

JUNE 14th, 1889.]

by authority and is answered in the following pages by M. Camille Pelletan. Another burning question, "The Unionist Policy in Ireland," is discussed in the same number by J. W. Russell, M.P.

LORD TENNYSON recently sent to the Gordon Home at Manchester, for the use of the boys, the full musical score of his national song, "Hands all Round." Lady Emily Tennyson, in her letter conveying the gift, said: "Lord Tennyson gains strength but slowly; still he can walk a little now and take short drives. We hope to be able to go to a warmer climate before long." Some time ago Lord Brassey placed the *Sumbeam* at Tennyson's disposal, and two or three weeks ago he set sail from Yarmouth. He wished to touch at various Spanish ports, but his physicians advised him to confine his cruise to the English Channel.

A. D. F. RANDOLPH & Co., New York, will publish at once "How They Kept the Faith," a tale of the Huguenots of Languedoc, by Grace Raymond. Messrs. Randolph announce also "Unknown Switzerland," by Victor Tissot, translated by Mrs. Wilson; "Fishin' Jimmy," by Annie Trumbull Slosson, with illustrations; a new illustrated edition of "Stepping Heavenward," by Mrs. E. Prentiss; and "Imitation of Christ," by Thomas à Kempis, "now for the first time set forth in rhythmic sentences, according to the original intention of the author, with a preface by the translator and an introductory note by Canon Liddon of St. Paul's."

A. S. BARNES & Co. will publish at once ex-United States Minister Theodore S. Fay's long-promised work "The Three Germanies." Dr. Philip Schaff, who read the work in manuscript, says of it, "Few men have had better opportunities to study the history of Germany than Theodore S. Fay, who for twenty-five years occupied diplomatic positions in the service of the United States at Berlin, London, and Berne, and has been residing near Berlin since his retirement from public life. He was an eye-witness of the important events of 1848, 1866 and 1870. His personal experience and long observation give a fresh and life-like character to his interesting work on 'The Three Germanies,' especially the greater part of the second volume from the reign of King Frederick William III., to the death of Emperor Frederick III. in June, 1888."

## MUSIC AND THE DRAMA.

THE WEEK.

FOR once the week has gone by without any performance that should be chronicled in these columns, a sign that the holiday season is approaching. The winter, which we have accustomed ourselves to look upon or to name as the limit of the musical and dramatic season in Toronto, has passed by and only a few events remain to afford subjects for local notice. The rest that is foreshadowed by this vacancy of doing will be welcome to all, performers and audience alike. A continual succession of sweets is apt to cause surfeit, and a cessation of such delights makes us all the more ready to enjoy them when they come again. While in our own sphere and that of our neighbours there is comparative inaction, there are other parts of the artistic world, in which energy and enterprise offer novelties of both conception and representation that are worthy of chronicling, and the notes that follow will show the action of minds and hearts that are wedded to the service of the great muses of music and the stage. For many of these particulars we are indebted to the *American Musician*, a paper which is the foremost of its kind in America.

At a recent performance of "Martha" at the Grand Opera House in New York, in which the solid man, Muldoon, took part in an interpolated wrestling match in the "Fair Scene," the trick did not secure the favour of the audience: and justly so. In "As You Like It" this is proper, as "Orlando" and "The Wrestler" are distinctly in Shakespeare's work, but to introduce such a "fake" into a standard opera is too much of pandering to the groundlings, or rather to the gallery.

AND now the pretty story that the band of the U. S. S. *Trenton* played "The Star-Spangled Banner" while H.M.S. *Calliope* steamed out to sea at Apia in the Samoan Islands, during the recent hurricane, is destroyed by the statement of one who was on board to the effect that the band was roused out of blankets to play "St. Patrick's Day" to encourage the Irish sailors who were working the pumps.

IN South America the opera houses are built in grand style. The new Municipal Theatre, of Buenos Ayres, is to be built by Angelo Ferrari; it will be located in Plaza General Lavalle, and will seat 4,000 spectators, and is to cost \$700,000.

MR. AUGUSTUS HARRIS has issued the prospectus for his coming season of Italian Opera in London. No novelties are promised, although revivals are announced of Gounod's "Romeo and Juliet" in French, Meyerbeer's "Le Prophète," and Bizet's "Pearl Fishers." It is also hoped that the "Meistersinger" will be given in Italian, but the cast has not been finally settled. The cast of "Romeo and Juliet" will include J. de Reszke, "Romeo;" E. de Reszke, "Friar Lawrence;" Lassalle, "Mercutio," and Mlle. Melba, "Juliet." Lassalle will also appear in "Rigoletto."

THE latest news about Patti, who is again under Abbey's management, is that she will begin her American

tour in December in Chicago, where she will give eight performances. Then she goes straight to San Francisco, where she gives six performances; then to the City of Mexico, where she also gives six performances; then she will give six performances between San Francisco and New York, and six in New York.

