street, London, Ont.

PROPORTIONAL REPRESENTATION.

The Industrial Banner of London, Ont., which, by the way, is a model of good type and clear printing, has proportional representation for the subject of its leading article. The following is an extract:

There can be no gainsaying the fact that our present system is most unfair, and the inevitable result is that at every election thousands of voters are practically disfranchised as completely as though they never had a vote. By the system of proportional representation the people would secure direct recognition, machine politicians would lose their power, the best men would inevitably be elected to public offices, and no candidate would ever be returned who did not secure a requisite vote. Under the present system Parliaments have been returned to power when they have actually had a minority of votes. Voters have been lived by means of the gerrymander, and in the case of a three-cornered fight in any of the constituencies candidates are frequently elected who, under any other circumstances, would stand no show whatever, and who do not represent a majority of the electorate."

"When social reformers come to realize the possibilities that await them under a right and intelligent plan of election they will understand that this reform is a most important one, and once adopted will open the way for the theories they profess—to find public representation on the floor of Parliament. We live in an age when the people have begun to think, and we believe the time is not far distant when proportional representation will be a foremost plank in the platform of every reform movement. Right in principle, and simple of application, it must necessarily appeal to every citizen who believes in a fair registering of the public will, and its adoption will tend to purify our politics, and make them something better than a farce."

MUSIC'S REALM

Elijah—Second Part.

The second part of the "Elijah" is in some respects finer than the first. It contains at least as many immortal fragments, while the great danger of monotony is avoided by a variety of new and startling incidents woven into an elaborate whole, which, if it does not exceed the first part in beauty of arrangement, has evidently made greater demands upon the composer, and astonishes the listener by its sustained power and completeness.

"The Messiah" is composed in three parts; but we may fairly say that although Mendelssohn found it possible to produce a second part in many respects more powerful than the first, the unique splendor of that second part rendered the very notion of a third simply out of the question.

Resuming the subject, we find that the action is not immediately recommenced. It would indeed be hard if we could not put up with some moral comment upon the events which have just occurred, especially when the moral is conveyed by one of the most thrilling soprano songs ever written. The clear freshness of the key of five sharps breaks upon us with an impetuous rush of words. "I, I am He that comforteth; be not afraid, I am thy God." The highest pitch of exultation is reached when the voice sweeps up from C to the high A, to descend through a splendid sequence and rest upon the lower A on the words, "I the Lord will strengthen thee." In the chorus of the song all the most brilliant soprano effects which are calculated to express the confidence of a burning impetuosity seem to have been well-nigh exhausted. The same phrase from C to A has apparently brought things to a climax towards the end; but in the next line a completely new and still more startling effect is attained by sweeping from B to A natural (instead of the normal sharp A of the key), and descending through a long G to the close of the song in B.

But we have not yet done with the exulting sentiment started by the soprano, for we are now close upon what has been not unjustly considered the greatest of Mendelssohn's choruses. After a silence of about half a bar, the mighty "Be not afraid," with the whole power of the chorus, orchestra and organ, bursts with a crash upon the audience, already filled with the emotion of triumph in its more simple song form. Now it is not one shrill angel only, but, as it were, all the battalions of heaven, with joyful shouting and glad thunder marching onward, and chiming as they go the glorious deliverance which God has prepared for His people.

The languishing of thousands is then described in a minor phrase of contrast taken up by each part in succession, while the accompaniment expresses the fainting of those who rise and fall and gasp for breath; and the old scene of the wild land smitten with drought and inexorable suffering of thirst-stricken people, comes back to us like a dim memory in the midst of this glorious atmosphere of redemptive joy, when, with a suddenness and imperious decision that nothing can check, the dream is arrested and vanished forever before the recurrence of the first colossal subject, which now proceeds for some time with a steady swing, and a kind of white heat at once resistless and sublime. The rapid march of the chorus now so fastens the listener that he almost pants for an enlarged scene, or rather longs to take in the sound with more senses than one. There are no pages more utterly satisfactory, even to the ordinary hearer, than the closing pages of "Be not afraid." The satisfaction is shared by the orchestra; every instrument has to play what it can play so well; the first violin parts especially make the heart of the violinist leap to look at them. Who does not remember the richness of the accompaniments in that striking passage towards the close where the musical phrase rises on a series of melodic steps, supported by the richest harmonic suspensions from B, B to A, from D, D to C, from C, C to B, until the long D is reached in the word "afraid," and the violins in serried ranks, with all the power of the most grinding stretto, scale to upper E once, with a shrill scream that pierces high through the orchestral tempest, and then drawn down to the long-expected D which ends the phrase? This consummate passage is repeated in extenso, without pause or interlude, and brings us to the last two shouts of "Be not afraid," accompanied by the significant silences which usher in the close of the chorus; and then, in the simplest and broadest form, come the eight bars of thunder well weighted. Those bars rendering their three massive clauses are felt to be sufficient balance without any extra page of musical peroration. Anything more simple can hardly be imagined, but nothing more complicated would produce so complete and majestic an effect. Mendelssohn is not less great because he knows when to be simple.

