

of the education given in that city: all the caste are Milan educated and certainly are a great advertisement for the Milanese Maestro. I was also present at lessons given by the Maestri, Pozzo and Martini, and came away from them fully satisfied that the Italian method of voice production is far superior to the German; but this ends the superiority of Italy. Except the orchestra I heard no instrumental music. The Scala orchestra numbers one hundred and thirty. They play with more dash and vim in forte parts and with more tenderness in piano parts than our Leipzig orchestra. *Lohengrin* had a run of two weeks to an overflowing house, but whether curiosity or appreciation brought the Milanese populace to hear Wagnerian opera, is hard to say.

I am happy to record any successes our Canadian rising generation meet with in artistic work, especially in that part which shows the highest grade of talent, viz., creative. I had the pleasure of listening to several compositions of Mr. Wesley Forsythe, of Toronto, which are a credit to himself and his country. They are published by the Novello Co., of London, England. I am informed he is now engaged on an extensive orchestral suite. Canadian residents in Leipzig as well as the many American and English friends he has made, look forward to its appearance with enthusiastic pleasure.

NEW ZEALAND.

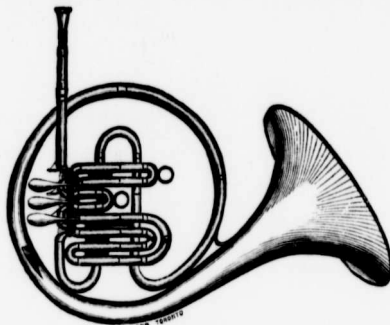
AUCKLAND CHORAL SOCIETY.

The society was established in 1886, and its 21st annual report, just published, shows its present membership to be 271, divided as follows:—Soprano, 83; altos, 49; tenors, 49; basses, 57; orchestra, 43; conductor, Herr Carl Schmidt. It has a stringent rule respecting absentees from rehearsals—Active members who absent themselves five times from rehearsal must take no part in the performance. Absentees three nights in succession without satisfactory reason, are excluded from active membership. To ensure efficiency a re-examination takes place every three years, before the conductor and a sub-committee. The following works have been performed during the past season:—*Messiah* (Handel), Dec. 27th, 1886. *Stabat Mater* (Rossini), March 29th, 1887. *Samson* (Handel), June 14th, 1887. *Bride of Dunkerron* (Smart), August 30th, 1887. *Egredi* (Beethoven), November 8th, 1887. "Spring" from Haydn's *Seasons* on the same date. The soloists were doubtless taken from the society's own ranks, as the expenditure for the season is small, only amounting to about £300. The library is valued at £730, and the musical instruments at £113. One feature deserves special notice—a free performance of *The Messiah* is given at Christmastide on Sunday, attended by immense audiences.

Taken altogether, the Auckland Choral Society musically and financially, is a model organization.

The antipodes is prolific of Brass Bands, no less than seventeen entered a contest at Sydney, Jan. 27th. The selections were nearly all of a high standard. Solo competition was also a feature.

Miss Amy Sherwin the Australian Nightingale met with a most enthusiastic reception on her arrival at Dunedin, where her company opened on the 7th March. It includes Miss Mina Fisher, Mr. H. W. Stockwell (tenor), Mr. A. Sherwin, and Mr. John Lemmon (flute virtuoso).



FOR SALE.

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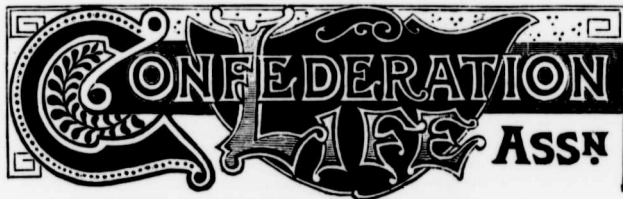
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