

but his voice and delivery were weak and puerile. The "Friar Joseph," of Mr. Carl Ahrenot, were sufficiently repulsive to portray the character in its true colours. The rest of the support hardly calls for extended notice, save that in the setting of the stage, and in the business of the stage all went well.

THE Grand Opera House will be occupied for four days by Hermann, the magician.

THE week will further be notable for the first public performance of the Conservatory String Quartette Club on Monday evening, and the Oddfellows' Concert on Thursday evening.

THE following week will bring the Minstrel Club of the Queen's Own at the Grand Opera House, on Monday, with ten "end men" and a chorus of sixty. Messrs. Arnoldi and Rutherford, who were the lions of the old Amateur Christys will assist. The Regimental and Bugle Bands will take part, and an orchestra of twenty performers will accompany the singers. Ballads and comic songs of the minstrel order will, with the ever popular "Soldiers' Chorus" from *Faust* and a new arrangement of the "Old Brigade" form the musical programme. Music by the Bugle Band, a fancy drill and a comic closing piece will complete the second part. Only one performance will be given.

THEN will come the Vocal Society on the Tuesday, with Mrs. Wilson-Osman, soprano; Mr. Harry Field, pianist; and Miss Laura Webster, cellist, this lady taking the place of Herr Adolf Hartdegen, who was unexpectedly called to Europe. The Society will sing Hatton's "Sailors' Song;" Pinsuti's "When Hands Meet;" Mendelssohn's Second Psalm; "The Vale of Rest;" "The Sands o' Dee;" "The Three Fishers;" "Tell me, Flora;" "O Gladsome Light."

BOSTON is being run hard by New York as a musical centre, but it remains for the former city to have the honour of having ejected a party of chattering females from a concert, where their silly talk was an annoyance to the whole audience.

AFTER a partnership of twelve years, Robson and Crane will separate at the close of the present season. During the time they have been together they have done some honest and clever work, have produced many good plays and revived several old ones. In most of these productions and revivals they have shown judgment, taste and a commendable desire to have good companies. The present engagement will be memorable from the fact that it will bring to a close the joint career of two of the most conspicuous comedians on the American stage.

AT the close of the series of Joachim Concerts Sir Frederick Leighton, the President of the Royal Academy, presented him with a beautiful Stradivarius and a Tourte bow, worth \$6,000, in the name of a long list of subscribers, headed by that enthusiastic violinist, the Duke of Edinburgh, as a mark of the admiration of his audiences during his fifty years of public life.

ITALIAN opera does not seem to be in a particularly flourishing condition, even in the land of its origin. At one of the opera houses, Rome, this season a certain number of performances have been given, and a heavy subsidy of nearly £6,000 has been paid. In spite of this, the company had to throw itself upon the charitable feelings of the syndicate of the city, which voted a small sum for its relief.

THE next Torrington Orchestra Concert will be on Tuesday, May 28.

ROSE COGILAN is having great success in New York with "Jocelyn."

MYRON W. WHITNEY, the great basso, has left the operatic stage and will in future devote himself entirely to concert and oratorio work.

MISS ALIDA VARENA, who was here with the new American Opera Company, is making a great hit as "Marguerite" in Chicago.

IT appears that after all the great Tamberlik is dead. He died in Paris at the age of sixty-nine. In his time he was unequalled as a tenor, and his high C was unrivalled.

WHAT a touching letter Selina Dolaro's last was! It was written the day she died to Mrs. Langtry, who was producing "Lady Macbeth" that evening: "Dear Mrs. Langtry: I regret exceedingly my inability to occupy the place you so generously allotted to my use, and to me the disappointment is most sincere. But it will be impossible for me to avail myself of your kindness, as I expect to die to-night.—SELINA DOLARO."

WHAT a lovely name for an actress this is! "Gladys Orme"—it sounds poetic, aristocratic, dainty—and, in fact, everything that should accompany the luck of a successful actress. The name belongs to a young student who is the living image of Adelaide Neilson, and who has remarkable histrionic ability. At a recent entertainment in New York she played the balcony scene from "Romeo and Juliet," with Mr. Frederick Paulding, and created a most favourable impression. At the same affair, Miss Maud Peters, a niece of Mrs. Charlotte Morrison of this city, was an effective "Ophelia."

