

quences if any part or bearing failed in the duty it had to perform. We are all more or less parts or bearings in God's system, and whether in the Church or in the State it is necessary that each be true in the performance of duty. Such was Mr. Rainsford's method of rebuking the sin of backsliding. There is reality in the man, and, having ability and sympathy in abundance, people are irresistibly attracted to hear him. I need not tell you what a power sympathy is in the world in reforming mankind. You know the estimate that Adam Smith put upon it, and you are aware of the value Herbert Spencer attaches to sympathy in the government of mankind.

I believe Mr. Rainsford preaches and acts it with sincerity, and therefore I like the man even though he may have faults in the matter of dress and the order of his hair. It is not the function of true criticism, as I gather it from Mathew Arnold, to present that which is only calculated to prejudice a man and impair his usefulness amongst his fellows. The finer the instrument the more sensitive it is. This is just as true of man as it is of a piece of mechanism. Most people like praise whether they deserve it or not. Ministers like praise. If they did not they would not be human. In this world of detraction and faultfinding, praise is grateful to human nature. In what "Quien Sabe" has said commendatory of the other ministers whom I have heard I cordially agree. They are large-hearted, sincere men, and not deficient in ability, because they wear prunella boots or indulge in some eccentricity of dress. Were I to affirm such a proposition I should feel that I did them an injustice, and that I exposed myself as an unworthy critic. None, I am sure, would deny the common heritage of faults. That is granted on all sides. But the duty of man to man is to enable or assist his brother to overcome his faults with a generous and sympathetic regard in the little daily occurrences of life. Invidious criticism is always harsh, and is not congenial to the development of a higher manhood. With no ill-will to "Quien Sabe," I am, &c., FRATER.

Toronto, October 14, 1878.

MUSICAL.

PHILHARMONIC CONCERT.

That Montreal is advancing with rapid strides as regards music was apparent to anyone who attended the performance of the "Creation," by the Philharmonic Society, on Monday evening. In order fully to appreciate the great improvement that has taken place in a few years, it will be necessary to go back to the time when, the troops having ceased to occupy Canada, we were left to our own resources for instrumental performers; many of the principal vocalists also were connected with the army and, together with a large number of wealthy patrons of the art, were lost to Montreal. About this time Mr. George Carter organized the "Musical Union," which gave occasional concerts in the Synod Hall, and numbered about 25 members. The concerts consisted chiefly of ballads and part songs; although at times such works as the "The May Queen" and "St. Cecilia" were given, the accompaniment being played by Mr. Carter on the piano. The "Mendelssohn Choir" was then in embryo, and met for practice at Mr. Gould's piano warerooms, where concerts were occasionally given. These concerts, like those of the "Musical Union," consisted chiefly of unaccompanied part songs, and the simpler choruses from the oratorios; complete works being, so far as we know, never attempted. This choir has gradually increased in membership and usefulness, and is still in active operation.

A few years ago Mr. Fowler, who had been conductor of the "Oratorio Society" at the time of military occupation, made a laudable effort to form a new society on a similar plan. He succeeded in performing the "Creation" (or parts of it) two or three times, the solos being taken by members of the choir, which numbered about 30 voices. The piano accompaniment was strengthened with a few orchestral instruments, but many of the most beautiful, such as oboe, bassoon, and horn, were not available.

The Philharmonic Society was organized in the autumn of last year, being now scarcely a year in existence. The concert on Monday evening was the first of the present season, and was anxiously looked forward to by musical amateurs to see whether the Philharmonic was growing in efficiency, year by year, or, like many other Societies, was, after a brief existence, to sink into mediocrity or die out altogether. The fact, too, that their ears had been tortured for so many years with what was called "Haydn's Creation," made many anxious to hear it properly performed with *artists* as soloists, in order to ascertain if the report were true that it is really a grand musical composition. Whether from curiosity, or from admiration of the Society, an immense audience assembled at the Rink; and, judging from the plaudits with which the singers were received, those present were greatly delighted with the performance.

Mrs. Osgood sang with great taste throughout, and received very great applause, particularly for her magnificent rendering of "On Mighty Pens," which seemed to suit her voice admirably. Mr. Stanley sang his first recitation in good style, also the accompanied recitation, "In Splendor Bright," but with the remaining pieces he did not seem quite familiar. We must except, however, "In Rosy Mantle," which was artistically sung and well played by the orchestra. In the bass solos Mr. Whitney displayed his fine voice to advantage, his singing throughout the entire work marking him as an artist of the highest order. "Rolling in Foaming Billows" was splendidly sung, and made a great impression on the audience.

Most of the concerted pieces went well, the chorus parts being particularly fine. "The Marvellous Work" could not possibly have gone better; the oboe obligato was beautifully played, and soloist, choir and orchestra kept well together. Another excellent performance was "The Lord is Great"; both soloists and choir kept well together, and received great applause at the close. We cannot say as much for "On Thee Each Living Soul Awaits"; with the exception of Mr. Whitney's solo passage, it was very poorly sung, being the weakest number of the whole work. Mrs. Osgood hurried the time perceptibly and so bewildered the tenor that, had a less skilful basso than Mr. Whitney been associated with them, it would inevitably have broken down. The orchestra were perfectly bewildered as to whom they were to follow, but towards the close they effected a compromise and ended fairly together. We know how hard it

is, however, to perform concerted pieces at a moment's notice with singers unaccustomed to each other, and would on these grounds excuse the soloist in question.

