

sudden burst of sound from the vocal and instrumental masses *fortissimo*, and the intention will be apparent to the most careless listener. The intensity of the effect is heightened by the apparition of the major harmony, previously rigidly excluded. Raphael's announcement (in recitative) that God made the firmament and divided the waters, gives the composer an opportunity of indulging in some fanciful imitations which are continued in the air "Rolling in foaming billows." Then follows the exquisite *aria*, "With verdure clad," the heavenly beauty of which is too obvious to need comment. The concluding chorus of the first part, "The Heavens are telling the glory of God," remains the most popular choral number in the oratorio, its broad melody being easily followed even by the most uneducated ear. It was this number that the late Dr. Croft—with doubtful taste—endeavoured to ridicule, when he said "it began at the Opera House and ended at Vauxhall." The second part treats of the creation of life, and finally of man, the narrative, as before, being supplied by the three archangels. It is impossible within the limits of a brief notice like the present, to enumerate the numerous gems in this portion of the oratorio. Attention may be directed to the charming *terzetto*, "Most beautiful appear," the brilliant *trio* and chorus, "The Lord is great," the air, "In native worth," and the elaborate "Achieved is the glorious work." The third part brings man upon the scene, and exhibits him in his sinless state before the fall, his soul seeking expression in adoration of the Creator. The exquisite refinement of the duet between Adam and Eve, "O star the fairest," is characteristic of the composer. The final chorus with quartette, "Praise the Lord," developed in the free fugal style, and wonderfully elaborated, forms a fitting peroration to a work to which the composer appended the words "*Laus Deo*."

Mlle Marie Aimée and her Opera Bouffe Company appeared for the first time in Toronto on Tuesday last, the 27th ult., at the Grand Opera House. A genuine version of M. Charles Lecocq's *La fille de Madame Angot* was selected for the occasion, and met with unqualified success. The opera was first produced in February, 1873, at the *Folies Dramatiques* and nearly drove the Parisian public crazy with delight. It was subsequently performed in London and New York, and never failed to "draw." The story in itself is uninteresting, its situations often "pitchforked" together, and were it not for its alliance with Lecocq's light and piquant music, would scarcely merit notice. As it is, we can offer but a mere outline. *Clairette*, the daughter of Madame Angot, left an orphan by the death of her mother, is adopted by the "porters" and saleswomen of the fish market of Paris, by whom she is brought up as a *fleurist*. Con-

trary to her inclinations, they affianced her to *Pomponnet*, barber. She is, however, really attached to a composer of seditious songs, *Ange Pitou*, and in order to prevent or postpone her union with *Pomponnet*, she causes herself to be arrested by singing in the public street some of her lover's objectionable rhymes. She is taken before Mlle. Lange, the intimate friend of Barras, of the Directorate, an old school-mate, and released. Mlle. Lange now falls in love with *Pitou*, obtains an interview, and succeeds in seducing him from his allegiance to *Clairette*. The daughter of Madame Angot, by a complicated process which we cannot here follow, obtains proof of her lover's perfidy, and rendered ferocious by the discovery, dresses herself *en poissade*, repudiates the innocence and refinement that has been attributed to her, and declares herself to be a true daughter of her mother, who, we have been previously told, did not number delicacy among her virtues. The opera closes with the reconciliation of *Clairette* and *Pomponnet*, who are of course married. The music itself is extremely pretty. The melodies have a wonderfully *captandum* effect, and although superficial, and occasionally commonplace, are often strikingly original and effective. The instrumentation is graceful and appropriate, and ingeniously written. The overture, however, is simply suggestive of the principal *morceaux* of the opera. The first number worthy of comment is *Amaranthé's* couplet "*Marchande de marée*," a narrative of a few episodes in the life of Madame Angot. The air is particularly lively and pretty, and the audience seemed enraptured with it, as sung by Mlle. Kid. Ange Pitou's song, "*Jamais Clairette*," although done justice to by Mons. C. Kolletz, fell rather flat. *Clairette's* song, "*Jadis les rois, race proscrite*," a brilliant and characteristic *morceau*, was electrical in its effect, and a portion of it had to be repeated. The second act, perhaps, contains the best music. The opening chorus struck many as being rather insipid and tame, and certainly was not well sung. The couplets, "*Les soldats d'Angereau*," and the duet between *Clairette* and *Lange* are good, although the peroration of the latter degenerates almost into vulgarity of melody. The effect of the striking and ingenious chorus of conspirators, "*Quand on conspire*," supplemented by the queer attitudinising of the executants, proved refreshingly unique. The alternations of *pianissimo* and *sforzando* were irresistibly ludicrous, and took the house by storm. It was admirably rendered. The act concludes with the waltz "*Tournez tournez*," a charming bit of writing. In the third act, *Clairette* sings her famous song, "*De la mère Angot, je suis la fille*," in which she throws off the mask, and proclaims herself a true *poissade*. Mlle. Aimée, who took the character, acted and sang here, and indeed