

and five feet deep, making a total of twenty-five. The building itself was a five-faced figure. The Egyptians hated five. No wonder that Moses harnessed the Israelites in fives as they left Egypt, or that he should divide his Book into five parts.

No wonder that the queen's chamber should be on the twenty-fifth course of Masonry, and the King's chamber on the fiftieth course, which is the year of jubilee, or deliverance. This year, as indicated in the Pyramid, is the year 1935.

The Egyptians calculated from the moon in their chronology. But this building takes its calculations from the sun circle. The Egyptian year was 354 days, with an intercalary month of thirty-three days added every three years.

The year embodied in the Pyramid was 365 days, five hours, forty-eight minutes, forty-seven and seven-tenths seconds. If a person took a rod of a cubit length, and measured one of the base sides of the Pyramid, he would find this twenty-five inch measure to be contained, as often as there are days in the year, with the same fraction in inches as the hours, minutes and seconds.

Is it impious to ask how these builders knew the solar year so completely? They knew the sun's circle of 448 years, which completes a circle of time without any excess or deficiency. This they ran into weights and measures as God's religion does.

The Pyramid, having four sides, would divide this circle into four parts, which makes 112 pounds or a hundredweight, or if multiplied by five, the faces of the Pyramid, 448 would give 2,240, or a ton.

We close this article with a quotation from Jer. 32 : 18, 19 : "The Great, the Mighty God, the Lord of Hosts is His name. Great in counsel, and mighty in works; for thine eyes are open upon all the ways of the sons of men; to give every one according to his ways, and according to the fruits of his doings. Which hast set signs and wonders in the land of Egypt, even unto this day."

JOSEPH WILD.

#### MUSICAL NOTES.

It is very generally admitted that the musical performance at our annual *Conversazione* is the *raison d'être* of the whole entertainment. It has been our pleasing duty in times past to chronicle the successes of our College Glee Club on these gala nights of the Literary Society. Last year we were debarred from so doing, by the unfortunate lack of merit in the Club's performance. But from what we have seen and heard this year, we feel confident in predicting for those who are fortunate enough in securing seats in Convocation Hall on the evening of the 13th of February, a rare treat which will, we are quite sure, more than compensate them for the trouble and inconvenience they may be put to in the effort to obtain seats. The committee of the Glee Club has shown most commendable enterprise this year, and the club has worked together with such vim and heartiness that their success at the coming *Conversazione* is already placed beyond a peradventure.

Early in the season the committee, acting on the advice of their able and energetic conductor, Mr. F. H. Torrington, decided to commence the preparation of a cantata, with a view to its production at the *Conversazione*. The work selected was the *Frithjof* of Herr Max Bruch. This beautiful work was produced at the Buffalo *Saengerfest* of 1884, by a chorus of over 1,000 picked male voices, selected from the numerous German singing societies of the United States. Its popularity was immediately established. It speaks volumes for the enterprise and courage of our College Glee Club, that they should have desired for their University the honour of presenting this work for the first time to a Canadian audience. It is also another indication of Mr. Torrington's laudable desire to place Toronto at the head of the musical cities of the Dominion.

A brief review of the *Frithjof* may prove of service to those who purpose hearing it at the *Conversazione*. The plot of the Cantata—if, indeed, it can be said to have a plot—is taken from scenes related in the *Frithjof-Saga* of Esaias Tegner. The synopsis is briefly as follows: The first scene opens with the safe return of Frithjof to his native land after the commission of some royal behest, "although the King, with demon spell, invoked the horrid goblin brood and unloosed the wings of the tempest." As he returns he thinks much of Ingeborg, his loved one, and wonders whether, after his long absence, she still is true to him. Scene II. opens with the bridal procession of Ingeborg, who has been forced by her brother to marry his most deadly foe, King Ring, a rival to Frithjof. Ingeborg, still loyal to Frithjof, laments her fate, but in vain. The next scene is descriptive of the enraged Frithjof's revenge. He sets fire to the Temple, and curses the king, who not only deprives him of his promised bride, but has desecrated his father's tomb, and destroyed the home of his childhood. Frithjof recites the causes of his anger, and unfolds the scheme for revenge in a splendid and dramatic solo, sung in conjunction with a chorus of the Priests of the Temple.

