

not bring out the individuality she may possess. In the quartet her voice showed to good advantage, also in the trio of the *Requiem*. Mr. Power had also a part that did not allow much scope. His work was quietly done and with pains, though his voice lacks the fulness and freedom that comes with acquired ease. In praise of Mr. Lamson's method too much cannot be said. His freedom and purity of tone, his perfect control of the breath, the clear enunciation and sympathetic and refined interpretation were such as Montreal does not always hear. His rendering of the song "I know the spot" was very delicate. Though the encore was merited it was a pity that the artistic effect of the whole was a little marred by the repetition. It was quite impossible to return to it and show the same forgetfulness of self—"the spirit was in the letter lost," Mr. Stancliffe suffered by contrast, but in any case his tones are a little unending. The chorus seemed to enter into the spirit of the *Melissa* more fully than in the *Requiem*. The lighter parts were graceful and tripping and the tone fresh and well sustained, but in their attack on A in the chorus "Foul witch recall" it cannot be truthfully said that the tone was true. But the "Lachrymosa" was rendered with a spirit that was almost devotional. In chorus ten the volume of tone was really fine. The same spirit was also evident in the closing line of chorus four at the words *Salve me fons pietatis*. One rehearsal is not sufficient to blend the many elements that go to form the orchestra, and the work of the double basses was a trifle crude. In the latter part of No. 6, part 1, there was an evident confusion. The indefatigable work of Mr. Coutre, the conductor, in his self-sacrificing devotion to the cause of art, can not be over-estimated. If the results would show a full return for his faithfulness and energy the Philharmonic chorus would hardly stop short of perfection. On the whole the effort last of night was a visible step in this direction.

Haydn's oratorio *The Creation* was given the following evening with a vim and power that was fairly creditable and pleased the exceptionally large audience present. Taken as a whole, the rendering was satisfactory and the choir sang with certainty throughout, being weak in but few passages. So embued were they with the spirit of the piece that at times they sang with more force than was absolutely necessary, a fault far less reprehensible than that of the lack of *verve* and spirit. The chorus "Despairing cursing rage attends their rapid fall," was particularly well given, as was the solo and chorus "The marvellous work." The concluding chorus of the first part, "The heavens are telling the glory of God," was, perhaps, their finest effort, being given with a vivacity and sympathy at once telling and truthful. In the second part the two choruses, "The Lord is great and great his might," and "Achieved is the glorious work," were well wrought out, and showed careful study and application; they were given with a fullness and feeling that the Philharmonic has rarely attained, eliciting well deserved applause. The final chorus, "Sing to the Lord ye voices all," was a fitting conclusion to the oratorio, and certainly deserves special praise. The soloists were Miss Hubell, Mr. W. J. Winch and Mr. Gardner Lamson. Miss Hubell the soprano, took the parts of *Gabriel* and *Eve* very satisfactorily, singing with care and evident appreciation of the difficulties. While it cannot be said she was entirely successful throughout, yet her renderings showed great knowledge of technique and much ambition to succeed. Owing, perhaps, to a lack of preparation, certain passages were given with undue haste. She did remarkably well however, and was received with hearty approbation. Her rendering of the air, "On Mighty Pens," was particularly good, the words, too, being clearly enunciated. Mr. W. J. Winch, the tenor, was in remarkably fine voice, singing with a sweetness and clearness that was admirable. His rendering of the air "In native worth and honour clad," was an interpretation rarely equalled here, being refined and sympathetic. It elicited long and continued applause. In the trio "On These each living soul awaits," he was very effective. Mr. Gardner Lamson, the bass, had a good deal to do and sang his various recitatives and airs with a satisfactory completeness and finish. His voice is under excellent control. He fully sustained the gratifying impression made on the previous evening, singing, if possible, somewhat more freely and with fully as clear and fine a tone. He was thoroughly *en rapport* with the spirit of the oratorio and was heard throughout with rapt interest and close and critical attention. The thirteenth season of the Montreal Philharmonic society thus

closes satisfactorily and the conductor, Mr. G. Coutre, deserves congratulation, and the choir praise, for the results attained.—*Gazette*, 27th April.

