

MUSIC.

TORRINGTON'S ORCHESTRA.

THE first concert for the season of Torrington's Orchestra, on Thursday evening last, was not nearly as well attended as the aim of the organization deserved. One would think that a body of performers, with the evident capabilities shown by these people, and with their ambition, would receive sufficient material support in a city like Toronto to encourage them to develop the resources of the greatest musical instrument in the world, especially as any success and renown achieved by the band would redound to the credit of the city. But the hard, cold, practical facts fall sadly short of the dreams of sentiment and enthusiasm, and the conclusion forces itself to the surface, that the bulk of those recognized here as music-lovers are such more for their own amusement than for reverence of Art. Be this as it may, a larger audience would have been welcome on this occasion. The performance was a good one indeed, when it is considered that the bulk of the performers was composed of amateurs. There was a solidity of tone, even though the intonation was a little scattering here and there. The precision of the players was unquestionable, and considerable light and shade was evolved under Mr. Torrington's expressive baton. The volume of tone in forte passages was splendid, and those pegs on which the *quasi* critics love to hang their fault-finding—the brasses—were prompt and in good form. The band gave especially fine renderings of the "Coronation March," of Brahms' "Hungarian Dances," and of the "Fest Overture," and entered into the playing of the "Glacier Garden" waltz and "Winter Frolics" galop with great dash and spirit. The *allegro vivace* from the Jupiter symphony was quite an undertaking for a young orchestra, and was very creditably played. The school created for the players by such an effort is even of greater value than its mere performance. The instrumental solos of Messrs. Smith, Arlidge, Hahn and Clark were, as might be expected, extremely well rendered. The orchestral accompaniments of Mlle. Strauss' selections, however, were somewhat loud and unyielding in tempo and expression. This young lady created a profound impression. She has a voice of great range and volume, of brilliant and sympathetic quality, and she has an excellent method. The tone flows from the throat without effort, and whether loud or soft its quality is never impaired. Owing to the rigidity of her accompaniment, she was hardly able to give proper play to the power of artistic phrasing which it is quite evident she possesses. Mr. Blight's solos rounded off the programme most acceptably.

MR. ARCHER'S RECITAL.

ON Saturday, the College of Music formally opened its fine organ with a lecture on the instrument by Mr. Frederic Archer, which was fully as interesting as might be expected from a master of his wide and varied experience. He further illustrated the German, Italian, English and French schools, and closed with transcriptions of the prayer and barcarolle from *L'Etoile du Nord*, by Meyerbeer, and Weber's *Freischütz*, overture. In the evening, Mr. Archer gave a voluminous recital of organ music, in which the classical and romantic styles were judiciously blended. His wonderful powers of registration and immense technical resources were fully displayed, and met with warm applause from the many professional people and students who were present.

THE VOCAL SOCIETY'S CONCERT.

THE concerts of this Society have become events of the greatest artistic importance in the musical history of the city, and that they are duly appreciated was fully shown by the large and enthusiastic audience which greeted the fine choir of the Society on Monday evening. The chorus may possibly have sung better, in individual instances, at previous concerts, but the Society never had a better "all-round" concert than this one. The general excellence of the chorus singing, and the artistic performances of the soloists engaged, made it enjoyable from first to last. The chorus sang with commendable discipline and attention, not only to all marks of expression, but also to the easily intelligible direction of Mr. W. Elliott Haslam, its conductor. Its fine gradations of light and shade have become famous, and were on this occasion as noticeable as ever. It is only in the quality of tone that any deterioration from the high standard of the Vocal Society is evident, and in this respect there is a little roughness in the tenor detachment, and in the basses a lack of vigorous tone. Beautiful renderings were given of "O Who will o'er the Downs so Free," of Reay's "Dawn of Day" and of the "Song of the Vikings." Mons. Ovide Musin was in fine form, though suffering from illness, and delighted the audience with the rich, warm tone he draws from his violin, and with the artistic sentiment he imparts to his interpretation. His selections were essentially light and pleasing, and many who were present would have been pleased to hear M. Musin in the more serious numbers of his repertoire. His power of concealing the technical difficulties of his selections was freely shown in the Paganini "Carnival de Venice." Mme. Annie Louise Tanner's singing was notable before all for its ease and absolute fidelity to intonation in the florid *bravura* work of the Proch air and variations. Apart from this, her voice is sympathetic and rich in that quality which carries to all parts of the large room without depending on mere volume for its power. Mr. Whitney Mockridge sang with the tenderness which the peculiar quality of his voice makes possible,

and gave splendid renditions of the great tenor aria from *La Reine de Saba*, and of "O Vision Entrancing." As an encore piece he sang the pretty little, "Tell Her I Love Her So" with telling effect. The piano solo of Mr. Edwin M. Shonet was carefully rendered, evincing great technique, and artistic interpretation. B NATURAL.

