

sages were not sufficiently subdued, and therefore predominated too much over the strings, a mistake by which the performer sacrificed the beautiful effect so peculiar to Mendelssohn's slow movements, of using elaborate though very delicate passages on the piano, as an accompaniment to the melody parts taken by the strings. With this exception we have nothing but praise to accord to the performance of the trio.

"A word of acknowledgment is due to Mr. Prume, who rose from a sick bed in order to play at the concert; his playing, however, showed no trace of the feebleness consequent on illness. His passages came out with that clear firmness with which we are familiar in Mr. Prume's playing, whilst his cantabile parts were as usual his strong point. There are, in fact, few, if any, violinists more capable than Mr. Prume of bringing out the peculiar wailing, speaking effect of the violin in slow and impassioned movements. The truth of this remark was amply proved by his rendering of the *andante espressivo* in the trio.

"On the whole, there was somewhat less enthusiasm shown by the audience than might have been expected. This, we think, was owing to the too great length of the concert, the decrease in power of the chorus, which interfered with the contrast of light and shade, and also to the rather monotonous character of the programme, part songs being apt to become wearisome when listened to for an entire evening, no matter how well chosen and well sung they may be. Notwithstanding this drawback, Mr. Gould is to be congratulated on the success of the concert, and the state of efficiency to which he has brought the choir, and musical people in Montreal are fortunate in possessing a conductor who unites patient perseverance with an artistic appreciation of both words and music, and has the power, not at all a common one, of impressing his ideas on those whom he directs."

---