

MUSICAL HAPPENINGS.

TORONTO, Dec. 6th.—Chamber Music Association (Shaftesbury Hall). The Toronto Quartette, Messrs. Jacobsen, Bayley, Fisher and Corell, Mr. F. W. Riesberg, Mrs. MacKeehan, (Mrs. Blight, Acc.) Part I.—Quartette, No. 18, Mozart; Piano Solo, (a) "A Love Dream," Nocturne III., Liszt; (b) "Fantasie on Russian Airs," Thalberg; Song, "Because of Thee," Tours; Quartette, (a) Scherzo, from 4th Quartette, Beethoven; (b) Gavotte—arranged by B. Tours—Rameau. Part II.—Song, "Heaven hath shed a tear," Kücken; Trio (Piano, Violin and Cello), Opp. 49, Mendelssohn; Cello Solo, (a) Andante, Werner; (b) Mazurka, Popper; Romanza, Quando a te Lieta, Gounod.

TORONTO, Dec. 11.—The second of his series of lectures was given by Mr. J. D. Kerrison on Saturday afternoon, Dec. 11th, in the Theatre of the Normal School. Subject: *Haydn and Mozart*. A very fair audience was in attendance, composed chiefly of ladies. The lecturer dwelt on that period which forms an epoch in the history of music, in which Mozart appears as a central figure; and his remarks met with marked attention. At the close the following works were performed, as illustrative of the subject in hand. Sonata No. 1, Haydn. Symphony in G minor (arranged for two performers, *secondo*, Miss Hattie Walsh). "A Violet in a meadow grew," Mozart, sung by Miss Nellie Vincent. The programme was concluded by a finished rendering of Mendelssohn's *Lieder ohne Worte*, Nos. 3, 8, 12 and 16; a *Lullaby* by H. Sanderson, and Chopin's *Berceuse*. The next lecture is announced for Saturday afternoon, 10th Jan., 1887. Subject: *Beethoven* (illustrated by the Sonatas *Pathétique* and *Appassionata*, and contrasted numbers from the modern masters).

TORONTO, December 20th.—The "Toronto Vocal Society" Concert. A large audience assembled in the Gardens to hear the first concert of the series. When, at the signal of the musical director, W. Elliot Haslam, the chorus rose to sing the first number, "When dusky Twilight," (*Sonnambula*) Bellini, it presented an appearance upon which the society may well be congratulated. The white dresses of the ladies were appropriately relieved by brilliant distinguishing scarfs, both "useful and ornamental." The number was sung with a clear crisp delivery, and good intonation. This, too, was the only accompanied number, for the choir, on the programme, and Mr. Alfred E. Carter (who acted as accompanist) supplied an even subdued accompaniment, which went a long way to compensate for the absence of the orchestral setting, which the resources of the society are not yet equal to supplying. The other numbers by the society were Smart's "Stars of the Summer Night," Pinsuti's "In this hour" and "Crusaders," Mendelssohn's unaccompanied anthem for double choir, "Judge me, O God," Leslie's arrangement of "Scots wha hae," Baumer's "Chimes of Oberwesel," Macfarren's "Break, Break, Break," and "When evening's Twilight," by J. L. Hatton. All the above numbers were satisfactorily sung.—Pinsuti's "Crusaders" notably so, it being the society's best effort; Hatton's "When evening's twilight" being a good second. These two numbers were rendered with a precision, and beauty of phrasing and expression beyond praise. The "Chimes of Oberwesel" would have been better without the "Ding-a-ding-ding," such effects being beyond the legitimate, and close upon the puerile, besides serving as an unblushing index of a divergence from the pitch, but too painfully apparent on the entrance of the obligato on the first rendering—(the number was enched). The soprano soloist was Miss Henrietta Beebe, who sang, in her usual pleasing style several old songs, the appearances of which on modern programmes are unfortunately "few and far between." We admire the old English songs of Arne, and those of his time, and judging from the beaming faces of more than many of the audience during Miss Beebe's singing, are not alone in our admiration. "The Miller and the Maid" was especially well rendered. Miss Beebe is to be congratulated on her clean enunciation, indeed many of our vocalists would do well to take "points" from her in this respect. "Songs without words" are very well in their place, but are not suited to the voice. Mons. F. Boucher, the solo violinist appeared twice, and though he played well, his performance evidently suffered by comparison with other artists who are better known in Toronto. He is a conscientious

player, not given to "tricks," but his shifting lacks rapidity and precision; the intonation is sometimes faulty, and the tone less broad and firm than one could wish, at times even tending to the "scratchy." Mons. Boucher is nevertheless a good all-round violinist, as good as any now resident in Canada that we remember having heard, with the exception of Mons. Prume.

