

Tozer, etc. *Anthems*—"Come, Holy Ghost," Attwood; "Hosanna in the highest," Stainer; "In Jewry is God known," Clarke; "Incline Thine ear," Himmel; "I will arise," Creighton; "I will lift up mine eyes," Clarke; "Let us now go even unto Bethlehem," Hopkins; "If we believe that Jesus died," Bennett; "O! have mercy," Leslie; "Arise, shine, for thy light is come," Elvey; "Sleepers, wake!" Mendelssohn; "Harvestide," Barnby; "O! be Joyful," Haydn; "Hallelujah Chorus," Handel; "Nazareth," Gounod; "The Heavens are telling," Haydn; "The Lord is Great," Best; "Like as the hart," Novello; "Thine, O Lord, is the Greatness," Kent; "Lord, for Thy tender mercies' sake," Farrent; "O, praise the Lord," Weldon; etc., etc.

LONG HAIRD MUSICIANS.

THE style certain of the profession adopt in their personal appearance reminds us of Orpheus C. Kerr's remarks, written twenty-seven years ago, anent literary gentlemen, but which apply equally well to some of the musicians of to-day. We give them in full:—

"Thenceforth I wore negligent linen; frequently rested my head upon the forefinger of my right hand, with a lofty and abstracted air; assumed an expression of settled and mysterious gloom when at church, and suffered my hair to grow long and uncombed.

"Speaking of the masculine literary habit of wearing the hair in this way, I find myself impressed with a profound metaphysical idea. You have probably noticed that writers following this fashion frequently scratch their heads when inspiration plays the laggard. It is also true that wearers of long and uncombed hair who are *not* writers will scratch their heads in the same way occasionally, the action being the same in both cases—can it be that physiological inspection would develop an affinity between the natural causes thereof?"

TRINITY UNIVERSITY.

EXAMINATIONS FOR DEGREE OF BACHELOR OF MUSIC.

These examinations took place last Easter, but owing to the papers having to go to the Examiners in England, the result was not known till the end of last month. We give below a list of the successful candidates:—

Final Examination.—First class—(a) Mrs. M. E. Bigelow, Toronto.

Second Examination.—First class—(a) C. L. M. Harris, Hamilton; (a) Miss Minnie Patterson, Oakville. Second class—(a) G. A. Depew, Toronto; (a) Miss Emma Doty, Oakville.

First Examination.—First class—(c) H. W. Reyner, Kingston; (a) Thomas Singleton, Port Hope. Second class—(a) Miss M. A. Callaghan, Brantford; (b) Miss R. Preston, Port Hope; (c) Miss Jessie Mackenzie, Stratford; (a) Miss H. M. Moore, Caledonia. Third class—(d) Miss L. MacMullen, Toronto; (a) Miss S. A. Dallas, Toronto; (a) H. A. Deike, Guelph; (a) Miss E. Jares, Toronto; (b) Miss A. E. Mulligan, Port Hope; (a) Miss W. McGee, Oshawa.

- (a) Pupils of Mr. Arthur E. Fisher, Mus. Bac., Toronto.
- (b) " " Mr. Thomas Singleton, Port Hope.
- (c) " " Rev. W. Roberts, Mus. Bac., Amherst Island.
- (d) " " Mrs. M. E. Bigelow, Toronto.

Mr. Albert L. Ebbels, the Secretary of the Torrington Orchestra and Assistant-Secretary of the Toronto Philharmonic Society, has severed his connection with Messrs. Casswell & Co. the Law Publishers, and is now with Messrs. Mason & Risch, the Piano Manufacturers, 32 King St. West.

The Musical Journal.

THE MUSICAL JOURNAL is published on the 15th of the month Subscription price \$1.00 per annum, payable in advance; single copies 10 cents. Subscriptions may commence at any time.

Remittances should be sent by registered letter or Post Office order, made payable to TIMMS, MOOR & Co.

To secure notice, all communications must be accompanied by name and address of author.

Address all letters—THE MUSICAL JOURNAL, Oxford Press, 23 Adelaide Street East, Toronto.

Correspondence, works for review, and musical literary matter will be addressed to the editor, at the office of publication, Oxford Press, 23 Adelaide Street East, Toronto.

AGENTS wanted in every town. Liberal commission allowed.

TORONTO, JUNE 15th, 1888.

MUSICAL PROGRESS.

IN looking back upon the season which the advent of the warm weather has finally closed, we feel that there is much on which those who have at heart the cause of music in the Queen City may congratulate themselves. We have had a brilliant season, and in many respects marked evidences of true progress have been given.

Not the least of those evidences is found in the establishment, on a permanent basis, of a good local orchestra. Toronto, in common with other growing cities, has suffered from the various disadvantages that attend the transient stage,—the state which a city passing from nonage, into the full vigor of mature and ripe majority, must of necessity experience. In that phase of the history of any city it is always found that while the population is not large enough or wealthy enough to support good local organizations for the musical edification and entertainment of the citizens, it is still too large to forego altogether the better class of music, and hence attempts are made, from time to time, to supply the half-expressed demand in various ways. One of the most common is the importation for a musical "season" of anything from one to three evenings, say, of some drawing attraction from larger and older cities, and thus enthusiasts are enabled, by going as a rule pretty deeply into their pockets, to enjoy once in a way, excellent music. The plan, however, has its disadvantages. The opportunities afforded are not of such frequent occurrence as to be of much benefit to the student, and the expense involved is often a serious drawback. We hail, then, with the brightest anticipations, the establishment of a good local orchestra in our midst, for in a city which looks to become musically a central point, the possession of a competent orchestra is of the first importance. It is, if we may be permitted the simile, the backbone, if, indeed, it is not the whole skeleton, upon which is gradually formed a sound musical body. It attracts instrumentalists of more or less merit, it brings together the developed musical talent, and helps to call forth such talent as is