

of orchestral music during the dinner hour, at The Manitoba. Bandmaster Johnston's orchestra on Sunday last gave Gounod's "Ave Maria," Faure's "Les Rameaux" and several other sacred selections. The intention is to provide music at each Sunday dinner, during the winter months.

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GRACE CHURCH CHORUS have completed arrangements for a concert trip to Brandon and Portage la Prairie. They will sing at the former place on Thursday Feb. 12, and the following night at the Portage. The choir consists of thirty voices and will take the popular Hatton Male Quartette with them. A rich treat is in store for the musical people of these two places.

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THE uniform pitch adopted by the Manufacturers' Association in New York city on November 6, 1891, is that "A which gives 435 double vibrations in a second of time." This is the pitch which their committee recommended. They advised the adoption of the A giving 435 double vibrations per second; this makes C 522. This pitch is substantially half a note lower than high American pitch, but it has the weight of musical and scientific authority as well as history behind it. Musicians first took steps to secure a mean pitch in the early part of the Seventeenth century, and they adopted a standard which was maintained with slight variations till the death of Beethoven. During the stretch of years indicated, the two foot A (the standard of orchestral pitch) had from 415 to 429 vibrations, and one-foot C (the standard of vocal pitch) had from 498 to 515. This was the pitch which was in the minds of Bach, Handel, Haydn, Mozart, Beethoven and Schubert, when they decided in what keys they would write their immortal works. If the selection of a key means anything at all, it rests upon the foundation of the pitch. In 1878, for instance, the pitch in England was just half a tone higher than it was in Beethoven's day. Consequently when they played the seventh symphony (A major) they played in a key which, to Beethoven's ear, would have been B flat.

The pitch recommended by Mr. Steinway and his committee is that adopted by the French Commission of Musicians and Physicians of 1858. The members of that body were: Auber, Halevy, Berlioz, Meyerbeer, Rossini, and Thomas, and Pelletier, Desprez, Doucet, Lissajous, Monnais and Millinet. They adopted as their standard A with 435 and C with 522 vibrations, and this is still the French pitch. It is a little higher than the classical pitch, but not sufficient to transform the tonality of the master's works. Moreover, it is substantially the same as the philosophical standard of pitch proposed by Scheibler and adopted by the German Association of Natural Philosophers in 1834. The scale of pitch was carefully deducted from studies in the physical nature of musical sounds and resulted in the determination of the following as the normal rates of vibrations: 16-foot C, 33; 16 foot A, 55; 8-foot A, 110; 4-foot A, 220; 2-foot A, 440; 1-foot C, 528.

Literary Notes.

The January table of contents of "*Current Literature*" furnishes a rare intellectual feast. Among the good things are: "The Debasement of Humor," "The Light Reading of our Ancestors," "A School of Literature," "Authors' Wives," and "The Vagabond Instinct." The readings from books comprise: "The Fiat of Ambition," from Archdeacon Farrar's "Darkness and Dawn"; "The Gypsy Marriage," from J. M. Barrie's "The Little Minister"; and "Dancin' Tucker at the Infair," from Charles Egbert Craddock's "In the Stranger People's Country." The department of Vanity Fair presents "The Return of the Chemise," "The New Nightgown," and the threatened fad of "La Couvade." The famous chapter for the month is "A Sledge Ride in Galicia," from "Theophilus Pisarenko," by Von Sacher-Masoch.

"*Short Stories*" for January announces the prize winners of its etching contest, which closed November 1st, 1891. The editor states that thirteen hundred and forty five manuscripts were entered for the five prizes of \$20.00 in gold for the best etching in each of the five classes. These are the successful competitors, and the prize etchings are printed with the announcements: (Descriptive) Ella E. Doten, Dorchester, Mass.; (Queer) Emma Francis Dawson, San Francisco, Cal; (Dramatic) Anne Boz-man Lyon, Mobile, Ala.; (Pathetic) W. N. Harben, Dalton, Ga.; (Humorous) Chryseis V. W. Cannon, Spartansburg, S. C. The Famous