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MUSIC AND THE DRAMA.

THE third concert of the second season of the Arion Club took place last Wednesday evening in the Institute Hall, which was next to uncomfortably crowded by an audience thoroughly in sympathy with the object for which this excellent organization has been formed.

From a musical point of view the programme presented was somewhat more pretentious than its predecessors, although in no instance was the commendable policy of the club, so far followed, departed from, that is, that the public shall appreciate as fully as the performers the music rendered. Running therefore on slightly new lines, a little hesitancy in opening chorus work now and then was

pardonable. Mr. Greig has accomplished wonders with the material which he has undertaken to mould; his work is apparent in each song, there being noticeable a vein of thoroughness in rehearsal, and a will and vim in actual performance which, like charity, will cover a multitude of what would otherwise be grave defects. For instance, his tenors are not first-class. Wednesday evening they were husky, and sometimes out, but in general chorus, with the basses singing without too much assertion, the tenors held their own creditably. As soon as the heavier voices were called on for harder work, however, the tenors suffered in consequence. The weakness of this side, too, was evident when the conductor required some solo work, Mr. Russell being the only one who could give any degree of pleasure. He sang well on this occasion, making a better attempt at the spirit and letter of the music, especially in the fourth piece on the list, "Hie Thee, Shallop" (F. Kucken), which he sustained with much credit, the chorus work also being finished in execution.

A programme of thirteen numbers became many more before the close of the concert, a general appreciation being the leading spirit of the audience. The first two numbers were in strong contrast, the one a sweet spring song, the other a stirring song of the hardy Norseman, "Song of Harold Harfager," both bringing out in its fulness the combined strength of the club in chorus work. In the third number, "Lullaby" by Johannes Brahms, the club had an excellent opportunity of displaying some of its most artistic work, and a good attempt was made to give the proper effect to the dreamy melody of the piece, but in the over-anxiousness to do it full justice the shading bordered on slurring to some extent, not sufficient, however, to take from the sweet singers the full merit of the spontaneous and generous demand of the audience to hear the song over again.

"Suomi's Song" (Mair), a beautifully graduated wave of sound, combining all the harmony and effect of the various voices constituting the chorus, and offering in its respective sphere just as good a chance for the club as the lullaby, was more in touch, from its greater scope for the full chorus, and accordingly received perhaps better treatment. "Maiden Fair" (Haydn), a serenade for two voices, with a humorous interpolation by a disturbed father, would have been better if better voices had been selected for the tenor serenaders. Mr. Thomas' voice is weak and not very tuneful, any effect which Mr. Sheddan's had was lost in the consequent unpleasantness, and the whole thing was redeemed only by Mr. C. W. Rhodes, who took the part of the angry father, and sang with much appreciable-ness and self possession. "A Canon" (Eisenhofer) was a beautiful breeze of music that flitted across the platform, staying long enough only to skip here and there, when it was gone, to the extreme regret of the audience, who insisted on its repetition; in fact this was the bright number of the evening, and had only one fault, that of being too short. It was given with spirited correctness, ringing tunefulness and finish. In the rendering of "Lord Ullin's Daughter," the chorus work saved the soloists, with the exception of Mr. Kent, who held his part with entire creditableness. Mr. Wolfe was selected as tenor soloist; were