

LOUIS DE BUADE.

THE most conspicuous figure in the early history of French colonization in America is, beyond any doubt, Louis de Buade, Count of Palluau and Frontenac. He was twice governor of New France, and his administration covers two of the most romantic periods in the progress and career of the country. His mastery over the Indian nature has never been excelled. He understood the character of the savage well, and ruled him with the rod of iron, or the blandishments of the courtier, as occasion suited. Frontenac first came to Quebec, after a brilliant military experience in Europe, in 1672,—a matured man of fifty-two years of age, full of energy, zeal, and enterprise. He continued in office from that date until 1682, when, owing to his quarrels with the clergy and his Intendant, and certain trading operations forbidden by the court reaching the ear of the king, he was recalled to France, and Le Febvre de La Barre, a soldier of note, was appointed in his stead. De La Barre, however, did not reign long. His career proved disastrous in the extreme, and the miserable policy he pursued crippled the resources of the little colony and lowered the prestige of France in the eyes of the Indians. The king recalled him in the third year of his governorship, and sent in his place the Marquis de Denonville, a pious colonel of dragons, who arrived in Quebec in the autumn of 1685. De Denonville proved even a more incapable ruler than his predecessor, and he was not long in the country before he had brought it down to the very brink of ruin. One disaster followed quickly on another, and the Massacre of Lachine, in 1689, was the culminating blot on the troublous administration of the weak and impotent marquis. It was then that all eyes again turned to Frontenac, now in his seventieth year. The old warrior was forgiven his past follies by Louis, and once more took up the governorship of the struggling settlement of La Nouvelle France. He reached Quebec in the autumn of 1689, and was received with fireworks and jubiliations. He asserted his old power over the Indians, and soon had them under subjection. His memorable defeat of Phips, and numerous small victories over other enemies of his country, together with his general conduct of affairs, lent lustre to his somewhat eventful reign. He died at Quebec in 1698, in the seventy-eighth year of his age, sincerely mourned by all New France.—*From a paper on the Sources of Early Canadian History. By George Stewart, Jun. (Transactions of the Royal Society of Canada.)*

MUSIC.

THE MUSIN CONCERTS.

THE celebrated Belgian violin virtuoso, M. Ovide Musin, visited Toronto last week, and gave a couple of concerts on the 19th and 20th in the Pavilion Music Hall. He was assisted by Miss Minnie Ewan, soprano; Mr. Henry Dunman, tenor; and Mr. Leopold Godowsky, pianist. The concerts were but poorly patronized, a result owing partly to rival attractions and unfavourable weather, but mainly to the fact that M. Musin was unknown here, except to a few who take care to read the musical notes in the city press. M. Musin created an extraordinary sensation by his playing. He possesses a magnetic power that at once places his audiences under the influence of his music. The characteristics of his style are a round, sonorous tone, a romantic and free method of interpretation, an astonishing control of the bow which enables him to produce the most varied dynamical effects, and a finely developed left-hand technique. Add to this the nervous strength which controls the whole, and his unvaried successes with mixed audiences are easy to explain. His individuality is too strongly marked for him to excel in the interpretation of classical music, but in the style suited to his genius, such as fantasias, *genre* pieces, elegies, etc., he creates an irresistible impression. While M. Musin was the central attraction of these concerts, it must not be supposed that the other members of the company were but third-rate artists. Mr. Godowsky, the solo pianist, is a phenomenally gifted young musician of about seventeen years of age, who has exceptional executive ability, and the interpretative instinct of a thorough artist. He gave a very felicitous rendering of his Chopin numbers, while exhibiting brilliancy of technique in the Liszt arrangements. Miss Ewan proved herself to be an attractive vocalist, and gave several difficult numbers in the *bravura* style. Her voice is of a light *timbre*, well suited to the execution of display pieces. Mr. Dunman, a sweet-toned tenor, sang his numbers very smoothly.

In order to give a larger representation of our lovers of music an opportunity of hearing M. Musin, the directors of the Monday Popular Concerts have offered to engage the whole company for their final concert on the 5th of April.—*Clef.*

TORONTO MONDAY POPULAR CONCERT.

