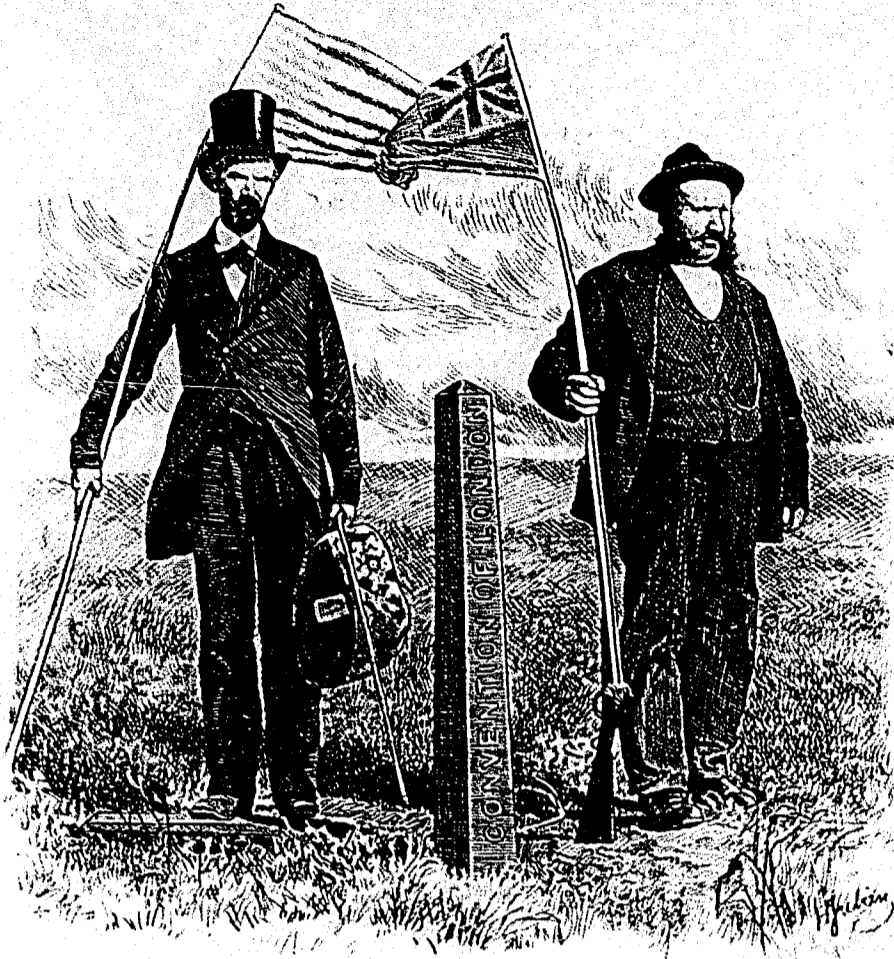


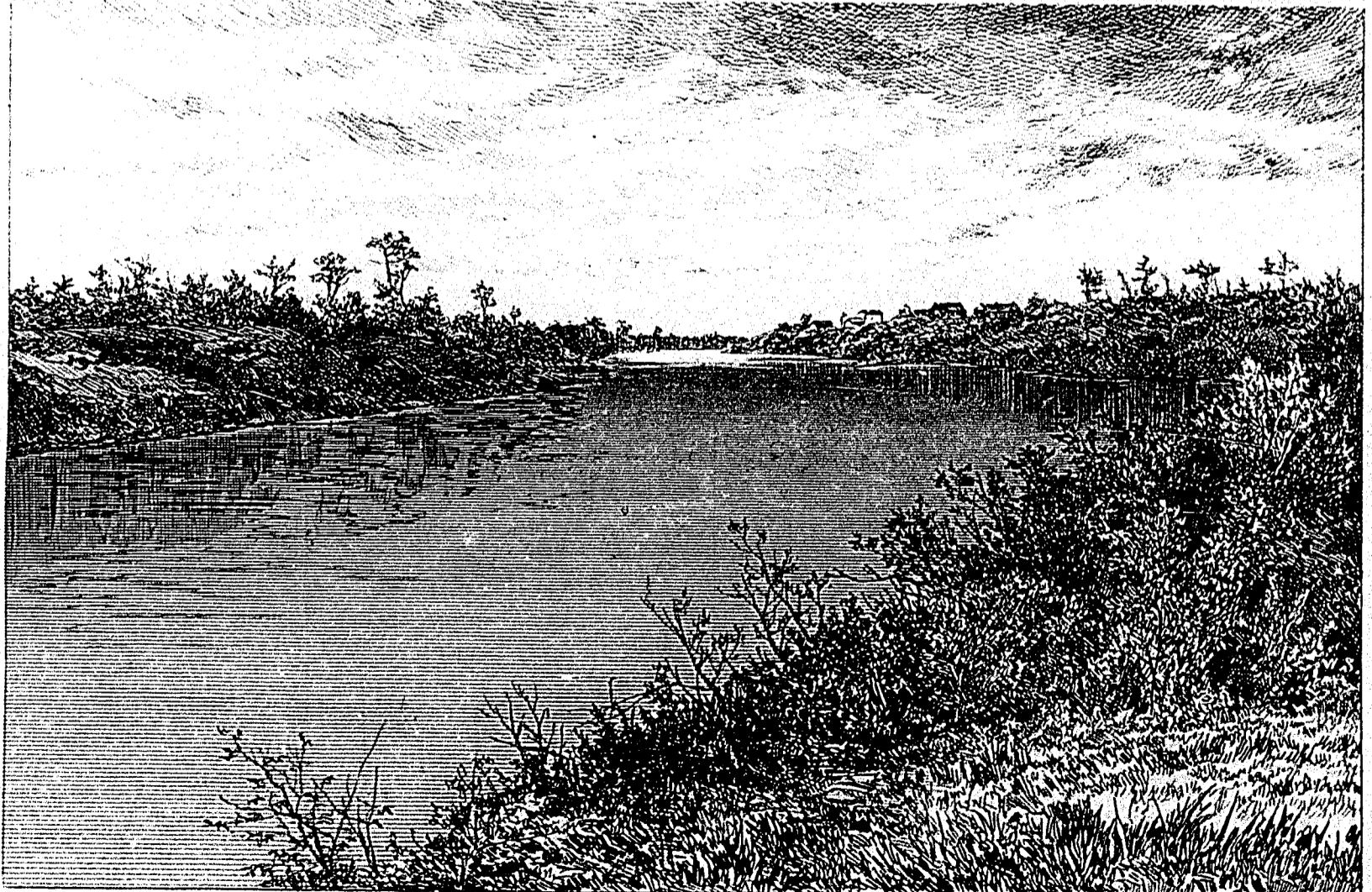