HAMILTON, Dec. 9th. Performers—Messrs. Warrington, Arlidge, Beddoe, Parker and Harris, Mr. Littlehales and family, Mrs. Frank Muckelean, Mrs. McCulloch, Mrs. Vallance and Miss Maud Hare. Part I.—Organ Solo; Recit., "Honor and Arms," Handel; Aria, "I will extol Thee," Costa; Flute Solo, Andante and Rondo, Moliere; Aria, (Selected), Mrs. F. Mackeehan; Aria, "The soft southern breeze," Banby; Trio, "Protect us through the coming night," Curschman; Air and Var., Mozart's Clarinet Quintette; Aria (flute obb.), "In dreams I've heard," Faure; Duet, "Resignation," Lindsay; Aria, "The Children's Home," Cowan; Flute Solo, "Rossen's dream"; Aria, (Selected), Mrs. F. Mackeehan; Quartette, "Abide with me," Buck.

GUELPH Dec. 14.—"Ye Olde Folkes" Concert.—The Old Folkes concert was repeated in the City Hall on the evening of the 14th Dec. It was a surprise to all to see the large attendance. The management, which may be said to be Mr. Philp and the performers, expected a fair audience, but they were not prepared to see the new city hall crowded and the old hall fairly filled. The large turnout on the repetition of the concert goes to show that Guelph musicians, when combined, can give a first-class concert, and further, that their efforts were appreciated, and that there is no need of going outside of the city to ensure a successful musical entertainment. The solos and choruses were as a whole far better rendered than on the first occasion. Every one seemed to appreciate the music. It was principally from the "grand old masters," and formed a striking contrast with the lighter music the public are treated to now-a-days. It is safe to say if more of "ye olden music" was rehearsed at public concerts, a greater interest would be taken in them. As regards the singing, without particularizing, the voices were well balanced and the different parts admirably sustained, especially in the character productions. As regards the costumes, they were of no prescribed rule, and it would be hard to describe them. A great many of them partook of the old New England Puritan style, which had a remarkable contrast from the representation of the style of dress used in Queen Mary's time and later down. A word might be said about the 150 year old piano. The contrast between its wiry, stringy sound, and the full, rich tones of the instruments now in use was very noticeable, and goes to show that in the musical instrument line at least, the present generation has reason for congratulation. It was the general impression last night that it would be well to repeat the concert, or to have another one of a similar nature at no distant date. Mr. Philp deserves credit for collecting the musical talent of Guelph and preparing them to give an exhibition of this kind. Before this concert the citizens of Guelph had no real idea of the musical talent contained in this city. The singers also deserve credit for their hearty co-operation. Although the object was to raise funds for the Guelph General Hospital, there is no doubt that had the concert not found favor in the eyes of the public on the first night, there would not have been a quarter of the audience present that there was last night. The following composed the orchestra: *Violins*—Miss Thain, Miss W. Clarke, Miss Bella Walker, Miss Mabel Crowe, Miss Stella Pattison, Master Bert Boulton, Master Skinner, Mr. McLaren, Mr. Tovell, Mr. Lawrence, Mr. Dyson, Mr. Turner, Mr. Goldie, Mr. Collins and Mr. Thain. *Violincellos*—Mr. G. D. Pringle, Mr. Beattie. *Bassoon*—Mr. T. Billinger, Mr. Walter Cepeland. *Clarinet*—Mr. R. Smith. *Flute*—Mr. A. Philp. *Trumpet*—Mr. C. Peters. *Double Bass*—Mr. E. Walker. *Trombone*—Mr. Orr. *Piano*—Mrs. James Clarke, Mrs. James Clarke, Mrs. Hill, and Miss Skinner played the accompaniments.

Reports were sent to us of concerts given in Barrie, Dec. 1st; Orillia, Dec. 2nd; Gravenhurst, Dec. 3rd; Owen Sound, Dec. 7th, but were received too late for publication in this number. We particularly ask correspondents to send their reports, etc., to us not later than the 20th of each month, to ensure their notice in the following issue.