

and by Mr. Mark Kaiser on the violin were not encored nearly so vociferously as the vocal selections by the remaining artists, and yet the performance of these two gentlemen were simply magnificent. The brilliancy and firmness of the touch of Mr. Pease was extraordinary, the most difficult passages being rendered distinctly and with perfect expression. He is awkward in the management of his instrument, and a few lessons from a "master of deportment" might teach him how to walk on and off the stage properly, and also how to stand on it when he was there. Of Marie Roze-Mapleson there can be but one opinion—her pleasant unsophisticated manner is very engaging, and she has eminently the art of making her audience forget her in the song she is singing.

Mr. Carleton, baritone, has, I think, a better voice than Mr. Karl, although both were very good. Altogether the concerts were delightful. The promoters certainly deserved more support than they obtained. On Saturday night there were many less present than on the preceding evening, and it is much to be feared that the originators of the entertainment are not reimbursed for their trouble. This is a pity, and I trust that the citizens will in future support and back up the efforts made in this direction. With honest management, and by strictly carrying out promises made to the public, it cannot be doubted that good concerts can be made to pay.

Mr. Wallace took your hints last time, as to having in future properly dressed ushers to show people their places, and I would venture to hint to him another improvement. Most of the voice—especially in the softer parts of a vocal piece—is lost in the "wings." As I am given to understand Mr. Wallace has taken the Academy of Music for the season; is it not worth his while putting up a sounding board, so as to throw the voice down; this would make it easier for the singer, and certainly more pleasant for the audience.

Then, again, I would propose that a full programme should be given, and no *encores* allowed. Now, had the programmes in either of Friday or Saturday night's concert been adhered closely to, as it would have been in England, the performance would have been over in one hour from its commencement. This looks very much like "bidding for an *encore*," and is certainly *infra dig.* Make out a good programme, and stick to it! Perhaps, as an exception, allow one or at most two *encores*, but to permit each artist to be almost indiscriminately recalled, as they were in these cases, is puerile in the extreme.

Excuse my taking so much of your space, but before closing, I must ask you to allow me to express an opinion of the Weber piano. You say in your last edition that Marie Roze-Mapleson brings her piano all the way from New York, and no wonder, for the instrument was one which did credit alike to the performers and manufacturers, and I should have thought that the instrument itself was sufficiently good without spoiling the programmes with advertisement, as was the case.

Please excuse the length of this letter, but really yours is the only paper that seems to dare to allow free and fearless criticism, so I trouble you accordingly.

I am,

A MUSICAL SUBSCRIBER.

## ACADEMY OF MUSIC.

To the Editor of the CANADIAN SPECTATOR.

SIR,—In answer to the attack made upon me in the SPECTATOR of 16th inst., I beg to state that I was not Mr. Strakosch's agent, and was not therefore responsible for the announcement to which you take exception. In justice, however, to Messrs. Hathaway & Pond, the agents, I may state that when it was found Messrs. Pantaleoni and Westburg could not arrive in time from Europe for the concerts, Mesdames Rivé-King and Maretzek, two eminent artists, were substituted for the vocalists. I am not responsible for the announcements made by Mr. Stetson as to the number of his troupe, but I can assure you there were more than 40 persons engaged in the piece. In conclusion, I would remark that it would be more to the credit of a journal claiming to be respectable and truthful to make itself first acquainted with facts before it attacks individual character. As lessee of the Academy, I am not responsible for the announcements made by those to whom I may sublet it.

Your obedient servant,  
GEORGE WALLACE.

We are happy to publish Mr. Wallace's letter, and are indeed glad to know that he was not responsible for the deceptive advertisements which appeared in connection with the concerts referred to. But why does Mr. Wallace offer such a lame and illogical plea for Messrs. Hathaway and Pond? and, if he had no connection with the concerts, how is he so well-informed about all the details of arrangements made by the gentlemen who *did* engineer the concern? If Messrs. Whoever-did-make-the-arrangements engaged Madame Rivé-King and Madame Maretzek, they made it appear as though they had engaged those artistes in addition to those who had been previously announced, and not instead of them. Nay, even at the concerts not a word was said in apology for the absence of (not two artists, Mr. Wallace, but) Messrs. Pantaleoni, Gottschalk, Weizand, Westburg, and Madame Litta! We have it on the best of authority that Mr. Wallace engaged the troupe from Messrs. Hathaway and Pond; that he issued and paid for all the advertisements; that he engaged all the ticket-takers and ticket-sellers; and that he received all the money taken at the door and elsewhere.

Mr. Wallace says he is not responsible for Mr. Stetson's advertisements, as he only sub-let the Academy, &c. Now, if he will read our article, he will see that his name was never mentioned in connection with Mr. Stetson's advertisements; and we were told by Mr. Conly that it was Mr. Wallace who characterized him as "Premier Basso of the World," that gentleman himself characterizing the proceeding as "a bit of jugglery."

Will Mr. Wallace inform us who signed the requisition which was sent to Mr. Strakosch requesting him to give two concerts in Montreal? also, if, before the announcement of any such requisition was made in the *Star*, he had not actually the tickets printed and the room engaged for two evenings? It is just because we are "respectable and truthful" that we object to this mode of doing business, and we may say that we are careful not to publish any statements in this journal without good authority.