The most difficult department to manage in a performance of this kind is the orchestra, and we confess we had great misgivings as regards their inability to cope with such a work as "The Creation." While we cannot place them on the same footing as the choir or the soloists as regards efficiency, we must say that the excellent and careful playing of some of the members contributed in no small degree to the success of the performance. The "Representation of Chaos" was splendidly played; also the difficult introduction to the third part. Once the second violins were "at sea," owing, we are informed, to a cut having been made in the solo by Mrs. Osgood and imperfectly marked. We were a little disappointed with the French horns, and the cornets were sometimes too loud to be agreeable; but the oboes, flutes, clarionets and bassoons were all apparently in good hands. As for the strings, we have never heard better playing anywhere, and it is a significant fact that not one of the vocalists found the slightest fault with the accompaniment.

The choir seemed not only to please, but to astonish everybody. It was well balanced, all the leads were taken up promptly and with a vigor of attack that would have done credit to the best choirs of Germany or England, whilst the shading was not overlooked. The "Heavens are Telling" had a poor start, most of the members being apparently lost in wonder at the ease with which Mr. Stanley sang upper G at the close of his recitative.

We will eschew further criticism, however, and say that such a performance, or anything in any way approaching to it, has never been given in this city before, and we think that the greatest credit is due to Dr. MacLagan for having, in so short a time, brought his choir and orchestra to such a high state of efficiency. When we look back a few years, and compare even the best concerts of our musical societies with the artistic performance of Monday evening, we cannot but feel that we are both *swiftly* and *surely* advancing as a musical people, and we owe not a little of that advancement to the excellent management of the "Philharmonic Society."

We are sorry to say the concert of the Mendelssohn Quintette Club was poorly attended. This was no doubt in a great measure owing to the Strakosch fizzle, which not only deprived our concert-goers of their surplus cash, but so disgusted them for a time as to injure, as we said it would do, every musical entertainment which followed. Then the Philharmonic Concert being fixed for the following Monday prevented many who would under other circumstances have done so, from attending the concert. The "Overture to Oberon" was splendidly played, and drew forth great applause. Mr. Heindl's flute playing seemed to please the audience; for ourselves, though we are willing to admit that Mr. Heindl's playing is excellent (the best indeed we have ever heard), yet we fail to see any music in flute solos, and thought it savoured more of the character of an *acrobatic* performance than that of an artistic one. Mr. Listemann, whom we remember as a member of the Boston Philharmonic Club, proved himself a thorough artist by his performance on the violin, whilst Mr. Hennig on the violoncello made a very good impression. As a Club the organization is beyond criticism, though why six gentlemen call themselves a *quintette* club we do not clearly understand, and on looking at the programme we find quartette solos, and concerted pieces, but *no quintette at all!* What's in a name anyhow? it was an excellent performance. Mrs. Knowles was the vocalist, and gave great satisfaction.

An organ recital will be given by Mr. Barnes in the American Presbyterian Church, on the 18th inst. The programme is a good one, comprising selections from Bach, Handel, Mendelssohn, Beethoven and others, and together with the songs by Mrs. Barnes cannot fail to afford a delightful entertainment.

Dr. Deseve gave a concert in the Academy of Music, on Thursday evening. There was a large audience, who seemed to thoroughly enjoy the young artist's performance.

We understand that arrangements are being made to induce Mr. Mapleson to bring his famous troupe of opera singers to Montreal, to give two or three nights of opera in the Academy of Music with a complete chorus, etc. The troupe comprises Signori Foli and Campanini, Madlles, Minnie Hauck and Bauermeister, Signor del Puente and other celebrated artists. We auger for them a brilliant reception should they visit this city.

CHARITABLE CONCERTS.

"Charity's" arguments are excellent. Musicians have a perfect right to work for nothing. We thoroughly agree with "Charity" that anything to the contrary is unreasonable, and that anyone who advances such a doctrine is a selfish, narrow-minded fool, knowing nothing of logic, and still less of Christian virtues. It is a pity "Charity" took such trouble, and expended so much brains (we are sure he has none to spare) in convincing us of what we have never denied. If we said that musicians had no right to give their money or their services when and where they pleased, we were a selfish, narrow-minded, illogical set; but—*We never said so!!* Please read again.

For Sea Sickness, Brown's Household Panacea and Family Liniment, is a preventive. Every one going abroad should go provided with a quantity of it, and thus escape the retchings and deadliness of this malady. The most delicate stomach retains it, and is strengthened by it. Druggists sell it.—*Advt.*

BIRTH.

TRENHOLME.—On the 10th instant, at 89 University street, Mrs. Norman Trenholme of a son.

MARRIED.

SANBORN—FEEHAN.—On Thursday, the 10th of October, at St. John's Church, Ogdensburg, N.Y., by the Rev. J. D. Morrison, S. Brooks Sanborn, of Sherbrooke, P.Q., advocate, son of the late Hon. Justice Sanborn, of Montreal, to Florence T. Feehan, of Brockville, Ont.

DIED.

LYMAN.—At Granby, P.Q., on the 9th October, Horace Lyman, Esq., aged 80 years and 6 months.