

A. Jensen, both of which were very cleverly and pleasantly arranged for orchestra by Mr. Chas. Crowe. The arrangement of such high class music by Mr. Crowe is very creditable to him as a composer, and shows that he is making good use of his time. The praise bestowed by the *Nachrichten* is flattering indeed, for it may be easily imagined that in one of the great centres of music like Leipzig they are not over-lavish in giving taffy to performers. The people of Guelph will be glad to learn that Mr. Crowe is getting on so well, and that he is expected home about the first or second week in May.

MUSICAL MENTION.

SATURDAY POPULAR CONCERTS. First series.—Ninth Concert. Director, Mr. Harry Blight. Performers—Mrs. Blight, Miss Berryman, Messrs. Gorrie, Bengough, Arlidge, and Blight. Programme—Part I.—Trio, "Believe me," Verdi; Song, "The young brigade," Watson; Song, "Love will guide," Röckel; Duet, "Excelsior," Balfe. (Reading, by Mr. Bengough.) Flute Solo, "Irish Airs," Ratten-Arlidge; Song, "Alice," Seber. Part II.—Song, "Thady O'Flynn, Molloy; Song, "The Yeoman's wedding song," Prince Poniatowski; Flute Solo, "Mary Blane," W. Forde. Humorous Song (well sung by J. W. Bengough); Song, "Non e ver," Mattei, Trio, "Through the world will I fly," Balfe. Mrs. Harry Blight, accompanist.

S.P.C. Series I.—Tenth Concert. Director, Mr. J. Churchill Arlidge. Performers—Miss Donnelly, Messrs. Lye, Curren, Daniels, and Arlidge. Programme, Part I.—Trio, "I naviganti," Randegger; Song, "My pretty Jane," Bishop; Song, "The flower girl," Bevington; Flute Solo, "Grand variations upon 'God save the Queen,'" Deonet; Song, "The thresher," Webster; Duet, "The singing lesson," Fiorvanti. Part II.—Trio, Volkslied, and Finale; Trio in G minor op. 63, Weber, (piano, flute and 'cello); Song, "Good company," Adams; Song, "When the heart is young," Buck; Duet "Army and Navy," Cooke; Cello solo, (a) "Le Reve," Elegie, Hauser, (b) "Nocturne," Meinhard; Song, "Awake," Adams; Humorous Song (well sung by Mr. Arlidge).

S.P.C. Series I.—Eleventh Concert. Director, Mr. Harry Blight. (This was a repetition of Concert nine, series I—see above,—the only changes being "They all love Jack," Watson, instead of the "Yeoman's wedding," and "The maid of the mill," instead of "Non e ver.")

S.P.C. Series I.—Twelfth Concert. Director and accompanist, Prof. Bohner. Performers—Misses Walters and Patterson, Messrs. Fax, Taylor, Sparks, Claxton, Marone, and Napolitano. Programme, Part I.—Instrumental Quartet, "Pirates of Penzance;" Song, "Watching," Millard; Song, "Bittersweet," Lowthian; Song, "The Press Gang," Watson; Reading, "The old surgeon's story;" Song, "Grand Valse," Venzano; Duet, "Love and war," Humorous Song, "Little Maggie Ann," Connolly. Part II.—Instrumental Quartet, "Serenade," Tittl; Duet, "A night in Venice," Lucantoni; Song, "The skippers of St. Ives," Röckel; Song, "True love," Coenen; Reading, "Henry of Navarre;" Violin Solo, "Bonnie Doon," Thirlwall; Song, "Far away," Lindsay; Song, "Once again," Sullivan; Humorous Song, "Pom-Pom," McCarthy.

TORONTO, MAR. 25th. Canadian Order of Foresters. Performers—Mrs. Caldwell, Misses Birdsall and Fackrell, Messrs. Napolitano, Warrington, Arlidge and Fax. Accompanists, Mrs. Going and Mr. Jas. Lee. Conductor, Mr. Warrington. Programme, Part I.—Duet, Piano and Violin, "I Lombardi," Verdi; Song, "Who's for the Queen," G. Davis; Reading, "The station-master's story," Sims; Song, Staccato polka, Mulder; Whistling solo, "Bird waltz;" Duet, "The singing lesson," Hewitt; Flute solo, "There is nae luck," Richardson; Humorous song, "The masher king," Lloyd. Part II.—Violin solo, "Annie Laurie," Thirlwall (very good, "Mocking bird," as encore); Reading, "Scene from 'Ingomar,'" Lovell; Song, "Hope and joy," Buckland; Whistling solo, "St. George's waltz;" Reading, (a) "The toll tail," Bryant, (b) "Fishin'" Aikwright; Flute solo, Grand variations on "God save the Queen;" Duet, "When a little farm we keep," Mazinghi; Humorous song, "The jaunting car," Ross. A feature of this concert was the "whistling solos" of Miss Lida M. Fackrell, something new in Toronto. The solos were well rendered and enthusiastically received.