The enthusiasm of the people for the worship of the true God and His prophet proves short-lived enough, and a new figure is now brought before us in connection with the popular disaffection. A few words of scathing rebuke addressed to Ahab, in some of these matchless recitations which knit together so many portions of the oratorio as with links of pure gold, a lofty proclamation of the outraged sovereignty of God, and a sharp condemnation of Baal worship, are sufficient to bring out the Sidonian queen with powerful dramatic effect. The type at once of heathen pride, beauty and insolence, this great pagan figure, in the midst of her haughty and indomitable will, towers high above the wretched vacillation of King Ahab on the one hand and the miserable irresolution of the populace on the other. In all Israel she was the only worthy rival of Elijah, for she alone seems to have thoroughly known her own mind. Not for one moment did she confuse the points at issue. It was human passion and human power pitted against the righteousness of Jehovah; it was the licentious orgies of Ashtoreth and the splendid rites of the Sidonian Baal against the worship of holiness, and the severe purity of the Jewish ritual. But in the moment of her supreme rage Jezebel did not forget her cunning, and she sums up her case before the people in the most effective possible manner, when in her remarkable recitative she exclaims, "Doth Ahab govern the Kingdom of Israel while Elijah's power is greater than the King's?" For popular purposes it was not so much Jehovah against Baal, as Elijah against Ahab; and the populace now side with the queen as readily as they had before sided with Ahab and Elijah. Shouts of "He shall perish!" rend the air, and in the pauses the voice of Jezebel is heard lashing the multitude into savagery with her scorpion tongue. The popular wrath settles at length into a powerful, but somewhat unattractive chorus of "Woe to him!" rounded off with a brief orchestral close, in the course of which the last forte is toned down into pianissimo, and the much-needed rest comes in the shape of a beautiful and tender recitative and melody, in which Obediah bids the prophet hide himself in the wilderness, assuring him in a phrase of singular purity and elevation, that the Lord shall go with him, "and will never fail him nor forsake him." And yet Elijah is destined shortly afterwards to feel himself almost forsaken.

Sheltered only by the scanty boughs of a solitary bush in the wilderness, alone amid the inhospitable rocks of Southern Palestine, we can scarcely picture to ourselves a figure more utterly forlorn. Faint and weary, his steadfast spirit for once sinks within him. A great reaction, physical as well as mental, now sets in. Flesh and blood can stand only a certain amount of pressure, ad Elijah's power of endurance has been fairly overwrought. The long watch upon the mountain, the intense emotion of that silent prayer for rain in which the prophet seemed to bear in his heart to God the sins and the sorrows of a whole nation—the stupendous answer to his petition, followed by the almost immediate apostasy of those to whom it was granted, the wrath of Jezebel, and the rapid flight for life—all this seems to have broken down for a moment even the noble courage and endurance of Elijah. The first and the last feeble plaint now escapes him: "It is enough, O Lord, now take away my life." You are filled with reverent sympathy at the sight of the prophet's utter dejection. Never, surely, was there anything conceived in the language of sound more pathetic than the melody to which these words are set. We follow every graduated expression of the almost monotonous emotion until we perceive how largely due to mere physical causes is this apparent spiritual lapse. Elijah prays for the sleep of death, but the recreative sleep of the body is all that he really needs, and presently, in spite of himself, overcome with intense weariness and exhaustion, while his lips have hardly ceased to falter out the words "It is enough," he falls asleep under the juniper tree. It is a sight for angels to look upon, and with the silence of the wilderness and the sore need of the prophet the celestial ministry recommences. Not less exquisite, though more brief, and, if possible, more perfect than the angelic chorus in the first part ("He shall give his angels") is the soprano trio, "Lift thine eyes unto the hills." Happy prophet! To pass from the arid wilderness to such a dream of heaven, and to exchange suddenly the valley of the shadow of death for the bright morning hills, "Whence cometh thy help." No other vocal trio with which we are acquainted equals this one in perfection of form and in the silver-toned ripple of its unbroken harmony.

Conductors.