FANCY a programme like the following: Sonata, F minor (appassionata), op. 57. 1806. Sonata, F sharp major, op. 78. 1808. Fantasia, op. 77. 1810. Sonata Caractéristique ("Les Adieux, l'Absence et le Retour"), E flat major, op. 81. 1810. Sonata, E major, op. 109. 1820. Sonata, A flat major, op. 110. 1821. Sonata, C minor, op. 111. 1822. All this was played at one recital

by Von Bulow lately, all the works being by Beethoven of course, and played from memory. At another recital he played the "Rondo a capriccio" (Rage over a lost groshen), being a theme with thirty-three variations, as follows: Theme. I. Alla marcia. II. Rural Dance. III. Dialogue. IV. Joined by a third interlocutor. V. Joined by a fourth one. VI. Didactic shakes. VII. Positive assertion. VIII. Soft compliance. IX. Boxing. X. Runaways. XI. Deliberation. XII. Determination. XIII. Mocking bird. XIV. Nocturnal procession. XV. Trifling. XVI. Gymnastic exercises of the left hand. XVII. Do. of the right. XVIII. Interview. XIX. Racing. XX. Dreams. XXI. Antithesis. XXII. Mozart sends his Leporello. XXIII. Petulance of the virtuoso. XXIV. Act of devotion. XXV. On tiptoe. XXVI. Invitation to dancing. XXVII. Stumbling a dance. XXVIII. Galop infernal. XIX. Fit of melancholy (minor). XXX. Expanding gloominess (minor). XXXI. Between Bach and Chopin (minor). XXXII. Revival (Fugue, E flat). XXXIII. Goodbye (Minuet and Coda).

ARRIGO BOITO, the composer of "Mefistofele," and the librettist of Ponchielli's "Giocondo" and Verdi's "Otello," has just completed a libretto entitled, "Farnese," which will be set to music by Palumbo, the celebrated Neapolitan pianist and composer. It is rather curious to see so splendid a composer as Boito contenting himself with providing libretti for other composers.

B NATURAL.

NOTES.

MARY ANDERSON is now in London, England.

"SAMSON AND DELILAH" is the title of a new play which has made a success at Daly's, in New York.

MISS ZELIE DE LUSSAN has had a most remarkable success in St. Louis as "Marguerite" in Gounod's "Faust."

MR. CARL ROSA, it is announced, proposes to put Macfarren's opera, "She Stoops to Conquer," on the Liverpool stage during May of the present year.

THE 100th performance of Lalo's remarkably successful opera, "Le Roi d'Ys," will be given at the Opera Comique, Paris, on May 7, the anniversary of its first production.

AT Zittau, Schumann's birthplace, the subscription for a monument to his memory produced such meagre results that the project has been abandoned. *Sic transit gloria mundi.*

"NEWPORT," an American comic opera by Robert Goldbeck, of New York, is shortly to be done at an afternoon entertainment at the Duke of Devonshire's house in London, England.

MARIE VAN ZANDT, the American prima donna, gave a farewell performance in Berlin on the 16th. Her audience was large, select, and very enthusiastic. She received frequent recalls, and was presented with ten magnificent baskets of flowers.

J. C. DUFF is to produce "Paola" at the Grand Opera House in Philadelphia on May 14. The opera is the result of the combined efforts of Harry Faulton and Edward Jacobowsky, who wrote "Erminie." Mr. Duff has a great deal of confidence in the work.

RHODE ISLAND is to have a music festival during the last two days of April and the first day of May. A choir of 500 voices called the Rhode Island Choral Association will meet on those days in Infantry Hall, Providence, and sing Haydn's "Creation," Bruch's "Arminius," and Dvorak's "Patriotic Hymn."

THE Weimar Hof Theatre possesses a knight of the high C; the name of the newly discovered *tenore sfigato* is Zellner, and was until quite recently a schoolmaster in Munich. The ex-teacher made his first appearance on the stage of the Hof Theatre, singing "Lohengrin," "Adolar" (in "Euryanthe"), and "Masaniello" (in "Muetto de Portici"), with such extraordinary success that he was immediately secured by the Intendance for a three years' engagement.

IN comparing Von Bulow and Rosenthal, J. C. Fround says in the *American Musician*: When Rosenthal appeared here I gave it as my humble opinion that he did not deserve the praise showered upon him, as he had nothing but a marvellous technique, and did not bring out the idea or interpret the spirit of the composer. With Bulow it is the very reverse. In spite of a faulty technique, which has suffered much through advancing years, he does interpret and give you that "inner meaning," without which all piano-playing—for that matter, all art work—has no value whatever.

AT the annual convention of the Band Association of the Province of Quebec the following officers were elected: President, M. Ed. Hardy, of Montreal; Treasurer, Dr. M. McNamara, of Mile End; Secretary, M. G. B. Lamarche, of St. Vincent de Paul; Committee, MM. Léon Ringuette and Eusebe Broteur, of St. Hyacinthe; Dr. J. O. Camirand, of Sherbrooke; J. H. Durocher, of Hull; F. Crépeau, of Montreal, and L. S. Déilet, of Nicolet. The Association which has for its object the advancement of musical art, views with pleasure the progress accomplished by the different bands which belong to it. The character of the music performed is of a more elevated style, which proves the good taste of the directors. It is most probable that the next festival will be held this year at Sherbrooke, toward the end of June. The committee will go to work immediately to take all means possible to assure the success of the festival.

