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SATURDAY, OCTOBER 14, 1893.

SOUNDS AND ECHOES.

It is said to be a fad for ladies to make a collection of kisses of celebrated men. This is a plain bid for a man to go right off and celebrate.

PERSONS having the words and music of standard nursery rhymes are requested to forward the same to Mr. Oscar Bass, who stands greatly in need of matter of this character just now.

AN advertisement appeared in the *Colonist* the other day requesting the individual who had an umbrella not his own to return the same, and it is stated that no less than thirty persons called at the office the same day offering their umbrellas.

ARION CLUB CONCERT.

Mr. Greig, conductor of the Arion Club, has written an open letter to the undersigned in this matter, and has essayed some "pointers" on criticism, for which I would be much obliged were they not so elementary in their character. Personally, Mr. Greig and myself are complete strangers to each other. I know him by reputation, and have a sincere respect both for himself and his opinion, but like most people, no matter how fair-minded, when dealing with a subject in which they are interested, Mr. Greig is apt to make very broad statements. When he says, therefore, that I broke some of the editorial conditions of this paper by stooping to vituperation and abuse, or at-

tempted to injure the character of any one in my notice of the Arion Club concert, he is very wide of the mark. He does not say in so many words that I did this, but he says I fulfilled few indeed of the editorial conditions in this respect, and, it may be said, those were practically the only conditions laid down or called for at the time. If Mr. Greig will re read the notice, with uncolored spectacles, I do not think either he or anyone else will find a discourteous or abusive remark from beginning to end.

It is a noticeable fact, however, that when a man has no argument to offer, but feels he must say something, he generally commences with the statement that the remarks of the other person are "obscure," and proceeds to plunge blindly into the subject on that basis. It would be unfair for me, however, to pick to pieces Mr. Greig's numerous "obscurities" and wanderings from the subject matter with which he dealt, or intended to deal, that he might instruct me in the ethics of criticism. Now, one could not very well have been obscure as to "the season or the concert," when the concert in question was the only one of the season so far. It is presumed that that was the chief obscurity, as it received such especial mention. As to the matter of attendance, I do not see how it could have been otherwise than by invitation. I am not a member, and paid no admission fee. Tickets were sent to this office, addressed to the paper. Mr. Greig admits this himself when he mentions a gentleman who was there as the "guest of a member," "who is an esteemed professional singer, who would be out of place in a purely amateur organization." Well, I challenge that statement, on the ground that the club includes several members who have sung for money in this city, thus constituting them professionals in the strictest sense of the term. I am fully aware of the other gentleman's reasons for preferring to be a listener but neither can that gentleman, who is

greatly esteemed in this community, both as a citizen and a vocalist, be classed as an amateur any more than some half dozen of those who sang at the concert. The attempted sarcasm in the reference to myself as a "vocal celebrity" does not take effect at all. Mr. Greig is laboring under an altogether mistaken idea as to the undersigned, and must look further than that for his man. After giving such kindly advice on the ethics of criticism, Mr. Greig should not make a mistake as to ask of what concern to a critic is the composition of the club. It is a great deal. The qualities that go to make up a good horse, or the materials in a good building, are the horse and the building respectively, and undergo close examination separately before the whole is pronounced upon. I did not do that with Mr. Greig's club, because, in the first place, and as he himself knows, it would not bear too strict an examination (of course it is a "private" and "purely amateur" club and does not call for such treatment) and in the second place it is not worth the trouble. Had I been unkind enough to have gone into details of the chorus from an executive point of view, Mr. Greig would not have liked it any more than he did the few points indicated, one of which he acknowledges he "darkly suspected." It was manifest to the most ordinary observer that the tenors were weak; they lacked training in part singing, and exhibited a defectiveness in execution that was only too apparent in contrast with the other voices. There was no need for "dark" suspicion (whatever that may be) about that; it was a self evident matter of fact. My opinion was based on the numbers sung, as I naturally presumed that a conductor who knows his business will not bring into prominence the weakest voices in his chorus, and, taking into consideration the purely amateur character of the club, I casually dropped the few kindly remarks which have so