

the latest factor that has arisen to prosper Queen's musical career. The March from Tannhauser, a piece familiar and dear to all was given with so much good taste and animation, with such an excellent balancing and blending of the various parts, that even the unlearned in music were not lost to its charm. Indeed all their selections made a like favorable impression and we know that we are backed by the sentiment of the whole audience when we express the hope that this new element in our musical life will be permanent. The orchestral Club is another new feature, which helped to give a pleasing variety to the programme. Too much cannot be said by way of praise and thanks to those men who have given up so much of their time towards making an orchestral club possible at Queen's. Students are busy men, and it would be unfair to expect from them the finished work of musical specialists, yet, so far as we can learn all were surprised at the good showing of the club on this occasion. It is the opinion of most who are competent to judge that the selection—"The Dying Poet," was very studiously and tastefully performed. If the Guitar, Mandolin and Banjo Club was not up to its former strength, we are to remember that it is not always numbers that make such an organization a success, for every player on this occasion seemed to know his instrument thoroughly and the result was most pleasing. The repeated encores being on this occasion a good index to public opinion.

The topical song is always awaited with more or less trepidation by those who have importunate consciences, and many of the hits found their mark. It was a little unfortunate that just at this time there was a lull in public affairs and not many great or heroic saints or sinners could be found to serve as targets, none the less the crowd listened eagerly and anxiously, while short explosions of laughter followed most of the verses.

We are very proud indeed of our men's Glee Club, for their selections gave evidence, not only of great care and painstaking work, but of good taste and judgment in the choice and rendering of choruses. They especially excelled in such pieces as "Longshoreman Billy," etc., and though opinion was not quite so unanimous in favor of the Rosary, it is still admitted that the difficulties lay rather in the nature of the piece itself. In the case of a song like the Rosary it is inevitable that much of its tender pathos will be lost when it is sung as a chorus, where the care necessary to keep the parts together tends to make the singing more or less mechanical. It is to be regretted moreover that the Glee Club cannot secure the services of a few more high tenors, since the want of them left some of the higher notes, especially the F in the closing phrase of the Rosary, rather ill supported. But with the material in hand it is hard to see how better results could be obtained. And we gladly take this opportunity of thanking Miss Singleton the able and energetic conductor, for the great pains she has taken to make the choral work a success. She has done splendid work for us more than once in the past and we are not unmindful of our indebtedness to her.

The musical committee is to be congratulated on their choice of a soloist. Mr. Hartwell de Mille has a baritone voice of magnificent quality and marvelous