

instance, it would afford intense amusement, but unfortunately it is only a striking example of a widespread vice, which is glaringly on the increase, and which, perhaps more than anything else, is tending to bring journalism into disrepute. In fact, the evil has grown to such dimensions, that the people ask themselves whether such a thing is possible as honest political reports in Canadian newspapers. If a meeting is that of friends, the numbers present are doubled or trebled, the enthusiasm is exaggerated and the effect of the speeches is distorted beyond all reasonable proportions. If the assembly is that of adversaries, the number is ridiculously reduced, enthusiasm, if any is shown, is changed into apathy or silence, and the best points of the speakers are either slurred over or misrepresented even to burlesque. The only way to get any idea of the true import of a political meeting is to read the reports of the two rival papers and strike a balance between them. This, under certain aspects, is amusing enough, but it is the most withering commentary on the reliability of journalism.

The public have a right to complain. They buy newspapers for news, and the first quality of news, as of every thing else in this world, is truthfulness. In political news, more especially, it is in the interest of all parties that the truth should be known. If a journal does not wish to give a political rival the benefit of its columns to chronicle his course at political meetings, it may ignore him altogether. It will then be guilty only of the minor sin of omission towards its readers. But if it notices the politician at all, it must tell the simple truth about him, else it practises a fraud upon the public and insults the people. There are many ways of reporting political friends or enemies without violating the absolute truth, and journalists have therefore no excuse for stooping to a course of misrepresentation. Men of culture and standing, for the most part, they should not allow their pens to be prostituted, either at the bidding of their superiors, or to earn the evanescent favor of politicians.

This branch of the subject leads us naturally to another. Our excellent Toronto contemporaries, *The National*, *The Nation*, and *The Leader*, have inaugurated an equally needed reform in dramatic and musical criticism. They intend to pursue a thoroughly impartial course towards the theatre, independent of the advertising column and the jobbing department. A couple of months ago, we published a series of letters in which hard truths were told on the prevailing method of theatrical notices in Canadian newspapers. But the evil still exists and of late, in this city, several of these notices have been the laughing stock of the public and the profession. Musicians and actors should be made to understand that there are, on almost all our papers, critics who are quite competent to judge them on their merits, and that if they hitherto failed to do so, it has been through mistaken kindness for their failings. We trust that the example set us in Toronto will be universally followed, and that in this important department also, all our papers will distinguish themselves by rigid honesty.

PROMENADE CONCERT.

The Victoria Rink is admirably adapted for summer amusements. Newly floored, with appropriate decoration in the shape of flags and Chinese lanterns, it affords a most agreeable and breezy promenade, where families can move about at their ease for a couple of hours in the evening, and listen to the performance of choice music. This species of recreation is very popular throughout Europe, and, in London alone, there are three or four famous resorts where Promenade Concerts are in vogue through the whole season. To our fellow citizen, Mr. W. G. Vogt, is due the credit of having imagined the feasibility of similar performances in Montreal, and we are gratified to be able to state that his first venture has been crowned with success. On Thursday evening, the 10th inst., he offered his first Promenade Concert with the following programme:

PART I.

- 1. Overture—La Dame Blanche.....Boieldieu
- 2. Polka—Whirlwind.....Levy.

- CORNAT SOLO BY MR. J. HUNT.
- 3. Selection—Martha.....Flotow.
 - 4. Valse—Interpretation.....Strauss.
- PART II.
- 5. Fantasia—Tannhauser.....Wagner.
 - 6. Capriccio for Piccolo.....Bonnisseau.
 - 7. Ballet music—Rosamunde.....Schubert.
- BY REQUEST.
- 8. Quadrille—Babil & Bijou.....Riviere.
 - 9. March—Turkish.....Mozart.

GOD SAVE THE QUEEN.