OUR LIBRARY TABLE.

WORTHINGTON'S ANNUAL, 1889. New York: Worthington Co.

This handsome holiday book of over two hundred pages is full of interesting and instructive reading for the young, consisting of verse, short stories, sketches and biographies, and papers on natural history. It is profusely illustrated with upwards of five hundred well-executed engravings. Few of the annuals for young people surpass *Worthington's* either in reading matter or illustrations.

HALF-HOLIDAYS, ELYSIAN DREAMS, AND SOBER REALITIES, by Harold Van Santvoord. New York: John P. Alden. 12 mo. Cloth, gilt tops, pp. 269, 75 cts.

This is a collection of some forty or fifty essays on a variety of subjects, from "Kissing," and "The Art of Pleasing," to "The Fear of Death," and "Proofs of Immortality." The essays are all short and not one of them is dull. They are written in a bright attractive style and give evidence in every page of the author's extensive reading and his habits of observation and reflection.

THE SCHOOL PRONOUNCER. Based on Webster's Unabridged Dictionary. New York and London: G. P. Putnam's Sons. Toronto: Williamson and Company.

This handy little volume is divided into three parts, and its scope cannot be better shown than by quoting from the author's introduction. Part I. has for its object, to make the pupils acquainted with the leading facts in the elements of pronunciation, such as the number and nature of the sounds in our language; the definite signs that stand for them in this book and in most spellers, readers, dictionaries, etc., and to make them acquainted with the letters and combinations of letters by which the elementary sounds are usually represented; Part II. is devoted to word analysis, or to spelling words by sound; and Part III. is a practical application of the principles and exercises of the preceding parts to words often mispronounced.

The lessons are short, carefully graded, and easily mastered. The work is eminently practical and cannot fail to be useful to pupils and helpful to teachers. On page 246 there is a list of long peculiar and difficult words inserted as curiosities, containing some technical terms in chemistry such as Trichlorodimethylanilnamidophenol. The alphabetical list of twenty-four hundred words often mispronounced will be found convenient for reference.

IN THE NAME OF THE KING. By George Klinge. New York: Frederick Stokes and Brother. Toronto: D. T. McAinsh. \$1.00.

This is a collection of short poems in many forms and "in divers tones." The music of them is sweet but too often sad. The religious spirit pervades nearly all them, and resignation, submission, self-abnegation, faith, are the favourite themes of the poet's song. We quote "If," not because it is the best in the collection, but because it illustrates the author's mental attitude towards problems full of perplexity to so many:

I cannot tell how spheres were made,
Or man created, or granite stayed
In sculptured crests; I do not know
Why death prevails, or souls in woe
Wail night and day; I cannot read
The world's blurred page; but all my need
Is met in this—God knows; and so
Whatever is, I know, I know,
Is planned of love, was made to be
Beneficent in ministry.

I cannot tell why suns shine red,
And jaspers gleam, and flowers are fed.
Above the dust on race and race,
Or why is laid on beauty's face
Damp earth; but this I know,
Beneficence has planned it so,
And has the reasons we might see
If we were only Deity.

The book is beautifully printed and very daintily and tastefully bound.

OTTO OF THE SILVER HAND. Written and illustrated by Howard Pyle. New York: Charles Scribner's Sons. Toronto: William Briggs. Pp. 170. \$2.

This is a story of Germany in the Dark Ages, and turns on the feuds between the robber barons of Druchenhausen and Trutz-Drachen. In one of the constantly recurring conflicts Baron Conrad was unhorsed and sorely wounded by his vengeful enemy, while kneeling for mercy. Otto, Conrad's only son, kidnapped in his father's absence, by Baron Henry of Trutz-Drachen, was cruelly mutilated by his captor and kept a close prisoner in the Baron's grim stronghold until his rescue by One-eyed Hans. Otto's rescue and his father's heroic holding of the bridge against the pursuers, while Hans and the little baron escaped to St. Michaelsburg are stirring episodes in the story. Otto, although he afterwards attained to high rank and became a trusted counsellor of the Emperor, never wielded sword or hurled lance, for Baron Henry's cruelty had deprived him of his right hand, and the one that hung at his side was of pure silver. The illustrations are as commendable as the story; and the book, which is a large octavo, is handsomely and substantially bound.

