

the building itself. Their observations were overheard by a nervous occupant of one of the stalls, who immediately raised the cry of "fire!" A panic ensued, but did not last long, the audience soon finding there was no just cause for alarm.

MR. SIMS REEVES ILL AGAIN.

Mr. Sims Reeves is making a series of "farewell appearances" in Oratorio at the Albert Hall, and the leading attraction of the programme is that Mr. Reeves does not appear. The situation is a singular one, for how can it be called a "farewell appearance" when the great tenor, afflicted with neuralgia and a swollen face, is drinking his gruel and is comfortably tucked up in his little bed. At his first "farewell" Mr. Sims Reeves was too ill to sing more than one song, and last night in the "Creation" he was too sick to sing at all. However, with Mme. Albani, Messrs. Lloyd and Santley, there was a strong cast and the hall was pretty full.

BERLIOZ'S FANTASTIC SYMPHONY.

A splendid audience of nearly all the leading musicians of London assembled to listen to the first performance in this capital of Berlioz's "Episode en la vie d'un Artiste," on Saturday. The work was produced by M. Ganz, and as I believe is familiar to your amateurs I need not trouble you with details.

ANOTHER PUPIL OF LISZT.

At this concert another pupil of the Abbe-Liszt, an Austrian lady, Frau Sophie Menter, made her debut. Frau Menter seems to be one of the most extraordinarily gifted female piano-forte executants of our day. How far she possesses poetic feeling and an ability to demonstrate it will be seen when she plays something more congenial to our tastes than Liszt's concerto in E flat.

MADAME ALBANI IN OPERA.

On April 30, Madame Albani made her re-appearance at the Royal Opera House as *Gilda*. The choice was unfortunate, for "Rigoletto" is long since played out, and it is not at all likely to attract stalls at six dollars and a half. Madame Albani has grown almost matronly in figure, recalling Miss Clara Louise Kellogg rather than the slim Canadian girl whom the elder Mr. Gye took in hand a few years ago as a foil to Madame Patti.

SIGNOR TAGLIAPIETRA and several other members of the Italian Opera Company to which he belongs have been in the clutch of New Jersey Justice. They were so delighted with Newcastle, Del., where they sang on Friday last, that they determined to spend two or three days there. On Sunday they went fishing in the river with as much innocence as is consistent with a violation of the fourth commandment, but they had only just got their tackle in order when the New Jersey fisheries police-boat swooped down upon the unsuspecting baritone and his friends and carried them off to Salem for trial. Upon the assurance that all charges and damages would be paid the prisoners were allowed to depart.

NEW MUSIC REVIEW.

PUBLISHED BY I. SUCKLING & SONS.

"Abide with us." Composed by F. H. Torrington. A graceful and melodious setting of the words of the well known hymn published in two keys,—D flat and Bb, respectively. There are a few errors in harmony which should have been avoided. Notably a wrong resolution of the minor seventh and a leading note doubled in the upper part without preparation, otherwise the song is well written.

THE PIONEER'S CAMP.

* HENRY C. WATSON

After the weary travel of the day,
Encamped beneath vast overhanging trees,
Whose tangled arms a welcome shadow make,
The hardy pioneer now takes his rest.
The change from labor to a deep repose
Falls on his soul with gentle, soothing calm;
A stillness that is almost felt pervades
The scene, so desolate, so beautiful.
The song of birds died with the golden sunlight,
And only now, far in the undergrowth,
The weary cattle, searching for their food,
Disturb the brooding quiet of the night,
Gliding along in curious, sinuous course,
A silent streamlet darkly flowed away,
Until from out a heavy bank of clouds
Uprose the full-orbed moon, and sent a ray
Of silver sheen o'er tent and tree and stream.

* Critic, Music and Art, and founder of *The American Art Journal*.

Answers to Correspondents.

J. MCKAY, St. Marys:—

If your pupil, without forcing, or distressing himself, can sing the compass you indicate, he has the range of a good bass voice, which, with care, since the bass voice is the last to develop, will improve in strength and quality with years. Certainly let him not seek to alter what nature has determined. See articles on Voice Nos. 1, 2, 3, "ARION."

No definite pitch can be given as to how high boys or girls should sing. This must be determined by each individual voice. As a general rule, no note should be *persisted* in that requires a *great* effort to produce or that distress in producing.

ANECDOTES:

"Tis sweet to know there is an eye will mark
Our coming, and look brighter when we come."

A BEAUTIFUL IDEA.—In the mountains of Tyrol, hundreds of women and children come out when it is bedtime and sing their national song until they hear their husbands, fathers or brothers answer them from the hills on their return home. On the shore of the Adriatic, the wives of fishermen come down about sunset and sing a melody. They sing the first verse and then listen for some time; they then sing the second verse, and listen until they hear the answer come from the fishermen, who are thus guided by the sounds to their own village.

RAPHAEL.—Frances I, having received a picture of St. Michael from the hand of Raphael d' Urbino, which he much coveted, he remunerated Raphael far beyond what his modesty conceived he ought to receive. The generous artist, however, made him a present of a Holy Family, painted by himself, which the courageous monarch received saying that "persons famous in the arts partake of the immortality of princes, and are upon a footing with them."

BEFRIENDING GENIUS.—Those who befriend genius when struggling for distinction, befriend the world, and their names should be held in remembrance. There is a good sense and right feeling in the reply of Mahomet to the insinuations of the fair Ayesha, that his first wife Codijah, was old and unlovely, and that he had now a