

said orchestra did not include a modern 'conductor.' We remember having assisted 'once upon a time' at a performance of this symphony, we believe the first time in England. As there was no conductor, the musicians severally put out their lights, took up their instruments and withdrew, until only a trio was left, violin, 'cello and basso—Mori, Lindley, and Dragonetti. Of these three, Dragonetti was the first to leave, drawing his big contra-basso behind him. Lindley paused, shook his head, sighed and walked out, cuddling his violincello in his arms. Mori went on fiddling for some time, all alone, suddenly he awoke to a sense of his loneliness, and hurriedly rushed off, fiddle in hand, without stopping to put out his light. The effect was whimsical, if not really pathetic. Now we can understand how the leader of the band was so absorbed in playing his violin part as to be unconscious of being deserted, but we can't understand, how a conductor attending to *his* business could see all his musicians walk out without knowing it. Still as Signor Arditì was very funny, the desired end was perhaps gained, though not by legitimate means, the audience roared with laughter and applauded vociferously. The 'Abschied' might be a good joke, when Hadyn first produced it, but even then it was but trivial, and it hardly admit of successful repetition. There may be conductors who would not miss half the instruments of their band, but Signor Arditì is not one of these, if he does the 'Abschied' again, we hope he will make it consistent."

According to the *Ministral*, the Gilmore Garden Orchestra from New York, numbering one hundred performers, will pay a visit to Europe next year, and make a tour in England, Germany and France, giving a series of one hundred concerts. The principal aim of this musical expedition is to make Englishmen acquainted with one of the best orchestras in the United States, which has many solo performers, and also to take part in the musical competition at the next International Exhibition at Paris, although he knows that he will have to contend with the band of the Garde Republicaine, and with those of the English Guards, as well as some of the most celebrated bands of Austria, Belgium, Italy, yet Mr. Gilmore anticipates carrying off the first prize, or at least, the second. We wish he may get it. *Nous verrons.*

The following capital speech was made by Madame Patey, the famous English Contralto, at a recent meeting at Gloucester, after the distribution of prizes gained by competition in a musical competition in connection with Trinity College, London.

"Mr. Chairman, Ladies & Gentlemen,—It is with no ordinary pleasure that I to-day discharge the duties of the flattering position in which you have been good enough to place me. You were right in assuming that the work upon which you are engaged has my warmest sympathies; for who ought more to desire the spread of musical culture than one whose life is devoted, in however modest a capacity, to the service of the divine art? But it seems to me that the institution you represent has particular claims upon your regard. It seems to promote music in its most exalted, and perhaps I should say its most popular form. Nor do I lose sight of the fact that the labours of Trinity College and its affiliated associations tend to perpetuate the fair fame of England in a field of art to which our country has sent so many illus-