

MUSIC AND THE DRAMA.

The vocal pupils of Miss Norma Reynolds gave an enjoyable recital in St. George's Hall on Thursday evening, June 8th, assisted by several College of Music students, when a choice programme of music was performed. The concert on the whole reflected great credit on Miss Reynolds, who is well known to be a good singer, and a most capable teacher.

Miss Minnie Gaylord, a piano pupil of Mr. A. S. Vogt, was to have given a piano recital in the Conservatory of Music Hall last Tuesday evening, the 13th inst., but was prevented from doing so at the last moment by being called by telegram to Chicago, where a position has been offered her as soprano soloist in one of the churches there at a salary of \$800 per year.

A concert is to be given to-morrow evening in the Pavilion, under the auspices of the Upper Canada College Musical Society, of which Mr. Walter H. Robinson is music master. The performers will be Mrs. Martin Murphy, Mr. Robinson, and Mr. Lee, vocalists; Misses Gurney, Cummings and Labatt, pianists; and Miss Street and Miss Littlehales, violinist and cellist, respectively. The concert promises to be one of great enjoyment and merit, which no doubt will draw a crowded house.

Mr. J. W. Baumann, the well known violinist and teacher, of Hamilton, has engaged Miss Nora Clench, the distinguished Canadian violinist, who has for the last year been pursuing her studies under the great Belgian master, M. Teye, for a series of 40 concerts to be given throughout Canada and a number of American cities. We have no doubt but this tour will be highly successful and artistic, for Miss Clench is a great favorite where she is known, and is an admirable player.

The closing exercises of the Toronto Conservatory School of Elocution were given in Association Hall, Friday evening, June 9th. The house was full, and the programme a good one, and well varied, only somewhat too long. The performances throughout showed most excellent teaching on the part of the faculty, Mr. H. V. Shaw (principal), Miss Bowes, and Miss Eva G. May, and gave great pleasure to the large audience present. The studies from the classics in the second part were beautiful and effective, and the musical selections meritorious.

In an interview with several musicians by an Empire reporter, regarding a patriotic and national anthem for Canada, Mr. F. H. Torrington said he had never heard "The Maple Leaf," composed by Alexander Muir in 1870—although it has been sung scores of times in this city during the last 20 years. He, however, very modestly referred to a national song he himself had composed which had been popular, and had been sung at the musical festival here in 1870—presumably under his own direction. Mr. Hughes likewise said, "The Maple Leaf" was not sung in the country to any extent, so he had composed one adapted to the jingle "Beulah Land", which contained all the elements of popularity. The remarks of Mr. D. E. Cameron and Sig. d'Auria were however most consistent, that when the people demanded greater independence, and the national spirit acquired greater strength and pride, a song of inspiring character would follow which would be an outlet for the people's exuberant enthusiasm.

A piano recital of more than usual merit was given in the Chapel of Moulton Ladies' College last Saturday afternoon, the 10th inst., by Miss Muriel Lalley and Miss Wilson, the former a pupil of Mr. W. O. Forsyth and the latter a pupil of Miss Smart who recently graduated in music at the above excellent institution. The young ladies had the assistance of Miss Fowler and Miss Millicham, vocalists—also pupils of Miss Smart, who sang most

acceptably, and with pleasing voice and style, songs by Goring Thomas, Cowen and Nevill. Miss Lalley played a prelude and fugue by Bach, the last movement of Beethoven's Sonata in C minor, op. 10, Bendel's Improvisation over the "Prize Song," from the Meister singer, Wagner, two Chopin numbers, a valse and prelude, and Schumann's novelette in F major. Miss Wilson played the last two movements from the Sonata, op. 26, Beethoven, Chopin's military polonaise, Ravi's "La Fileuse" and Greig's "Papillon" and "Poeme Erotique." Several of these numbers were played by these two talented young ladies, without notes, with splendid technique and with considerable repose, showing already commendable maturity and musical skill. When these aspiring young ladies complete their entire pianistic studies, they will be valuable additions to the army of piano players constantly being developed in Canada, for each possesses talent, ambition, and genuine conscientiousness.

