

be answered that they played selections which required delicacy and refinement of treatment rather than vigour or power. Had they given the Beethoven C Minor quartette or the Mendelssohn quartette in D, their interpretation would have been much more robust. Mr. Dannreuther gave a couple of *morceaux*, neither very pretentious, as violin solos. They were probably chosen in preference to more elaborate works on account of the length of the programme. As a soloist Mr. Dannreuther is artistic, conscientious in reading, and neat in *technique*. He is capable of producing a fine broad and sonorous tone, as has been heard from him on other occasions. The solo pianist was Miss Effie Huntington, who played a "Tarantella" by Nicolai very fairly. The lady does not make any great claims as to her powers as an executant, and her performance may be allowed to pass without criticism. The concert was on the whole very much appreciated, and the audience left well-satisfied with the programme which had been offered them.—*Clef*.

THE PAPPENHEIM-CARRENO CONCERT IN TORONTO.

THE first appearance in Toronto of Mme. Eugénia Pappenheim at the concert given by Messrs. Suckling and Sons, on the 8th, in the Pavilion of the Horticultural Gardens, was an event which had been looked forward to with much pleasurable anticipation. It was remembered by many of our music-loving citizens that during the London Italian Opera season which followed the lamented death of Mlle. Therese Tietjens, Mme. Pappenheim was brought forward by Mr. Mapleson as the legitimate successor of the great soprano. On the 15th June, 1878, Mme. Pappenheim made her *début* before a London audience in the rôle of *Valentina* in "Les Huguenots," which had been one of Mlle. Tietjens' most celebrated impersonations. Mme. Pappenheim achieved a genuine success, but she failed in the estimation of the public to take the high position claimed for her by her *impresario*. Those who heard the lady at the Gardens must have easily apprehended the grounds on which the English public based their verdict. In the *scena* from "Aida," which Mme. Pappenheim selected for her first number, she displayed great dramatic power and a voice of extensive compass and resonance. But here comparison with Tietjens must cease. Tietjens possessed a voice of glorious volume, but with all its power it was ever sweet and musical. She had an impassioned delivery, but it was controlled by artistic judgment, and was united to truth and dignity of expression. If the singing of Mme. Pappenheim the other evening is a fair sample of her usual efforts, it must be confessed that she often produces tones that are decidedly unmusical, and that she "tears a passion to tatters," declaims with frantic vehemence, unnaturally forces her voice, and goes to the utmost limit of exaggeration in expression. Her voice is of average quality in its middle register, and her notes are occasionally out of tune. Her style is, no doubt, much better suited to the opera stage than the concert room. With the freedom of dramatic action, and the mellowing influence of a large acoustic space which the lyric stage would offer, many of the objectionable features of her style would not be so prominent. Mme. Pappenheim would probably find her legitimate sphere in the rôle of one or other of Wagner's heroines, in which one can fancy her shining to advantage. The principal success of the concert under notice was undoubtedly won by Mme. Carreno, the solo pianist. In addition to a highly cultivated touch and a phenomenal *technique*, Mme. Carreno has a nervous force and magnetic vitality in her playing which completely subjugate an audience to her influence. On the other hand she shows when requisite the most charming delicacy and refinement of execution. With such varied powers her uniform success with her audiences is not to be wondered at. Of the solo violinist, Senor Buitrago, little need be said. He has as yet but few claims to the title of artist. Eccentric in his interpretation, and uncertain in his execution, he utterly fails to grasp the character of the composition he essays to perform. He takes every imaginable kind of license with the music, and his friends would do him a service by advising him to confine his attention to compositions of the fantasia class, in which an *ad libitum* mode of treatment might be allowed to pass without protest. Mr. Babcock, the popular basso, made his second appearance here on this occasion, and strengthened the favourable impression he had created at the "Samson" concert of the Choral Society. Miss Ryan, of Toronto, contributed a couple of numbers to the programme in her accustomed pleasing manner. Her style is evidently developing in freedom of breadth. The audience were disposed to be enthusiastic and *encores* were numerous.—*Clef*.

On Monday last Mr. J. W. F. Harrison gave a lecture in St. James's Hall, Ottawa, on Mendelssohn's "Elijah," accompanied by a rehearsal of choruses from the oratorio by the Philharmonic Society. In view of the magnitude of the work and the difficulty of appreciating its beauty at a single hearing (it being at present entirely unknown in Ottawa), Mr. Harrison took this opportunity of analysing the design and scope of the oratorio in presence of the honorary members and a few friends of the society. The lecture commenced with a general sketch of the oratorio from the twelfth century and its gradual development into the "Messiah" and "Elijah." Both the literary and musical side of Mendelssohn's great work were touched upon, and the unusually calm and beautiful life of the composer afforded many interesting points for remark. The performance of the work in its entirety is expected to take place early in May, with the assistance of a full orchestra.

On Thursday a concert was given at the Grand Opera House, London, Ont., by the "Schubert Quartette Club" (of Chicago), consisting of Mr. J. L. Johnston, 1st tenor; Mr. H. F. Stone, 2nd tenor; Mr. J. R. Tyley, baritone; and Mr. George H. Jott, bass. Such a perfect example of unaccompanied part-singing has certainly never been heard here. These four gentlemen literally sing as with one voice, their expression and distinct

pronunciation of every word is delightful to listen to. If it be possible to make distinctions where all was so good, "Remember now thy Creator" (Rhodes), and Hatton's "Tar's Song," were the gems. "Tom, the Piper's Son" (Duffield), and several other humorous part songs were given with a quaint humour which was irresistible. Mr. Stone's song (in costume), "When George III. was King," was capitally sung. Mr. Johnston has a high ringing tenor, which was displayed to good advantage in Dudley Buck's, "When the Heart is Young." Mr. Tyley has a soft-toned baritone, and sung Sullivan's "Chorister" with much feeling. Mr. Jott's fine bass voice was greatly admired, especially in the old-time favourite, "Rocked in the Cradle of the Deep."—*Marcia*.

