

more readily unfolded, and the action quick, thus requiring the music to be of an intense passionate character, which in the case of *Cavaleria* is absolutely thrilling.

Mme. Calvé, the eminent singer, is, we regret to say, according to report, suffering severely from cancer, little hope being entertained of her recovery. Calvé is a magnificent artist, gifted with a superb voice, great dramatic ability, passion, intensity, and a glowing, fervent, zeal for her art, and during the last three or four years has created almost unbounded enthusiasm and applause in all the great opera houses where she has appeared. Her *Carman* is said to be wonderful, and far ahead of any other artist in that role. We trust the report is not correct, and that she will fully recover.

The Canadian Musical Agency, 15 King St. East, have since our last issue completed their announcement for 94-95, a copy of which has reached us. As a work of art, both as to style and general press, it is unexcelled by any book of its kind, and the agency is to be congratulated upon it, both in this regard and the high class of artists who have placed their management in its hands. Every concert manager or entertainment committee should have this book, as it simplifies the work of securing talent. Mr. H. M. Hirschberg, the manager of the agency, will promptly supply specimen programmes, not to exceed an amount specified, upon application to him.

We had the pleasure of hearing a young baritone singer of great promise, Mr. Stanley Adams, of Winnipeg, the other evening, sing "The Arab's Bride," by Godfrey Marks. His voice is of good musical quality, fresh and elastic, and he gave an animated, vigorous, poetic interpretation of the song above referred to, which was especially pleasing. Mr. Adams is a talented amateur and brim full of enthusiasm, but is yet undecided as to whether he will cast his lot in the ranks of the musical profession, with its harassing uncertainties and sometimes cruel disappointments, or not. Should he, however, make his mind up in this direction, he has much in his favour.

Miss Ellen Beach Yaw, a San Francisco girl, now studying in Paris, is said to have the most phenomenal voice of any singer who has appeared since 1770, when Lucrezia Azugari astounded all hearers by the purity and range of her voice, which extended a note or two over three octaves. But Miss Yaw's compass extends nearly four octaves, and every note is said to be unusually pure and beautiful! At first one is apt to doubt the reliability of such an extraordinary statement, that the human voice could possibly have such a remarkable range, especially when it is said that the young lady's lower notes have the depth and richness of a contralto, but the Paris papers say it is the truth, and that the whole musical world will be some day both astonished and delighted with the superb vocalization of this beautiful young American.

We have received the following new music from the composers of Chopin's Etude (No. 6 from op. 25), arranged for the left hand, by Leopold Godowsky; "Does the Heart of Rosa Slumber," and "Twas Eve and May," songs also by Leopold Godowsky; "After Song," by André Nesbocaje, and "Danse Ancienne," by Henry Jacobsen. The two songs by

Godowsky are most artistically conceived, and will be thoroughly grateful to any singer who will give them study. The melody in each is fresh, and the accompaniments very beautifully written. They are for mezzo soprano. The Etude is admirably arranged to develop the technic of the left hand, and is quite effective, but much less so than the original. But we cannot recommend the fingering, it being not only awkward, but absolutely incorrect, as it destroys the freedom of the fingers. Why need there be any deviation from the natural fingering of the chromatic scale in double thirds, when this scale so written occurs in any piece? With change of fingering the Etude can be made very useful. "After Song," by André Nesbocaje, is exceedingly well written, and imbued with much feeling. It well describes the character of the words—which are beautiful. Considerable originality is displayed in the composition of this song, and the composer betrays an artistic mind. The "Ancient Danse" is well named, as it flavours exactly of the old music. It should become popular, as it is playable (*claviermassig*), effective, and brilliant. The contrasted period in D minor forms a striking contrast to the cheerful melody of the first part.

