

culminated at Manchester, when Mr. Reeves, after singing two encores as well as the two which were set down in the programme, declined to sing a fifth time, whereupon a noisy and ill-behaved section assumed the right to command; and, dissatisfied because Mr. Reeves preferred to be prudent, and declined to be coerced into repeating his song, they forgot the first elements of courtesy and politeness. Madame Cave-Ashton, Madame Osborne-Williams, Mr. Nicholson, and even Signor Foli, were refused a hearing, and for nearly a quarter of an hour such a disturbance as was, perhaps, never heard before in a Manchester concert-room was continued. At length Mr. Pyatt, the manager of the concert, came to the front of the orchestra, and announced that, "in consequence of the disgraceful behaviour of the audience, the concert was at an end." It is to be hoped that there are not many English audiences who would thus insult a public favourite because he refused to sing five songs when he was only paid for two.

The English critics all agree in speaking in the highest terms of Mlle. Albani's singing at the late Bristol musical festival, though the opinion of connoisseurs seems to be that she fails to excel in *bravura* singing. Her rendition of *cantabile* passages is, however, said to be magnificent.

Miss Kate Field, the well-known American actress and vocalist, made a most successful appearance at the Westminster Aquarium, a few weeks ago. The occasion of her first appearance was at a ballad concert, and although, by reason of her singing in Spanish, all her songs were in a tongue which probably not one out of fifty of her audience could understand, yet her success was undoubted. In some numbers the lady fairly carried her audience with her.

An operatic novelty has lately appeared in England, in the shape of an English version of Nicolò Isouard's opera "Joconde," which was produced for the first time a few weeks ago at the Royal Italian Opera House, under the auspices of Mr. Carl Rosa. Of the composer, Nicolò (for he is always known by his christian name) we hear nothing at the present day, and we doubt if any of our readers are even aware that he lived between the Battle of Waterloo and the overthrow of the Bourbons, and was at once contemporary and rival of Boieldieu. The opera was produced by Mr. Carl Rosa solely to give Mr. Santly an opportunity of displaying himself to advantage, and has but little merit in itself. A little Mozart, a very copious dose of water, with a dash or two of Boieldieu by way of flavouring, and you have "Joconde." The orchestra is small, and the orchestration is so bald that the opera might almost be played with a pianoforte accompaniment without losing very seriously in interest. So much for Nicolò Isouard.

We hail with much satisfaction the appearance of the following work:—"Sonatas for the Pianoforte. Composed by W. A. Mozart. Edited and fingered by Agnes Zimmermann. Novello, Ewer & Co." Hitherto too little has been known, even amongst cultivated amateurs, of Mozart's sonatas.

Herr Wilhelmi, the celebrated violinist, intends to remain in England till Christmas, at least.

M. Anton Rubinstein will undertake a tour this winter through Belgium, Holland, and England. He thinks of making a rather longish stay in London.

The chief event in New York during the last few weeks has been the *début*