IT is now settled that there will be a season of Italian opera in New York next year, with Adelina Patti as prima

donna, under the direction of Mr. Henry E. Abbey. Her so-called final American operatic tour will open in Chicago, where the new Auditorium Building will be inaugurated December 9, and the season continue one month, during which Patti will appear eight times. Mr. Abbey's contract with Patti calls for over thirty performances, eight in Chicago, six in the city of Mexico, six in San Francisco, six between that city and New York, and six in the latter city. It is probable, however, that the latter will be extended if the public demand it and the receipts justify it. Sig. Romualdo Sapio will be the director of the orchestra, which will be selected in New York. Mr. Abbey is now in negotiation with some of the best artists of the Italian operatic stage in Europe, and he is determined to produce the operas in the most complete and artistic manner. Some idea may be formed of his plans when it is known that the number of performers upon the stage at one time will be over three hundred.

OUR LIBRARY TABLE.

THE PLANTATION NEGRO AS A FREEMAN. By Philip A. Bruce. New York: G. P. Putnam's Sons.

This is an exceedingly interesting and instructive survey of the Negro question in the Southern States, with observations on the character, present condition, and future prospects of the coloured race in America. Since the abolition of slavery the negro problem has become an increasingly difficult and perplexing one, both for the philanthropist and the politician. Since the days of Emancipation the negro has multiplied fast and has become a puzzling factor in politics as well as in the world of labour. The picture presented by the author of the moral, social, and political status of the now teeming mass of blacks in the South is well calculated to disturb the complacent indifference of the North. "Every decade," observes the author, "withdraws the negro from the transmitted spirit of the regime of slavery; every decade only removes a still greater number of the artificial props that have hitherto supported him." This increases the difficulty of the problem how he is now to be dealt with as a freeman, in view of his relations, political and industrial, to the white race, and in view also of the maintenance of the Southern States within the political jurisdiction of the Republic. This is the problem with which the author here deals, and to those who feel an interest in the subject we warmly commend Mr. Bruce's thoughtful and timely volume.

THE STORY OF PHENICIA. By Prof. George Rawlinson, M.A. ("The Story of the Nations" Series.) New York: G. P. Putnam's Sons, 1889.

The country known to history as Phœnicia, now only, it may be said, "a geographical expression" was, from about the thirteenth to the fourth century before Christ, one of the most important regions in the Old World. It owed its reputation primarily to its situation, but no less really to the skilled, energetic, and industrious people who inhabited its coasts. The latter were not only a great maritime people—experienced shipbuilders, daring navigators and indefatigable traders—they were miners, engineers, manufacturers of finely-woven fabrics, artistic fashioners of metals and glassware, clever gem engravers, skilled in dyes, workers in ivory, and no mean architects and sculptors. Their fame filled the world of their time, and all that was then known of it was known to the Phœnicians. Their ships were in every port of commerce; they had circumnavigated Africa, they had discovered Britain, and had "caused the gold of Ophir to flow into the coffers of Solomon." Who were they, whence came they, and what was the cause of their decline, it is the purpose of Prof. Rawlinson in this interesting volume to relate. The story is told graphically and with that full knowledge which we have been accustomed to look for in the historian of "The Five Great Monarchies of the Eastern World." It is an interesting, an absorbing story this, of the commercial and industrial life of a people who were the great pioneers of civilization, with whom Assyria, Babylonia, and Persia successively contended, and who finally fell before the Greek and Roman power.

THE STORY OF MEXICO. By Susan Hale. ("The Story of the Nations" Series.) New York: G. P. Putnam's Sons; Toronto: Williamson & Co.

The task must be a serious one to the writer who sits down to prepare an intelligent yet compact history of the old and the new civilizations of Mexico. One must not only be an archaeologist, an ethnologist, and a metallurgist, but also something of a military man, a politician, a linguist, and a church historian. Even in the region of politics, the historian's work must be appalling if he is successfully to unravel the skein of intrigue, chicanery, and downright diabolism which runs through the chaotic and anarchic past of Mexican history. We have to thank our author for what she has here given us; though her work must be too slight to be of service to special students of this ancient and interesting country. For the general reader, however, we have the main facts of history, without the wearying and often unsatisfactory mass of matter to wade through which belongs to the early and legendary era of Mexican annals. There are chapters on the legendary and early historic tribes that inhabited the Mexican plateau, including the Mound Builders, the Aztecs, and other Anahuac tribes, and the Mexicans proper; Cortez, Montezuma, and the later characters of Spanish, native,