M. LAPISSIDA, for the last twenty-five years co-director and stage manager of the Monnaie Theatre, at Brussels, has been appointed director of Alhambra Theatre in London, Eng. He proposes a series of innovations whose development will be followed with interest; he intends to engage the entire Bayreuth troupe for several performances of the most successful works of the Wagnerian repertory, to be followed by Rossi the Italian, and Irving the English, tragedians. The season thus announced promises to be one of unusual artistic importance and should its results be satisfactory, the example set by M. Lapissida will find numerous imitators among those managers who rely more on public than on governmental support.

HERR VON BULOW has arrived in Hamburg from America, and expresses himself as highly satisfied with the American public, who received him with a warmth which he declares surpassed his most sanguine expectations. Herr von Bulow will court repose during the summer at some watering place, and return to Hamburg in September to take part in the music festival to be given there.

MR. W. L. HAYS, of London, Eng., has invented a transposing piano, which acts by a movement of the string frame, thus avoiding the trouble arising from moving the action, which has hitherto been the obstacle to success in devices of this sort.

MME. ALBANI appeared in "La Traviata" at Covent Garden in London, on June 1, and scored an immense success. Mme. Van Zandt, another cis-Atlantic singer, sang in "La Sonnambula," on June 3.

MME. MELBA, the Australian soprano, has been engaged for the autumn season at the Grand Opera in Paris, and will be supported by the De Reszke brothers.

THE Carl Rosa English Opera Company will be, during the next season, under the management of Mr. Augustus Harris.

CONTRARY to general expectations, Theodore Thomas will, with his orchestra, give a five weeks' season at the Exposition Building in Chicago, commencing July 1.

A NEW opera, "Ardrielle," by J. Adam, was produced at the Union Square Theatre in New York on June 3, and was not a distinct success. The libretto is spoken of as being inane and tiresome, and the music has no particular character of its own, though it is put together with a certain amount of skill, and cleverly orchestrated.

MUCH has been said in musical papers and circles about the alleged straitened circumstances under which Ilma di Murska, the Hungarian Nightingale, died. It now appears that she had every attention that she possibly needed at the hands of her first husband, Herr Joseph Eder, and of her daughter, whose self-destruction was the result of overwhelming grief rather than of bitter pangs of poverty, as was said.

NEW YORK now revels in five opera companies which promise to be active solicitors for the patronage of summer visitors. At the Grand Opera House a company is playing with a change of bill every night, presenting the best works of the most popular composers. At the Broadway "The Oolah" is making a great success. At the Casino "The Brigands," is being played to the delectation of thousands. At Palmer's a work of Strauss' is finding melodious interpretation, and at the Union Square "Ardrielle," already spoken of, is being played.

AT Boston Mr. Adolf Neuendorff is giving promenade concerts with a fine orchestra of fifty musicians, and is meeting with deserved success. These concerts will be continued all summer, and, strange to say, have been accompanied.

AMERICAN art will be represented at the Paris Exposition by Mr. Fred Van der Stucken, who will conduct a programme of music by American composers, as follows: Overture, "Melpomene," G. W. Chadwick; concerto for pianoforte, No. 2, E. A. MacDowell; suite, "The Tempest," F. Van der Stucken; overture, "In the Mountains," Arthur Foote; romance and polonaise, for violin and orchestra, H. H. Huss; "An Island Fantasy," J. K. Paine; overture, "The Star Spangled Banner," Dudley Buck. I am sorry for Dudley Buck, for a good musician can hardly have a sorer subject upon which to write an overture than the sprawling American National Anthem.

STRENUOUS endeavours were made four weeks ago to arrange for a series of concerts by Herr Joachim, the king of violinists, who was then, and probably is now, ready to sign a contract similar to that entered into with Dr. von Bülow. Herr Joachim was willing to give sixteen concerts in the United States for the sum of \$10,000, all his personal expenses, of course, being defrayed by his manager. Unfortunately the negotiations have fallen through, though it is hoped that they may yet end in success.

## NOTES.

MEYERBEER'S "Huguenots" reached its 45th performance at the Vienna Opera on the 10th ult., its first having been given in December, 1839; only one opera, "Don Juan," has reached a higher number (476) but it was produced for the first time in 1788, fifty-one years before "Huguenots." Next on the list comes "Frey-

schütz" (441) followed by "Robert le Diable" (430) and "Barbieri di Siviglia" (413).

A RECENT Berlin paper says that Minnie Hauk made a disastrous failure in "Carmen" at Posen, where her best numbers were hissed.

MISS LOUISE MEISSLINGER, of the Metropolitan Opera Company, New York, who was here with the Kellogg Opera Company will be a member of the English Opera Company that is to sing all summer at Milwaukee.

