

CANADA promises to be a rich musical nursery for the Americans. Our singers are constantly finding engagements in various parts of the United States. Among many who might be mentioned are: Mr. and Mrs. J. F. Thomson, Mrs. C. E. Shilton, Miss Bonsall, Miss Gaylord and Signor Delasco, all well-known and very popular.

FROM Rat Portage comes to us the programme of a concert recently given under the direction of Messrs. Davies and Dunham. Although of a very light and popular character, we are glad to notice that our far-away friends are not so hide-bound to the stern realities of life in the north-west as to lose sight of the fact that a modicum of recreation is necessary to happiness. Encore!

ON May 18th an excellent piano recital was given in St. George's Hall, Toronto, by pupils of Mr. W. O. Forsyth. These were; the Misses Lillian Kennedy, Van Etten, Murial Lailey, Millie Evison, Lucy Kennedy and Anna Proctor; and Messrs. C. C. Forsyth and A. T. Burns.

THE Toronto College of Music, F. H. Torrington director, will hold a special summer term between July 8rd, and August 5th.

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THE engagement of Canadian soloists for World's Fair concerts is one of the most encouraging signs of the times, as marking the development of musical art in this country. Among those who will take part are: Mrs. Agnes Thompson, in the soprano solos of the "Matsani"; Mr. F. E. Torrington in an organ recital, and Mr. H. E. Field, the pianist, who will play the Liszt E flat concerto with the World's Fair Orchestra.

IT is the fashion among our German-American friends to sneer at Patti and to say that she sings after the glaucous manner of the alleged dying Italian school; that she should not be tolerated because of her never-ending farwelled tours; her singing of "Home, Sweet Home" and goodness knows what else. Notwithstanding all this, however, and her fifty years, Patti can still pack a hall as no other singer on earth can. She is coming to America next season.

IN a late number of the "Medical Magazine" Dr. Blackman interestingly describes some experiments that he has made of the influence of music on the human system, and presents a theory as to its specific effects on disease. He says that by its reflex action on the nerves music directly affects the action of the heart and of the circulation of the blood, which is sometimes increased and sometimes depressed by it. Its most usual effect is to increase the circulation, and especially in the case of nervous invalids it is an important factor for the restoration of health.

THE unprecedented success of Verdi's last opera, "Falstaff," shows that the *opera comique* is not a thing of the past, but is a present reality. It is a remarkable thing that the aged composer should preserve so much of his youthful vigor, and so much of his maturer genius as to produce a work of such merit as the opera in question. For, eliminating all romance and sentiment, which naturally would connect itself with such an achievement, there is not the slightest doubt that "Falstaff" is an opera of the highest genius, and it is an epitome of all the resources of modern dramatic and operatic methods. Not only is this true of the music, but also of the libretto. It could hardly be otherwise, since it comes from the skillful pen of Boito, himself the composer of more than one grand opera, and the recipient of a degree from Cambridge, of Doctor of Music. Verdi and Boito have worked together before and thoroughly understand each other, and their joint productions are much nearer the Wagnerian standpoint of dramatic consistency than the average libretto and musical setting.

THE importance of the movement made by Mr. H. W. Webster, the excellent singing master of the Toronto College of Music, to interest children in such compositions as Arthur Page's cantata "Meadowsweet" should not be overlooked. The opportunities afforded children in the way of musical performances are not, as a rule, calculated to evoke more than transient interest. Singing in chorus does little to stimulate ambition; while to be appointed to take a part, however small, arouses abundant zeal. In Mr. Webster's concert, given a short time since, several exceedingly pretty voices were heard. The earnestness and care with which the youngsters took their several parts spoke volumes as to their assiduity, and that some of these will be stirred to greater effort in their musical studies is not to be doubted.

WE understand that next season Mr. Webster will, in addition to his girls' class, have a young men's chorus, concerts to be given by each. The success of his first concert suggests to us that there would be no difficulty in finding a full audience for a large hall, certainly the performance would gain in effectiveness with adequate stage accommodation. Why not try Association Hall?

A contemporary makes the following sensible suggestion.

If a listener's enjoyment of a song is enhanced by his knowing what it is all about, as informed by the programme, would it not be a good idea for singers and players, when re-

sponding to encores to give the audience the title of the piece about to be performed? This duty could very properly be delegated to the accompanist, and would give general satisfaction. The name of the song would give the audience material aid and comfort in its guessing at the meaning of the words sung, which words, alas! as so often delivered, have so little meaning in them.

ON Wednesday, May 17th, Mrs. Robertson's pupils gathered for their fifth recital, when the following numbers were given: Duet from the opera "Der Freischutz," Weber, by Miss M. V. & Master H. Tremere. Etude No. 1, B II, Kohler. Miss F. Gendron. Organ. Mermaid Song from the opera "Oberon" Miss L. Todd. Minuet from the opera "Don Giovanni" Mozart. Miss L. Dusome. Waltz. Mack—Miss E. Carter. Etude No. 1, op. 29, B. I, Bertini—Miss E. West. Duet. Montgomery—Miss A. and L. Dusome. "Home Sweet Home," Slack—Miss M. Gendron; Waltz. Kinkle—Master E. Shanahan. Organ. "Moonlight on the Lake," Mozart—Miss A. Todd. Fantasia from "Martha," "Flotow—Mrs. Robertson, "Rock beside the Sea," Grobe—Miss A. Dusome. "The Whippoorwill," Grobe—Master H. Tremere. Waltz. Kinkle—Miss F. Gendron. Duet from the opera "Il Trovatore"—Miss E. Carter and Mrs. Robertson. Love's Reply," Kinkle—Miss M. Tremere. "Silvery Waves, Wyman—Miss E. West—Duet. Misses M. and Gendron. Rustic Dance, Howell—Master H. Tremere. *Pentastanguene Herald*.

Let us suppose, says the *Nonconformist Journal*, a hungry man goes into a restaurant and orders dinner. He finds it excellent, and devours it with a relish. If he encores that dinner by thumping on the floor with his cane, and shouting "bravo" till he is hoarse, the proprietor does not furnish the enthusiast a second dinner unless he pays for it as he did for the first one.

A man goes into a cigar shop, invests in a cigar, and upon lighting it discovers that it is very fine. That man may stamp the heels off his boots, but under no circumstances does the tobacconist's comeforward with a gracious bow and beaming smile and hand out a complimentary cigar; at least we have never noticed any thing of this kind.

These things being so, how does it happen that an intelligent audience that has paid its admission to a concert will go on as if they meant to tear down the place if the performers do not duplicate the programme and give them double value for their money. If the performance is so much better than the audience expected, it seems to us that it would be more reasonable for the people to hand over another shilling apiece as they passed out, after the performance was over.

The truth is, that in every audience there are a few fellows who want to make the spectators believe they know good music when they hear it; that they are music sharps.

They start the racket, and the rest of the audience catch the contagion just as other nervous diseases are caught. An occasional encore is admissible, but when an audience encores everything, the young man who starts the nuisance ought to be pointed out.