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JOHN BAYLEY.

IN accordance with our promise in our last number to give short biographies of our leading musicians, we this month present to our readers the portrait of the popular bandmaster and violinist, Mr. John Bayley.

John Bayley is a native of Windsor, England, but at an early age left with his parents for Philadelphia, Pa., where he first began the study of music under his father, who was a cornet soloist and conductor of reputation in that city. The services of the best masters were procured, under whom the lad made rapid progress. After a sojourn of about seven years in Philadelphia he visited the Pacific Coast, staying in San Francisco and British Columbia for four years, when he returned to England to pursue his studies at the London Academy of Music, where he was a pupil of the celebrated violinist, Leopold Jansa, and studied harmony under Dr. Wylde. After completing his studies he entered the profession, and extended his knowledge of orchestral and military band instruments, soon gaining the appointment of bandmaster of Her Majesty's 46th Regiment, which he held for seven years. For two seasons his regiment was stationed at Aldershot, where, in competition with twenty-five other bands, his was always considered the finest. He resigned this engagement upon the corps being ordered abroad, and came to Canada in 1877, living in Montreal for two years. When the position of bandmaster of the Queen's Own Rifles became vacant, he was offered the post by Col. Jarvis, which he has since held. While residing in Toronto he has identified himself with the leading musical events, conspicuous among which, was the attempt to establish classical chamber concerts, which after three seasons had to be abandoned. In this connection, the Toronto String Quartette, composed of Mr. Henri Jacobson, first violin, Mr. A. E. Fisher, viola, and Mr. Ludwig Corell, 'cello, with Mr. Bayley as second violin, was the leading feature. Mr. Bayley has always had our sympathies with regard to this movement, as we believe he and his conferees did not receive the support which they deserved. In addition to his thorough qualifications as a bandmaster, he is also a remarkably fine orchestral leader.



JOHN BAYLEY.

His latest effort has been the establishment of the Citizens' Band, a most worthy organization, which had a very successful season last summer at the Island, enormous crowds being attracted there nightly. Mr. Bayley believes that we can have in Toronto one of the finest bands on the continent, and it is due to his energy and perseverance, that the band has already earned the reputation of being the finest in the Dominion. We trust that Mr. Bayley will have the

support of the music loving portion of the community, and will be liberally supplied with what is so necessary in all undertakings, "the sinews of war." Compare the band with other organizations and notice the vast difference in its favor. Let us hope that Mr. Bayley will continue to supply us for many years to come with our band music, which under his supervision is constantly improving, and will, if given half a chance, soon bear favourable comparison with that branch of music in any city on the continent.

THE CITIZENS' BAND.

This popular band will again be engaged at the Island this summer, where nightly concerts will be given. On Friday evenings concerts in the public parks, in conjunction with the Grenadiers' and Body Guards' Bands, have been arranged for by the civic authorities. The strength of the band will be thirty men, with the following well-known soloists:—Mr. Culley, piccolo; Mr. Trendell, clarinet; Mr. Clarke, cornet; Mr. Smith, euphonium and Mr. Clegg, xylophone. A new and large selection of music has been prepared, and the public may expect a ten weeks' feast.

The citizens of London, Ont., have secured Gilmore's Band for a grand concert on Thursday, June 7th. Special trains will run from adjacent points.

The concert tendered to Mr. Edward Fisher by the Choral Society, announced for the 29th inst., promises to be a grand musical event, comprising as it will the finest choruses from the many celebrated works which Mr. Fisher has produced, since the organization of his society, from the conductorship of which, we understand, he is now retiring. Mr. Fisher has worked long and arduously in the interest of music in Toronto, and his efforts are deserving of recognition on the part of the profession and public generally.

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

No. 2.—ELM STREET METHODIST CHURCH, TORONTO.

THE ORGAN.

ELM Street Church is fortunate in the possession of a two manual instrument, built by Messrs. S. R. Warren & Son, in 1877, (at Montreal), which is one of the finest organs of its class in the Dominion.

The following is the specification:—

Compass of Manuals, CC to A, 58 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

1 Double open diapason	Metal	58 notes	16 foot.
2 Open diapason	"	58 "	8 "
3 Violin diapason	"	58 "	8 "
4 Dulciana	"	58 "	8 "
5 Meloida (stopped bass)	Wood	58 "	8 "
6 Harmonic flute	Metal	58 "	4 "
7 Principal	"	58 "	4 "
8 Twelfth	"	58 "	2 1/2 "
9 Fifteenth	"	58 "	2 "
10 Mixture, 17, 19, 22	"	174 "	"
11 Mixture, 25, 29	"	116 "	"
12 Orchestral clarinet	"	46 "	8 "
13 Posaine	"	58 "	8 "
14 Clarion	"	58 "	4 "

SWELL ORGAN.

