

## HAMILTON.

MR. BAUMANN, an excellent violin teacher, gave his annual concert in the Grand Opera House, on Friday, the 2nd inst., the concert having been postponed from the previous Tuesday evening, on account of the indisposition of Mrs. Caldwell, the soprano. It is pleasant to be able to say that a great many musical people attended, and that Mr. Baumann is likely to be financially benefited by his venture. Here is the programme:—Part Song, "Wanderer's Return" (Abi), Arion Club; Duet, "Mocking Bird" (Pease), Mrs. Caldwell and Mrs. McCulloch; Violin Duet, "Symphony" (Dancila), Misses Edith Littlehales and Katie Ware; Song, "White Wings" (Pinsuti), Mrs. McCulloch; Violin Solo, "Cavatina" (Raff) "Air Russe" (Wieniawski), Master Geo. Fox; Variations de Concert, "Le Carneval de Venice" (Benedict), Mrs. Caldwell; Piano Solo, "Rhapsodie Hongroise" (Liszt), Miss Cummings; Part Song, "Bedouin Love Song" (Pinsuti), Arion Club; Violin Solo, "Gavotte with Variations" (Corelli-Leonard), Master Geo. Fox; Song, "Yodel" (Millocker), Mrs. R. B. Caldwell; Song, "Big Ben" (Pontet), Mr. J. H. Stuart; Song, "Jock o' Hazledean," Mrs. McCulloch; Madrigal, "Mikado" (Sullivan), Mrs. Caldwell, Mrs. McCulloch, and Messrs. E. Alexander and J. H. Stuart. Master Fox, who is a Walkerton lad, though now living in this city, is a musical wonder. He looks sturdy and youthful, with nothing of the premature man about him, is in the hands of a teacher who knows what really good violin playing is, and that years of study and hard work are necessary to accomplish it, and, last and best of all, has undoubted genius (not merely a high order of talent for music). Much may be expected of him in the future; as it is, he plays with much breadth and great dignity, considering his youth, and much expression. His selections were really played, and they speak for themselves. The lad was enthusiastically encored—indeed, at this concert, the encore fiend was more than usually demonstrative, so much so as to be an actual nuisance to the performers as well as his less enthusiastic neighbours. Mrs. Caldwell was the advertised star, and she chose numbers of little worth, except as a medium for the exhibition of her high soprano voice and great facility in execution. Mrs. McCulloch won the hearts of her auditors by her ballad-singing, and that was true art. Miss Cummings deserves a word of praise for her playing, which would be stronger and more impressive were she less nervous. The other performers were quite acceptable. The young lady violinists created a good impression by their coolness in remedying an annoying mistake, in the exchanging of copies, which was not discovered until some time after they began to play.

MR. D. B. MACDUFF, a clever violinist, gave his final annual concert in the Royal Rink, Friday, April 9, to a large audience. All the performers were Hamiltonians, and, considered as a whole, the programme was one of the most enjoyable given here this season. Here is the programme: Quartette (strings), "Adagio Scherzo" (Spohr), Messrs. MacDuff, Harris, Chittenden, and Parker; Song, "White Wings" (Pinsuti), Mrs. McCulloch; Song, "My Queen" (Blumenthal), Mr. F. W. Wodell; Duo, "Adagio and Rondo" (Beethoven), Miss Cummings and Mr. MacDuff; Trio, "When I am Gone from Thee" (Campana), Mrs. Geo. Hamilton, Mrs. McCulloch, and Miss Gracie Barr; "Toy Symphony" (Haydn), Orchestra; Song, "The Angel at the Window" (Tours), Mrs. Geo. Hamilton; Song, "The Erl King" (Schubert), Mr. F. W. Wodell; Trio, "Allegro Brillante" (Reissiger), Miss Cummings, Messrs. MacDuff and Parker; Song, "Robin Adair," Mrs. McCulloch; Quartette, strings (Haydn), Messrs. MacDuff, Harris, Chittenden, and Parker. The String Quartette showed no improvement in their playing since their first appearance at Centenary Church concert, and they should consider well the advisability of doing a great deal of playing together ere they again make a public appearance. Individually they can play well; collectively there is not enough sympathy among them, and much divergence of opinion as to phrasing is apparent. Miss Cummings, the pianist, won a triumph with the musicians present, though she had a most unsatisfactory instrument. Her playing in the trio was especially brilliant. Haydn's trifle provoked many smiles, the toy instruments having their customary ludicrous effect. The vocalists, for the most part, were very well received, Mrs. McCulloch especially, and deservedly so. Mrs. Hamilton's really fine voice is always admired, and it would be well for her to supplement her great vocal gifts by studying the art of true facial expression. Mr. Wodell, who has appeared on the concert platform here almost too frequently this season, essayed his first solo with a quintette accompaniment. It was soon evident that he was suffering from hoarseness—and too much accompaniment, and he made the mistake of forcing his voice. It is pleasing to note that he has taken up the study of such classic songs as Schubert's "Erl King," which he sang with fervour and intelligence. The song was coldly received. Mr. Aldous was the efficient accompanist. Mr. MacDuff is soon to leave the city, and his steady, correct playing will be missed from orchestral performances here.—*C. Major.*

