

in the *Century*, gives Jones' own quaint but graphic account of the engagement between the *Bon Homme Richard* and the *Serapis*.

Prof. McCurdy's *History, Prophecy and the Monuments*, the first volume of which has gone recently into a second edition, is to be completed by the publication of two additional volumes, instead of one as originally intended. Vol. II., which will be ready about the end of the present year, and Vol. III., early in 1897, will continue the history of the Semitic peoples so far as they have to do with the fortunes of the Israelites. Special attention will be paid to the internal development of the nation, political, social and religious, and also to the literature of the Old Testament as representative of the forces and elements that moulded its history and entered into its inner life and thought. The story will be continued from the fall of Samaria and the resettlement of Palestine in the Persian Era. Vol. I. has been unanimously recognized by leading critical journals of Great Britain and America as an indispensable authority on general Semitic history as well as on the beginning of the history of Israel. The completing volumes may be expected to be of equal value for the more important later stages in the training of the Hebrew people and the part it has played in the moral and religious education of the race. Messrs. Macmillan & Co. of London and New York are the publishers.

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Music.

Sousa's Band is undoubtedly a popular organization. At its last appearance here on the evenings of March 25th and 26th, with matinee in the afternoon of the 26th, in the Massey Hall, very large audiences attested to the increasing popularity of this splendid body of players. Sousa himself is a man of singular individuality. He is magnetic. His grace of figure, his style of conducting, and his personality in general, coupled with his reputation as a composer of tuneful and effective marches, make him more or less an idol of the great, restless, novelty-loving public. But the Band plays under the direction of its very talented leader with wonderful spirit and fascination. The tone of the brass and woodwind is beautifully clear and delicious in quality, besides being remarkably well balanced. In *crescendo* passages, the effect is positively thrilling, and one wonders where it will end, for the volume of sound so gradually thickens and increases in intensity as to become enormous, elemental. Yet it diminishes just as gradually, until all is hushed and quiet, but the lulling, murmuring woodwind.

To the public at large, without regard to the musically cultivated, Sousa's programmes forcibly appeal. They are calculated to amuse rather than instruct, although occasionally a number is performed which is really classical. Still it is sandwiched in, so if the audience as a whole becomes fagged, it is immediately revived by a catchy, lighter selection, or one of Sousa's own stirring marches. These latter pieces are played with great sweep, and with brilliant, extraordinary precision. Besides several of these pieces, the programme I heard at the final concert here, embraced Rossini's immortal "William Tell" Overture; Wagner's Prelude to "Parsifal," Svendsen's Parisian Carnival, Ganne's Japanese Mazurka, Mr. Albert Nordheimer's Encore March, Herald's Overture to "Zampa," a soprano and violin solo. All were well played; but the Wagner number was not taken at the right tempo, and lost much of its effect in consequence. The soprano, Miss Marie Barnard, sang "Delight Valse," by Luckstone, a pleasing florid composition, with such success and facile execution as to be twice recalled, and she finally responded by singing a second number. Her voice is good, and she is a very attractive singer. Miss Currie Duke, the violiniste, while not possessing the fire and vim which characterized Miss Leonara Von Stosch, who formerly travelled with Sousa, is nevertheless a brilliant player, who has a fine technique, and she played Hauser's Hungarian Dance so effectively as to be obliged to appear again. The young lady is talented, and her tone and execution excellent. Mr. Nordheimer's March was deservedly received with applause, for it sounded very well. It will most likely be pop-

ular in its way, for there is considerable sparkle in it. For nearly eleven months the Band plays nightly, and often afternoon performances besides. Certainly a tour of phenomenal duration.

A circular has been placed in my hands favouring a system of Provincial examinations in music, to be open to all students throughout the Dominion, the certificates to be granted solely under the authority of the Department of Education. The idea, it seems to me, if feasible, is a good one, for pupils could be prepared under any competent teacher in their own locality, and if successful in gaining the certificate it would certainly entitle them to the favour of the public. If the Canadian Society of Musicians had this power it would answer the same purpose, and would be a strong point in favour of its continued existence. In the matter of piano playing, however, difficulties would arise, for the production of a beautiful tone and an elastic touch are requisites which are not always artistically developed in outlying country towns, and if a high standard of excellence were placed here, it would positively prevent such pupils not so taught and matured from passing, no matter what their other qualifications might be. The subject will probably receive some attention and discussion at the annual meeting of the Canadian Society of Musicians in this city on the 15th and 16th of the present month.

W. O. FORSYTH.

NOTES.

The remarkable and brilliant soprano, Miss Ellen Beach Yaw, will be heard in this city on the evening of April 23rd, being assisted by a company of well known and skilful artists. The concert will be under the direction of Mr. Hirschberg, of the Canadian Musical Agency, and will, we do not doubt, be attended by a very large audience.

The Toronto Vocal Club (Mr. W. J. McNally, Conductor) will give its second concert in Association Hall on the evening of the 25th April. Miss Bessie Bonsall, the popular contralto, who has just completed her tour with the Musin Concert Co., Miss Anna Louise White, elocutionist, and Mr. Paul Hahn, Cellist, will assist. About three hundred reserved seats at 50c. will be sold, the balance can be reserved at 25c. Application for seats can be made to the Secy., Mr. J. S. McCullough, 168 Robert St.