15 Bourdon	Wood	58 notes	16 foot.
16 Open diapason	Metal	58 "	8 "
17 Viol di gamba	"	58 "	8 "
18 Eoline	"	58 "	8 "
19 Stopped diapason	Wood	58 "	8 "
20 Claribel flute	Metal	58 "	4 "
21 Octave	"	58 "	4 "
22 Twelfth	"	58 "	2 1/2 "
23 Piccolo	"	58 "	2 "
24 Mixture, 17, 19, 22	"	174 "	"
25 Cornopeal	"	58 "	8 "
26 Oboe	"	58 "	8 "
27 Clarion	"	58 "	8 "

PEDAL ORGAN.

28 Double open diapason	Wood	30 notes	27 foot.
29 Bourdon	"	30 "	16 "
30 Violoncello	Metal	30 "	8 "
31 Contra posaine	"	30 "	8 "

MECHANICAL MOVEMENTS.

1. Swell to great, hitch down pedal. 2. Great to pedal, double acting piston under great manual. 3. Swell to pedal, double acting piston under swell manual. 4. Swell octave coupler, hitch down pedal. 5. Tremolo to swell, hitch down pedal. 6. Water engine.

PNEUMATIC PISTONS TO GREAT ORGAN.

1 Full great.
2 Positive—Full to fifteenth. Negative—Nos. 1, 10, 11, 12, 13, 14.
3 Positive—Nos. 3, 4, 5, 6. Negative—Nos. 1, 2, 7, 8, 9, 11, 10, 12, 13, 14.
4 Positive—Dulciana. Negative—Returning all others.

PNEUMATIC PISTONS TO SWELL ORGAN.

1 Full swell.
2 Positive—Full to Piccolo. Negative—Nos. 15, 24, 25, 26, 27.
3 Positive—Nos. 16, 19, 20, 26. Negative—15, 17, 18, 21, 22, 23, 24, 25, 27.
4 Positive—Eoline. Negative—Returning all others.

COMBINATION PEDALS.

1. Full pedal organ. 2. Pedal bourdon, returning all other pedal stops. 3. Fortissimo pedal, (full organ). 4. Piano pedal, giving soft accompaniment on swell with solo on great and proper pedal combination.

The tone of the organ is uniformly good, the string and reed stops being exceptionally fine. Space only admits of a brief mention of the notable points of this organ; first of which is the stop action, the only one of the kind, we believe, in Canada. It is a pneumatic action,—presenting to the performer at either end of the manuals two banks of keys, similar to the manuals, though somewhat shorter; corresponding with the keys are the name-plates of the stops, and on pressing a key in the lower bank the stop is drawn, and the corresponding key above rises, similarly by depressing the upper key the stop is taken off. The pressure needed is not as much as is requisite to perform on the manuals of an organ,—and from this statement our readers may gather an idea of the ease with which stops can be brought on and taken off. The stops can be manipulated very

rapidly by "playing" a scale, chord or arpeggio on the pneumatic keyboard. The patent for this stop-action is held by the Messrs. Warren.

As will be seen from the specifications, by means of pneumatic pistons, combination pedals, etc., great facilities are afforded the performer, and the Church is about to expend some \$500, in placing a pneumatic lever, etc., in the organ, to connect with all the stops, which will still further facilitate playing upon the instrument, and, in our opinion, make the organ (for a two manual) all that could be desired.

THE CHOIRMASTER.

Mr. H. M. Blight, the well-known baritone, is the choirmaster. He is a son of Mr. William Blight of the Lancashire Insurance Company (one of Toronto's best known citizens) and was born in Quebec (city) in the fifties. Being gifted with a fine voice, he, shortly after settling permanently in Toronto, became a member of the Philharmonic Society, and also of the Metropolitan Church Choir. Being thus brought under the instruction of Mr. F. H. Torrington, Mr. Blight made the most of the opportunities afforded, and though not exactly a pupil of Mr. Torrington's, owes, as he himself frankly admits, the greater part of his early musical training to the indefatigable conductor of the Toronto Philharmonic Society. Some seven years ago he was offered the post of choirmaster at the Central Methodist Church (Bloor Street) which post he held for five years, leaving it to assume his present position, which he has occupied for two years. Mr. Blight is an efficient choirmaster and has succeeded in getting together and training to a high degree of perfection a choir numbering some forty five or fifty voices, which has a widespread and enviable reputation as a body of singers.

