

MUSICAL TORONTO—Part II.

HARRY M. BLIGHT,
Baritone.

OUR church choirs, as schools for the study of sacred music, should not be overlooked in a summing up of Toronto's musical equipment; nor would it be right to ignore such midway organizations as the University and Knox College Glee Clubs. We have fairly good choirs in many of the churches, and a few really excellent ones. The Metropolitan, under the leadership of Mr. Torrington, stands well to the front, the magnificent organ which "backs" it—and is played in such a masterly manner—giving it an advantage over most of its rivals. The choir of St. James' Cathedral is now conducted by Mr. W. Elliott Haslam, whose management is being attended with gratifying results. It is whispered abroad that these choristers are shortly to be supplanted—young ladies and all. This will look sweetly pretty, and will delight the hearts of old-fashioned Protestants, of course, but it will probably have little effect upon the music. One of the best known choirs is that of the Church of the Redeemer. It consists of some forty voices, and is noted for its refined and artistic phrasing.

E. T. COATES,
Basso.

Mr. E. W. Schuch, the choirmaster, recently conducted his twenty-first monthly "Service of Praise" at this church before the customary crowded audience. These monthly services have attained remarkable popularity, as on each occasion the choir is assisted by soloists of more or less distinction from the ranks of our local singers and organists. Carleton Street Methodist church has a choir which, though comparatively small, has no reason to fear comparison with any of its neighbors. The conductor and organist is Mr. J. Churchill Arlidge. Mr. Fred. Warrington conducts the choir of the Sherbourne Street Methodist church, and Mr. Harry M. Blight that of Elm Street. The musical service at both these churches is uniformly good. At the Jarvis Street Baptist church Mr. A. S. Vogt superintends the music and conducts a choir of which the denomination is proud.

The Musical Festival which was given in the summer of '86, (and which proved a brilliant success, both artistically and financially) was the culmination up to that date of the work done in our church choirs and societies. We have made progress since then, which assures a still greater success for the forthcoming festival.

ALEX. GORRIE,
Tenor.

In the matter of solo singers Musical Toronto possesses an "array of talent" worthy of the most respectful consideration. Among our sopranos is Mrs. Caldwell, who possesses a voice which may be called unique. Probably no other singer in America can render a pathetic ballad with such melting effect; while in music of a florid description she is, if possible, still more wonderful, as those who have

TOM HURST,
Conique.FRED WARRINGTON,
Baritone.J. C. ARLIDGE,
Flute Soloist.SIMS RICHARDS,
Tenor.T. C. JEFFERS,
Organist.

heard her sing the "Carnival of Venice," "The Cuckoo Song," or the "Staccato Polka," can bear witness. Mrs. Caldwell's voice is bird-like in quality, and has a phenomenal compass, going up to F with no apparent effort. (No pun here.) Indeed, the ease with which she sings is one of her greatest charms. It will readily be understood that this lady is in great demand for the concert stage, both in Canada and in the principal cities across the lake. Mrs. Thomson, *née* Agnes Corlett, has for several years held a very high place as a soprano. She has a beautiful voice, pure, sweet and sympathetic, and

her ballad singing is always charming. We are disposed to think that this is Mrs. Thomson's *forte*, though of late she has displayed a preference for operatic music. While she has proved her mastery of the technical difficulties, and found scope for the display of vocal ornamentation in this departure, she has, of course, been obliged to sing in a foreign language, which has been a great disadvantage, as her clear enunciation and expression in ballad and sacred music has always been one of the

JAMES FAX,
Conique.

great attractions of her singing to English audiences. Madame D'Auria is a recent acquisition to Musical Toronto, and a most valued one. She has a voice which may be described as sparkling, while it has a great range and considerable power. This excellent vehicle has been thoroughly cultivated, and Mme. D'Auria never fails to arouse the "encore fiend" in the breast of her audience. Miss Marie C. Strong ranks as our leading contralto. In addition to a full, powerful voice, Miss Strong has the advantage of a fine stage presence. Her recent appearance as *Lady Jane* in the performance of "Pati-

ence" by the Harmony Club will be remembered as one of the greatest successes ever made on the amateur stage in Toronto. Miss Alice Waltz is another notable new comer to our city. This lady, who is now principal soprano at the Central Methodist church, formerly occupied a similar position in Plymouth church, Brooklyn. She has a highly cultured voice of unusual power, and as a concert singer will, no doubt, become as popular here as she was in the city of churches. Miss Nora Hilary, whose mezzo-soprano was always

A. T. CRINGAN,
Music Master, Public Schools.

welcome upon our concert programmes, has of late been devoting herself to other musical work, chiefly to the training of her Ladies' Choral Club, and may scarcely be ranked among the soloists of the moment. She deserves to be mentioned, however, for the good service she has rendered to concert-lovers in the past. Among our singers of the sterner sex Mr. Harry M. Blight takes high rank as a baritone. His voice is of wide range, with a bright ringing quality, and his enunciation is so clear that the dullest listener can always tell "what he's singing