

bined, and is most careful in the fugal thematic treatment of his subject. Thus it is that the former school with its well defined melodies, altogether on the surface, takes hold more readily upon the masses than the music of the German school where melody and harmony are more subtly interwoven. But then again music of the latter school, whether vocal or instrumental, requires a higher degree of musical training to appreciate or properly render, and bring out its inner and more subtle beauties, which, like the surface of a hard stone when polished, are much more lasting. Both Orchestra and Chorus showed itself fully equal to the demands. The chorus were bold but not noisy, and the ensemble of Orchestra, Chorus, and Solo, was particularly deserving of credit. The solo parts were sustained by Miss Hillary, who showed in her delivery the intelligence and feeling of the *artiste*. There is this about Miss Hillary's singing, although she never rises to the sublime, her work is conscientiously and correctly done; she seeks to attain her effects by legitimate means alone, never resorting to *trick* to catch the applause of the audience. This, though it may lose to her a certain measure of popularity, is more than compensated for by the respect it wins from all who are capable of judging of her singing on its merits.

The next number on the programme was "Canti Ridi Dormi," (*Gounod*) (why not the French title?) This was sung by Miss Lay, a *debutant*; as might be expected she appeared somewhat nervous, but nevertheless succeeded fairly well. Her voice, a mezzo soprano, is sympathetic in quality but imperfectly developed, and her articulation is defective, and it follows that, no matter how good the *vocal* sound (produced at the larynx) may be, if the lips are insufficiently parted or the other articulating agents unfavorably disposed to the emission of that sound, the effect will be proportionately marred. The *tempo* in which the song was sung was too slow and mechanical. In a song of sentiment or passion a certain amount of latitude, *tempo Rubato*, is allowable, nay essential to its effective rendering, although, as a rule, especially among amateurs, the opposite extreme is much more often indulged in. All the means by which true sentiment finds expression in song, should be governed by good taste and not allowed to run to excess one way or the other. The graceful obligato to this song for violin was very tastefully rendered by Mr. Bayley. "But the Lord is Mindful of His Own," from Mendelssohn's Oratorio St. Paul, was well and carefully sung by Miss Maddison, her rich and powerful contralto voice completely filling the large hall. She received an *encore*, but merely bowed an acknowledgment. Number five consisted of two Part Songs, Evening, (*tempo laghetto*) by Sullivan, and "I Met Her in the Quiet Lane," (*tempo allegro*) by Hatton; these were sung without accompaniment and deserve notice for the very faithful and effective manner in which they were rendered. In response to an *encore* this number was repeated. "Infelice:—Aria and Cabaletta," (*Verdi*), was next sung by Mr. Murray Scott. We do not remember ever having heard this gentleman in better voice, his rich and powerful Baritone is well cultivated, and completely under control. Mr. Scott exhibits an intelligent appreciation of the meaning of the composer, and throws into his singing all that force and character, which music of this kind demands, and without which it falls so flat and lifeless. Songs of a dramatic character depend much for their color-

ing and effect upon the accompaniment which, in some cases, is so constructed as to be rather an integral part of the song than a mere accompaniment. Mr. Scott, on this occasion, barely received the required support. We are aware that the opposite, i. e. drowning the voice with a too powerful accompaniment, is a fault of much too frequent occurrence, but there is little danger of doing so in the *forte* passages of a powerful Baritone voice. Numbers seven and eight were two choruses respectively "Ave Maria" and a Vintage Song, (the former for female, the latter for male voices) from Mendelssohn's unfinished opera "Loreley." These fragments are full of dramatic feeling, and may be taken as an earnest of what the great master might have achieved in that direction had he so chosen, but in gaining an opera the world might have lost a "St. Paul" or an "Elijah." The *ensemble* of chorus and orchestra in these last two numbers, as well as the general rendering was highly creditable to the society, and received, as it deserved, the warm applause of the audience. "The Young Nun," (*Schubert*) was next sung by Miss Hillary in a most charming manner, the clear impassioned quality of her voice tone is admirably adapted to the portraying of the holy calm which pervades the breast "made pure by celestial fire" of the young Nun. The music is exquisite, and worthy of the greatness of Schubert, and Miss Hillary's superior musical education enabled her to do justice to it. In response to an *encore* she sang "The Serenade," by the same author. "M'Appari," from the opera of "Martha," (*Flotow*) was charmingly rendered by Mr. Beddow, whose silver tones are well adapted to the sentiment of a love song such as this. In reply to an *encore* he repeated the last verse. The next number, a glee, "Good Night," (*Bishop*) was fairly rendered by Misses Lay and Maddison, and Messrs. Sherriff and Scott; while no particular fault could be found with the singers individually, there yet was lacking that complete unity of feeling so necessary to the perfect rendering of glees or other part song, for single voices only. The most perfect Renderings of this kind of music we have ever heard were those given by the Santley Quartette Company, in St. Lawrence Hall, some years ago. This perfect unity can only be acquired by constant practice together, and must not be expected in a quartette hastily prepared for an occasion, no matter how superior, individually, the voices may be. The concert was brought to a close with Chorus, accompanied by Orchestra, "Pour Out Your Sparkling Treasure," (*Meyerbeer*) and it is only fair to say that justice was done to the composition, the inner and more subtle phrasing was carefully observed and faithfully carried out. His Worship, W. B. McMurrich, Hon. President of the Society, made a short speech before the close of the concert, in which he thanked the audience for the warm support they had accorded to the efforts of the Society, adding that a large measure of the success which he thought they were fairly entitled to claim, was due to the assiduous labors of Mr. Fisher, the conductor, who had, with kind patience and gentlemanly manner, won the warm regards of every member of the Society. One more concert, of a miscellaneous character, is promised before the season closes.

At an organ recital given last month at Notting Hill, England, Mr. WALTER WESCHE produced two novel works of his own composition, an idyle for organ and strings and an overture for organ and orchestra.—*Musical Review*, N. Y.