

de-la-we-dum-bum" song is barely passable. "Queen's College Colours" set to the tune of "John Brown's Body" sounds cheap. "On the Old Ontario Strand" is very commonplace. These are the songs sung most and none of them has the qualities that will make them wear well and continue to be entertaining or inspiring. A college song or any song should at least be musical, that is the sounds should be so combined as to appeal to the ear as pleasant. But in a good song the combination of sounds must be rich. If a song has the marks of the master composer on it or in simple terms if there is something to it it will wear well and never cease to be inspiring.

And then college songs should be humorous as well. They are sung to entertain and will be most entertaining if they are bright and humorous. They must also have a well-marked rhythm; a rhythm not weak or broken but powerful and swinging which will carry the singers along.

Now there are a few songs in the Song Book which will pass muster on these points. The "Crysanthemum" song is fairly good; "Daddy Neptune one day to Freedom did Say," is bright and lively and has a good swinging rhythm; "Come Landlord fill the flowing Bowl," is a good song that will wear well.

So the suggestion is made that we discard some of the old chestnuts that have had their day and learn these new songs which are of a better type. This will tend to improve the condition of our singing for then we will be starting right, we will be using good songs. It may be remarked that the Glee Club is trying to popularize these three songs by using them in its medley at the annual concert.

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The latest musical event of interest is the Thursday evening recital of the Ladies' Musical Club. Like most of the recitals of this club this one was superior. Good music was presented and it was interpreted intelligently.

Grieg's Peer Gynt Suite No. 1 is written in a simple but finely imaginative style, and was gracefully played by Misses King, Knight, Roberts, and Macdonnell.

The piano numbers of Miss Minnes and Miss King showed careful study

In strong contrast were Miss Bajus' A and B numbers, "Melisande in the Wood," by Alma Goetz is legato in style while Cowen's "Onaway, Awake Beloved," is highly dramatic. Both styles were well presented by the singer.

Miss Knight delighted her audience in a very pretty song "Nymphs and Fauns," by Bemberg and responded to a hearty encore with an equally pretty song.

The playing of Liszt's "Morceau de Concert," by Misses Chown and Singleton was a remarkable tour de force.

Miss Hazel Massie's singing of "The Shadow Dance" from Meyerbeer's *Dinorah* is worthy of special mention. The composer conceives of a girl in playful mood singing to her own shadow; and although it is difficult to follow and interpret all the fanciful situations, yet Miss Massie sang it with ease and in an altogether delighting manner.