

MUSIC OF THE MONTH.

TORONTO VOCAL MUSIC SOCIETY.

THE half-yearly Concert of this Society was given on the 10th January, at the St. Lawrence Hall, and was very favorably received by a crowded house. The programme was, on the whole, attractive, and we will discuss the various morceaux *seriatim* :—

The recitative, "Now the Philistines," and chorus "Lo! he cometh," from the Oratorio of David, was given with considerable effect, but we thought a momentary degree of uncertainty in time was in one part apparent. This might, however, have arisen from its being the introduction. The trio "I am well pleased," (Carissimi), was we think a bad selection. The chorus "And the Glory of the Lord,"—Handel—a favorite with all lovers of music, whether heard simply as a chorus without accompaniment, or with a full orchestra, was rendered in a style worthy of the established reputation of a much older Society than the Toronto Vocal Music Society. The different points were well taken up by the parts, and the time throughout was admirable. The solo "On mighty pens,"—Haydn—by a lady amateur of the Society, took us entirely by surprise. We were not prepared to hear so fine a piece of music executed by an amateur with so much ability and taste. The vocalization was correct, notwithstanding its exceeding difficulty. The chorus, "Hallelujah to the Father,"—Beethoven—was well given; but we thought in this, as in others of the choruses, a want of power was observable. The trio and chorus from the Creation, "Most beautiful appears," and "The Lord is Great," although exceedingly difficult, from the time being so broken, was steadily given; but still there was a certain want of distinctiveness between the trio and chorus, which impressed us with the idea of confusion, and which the piece itself does not sustain.

The second part commenced with the chorus, "Galatea, dry thy tears,"—Handel. This was not much to our taste. The trio, "Mai provar," Meyerbeer—was correctly and expressively executed, and met (as *such music* always will, when well sung,) a merited *encore*. The solo and chorus "Full fathoms five,"—Purcell—appeared to have been hastily got up, and its effect was lost. The solo, "What airy sounds,"—Bishop—by a lady amateur of the Society, was unquestionably, in the estimation of most of those present, *the gem* of the evening. The honest and enthusiastic burst of applause that it elicited was by no means the least interesting part of the evening's entertainment, and we have seldom seen an audience so completely taken by storm, or a more imperative demand for an *encore*. The song was both sweetly and artistically given, and was rendered, more especially the echo, in a manner we were quite unprepared for. The fair cantatrice most

gracefully responded to the *demand* for its repetition. The chorus "When the wind blows,"—Bishop—was, in our opinion, a failure, from the fact of the different parts not being properly balanced. The prize glee, "Airy Spirits,"—J. P. Clarke, Mus. Bac.,—is a beautiful piece of music, pleasingly interspersed with solos, it was well given, and what pleased us more, seemed to be properly appreciated by the audience. The "Three hunters" was entirely lost, and it would have been much better left out.

A presentation of a handsome tea-service took place between the parts. This expression of feeling on the part of the Society, towards their talented President, was feelingly responded to by him in an eloquent address.

The Vocal Music Society has completed its second year, and may now be said to be firmly established amongst the musical community. We intend to devote, at no distant period, some of our pages to a consideration of the class of music generally sung by them, and to offer a few plain and humble hints as to selections, and, for the present, trust that the Society will receive what it deserves, the hearty support of all.

MR. PAIGE'S SUBSCRIPTION CONCERTS.

THE first of Mr. Paige's Subscription Concerts is announced for the 27th. On looking over the programme we could not help the exclamation—"Here is something good at last! "THE WHOLE OF THE FIRST ACT OF *LUCREZIA BORGIA!*" We could scarcely trust our eyes, or believe that such a treat was in preparation. The Cast is, Lucrezia, Miss Paige; Orsini, Miss Emily Paige; Gennaro, Mr. Paige; Don Alfonso, Mr. Hecht; Vtelozzi, Mr. Humphreys. The other characters will be taken by competent amateurs, and the chorusses, which are very fine, will be also well sustained.

These Concerts are got up on a most liberal scale and there is every variety of music. The second, which will take place during Lent, will be entirely devoted to sacred compositions. The most able assistants in Toronto have been engaged, (amongst whom we may name Messrs. Hecht and Humphreys; Mr. Strathy will preside at the piano. The second part of the first Concert will comprise a fine selection of English songs, duets, trios, &c. Miss Paige will give Madame Sontag's widely celebrated Polka song, and, by particular request, "The last rose of summer." Mendelssohn's overture to the "Midsummer's Night Dream," for eight hands, and the overture to "La Gazza Ladra," for twelve hands, will add to the attractive list.

The subscription lists are full, and while we congratulate the people of Toronto on having awoken from their indifference to sweet sounds, we trust that they will not relapse into their usual apathetic state, but prove their appreciation of merit by PATRONISING IT.