We publish the programme, because Mr. Vogt is before every thing else a musician, and it is upon the excellence of his selection, that he mainly based his hopes of success. We have already informed our readers that Mr. Vogt, who is a distinguished graduate of the Berlin Conservatorium, has spent the winter in efforts to create a homogeneous orchestra, which Montreal might call its own, and which would be at hand at very important occasion. His labors have not been wholly unrewarded, as the evening of last Wednesday proved. The orchestra occupied a spacious platform erected on the north side of the Rink, and notwithstanding some acoustic peculiarities of the vast building, was well heard throughout. The performance of the first part was very creditable indeed, especially the overture of La Dame Blanche, and the Interpretation Waltz, a charming composition written in Strauss' largest style. Towards the end, whether through fatigue, or distraction produced by the passing crowds, it weakened a little, performing the delightful ballet music of Schubert's Rosamunde, which on a former occasion was rapturously applauded, almost without exciting notice. Mr. Vogt, through the medium of these concerts, has the opportunity, which we are certain he will improve, of introducing in Montreal, the best music of Strauss, Gungl, Ardit, Labitzky, and others of that school. Of course, in such an immense space as the Victoria Rink, chamber music is out of the question, and instead we should have pieces adapted to the locality and the circumstances of the promenade. We can trust to Mr. Vogt's judgment in this particular, as his first selection proved, and we look forward to his future concerts, as among the most enjoyable entertainments of the summer season. We would suggest that programmes should be profusely supplied, so that visitors can follow and become acquainted with the music. Refreshments were served during the evening and sold at very moderate prices.

MUSICAL NOTICES.

A ballad written and composed by S. H. Brandon Harris, with the title: Tell me, Darling, You are Free, is a simple melody in F sharp, easy of execution, and well allied to the words. The author, however, uses "thee" and "thou" and "you" promiscuously with an effect which is not precisely agreeable to a correct taste. The ballad is within a due range of voice, and will prove an attraction to the piano album. The publisher is C. C. Dezouche, 211 St. James street.

The public of Montreal are not sufficiently aware of the opportunities which they enjoy for the cultivation of music. Not only have they a number of choral and instrumental organizations under skilful training, not only have they several musical stores where they can procure the latest novelties, but they have a goodly array of professors distinguished for talent in both execution and composition. These quiet modest men are not sufficiently appreciated, because they have not the worldly commercial trick of advertising themselves, and it is therefore a pleasure to call attention to their merits whenever opportunity offers. We happen to have this opportunity in the case of Professor William Bohrer, well known in our city for the past six or seven years. An earlier composition of his, entitled "Golden Grains", achieved an unusual popularity, the first edition being rapidly exhausted, and a second one already called for. He has recently put forth two new compositions, for copies of what we are indebted to Messrs. S. T. Gordon, the popular musical firm of New York. The first is named "The Merry Postilion," a galop caprice, dedicated to the young ladies of Mrs. Mercier's educational establishment, Montreal. The work is one of those efforts of imitative harmony so attractive to beginners and which render so much assistance in the mastery of the technics of an instrument. The author has introduced an agreeable variety, and his use of appropriate coloring is very judicious. The piece is only of moderate difficulty and sufficiently graduated to serve as a good exercise to learners. The second composition is of a more ambitious character. It is a Nocturne, entitled Clorinda, dedicated to our energetic publisher, C. C. Dezouche. The bars glide under the fingers dreamily, sadly, with something of the indistinctness of twilight which is a distinguishing feature of this species of composition. The last part especially strikes us as pleasing and poetical, and altogether we may recommend the Nocturne as a very superior composition.

The "Stadacona" Fire Insurance Company, office: No. 13 Place d'Armes, Montreal, has frustrated by its formation, the attempt to monopoly foreign insurance companies were trying to establish. Prompted only by earnest desire of conciliating the interests of both parties to the insurance contract, the "Stadacona" is already successful in demonstrating that competition is as necessary in the insurance risks as in any other branch of business.

THE BEETHOVEN QUINTETTE CLUB

We are pained to learn that the Beethoven Quintette Club, of Boston, is about to dissolve partnership. It has existed for several years and has acquired a national reputation. It was, we believe, the first in the field in its particular sphere of performance, and deserves all the credit attached to pioneer efforts for the popularization of classical music. The extent of its success may be measured by the amount of imitation which it has produced, two or three other clubs, such as the Mendelssohn and Boston Philharmonic, having followed in its wake by periodical visits to the principal cities of the United States and Canada. In Montreal, the Beethoven Club won a commanding position from the beginning, and has maintained its standing throughout, spite of the honorable rivalry by which it was attended. The Concert, on Wednesday evening, the 9th inst., had therefore a supreme interest, from the fact that it was the grand Farewell of the Club. The members finding that their engagements in the city of Boston itself precluded their travelling together for the future, resolved upon visiting their patrons for the last time prior to their final retirement.

