

TO CORRESPONDENTS.

bler, more intellectual in music, than is ever produced by vial melodies, which tickle the ear more by their marked thm, than by beauty of musical progression. We would t underate these latter, which are pleasing and pretty, and t enough in their way, but we do earnestly raise our otest against such performances being publicly given der the title of Organ Recitals, from which the uninitiated me away with the erroneous impression that "The orm," the thunder of which is produced by putting the ot upon half a dozen pedals at once, or some pretty trick on the glockenspiel (bells), or other fancy stops, is the ghest order of organ performance. We do not wish to derate the value of these stops, but they should be con- sidered as accessories to the organ proper, and used with scrimination, rather with a view to showing the wide nge of the capabilities of the modern organ, than as an d. We have witnessed the play of a thirty ton steam mmer; we have been interested in observing it pick up wafer from the face of a watch placed beneath it, without acturing the glass, but we have longed to see it exert its ant strength on a stubborn mass of iron, where its real rpose and use might be exhibited. True, it is, that the ndering of the great organ works is beyond the power of y but a gifted and cultivated musician, but this should t excuse the organist from all responsibility to the public r whom he undertakes to play. If he conscientiously els that he is unable to do justice to the greater works, he wise to refrain from attempting them. But between the otom and the top there are many steps; let these steps be ken on the right ladder, and they would serve the double rpose of leading both performer and public to the right ad at last—the true in Art.

We print from the *Musical Herald* of Boston, an article by r. W. H. Daniel, under the heading "Vocal Method," and though published last February, it has probably reached at few readers in Canada. A new country like our own fers peculiar advantages to clever schemers, who by eat professions and plausible arguments, too often succeed ighting the purses and befogging the understanding of ose who innocently place themselves in their hands for in- ruction. One venerable humbug undertakes to teach the *hole theory of music* in ten lessons, for a consideration, say ty or one hundred dollars; and we know of more than one or man who is mourning the loss of his hard-earned money ent, as he fondly hoped, in the sudden elevation of his ughter into the ranks of a first-class musician, but alas! ither the *new method*, nor the electricity evoked, nor the *hole theory* lightning express method has been enabled to eate talent where nature has denied it, nor to develop it hen possessed, without careful study and labor. We should t spend much sympathy upon the victims of such frauds ere it not that they frequently, really, are not able to form a dgment for themselves. The evil which we deplore lies in e fact that one of two things invariably happen, both of hich are equally damaging to true art and its faithful taries. First, if the victim finds he has been gulled, for ame sake, and for fear of incurring the laughter of his iends he defends the "system" or "method," in much the same ay as the fox who had lost his tail; in short he would like to e others like himself, in order that he might not appear such *singular* fox (we were about to write ass). Second, the indi- idual has paid his money, and a large sum at that, learned e *whole theory of music*, or vocal art, and considerably more to the bargain, by lightnin g express method. And so what's e use of talking any more about it. He is at the end of the urney, the high pinnacle of perfection, the *ne plus ultra* of is art. Can he play Beethoven, Bach, Handel, Mozart, Men- elssohn? Why should he! stupid old fogies! Hummel, leменти, Liszt and Rubinstein into the bargain. What are ey to him? He "the heir of all the ages" plays "Maiden's rayer" and "Silvery Waves."

We solicit correspondence on all subjects of interest to the trade and profes- sion of Music and Art, and shall always be happy to answer any enquiries our subscribers or readers may put to us in reference to such matters. In all cases, the full Name and Address of the sender must be given, not necessarily for pub- lication but as a guarantee of good faith. We must not be held in anyway answerable for the opinions of correspondents, nor the return of rejected MSS.

It is with much pleasure we print a communication from the Secretary of the Ontario School of Art, containing, as it does, a kindly wish for the prosperity of our Journal, together with an interesting sketch of the origin and purpose of the Ontario School of Art—an art with which we personally have the closest sympathy, and to whose interest our pages will always be cheerfully open. Fine art to society is as the steeple of a Cathedral to the main building, and our country, *per force*, like our Cathedral, whose beauty no one will deny, is heightened by its graceful and lofty spire, has stood awaiting its crowning finish; surely and steadily the building is advancing toward its final accomplishment, to which the good work of the Ontario School of Art is largely contributing.

CHURCH organs are probably of very ancient date, though the first of which we seem to have any record of in Europe was sent in the year 757, by Constantine Cupronymus, Emperor of the East, to Pepin, King of France, quaintly described by the French writers of the period as a "musi- cal *machine* composed of pipes and tubes of tin, possessing the power of imitating the roaring of thunder, or the warb- lings of a flute."

Musical persons more or less, decide the excellence of a church by its music. Classic minds are fond of classic music. This is clearly demonstrated in the large audiences which attend the organ recitals in Trinity Church, Chickering and other halls, where extensive organs are to be found. A good organist, with a suitable organ, never fails in attract- ing the masses, and the larger the organ the wider its ap- preciation. It is a homely saying, "Mean music, meaner church." Yet it isn't wide of the mark, especially when ap- plied to church organs. From authentic sources, we dis- cover that their invention is attributed to Archimedes about 220 B. C., and to one Ctesibius, a barber of Alexandria, about 100 B. C. We believe the organ was brought to Europe from the Greek Empire, and used in the divine ser- vice in A.D. 657. Organs were used in the western churches by Pope Vitalianus, in 658. An Italian priest constructed one in the time of Louis I., and it is claimed that this was the first organ known in France. The organ at Haarlem is one of the largest in the world; it has sixty stops and eight thousand pipes. In Boston, Mass., there is one second or third in size to this monstrous instrument. It was opened during Christmas week of 1863. At Seville, we find an or- gan with one thousand stops and five thousand three hundred pipes. The organ at Amsterdam has a set of pipes that imitate a chorus of human voices.

In England, that at St. George's Hall, Liverpool, is the largest; next in order that at Yorkminster, and that in the Music Hall, Birmingham. A monster is to be found in Spitalfield's Church. Another, in Christ Church, London, is nearly as large. In June, 1857, and immense organ was erected in Crystal Palace, Sydenham. Since 1863, the use of very large organs has become universal. New York and Boston are not behind the times in this respect, and, what is more, Yonkers is not out of line. There are two in our city, and they are passable, though not of the best.—*Yon- ker's Gazette*.