

MUSIC OF THE MONTH.

MR. PAIGE'S SECOND SUBSCRIPTION CONCERT.

THIS Concert took place on the 3rd of March, and consisted exclusively of Sacred Music.

If a crowded and attentive house may be considered as a criterion by which to judge of the success or failure of any undertaking, then the success of this Concert may be said to have been complete. We confess that we were scarcely satisfied—perhaps, however, this was owing to our having no seat, and very little standing room. Half an hour before the Concert commenced every available chair and bench was occupied, and there were many present who could but hear, and that indistinctly, and who never had a chance of even getting inside the gallery door, but were compelled to remain outside on the stairs.

On Mr. Humphries' opening song, "Comfort ye my people," we will offer no remarks. We ascertained that Mr. Humphries should rather have been in bed, had he listened to the dictates of prudence, than singing in the St. Lawrence Hall, we have, besides, too vivid a recollection of the pleasure his performance afforded us at the first Concert, to be too critical. Mr. Hecht's "God have mercy," was well given,—we would, however, venture to make a suggestion to that gentleman—the old-fashioned custom of giving utterance in singing to intelligible English sounds, has a good many advocates among the million, but were we in that gentleman's place, we would not sing in any language with the intonation of which we were not thoroughly conversant—Mr. Hecht ought not to sacrifice himself to please a false and uneducated ta-te. Miss Paige's singing of "I know that my Redeemer liveth" was expressive and artistic, and gave general satisfaction, as did also the "Inflammatus," from the "Stabat Mater." "Lord, what love have I!" was pleasingly given by the Misses Ellen and Emily Paige. The execution of "Deeper and deeper still," from Jephtha, established Mr. Paige's claim to be one of the most finished vocalists in our city, and met, as it deserved, a very hearty and rapturous encore.

The Chorusses, with one exception,—a solo and chorus—failed, we think, to please, and we would give Mr. Paige a hint,—to avoid, in future, undertaking any chorus where he has not full power to exercise his own judgment without any appeal. The last of this series of Concerts will come off, we believe, early in April, and from what we can learn, will comprise nearly all the musical talent, (private and professional) in the

city. Mr. Paige announces his intention of sparing no pains or expense in making it a real musical treat, people should therefore lose no time in securing tickets.

VOCAL MUSIC SOCIETY.—The open meeting of this Society will take place the first week in April. Subscribers will be supplied with their tickets by the Secretary, Mr. G. B. Wylie, 18 King Street, east, and non-subscribers can procure them for 1s. 3d. at the same place.

MUSICAL ON DITS.—Marzteck has leased Niblo's Theatre in New York, for three months from the 28th March, and among his list of attractions we notice Alboni's name, so that we are unlikely to have the pleasure of hearing her, at all events, before July or August. Some excitement has taken place in New York, caused by the unwarrantable exclusion of the Musical Critic of the Albion from the Opera, by the Sontag management. Count Rossi seems to be the party blamed for the exertion of authority, and we think the Count will find that it is a mistake to attempt such a proceeding in this country. Sontag's engagement at Niblo's terminates on the 20th June. We have not ascertained her future movements.—Our thin skinned neighbors have had a hard pill provided for their digestion lately, in Mr. Fry's "American Ideas about Music," from which we make a few extracts. Mr. Fry sums up his remarks with the following conclusions, that—

"There is no taste or love for, or appreciation of, true Art in this country. That,

"The public, as a public, know nothing about Art—they have not a single enlightened or healthy idea on the subject. That,

"A sort of childish wonder is the only tribute paid in America to exhibitions of high Art, and even this tribute is only called forth by solo performances. That,

"We pay enormous sums to hear a single voice, or a single instrument, the beauties and excellencies of which (if it have any) we cannot discover.

"As an evidence that Art and artists are practically and publicly ignored by this nation, the lecturer would ask, Who ever heard Art or any eminent artist toasted, or complimented, or in any manner referred to, at Fourth-of-July celebrations, or on any public occasion?

"The American public are too fond of quoting Handel, Mozart, Bethoven, and European artists generally, and decrying whatever is not modeled after their rules. That,

"The American public decry native compositions and sneer at native artists. That,

"The ignorance of the American people generally, in relation to artistic matters is lamentable; they never can say whether they admire a composition until they see whose name is attached to it as composer."