

things, he asserted that Oratorio was played out, a statement, *as untrue, in view of the facts*, as absurd. If it were "played out," how account for the presence of fourteen or fifteen hundred people who were attracted there, and went home pleased and satisfied? Were his spectacles yellow and did he imagine that all the world saw thro' them?

ON a certain window card, advertising a concert to be given at the Horticultural Gardens by the band of the Tenth Royals, assisted by some of Toronto's distinguished amateurs, there appeared, "for the first time on any stage," a new species of the *genus musicum* described as a "vocal conductor." We have become quite familiar with another of the genus, that is the "*Musical Conductor*," and although we at first were somewhat alarmed, we soon discovered that it was merely a man who conducted the music, and after giving the matter some consideration we arrived at the conclusion that it was very proper, nay, essential, that the conductor of the music should be *musical*. At the same time it appeared a piece of gratuitous information on the one hand, while on the other, no definite information was afforded as to what was conducted. A street car conductor clearly conducts a street car; now if this man sings, or plays a Jew's harp, is he not also a *musical conductor*? But the *vocal conductor*! alas! unless it simply means a conductor with a voice, we are at a loss to know what it can be. Can it possibly mean *accompanist*? and if so why did not the party who drew up the bill say so?

It is announced in the foreign musical journals that one Albert Becker has been *created* a Prussian professor of music. Hitherto we thought that Germany was the most musical country in the world, but this announcement quite dispels that idea. "Canada (first in this as in all else) is the favored place. Why there is scarcely a town or village in our whole Dominion that has not one or more *Professors*, professors who did not need any "creating" either.

A LECTURE delivered by Dr. Edward Frankel before the pupils of the Grand Conservatory of Music, New York, concludes with the following pertinent remark, which we print as a hint to some of our local singers, who, by taking heed thereto may be greatly benefitted:—

"It does not lie within my province to enter into a consideration of the methods and aids which are employed in order to recognize the exact range of the *chest* register. One thing should be stated and that is, that every teacher should oppose the vanity which many pupils possess, and the persistency with which they strive to become high tenors or sopranos. If not checked in time such persistence will *inevitably cause a destruction of the voice*, and possibly also lead to conditions of disease."

SUMMER vacation has approached. All the concerts by local societies, &c., are over for the season. The theatres are closed; the musicians scattered and fled. Some to foreign shores, others, with purses more slender, to less distant plains and pastures green.

One who wields the baton,
To England home doth go,
While another, on whose instrument,
The lowest note is *Do
Will pitch his tent and sa-lubricate
Where the island sedges grow.
Some will have an easy time
All care and labor shirk,
While some with, lot less light, will have
To stay at home and work.
But where so'er their tents may be—
Across the bay, or across the sea—
We wish them all prosperity.

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*To elucidate our expression,
Should the curious wish to know,
The instrument above referred to
Is called the violincello.

ROSSINI.—Continued.

"La Cenerentola" and "La Gazza Ladra" were written in quick succession for Naples and Milan. The former of these works, based on the old Cinderella myth, was the last opera written by Rossini to illustrate the beauties of the contralto voice, and Madame Georgi-Righetti, the early friend and steadfast patroness of the musician during his early days of struggle, made her last great appearance in it before retiring from the stage. In this composition, Rossini, though one of the most affluent and rapid of composers, displays that economy in art which sometimes characterized him. He introduced in it many of more beautiful airs from his earlier and less successful works. He believed on principle that it was folly to let a good piece of music be lost through being married to a weak and faulty libretto. The brilliant opera of "La Gazza Ladra," set to the story of a French melodrama, "La Pie Voleuse," aggravated the quarrel between Paer, the director of the French opera, and the gifted Italian. Paer had designed to have written the music himself, but his librettist slyly turned over the poem to Rossini, who produced one of his masterpieces in setting it. The audience at La Scala received the work with the noisiest demonstrations, interrupting the progress of the drama with constant cries of "Bravo! Maestro!" "Viva Rossini!" The composer afterward said that acknowledging the calls of the audience fatigued him much more than the direction of the opera. When the same work was produced four years after in London, under Mr. Ebers's management, an incident related by that *impreario* in his "Seven Years of the King's Theatre" shows how eagerly it was received by an English audience.

"When I entered the stage door, I met an intimate friend, with a long face and uplifted eyes. 'Good God! Ebers, I pity you from my soul. This ungrateful public,' he continued. 'The wretches! Why! my dear sir, they have not left you a seat in your own house.' Relieved from the fears he had created, I joined him in his laughter, and proceeded, assuring him that I felt no ill toward the public for their conduct toward me."

Passing over "Armida," written for the opening of the new San Carlo at Naples, "Adelaida di Borgogna," for the Roman Carnival of 1817, and "Adida," for a Lisbon theatre, we come to a work which is one of Rossini's most solid claims on musical immortality, "Mosé in Egitto," first produced at the San Carlo, Naples, in 1818. In "Mosé," Rossini carried out still further than ever his innovations, the two principal roles—*Mosé* and *Faraoni*—being assigned to basses. On the first representation, the crossing of the Red Sea moved the audience to satirical