## LONDON.

THE last of Mr. Thomas Martin's Piano Recitals took place at Victoria Hall, on the evening of the 8th of April. The programme comprised Beethoven's "Sonata Patriotique," Chopin's "F Minor Concerto," "Rigaudon" (Rameau), "Nocturne" (Chopin), "Novellette" (Schumann), "Suite Algerienne" (Saint-Saens), and a Liszt "Nocturne" and "Rhapsodie" (13th). Mr. Martin's playing was characterized by power, brilliancy, and expression—the latter being especially distinguished in the Chopin concerto. In this (as also in the "Suite Algerienne") he was assisted on the second piano by Mr. W. C. Barron, whose playing was really admirable. Spohr's G Minor Quartette (1st movement) was played by Messrs. G. B. Sippi, Fetherston, and Saunders with artistic intelligence and care. Songs were contributed by Mrs. R. Reid, Miss Ellwell, and Dr. Sippi, and were warmly received. Dr. Sippi being forced to respond with an encore. Mr. Martin's Piano Recitals have been a delightful feature of this season's concerts, and all music-lovers hope he will soon give another series.—*Marcia.*

## ONTARIO SOCIETY OF ARTISTS—"CENTURY" EXHIBITION.

THE Ontario Society of Artists is doing a most important work in a most unobtrusive way. During the past two years it has opened to the public of Toronto three Loan Exhibitions, so excellent of their kind that they merit more than a passing notice. They opened with the grand picture by Gabriel Max, owned by Mr. George Drummond, of Montreal, "The Raising of Jairus's Daughter," and worthily followed it by a small loan collection which for general excellence would be hard to surpass.

The last loan collection contained works by Max, Defregger, Smith-Hald, Pelouse, and many other distinguished artists, all excellent examples of good work, and chosen with the discrimination which marks the connoisseur. That collection owes its best thanks to Mrs. Alex. Cameron and Mr. Scott, of Montreal, and other gentlemen who so kindly placed their pictures at the disposal of the Society. The heavy expenses of those exhibitions have all been met by the Society without any extra appeal to the public. All art students have been admitted free, and have been given the greatest encouragement. The exhibition now in progress is unique of its kind, and most instructive in showing the various means employed in making drawings for book illustration. The Century Company placed at the disposal of the Committee their fine collection of drawings, and the result now before the people of the country should be recognized substantially. The illustrated catalogue is beyond praise, and should be preserved by every lover of art.

The first number on the catalogue, "Brunhilde Hurling Her Spear," is an example of brilliant work, which reminds one of a southern clime—a "Poster" style of work, which is rather dazzling. The pencil drawings by Abbey, Pennell, and others, the pen-and-ink drawings by Brennan, Chase, and Birch, those in oil by Kappes, Thayer, Burns, and Brush, and in water-colour by Alfred Parsons, Smedley Cocks, Harry Fenn, all go to form a collection not to be surpassed outside of Paris or London. Nothing will do justice to this exhibition but close inspection, and advantage should be taken of this opportunity by all persons interested in the future of Art in this country. The unselfish example set by our Society of Artists might well be imitated in many other public institutions.

## OUR LIBRARY TABLE.

THE STOCK INVESTORS' HANDY BOOK OF RATES. By a Bank Accountant. Toronto: Hart and Company.

This is a little book that covers ground not before taken in books of tables. It is intended as a Handy Book for Investors desiring to see at a glance the annual rate to be expected from investments. The calculations are based upon the annual dividend paid. For instance: Stock bought at 133, and paying 8 per cent. per annum on par value, will net 6.01 per cent. on amount invested. A table has been added showing the price to be paid for stock paying one rate of dividend to net any other rate.

WOMEN IN MUSIC. By George P. Upton. Second Edition. Chicago: A. C. McClurg and Company. Price \$1.

This is an enlarged edition of an excellent little book published some years ago. It is divided into three parts, the first of which treats of the capacity of women for the composition of music, the second gives an interesting account of the relation of certain great composers to women, and the third is a discussion of the interpretation of music by women. An appendix gives lists of the most noted compositions by women, and of compositions that have been dedicated to women by composers. We append an extract from the introductory chapter:

At the first glance, it would seem that musical composition is a province in which women should excel. It may be laid down as a fundamental and indisputable proposition, that music is the interpreter and the language of the emotions. It sounds every note in the gamut of human nature, from ecstatic joy to profound despair. It is "of all sweet sounds the life and element." It wakes "thoughts that do often lie too deep for tears." It inspires, enrages, elevates, saddens, cheers, and soothes the soul as no other one of the arts can. It can "swell the soul to rage, or kindle soft desire." It gives voice to love, and expression to passion, lends glory to every art, and performs its loftiest homage as the handmaid of religion. Why is it, then, that woman, who possesses all these attributes in a more marked degree than man, who is the inspiration of love, who has a more powerful, and at the same time more delicate, emotional force than man, who is artistic by temperament, whose whole organism is sensitively strung, and who is religious by nature, is receptive rather than creative? Why is it that music only comes to her as a balm, a rest, a solace of happiness among her pleasures and her sorrows, her commonplaces and her conventionalities, and that it does not find its highest sources in her?

The author suggests one solution of the problem in the fact that woman herself is emotional by temperament and nature, and cannot project her-