

The Regina Brass Band seems to have got into shape as it is announced to play every Saturday.

Handel's *Samson* will be given in Brockville, at an early date. The chorus under the direction of Mr. Telgmann, has been doing good work, the rehearsals being well attended, and considerable enthusiasm manifested. The soloists will be Miss Braniff, Miss Smart, Miss Koyle, Miss Webb, Miss French, Messrs. Coates, Turner, Crawford, and Fulford. The proceeds of the concert will be donated to the Hospital, an object thoroughly in unison with Handel's own benevolence; from twenty-eight performances of his *Messiah* about \$55,000 was devoted to similar institutions in England. Mr. Telgmann deserves the hearty appreciation of his fellow citizens.

The Brockville *Recorder* says "The City of the Thousand Islands" is behind no place in Canada in point of musical talent and culture, and the production of this oratorio will show it."

An excellent entertainment, in aid of the Band, was given in the concert room of the Town Hall, Regina, on Monday, April 23rd which drew a very large audience. The programme comprised the following:—Piano solo, Mr. G. H. Betournay. Duet, "I wandered in my dreams," (Wade) Mr. and Mrs. Dixie Watson. Song, "The Maid of the Mill," Mr. Dixie Watson. Duet, "In the Starlight" (Glover), Mr. and Mrs. J. F. Mowat. Song, "See'st Thou at Even," Mrs. Watson, with violin obbligato by Mr. Jas. Brown. Enthusiastic recalls greeted every number. The second part of the programme was filled with a prophetic drama in three acts, "The Coming Woman," or "The Spirit of '96." The *dramatis persone* were: Miss Blair, Regina's favorite amateur, who impersonated "Wolverine Griffin," female orator and practical campaigner, in a manner which called forth almost continual bursts of applause and laughter; Miss Mary Irvine, who filled the part of "Mrs. Badger"—a lively, cheery widow tax assessor—in a way which would do credit to an experienced actress; Miss Dodd, who, as "Victorine Wigfall," although this was her first attempt, took her part courageously, and with excellent effect. Miss George completely lost herself in the stately and austere "Chief Justice Wigfall," and Sergt. Dunne impersonated "Mr. Wigfall," the weak-minded, disheartened and woman-ruled "man," with his well-known advice. Mr. F. H. Hoskin's part, "Tom Carberry," the sweetly innocent young man who was the object of the schemes of the "designing fathers" and proposing daughters, was acted carefully and well. The Band's funds will doubtless receive a substantial addition from the proceeds of the concert.

The Ogdensburg orchestra furnished the music of the bachelors' ball recently given in Brockville, and the *Times*, criticizing the performance says:—"There is only one of last night's orchestra that can lay any strong claim to being a musician, that is the pianist. The drummer had muscle, the other necessary attainments were lacking, the trombonist was never in tune, he was always flatter than a worn out hand organ, the piccolo-flute man was not bad on the flute, but when he took up the piccolo every musical tooth in the house got on edge. The clarinetist was passable, the cornetists might as well have had five cent horns, the bass fiddle was seldom noticeable, and if there was a 'cellist his bow was soaped. Altogether if it had not been for the strenuous (we use the words advisedly) efforts of the violinist and the good playing of the pianist the whole music would have been a miserable failure. We have spoken at greater length on this matter, perhaps than the subject deserved, but we wish to demonstrate clearly the nonsense of paying big money for the purpose of bringing two good musicians and a lot of dummies, with more gall than musical ability, from Ogdensburg, to furnish music not half so good as the five men of the Brockville orchestra could give. We hope that the next bachelors' or citizens' ball will patronize home talent and thereby save money, keep what money is expended in town, and have better music. To the Ogdensburg orchestra we would give a word of advice. Get your violinist a passably good instrument, prune out the blaring brass players, get in a couple more string instruments, cut off the drummer (you might get him a job in a blacksmith shop), hang on to your excellent pianist, have your flute player stick to his flute and leave the piccolo alone, and having done this, settle down to practice some new music, and in practicing endeavour to overcome the habit of humoring the pieces (that does very well for a concert selection, but it is hard on

a waltzer to be jerked up and rushed by turns) and stick to the time. If you do this you may in time be worthy of the engagements which your nerve has secured for you in the past.

