

is large and varied, including Bach's "Giant" and D major fugues, all the Mendelssohn organ sonatas, preludes and fugues, the works of Guilment, Batiste, Scotson Clark, Wely, etc., and the standard oratorio and mass choruses, and oratorio and operatic overtures. In her overture playing her talent for registration is happily displayed, the tone color being well produced though without that painful exaggeration and straining after orchestral effects to which, alas, too many so-called organists sacrifice the dignity of the king of instruments.

THE CHOIR.

We give below the names of the members of the choir (soloists in italics), also a brief list of the anthems, etc., in use.

SOPRANOS.

Mrs. Jenkin, Miss Piddington, Miss C. Piddington, Miss Jackson, Miss Walker, Miss Fegan, Miss Broughton, Miss Doherty, Mrs. Scott, Mrs. Powell, *Mrs. Woodcock*, Miss D. Warner, *Miss E. Mallory*, Miss Ronan, Miss Bartholomew, Miss Lamb, Miss Hill.

ALTOS.

Miss Scott, Miss Mallory, Miss M. Scott, Miss Granger, Miss Pettigrew, Miss Warner, Miss Davidson, Miss McLean, Miss M. Doherty, Miss E. Ronan, Miss Dent.

TENORS.

Messrs. Spicer, Shortiss, Hewett, Crowson, Storey, Edmunds, Orr, Croyle, Gorrie.

BASSES.

Messrs. *Blight*, *Doherty*, Sieigh, Laughlin, Hill, Ellis, McFarland, Church, Glazier, Neff.

REPERTOIRE

Messiah, *Creation*, Weber's *Mass in G*, and *Jubilee Cantata*. *Te Deum*—Stainer, Dykes, Hopkins, Stegall, Smart, Jackson. *Jubilate*—Garret and Macfarren. *Magnificat* and *Nunc Dimittis*,—Hiles. "All ye who weep," Gounod; "Judge me, O God," Mendelssohn; "The Lord is Great in Zion," Best; "Sing unto God," "Stone him to Death," *St. Paul*; "Thanks be to God," *Elijah*; "I waited for the Lord," *Lobesgesang*; (Mendelssohn) "Gloria," *12th Mass* (Mozart); "Then round about the Starry Throne," "Let their Celestial Concerts all unite," *Samson* (Handel); "Lovely appear," Gounod; "O God when Thou appearest," Mozart; "Hallelujah," Beethoven; etc.

THE ONE-ARMED PIANIST.

COUNT ZICHY, the extraordinary pianist, says *The Queen* of London, never plays in public except for charitable purposes, being not only of high family but also possessed of ample means, and the singular and romantic facts with which his present extraordinary efficiency is connected insure him crowded audiences wherever he appears. Count Zichy has from childhood been a great lover of music, for which he has extraordinary natural gifts. As a youth he devoted himself to the study of the violin, on which he already attained great proficiency, when a terrible accident while out shooting turned the course of his life. It was found necessary to amputate the right arm, and it would have appeared to most persons that with this all hopes of an active career in art must be abandoned. But the indomitable character of the young Hungarian noble triumphed. In a year from the time of his recovery he had mastered the

most extraordinary difficulties on the pianoforte with his left hand, which remained to him, and now this one-handed pianist produces effects which, if the eyes were closed, would convince the listener that he was listening to two, and sometimes even four hands, upon the instrument.

THE QUAVERING VOICE.

MANY singers, especially young singers, fall into the habit of using the "tremolo" or "vibrato." The former is as the word implies, a trembling of the voice, and may be dismissed as simply vulgar and offensive. The "vibrato" stands on a different footing. It is impossible to pass a sweeping condemnation upon it, seeing it is adopted by nearly the whole Italian school—that school to which we are accustomed to look for the proper production of the voice. Where it does not arise from an unsteadiness due to straining the open tones in large theaters and music halls, it would appear upon analysis to be an exaggeration of the ordinary vibration which is essential to every well produced note. It enables the singer to obtain much greater power, a desideratum in opera singing and in the large concert halls, and, if kept within bounds, is not open to objection. But some singers use it to such an exaggerated extent that it is difficult to tell what note the singer intends to dwell upon. The voice is swayed backward and forward instead of resting on the note, and this exaggeration produces a most unpleasant sensation on a sensitive ear. There is one of our leading sopranos at the present day who will make a nervous person with a sensitive ear fidget on his chair from the irritation the singing causes; and yet her singing is always spoken of with enthusiasm by the entire press.—*Longman's Magazine*.

SUMMER SCHOOL FOR TEACHERS.

We understand that arrangements have been made for the above school being held in the Hall of the Education Department, during the approaching summer holidays. The classes will be under the direction of Mr. Alex. T. Cringan, Graduate and Licentiate of the Tonic Sol-fa College, London, England, and Director of Music in Toronto public schools. From the success which has attended Mr. Cringan's efforts with the teachers and pupils of the city schools we venture to predict that teachers who may attend the classes will receive instruction which cannot but be of great practical benefit in their own work of teaching music in public schools or classes.

From the prospectus we learn that a specialty will be made of the art of teaching music, and classes of pupils will be in attendance, by means of which the various methods of teaching will be fully illustrated, and commented on by students and teacher.

The Tonic Sol-fa system as a whole will be demonstrated as also its application to the staff, so that students will have an opportunity of testing to the utmost the assertion made by the promoters of the system, that the sol-fa is the best interpreter of the difficulties of the staff.

The sol-faists have had a hard battle to fight, but, by dint of perseverance and the irresistible logic of results they have succeeded in establishing the system in the public schools of the principal cities in the Dominion, although unaided by any form of Government authorization or support. We are pleased to notice that the Minister of Education has been led to recognize the value of the system, and are confident that the results will be equal to those obtained in England where the system has practically revolutionized the teaching of music in church and school.