

copies of the maps of Canada, compiled by French travellers of the seventeenth century, and the other geographers and explorers of the period. Passing over the introductory matter, we arrive at the articles proper to the volume, viz., that on Jacques Cartier, by Dr. De Costa; on Champlain, by the Rev. E. F. Slafter; on Acadia, by Mr. C. C. Smith; on Discovery along the Great Lakes, by the Rev. E. D. Neill; on Joliet, Marquette, La Salle, Hennepin, and La Hontan, by the editor, with an account, by the same pen, of the Jesuit Relations, and a paper on the Jesuits, the Recollets, and the Indians, by Mr. J. Gilmory Shea. An able and carefully wrought out monograph on Frontenac and his Times, by Mr. George Stewart, junr., of Quebec; with interesting articles on the New Netherlands and the Dutch on the Hudson, by Mr. Berthold Fernou; and on New Sweden and the Swedes of Delaware, by Prof. Gregory B. Keen, bring the interesting volume to a close.

With this bare enumeration of contents, we must at present content ourselves, hoping to have the opportunity to return to the work, or at least to this volume of it, in a future issue of THE WEEK. Enough, no doubt, has been said to indicate the scope of the volumes, and to whet the appetite, of students of native history at any rate, for some further and more intimate knowledge of this elaborate and most useful work. Projected on its generous lines, with all that writers and editor, and we might add that publishers, have done for the work, this Narrative and Critical History of America must take its place as one of the most serviceable, as well as notable, contributions to the history of the New World. As such it will doubtless be appreciated not only by the general reader, but by all scholars and students of the early history of the Continent, whose future labours it will vastly lighten, and whose research it will amply and readily satisfy.

G. M. A.

## MUSIC.

Anglo Canadian Company :

"THE GOLDEN THRESHOLD." Song, by F. N. Löhr. A very charming song for medium voice, the music appropriately fitted to beautiful words by Edward Oxenford.

"WHEN THE WIND BLOWS IN FROM THE SEA." Duett, by Henry Smart. Good English duetts are so rare nowadays that this one will be welcomed as a boon.

"CYNISCA VALSE." By Pierre Perrot. An extremely pretty valse, with voice accompaniment in parts (*ad lib.*), destined to be popular.

I. Suckling and Sons :

"CARILLON DE LOUIS XIV." Chas. Neustadt. A very charming and graceful *morceau*.

"SARABANDE." E. Nollet. One of the prettiest we have seen lately—although not written in strict "Sarabandé" time.

"THE OLDEN TIME" (GAVOTTE). F. J. Hatton.

"GRETCHNIE" (GAVOTTE). F. J. Hatton.

These two gavottes bid fair to rival in popularity the same composer's impromptu "*Molto Felice*."

"MA BELLE" (VALSE). H. Cresswell Shaw. A pretty valse with a good swing, to it and tuneful withal.

We have also received the following publications :

- FRANK LESLIE'S ILLUSTRATED SUNDAY MAGAZINE. March. New York: Park Place.  
 SCRIBNER'S MONTHLY. March. New York: Charles Scribner's Sons.  
 CANADIAN METHODIST MAGAZINE. March. Toronto: William Briggs.  
 FORUM. March. New York: 97 Fifth Avenue.  
 LIPPINCOTT'S MAGAZINE. March. Philadelphia: J. B. Lippincott Company.  
 ST. NICHOLAS. March. New York: Century Company.  
 ATLANTIC MONTHLY. March. Boston: Houghton, Mifflin, and Company.  
 DOMESTIC MONTHLY. March. New York: Blake and Company.  
 THE BROOKLYN MAGAZINE. March. New York: 130 Pearl Street.  
 THE ANDOVER REVIEW. March. Boston: Houghton, Mifflin and Company.

## MUSIC.

To one-half the public it may have appeared a rash undertaking for any body of musically inclined people in this already beleaguered town to meet, organise, and formally constitute in itself a new Oratorio Society. Yet to the other half it may have appeared as plucky as, according to local tradition, was the first attempt years ago to found the original of all these societies in our midst. The new Society, or the Musical Union, will, doubtless, have friends as well as enemies, detractors as well as admirers; and, while it is not to be expected that a musician of Mr. Harrison's attainments will content himself with anything short of the arduous, yet fascinating, labours of the *conductor*, as contrasted with the somewhat monotonous and colourless work of the *teacher*, it will be well for the promoters of the new Society to take up some, at least partially, new line, and to mark out for themselves a more or less original course, which shall ensure them the interest, curiosity, and sympathy of the public—that public which, they must remember, has three other societies to listen to, applaud, and subscribe to during the season. As music is rapidly approaching the purely architectural stage, new schools being an impossi-

bility, inspiration a dead-letter, and melody defunct, we may look forward to possibly a better acquaintance with, and warmer understanding of, the old and partly forgotten masters, as well as the modern composers, whom it is fashionable to allude to as "tone-poets," one outcome of which may be the dedication of certain societies and musical organisations to the study of special composers. We may shortly have a "Bach Choir," a "Rubenstein Choir," a "Wagner Society!" Or a purely English organisation, which will choose from that wide and brilliant circle embracing Purcell, Arne, Bishop, Lawes, Sullivan, Cowen, Mackenzie, Oliver King, Balfe, Barnett, Bennett, and Barnby! Or an exclusively Italian one, which will present masses, hymns, operas, and serenades from Carissimi, Cavalli, Cesti, and Monteverdi, down to Rossini and Donizetti, Verdi and Boïto! At this rate we should quickly reach the point already gained in the imagination of many, and establish in time societies for the exclusive practice of American compositions (?), nay even Canadian.

