

## MUSIC.

THE overcrowding of the musical profession has many pitiful points in connection with it, and not a few amusing ones as well. We have only to glance down a column of a London or New York paper containing the advertisements of singers and instrumentalists, or their professional cards, to observe how fearfully and wonderfully their names appear to have been specially created in order to strike the eye of the wandering public. What a mouthful we all remember "Barton McGuckin" to have been, when that eminent tenor first appeared upon the horizon! Yet we have his superior now in Mr. Holberry Hagyard, Mr. Redfern Hallins, Mr. Musgrave Tufnail, Messrs. Gawthrop, Butterworth Huxtable, Hedgecock, Peacock, Carnall and Stokoe. There is the alliterative dodge; Mr. Parson Price, Mdme. Blanch Barton, Miss Karolina Klauser, Mr. Wilmot Walker. Then there is the honest, plain, unvarnished name, which may, however, have been as carefully thought out as the more pretentious ones, such as Mr. Frank Cox, Mr. William Riley, Miss Julia Jones, Miss Patty Michie. The compound name is very popular; Mdme. Bayley-Mordaunt, Mdme. Farrar-Hyde, Mr. Wallis Wallis. The poorly disguised, like Miss Jeannetta Frazier, and the commonplace, like Miss Minnie Thompson, are yet a relief from the ultra Italian of Signorina Addina Martinenge, and the overdone German of Herr Ludvig Barenther Von Der Heide. After all, there is usually something very simple in the really great names of the world. The ear responds swiftly and easily to Sims Reeves, Arthur Sullivan, Walter Damrosch, Theodore Thomas, Joseph Barnby, etc., etc., and our aspirants to modern fame must remember this simple and significant fact.

VERDI, the veteran composer, has more sense than Tennyson, the veteran poet. The former is in great trepidation over the production of his latest opera, "Otello," believing that he has done his best work, and that in all probability "Otello" will add little to his fame. La Scala, Milan, is the scene of the first representation, and if the work fails, which he half expects, he intends to destroy it. Sensible Verdi! Gounod, on the other hand, is not so wise. His latest work, a Mass in honour of Joan of Arc, is confidently expected to be the equal of the "Messe Solennelle," or portions of "Gallia." It will be performed, of course, at the fine old Cathedral of Rheims, next July. He is also engaged on some hymns written by the Pope, who is a very fair poet, and, like all distinguished people who write a little poetry, immensely anxious to shine in another way than the legitimate one. The result of this unique collaboration may be an impetus to other "powers that be," to put forth their poetic efforts, and the day may not be far off when Harper Bros., or Macmillan and Company, may bring out a volume of "Verses by the Crowned Heads of Europe," or "Songs by the Sovereigns of the World."

WHAT can be truer than the following description of "Leit-motif Torture"?

"In our vaunted symphonic concoctions, our rhapsodies, our tone-pictures, and our other high-sounding named incubrations, one dreary, pointless theme (not, originally, too enchanting or fresh) is twisted and turned about, disrespectfully wrenched in this direction and in that, taken to pieces and re-united, as a poor, despised doll is in the nursery, dressed sometimes in loose attires and anon in gorgeous orchestral habiliments, until we fairly loathe the thing that so persistently thrusts itself at us, that whines among the muted violins, groans with the tortured tones of obtrusive bassoons, moans from among the convolutions of circling horns, hisses with the piercing tongues of piccolos, and anathematizes with the unyielding dogmatism of blatant trombones."

THE appearance of the names Carreno-Huntington on the third programme of the Chamber Music Concerts called forth as brilliant an audience as was ever seen in Toronto. Perhaps the chief interest may have centred for some in the refined playing of our local quartette, and yet for others the most attractive feature may have consisted in the matchless performances of Mdme. Carreno, who occupies so elevated and distinct a place among the solo pianists of the day. Against all new comers Mdme. Carreno may still hold her own. Her playing is intact with perfect tenderness and perfect sympathy, and reveals the very innermost heart of the true artistic passion. Yet, in the midst of an *abandon*, dangerous to extreme to youthful imitators, or imperfect performers, Mdme. Carreno maintains a splendid *technique* and a clearness of phrasing that are simply marvellous. When we add to this incomparable gift of genius, the other gift of a matchless personality, we have described Carreno. Of Miss Huntington it is a pleasure to say that she was received with acclamation by a large circle of friends, as well as the general public, and delighted every one by her rendering of Italian, German, and English selections. In the German song from the "Trumpets of Sackheugen" she was particularly happy, and the musical public will be glad to hear that she will appear again in this city on the occasion of the first concert of the Toronto Musical Union, in the Pavilion, on February 22. The Rubinstein quartet, which, with the exception of the first number, was played intact, suffered from coming too late on the programme, and from containing a slow movement, certainly too long drawn out for a mixed audience, who, nevertheless listened with wonderful forbearance. The Scherzo was admirably played; the finale required a little more power, but was given with much clearness and precision. Mr. Corell gave a couple of solos in his usual careful manner, and Mr. Arthur Fisher supplied the accompaniments.

SERANUS.

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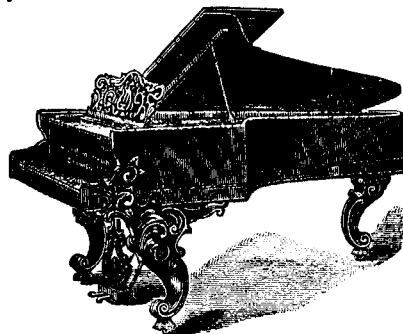
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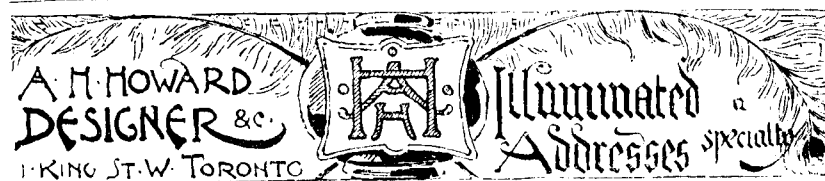
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