

assiduously cultivated, and which possesses well-organized musical societies, we beg to submit to our readers the account of a concert recently given in Montreal, by the Mendelssohn choir, kindly sent us by a correspondent. We ourselves look back with great pleasure to a concert given by this same organization, on Mendelssohn's birthday, February 3rd, 1875, when the programme included selections from the oratorios and exquisite part songs of the great composer, all rendered in the most artistic manner, the solos being no less meritorious.

"The concert lately given in Montreal by the Mendelssohn Choir, under the direction of Mr. Gould, for the benefit of the Hospital, was a great success, both in a pecuniary and artistic sense. The Mechanics' Hall was crowded by the holders of reserved seat tickets, and the performance was in almost every respect satisfactory. The chorus, though less powerful than on former occasions, was better balanced, the basses, being weaker, did not overpower the tenors, as they frequently have done, whilst the latter, though apparently no more numerous than usual, were more efficient, and took up their points with greater firmness and precision. Mendelssohn's 'Morning Prayer,' with which the concert opened, was charmingly sung, the discords and their resolutions being well brought out, particularly by the altos. The 'Walpurgis night,' was welcome, as we so rarely have an opportunity of hearing it, but it requires a larger chorus to give it with proper effect; it lacked power, and the choir hardly seemed to know it so well as some of the other pieces. The part song, 'Three fishers,' by Malfarren, is a splendid composition, fully equal, we think, to the 'Sands of Dee,' by the same composer, which the choir sang last winter. It is, perhaps, less effective than the latter for public performance, but is a much more difficult subject for musical treatment, and anyone who has once heard it sung as the choir did on this occasion, would find it hard to forget the weird effect of the wailing of the women brought out by the sopranos and the altos, in ascending and descending passages of 3rds and 6ths, mingling with the monotonous undertone of the tenors and basses, which seemed to bring the 'moaning' of the 'harbour bar' before our eyes as well as our ears. This part song is a wonderful piece of tone-painting, and was done full justice to by the choir. Henry Smart's 'Summer Morning' is a charming composition, but more suited to a small room, and we hope the choir will give it again at one of their private soirees, that it may be more thoroughly enjoyed and appreciated.

"Of course, in a local concert of this kind, the solos, being usually taken by amateurs, are hardly open to criticism, but we must congratulate the gentleman who sang 'If with all your hearts,' on the possession of the most promising tenor voice we have heard for some time. We should recommend him to bestow some cultivation on it, for which it would amply repay him, as at present he is quite incapable of singing such a song as the one he essayed on this occasion, being evidently ignorant of the rudiments of singing.

"The instrumentalists were Messrs. Prume, violin; Jacquard, violincello; Lavallee and H. Bohrer, pianists. Mr. H. Bohrer played Bach's 'Fantasia Chromatica,' the great mechanical difficulties of which were admirably surmounted, and served to show the excellent technique of the performer; but the piece was hardly suitable for a concert, and apparently did not interest the audience. The same remark applies to the pieces played by him in the second part. 'Album leaves,' by Kirchner, and 'Romance and Scherzino,' by Schumann, all of which were well and gracefully played, but would have been listened to with greater pleasure in private than in a concert room.

"Mendelssohn's E minor trio was played in a masterly manner, by Messrs. Prume, Jacquard and Lavallee, and our thanks are due to those gentlemen for presenting a work of a class too seldom heard in our concerts. The only shortcomings worthy of note were in the andante, in which the pianoforte pas-