

forth most enthusiastic demonstrations from the audience.

The solo parts during the entire festival were sustained by eight performers: Mrs. Smith and Miss Whinnery, sopranos; Miss Carey and Miss Cranch, altos; Messrs. Winch and Bischoff, tenors; and Messrs. Whitney and Remmert, basses. Of these Miss Cranch only is a native of Cincinnati; Miss Whinnery, however, obtained her musical education there, under Madame Rive. Mrs. Smith, a Boston lady, possesses a high pure soprano voice, flexible and graceful, and of such power as to be distinctly heard in every portion of the vast hall. Miss Carey's singing was most charming, and took the hearts of her audiences by storm. The role of "Ortrud," in "Lohengrin," is now recognised as peculiarly her own in this country. It is the sympathetic quality of this lady's voice that rouses such enthusiasm. It is stated that some years ago, when a late Chief Justice of Kentucky was on his death-bed, he sent for Miss Carey, and begged the favour of one song. "Let it be 'Home, Sweet Home,'" he said. Miss Carey sang; but her tears overcame her, and she was unable to proceed. The dying man, turning his head on the pillow, thanked her. Miss Carey's fame has travelled beyond the limits of this country; and she is said to be now determining whether or not to accept some very flattering offers that have come to her from distant Russia, the land where prima donnas are so enthusiastically worshipped.

Mr. Winch (of Boston) possesses an unquestionably fine tenor voice of brilliant quality and pure tone; but, on one or two occasions, he showed signs of fatigue not visible in the other leading singers. Mr. Bischoff has studied music in the best German schools, and has made a decided mark in German opera, to which his voice, a "robust tenor," seems peculiarly suited. Mr. Frantz Remmert (of New York), baritone and bass, has a voice deep and sonorous, but at the same time sweet and pathetic. Mr. Whitney ranks as the greatest American basso. He was fulfilling important engagements in London, England, at the time the preparations for the festival were being made; but his services were considered so indispensable to its success, that he was induced to return to America specially for the occasion.

The music provided for the matinées was not less choice than that performed in the evenings, but it was more varied, and did not impose so severe a strain on the powers of the singers, or on the attention of the audiences. Among the pieces included in the Wednesday morning programme, were Beethoven's Overture of "Leonora," "In Native Worth," from the "Creation," Meyerbeer's "Stella del Nord," and Brahms's "Hungarian Dances." The score of the latter composition was only received in this country during the present season. The matinée closed with a trio from "William Tell," and the ever-welcome Over-

ture to that opera. Wednesday evening was fully occupied with the oratorio of "Elijah," the work which carried Mendelssohn's fame to the highest point, but which also carried him to the grave at the early age of thirty-eight. The circumstances of the first production of the "Elijah," at the Birmingham Festival, in 1847, and of its subsequent successes, are too familiar to all lovers of music to be recapitulated here. We may quote, however, the account given by Ferdinand Hiller, of the manner in which a portion of it, at least, originated. "One evening," he writes, "I found Mendelssohn deep in the Bible. 'Listen,' he said, and then read to me, in a gently agitated voice, a passage from the 1st Book of Kings, beginning with the words, 'And behold the Lord passed by.' 'Would it not be splendid for an Oratorio?' he exclaimed. It afterwards became part of *Elijah*."

The character of the Prophet in this Oratorio, is one that requires above all things sustained power on the part of a singer. Mr. Whitney's voice served him well; his conception of the part too was solemn and dignified, and it is not too much to say that he carried with him, all through, the rapt sympathy of his hearers. The chorus singers also did nobly; their eight hundred voices giving out a richness and volume of sound truly inspiring. No one endowed with true musical taste can listen to the "Elijah," worthily performed, without feeling how richly deserved was the tribute paid to Mendelssohn by the late Prince Consort, in the following words, written in a libretto of the oratorio: "To the noble artist who, though encompassed by the Baal-worshippers of false art, has, by his genius and study, succeeded, like another Elijah, in faithfully preserving the worship of true art; once more habituating the ear, amid the giddy whirl of empty, frivolous sound, to the pure tones of sympathetic feeling and legitimate harmony; to the great master, who, by the tranquil current of his thoughts, reveals to us the gentle whisperings, as well as the mighty strife of the elements—to him is this written in grateful remembrance, by ALBERT."

Both in "Elijah," and in the "Triumphlied," the grand organ contributed much to the general effect. In the latter work the organist had a very difficult task to perform, having to provide a perfect organ part from the orchestral score. When Brahms directed the performance of this work himself, in Cologne, he used the organ; but either the part was not written out or it has not been published.

Thursday's matinée was chiefly distinguished by the singing of choruses by fifteen hundred children, of the public schools. The day was bright and sunny, and the children, in their white dresses and fluttering ribbons, seemed a song in themselves; at least the sight of them appealed very strongly to the hearts of all present. After a beautiful overture came the first chorus, a prayer from Gluck, arranged for the