

little march execrably, and quavered a little song in a way which, though rather sweet and touching, was by no means brilliant, she turned to her judge with a heartbroken air, feeling that she had lost her chance.

To her intense surprise and relief, Mrs. Holland bowed her head with approval, and said:

"Very good. Thank you very much. I'm sure your playing and singing will do quite nicely."

The head of the agency, who was still in the room, looked at the housekeeper rather nervously, while pretty Miss Bellamy's face beamed with delight.

"Really—really, do you think I should do?" she asked, with breathless eagerness.

But the agent looked inquiringly at Mrs. Holland. This display was not good enough to warrant a salary of eighty pounds a year being paid to the performer, and she began to look askance.

"Are you quite sure," she murmured, "that this is exactly a suitable engagement for a young girl? Don't you think—considering that Lady Lockington does not reside at the Hall—"

Mrs. Holland smiled scornfully. "Practically," she said, "no one resides there. I give you my word, here in the presence of Miss Bellamy—who will soon find the truth out for herself if she goes to Lancashire with me—that she will see no human face in the house but mine and those of the upper servants from one year's end to another. Miss Bellamy will not know that his Lordship—who is an invalid, and has been for years—is in the house. All he wants is to hear her music, and to hear it as often as he pleases."

The girl looked puzzled. "But it's not good enough!" she said.

And the agent nodded in agreement. Mrs. Holland, however, appeared to know better than they.

"If it is not," she said, "then I undertake that his Lordship shall give you half a year's salary and your expenses back to town. Will that do? I have full powers," she added, "to give any such undertaking I please."

The agent looked at Miss Bellamy; Miss Bellamy looked back at her. Both were astonished, but though the elder woman was still rather uneasy, there was no trace of anything but delighted bewilderment on the face of the younger.

She was scarcely nineteen, and the world and its wickedness had no terrors for her, because she knew no evil. The worst thing she had to fear, so she thought, and she thought it with much dread, was that Lord Lockington, when he should hear her playing, would at once order her to be given notice as an incompetent performer.

In the meantime all was joy and triumph, and eagerness to begin that journey into the unknown which lay before her.

"When can you come?" asked Mrs. Holland; and then, with a rapid glance at the shabby dress of the young beauty, she said: "Would you like a small advance on your salary to buy a few things to take with you? You will have to have a neat dress for Sundays and in case my Lady comes suddenly to the Hall, as she sometimes does, and a few things like that, will you not? As for your expenses, Lord Lockington pays those. Shall I give you ten pounds to start with?"

But this flow of gold, which was no idle dream, as Mrs. Holland at once drew forth her purse and counted out the ten shining sovereigns on the table, was almost too much for sober truth and this workaday world. Miss Bellamy grew a little paler, and looked inquiringly at the agent.

But that good woman had been reassured on hearing that Lady Lockington visited at the Hall, and, indeed, there was about Mrs. Holland a lofty respectability, as well as a frankness, which disarmed suspicion.

The agent was a good judge of men, women, and things, and she had ere this come to the conclusion that the engagement was one that could safely be accepted by her pretty client.

She, however, gave the girl a good deal of advice when she saw her alone on the way downstairs, and told her to write at once to her aunt, on her arrival

at the Hall, and to tell her all about everything she saw and heard there.

"Oh, yes, of course I shall," said Miss Bellamy. "She will be so pleased about this. It's a grand thing for me, isn't it? When I'm so young, too!"

The agent smiled, with a shrewd guess that the touch of brilliant youth and beauty had had more to do with her engagement than her accomplishments.

The girl went home to her aunt, who lived in a small and inconvenient jerry-built house in the suburbs, told her with ecstasy of the magnificent appointment she had obtained, showed her the ten bright sovereigns, and poured out the story of the old invalid gentleman who wanted someone to play to him, and could not get anybody because the big house he lived in with his old housekeeper was so lonely that the musician would have no society but that of the horses and dogs.

Mrs. Bellamy, the aunt with whom the girl lived, was the widow of a Vicar, and a shrewd woman. She, too, asked a great many questions, and was rather puzzled by the answers she got, so that, on the following day, she obtained an interview herself with the housekeeper, to ascertain whether the post offered was in all respects a desirable one for a young girl.

With her the housekeeper was more confidential. "I must tell you, ma'am," she said, "what I beg you not to tell your niece, as it might alarm her. The truth is that Lord Lockington is cut off from the world, as the result of a terrible accident. He is not a very old gentleman; he is only fifty-four. But some years ago half his face was blown away by the accidental discharge of a gun he was carrying, and he is so horribly disfigured that he has never since been seen by any living person but one. That one is the doctor who attends him; who has to be in frequent attendance, indeed."