Scene IV. sees Frithjof a prisoner, and on his way into exile. In this scene there occurs a Solo Quartette, which is, in our estimation, the gem of the work. It is scored for two tenors and two basses in the most characteristic style of the composer. It is sure to be encored. Frithjof then resigns himself to his untimely banishment. In the fifth scene Ingeborg, in a solo of peculiar beauty, laments the banishment of her lover, and wishes for death. The last scene, is descriptive of the voyage of Frithjof into exile, and recounts his sayings and doings while bound thither. Frithjof's martial solo in this scene is a most stirring one, and shows the dauntless bravery of the man. The work closes with a splendid chorus, echoing the words which Frithjof has just sung in his solo.

Such, in short, is the plot of the Cantata, which abounds in many beautiful solos, choruses, and orchestral numbers. Of the last, the Bridal March in Scene II. is the most noteworthy.

We shall now briefly refer to the resources of the Glee Club—if we may so speak—for the production of this work.

First and foremost of these is Mr. Torrington, to whose inimitable hand is entrusted the details of the performance, and the *baton*. Mr. Torrington will direct an orchestra of 30 selected pieces. It is expected that the Glee Club will number nearly 75 voices on the occasion of the concert. About 14 of these are graduates, who will materially assist the Club, and whose hearty co-operation is most commendable. Many familiar faces will appear on the platform, among whom will be Messrs. Cane, Blake, Tibb, Haddow, Frost, C. Gordon, G. Gordon, Robertson, Brown, and many more who during their undergraduate days were prominent in the Glee Club.

We heartily congratulate the Committee upon their wisdom and good fortune in securing the services of Mr. A. E. Stoddard, of New York, to take the part of Frithjof. Mr. Stoddard is a magnificent singer, as frequenters of the Philharmonic Society's concerts know, and is a great favorite with Toronto audiences. Miss Hardmann, of Hamilton, has been selected to take the role of Ingeborg, and will do full justice to her part. The singers in the solo quartette in Scene IV. will be: W. A. Frost, 1st tenor; C. Gordon, 2d tenor; N. Kent, 1st bass; J. F. Brown, 2d bass. In choosing these gentlemen the Committee has shown excellent judgment. So much for the first part of the programme—the Cantata—which will take about 1 hour and 15 minutes to perform.

In the second part, Mr. Stoddard and Miss Hardman will each give a solo. The Orchestra will give two selections—one a Concerto with the piano. An Octett, by members of the Glee Club, will also be given. Miss Cummings, of Hamilton, a "fair girl undergraduate" of our University, will play a piano solo, and Mr. C. E. Saunders, a student of University College and a flautist of considerable ability, will give a solo. Perhaps the most interesting number in the second part will be the recitation of "Hiawatha's Wooing" by Miss F. H. Churchill. Competent critics have said that Miss Churchill's rendering of this piece is an unrivalled elocutionary effort, and as Miss Churchill is so well and favorably known in Toronto no more need be said.

From the above it will be manifest that the musical sub-committee of the *Conversazione* Committee has spent its unusually liberal grant in a most judicious and entirely satisfactory manner. Much praise is due, however, to the Glee Club, for initiating the ideas which have been so generously carried out by the *Conversazione* Committee.

Practises of the chorus and orchestra together were begun last Thursday evening in Philharmonic Hall, and will be continued regularly each week. The practices of the Club are on Friday afternoons as usual. The great progress which the Club has made in the last few weeks leaves no doubt but that its performance at the *Conversazione* of 1885 will be a memorable event in the musical circles of Toronto, and especially in the annals of the long and honorable career of our College Glee Club.

HAUTBOY.

#### BLACK AND WHITE.

(From the German.)

The first time I saw you, my darling,  
You glisten'd in fleckless white;  
Transfigur'd, you mov'd in a glory,  
Your face and your raiment beam'd light.

And one time I saw you, my darling,  
When I came to bid you good-bye;  
In regal black of velvet and lace,  
You look'd a queen. A king was I.

The last time I saw you, my darling,  
O'er you in horror I bow'd:  
Black, black was the cloth on your coffin,  
And white, snow-white was your shroud.

BURSCHE.