## THE BISHOP OF GLOUCESTER ON MUSIC.

We quote the following from the *Times* of the 24th ultimo. The Bishop of Gloucester, from his position in a city so long associated with sacred music through the Three Choir Festivals, can exercise a highly beneficial influence upon the art both by precept and example; and we have much gratification therefore in drawing the attention of our readers to his recent speech on distributing the prizes gained by the Gloucester students at the musical examinations in connection with Trinity College, London; his warm tribute to the power of music being perhaps even more forcible from the fact of his declaring his entire ignorance of the science. "In addressing the competitors his lordship said nature had denied him the gift of what is called 'an ear for music'; and while he could feel the pleasure that flowed from hearing a melody he could not penetrate into the mysteries of harmony, and therefore he was a singular specimen of one who respected, though he did not thoroughly love, music. In answering the question, What is music? he reviewed the progress of musical art since the Renaissance age, and pointed out that from the middle of the sixteenth to the end of the seventeenth centuries musical composers endeavoured not only to please the ear, but also to touch the sensibilities. At the beginning of the present century the power of music to express sentiment began to be clearly recognised. Every one hearing very fine music must have felt that it expressed some inward feeling, something hardly to be analysed, expressing a realm of thought in part felt and in part lying beyond. A distinguished German, addressing music, said: 'Away, away, thou speakest to me unutterable things that I have life-long sought for and never, never found.' That was saying in highly poetic language that music had powers of expression that went beyond even the power of words. Some of our composers had made this a subject of very careful study. Haydn had done this in the first movement of the first Symphony. But music was something more than a means of expressing sentiment and feeling. There was a power in music to call out the emotions, the nobler and the better feelings. It was in touching the inner life, in penetrating the inner chambers of the soul, and in awaking nobler feelings, that music showed its greatest and its noblest power; and no music deserved to be thoroughly admired and honoured except in a great measure it expressed that power. If music only appealed to the ear he should not care to hear any more; if it only expressed his inner feelings he should not care to hear much more; but if he could sit in the concert-room or in the spacious minster, and listen to music which called his better emotions and feelings to the surface, then he began to say to himself 'This is truly a divine art,' and, imperfectly constituted as he might be, he uncovered his head and honoured and revered the great, the divine art of music."

## MARMALADE.

The good people of Halifax have the pleasure of the presence of H. R. H. the Duke of Edinburgh, and although we of this part of the Dominion are not to have the same opportunity of honoring our Sailor Prince we may congratulate ourselves in that, so far as His Purveyors (Messrs. John Moir & Son) are concerned, we are to have at least a share of the specialties put up by these celebrated Scotchmen for the delectation of Royalty. All sorts of good things are promised, some of them already to hand. Jams and Jellies—real Scotch Jam made in the Scotch style—"not pulped nor any pulp added, the fruit thus comes out whole," and very different to that usually sold here, which is found to be as much gelatine as fruit. Marmalade made in Spain from fresh oranges—think of this—the orange does not undergo a long sea voyage, does not become tainted, NOR WILL IT FERMENT, but is picked in the morning and converted into Marmalade after dinner. This making of Marmalade in Spain is quite a new move. The condition in which oranges were received in Scotland from Seville has always been very unsatisfactory to makers of this article, always in bad order, a large proportion unfit for use, and the remainder in anything but good condition for making good Marmalade. As the only way to overcome this difficulty, Messrs. Moir have opened a factory at Seville where, in future, their Marmalade will be prepared from oranges which will be delivered daily fresh gathered from the gardens. And now this celebrated Scotch Preserve will come to us retaining all the original richness of the finest oranges with their flavor unimpured, and gathered when ripe only. We must be sure and get Moir's, as with the proverbial caution of their countrymen, Messrs. Moir have secured from His Majesty the King of Spain, a convention for five years permitting them alone to preserve Marmalade in any part of Spain.

Calfsfoot and Table Jellies are among the choice things, Potted Meats, Soups, and a long list of productions, all of which are prepared with the greatest care and attention to the quality of the stock and process of manufacture. Several very flattering testimonials to the quality of Moir's preparations have been given by eminent authorities, and lately at Paris they were awarded the GRAND GOLD MEDAL for the Excellence and Purity of their Jams, Jellies, Marmalades, Tart Fruits, Table Jellies, etc., and this is the highest award of the Exhibition. Let us enjoy through the holidays our share of these delicacies, and if we cannot see His Royal Highness, we can at least regale ourselves with the special preparations of his Purveyors.—*Adv.*

## ACCIDENTS.

In our advertising columns will be found a list of persons who have received compensation from the Accident Insurance Company of Canada, for injuries received. It is really wonderful how many accidents occur, and how easily they are brought about. The amount of premium is so small that all provident people should insure.

"Canadian Celebrities. IV.—Sir Francis Hincks," will appear in our next number.

THE CANADIAN SPECTATOR is published weekly by the Canadian Spectator Co., at No. 162 St. James Street, Montreal. Annual subscription \$2, payable in advance.