Mrs. Bellamy gave a little cry of shocked surprise. "Do you really mean that even you do not see him?" she asked.

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George Frederick Handel, Who Composed the World's Greatest Oratorio in Twenty-three Days, and Created a Social Sensation for Oratorio in England. The Manuscript Score of the "Messiah" is in the Possession of the British Royal Family.



Fac-simile of Part of a Manuscript Page From the Score of the "Messiah."



Felix Mendelssohn-Bartholdi, Who Conducted the "Elijah" at the Birmingham Festival in 1846. The Following Year He Conducted it in London, When the Prince Consort Wrote to the Composer That He Had Become "The Saviour of Art From the Service of Baal."

Two Great Oratorios

Comparison of "Messiah" and "Elijah" Heard at the Farewell Performances of Dr. F. H. Torrington, Father of Modern Oratorio in Canada

By H. COOKE HAMILTON

Canada was given complete charge of the programmes, one of which was Handel's "Messiah," by a Festival chorus, at special request of Mr. Hart A. Massey, donor of the music hall. Since that time the Messiah has been given regularly once a year in Massey Hall. On the 12th and 13th of March, 1912, this oratorio and Mendelssohn's "Elijah" were given a final performance, under the baton of Dr. Torrington, who, after more than half a century spent in choral work in Toronto, Montreal and Boston, took this means of retiring from the oratorio stage. The writer, whose name appears on this page, Mr. Henry Cooke Hamilton, a musician now living in Lindsay, heard both performances. Quite unacquainted with the veteran conductor who has directed the Messiah much oftener than Handel ever did, he was so impressed with the permanency of oratorio as a form of musical art, that he wrote a comparative article on the two great oratorios.

THE privilege of hearing in nightly succession two such master works as the oratorios, "The Messiah" and "The Elijah," was an event worth while. Dr. F. H. Torrington, who has been the chief Canadian pioneer in choral work, could not have made a better selection for his farewell appearances, for the two oratorios have been public favourites for many years. Each

has a distinct individual charm, which was particularly apparent on account of the performances being, as they were, so near together.

The Messiah is truly Handelian, not to say old-fashioned. The Elijah is remarkably modern in comparison. Perhaps one of the most noticeable features is the orchestration. As is generally known, the instrumental part we hear when the Messiah is given to-day is more the work of Mozart than Handel. In Handel's days, the orchestra was more meagre, and Handel's oratorio is now given with these additional accompaniments. But even with these additions one must confess that the instrumental parts of Elijah are far the superior.

The overtures of the two works are extremely dissimilar. Handel's fine introduction is certainly not the equal of Mendelssohn's, which is an undoubted master-work. Coming, as it does, after the recitative declaring the coming drought, the overture suggests, in a startling degree, first, the murmurings, then the clamour and distress of a famine-stricken people. With consummate good taste and skill, Mendelssohn, instead of closing this remarkable introduction, leads directly into the opening chorus "Help, Lord!" It is here that a most striking difference exists in the two oratorios. Handel's overture, being suggestive chiefly of the darkness brooding over a people before the promise of hope is given, is followed by one of the most touching solos ever penned—"Comfort ye." Com-

ON lower Mutual St., Toronto, is now being finished a huge arena whose stock is quoted on the exchanges and which will be a vast hippodrome of athletics and sport. On part of the site occupied by the new arena stood the old Caledonia Rink, where, in 1886, was held the first music festival on a really mammoth scale in Toronto. The works performed were "Israel in Egypt," by Handel, and "Mors et Vita," by Gounod; done by a chorus of eight hundred voices, a large amateur orchestra and a corps of foreign soloists, all under the direction of Dr. F. H. Torrington, who became the pioneer of modern oratorio in Canada. Dr. Torrington had then been several years organist and choirmaster of the Metropolitan Methodist Church, whose festival services, especially on Good Friday and Easter, long after the formation of the old Philharmonic Society and orchestra, attracted crowds from other churches and towns outside of Toronto. For many years and until 1894, Dr. Torrington conducted oratorios in the Horticultural Pavilion where the Messiah and the Elijah, the Creation, Samson, Israel in Egypt and the Redemption attracted the wealth and the fashion of Toronto, as in the middle of the eighteenth century, the oratorios of Handel, under the great German composer's own direction, drew the wealth and the fashion and the royalty of England. In 1894 Massey Hall was opened with a four days' cycle of festival concerts. The pioneer of modern oratorio in