

# the MUSICAL JOURNAL

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WE are glad to be able to state that the "Citizens' Band" has been "boomed" to some purpose, and as we go to press there is every prospect that the scheme will be successfully carried through,—bar accidents.

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JUDGING from the notices in our exchanges, Rubinstein's "*Nero*" is not an unqualified success. The libretto is severely criticized, and much of the music shares no better fate. The impression seems to be that Rubinstein's genius lies more in the direction of chamber music than the lyric stage.

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THE employees of Messrs J. & J. Taylor, the well known safe manufacturers of this city, are forming a Brass Band; we expect they will be heard from early in the coming season, and as there are many capable instrumentalists among their number the other trade bands will have to keep awake if they wish to retain their laurels.

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WE beg to announce that in future THE MUSICAL JOURNAL will be published on the *fifteenth* of the month, instead of the first. This change is made to insure more prompt publication, as, owing to the rush of other work during the last week of every month, the publishers found it difficult to get THE JOURNAL out promptly on the first of the month following.

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WE have gone all the way to Cleveiland, O., for a Toronto item. That "live" musical periodical *Brainard's Musical World* says:—

"Mr. A. T. Cringan has given another Tonic S.J.-fa demonstration with the school children at Toronto. It will probably result in the reversal of the decision announced in the January *Reform*, and the adoption of the system in the schools of the city. Mr. Cringan has been appointed choir-master of the Central Presbyterian Church of Toronto."

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ON January 1st of this year the copyright of Schumann's works expired. His widow, Madame Clara Schumann, is about to avail herself of this opportunity of bringing out a complete edition of her husband's works. With a view to this all the compositions have been most carefully revised by competent editors, who have had the advantage of access to a vast

quantity of materials of all kinds left behind by the composer. Some compositions which have not yet seen the light will now be published. The preparations for this critical edition have been going on for seven years. Madame Schumann has entrusted the publication to the well known firm of Breitkopf & Hartel, of Leipzig.

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MME. CHRISTINE NILSSON was married to Count Moranda on the 12th in Paris. The bride was given away by M. Ambroise Thomas, the composer. There were four witnesses to the marriage, Count Lewenhaupt, the Swedish minister, and M. Ambroise Thomas for the bride, and Don Aborda, the Spanish ambassador, and the Marquis Cassaluerta for the groom. It is said that the bride looked prettier and younger than she did at her first wedding years ago in Westminster Abbey. She wore a charming and becoming toilet of electric blue velvetine, with stripes of velvet ornamenting the waist, tunic and edge of the skirt. The waist opened over a skirt of pale blue, trimmed with spongy crepon de soie, held here and there with a picot of ribbons and small windmill bows of blue moire. A capote bonnet of jet with bows of electric velvet on the front and a spray of La France roses, completed the attire. Her jewels were sapphires and diamonds. Attached to the left side of her waist were the Star and Order of Sweden, the latter in blue enamel and diamonds, the former a glittering mass of brilliants. Over her long peau de Suede gloves were a series of narrow diamond and sapphire bracelets.

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THE *Musical Herald* says:—

"One of the most prevalent faults among the rising generation of students in composition is a constant desire to be extremely original in all their works. All ordinary progressions are avoided, and all natural expression is carefully eliminated. This fault has arisen from a too continuous study of the modern school, to the exclusion of the pure models of the older masters. We cannot to-day imitate the contrapuntal forms of Bach, but we can at least learn a great lesson from the steadfastness with which he clung to symmetry; and the works of Haydn ought not yet to have lost their influence in a homophonic period. The teachers of these young geniuses can do a real service to art by forcing them to follow in the