



MUSICAL EVENTS AND NEW MUSIC.

THE most striking Musical features of the past month have been the Concerts by "The Paiges," "The Germanians," and "The Vocal Music Society."

The Selections for the first of these events struck us as injudicious, and not of a popular cast. We do not think, moreover, that it is indispensable for every *debutante* to sing "Casta Diva." Miss Paige is a pleasing young singer, requiring age and practice to mature a voice of moderate compass. She lacks neither talent, taste, or feeling, and will, doubtless, become a pleasing stock singer. Mr. Paige has a fine voice, but is too *manieré* for our taste; and, to do justice to his organ, he must adopt a simpler style.

THE GERMANIANS.—These Concerts afforded, as was anticipated, a rich treat to such lovers of harmony as, from the cultivation of their taste, are enabled to comprehend and appreciate the higher developments of genius. The concerted pieces performed on Friday included the Overtures to Masaniello and Guillaume Tell, the Wedding March in "Midsummer Night's Dream," a Terzetto by Verdi; besides waltzes and galops by Wittman, &c. Of these, the Overture to "Guillaume Tell," was the most exquisitely performed, and was listened to with breathless attention by the audience. The terzetto for Clarionette, Corno and Bassoon, was charmingly given, and deservedly encored. M. Schultze's fantasia on the violin, was most favourably received, and deserved great commendation: the *artiste* possesses an accuracy of ear, and a facility of execution, which argues a brilliant career.

The Saturday evening's Concert was a gem in every sense of the word. Everything was perfect of its kind; and M. Alfred Jaell created

a complete *furor* by the mingled sweetness and brilliancy of his execution. Except Leopold DeMeyer, no artist has visited Toronto who can be compared to Jaell. A greater musical feast than was afforded us on Saturday evening, we never expect-ed to listen to; but the Concert on Monday evening was even a more brilliant display, and more easily imagined than described. The programme was delightfully arranged, and selected from the most popular works of "Beethoven," "Rossini," "Verdi," "Herold," "Lanner," &c., and it would be impossible to say which of the pieces were best executed. We, however, think Verdi's Grand Overture to Nabucco and Rossini's dramatic "Siege of Corinth," not to be compared with the massive grandeur of Beethoven's grand finale from the symphony in C Minor. Lanner's lively and sparkling waltzes always please us, and the "Congress Ball Dance," was a gem, as well as the Aria from "Pré aux Cleres," for violin and clarionette. The "Merry Figaro," a piece containing seventeen different airs, closed the evening's entertainments.

The foregoing notice of these performers will satisfy them and the public, that we are quite ready and anxious to do justice to meritorious talent, wherever it exists. We have no doubt that the interests of the press generally were not overlooked by the agents of these performers, but we must remark that we were an exception to the courtesy usually extended to those connected with the periodical literature of the city. We had to pay for our gratification. We are well aware that we may be accused of a somewhat close imitation of the New York *Albion*, in its strictures recently passed on Goldschmidt, for a similar instance of neglect; but agreeing so completely, as we do, with our contemporary, we can not conceive that we err in following his