EUGENE D'ALBERT the coming pianist is said to have refused an American offer of \$50,000 for a tournee in the United States, as he prefers finishing the composition of his opera to public playing.

MARIE JOACHIM, the daughter of the celebrated violinist, is likely to prove a very acceptable soloist. She has made quite a sensation in Bremen.

IT cost \$478,187.12 to run the Metropolitan Opera House last year. The box office receipts were \$213,630, leaving a deficit of \$264,557.12. The assessment on the boxholders realized over \$200,000 and \$57,028 were realized from rentals.

THE well-known critic, Vitu, of the Paris *Figaro*, talking of Bellini's operas, relates the following interesting anecdote: When, twenty years ago, Carvalho was about to have Bellini's "Norma" translated for performance at the Théâtre Lyrique, Georges Bizet proposed, in the interest of the opera, to review the orchestration and reinforce it with modern retouches. Carvalho willingly accepted the young composer's offer. Bizet got to work and having finished the first act requested to have it tried by the orchestra, and his request was complied with. When the rehearsal was over he said to Carvalho: "The experiment is conclusive: leave 'Norma' just as it is, there is nothing to improve upon. What Bellini has done is well done, and we would be wrong in altering in the least his ideas. And 'Norma' was given in its original form."

HANSLICK, the great German critic, says of Brahms' new (third) violin sonata in D minor: "This sonata is the most satisfactory work yet produced by the master in the line of chamber music. It is widely different from both of its predecessors; it is more powerful, more interesting and of greater length."

THE following new operas are about to be produced in Italy: "Clara," by Grazioso Panizza, at Milan; "La Vergine Sevrà ad il ritorno di Jefte," biblical drama in three acts, by Foschini, at Turin; "Parisina," the music by Signorina Gilda Ruta, well-known as composer and as pianist; "Il Castello di Lora," by Angelo Balladori; "Fides," by Giovanni Anfossi; "Farnese," by the Neapolitan composer and pianist Constantino Palumbo.

A ONCE famous tenor Giacomo Galvani, died recently at Venice, aged sixty-four. From 1850 to 1865 he was one of the most esteemed light tenors of the Italian lyric stage, and in "Barbieri," "Linda," "Italiani in Algeri," and "Don Pasquale," was almost unrivalled. For many years past he was professor of singing at the Imperial Conservatory of Moscow, where he was well known and liked by all for his social accomplishments as well as for his artistic qualities.

AN interesting article in the *American Musician* on "Phenomenal Voices," says:—The average singing voice has only fourteen notes, and the fact that the youthful Californian, Sybil Sanderson, in her recent Parisian debut struck G in alt, four lines above the staff, in a sensational cadenza has created quite a sensation in the musical world. A California authority candidly states: "If Miss Sanderson did this phenomenal feat, she must have merely uttered a 'glorious shriek.' The general range of the soprano voice is D in alt. Mozart in 'The Queen of a Night' aria, 'O zithre nicht mein,' that occurs in 'The Magic Flute,' introduces F in alt; but there is no G in any Italian opera. The exceptional Maria Felicità Malibran who could sing 'Rosina' in Rossini's 'Il Barbieri' one night, and the 'Priestess' in Bellini's 'Norma' with equal facility and completeness the night following—and of whose larynx, it may be said as the deacon remarked of the strawberry, doubtless the Almighty might have made a better one for singing purposes, but doubtless the Almighty never did—had a compass which extended from D on the third line in the bass to D in alt. Fanny Persiani's voice embraced a range of two octaves and a half or about eighteen notes from B to F in alt. Teresa Tietjens' ranged from C below the line to D in alt. Clara Anastasia Novello's voice was two octaves in compass, from D to D. Guilia Grisi, who originally had a mezzo-soprano organ, almost a contralto, which she had much difficulty in softening, acquired, in later years, a pure soprano, extending over two octaves, from C to C in alt. By sheer industry the stately Jewess, Giuditta Pasta, extended the range of her voice till it reached that of Persiani's, two octaves and a half, from A above the bass clef to C flat, and even to D in alt. Jenny Lind, who lost her voice at one time, sustained, when she regained it, a C or D in alt with unerring intonation, and surprising power. Angelica Catalani's pure soprano embraced a compass of nearly three octaves, from G below to F in alt." Another authority says: "Only one singer, Lucrezia Ajugari, at the moment occurs to us who has outdistanced the young Californian. Mozart assures us that while on a visit to Parma in 1770, he heard Lucrezia Ajugaria actually sing three tones higher than Miss Sanderson's famous G, while she was able, without difficulty, to trill on E in alt. In her prime, by an effort, Christine Nilsson could take the upper G. It was the crowning success of her work in 'Die Zauberflöte.' Yielding to the