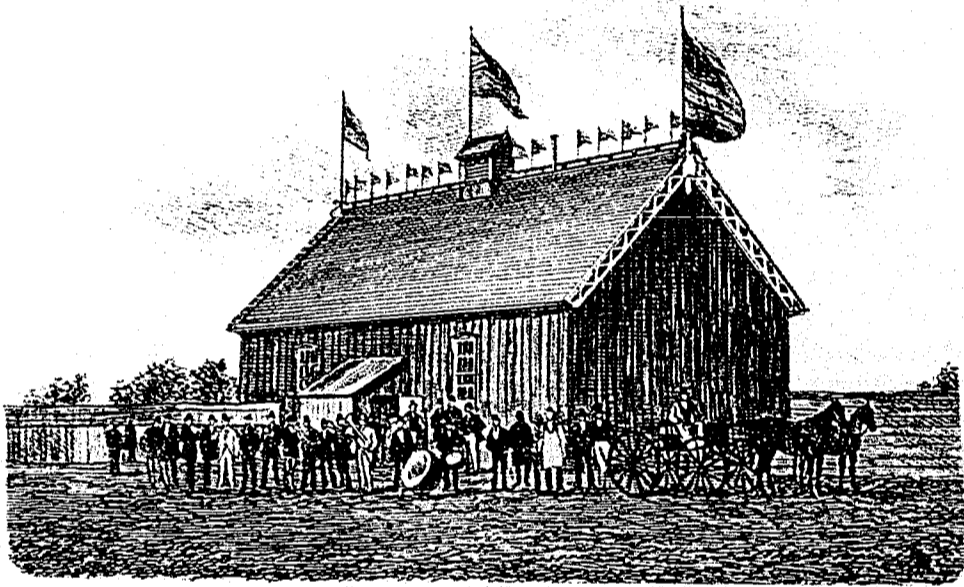
BEFORE THE FOOTLIGHTS.