As an oratorio soloist Mr. Blight is best known, having sung important parts at most of the oratorio concerts given in Toronto during the past five years, notably in Mackenzie's *Rose of Sharon*, Haydn's *Seasons: Messiah, Judas Maccabeanus, Israel in Egypt, St. Paul, Elijah, Eli*, and other well-known oratorios and cantatas.

THE ORGANIST.

Mrs. H. M. Blight is a native of St. Catharines, and studied the piano under Prof. Gagnieur of that city. It was at St. Catharines that Mr. Blight wooed and won the fair musician who is now his talented co-adjutor in his musical work. At the age of fifteen Mrs. Blight (then Miss Mary E. Lindsay) became organist of St. George's Church, St. Catharines, holding the position for some four years. After her marriage and removal to Toronto, she took up the study of the organ seriously, under Mr. F. H. Torrington, Mr. S. B. Whitely, and, for a short time, with Dr. Davies. In Toronto she has held the post of organist of St. Peter's Church, and also officiated for Mr. Torrington at the Metropolitan during his four months absence in England. She has been organist of Elm st., for the past six years, and we take this opportunity of congratulating that congregation on its good fortune in enjoying the services of such an accomplished musician. Mrs. Blight as an organist unites with a brilliant and precise technique, great capacity for registration, and deep artistic insight; she ranks high as a soloist, and as an accompanist, whether at the piano or organ, has few equals in Canada. Her repertoire

is large and varied, including Bach's "Giant" and D major fugues, all the Mendelssohn organ sonatas, preludes and fugues, the works of Guilment, Batiste, Scotson Clark, Wely, etc., and the standard oratorio and mass choruses, and oratorio and operatic overtures. In her overture playing her talent for registration is happily displayed, the tone color being well produced though without that painful exaggeration and straining after orchestral effects to which, alas, too many so-called organists sacrifice the dignity of the king of instruments.

THE CHOIR.

We give below the names of the members of the choir (soloists in italics), also a brief list of the anthems, etc., in use.

SOPRANOS.

Mrs. Jenkin, Miss Piddington, Miss C. Piddington, Miss Jackson, Miss Walker, Miss Fegan, Miss Broughton, Miss Doherty, Mrs. Scott, Mrs. Powell, *Mrs. Woodcock*, Miss D. Warner, *Miss E. Mallory*, Miss Ronan, Miss Bartholomew, Miss Lamb, Miss Hill.

ALTOS.

Miss Scott, Miss Mallory, Miss M. Scott, Miss Granger, Miss Pettigrew, Miss Warner, Miss Davidson, Miss McLean, Miss M. Doherty, Miss E. Ronan, Miss Dent.

TENORS.

Messrs. Spicer, Shortiss, Hewett, Crowson, Storey, Edmunds, Orr, Croyle, Gorrie.

BASSES.

Messrs. *Blight*, *Doherty*, Sieigh, Laughlin, Hill, Ellis, McFarland, Church, Glazier, Neff.

REPERTOIRE

Messiah, *Creation*, Weber's *Mass in G*, and *Jubilee Cantata*. *Te Deum*—Stainer, Dykes, Hopkins, Stegall, Smart, Jackson. *Jubilate*—Garret and Macfarren. *Magnificat* and *Nunc Dimittis*,—Hiles. "All ye who weep," Gounod; "Judge me, O God," Mendelssohn; "The Lord is Great in Zion," Best; "Sing unto God," "Stone him to Death," *St. Paul*; "Thanks be to God," *Elijah*; "I waited for the Lord," *Lobesgesang*; (Mendelssohn) "Gloria," *12th Mass* (Mozart); "Then round about the Starry Throne," "Let their Celestial Concerts all unite," *Samson* (Handel); "Lovely appear," Gounod; "O God when Thou appearest," Mozart; "Hallelujah," Beethoven; etc.

THE ONE-ARMED PIANIST.

