

large extent, in order to carry the effect to the minds and ears of the audience. A natural fear of exaggeration when not in costume may have prevented this. The duett between Mrs. McCandless and Mr. Firth, "Can I Not Find Thee," was a gem, and, although eight pages of full score in length, was listened to with delight by the large audience, who manifested this by the loud applause at its close. Mr. Brown's solo, "'Tis Jolly to Hunt," a fine, rollicking, bold, boisterous song, was splendidly sung, the part seemingly made for his fine baritone voice. Of this gentleman's enunciation, phrasing and expression, no criticism can be written: he sang with the soul of an artist—one who felt himself what he was singing—with the result that he conveyed some of that feeling to his audience. At this point, the only attempt at declamatory work was done, when Robin Hood (Mr. Brown) replies to the May Queen's (Mrs. McCandless) statement that his song was somewhat bold, he sings, "He is no Shepherd Lover Cold, But a Brave, Gallant Forester," and he looked it, as well as sang it, and, as the Lover (Mr. Firth) chimed in with his soft tenor voice in these words "Prithee Be Warned," Robin Hood sings, "What Doth He Here, This Moon-struck Boy, That Loiters Near?" the last phrase being splendidly done. The trio, "The Hawthorn in the Glade," was one of the best rendered numbers in the work, each solo part being beautifully sung, and the three voices in the concerted portion blending nicely together. Miss Wilson, to whom had fallen the comparatively small part of the Queen, is deserving of especial mention for her presence of mind in not getting nervous, through one of the choristers coming in one measure ahead. Miss Wilson has a very fine mezzo-soprano voice—that is, the raw material is evidently there. Her singing of the recitative "What Mean the Angry Sounds We Heard?" was very well done, and her address to Robin Hood and the May Queen could not have been much improved upon. The May Queen's (Mrs. McCandless) appeal to the Queen (Miss Wilson) was perhaps her finest effort; the confession of pride, of shame for her actions, for her persecution of her lover and the prayer for pardon were all in her intonation and expression, and was really a masterful piece of singing. Comparisons are odious; but I cannot refrain from making one at this time. The good book sayeth Blessed is he that expecteth little, for he shall receive much—at least to that effect. I went to the First Presbyterian Church expecting to hear the usual sing-song rendition of these kind of works, usually dished up to a long suffering public by Provincial choirs; but, comparing this performance with one listened to in England not many years

ago by a choral society numbering some 75 voices and supported by professional principals, the choir of the First Presbyterian Church are not much behind the larger and more experienced choral society. The soloists were, of course, not up to the standard of the professionals, but the performance was far above the ordinary. A word must be said in praise of the conductor and accompanist. The former had his chorus in hand and under control in a way that would have delighted a professional conductor, no hesitancy, but confidence on every occasion. The pianist played the difficult accompaniment without a fault, her task being no light one. The second part of the evening's entertainment brought out several surprises—the magnificent singing of Mrs. McCready in Tostia's "Good-bye," Mr. Collister's "Farewell to Mona," Miss Brown's singing of "The Old and the Young Marie," a very pretty ballad, gives promise of something better in the future. Miss Wilson sang "Loch Lomond," one of those beautiful, pathetic Scotch ballads, which seem to reach the hearts of all Scotch and others alike. Her interpretation of this song was rather out of the usual, giving a most pathetic song a rather lively complexion. However, the audience liked it, and gave her the most enthusiastic *encore* of the evening. Mr. Brown then sang the "Diver," a fine bass song, which was just a trifle too heavy for him. A chorus by the choir completed the programme, after which God Save the Queen was sung, and the audience dispersed, having listened to as fine a concert as has been given in Victoria for some time. MUS. BAC.

Miss Florence Wey, who for several years has been professor of piano and harmony in the Toronto College of Music, will, in future, make Victoria her home. Miss Wey is a solo pianist of good repute, having made the works of the great masters a special study.

Annie May Abbott, the Georgia wonder, will be seen at The Victoria on the evening of September 27. Miss Abbott will be remembered as the woman who performed several wonderful acts by a mysterious application of electricity at The Victoria, three or four years ago.

Lawrence Hanley, in H. Grat an Donnelly's new play, "The American Girl," and "The Player," will hold the boards at The Victoria, Monday and Tuesday, Sept. 24 and 25.

Victorians should remember that the excursion to the Interstate Fair Sept. 22nd, is being conducted with the distinct understanding that the Tacoma citizens will visit the Victoria exhibition on American Day.

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