TORONTO, MARCH 19th. Concert in aid of the Davenport Road Mission Sabbath School. Performers—Misses Elwell, Arthurs, Gunther, Elliot, Patterson, Dallas, Messrs. Mercer, Thompson, and Urwin. Programme, Part I.—Duet, "Gavotte in E Minor," E. Silas; Song, "The golden way," Jackman; Song, "The diver,"

Reading "The settler's story," Will, Carlton; Song, "Daddy," Behrend; Song, "The miller and the maid," Theo. Marzials. Part II.—Piano solo, "Spring song," Henselt; Song, selected; Concertina solo, "Les Oiseaux," Regondi; Reading, "The ride of Jennie McNeil," Will, Carlton; Song, "Tit for Tat," Henry Pontet; Song "Eyes we love can never die," Molloy. This concert will be long remembered on account of an incident not upon the programme. At the conclusion of the first part, Mr. Ernest Günther announced that Mlle. Ada Arturi had kindly consented to sing (Mlle. Arturi was much interested in the work of the mission prior to her departure for Italy). Mlle. Arturi sang "Mia Picciella," (Salvator Roza), in a manner not to be forgotten. She was in excellent voice, and her rendering of the selection displayed her technical resources and dramatic genius to the greatest advantage. The only drawback was the smallness of the hall, which was wholly inadequate for so powerful a voice, and we therefore look forward with the greater pleasure to the coming concert of the Vocal Society, on which occasion we understand Mlle. Arturi will sing again "Mia Picciella." As an encore the fair singer gave "Pierrot," (Hutchinson), but in our opinion Mlle. Arturi will do well to avoid ballad singing, as she is essentially a dramatic soprano, her voice having that wonderful power and incisive quality of tone which is peculiarly adapted to operatic and the higher grades of vocal music.

CORRESPONDENCE.

All letters must be accompanied by the name and address of the writer.

The Editors do not hold themselves responsible for the views expressed by correspondents.

To the Editor of THE MUSICAL JOURNAL:

Sir,—Allow me to state that "Metronome's" statement concerning my "peculiar and original" manner of beating time, as specified in his remarks about the *St. Paul* performance, is simply false, and the writer must have known this if he is musician enough to distinguish between a downward and a sideward beat. His other remarks were evidently made in the same unfriendly spirit that inspired the statement alluded to, with which they are quite consistent, therefore I have no desire to say more than to correct this glaring misstatement.

Yours truly,

EDWARD FISHER.

VARIETIES.

YOUNG MAN (to publisher)—"Did you accept that little matter I mailed you last week?" PUBLISHER—"Yes." "I didn't know; I received no check for it." "You didn't put any price on it." "I said to send me what you thought it was worth." "Well, that's what I sent."

The now stale "Pinafore" joke about "Hardly ever" has its counterpoint in old anecdote of Louis VI. of France. In the chapel at Versailles one Sunday, where the King, Mme. du Barry and all the court were present, the preacher began his sermon solemnly with the words, "My friends, we must all die!" The king was disturbed and made a grimace, whereupon the courtly preacher added, "or nearly all."

A TALKING piano has been exhibited in Philadelphia by a Professor Faber of Vienna. It is said to produce a remarkable close imitation to the human voice. Its chief advantage over that organ would seem to be that it can be shut up at any moment.

AT A BALL. Little Brown, confidentially, before waltz: "We shan't get on very well, I'm afraid; but it's not because I can't do the step: it's having to keep time with the music that puts me out. I suppose you don't find it that way with you?"

HOST (something of a musician, who is entertaining a Kentucky friend at dinner): "Would you like a sonata before dinner, colonel?" The colonel: "Well, I don't stand mind. I had two on my way here, but I guess I can stand another."