Of the three new conductors, new at least to London, who visited us last year, Herr Mottl, of Stuttgart, and occasionally of Bayreuth, was remarkable for the character of his attitudes and the expression of his gestures. He seemed to represent in his own person the emotions which, properly understood, Wagner's music should inspire. Herr Siegfried Wagner, unable apparently to devise for himself a bearing of any more striking originality, exhibited the strange spectacle of a conductor, not naturally left-handed, wielding the "baton" with his left hand, Herr Nikisch, following in the wake of conductors distinguished by the vigour of their personal as well as of their mere manual performances, gained for himself special distinction by abstaining from poses altogether. But, quiet as he remained, he held the whole of the orchestra with is observant eye, and though his beat was neither very high nor very deep nor particularly sweeping, yet every movement of his wand had its meaning, and was implicitly obeyed.—Musical Opinion.

To an orchestra the conductor has to be the leading spirit for the time being, and those who have had proper orchestral training, and who have been under good conductors, can best realize what it means to be able to rely thoroughly upon the leading of a properly qualified conductor. The first principle of the art is to know "how to beat the time." Some very funny things occur when this is not properly understood by a conductor. For instance, supposing that a march in common time is in question, four beats in a measure, with one measure of "two-four time, introduced in the course of it, before a change of subject in which latter the original time of four beats is resumed. The conductor beats four until he comes to the two-four bar, when he beats two and then should resume in the new movement the original four beats, with the down beat on the first of every measure, of course. Owing to forgetfulness, say, in the "two-four bar," he beats two, down, up, all right, but goes straight on with "three, four." The orchestra then enjoys the experience of trying to follow a conductor whose down beat, "one," is in the middle, instead of at the beginning of the bar. The sensation in the orchestra is nothing to that felt by said conductor when he discovers, by the smiles in various directions, that he has innocently done something to cause the fun. Another instance is where the edifying sight of a conductor, laboriously and with desperate energy, beats "one," "two," "three," da capo, da capo, right through a valse, an industrious exercise calculated to shorten any ordinary life, when by the proper, customary and easy way of beating, the valse can be made to go without the distressing spectacle of an individual beating time as if for life or death. In another direction another instance may be cited where a conductor of an orchestra gives the signal to begin. After a few bars something is evidently wrong. A stop is made and all begin again. Still something is wrong. After another start or two, with the same result, the conductor gets over the difficulty by leaving the number out altogether. What was wrong? The clarionet player was using the wrong clarionet. The members of the orchestra, amongst whom various mysterious and significant looks and repressed smiles prevailed, knew what the trouble was all the time, but, as it was not their business, said nothing, as usual. It was fun for them all the same. Other things, such as a conductor forgetting to beat at all now and then, add to the comfort of the orchestral player, as he generally gets the blame, if anything goes wrong in consequence. Sometimes a conductor, by accident, makes a mistake, but, if he frankly admits it, gets all the needed sympathy, and assistance from the orchestral players themselves.

* * *

W. Elliott Haslam told a capital audience what he knew about the voice, how to use and how not to abuse it, on Saturday afternoon, April 11, illustrating his ideas through his own pupils. Mr. Haslam has had a long and varied experience as a singing teacher and evidently thoroughly believes in the doctrines he advances.

* * *

The first chorus rehearsal for the jubilee performance of Elijah took place last Monday evening at the Guild Hall, McGill-street. Mr. Torrington seemed more than pleased, not only at the turn out of our best singers, but at the quality of tone of the voices, and the ability to read displayed. The first rehearsal was a decided success, and the chorus thought so, too, judging from the pleased manner of all at the close of the practice. It was announced that the chorus list would close at the end of April, after which no other singers will be admitted. The conductor invites all singers of any pretension to take part, but delay in signifying intention to do so may cause disappointment to singers who do not secure their places in time.

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The Toronto Philharmonic began its rehearsals of Rossini's "Stabat Mater" on Tuesday night, and did satisfactory work.

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Burney, in his account of the 1784 commemoration, says: "Indeed, Handel was always aspiring at numbers—in his scores and in his orchestra—and nothing can express his grand conceptions but an omnipotent band. The generality of his productions in the hands of a few performers, is like the club of Alcides or the bow of Ulysses, in the hands of a dwarf."

Handel is credited by his enemies with being fond of noise, at all events, it is on record that "Handel's (opera) band is uncommonly powerful." He sometimes employed four horns, sometimes four trumpets, with trombones, and the wood wind probably doubled, possibly trebled, for numbers of hautboys and bassoons were then found in all orchestras.

* * *

The celebrated Yunck String Quartet of Detroit is to give one of its unique and splendid concerts at the Guild Hall, McGill-street, May 7th, when a choice program of classical, but popular, music will be given. Herr Yunck is an eminent violinist, and his cellist is a first-class soloist also. The visit of the club will be quite a fashionable event, the success of which is already assured.

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