

MUSIC.

It seldom falls to the lot of the critic to report so meritorious and pleasing a concert as that given by Mrs. Drechsler-Adamson and her pupils last Saturday, at the rooms of Messrs. Mason and Risch, King Street. Performances of this kind—modest, unpretending, and unheralded by any special advertising, trumpeting, and blowing—are too apt to be overlooked by even the genuinely musical public. There are, say, no particular “stars,” the attractions are “local,” the programmes classical, the prices low, the hall small. Charge a dollar, hire the biggest room available, make out a “popular” programme, with a fashionable singer or a society elocutionist, and the interest is immense, the curiosity infectious. Every one hears about it, and nearly every one goes. Of such performances it is never said that “they didn’t know about it; it was not properly announced in the papers,” etc., etc. Yet sometimes in music, as in many other things, the quiet work is the best, and when discovered and understood, shows much more significantly than monster performances the true growth of true music in our midst. And it is just such work as this that Mrs. Adamson, the talented violinist, who is, or should be, well known to Toronto audiences, is doing—mostly in the direction of teaching. Mrs. Adamson writes her name very properly Drechsler-Adamson, her grandfather having been the great violoncello player, Karl Drechsler, born May 27, 1800, at Kamenz, in Saxony. He became eventually leader of the Court band at Dessau, maintained by the Duke of Anhalt, and before 1826 visited England, and played with great success, being remarkable for the fullness and purity of his tone, his good intonation, and excellent taste. Lindner, Grützmacher, and Cossmann were among his pupils. Mrs. Adamson therefore comes naturally by her fine musical instincts, which are further strengthened by the fact that she is also connected with the well-known Edinburgh family of Hamilton, that she was a pupil of the great Ferdinand David, the intimate friend of Mendelssohn. Pursuing her youthful career, both in Germany and Scotland, Mrs. Adamson has at length settled in Canada, where she ranks among the few good solo violinists we possess. The claims of teaching may perhaps hinder her progression somewhat with regard to solo playing, but this can be no matter for regret when we consider the unerring wisdom and talent she displays in the instruction of pupils. The playing of Miss Mary Stuart Grassick, on Saturday last, was characterised by excellent bowing, an elevated and refined style, and a fullness of tone which is quite remarkable in so young a performer. The programme was unusually interesting and novel, comprising a duet by Seb. Bach—Mrs. Adamson and Miss Grassick; a sextette for violins, and pieces by Moskowski, Pleyel, Hiller, David, and Rubenstein. Mrs. Corlett-Thompson sang three songs very acceptably, and a very juvenile *artiste*, Miss Jessie Rattray, aged nine, created quite a *furor* by her playing of no less a piece than Wieniawski’s Mazourka in A minor. Miss Dallas, Miss Lina Adamson, and Miss Kate Archer were the remaining performers.

Altogether the concert scored a marked success. The superiority of violin over piano pupils was proved, if it be not heretical so to assert, by the fact that not a single slip was noticeable anywhere throughout the long programme, and we predict for Mrs. Drechsler-Adamson’s next Violin Recital an increased popularity with the public of so enthusiastic a city as Toronto.

THERE is another lady, residing at present in Canada, of similarly interesting antecedents and of much musical genius—we refer to Mrs. Frances J. Moore, of London, Ont. Mrs. Moore was recently in this city attending the Teachers’ Convention, and charmed all who met her with the dignity and grace of her manner. Her piano-playing is remarkable for its precision, dash, and admirable “left hand.” A good pianist, it has been asserted, has no left hand. Mrs. Moore composes very vigorously, having published with Messrs. Pond and Company, Ditson, of Boston, and several English houses. Her songs are widely known, as the popularity of “The Bird on the Linden-Tree,” her national song, “Canada,” and her “Christmas Carols,” published by Harper Brothers, will testify. Lastly, she is the daughter of J. L. Hatton, composer of the immortal “Bid me to Live” and “Good-by, Sweetheart, Good-by,” and the various noble part-songs associated with his name, her own songs being written under the name of F. J. Hatton.

THE Choral Society’s concert is now fixed for February 15th. The solo artists are: Soprano, Miss Louise Elliott; contralto, Miss Alma Dell-Martin; tenor, Mr. Winch; baritone, Signor Ronconi.

THERE is some talk of the Toronto Musical Union’s engaging T. J. Norris, of Boston, for the tenor solos in Sullivan’s “Prodigal Son.” Should he visit Toronto, his voice of purest tenor quality, combined with an easy method and finish of phrasing will commend him at once to the hearts of the public. Mr. Morris was originally from England, but after a few years’ residence in Montreal, settled in Boston, where he is now leader of the Oxford Male Quartette, and much sought after as a tenor soloist.

SERANUS.

CANADIAN NOTES AND QUERIES

Queries on all points of Canadian History and kindred subjects are invited, and will be answered as fully and accurately as possible. Address Editor, “Notes and Queries,” THE WEEK.