The Philharmonic Society, as mentioned in our last issue, gave their closing concert of the season with a performance of Arthur Sullivan's dramatic cantata, "The Golden Legend," in the Mutual Street Rink. The evening was cool, and the building abundantly supplied with fresh air, which circulated freely through the open skylights and the doors which were frequently left ajar—only this air came in draughts so cool as to cause considerable uneasiness to those at all inclined to take cold; for it is well known that gusts of cold air coming in contact with persons in a heated building are neither good to cure colds, nor do they offer any protection against them. The Cantata was preceded by a short programme consisting of Nicolai's overture to "The Merry Wives of Windsor"—played by the orchestra, Weber's always beautiful "Concert Stueck," for piano, with orchestral accompaniment, (pianiste, Miss Fanny Sullivan), and Jensen's "Murmuring Breezes," sung by Mr. Whitney Mockridge, to the piano accompaniment of Mr. F. H. Torrington. Miss Sullivan's performance of the Concert Stueck was neat, clean, and generally worthy of praise, her touch and style being much improved. Mr. Mockridge sang Jensen's lovely song with much beauty of phrasing and fine tone, his rich voice and cultivated, yet easy, style pleasing the audience immensely. The same cannot be said of the overture's performance by the orchestra; it was played too fast, and parts of the work in consequence of the tempo were indistinct, uncertain, and amateurish. We have had good performances, hitherto, by our local orchestra, and the past two or three seasons have enjoyed the magnificent playing of the three great American orchestras; so a performance at the end of the season, such as we have referred to, is not a pleasing reflection. The Cantata is a composition which may be classed as a work of art. It is highly descriptive, dramatic and imaginative. The orchestral parts are difficult, yet very effective; and the choruses and solo parts genuinely well constructed, musical, and full of interest. The work had its first performance in Toronto by the Philharmonic Society several years ago, so is not entirely new to the public; and the work of the Society at its second performance may, perhaps, on the whole, be added to its successes. The chorus, considering the large auditorium and the preponderance of female voices over men's, sang with good tone, and attack, with, however, but little attention to light and shade, or the details that show a finished and artistic performance. The male voices, although comparatively few in numbers, sang remarkably well, with a richness and steadiness of tone that was in itself a feature of distinct merit. The chorus won their greatest success in the beautiful and popular "O Gladsome Light," which was repeated. It is to be regretted that in nearly every concert we have attended, by the Philharmonic Society, the conductor has systematically stopped the chorus for some trivial matter, causing not only confusion amongst

the members of the chorus, but shows disrespect for the audience, who do not come to hear reprovals, as in a public rehearsal. The soloists were Mme. Bruce Wilkstrom, mezzo soprano; Miss Florence Brimmon, soprano; Mr. Whitney Mockridge, tenor; and Mr. H. W. Webster, bass. Mrs. Wilkstrom has a voice deep and mellow, and she created a good impression. Miss Brimmon, who can scarcely be called a professional, sang in a manner which speaks well for her subsequent appearances. Her voice is flexible, somewhat white in colour perhaps, at present, but will mature and improve, as she has evidently both talent and ambition, and is moreover, most attractive in manner and appearance. We shall look forward with pleasure to hearing her again. Mr. Mockridge sang superbly, and is always the artist; more than this it is unnecessary to say, as every one here knows what a beautiful voice he has, and how well he uses it. Mr. Webster sang with abundant energy, and in a style which may be said to be robust. He, however, was handicapped by the loud orchestral accompaniments and the large building; but nevertheless sang his part in a creditable way. The Rink was crowded almost to the doors.

LIBRARY TABLE.

QUEBEC, LAKE ST. JOHN, AND THE NEW ROUTE TO THE FAR-FAMED SAGUENAY. By E. T. D. Chambers.

Mr. Chambers has prepared a neat and entertaining guide book for the new railway, which is opening to the sportsman, the fisherman, the artist and the tourist, one of the most attractive fields for their varied tastes which the Dominion of Canada presents. This line will facilitate the approach to a maze of beautiful rivers and picturesque lakes; haunts of the tiny speckled trout and the lordly Ouananiche. Here the invalid, or peace-loving summer tourist will find delightful resorts with balmy and bracing air; and the adventurous angler will realize his fondest hopes of stirring and splendid sport amid wild and rugged scenes.

MANUAL OF NATURAL THEOLOGY. By George Paget Fisher, D.D., LL.D. Professor of Ecclesiastical History in Yale University, New York: Charles Scribner's Sons. Toronto: William Briggs. 75 cents.

Like the distinguished author's little volume entitled "Manual of Christian Evidences," this work is designed for readers and students who have not time for the study of more extended works upon the subject of which it treats. Dr. Fisher takes the ground that the modern doctrine of evolution so far, as it can be said to have established itself in the creed of naturalists of highest repute, has the effect of fortifying rather than weakening the argument of design. The book is marked by the clearness and precision of statement, aptness of illustration, and wealth of learning which characterize the author's writings. To the student it will prove of great value as an introduction to more elaborate works; to the general reader it can be highly commended for the union of simplicity and thoroughness with which it deals with a difficult and universally interesting problem.

THE AESTHETIC ELEMENT IN MORALITY AND ITS PLACE IN UTILITARIAN THEORY OF MORALS. By Frank Chapman Sharp. Ph. D. New York: Macmillan & Co.

The essayist attempts to examine and define the aesthetic element in character and its relation to the general welfare as an end of action with a view to obtaining a consistent and satisfactory criterion.