

ing built a theatre at Bergen, and made an attempt to establish national schools of literature and art in Norway. His theatrical experience was unpleasant because he insisted on introducing politics in his plays and illustrating his own peculiar and sometimes visionary ideas. He also during this period, visited Algeria with General Yusuf. He became involved in various law suits in Norway about the year 1850, which impaired his fortune and made it necessary for him to once more personally rely on his own art. About this time he lost his first wife. He again visited America in 1852, and on this occasion purchased a large tract of 120,000 acres in Potter County, Pa., with a view to the establishment of a colony, which in the honor of the founder, was called Oleana. He devoted himself to this novel undertaking for a couple of years, but the passion for music drew him from his retirement, and we next heard of him in New York as the lessee of the Academy of Music, where he proposed to make Italian opera a standard attraction of the metropolis. He was obliged to relinquish the plan, however, and return to Europe, where for several years he made a concert tour through the British Islands and all the countries of the Continent. In 1867 he reappeared in America and for many years thenceforth resided principally in this country, making repeated visits to the great cities and always receiving a warm welcome from the lovers of his peculiar style of music. He settled near New Bergen, Iowa, where he built himself a castle, and attempted again to gather a colony of his countrymen about him, but with indifferent success. He married in 1870 a young German lady residing in Wisconsin, who added to her domestic virtues, abilities and accomplishments of no mean order as a musician, and who in every way was helpmeet to him during the remainder of his life. By this union he had an heir in the person of a fine boy, who is now engaged in musical study. Of late years he resided chiefly at his Iowa home, where he spent many happy hours in agricultural pursuits of which he was very fond. His Norwegian home was also a model of beauty. Romantically situated on the banks of a lake overshadowed by the foliage of great trees and buried as it were, in the woods, he here found time to engage in music and enjoy to the utmost his æsthetic tastes. His study was a combination of beauty and originality in design, capacious, resonant and suggestive of the characteristics of the artist.

The great success of Ole Bull was doubtless due first to the wonderful quickness, amounting to personal magnetism, with which he put himself *en rapport* with his audiences. In later years he never appeared behind the footlights when his lithe, graceful figure, straight as that of an Indian, his easy and almost bounding steps as he came to the front, his poetical face crowned with flowing white hair and animated by a charming smile, was not the signal for welcome applause, even before he raised his bow. When he commenced to play he held the rapt attention of his hearers from beginning to end as few other performers ever succeeded in doing. The ease of his execution was something remarkable. He never seemed to strain after effect. It flowed from the strings spontaneously. He played always as if an inspiration was upon him, and never seemed more inspired than when rendering the simple melodies of the several countries in which he might be sojourning. His thoughts seemed to revel among the associations evoked by the tender airs, such as one hears in childhood and never forgets, rather than in that higher field of severely classical music which has become common in late years.

The manners and customs of the artist when he was before the public were unmistakable indications of his genius. If he was enthusiastic it was because he lost himself while interpreting his own or the creations of others. He was never an egotist, was always willing to give place to others ;

always had a helping hand and a warm word of encouragement for young artists, and was never too tired to afford the pleasure demanded by an audience, or by an individual in whom he felt an interest. He knew nothing of the ordinary arts and intrigues whereby other public men have frequently climbed to success, and was a mere child in the hands of anybody who sought the use of his genius for their own aggrandizement, until his last marriage, when the affection, good sense and rare business tact of his wife established for her to him the relationship of a guardian angel. Few artists have made a stronger impression the cultivated portion of the world, been more greatly honored by the acquaintance of its nobility, or, by reason of his gentleness, deserve more of its love.—*N. Y. Herald.*

MUSICAL GOSSIP.

A great musical festival, to be held next May in New York, is in course of preparation under the combined direction of the Oratorio and Symphony Societies of that city. The choral force, of which the Oratorio Society is the nucleus, will number about 1,000 voices, and the Orchestra will comprise 200 instruments. The best talent will be secured for the solo parts, and the entire force will be under the musical leadership of Dr. Leopold Damrosch.

A series of Pianoforte recitals and musicales for the coming winter season are in course of preparation by the pupils of the Toronto College of Music. The programmes, of which will include several classical works for piano and orchestra, the score of the latter arranged for second piano.

Toronto Choral Society, conducted by Mr. Fisher, will give at its first concert, Ferdinand Hiller's Sacred Cantata, "A Song of Victory," and similar works by Mendelssohn, Verdi, Sullivan and others. The season has opened very encouragingly, with a large increase in the membership of the Society.

THE West End Musical Association, under the direction of Mr. John T. Bishop, is doing a good work in offering to the residents of that part of the city, a means of cultivating a taste for a good class of Choral Music. Monday evenings have been appointed for practice.

THREE young ladies lately passed the primary examination, and have now entered upon the graduating course at the Toronto College of Music. The course will take two years, and will embrace Voice Culture, Piano, Organ and Theory of Music.

THE Philharmonic Society of Toronto, under the direction of Mr. Torrington, is, this season, more vigorous than ever. The works in rehearsal at present are, "The Pride of the Dunkerren, by Sir Henry Smart; the Oritorio," "Judas Maccabeus, Handel and Schuman's Gipsy Life." Tuesday evening has been set aside for Chorus practice, and Thursdays for Orchestra.

Mrs. Grimes says that a certain Orchestral Combination, headed by its leader, was lately guilty of an unprovoked attack upon an inoffensive "Poet" and a simple "Peasant," having cruelly done these to death, they bolder butchered a hero of the Crusade, who for his (tan) *creed* he died. Mrs. Grimes further says that this terrible *band* is no respecter of persons, however great, and that while it exists, no one will be safe from its *attack*, which though generally weak and uncertain, never fails in the end to murder its victim by some such barbarous process as *beating* or *sawing* it to death. In the interests of society, she thinks the authorities should be informed, and that she is ready to give evidence to the police if they "*will come t'ask her.*"

BACH's old organ at Arnstadt, which the Leipsic Cantor inaugurated in 1707, is piously preserved. It was recently proposed to remove it, but the townspeople would, after all, only allow it to be repaired.

MENDELSSOHN denied the possibility of *revolution* in Music or Art, contending that that which was *once good* must remain so always. He, however, admitted that a higher plane in Art and Music may be reached by reformation and progress.