The Concert certainly partook of the circumstances under which it was given. All the members of the Club seemed determined to leave the most favorable impression, and they played their best both in the Solos and the Concerted pieces. For an opening, the ever pretty overture of Rossini's "Italiana in Algeri," so *rococo* in some parts, so sweetly melodious in others, was rendered with a facile feeling of ease and enjoyment. Rubinstein's Quartette in F was a stranger to us, being performed, to our knowledge, for the first time in this city. We confess we did not seize the motive of the first two parts, but the Andante and Presto were quite intelligible and replete with poetry. The execution was superb, sure, spontaneous and brilliantly colored, especially the finale of the Andante, and the whole of the Presto. It was the chief feature of the evening, and happy as we shall be to hear it again, the impression made upon us by the rendition of the Beethovens will always serve as a standard of comparison. A novelty was offered on the programme, in an Adagio, for four violoncelli, never before played in Canada, in the performance of which the Club had the assistance of Mr. Lalbat, of Montreal. The music did not appear to us thoroughly concerted, being rather a simple accompaniment in three parts to the cantate part executed by the first instrument. Still the effect was charming. Mr. Ries played the first cello in his own admirable style, while the intermingling and replication of the bass effects were novel and pleasing. The Adagio of Mendelssohn, op. 87, is an old favorite, and was executed in a masterly manner. But nowhere did the precision, correction and simultaneity of the Club's playing appear to such evident advantage, so that the most unmusical could not fail to notice it, as in the accompaniments. There the discipline of long mutual exercise was apparent. The notes of the five instruments came out as one, clear, clean, distinct and impressive.

The vocal part of the concert was entrusted to Mrs. H. E. H. Carter, who at once established herself as a favorite. She ranks high above the average of concert singers. Her method is excellent and is especially apparent in the grace and lucidity of her phrasing. The qualities of her voice are purity, strength and flexibility. The range is not wide and some of the lower notes are apt to veil, but with practise she may overcome these little drawbacks. Judging from her ease, and the aptitudes of her figure, we think Mrs. Carter would figure with credit on the stage. She certainly contributed her full share to the success of the Concert, and we hope to hear her again.

In losing the Beethovens we trust that our judicious and enterprising music publisher, Mr. De Zouche, will not relax his efforts to have its place supplied by performers who will emulate the excellences of the members of the Quintette Club.

LITERARY NOTICES.

Ever since the spelling insurrection, as Mark Twain calls it, has broken out all over the country, people are beginning to find out how little they really know about orthography, and the opportunity is capital for zealous teachers to come forward and show them. Professor Charles W. Sanders A. M. has come forward with his Test-Speller, an excellent little manual, which crowds all difficulties into a small compass, and points out how to resolve them. With this book in his hand, Professor Robbins, chairman of the late spelling bee in our city, could floor all the reporters of the Dominion, in less than ten minutes. But with this book, the reporters could laugh at Prof. Robbins. It contains about five thousand words all systematically arranged, so as to place them under a set of easy rules. The book is published by the well-known educational firm of Ivison, Blakeman, Taylor & Co., New York and Chicago, and is for sale by Dawson Brothers.

We have received also from Messrs. Dawson Brothers, a useful little book by Rev. Edwin A. Abbott, D. D., Headmaster of the City of London School, on How to Write Clearly. It contains rules and exercises on English composition and the popularity of the work is attested by its large sale—already in its twelfth thousand.

The June number of the CANADIAN MONTHLY is decidedly one of the best equipped which we have seen. Our national magazine is showing signs of growing prosperity, and we are heartily glad of it. It deserves general encouragement. As proof of its progress, we may note the following announcement of the editor:—The pressure has become so great, owing to the large number of articles available for publication with which our contributors are kind enough to favour us, that the management have determined upon compressing the printed matter by lessening the space between the lines, by which means additional matter equal to about fifteen of our present pages of large type will be published each month. There will, however, be no alteration in the price of the magazine. The change will take effect in the forthcoming July issue, the first number of the eighth volume.

We have received the June number of the CANADA MUSICAL, a periodical devoted to the beautiful art, and edited by the well-known professor and music dealer, Mr. A. J. Boucher, of this city. We hail the appearance of this elegant and well-written monthly among our national publications. It supplies a need which the editor is quite competent to fill.

