

## MUSIC OF THE MONTH.

We notice great preparations going forward, under the auspices of Messrs. Small & Paige, in the musical way. Their advertisement promises pianofortes of superior manufacture, warranted as to solidity of workmanship, brilliancy of tone, and tastefulness of finish—all carefully selected, too, by Mr. Paige, whose reputation, we should imagine, would be a guarantee for the qualities of the instruments. They announce every kind of musical instruments, ending in ums, ons, ines, or as, such—harmoniums, melodeons, seraphines, or flutinas, in fact every kind of instrument intended to discourse sweet sounds, with the newest and best German, Italian, French, and English music. These good things, too, are not for Torontonians alone, but are also for parties at a distance, to whom the greatest care and punctuality are offered in the execution of their orders. We have no doubt but that what Mr. Paige promises he will perform, and if his stock of music offers half the attraction that his concerts have done, he will soon find his establishment, which is on King Street, three doors west of Yonge Street, insufficient for his aim,—to supply good instruments and music at the lowest rates.

Alboni, Salvi, Marini, and Beneventano continue to delight New York audiences at Niblo's, where some of Mozart's, Rossini's, and Bellini's best operas have been produced. According to our New York contemporary, the *Musical Times*, Alboni, in *La Favorita*, "melted upon the susceptibilities of the audience like a snow-flake." Sontag is in Philadelphia, where she has been drawing crowded houses. When shall we hear her? Perhaps, when Jullien arrives, it will be found judicious to leave the field clear, especially as with such a troupe as he brings with him, no counter attraction will be found sufficient. Koenig, the prince of cornetists; Bannmann, the potent bassoonist; Wuille, far-famed on the clarinet; Pratten, the popular flautist; and Cottesini, great on the double bass—all these accompany him, as well as Anna Zerr, whose triumphs have been too recent to require further mention. Will Canadians benefit by all this? We hope so.

### MR. PAIGE'S SUBSCRIPTION CONCERTS.

MR. PAIGE'S last Concert for the season came off on the 21st; the house was full, but not so inconveniently packed as on the last occasion. We think that the public seemed more pleased with this than with either of the two preceding concerts, and certainly the programme appeared to have been most judiciously made-up, so as to gratify every taste.

The piano used was one from Mr. Paige's establishment, and its clear ringing, yet sweet

notes in the first bars of the opening "*Concertant à quatre mains*," were felt in every part of the room.

The first piece, a trio, from "*Così fan tutte*, *La mia d'orabella*," by Messrs. Humphreys, Hecht, and Paige, was brilliantly executed, and encored.

The next duo, "*Giorno d'orrore*," from "*Semiramide*," by Miss Paige and Miss Emily Paige, was very well sung; as was also the duetto, from *Belesario*, "*Ah! se potessi piangere*," by Miss Paige and Mr. Hecht. Both this and the *terzetto*, from *Attila*, "*Te sol quest anima*," were admirably sung, the last especially was decidedly the *bonne bouche* of the evening, but was not, we think, sufficiently appreciated by the audience. To us it appeared far more deserving of the *encores* awarded to some other songs during the evening.

Mary Astore, a ballad, by Glover, was very sweetly and feelingly given by Mr. Paige, who was in excellent voice, and was rapturously encored. "*Savourneen Deelish*," by Miss Paige, was sung in a manner that spoke to the heart. Each time that Miss Paige appears before us, she gains more upon our feelings and sympathies. We cannot help liking one, who, with perfect simplicity, and the utmost freedom from affectation of any kind, awakes in our bosoms such pleasurable emotions. If Miss Paige continue in Toronto, we may safely prophecy that she will soon be the most popular person in the city.

We cannot particularize all the songs. Suffice it to say, that they were all very creditably sung. We noticed that Mr. Paige very judiciously allowed Mr. Clarke to play the aria from "*Lucia*," a *sa solo* on the *Cornetto*. This was done as the mute used by Mr. Clarke, to produce the effect of distance, rendered his instrument sharper than the piano. It was, however, very prettily played. We are glad to observe, that the success of these concerts has been such as will induce Mr. Paige to give another series next season.

### ORGAN FOR ST. JAMES' CHURCH.

The organ for this Church will be in its place by the 17th May. We have learned from connoisseurs, who have had an opportunity of hearing it, that it deserves all that has been said in its praise. We are glad of this, for really the present choir of St. James' deserves a fine instrument, as there is no other in Toronto except St. Michael's, that can pretend to execute *Psalms* and *Chants* so artistically. The singing in this choir is really very fine and it would be well if some other choirs in the city would endeavour to equal them.