JUVENILE MUSICAL FESTIVAL.

The children's musical festival in the Queen's Hall Friday evening, April 27th, was as delightful as for the most part it was novel to a Montreal audience. Some three hundred girls and boys from the protestant schools, under the direction of Mr. J. J. Dawson (The exponent of the Tonic Sol-fa musical system in Montreal), sang a number of songs, with surprising steadiness, harmony and not a little art, while their exercises on the modulator, telling notes by ear, manual sign exercises in one and two parts, were gone through with such accuracy and intelligence as to call forth the loud applause of the large audience which filled the hall. Three hundred pairs of eyes followed the teacher's hand, and responded to every movement with a vocal note; on listening to the tones of the piano, the children reproduced the notes in writing, and sang them correctly; or, again sang the music, and then the words of a song placed in their hands then for the first time. The exercises were exceedingly interesting. Louisa Peat, Lottie Simpkin and Mildred Fee, in recitation; May G. Appleton, (a little toddler, hardly reaching the keys) at the piano; and Herbert Lewis, on the violin, agreeably and skilfully diversified the proceedings.

GENERAL.

There is evidently a dearth of organists in Mitchell, Trinity, and Trafalgar st. churches being without those functionaries.

Mr. F. W. Millar, Bandmaster of the 57th Batt. Band, Peterboro, has been offered a substantial inducement to remove to the Northwest.

The Methodist Church of Newcastle, Ont. loses one of the leading members of the choir, by the marriage of Miss Anne Brown, to Mr. E. Brittain of Toronto.

Walkerton will hold a grand band tournament, August 1st and 2nd, which promises to be an attractive affair. Special rates are being arranged with the G. T. R. from various points.

The Port Hope Y. M. C. A. monthly concerts are very popular judging from the crowded houses. The following ladies and gentlemen took part in the last one, given April 18th:—The Misses McSweeney and King (of Lindsay), Miss Trevorrow, Miss Holdsworth, Miss Scrimgeour, Miss Dunoon (accompanist), Mr. F. H. Philp, Mr. H. H. Jones, and Mr. Brundrett. This was one of the most successful of the series.

An innovation in Roman Catholic church music, was recently introduced at St. Peter's Cathedral, Peterboro. At the eight o'clock mass a choir of thirty boys, under the direction of Prof. Doucet, rendered all the choral selections and solos with credit to themselves and their instructor, and afforded indeed a pleasant surprise to the congregation. The idea originated with His Lordship Bishop Dowling some time ago, and has been brought to a successful issue by Prof. Doucet.

At the anniversary of the Peterboro Y. W. C. T. U., held in the rooms of the Union, Tuesday evening, April 24th, the following programme was excellently presented:—Quartet, "Soldier's Farewell," Y. M. C. A. Quartet. Duet, "Swedish Wedding March," (Soderman), Miss Bradburn and Mr. W. H. Dingle. Song, "I fear no foe," Mr. F. Annesley. Song, "When the tide comes in," (H. Millard) Miss Schofield. Duet, piano and ocarina "Gondolier Waltz," Miss K. B. Annesley and Mr. F. Annesley. Solo and Quartet, "Let me dream," Y. M. C. A. Quartet. Closing with the national anthem.

According to predictions, the Caldwell concert at Bowmanville was a society event of great success; it was a fat concert but a lean treasury. The hall was literally packed, chairs in the aisles. Mrs. Caldwell was eminently the star of the evening, and sang her numbers as only Mrs. Caldwell can. Mrs. Nicholson is really an artiste in her particular style of singing and proved a favorite. Mr. Schuch fell far short of expectation; his singing is spirited and robust, but that said all is said. In local talent, Miss Maud Fairburn (a debutante) in her violin solo, Misses McLaughlin and Armour and Messrs. Keachie and Brown deserve special mention.—Correspondent *Port Hope Times*.