

mendations about subsidizing steamships at the rate of \$12,000 per trip, to force commerce contrary to nature, while the prohibitory tariff is maintained along the Canadian frontier, ought to be read in all the idiot asylums for the amusement of the inmates. This is surely the *reductio ad absurdum* of Protectionist "logic."



M R. GOLDWIN SMITH is a very shocking person in the eyes of the awfully loyal section of St. George's Society, and his nomination for the presidency lately has thrown these Pecksniffian members into convulsions. His opinions on the future destiny of Canada, and other questions of speculative politics, do not agree with theirs, and they

therefore think it their duty as loyal Englishmen to persecute him in every way in their power. They are always glad to see his cheques for their charitable work, however, and to bask in the distinction which his name lends to the society. If England were the sort of thing these small-minded beings represent, GRIP would go in for cutting the connection to-morrow.

THE Senate sat this afternoon for an hour and a half discussing a point of procedure, after which the House adjourned for the day." So runs the tale, every session, and the taxpayers have to pay the piper to the tune of nearly \$400,000 per year. What's the matter with the Chamber of Noodles adjourning *sine die*?



MY DEAR GRIP:

The short season of opera at the Grand, by the American Opera Company, has been a delightful contrast to the burlesques which held the boards there at earlier periods during the season. The American Opera Company, besides furnishing tolerably representative performances of the works they undertake, combine the happy faculty of selecting such operas as can be satisfactorily produced with the limited means at their command.

TO me there appears a certain incongruity in an announcement that a short season of *grand* (?) opera is to be presented, and to find, upon attending a performance, that such works as Bizet's "Carmen," a pet *foible* with most companies, are attempted by a scratch orchestra of a dozen or so indifferent performers, the effect of whose performance, as a substitute for the majesty and beauty of the original scoring, reminds me very forcibly of what Mendelssohn wrote concerning the predilection of grand opera once current in Paris, with

orchestral effects continually suggestive of a piccolo in the attic, with trombone accompaniment in the basement. Fancy the rich modern orchestral coloring of such works as "Carmen," requiring a fully equipped band to do them justice, then allow your memory to wander back to the incipient scraping of cat-gut and blaring of one or two horns, which lame apology for the composer's intentions has been given us by several companies during the present season.

LOVERS of oratorio will be pleased at the announcement of the approaching concerts of our brothers-in-arms, the Philharmonic and Choral Societies. The former society will assert its strength in Handeling *Samson*, while the latter modestly goes for the whole *Creation*. It is, perhaps, needless to remark that each society is putting its best foot forward, and that we, as usual, are preparing to reap the benefit. May the good work continue.

AT the next concert of Toronto's popular Amateur Orchestra, several novelties will be presented which I regard as among the most notable musical events of this season. I refer to the original compositions for full orchestra—I say full, advisedly—by two of our resident musicians, Messrs. Forsyth and Lucas, who have but recently returned to their native land, and who, in this concert, will afford us an opportunity of judging as to the broadening influences exerted upon them during several years of close study abroad, under some of the foremost of living teachers. I have had personal access to the scores of these compositions—a "Romanza," by Mr. Forsyth, and the "Ballet Music" from Mr. Lucas' opera "Arabia"—and can safely predict for them a most favorable reception.

MR. FORSYTH, who has studied composition under Jadassohn, and the pianoforte under Ruthardt—two of the foremost men in their respective specialties living—gives ample evidences of their influences upon him in his beautiful "Romanza," through the masterly treatment of the melodious counterpoint so characteristic of the spontaneous productions of the first-named great master. Especially do I find this noticeable in the remarkably clever contrapuntal adaptation of the two principal themes, as they appear simultaneously towards the close of the composition. The "Romanza," as well as an "Abendlied," for string orchestra, by the same composer, have already been accorded a hearing in Leipzig and Berlin.

OF Mr. Lucas' "Ballet Musik" I can also speak in highest terms, and what especially pleases me in connection with the approaching presentation of these works here is the utter absence, between these two young composers, of any evidences of that professional jealousy which is so unworthy of the "divine art," of which they are such worthy representatives.

IT is within the bounds of possibility that I may shortly be able to announce a joint undertaking by Mr. Lucas and a representative Canadian *litterateur* in the field of operatic composition which shall throw in the shade all previous efforts of this nature in this young country, and cause Messrs. Gilbert and Sullivan to look to their laurels. The natural modesty of the librettist alone prevents me making any premature announcements on this head.

Yours,
STIMMGABEL.