THE principal instrumental novelties at the Seventh Monday Popular Concert in the Pavilion Music Hall last Monday evening were Bach's double concerto for two violins, with quartette accompaniment, an "Intermezzo," by Gurliitt, composed for the Toronto Quartette Club, and the Hummel trio in E flat for piano, violin, and violincello. The *vivace* from the Bach concerto was undoubtedly the most prominent feature of the instrumental programme. The solo parts were taken by Messrs. Jacobsen and Bayley, and the quartette accompaniment by Messrs. Torrington, Napolitano, Fisher, and Corell. The concerto is a difficult piece to render effectively, and for a first performance it was played remarkably well. It might be suggested that it would be well to repeat the work before the close of the season. The Gurliitt "Intermezzo" is a short and unpretentious fugitive *morceau*, with an attractive and well-defined melody very happily worked out in its treatment. The Club have

yet to improve on their *ensemble*; the accompaniments are much too loud at times when the first violin has strictly solo passages of delicacy. The Hummel trio, as played by Messrs. Mirtens, Bayley, and Corell, proved a charming composition both for the tunefulness of its strong parts and the brilliancy of the piano part. It was warmly applauded, and was evidently appreciated. The vocalist was M^{me}. Zeiss, dramatic contralto. The lady proved herself to be a genuine artist. She has a sonorous rich contralto voice, and surprising agility of vocalization. In the upper register the notes sounded perhaps a little worn, but we overlook that fact in consideration of the excellence of her singing generally. Although the lady is from Belgium, she gave a most finished and expressive rendering of an English song, Sullivan's "Lost Chord." Her principal effort, in which she displayed her dramatic powers, was of course the grand *scena*, "Prêtres de Baal," from "Le Prophète."

The next concert will be given on the 8th of February.—*Clef.*

HAMILTON.

ON Thursday last, at Wesley Church, the Hamilton Philharmonic Society, F. H. Torrington, Conductor, gave the first concert of the season, the work performed being A. C. Mackenzie's dramatic oratorio, "The Rose of Sharon." The audience was very large, representative of the culture and fashion of the city, and apparently liked the oratorio and enjoyed the performance. The vocal forces engaged included an ill-balanced chorus of about one hundred voices, in which the tenor was lamentably weak in number and the bass in power. This is the more remarkable from the fact that at previous concerts the bass has been prominent and efficient. The quality and volume of both soprano and alto was excellent. The orchestra numbered about forty, but lacked many of the instruments indicated in the score, and the effort to supply the deficiency with piano and organ did not contribute to the artistic excellence of the performance. On more than one occasion the signs of a break in the work of both orchestra and chorus were ominous, but the conductor had nerve and a firm hand, and managed to bring his forces together and avoid the threatened disaster. The impressions produced by the concert were that the oratorio is prolific of pleasing contrasts produced by alternate numbers for female, male, and mixed choruses, as well as solos, duets, and quartettes. Many of the choruses, written in triple time or its multiples, have a taking "swing" about them, while others are full of strength and dramatic intensity. The oratorio is elaborately scored for orchestra, and the instrumental work, after the modern German style, is not subordinated to the vocal, but is often made to express themes and motives which are at other times given to the voices. Many of the solo numbers are, doubtless, unmelodious without, though exceedingly beautiful with, the orchestral accompaniments. To the orchestra, also, is entrusted much "descriptive" music, as in the "Intermezzo," "Spring Morning on Lebanon," and the introduction to Part III., entitled "Sleep," following which dreamy phrases the Beloved (tenor) in an exquisite musical passage entreats the Sulamite to give him entrance. It is obvious, then, that the oratorio, on account of its dramatic character and variety in structure, presents many great difficulties for both singers and players, and truth compels the statement that both forces were several times seriously at fault. If, however, the difficulties of the oratorio be taken into consideration, as well as the lack of sufficient orchestral material and rehearsal, which was very apparent, then it must be said that the Society did itself credit. But the question with musicians—and one which it would be well for the members of the Society and the conductor to consider, having other concerts in view—is whether it is wise to appear before the public under such circumstances; and if not, to delay a public performance till defects, such as have been pointed out, can be removed. Hamiltonians are properly proud of their Philharmonic Society. Co-operation in a financial way with its managers will doubtless enable further progress to be made. The Society cannot afford to give so crude a performance again. The soloists were: soprano, Mrs. Gertrude Luther, of Buffalo; contralto, Mrs. McCulloch, Hamilton; tenor, Fred. Jenkins, Cleveland; baritone, F. W. Wodell; basses, J. H. Stuart and David Steele, all of Hamilton. Mrs. Luther is a brilliant singer, and Mr. Jenkins did his work well.—*C Major.*

PUBLIC OPINION.

IF the people of any community think life worth living under a reign of espionage—under a dynasty of informers—it is none of our business; but if the Act cannot be enforced, as all experience indicates that it cannot be, an honest attempt to accomplish the impossible will turn public attention to more practical methods.—*The World.*

THERE was a loss in the running of the Intercolonial Railway during the last fiscal year of about \$75,000, and to bring the revenue up to the expenditure the Government have dismissed about one hundred men from their workshops in midwinter, and will probably dismiss others. There is, of course, considerable discontent manifested at this action of the Government, and it illustrates the difficulty in a Government's running such a concern on a purely business basis.—*Sherbrooke Examiner.*

HOWEVER much Canadians may be inclined to believe the schemes of Imperial Federationists to be the mere dreams of enthusiastic visionaries, there can be no doubt that the Federationists are doing all they can to