BOOK NOTICES.

EPISODES OF MY SECOND LIFE. By Antonio Gallenga. Philadelphia: J. B. Lippincott and Company.

"Luigi Mariotti"—for that was the name by which our autobiographer was first known to fame in the Old World—is not well-known on this continent, though his life was one literally crowded with incident, much of which was connected with politics and literature in England and in Europe. For all this, half the charm of these "Episodes" lies in the telling of them, Mr. Gallenga being a brilliant *raconteur*. Their chief value, however, is that they are the life records of a man who as a *Times* correspondent preceded Dr. Russell, and who in that capacity was in intimate relation with the leading publicists of Europe from 1840 to 1875. When a mere boy Gallenga espoused the fortunes of the Italian struggle of 1831, and was imprisoned therefor. Soon after he visited America, and in Boston taught, lectured and wrote himself into the best society of that city. In the portion of his work touching upon this period he gives personal recollections of Prescott, Fields, Edward Everett, Tichnor, and others. He even fell in love during his stay, though his passion does not seem to have been returned in kind. After a four years' sojourn in America Gallenga went to England, where he soon got into literary circles, wrote a book which brought him fame, and eventually, as noted, turned newspaper correspondent. In this capacity he was at the Franco-Austrian-Italian War and the American War. Meanwhile, at intervals he returned to Italy, sat in the Italian Parliament, and was instrumental in precipitating Solferino. His book abounds in recitals of absorbing interest, and is one of the most valuable pieces of autobiography given to the public for some time.

MARJORIE DAW AND OTHER STORIES. By Thomas Bailey Aldrich. Boston: Houghton, Mifflin and Company. Toronto: Williamson and Company.

MY SUMMER IN A GARDEN. By Charles Dudley Warner. Same Publishers.

Two *bijou* volumes in the new "Riverside Aldine Series," in which the publishers intend to include choice books of American literature printed and bound in a style which aims to preserve the traditions of Aldus and Pickering. Mr. Aldrich's stories and Mr. Warner's fascinating essay are too well known to require critical comment, and it may be of greater present interest to add a little more about Messrs. Houghton's new enterprise. It will be remembered that the books printed by Aldus Manutius, at the close of the fifteenth and beginning of the sixteenth century, have ever since been regarded as models of elegance as regards the form of type and proportion of page. "It is the aim of the publishers of the 'Aldine Series' to give the best which the printer's art in America can produce; and since they believe in following a style which was adopted when printing was most closely connected with the fine arts, and repeated by the most celebrated of English publishers and printers, rather than in attempting something which should affect novelty, they have ventured to give to the series a name which indicates that it is an American variation of the well-known English style."

THE CANADIAN PARLIAMENTARY COMPANION, 1885. Edited by J. A. Gemmill. Ottawa: J. Durie and Son.

This handbook has now attained its twenty-third year, and, thanks to the care of its compiler and the enterprise of the publisher, is no unworthy companion to its British prototype. As heretofore, the contents embrace information upon everything which could possibly be of interest and use to the active politician, and that in a form so simple as to make it immediately accessible to all. The list of Senators and Members of the Commons and Provincial Houses is very comprehensive, being in fact a series of condensed biographies. The whole is carefully indexed.

CANADIAN WILD FLOWERS. Selections from the Writings of Helen M. Johnson, with a Sketch of her Life. By Rev. J. M. Orrock. Boston: J. M. Orrock.

Miss Johnson's writings are well known in Canada. A volume of her poems was published in 1855; ten pieces were included in some "Selections" issued in 1864; and many others have been made public in the columns of various newspapers. She was, however, given to prose as well as to poetic writing, and it has remained for the editor of the Boston *Messiah's Herald* to collate the best of each in one handsome volume, to which he has prefixed an account of her life. Indeed, it is only after reading the latter that Miss Johnson's compositions can be comprehended. When one has learned that she was born, brought up, and died on the shores of Lake Mephrimagog, and that she was utterly unacquainted with the life of great towns and cities, an insight into the spirit of her work is gained. Amidst such surroundings it is no matter for surprise that a deep, reverent spirit, which runs through everything she wrote, should have been fostered, and her long sufferings and painful death give an added charm to much work which had already found many admirers by its simplicity and purity of spirit. Some of the pieces are here printed for the first time, and the prize poem on "The Surrender of Quebec" is given in full.

MADAME HOW AND LADY WHY. By Charles Kingsley. Illustrated. New York: Macmillan and Company. Toronto: Williamson and Company.

Another of Mr. Kingsley's charming series for children, well known as one of the "Globe Readings from Standard Authors." He makes no claim to originality of idea, and avowedly models these first lessons in earth lore on the popular book, "Eyes and No Eyes." Certainly if there is a royal road to learning, Mr. Kingsley has discovered it, so cleverly has he contrived in "Madame How and Lady Why" to combine amusement with instruction.

THE CARE OF INFANTS. By Sophia Jex. Blake, M.D. London and New York: Macmillan and Company. Toronto: Williamson and Company.

Ample justification for this manual for mothers and nurses is to be found in the fact that nearly one-half of the whole population die under the age of five years. Dr. Blake in plain and intelligent language explains the requirements of an infant from its reception into the world to the choice of a nurse, with valuable hints as to the proper course in case of the "young idea" being attacked by any of the numerous ailments childhood is subject to.