On the 27th of January, 1854, thirty-three years ago to-day, the last section of the main line of the Great Western Railway, extending from London to Windsor, was completed, and the road was opened for traffic all the way from Suspension Bridge to Windsor. The Canadian peninsula thus sup-

plied the last link to unite the Eastern and Western States of the American Union—the Atlantic Ocean and the Mississippi, and the event was celebrated with great rejoicings at Hamilton and Detroit. Some months before, on the 13th of June, 1853, was inaugurated the first railway in Upper Canada, the section of the “Northern” between Toronto and Bradford. That is to say, the first on which locomotives were used; for, although there was a short line from Queenston to Chippewa, built by the Erie and Ontario Company, opened as early as 1839, the motive power employed upon it was horses and not steam. From 1839 also dates the first line in Nova Scotia, which was built by the General Mining Association of London, the proprietors of the great Albion Mines, to transport their coal from Stellarton to the loading ground at Stellarton, opposite Pictou. But earlier still was built the first railway in what is now the Dominion. The name of the company organised for its construction was “The Company of Proprietors of the Champlain and St. Lawrence Railroad.” The petition of incorporation was presented to the Parliament of Canada on the 23rd of November, 1831, and, notwithstanding the opposition and counter-petitions of the inhabitants of various parts of the counties of Laprairie and Chambly, who favoured in preference a turnpike road, a charter was obtained on the 25th of February, 1832. Work was, however, not begun until 1835. On the 21st of July, 1836, the first train was run over the road from Laprairie, nearly opposite Montreal, to St. John’s, a distance of fourteen and a half miles. A few days before an accident had happened to the little engine, and it was deemed advisable to attach to it only two of the passenger cars, while the others were drawn each by two horses. Some three hundred persons, including the Earl of Gosford and other high officials, were present, by invitation of the directors, to take this first trip over a Canadian railway. Next day, when the engine had been repaired, it effected the journey to St. John’s, with two passenger and two loaded freight cars, in forty-five minutes, and returned in thirty. The rolling-stock of the road consisted of the engine, of from five to six tons, of four passenger cars, each carrying eight persons, and of twenty freight cars, capable of conveying about ten tons each. The engine cost £1,500, and the cars £1,000. The cost of the road itself was estimated at £33,500. It has been aptly remarked that the development of our present railway system synchronises with the political life of the present Premier of Canada, Sir John A. Macdonald. When he entered Parliament, in 1844, there were but fourteen miles of railway in operation in Canada, there are now over eleven thousand.

Of all the customs of the Indians which Jacques Cartier observed, that which struck him as the most novel and singular was the use of tobacco. In the narrative of his second voyage to Canada, in 1535, occurs the following quaint description: “The Indians have an herb of which, during the summer, they gather a great quantity for the winter, and which they prize very highly, and use (the men only) in the following manner: They dry it in the sun and suspend it from their neck, tied up in a little skin instead of in a bag, together with a horn [*cornet*] of stone or wood. Then, at all hours, they make a powder of the said herb, and put it in one end of the horn, and then place a live coal upon it; and through the other end they blow so hard that their body is filled with smoke, so much that it comes out of their mouth and nostrils as out of a chimney. They say that this keeps them healthy and warm, and they never go about without these things. We have tried the said smoke, and having had it in our mouth it seemed to contain pepper, so great was the heat of it.” At that time the use of tobacco was altogether unknown in France, and, although the plant had been brought to Spain and Portugal by the early explorers of America, it was only a quarter of a century after Jacques Cartier’s second voyage that the French ambassador, Jean Nicot, sent the seed from Lisbon to France.

To “the fragrant weed” one of the Indian nations owed the name by which it was known to the French from the earliest times of the Colony. The Tionontates, who raised and traded in tobacco, were called *les Pétuneux*, or more usually *la nation du Pétun*, from *pétun*, an old French name of tobacco. Their country lay in the woody valleys of the Blue Mountains, south of the Nottawasaga Bay of Lake Huron, thirty-five or forty miles from where the town of St. Mary’s now stands. Two days’ journey to the east of them were the frontier towns of the Hurons, to whom they were akin, and whom they closely resembled in their mode of life. When the Hurons were exterminated as a nation by the Iroquois, and their few survivors were dispersed, the Tionontates alone retained a tribal organisation, and their descendants are to this day, with a trifling exception, the sole inheritors of the Huron name.

OUR LIBRARY TABLE.

NEW MUSIC.

Toronto: Anglo-Canadian Publishing Company.

“THEY ALL LOVE JACK.” Song, by Stephen Adams. A capital song which bids fair to equal in popularity the same composer’s famous “Nancy Lee.” In E flat, and F.

“QUEEN OF MY HEART.” Song, by Alfred Collier. Another good addition to gentlemen’s songs, with a very taking refrain. E flat, and F.

“MAY FLOWER LANCERS.” By Liddell. A very good arrangement of popular American Airs—the “Baltimore Hornpipe,” introduced into the last figure, being particularly effective.