

THE ANTIDOTE

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OUR PRIZE LIST

TO any one obtaining for us One Thousand new annual subscribers before 1st January, 1893, we will send one first-class Upright Seven Octave Piano-forte; for Five Hundred subscribers we will give one first-class ticket to Europe and return; for Two Hundred and Fifty subscribers, one first-class Sewing Machine; for One Hundred subscribers, a Gold Watch; or Fifty subscribers, a New Webster's Dictionary, Unaltered; and for Twenty-five a Silver Watch.

THE SEIDL CONCERTS.

It is not often that our citizens are given a musical treat such as that afforded by the Seidl Orchestra in this city at the close of last week. It is needless to say that the large hall where the three concerts were given and that in the audience were to be seen representatives of our city families of musical taste and culture. The Orchestra is not inferior to anything of its kind in America or even in Europe. It can boast among its members, men of high professional attainments. Chief among them, perhaps, is the well known and highly popular Victor Herbert, for some time past a resident in New York, who is known to some of our citizens, doubtless, as the son-in-law of Samuel Lover, the celebrated Irish novelist and song writer. Mr. Herbert, who obtained a portion of his musical education in Wurtemberg, Germany, is, probably, one of the most finished violincello players of the day, and he occupies also high rank as a composer for the violin or violincello and piano. The numbers performed by the Orchestra, which consists of upwards of fifty-five instruments, were chosen from the works of the great masters of musical composition, Beethoven, Rubenstein, Saens-Saens, Schumann, Dvorak, Wagner, Liszt and others, dead and living. The close attention with which these numbers were listened to by the large au-

dience goes to show that our citizens are not mere pretenders in their appreciation of classical music of a high order. The soprano singer, Miss Amanda Fabris, who gave one or two numbers at each performance, has a remarkably powerful soprano voice, but there is still room for improvement. This was especially seen in the difficulty with which she reached some of her higher notes, and those with sensitive ears could scarcely fail to notice that the concluding note of the Polonaise from "Mignon" on Friday evening was slightly sharp. Her rendering of some minor pieces in response to vociferous encoring, did her more justice, especially the "Du bist wie eine Blume" ("So like a flower thou seemest"), which one of our city contemporaries referred to as "She cometh up as a flower!" a rather free translation of the first line in Heine's beautiful lyric. The music, if we remember aright, is by Rubenstein but we should have much preferred Liszt's beautiful setting of the words which is now to be seen in most of our drawing-rooms and music-chambers. Were we to express a preference for any of the numbers, we should mention the "Pastoral Symphony" of Beethoven, the second "Rhapsody Hongroise" by Liszt, and the Overture to "Tanhauser." Wagner's music filled a large part of the programmes throughout, and appears to have been very well received. The pianist, as might have been expected, suffered somewhat by association with such a fine Orchestra and it is no discredit to him that the applause was not so loud as in the case of the full band, or of Victor Herbert and Miss Fabris. He disappointed many of the audience by substituting another piece for the "Chants Polonais" of Liszt, which the great master formed into a musical drama on subjects taken from six of Chopin's beautiful Polish songs.

As exemplifying the difficulty with which translations are made from the writings of the best poets in foreign languages, we give room elsewhere for the original verses of Heine and for three translations, none of which, as those who understand German can testify, affords but a slight idea of the original. The translators all miss the

poetry of this lyric, perhaps the most beautiful ever written.

There was general regret that but one opportunity was given to hear Mr. Clifford Schmidt, the leading first violinist. His rendition of some selections from Sarasate's "Gipsy Dances" at the Saturday Matinee, went to show his thorough mastery of the technical difficulties of the "King of Instruments." He seemed to toy, as it were, with the difficult passages in the movements chosen, and rather to err on the side of too rapid execution.

It is to be hoped the people of Montreal may have other opportunities ere long of testifying to their appreciation of such music as that rendered by the Seidl combination.



Blinkers in Domestic Service.

There are very many positions and predicaments in customary life in which the wearing of moral blinkers is decidedly helpful to our getting along. It is not advisable to see all around us at all times, and our necessary road may be pleasanter to us if we do not know more about it than what lies immediately before us. If we do but get smooth room for our feet we may pass on in comfortable indifference under the shelter of our ignorance, where the knowledge of what is at our right hand and our left might startle us aside into a hundred perils and perplexities or enfeeble us with a nullifying despondency. We cannot have contentment and composure in our daily doings if we keep ourselves conscious of the misdoings of others with whom we are, will we nill we, in contact; and the chief secret of being comfortable is not to find out that things are uncomfortable. In the great business of making life easy, to detect is talent, not to detect is genius. Even in diplomacy, to see only what we are meant to see may prove more profitable than the most lynx-eyed astuteness; and as a system in social and domestic tactics, it is usually found to be as much the most prudent as it is the least troublesome. Let us wear our blinkers wherever we can, and let no hand be thanked that rashly tears them off us.