DEBAR'S OPERA HOUSE

Mr. J. J. Wallace, on Friday evening, 11th June, emphatically endorsed the recommendation of several star actors preceding him on the same boards, and expressed the hope that the Montreal public would worthily support Mr. De Bar, and shew their appreciation of his excellent management of this legitimate little theatre. He praised the stage arrangements and the support, and also qualified as *genuine* the announcement of G. L. Fox's appearance here. Mr. Wallace's rendition of Meg Merrilies on the evening mentioned was a finished piece of acting. The fame of G. L. Fox, and his "Humpty Dumpty at Home" ought to fill the House every night this week.

DOMESTIC.

GERMAN TOAST.—To one egg, beaten well, add one cup of sweet milk or cream; season with a little salt and pepper. Cut stale bread in slices, dip in the milk to moisten, and fry in butter on a griddle. This is a nice dish for breakfast.

TO COOK ASPARAGUS.—Tie in bundles, cut off the white ends evenly, and place in boiling water with a little salt in it. Boil rapidly twenty minutes, remove from the water, lay on slices of buttered toast and then cut off the string which ties the asparagus together. Serve immediately.

DELMONICO PUDDING.—One quart of milk; three even tablespoonfuls of corn flour, dissolved in cold milk; the yolks of five eggs; six tablespoonfuls of sugar. Boil three or four minutes; pour into a pudding-dish and bake about half an hour. Beat the whites of the egg with six tablespoonfuls of sugar; put it over the top and return the pudding to the oven till it is a nice light brown. This is very good eaten cold.

LETTUCE SALAD.—For four heads of lettuce of medium size, take two eggs, and boil them ten minutes, then place them at once in cold water. This will make the shell peel off easily. Mash the eggs in a plate, pour over them two tablespoonfuls of salad oil or melted butter, a tablespoonful of made mustard, a little salt and pepper, mix thoroughly. Then pick over the lettuce carefully, rinse it, pour over it a half a gill of vinegar, sprinkle on a tablespoonful of sugar, cut it in fine and mix with the other ingredients. Taste it and add whatever condiment it lacks.

HUMOROUS.

CUSTOMER—"Mother want a nice plump chicken, please." Shopman—"Trussed!" Customer—"Oh, no; I am going to pay for it!"

A MAN called on a dilatory debtor, and politely said, "If you'll pay me the amount of your bill immediately, you will oblige me: if not, I shall have to oblige you."

"THERE was an old family feud between them," was what a witness in a Chicago murder case said to the jury. The judge asked her if she didn't mean "feud"; and she asked him who was telling the story.

CHARLES HUGO has translated Shakespeare. When he came to "A plague o' both your houses," he did not search for the French equivalent, but rendered the line thus: "Que la petite vérole mange vos maisons toutes les deux!"—May the small-pox destroy both your houses!

THEY were playing, at the Marquis d'Aligre's, a genuine financier's game—that is to say, for very small stakes. The marquis was losing. He threw a louis on the table, which rolled on to the floor. The Marquis d'Aligre dropped on all-fours to look for his money, disturbing everybody and delaying the game. Baron de Rothschild was dealing. "A louis lost!" he said. "That is worth looking for;" and putting on an expression of deep anxiety, he rolled up a thousand-franc note, lighted it at the candle, and held it to assist the Marquis d'Aligre in his search.

ARTISTIC.

GUSTAVE DORE, it is said, is to have \$50,000 for the illustrations of Shakespeare which he is to make for Cassell.

The statue of St. John the Baptist, discovered a few months ago at Pisa, and recognized subsequently as a work of Michael Angelo, is said now to have been executed by that artist in his 21st year, and to be the same spoken of by Vasari.

M. LEMAIRE, a sculptor of San Remo, Italy, is at work on an allegorical group for the Philadelphia Exhibition, and is in Paris arranging for shipping it. The group represents a genius dispensing the bounties derived from Commerce, Agriculture and Manufacture. All the statues composing it are of life size.

A CARGO of 113 statues and 115 paintings has just been shipped from Genoa to South America, to be there exhibited for sale at the various cities. The most eminent painters and sculptors of Milan, Florence, Rome and Naples forwarded in the collection their best specimens of workmanship in the hope of getting good prices for them and rendering themselves attractive to new customers, as native buyers are said to be still fewer and further between.