

Signor Tesseman, late principal tenor of Her Majesty's opera and Royal Italian opera, Covent Garden, and of the principal opera houses on the Continent, will join the staff of the Toronto College of Music, as professor of singing, in September next. Signor Tesseman comes with recommendations from Luigi Arditi, Sir Arthur Sullivan, Sims Reeves, Col. J. H. Mapleson, Wilhelm Ganz and other prominent musicians. From his long practical experience on the stage with such artistes as Patti, Tietjens, Nillson, Trebelli, Marimon, Grisi, Mario and Santley, and from the testimony of eminent authorities, Signor Tesseman should prove an acquisition to Toronto. Signor Tesseman studied at the Royal Conservatoire in Milan; also at Bologna, and with M. Gounod, the great composer, with whom he studied "Faust." He will devote his time at the College of Music to voice production, and the pure Italian style of singing. Special attention will be given to artistic vocal training. Provision will be made under Signor Tesseman for actual operatic stage and vocal experience.

The president and executive committee of the Harmony Club, gave a complimentary dance to the members on Thursday evening, May 10th, at Webb's rooms. The affair was a very pleasant, successful social gathering, about one hundred ladies and gentlemen being present.

The dinner of the Canadian Society of Musicians given at Harry Webb's on the evening of April 26th was largely attended by representatives of the profession,—ladies and gentlemen,—amateur musicians, the music trades and press in Toronto and various towns and cities of the province. Speeches were made by Messrs A. S. Vogt (president), Edward Fisher, J. W. F. Harrison, J. Humfrey Anger, F. H. Torrington, H. M. Field, W. O. Forsyth, J. D. A. Tripp, Fenwick, J. E. P. Aldous, J. E. Jaques, Frederic Rogers, H. N. Shaw, Thos. Littlehales, G. C. Royce, R. S. Gourlay, A. Nordheimer and Mrs. Harrison. The whole affair passed off with pronounced success; its repetition may be looked for annually.

Signor Delasco, the well known Canadian basso, has been winning further laurels in the United States. The Omaha *World-Herald* in its report of the opera festival of April 24 said, apropos of the "Faust" performance:—

"But the star of the evening was Pierre Delasco as Mephistopheles. To say that he assumed the role splendidly is not sufficient; he was Mephistopheles, and no better characterization of the part has ever been seen on any stage. So much for the dramatic force he exhibited. His voice is a very musical bass, deep and resonant, and he is thoroughly its master. The difficulties of recitative melody are known to only those who have attempted it, and the role of Mephistopheles has a great deal of the recitative to take care of, but Mr. Delasco was under no burden thereof. He sang with fire and zest, and he sang well, receiving most frequent tokens of appreciation in the way of applause."

George Henschel tells a good story of Brahms's wit. The distinguished composer

was discussing with a theatrical manager the advisability of producing an operetta composed by a German prince, Henschel then a youth, was present and remarked "If it is no better than the symphony he composed, I think you should have nothing to do with it." Brahms held up his hands deprecatingly and in mock-serious tones said: "You should be very careful what you say about a prince's compositions—you never know who writes them."

The instrumental parts to Handel's "Messiah" bequeathed by him to the London Foundling Hospital, have been discovered in a cupboard at the back of the organ loft, where they had lain for so long that their very existence was unknown to any one connected with the institution. The complete parts include sheets for oboes and bassoons, the oboes doubling the violins in the overture and playing in unison with the voices in the choruses, and the bassoons doubling the basses throughout the work. This discovery furnishes conclusive proof that the addition of the wind parts to Handel's scores is no outrage to the composer.

This is how the *Musical Courier* views the registration of music teachers question in England: "From the London cable we learn that a bill has been drafted for the registration of teachers of music, which is a very drastic measure. It proposes to create a council of forty members drawn from the universities, the great schools of music and other bodies. A year will be given to all bona fide teachers to enrol themselves, but they must first either pass an examination or hold certain musical degrees. It entitles registered musicians only to recover fees and salaries in a court of law, and it requires school boards to employ only registered musicians. From the severity of the provisions here given it is to be inferred that the qualifying examinations will be framed in a spirit of equal tyranny, by which many able teachers who may be unable to satisfy the examiners will be crushed out of the profession. The bill is not likely to pass. Nor should it. We would like to know for curiosity's sake who are to be the examiners of the examiners? It is the old question again of who is the bell of the cat? We believe this last question has never been successfully answered since the days of Æsop. We can readily fancy the method of examination to which the unfortunate British teacher will be subjected if this bill goes through. The trouble with all measures of this sort is that they are got up for the benefit of the few, hence are tyrannical in the extreme."

One of the pleasantest things in life, we understand, says the Chicago *Musical Times*, is the position of organist in a church where the music is entirely in the hands of a "music committee." Ordinarily the committee consists of three men especially selected for their unfitness for the position and therefore all the more determined to show how many things some people don't know. Many folks are ignorant—but the people who ordinarily make up the music committee know less every minute than the most ignorant of other folks

couldn't know in a year; these three awful committeemen never agree among themselves but not being able to discharge each other they "take it out" on the organist and the choir. One wants to make the meetings "popular" by introducing "Sweet-bye-and-bye" with a concealed chorus—and another, who religiously reads all of the musical criticisms, thinks it would be well to sing more Wagner fugues and Beethoven quartettes as long as they have a quartet choir; the third howls for real old-fashioned singing where "the hull crowd can jine in on "Coronation" and "Greenville." Now the musical organist of education and taste, who can suit these people has not been born; consequently those who happen to have been born already can't suit. If the organist happens to have a family he may grin and bear it for a few months; if he hasn't a family he slams a hymn-book and a copy of the Constitution of the Church Society at the most ignorant of the three ignorant men and walks out to have a laugh at the impudence that makes itself impudently prominent. Of course, dear organist and dear choir-singer, this doesn't apply to your church—but to that other church which is so different from your church.

On Tuesday evening, May 15th, Pavilion music hall was filled to its utmost capacity by an enthusiastic audience, the occasion being the third annual recital by pupils of Miss Norma Reynolds, of the Toronto College of Music staff, assisted by the College Ladies' Mandolin and Guitar Club, Mr. Smedley conductor, the Misses Sullivan and Mara, pianists, Miss Massie, 'cellist and Mr. Wellsman, organist. Like most concerts of this kind the programme was of wearisome length, a fault which successful teachers with long lists of capable pupils do not seem able to obviate. The selections, however, were well chosen and their rendition very creditable indeed. We cannot undertake to specify particulars but generally speaking the pupil vocalists proved Miss Reynolds to be a judicious and very capable teacher. The pianists also call for a strong word of commendation and the Mandolin and Guitar Club, under Mr. Smedley's direction, gave unqualified pleasure. Concerted numbers for guitars and mandolins promise to become very popular in Toronto. When, as in this instance, the music given is of a pleasing character and well rendered it offers a charming variety in a programme. Mr. Smedley may certainly be congratulated upon the success attending the public efforts of his pupils.

BARGAINS IN PIANOS

- Dunham** piano, Square, 7 Octaves, Rosewood, a standard American piano\$125
- Reimers** piano, Upright, Style 2, Rosewood, in good condition, only slightly used\$200
- Reimers** piano, Upright, Style 8, Walnut, almost new and looks as good as new\$250
- Steck** parlor grand piano, guaranteed in excellent condition, one of the best pianos made in the United States. Original cost \$800\$350