Alexander Siloti, the Russian pianist, whom we have often heard playing in the good old Leipzig days, will play several recitals in London during the present autumn. Siloti has a great technic, and is a most sympathetic musical player. He will probably come to America next year. What a great galaxy of artists used to live in Leipzig a few years ago! Friedheim, Siloti, Brodsky, Petri, Schroeder, Nikisch, Perron, Willy Rehberg, Dyas, to say nothing of Reinecke, Jadassohn, Krause, Hans Sitt, Carl Wendling, Adolf Ruthardt, Richard Hofmann, Julius Klengel and many more. Then d'Albert would come over from Eisenach, where he then lived, Stavenhagen from Weimar, Sauer and Marie Krebs from Dresden, Barth and Moskowski from Berlin, Sophie Menter from her Austrian home, Brahms Essipoff—and poor Davidoff the great cellist, now deceased—Rosenthal and Gruenfeld from Vienna, Edward Grieg from Norway, and Reubinstein and the lamented Tchaikowsky, from Russia—and play to us, or have some of their compositions performed for our benefit. But, alas! Those days were not to last. We could relate many musical occurrences which are interesting and which happened, we believe, when Leipzig was at its best, for the first seven or eight names mentioned above have left there, which has not been without its effect on the famous old Saxon town. The three most distinguished musical personalities living there to-day are, Reinecke (now in his 65th year), Jadassohn, and Prof. Martin Krause, the great piano pedagogue and critic. These attract many students from various parts of the world, as does also the Royal Conservatoire. But the Conservatoire has not progressed in late years as it should have done. The same school of piano technic is taught there still as that expounded and taught by Plaidy. Who, among modern artists, does not know the hard, steely though coldly brilliant tone for which this school is celebrated, and how lovingly its disciples favour and cherish the principles which produce it? But this school of piano playing is on the decline, and is becoming weaker every year, for since Liszt, naturalness is sought for, beauty of tone,

soft, sonorous and eloquent, as well as the greatest richness, depth and sparkling brilliance. The Leipzig School, as it was formerly called, is still developed from principles rigid and inartistic, and the classics, Bach, Scarlatti, Haydn, Mozart, Beethoven, Weber, Hiller, with, of course, Czerney, Clementi, Moscheles and Crammer, are taught almost to the exclusion of the moderns. The school is altogether too conservative. We are not standing still. A student must be made familiar with modern music, the best music of to-day, as well as that written yesterday, or during the classical period. In the matter of piano playing, most remarkable strides have been made during the past eight or ten years in methods of teaching and in touch, the consequence being, we have shorter roads to artistic proficiency than formerly, and the hand more readily absorbs and assimilates technic, freedom, elasticity and independence.

### LIBRARY TABLE.

ALDEN'S NUTSHELL CYCLOPEDIA. Vol. I  
New York: John B. Alden.

This publication is the first instalment of what is in part, and gives promise of being as a whole, a concise yet sufficiently comprehensive dictionary of recent events in this progressive world of ours. It is a fact evident and sometimes perplexing and annoying, to one who wishes, as regards general information, to keep pace with the times that he often consults his big encyclopedia in vain for information on comparatively recent events, which he finds is not there recorded. It is at such a time the searcher would readily give far more than the cost of such a publication, as the one before us, could he obtain what he seeks. A glance through the well filled 500 pages of this first volume shows how fresh, varied and reliable its contents are. We have opened it at a venture at the 306th page and we find it and the subsequent page nearly filled with an excellent sketch of the famous Dr. C. A. Briggs and a statement of his case. Another page provides a sketch of General Banks, whose death occurred a few days ago—too late, of course, for record here. Then again under "Anarchism" we have a short but clear statement showing the origin and growth of the movement and referring, by the way, to the Homestead riots. Under "Cape of Good Hope" are presented many facts and figures relating to the condition and progress of that important colony, and the record is brought down to the subjection of Lobengula. We hope Mr. Alden will speedily complete this excellent work, so valuable not only in itself, but as a supplement to existing encyclopedias of earlier growth.

THE HISTORICAL GEOGRAPHY OF THE HOLY LAND. By George Adam Smith.  
London: Hodder & Stoughton. Toronto: H. Revell & Co. 1894.

This book is a treasure for any library. The work is a credit to English scholarship, and the pains which have evidently been taken by the publishers deserve special commendation. The work is well arranged with marginal analysis throughout, and furnished with six large maps which have been specially prepared. The full title of the work reads: "The Historical Geography of the Holy Land especially in relation to the history of Israel and of the Early Church." Students of the Bible who desire to see a background and feel an atmosphere will not be disappointed. They will discover from the lie of the land why the history took certain lines and the prophecy and gospel were expressed in certain styles. They will learn what geography considered in connection with history, contributes to Biblical criticism, and be able to discern between