

MUSICAL GOSSIP.

THE first two movements of Beethoven's celebrated Ninth Symphony, arranged for two pianos by Liszt, will be given at the first Soiree Musicale of the season, of the Toronto College of Music, to take place on Wednesday evening, 29th December.

MISS CLARA LOUISE KELLOG brings away from Vienna a souvenir of the pleasant impression she made upon the audiences of the Grand Opera. An unknown admirer sent to her hotel, anonymously, a bird of beautiful plumage in a cage of gold.

THE TORONTO CHORAL SOCIETY is constantly growing stronger, every weekly practice bringing in new accessions to its list of members. The orchestra connected with the society, has also commenced its season's work, and promises to be better, both in quality and in quantity, than last year. Among the orchestral numbers to be studied are Weber's Overture to *Der Freischutz*.

DURING the past month Toronto has had a feast of good things in the way of Music and the Drama. Two Joseffy and Remenyi concerts at Shaftsbury Hall, an evening and a matinee concert by the Mendelssohn Quintette Club at the Horticultural Gardens, Mrs. Scott-Siddons and her company at the Royal, with Barrett and Dramatic Company at the Grand Opera House.

AT the funeral of Offenbach the Church of the Madeleine was filled to overflowing, and crowds thronged the neighboring streets. Selections from his last work "*Contes d'Hoffman*," which he did not live to see produced, were sung. M. Victorien Joncieres closed his address at the grave in Mont-Parnasse Cemetery with the words: "Adieu, Jacques Offenbach! Adieu indefatigable worker! You taste to-day your first and your last repose."

MR. FRANZ RUMMEL, the celebrated piano virtuoso, played Creig's "Concerto" in A minor at a concert lately at Steinway Hall, New York. The *Herald* says:—"Since his last appearance in New York, Herr Rummel has wonderfully improved in technique and execution, and unmistakably shows the result of hard study. Without losing any of his brilliancy of style, he has acquired a delicacy and certainty of touch that lends new expression to the thought he seeks to interpret, and develops to the full, the noblest qualities of the instrument."

A VERY pleasant entertainment was given on Monday evening, Oct. 4th, by the young ladies of Mrs. Hayward's school, Jarvis street, Toronto. The programme included some excellent music and choice recitations. Notable among the latter were "Prince Arthur to Hubert," charmingly recited by Miss Helen Macdonald, and the "Dead Doll," which was very prettily rendered by Miss Bella Rose:—herself scarcely more than a doll. The former young lady, in her recitation, exhibited none of

the "school girl" style, so common in performances of the kind, but spoke her lines with due regard to elocution. Her action was graceful and appropriate, and regarded as a whole, evinced both careful training and an intelligent appreciation of the sentiment of the piece. "Curfew shall not ring to-night," was pleasingly rendered by Miss Minnie Macdonald, though it is injudicious for any but the most experienced readers to attempt assimilated action, such as the ringing of the bell calls forth. After the performance was ended, the invited guests resolved themselves into a social gathering, and altogether a very enjoyable evening was spent.

MRS. GRIMES says that when she first saw her name printed in THE ARION, she had a great notion to bring an action against that journal for defaming her good name and character, by placing her before the world in the odious light of an abandoned punster. She says that she has always lived a quiet, retired life; that since the publication alluded to, many of her friends have left her, and that now, reports are being circulated that she is the widow of "old Grimes," or at least his daughter. With a view to re-establishing her status in society, her remaining friends tell her she ought to explain and apologize. Acting on this advice, she sent a few days since the following communication to THE ARION:—Dear Mr. Editor,—Last week, at a little "five o'clock tea," the conversation turning upon music, I inadvertently said that a *quasi* orchestral leader and his band had been guilty of murdering the poor "Poet and Peasant," so well known to us all. And I believe I also said something about "Tancredi," but I did not make a pun. I never could make a pun. Indeed I couldn't, and that's *why* I wouldn't. What I really did say was this: "That it was cruel *task* a person of musical sensibility to remain an approving spectator of such an *outrageous execution*. And that to ably conduct an orchestra was a *task* a man, who had not had a proper training, should never attempt, for that the chances were ninety-nine out of a hundred that he would fail. I did say this, Mr. Editor, it's true, and I am sorry for it. MRS. GRIMES. N.B.—No relation of old Grimes.

COMMUNICATION.

To the Editor of The Arion.

DEAR SIR.—Allow me to express my thanks for the pleasure derived from perusing the first number of THE ARION.

Its elegant, artistic appearance is to be especially commended, but above all I like the general *tone* of its articles.

There is certainly a real need in Canada for an Art Journal independent of any *Trade* influence; which seriously undertakes as one of its missions the exposure of all professional frauds and tricks; and which devotes itself untiringly to the elevation of public taste in all matters pertaining to Music and Art. Such a journal I believe yours to be, and trusting it will meet with the success which it so richly deserves, I remain,

Very truly yours;

EDWARD FISHER.