Want of space prevented us, last week, from noticing the great concert of Messrs. Prume and Lavallée. But it was of such excellence that we must endeavour to do justice to it in the present issue. We have heard Mr. Prume almost as often as he has played in this city, but we believe we can say that he never appeared to greater advantage than last Friday week. Banishing distraction and the strain of the nerves by closing one's eyes is a capital way of enjoying and critically appreciating a musical performance. As tried when Mr. Prume executed the concerto of Max Bruch, the effect was singularly impressive. There was no hall, no gaslight, no man, no fiddle, but only a voice, a wave of modulation which took possession of the whole being. The sounds of the accompanying instruments were discerned indeed, but only faintly and indirectly—not distinct from, but blended with and lifting the part of the violin. The whole revealed the artistic construction of the music by the author, and its perfect interpretation by the virtuoso. At other stages of the evening, M. Prume maintained the standard which he had set for himself at the beginning. M. Lavallée was stimulated to unusual exertion in Weber's concerto (op. 79), and executed its four numbers with magisterial power and precision. He is a most conscientious artist, clearly bent upon satisfying his audience to the utmost. And his efforts were received with enthusiastic applause. Later he gave an example of his versatility by executing a sweet melody from Dupont, the Saltarello of Duprato, and a grand march from Schumann. Madame Prume was in full stroug voice. She delivered the Cavatina "Qui la voce," from I Puritani, with intelligent shadings. In the second part, she introduced a novelty to us in the "Chanson du Mysoli," from Felicien David's Perle du Brésil. Mr. H. Lamothe is not precisely a natural tenor, but he manages his voice with



skill, and his clear phrasing indicates the excellence of Madame Petitpas' schooling. Mr. J. Hone, violin, Mr. C. Reichling, alto, Mr. A. Wills, cello, and Mr. G. Leclere, double bass, contributed much to the entertainment of the evening. This concert gave us a foretaste of the pleasure in store for us when Gounod's Jeanne d'Arc, now rehearsing under the direction of Messrs. Prume and Lavallée, will be presented at the Academy of Music in May. With such leaders at the head of a grand orchestra and full choruses, we shall doubtless have a noble rendering of a noble work. And we have no doubt that Madame Prume will do full justice to the romantic figure of the great warrior-maid.

OLD CLO.—It is reported that a dealer in second-hand clothes living in the Quartier Latin in Paris has hit upon a somewhat ingenious idea for disposing of the garments which are too old-fashioned or two dilapidated to fetch anything like a good price. Attached to the various articles hanging outside his shop are modestly written cards containing announcements like the following:—"Pair of trousers worn by M. Guizot on his arrival in Paris"—"Overcoat belonging to M. Littré before he became celebrated"—"Dressing-gown formerly belonging to Alexandre Dumas"—"Vest worn by M. Thiers when President of the Republic." It is perhaps needless to state that these interesting relics are rapidly bought and proudly worn by the economical students, notwithstanding the scepticism of some of the purchasers. "Would you have me believe," said a young artist one day, as he inspected a velveteen coat, "that this belonged to Victor Hugo? Plainly it is too small for him."—"Do you think," replied the unabashed dealer, "that Victor Hugo would ever have sold so good a coat if he could have worn it with any degree of comfort?" And the bargain was struck.



VIEWS OF EMERSON, MANITOBA.