

dealing generally, we do not hesitate in saying that the performance was a success, which, however, might have been still more marked had a closer observance been paid to the expression marks of the composer. The overture, written in accordance with the school of counterpoint and imitation, though presenting few or none of the difficulties of a modern orchestral score, is by no means trivial, its rendering by the orchestra was clear and well defined, the attack and intonation particularly good in this respect. The same may be said, generally, of the work of the orchestra throughout the performance. The first chorus "Mourn ye afflicted," after two bars of introduction, tempo Largo, beginning *mezzo forte* sinks like a great sigh, to *piano* preparing the chorus for the first word "Mourn" chord of C minor marked *piano*, after a lapse of half a bar during which time the orchestra is moving through its figure, the sopranos sing the word "Mourn" in the upper octave, anticipating the full chord of C minor, which, on the first beat of the next bar, is sung in *f* by the remaining three parts, the orchestra still moving through and completing its original subject. Thus the composer has written the music, thus the scores clearly indicate, thus the feeling of the words and the musical conception demands, but thus it was not rendered by the Philharmonic Society; on the contrary the first chord of the chorus was sung, with most correct intonation and precision it is true, but with painful force followed by the second chord, at double forte, entirely obliterating all view of the subject which the orchestra was faithfully finishing, and rendering any further crescendo impossible since no more force could be obtained, and since there occurs but one more sustained chord in the chorus which would permit of a concentration of vocal force. Of course such an error is a grave fault for which we can find no excuse, but which it must be distinctly understood, does not detract from the excellence of the rendering otherwise regarded. Should the most skilful artist compose a picture, the drawing of which should be perfect, and then poorly or falsely color it, while the merit of the drawing would remain unimpaired all would agree that the effect as a whole, was sadly marred. An occasional wrong note or missed beat, a break in the voice of a singer (if arising from temporary causes and not radical defects) the true critic takes no note of, it is human to err, and absolute perfection is an ideal which, few, if any, attain to. Yet as a whole is made up of many parts, it is evident that as the parts are more or less defective, the whole will be effected.

Had we space sufficient, we should be glad to criticize in detail the whole of the Oratorio and its performance, lacking this, we must rest content with a criticism of a few of its more prominent features. Among the soloists, the hero, Judas, falls to the lot of a tenor, as in the days of Handel and pretty much ever since, it has been considered the proper thing to write the hero's music for a tenor. The part was entrusted to Mr. Jenkin, whom on two previous occasions we have criticized rather severely, a third hearing but further confirms our previous opinions, which is, that that gentleman is absolutely devoid of the first principles of the art of singing. The proper use of the registers he evidently knows nothing of, shouting sometimes from chest, other times from medium and not scrupling to use *falsestto* (head tones) regardless of all the rules and dictates of true art. But while thus sharply criticizing his demerits, we are willing to allow his merits, and these are, his conception of the character of the music he endeavors to sing, and correctness of form and time.

Long drilling in England under able conductors, the advantage of hearing great tenors in the part, coupled with natural ability, has given him this advantage, but we feel pretty safe in saying that Mr Jenkin would have been one of the most astonished men in England had he been called upon in an affair of relative importance to sing the part of Judas, and we should be equally astonished if, had the attempt been made, the audience had permitted him to sing the first solo to its end. Verily Mr. Jenkin, if his success in Toronto has not wholly blinded him, must laugh in his sleeve at his reception here.

Miss McManus sung her parts very acceptably, and with much judgment, her musical voice, in a measure making up in interest for what it lacked in breath and power. We warn Miss McManus against the excessive use of the *portamento*; this error showed itself prominently in the air "Pious Orgies" and detracted very much from its otherwise excellent rendering.

Mrs. Bradley's singing, regarded as a piece of vocalization, was very clear and correct, and told particularly well. In the air "So shall the Lute and Harp Awake," an anacronism occurs in the words of the song, which we suppose must be allowed as a "poet's license," "Sprightly voice sweet *Descant* run." *Descant* was the art of combining sounds, and was not invented till the end of the eleventh century—this by the way. Notwithstanding this, Mrs. Bradley's voice is not suited by nature to the requirements of Oratorio, and although she seemed on this occasion to have a good conception of what is required, and made a brave effort to accomplish it, she was only partially successful. Mr. Warrington, from an art standard, undoubtedly achieved the success of the evening. His voice is very equal in its scale and his control over it complete. In the air "The Lord worketh Wonders," he exhibited faultless vocalization and sufficiency of power. The audience having thought proper to applaud the "Recit," which precedes the air threw the orchestra into confusion, thereupon, Mr. Torrington found it necessary to stop the performance in the midst of a long vocal passage; the effect was as curious as unexpected, for like the pressure of the fingers upon a stop watch, the whole complication of sound was instantly followed by dead silence. The orchestra then recommenced at the introduction to the air and Mr. Warrington sang to the end, winning, as he well deserved, a unanimous encore. The Misses Scott and Clarke and Messrs. Coleman, Kirk, O'Mally and Taylor sang their numbers with credit to themselves and satisfaction to the audience. As these ladies and gentlemen are not professionals they escape criticism. Of the concerted number, the trio and chorus "See the Conquering Hero Comes" was perhaps the most popular with the audience, though in justice to the society be it said that all the choruses were well and faithfully rendered, excepting only in the matter of coloring, more attention to this particular, and some better soloists, next performance, will leave little to be desired.

BREVES AND SEMIBREVES.

RITTER.—Mr. Theodor Ritter is playing in London.

JOSEFFY is practising a new *repertoire* for next season, at Darien, Conn.

ROZE.—Mdme. Marie Roze's appearances at Her Majesty's Opera House, London, during the present season, will be limited to twelve.

CAMPANINI says he made \$25,000 in the United States last season. Glad of it!