

now on view at the gallery of the Society on King Street, and is by far the best display yet made in Canada of the kind. The course of study so far as it has been practicable to conduct it with the scanty means at command, has been most thorough, and the drawings will surprise many of those who have seen similar exhibitions elsewhere. Much of the credit for the attractiveness of the exhibit is due to Mr. R. Harris, teacher of the day class (Antique), whose pupils certainly justify us, by their merit, in saying that they would do honor to South Kensington or any other Art School in any country.

Mr. Fraser's pupils, too, of the evening class have done some excellent work, especially when the circumstances of lighting and the tired condition of the students, (many of whom have done a hard day's work before coming to the school) is considered.

The exhibition of works in black and white just closed, in Montreal, is reported to have been quite successful, and it is intended to repeat it next year when the original work of Canadian Artists is expected to be the leading feature instead of engraving and other styles of reproduction, of the works of other times and countries which was the case mainly in this one.

The Montreal Art Association opens its Annual Exhibition of Paintings and Sculpture this month, and will contain many works of Canadian production. Let us hope the buyers of pictures in our sister city will not omit to encourage this, and by a liberal patronage insure an increased contribution next year.

BREVES AND SEMIBREVES.

A better idea of the strength of the body of performers who will take part in the Festival may be obtained by grouping them together, thus:—Grand Chorus, 1,200; Young Ladies' Chorus, 1,000; Boys Chorus, 250; Soloists, 12; or, in all, over 2,700 persons.

An idea may be formed of the proportions of the chorus and orchestra of the musical festival to take place in May next in New York city, from the following clipped from the *Musical Festival Bulletin*: "The grand orchestra will take an important share in the work of the Festival, and number about 255 instruments. The best available talent will be secured, and the distribution so far as can be outlined at present, will comprise 80 violins, 40 violas, 30 violoncellos, 20 double bass viols, 6 flutes, 4 oboes, 2 English horns, 4 clarionets, 8 bassoons, 12 horns, 16 trumpets, 16 trombones, 4 tubas, 10 tympani, 3 harps."

Mr. A. W. Livan, a most admirable, though young, organist of Boston, a pupil of GEORGE E. WHITING, has been giving organ recitals in Tremont Temple, which won for him high praises from the lovers of organ music in the Hub. For a time, two years ago, Mr. Livan acted as Mr. Whiting's substitute in the Music Hall Cincinnati.

At the twelfth Gewandhaus concert in Leipsic, two new overtures by Brahms were played from manuscript score. One of them is based upon the melodies of some of the German students' songs. A correspondent of the *London Standard* says:—

"The composer wrote it in the recognition of the degree conferred on him by Breslau University, where it was first performed, but in private, on the 4th of January. The

orchestration of this second work is very remarkable, notably some extraordinary effects are produced by stopped horns and by the triangles. The ideas in both overtures are very clearly worked out. The reception they met with was favorable; though compared with that accorded to some of Brahms's earlier works, it can hardly be called enthusiastic."

RUSSIAN JOURNALS tell an anecdote of Mme. Hassano in the character of *Ophelia* she made a great success lately at Moscow, and among the most enthusiastic was a man seated in the front row of chairs. After the mad scene, a voice was heard crying "Remember I cancel your debts!" In explanation of this speech it was learned that the music lover was Mme. Hassano's butcher, to whom she owed a large sum, and who, in his delight at her performance, could find no better way in which to express his admiration than that adopted.

MUSICAL GOSSIP.

A PERFORMANCE of Anton Rubenstein's sacred opera, *Das Verlorene Paradies*, is announced for June by the Musical Association, Innsbruck.—*Studio and Musical Review*.

THE Orchestra under the direction of Mr. Bayley meets weekly and is making favourable progress. In addition to a lighter selection they have in rehearsal Beethoven's first Symphony.

JOHANN STRAUSS' operetta, *The Bat*, which was recently given for the one hundred and fiftieth time in Vienna, has been presented on one hundred and seventy one German stages, besides those of Holland, Norway, Sweden, Spain, Russia, America and Italy. In Berlin it was given three hundred and sixty-two times.

MR. KERRISON has completed the first two movements (an Allegro Maestoso Andante and Scherzo) of a new Symphony Overture, to be called *Canada*, the last movement of which is founded upon national airs of England, Ireland, Scotland and Canada. Mr. Kerrison is arranging it for four pianos and organ, with a view to producing it in that form at the June Concert of the Toronto College of Music.

A FEW months ago it was announced that the committee of the Birmingham Musical Festival had arranged with M. Gounod for the production, at the next triennial celebration in 1882, of an original oratorio, *The Redemption*. In a letter just received from the composer, says the *London Times*, he states that the whole of the first is finished and scored for orchestra. The other two parts are well in hand, and will be ready by the first of January next, the time specified for the delivery of the work.—*Studio and Musical Review*.

WE learn from the *Memorial des Pyrenees* that Mr. James Gordon Bennett, now at Pau, has engaged for his personal gratification for the space of one month, the celebrated orchestral leader from Vienna, Johann Strauss, who will arrive at Pau about the 1st of March with an orchestra of eighty performers. This royal caprice will cost Mr. Bennett the bagatelle of 140,000 francs. But he is rich enough to pay for his whims. His generosity is also shown, inasmuch as M. Strauss will give a series of concerts which will be open to the public. This is the only reasonable way of making use of his millions.—*Studio and Musical Review*.