

Towing a Piano.

While travelling in Ireland a few years ago a gentleman heard a story from the lips of a magistrate who was an eye witness to the incident which he related as they jogged along together on a little jaunting car. Along the Donegal coast are several islands, and the magistrate pointed out one in particular as the scene of his story. It was several miles of the main land and had quite a population. The owner, said he, had purchased a piano and had sent a big boat manned by several men to bring it from the mainland. When the boat returned to the island, the family of the purchaser went down to the beach to receive the instrument; but the boat was empty, much to their disappointment. "Why did you not bring the piano?" was their first and eager salutation. "We have brought it," was the answer. "Well where is it?" "We've got it in tow," came the answer in broad Donegal. The instrument had been packed in the usual wooden case, and as they had some difficulty in getting it conveniently into the boat, they had tied a stout rope around it, made it fast astern and then gently pulled for the shore.

Expensive Violin Bows.

The highest price publicly recorded that has ever been paid for a violin bow was for one made by Francois Tourte, of Paris (1747--1835), the greatest bow-maker who ever lived, and \$260 was the sum paid for it by the Joachim Presentation Fund Committee. This bow was given to the great virtuoso. The highest price recorded in the auction room was given by Mr. Alfred Ebsworth Hill, at the Hotel Drouot, in Paris, in February, 1887. The bow he then purchased was likewise made by Francois Tourte, and was knocked down to him at 1,100fr. (\$220). One of the highest prices paid for a violin is \$10,000 by Mr. Crawford, of New Park, Trinity, near Edinburgh. It is down as the "Salabue Stradivari," and dates 1716. The cost of the raw materials of a violin, comprising seventy different parts, has been estimated at something over a dollar. It is said that Pittsburg stands on grounds once given in exchange for a violin.

The Power of Music.

A family living in a Harlem apartment house received a call from the gentleman living in the next flat. The young lady of the family met him at the door.

"You are the young lady who plays on the piano in this flat, are you not?" said the caller.

"Yes, sir."

"Would you do me the favor to play some of Wagner's music this afternoon from two to three o'clock?"

Young lady (very much flattered)—Certainly, sir. I suppose you love music.

"No, its not that. The truth is, the landlord is going to call on me this afternoon for the rent, and I am going to claim a reduction on account of your piano playing. Now, if you will play when he can hear it for himself, I think he will cheerfully come down five dollars a month in the rent."—*Texas Siftings.*

Miscellaneous.

Von Bulow's remains were cremated.

Verdi's "Falstaff" has been brought out at Cologne with great success.

Leipzig has heard several movements from Mr. F. H. Cowen's Scandinavian Symphony. The *Scherzo* was encored.

A writer in London *Musical Herald*:—"Sounds are strings tied to your sensibilities, by means of which they are pulled up and down as curtains to the windows of your soul."

At a recent symposium on the subject of the future of music in Germany, in which Hanslick, Jadassohn, and Moszkowski participated, it was practically agreed that originality in operatic music exists at present principally in the new Italian school.

Massenet's "Werther" has been performed in Chicago, for the first time in America.

Melba will make a concert tour to this country next autumn under the management of Messrs Abbey, Schoeffel and Grau.

It is reported from London that Mr. W. S. Gilbert is writing a libretto which Mr. George Henshel will set to music.

"Rob Roy" is the title of the new opera by Smith and De Koven. It will be produced by the Whitney Opera Company next season.

Johann Strauss, the waltz-composer, was formerly a clerk in a savings bank.

Leoncavallo has a comic opera in hand. The libretto is his own. It is founded on Goldoni's "Don Marzio."

Siegfried Wagner has conducted a grand orchestral concert at Brussels. He received great praise for his skillful directing.

Verdi intends to found a large asylum for singers and musicians, and will devote the greater portion of his fortune to this object. "When my name is forgotten," he is reported to have said, "this asylum shall recall it."

Miss Sybil Sanderson, the American *prima donna*, has made a success in Massenet's "Thais," in Paris.

Master Lewis, the celebrated boy soprano of the Church of the Messiah, Boston, is to make a concert tour.

Mr. Edward R. Doward, who has filled the position of organist and choir-master in the Ascension church, Toronto, for the past eight years, has placed his resignation in the hands of the church wardens, to take effect on the 1st of August next. Regret is expressed on all sides at the severance of a connection between organists and people that has been so satisfactory.

Max Bruch's latest work, "Leonidas," for baritone solo, male chorus, and orchestra (Op. 66), has been successfully produced at Bremen under the direction of the composer.

Berlin has had quite a number of concerts in memory of Hans Von Bulow, in which the leading choral and instrumental societies have participated.

Girofle-Girofla with Lillian Russell and Digby Bell at the New York Casino has lately had a gorgeous revival that awakened old and brilliant memories.

Boston's Handel and Haydn Society, Boston, close their present season with a testimonial to Carl Zarrahn in acknowledgement of his 40 years of service as a conductor of that society.

Arthur Friedheim, the pianist, recently appeared in the role of conductor. The works performed under his direction were Listz's "Faust" Symphony and Wagner's Kaiser March, both of which he conducted without the score. New York critics accord him high praise in this new capacity.

Dr. Dvorak who, for the next two years, will remain Musical Director of the National Conservatory of Music New York, at a salary of \$15,000 per year, will, doubtless, during that time produce several original musical compositions worthy of his genius and the advantages which his eminent position presents.

There are one or two churches in England with surpliced choirs of ladies, but the novelty does not catch on. We now hear from Gibraltar that in the ugly building called a cathedral, on the Rock, 37 lady choristers have just appeared in surplice jackets and a black skirt over their ordinary dress, and college caps. Archdeacon Govett says that the innovation is necessary, because "among the 5,000 military stationed at Gibraltar little difficulty is found in obtaining tenors and basses, but boys' trebles to balance them are scarce."—*The Folio*, Boston.

Prof. W. H. Cummings in a recent lecture before the London Royal Institution, said, as regards to the use of viols (the precursors of the modern violin and violoncello) in the cathedrals during the 15th and 16th centuries: "It was quite often the practice to put a small chorister boy inside the body of the instrument to sing the soprano part, while the violinist obtained the bass from the strings, sometimes adding a tenor part with his own voice." From this we should judge that either the viols were unusually large, or that the chorister boy was quite small. These viols were used in sets and went out of use in the 17th century.

Mr. Edgar Buck, formerly of Toronto and conductor of the Toronto Vocel Society, is now engaged in teaching singing in Victoria, B. C. Mr. Buck has always been a bird of passage staying nowhere very long; so it will not prove much of a surprise to hear of him next as being either in China or at the North Pole.

The Mendelssohn Quintette Club, which is still directed by Mr. Thomas Ryan, recently appeared in Victoria, B. C., much to the delight of the musically cultured of that remote but pleasant city.

Whaley, Royce & Co., Toronto,

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