Miss Florence Marshall, the brilliant young pianist, pupil of Mr. Field, gave a recital in St. George's Hall on the 28th inst., to a very full house. The pianist was in splendid form and played an exacting programme in a remarkably mature style, some two or three of her numbers, however, she performed at her recital last year. Whilst we fully appreciate and acknowledge her exceptional talent and artistic cultivation, we cannot coincide with the statement made on the programme, that she is Canada's favourite young pianist, for we do not believe that Canada at large has accepted her in that capacity. We could mention several other young lady pianists in Toronto who have remarkably ability who might, perhaps, be spoken of, and with just as much authority, in the same way, although it would be a very premature statement, and thoroughly indiscreet.

Mr. I. E. Suckling announces the engagement of the great and famous prima donna Melba, on the 10th of May, in the Massey Music Hall.

Miss Adele Strauss, the favourite and brilliant soprano, late of New York, has returned to Toronto where for a time, at least, she will permanently reside. We hope to hear Miss Strauss soon in concert, for she is a fine artist and a very beautiful singer. This ought to be good news to our music-loving citizens.

The tenth of a very comprehensive series of twelve piano recitals being given by pupils of Mr. Edward Fisher, the musical director of the Conservatory of Music, took place on Thursday evening of last week, in the Commodious Music Hall of the institution. On this occasion the pianist was Miss Edith Myers, who played before a very large and cultured audience a well selected programme of exacting character, from the works of

Mozart, Schubert, Dussek, Chopin, Macdowell, Grieg and Mendelssohn. This embraced two double numbers, a triple number, and two concertos. In the concertos able assistance was given Miss Myers by Miss Maud Gordon, at the second piano in one number, and by Mr. Donald Herald in the other. Pleasing variety was given by vocal selections which were sung with expression and finish, and a reading by a pupil of the elocution school which was rendered in a very artistic manner. Miss Myers played with much taste and skill, showing excellent technique, intelligent phrasing, and a scholarly grasp of the compositions. She played her entire programme from memory, receiving much applause, recalls and flowers. In June, 1892, Miss Myers won the medal for "Memory playing" on piano, presented by Mr. Edward Fisher, whose methods and careful training were so well displayed by the work of his clever pupil.

On Tuesday evening next the choir of the Church of the Redeemer, corner Avenue Road and Bloor street will give the Lenten Cantata "Bethany" under the direction of Mr. Walter H. Robinson. This work was composed by Dr. C. Lee Williams, organist of Gloucester Cathedral and performed at the Gloucester festival in 1889. The work describes the last events of our Saviour's life culminating in the Crucifixion and is especially suitable to this season of the year. The soloists are Mrs. Willson-Lawrence, soprano, Miss Minnie F. Hessin, contralto, Mr. Walter H. Robinson, tenor, and Mr. Fred W. Lee, baritone. A collection will be taken at the entrance.

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Art Notes.

Some five or six years ago a small picture, sombre alike in colour and subject, was discovered by the artists in one of the last rooms in the Academy. By "last," I mean a room at which the visitor arrives when his brain and nerves are fatigued by the effort of trying to see and understand the multitude of canvasses in the six or eight rooms preceding it. The picture I refer to bore the title of "Hard Times." It attracted the artists first and, through them, gained some notoriety with the public. A year later I met its author; and his face revealed the reason why his picture of the miseries of body and soul should have such a genuine ring. He had "been there." Fred Brown has none of the overweening egotism of Herkomer, who delights in telling you of the struggles of his early life, and of the bitter privations which he underwent before reaching his present affluence; but Brown will sometimes let you have a glimpse of the hardships which, in spite of present well won prosperity, have left him with a cadaverous face, a silent, brooding manner, and an impaired constitution. His was an experience which, thanks to modern enlightenment, is less common than formerly. The artist of fifty years ago was the impractical, but lofty and aspiring tenant of a garret. He smoked inordinately, and wore a velvet coat and long hair. Meals were events the recurrence of which was not to be counted on with any degree of certainty; and the poor dreaming idealist, the most epeurean of mankind, was reduced to a diet which would be nauseous to a brick-layer. But times are a trifle better, now, for the painter. His own ambitions are more modest. Poor Haydn painted Last Judgments on a colossal scale, and inveighed against the capitalist who had no desire to hang them in his hall. The Haydn of to-day, finding no sale for the loftier flights of his genius, turns his attention to book illustration, ceiling decoration, lace designing, street posters, and the hundred other channels in which an artistic gift may very properly run. The advantages are equally great to the artist and to the public. The former makes a livelihood, while the latter enjoys a home in which the wallpapers, curtains, prints, cornices, woodwork, carpets, etc., are the work of a competent designer who has qualified South Kensington, and whose talent affords a lasting pleasure to the modern man of taste.

What vicissitudes Brown went through before the date when I first met him I shall not attempt to detail circumstantially; but I turn with pleasure to that stage in his career when the artistic quality of his yearly exhibits