WITH regard to the performance of the "Prodigal Son," the strongest point scored was, without doubt, the singing of the chorus. Time and tune were equally good, the balance fair, and the tenor part unusually well given. The work is a charming and melodious one, but is specially designed for orchestral accompaniment, the absence of which rendered the concert much tamer than would otherwise have been the case. The soloists acquitted themselves admirably, Miss Huntington, of course, carrying off the honours. The miscellaneous part afforded Mr. Thrower and Mr. Norris opportunities of displaying their excellent gifts in a more popular style than oratorio singing warrants, and the Society contributed a neatly-sung part song by Miss Macirone. Mr. Schuch, the favourite basso, Mr. H. Guest Collins, and Mr. W. E. Clarke assisted materially in the production of the work, and the conductor, Mr. Harrison, must certainly have felt a pardonable pride in the creditable rendering of so varied a programme by so youthful a society.

VERY tasteful coloured invitations, bearing the young lady's Royal Academy medal in one corner, and otherwise suitably decorated, admitted to Miss Elwell's Matinee Musicale on Saturday last. The *beneficiare* played to much advantage in the Henselt Concerto, and Miss Hillary, Miss Berryman, Mr. Schuch, Mr. Jacobsen, and Mr. Phillips gave their valuable assistance. Boïto, Beethoven, Lassen, Schumann, Molique, and Randegger were represented in the well-chosen programme; while probably the concertina pieces, in which Miss Elwell is such a proficient, were the greatest novelties to a Saturday afternoon public. Miss Elwell is a valuable acquisition to the musical profession in Toronto, bringing, as she does, competent training and correct method to bear upon distinct and unusual talent for the piano and the concertina. The concertina, we may remark, becomes in Miss Elwell's hands a much superior instrument to the concertina of days gone by, which, under the manipulation of Sedgwick and Company, produced variations on "Rock Me to Sleep, Mother," and "Auld Lang Syne."

IN aid of the Industrial School, a charming musical evening was held last Thursday at the residence of Mrs. H. Piper. Mrs. Corlett-Thompson, Mrs. J. B. Hall, Mrs. Piper, and various other talented artists assisted. The sensation of the evening was the appearance of a phenomenon of eleven, Miss Blanche Loeb, who performed, on the violin, several striking and difficult pieces by Wieniawski and other well-known composers. His Worship the Mayor, in accordance with his usual geniality and kindness of heart, was present, and expressed himself delighted with the entertainment.

SPACE does not permit of a lengthy notice of Monday's excellent concert in Shaftesbury Hall, under the auspices of the Chamber Music Association. That the concert was one of the most satisfactory of the season, every one will admit. The Haydn Quartette was rendered in a perfectly satisfactory manner, the delightful finale being specially well given, although Mr. Jacobsen was sometimes uncertain in his upper notes. The Beethoven Quartette, with Miss Elwell at the piano, went remarkably well, with the exception of a slight lack of understanding among the performers. Miss Elwell also played a couple of pieces by Schumann. The string quartette, however, principally distinguished itself in the performance of Schubert's exquisite Andante. This beautiful number, so much like the Seventh Symphony Allegretto in A minor, is one of the most striking compositions Schubert has left for chamber music, and never fails to create a great impression by reason of its mournful iteration of certain phrases of great melodious charm. Miss Clara Barnes, of Buffalo, adds to a beautiful presence a truly superb voice. She is not only a singer, but she possesses a voice so youthful, round, full, and rich, that she evokes a true and unaffected enthusiasm. It will be a matter of great desirability to hear Miss Barnes shortly again. Mr. Corell supplied an excellent Obligato on his 'cello; but where was Mr. Arthur Fisher? Not at the piano, as he ought to have been; for Mr. Jacobsen, though our leading violinist, cannot be expected to furnish such correct accompaniments as in a concert of this rank the public looks for. The next of these enjoyable concerts takes place on the 18th of April.

HAMILTON.

AT the annual festival of St. Mary's Orphan Asylum, held in the Grand Opera House here, a very long programme of very unequal merit was presented to an audience which crowded the house to its utmost capacity. The chief vocalists were Miss Rose Braniff, soprano, and Mrs. Petley, contralto, of Toronto; Mrs. Fenwick, mezzo-soprano, of this city; and their singing pleased their hearers much. Miss Braniff was especially successful in Benedict's "Carnival de Venice." Other vocalists were Miss