PHILIP'S HANDY-VOLUME ATLAS OF BRITISH AMERICA. With Statistical Notes and Index. London: George Philip and Son. 1s. 6d.

This very convenient little atlas is the Canadian section of the publishers' larger work entitled *Philip's Handy-volume Atlas of the British Empire*. The Canadian section is published separately because Canadians, "being in possession of territories, continental in extent, capable of illimitable development, and demanding their almost exclusive attention, can scarcely be expected to have an equally absorbing interest in other portions of the Empire"; but, the editor says, "British Colonial Federations throughout the world are leading slowly but surely towards the final federation of the whole Empire." The Atlas contains sixteen maps, showing the British Empire throughout the world, with main connecting routes, the Dominion and each of its Provinces, Newfoundland, British West Indies, and all the other British possessions in America. Geographical, statistical and historical notes are prefixed to each map. Those relating to Canada were revised at the Office of our High Commissioners in London, but not very carefully we should say, for "University at Toronto with over 800 students," is put among the Quebec notes, and Ontario is hardly treated with justice either in notes or map, the latter representing her without the extensive territory which is no longer "disputed." Notwithstanding these and other defects the *Handy-volume Atlas* must prove a very useful and convenient publication.

THE BIRD'S CHRISTMAS CAROL. By Kate Douglas Wiggin. Boston: Houghton, Mifflin & Co.; Toronto: Williamson & Co. 50 cents.

This is a very pretty little book, and one of the sweetest stories we have seen this season. Carol Bird was a Christ-baby, and while her mother lay with the little stranger nestling in her arms, the boy-choir in a church close by sang out:

Carol, brothers, carol,
Carol joyfully,
Carol the good tidings,
Carol merrily.

"Why, my baby," whispered Mrs. Bird in soft surprise, "I had forgotten what day it was. You are a little Christmas child, and we will name you 'Carol'—mother's little Christmas Carol." And so she was named Carol, and this little book tells the sweet story of her brief life, for ten years afterwards the "wee birdie flew away to its home nest," while a white surplised boy in the organ loft of the church sang with a tender thrill in his voice:

Like a bairn to its mither,
A wee birdie to its nest,
I fain would be gangin' now
Unto my faeher's breast;
For He gathers in His arms
Helpless, worthless lambs like me,
And He carries them Himself
To His ain countrie.

QUESTIONS OF THE DAY. New York and London: G. P. Putnam's Sons.

This admirable series of political science pamphlets seems to grow in usefulness as the number increases.

No. 46 of the series is an attempt to check the progress of the Henry George crusade by an exposition of the true nature of "property in land." It would be too much to claim that the author, Mr. Henry Winn, has successfully disposed of *Progress and Poverty*, but he has certainly added an interesting and useful chapter to a great controversy. The argument of the essay is directed rather against Herbert Spencer than against Henry George, and just because the latter's statement of the land question is the more recent and otherwise the more attractive of the two, Mr. Winn has made a mistake in ignoring him to any extent. His analysis of "rent" into "natural site rent," "artificial site rent," and "improvement rent" is interesting but fruitless, for Mr. George contends that "artificial site rent," which arises from the progress of the community, is, quite as equitably as "natural site rent," the property of the community. The better term by which to designate this element in the value of land is Mill's term, "the unearned increment," for so long as this portion of the value is not earned by the owner, it makes no difference to the Georgian doctrine whether it is due to nature's bounty or to the growing scarcity of opportunity caused by increase of population.

No. 54. *Tariff Chats*, by Henry J. Philpott, is a pamphlet on the evils of the present customs tariff of the United States. The writer is a well known enthusiast on the subject of free trade, and he puts his case with great skill and effectiveness. Of course, during the recent Presidential campaign, pleas quite as skilful on the opposite side were placed before the voter, the immediate result being to leave matters much as they were to all appearance, so far at least as the farmers are concerned.

Anything which appears from the pen of David A. Wells is sure to be worth reading, and his *Relation of the Tariff to Wages*, No. 54 of the series, is no exception. For twenty-five years Mr. Wells has held a place second to that of no other writer on social and economical questions. This little brochure has for its key-note the assumption that low wages are not essential to cheap production, a doctrine that is securing yearly more general acceptance among economists. His position is that, paying the wages now paid to artisans, the United States manufacturers would be able to compete successfully against the whole world were they not handicapped by the taxation of their raw material. If this view is correct, then the repeal of the tariff as a whole would probably not injure the manufacturers and the repeal of the duties on their raw materi-