

A SACRED CONCERT was given in the Metropolitan Church, Toronto, on the evening of Thanksgiving Day, (Nov. 3), by the members of the choir, under the direction of the Organist, Mr. F. H. Torrington. The first number on the programme "Arm, Arm, ye brave," (Judas Maccabæus), was sung by Mr. O'Malley. This gentleman has a fair bass voice and rendered this song as others, which fell to his share during the evening, with credit to himself and satisfaction to the audience. The second number (Solo for Soprano) "Callest Thou Oh Master,"—Smart—was sung by Mrs Jenkin, whose clear and musical voice was well suited to the sentiment of the words and feeling of the music. Her articulation is distinct and her vocal method good. Aided by the tasteful organ accompaniment, from a purely musical point, this song was undoubtedly the gem of the evening. The next number was a Motett, by Gounod, "Jesus Word of God incarnate." This was well rendered by the choir, and demonstrated the high state of training to which it has been brought; a more careful attention to the *piano* passages would leave little to be desired. Number five (Solo for Soprano), "Send down Thy Blessings," (Millard), was rendered by Miss Richards. This young lady is a comparative novice in concerts; her voice is of good compass and power, and pleasing quality. The partial success which she achieved, was due to a musical temperament and power of imitation, rather than a knowledge of the art of singing, but this is a defect that time and study will cure. Number six, Recit and Aria, from "Jephtha," (Handel), was rendered by Mr. Jenkin, of Hamilton. Great expectations had been raised in reference to this *new* tenor, which were not fulfilled upon hearing. Mr. Jenkin, naturally, has a good Tenor Robusto voice, which, had it been properly developed, might have secured for him no mean position in the ranks of the Tenor singers. As it is, he rarely makes use of the middle register of his voice, but relies wholly upon *chest* tones: When sustaining a long continuation of notes in the upper part of the voice, the strain becomes too great; the musical quality of the voice is wholly lost, and a series of shouts, the production of several physical effort, is the result. Changing the vowel sound while vocalizing a passage, uncertainty of attack, too frequent and incorrect use of the *portamento* were some of the graver offences against a correct method, and the art of singing, of which Mr. Jenkin was guilty. Some careful study under a competent instructor, may remove these errors, which, while they remain, will ever mar the effects of a voice naturally good. The second part of the performance consisted of Weber's "Jubilee Cantata," which, as a whole, was faithfully rendered. The solo part, with the exception of Mrs. Bradley and Miss Wright, were sustained by the same singers as heretofore mentioned. These ladies rendered the duett, "A Loving Father," very tastefully. Mrs. Bradley's rendering of Recitative, in Cantata and Oratorio music, is faulty, and particularly open to the objection that it is too declamatory, wanting in breadth and force. A common error was occasionally noticeable in her method that is changing a vowel sound during a *portamento*, thus "mighty" was rendered mi—e—ty. In Aria Mrs. Bradley appears to much better advantage. Mr. Doward, organist of St. James' Cathedral, Toronto, was the solo organist on this occasion; his numbers consisted of a Prelude and Fugue by Hesse, and Sonata, No. 5, (Mendelssohn.) The concert was announced to close with the National Anthem by "Choir and Audience." The Choir fulfilled their part, but the audience failed to respond. Taken as a whole, the concert was a success, musically and financially, and both Choir and their Conductor, Mr. Torrington deserve great credit for the agreeable evening provided.

REVIEWS.

"The Blind Flower Girl" song composed by W. G. Workman, published by A. & S. Nordheimer, Ottawa. For this song we regret that we can find no good word. Of the title page, it is only necessary to say that the lithograph intended to arrest our sympathies in behalf of Lytton's blind girl, whom it is supposed to represent, is in the worst possible taste. Perhaps the only redeeming thing in its favor as a work of art, is its "eternal fitness" for the music within. A criticism of the latter, dealing with all its errors, would occupy half our space, suffice it to say that the song shows entire ignorance of the first rules of harmony and musical form, that it numbers some twenty-five radical errors, including consecutive fifths and octaves, false progressions and bad modulations, two of the former occurring in the first bar of the

introduction. Even the rhythmic form, the versification, as it were, of the music is, as faulty as the harmony. In short, almost every rule which governs the laws of harmony and composition, well known to the merest student, are here set at naught, and, as the only possible consequence, the most wretched failure is the result.

ANECDOTES.

DRAWING MADE USEFUL.—A curious incident occurred some time back in which a rascal was completely outwitted. A bachelor gentleman, who was a very superior draughtsman and caricaturist, was laid up in his apartments with the gout in both feet. He could not move, but sat in easy chair, and was wheeled in and out of his chair to the sitting room. A well-known vagabond, ascertaining the fact, watched till the servant was sent upon a message. The area door communicating with the kitchen, down went the vagabond, entered the kitchen, walked up stairs, where, as he expected, he found the gentleman quite alone and helpless. "I am sorry to see you in such a situation," said the rogue; "you cannot move and the servant is out." The gentleman started. "It is excessively careless of you to leave yourself so exposed, for behold the consequences! I take the liberty of removing this watch and seals off the table and putting them in my own pocket. And as I perceive your keys are here, I shall unlock these drawers and see what suits my purpose." "Pray help yourself," replied the gentleman, who was aware he could do nothing to prevent him. The rogue did accordingly; he found the plate in the side-board, and many other things that suited him, and in ten minutes, having made up his bundle, he made the gentleman a low bow and decamped. But the gentleman had the use of his hands, and had not been idle; he had taken an exact likeness of the thief with his pencil, and, on his servant's return soon after, he despatched him immediately to Bow Street with the drawing and account of what had happened. The likeness was so good that the man was immediately identified by the runners, and was captured before he had time to dispose of a single article. He was brought to the gentleman two hours afterwards, identified, the property on him sworn to, and in six weeks was on his way to Botany Bay.

ROMAN AND FRENCH SINGERS.—The French and Italian musicians have not been able to sympathize with each other for a long time, each believing the music of their own country the best. Few, however, are probably aware that the quarrel is ancient as the following story indicates. It should be borne in mind that before the time at which the story commences, musicians had been sent from Rome to teach the religious orders of Germany, France and England. The most pious King Charles having returned to celebrate Easter at Rome with the apostolic lord, a great quarrel ensued between the Roman and Gallic singers. The French pretended to sing better and more agreeably than the Italians, who in their turn, regarding themselves as more learned in ecclesiastical music, which they had been taught by St. Gregory, accused their competitors of corrupting and spoiling the true chant. The dispute being brought before the king, the French musicians thinking themselves sure of his support, insulted the Roman singers, who emboldened by superior knowledge, treated them as fools and barbarians. The king asked his chanters which they thought to be most pure, water drawn from the source, or that which after being mixed with turbid and