OUR GERMAN LETTER.

LEIPZIG, APRIL 20th, 1888.

Our Season at the Gewandhaus is concluded, and a grand conclusion we had in Beethoven's Ninth Symphony. The performance of this the greatest of Beethoven's symphonic works occupied an hour and a half: the allegro, grand and powerful, followed by the brilliant scherzo, the solemn adagio and the glorious finale, accompanied by the Thomas Schule Choir and the Gewandhaus Chorus, with the four best artists from the Neue Theatre as soloists, made a whole such as it is almost worth half a life to hear. During the session we have had performed the orchestral works of Cherubini, Bach, Mozart, Beethoven, Haydn, Schumann, Mendelssohn, Von Weber, and of living composers, Brahms, Tschaiowsky, Grieg, Scharwenka, Reinicke, Gade: and Richard Strauss. The instrumental soloists who appeared have been; (Piano), Eugene D'Albert, Sophie Menter, Fanny Davis, Margerethe Stern and Herren Wendling and Reiberg (of the Conservatory), (Violin), Joachim, Sarasate, Brodsky, Petere, Zajze, ('Cello), Schroeder, Klengel, Hausmann, Albertini, Vocal Soloists, Frauen Morau, Olden, Baumann, Löwy, Frauline Spies, Lederer and Herr Hedmondit; Of all these artists except Wendling and Reiberg, one need say nothing as their names are too well known to need praise from me. Of Wendling and Reiberg as well as a host of others, whose names it is not worth while to mention, I can only ask as many others have done, "Why were they asked to take part in the great Gewandhaus concerts?" as certainly they have no artistic merit: but this is only a small blemish on the management of these concerts, as a whole they have been so near perfection that to be present at them was unqualified enjoyment to the lover of the truly beautiful in music. In opera we have had the last month only *Tannhauser* of Wagner; *Mignon* beautifully put on the stage, (Frauline Rauthauser making an incomparable Mignon); Meyerbeer's *Prophete* and *Huguenots*. The *Prophete* is a tiresome work, and when performed by ill-chosen artists is very provocative of a siesta. Fancy "Bertha" a peasant girl, represented by a matron weighing about two hundred and forty pounds. In *Les Huguenots* we were more fortunate; the music of this opera was really fine and the same two hundred and forty pound matron made a charming "Valentine." One concert only at the old Gewandhaus, this was given by Frederick Lamond the Scotch pianiste, who was somewhat disappointing; I think he may be classed among the immature artists; he gives one the impression that he has had too much concertizing and too little study. His programme was as follows:—"Variations on a theme from Paganini," (Brahms); Sonata, op. 110 (Beethoven); Barcarolle, (Chopin); Scherzo and Capriccio, (Mendelssohn); Three Symphonic Etudes, (Schumann); Valse Caprice and Etude, (Lamond); Liebestraum, (Liszt); Halka Fantasie, (Tausig). The Easter term at the conservatory has begun apparently with an additional number of pupils. At the first concert, a string quartet rendered the Haydn major quartet very creditably, a violin and piano duo, a cornet solo, a piano solo, and a trio for piano, 'cello and cornet completed the programme. The last number was enthusiastically received by the audience. The piano part was taken by Miss Anna Dillar a graduate of Helmut Ladies' College, London, Canada. It is a noticeable fact that the graduates of this school of music which was so ably organized and directed by W. Waugh Lauder, and has since been directed in as able a manner by Mr. Thos. Marten, are amongst (if not the best prepared piano students that come to Leipzig. It is most unfortunate that Leipzig is not a place for vocal education, as students who wish to study both instrumental and vocal music are unable to do so. Miss Ryan, of Toronto, who recently arrived here, finding this drawback has gone to Dresden, where Lamperti son of the Lamperti of Milan, is residing and teaching. Probably vocal aspirants would do better however to go to Milan, where vocal music is in the same perfection as instrumental is in Leipzig, and other German cities. I had the pleasure of attending, a week ago, the performance of *Le Juive* (Hélvly) at the great Scala Theatre and apart from the magnificent appointments of this theatre, the singing and action of the artists was a convincing proof of the superiority