COUNT ZICHY, the extraordinary pianist, says *The Queen* of London, never plays in public except for charitable purposes, being not only of high family but also possessed of ample means, and the singular and romantic facts with which his present extraordinary efficiency is connected insure him crowded audiences wherever he appears. Count Zichy has from childhood been a great lover of music, for which he has extraordinary natural gifts. As a youth he devoted himself to the study of the violin, on which he already attained great proficiency, when a terrible accident while out shooting turned the course of his life. It was found necessary to amputate the right arm, and it would have appeared to most persons that with this all hopes of an active career in art must be abandoned. But the indomitable character of the young Hungarian noble triumphed. In a year from the time of his recovery he had mastered the

most extraordinary difficulties on the pianoforte with his left hand, which remained to him, and now this one-handed pianist produces effects which, if the eyes were closed, would convince the listener that he was listening to two, and sometimes even four hands, upon the instrument.

THE QUAVERING VOICE.

MANY singers, especially young singers, fall into the habit of using the "tremolo" or "vibrato." The former is as the word implies, a trembling of the voice, and may be dismissed as simply vulgar and offensive. The "vibrato" stands on a different footing. It is impossible to pass a sweeping condemnation upon it, seeing it is adopted by nearly the whole Italian school—that school to which we are accustomed to look for the proper production of the voice. Where it does not arise from an unsteadiness due to straining the open tones in large theaters and music halls, it would appear upon analysis to be an exaggeration of the ordinary vibration which is essential to every well produced note. It enables the singer to obtain much greater power, a desideratum in opera singing and in the large concert halls, and, if kept within bounds, is not open to objection. But some singers use it to such an exaggerated extent that it is difficult to tell what note the singer intends to dwell upon. The voice is swayed backward and forward instead of resting on the note, and this exaggeration produces a most unpleasant sensation on a sensitive ear. There is one of our leading sopranos at the present day who will make a nervous person with a sensitive ear fidget on his chair from the irritation the singing causes; and yet her singing is always spoken of with enthusiasm by the entire press.—*Longman's Magazine*.

SUMMER SCHOOL FOR TEACHERS.

We understand that arrangements have been made for the above school being held in the Hall of the Education Department, during the approaching summer holidays. The classes will be under the direction of Mr. Alex. T. Cringan, Graduate and Licentiate of the Tonic Sol-fa College, London, England, and Director of Music in Toronto public schools. From the success which has attended Mr. Cringan's efforts with the teachers and pupils of the city schools we venture to predict that teachers who may attend the classes will receive instruction which cannot but be of great practical benefit in their own work of teaching music in public schools or classes.

From the prospectus we learn that a specialty will be made of the art of teaching music, and classes of pupils will be in attendance, by means of which the various methods of teaching will be fully illustrated, and commented on by students and teacher.

The Tonic Sol-fa system as a whole will be demonstrated as also its application to the staff, so that students will have an opportunity of testing to the utmost the assertion made by the promoters of the system, that the sol-fa is the best interpreter of the difficulties of the staff.

The sol-faists have had a hard battle to fight, but, by dint of perseverance and the irresistible logic of results they have succeeded in establishing the system in the public schools of the principal cities in the Dominion, although unaided by any form of Government authorization or support. We are pleased to notice that the Minister of Education has been led to recognize the value of the system, and are confident that the results will be equal to those obtained in England where the system has practically revolutionized the teaching of music in church and school.

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

TORONTO, MAY 15th, 1888.

MUSIC is to be placed on the regular curriculum of the Separate Schools, mainly through the commendable efforts of Father Chalandard, a talented musician who has done much for the divine art in our city.

* *

GILMORE'S BAND is announced to give three mammoth concerts at the Pavilion, under the auspices of the Philharmonic Society, assisted by star soloists and the chorus of the Society, which has the choral numbers now in active rehearsal under the baton of Mr. Torrington.

* *

IN THIS number will be found the second of our series of articles upon Canadian Organs, Organists, Choirs and Choirmasters. To make this undertaking a success it is essential that our friends in the country shall sustain our hands by sending in data upon which we may write up the principal organs, etc., at a distance from Toronto. Kindly take this hint, reader, and write us with full data, and greatly oblige.

* *

ON the 9th inst., some of Mr. Torrington's pupils gave a musical afternoon at Association Hall, among the number being Misses Katie Ryan, Fowler, Burnside, Taylor and Pearce. Mr. A. E. Curren also took part. The work of the young people attested the excellence and faithfulness of their training, and delighted the large and critical audience. A trio by Miss Pearce, Mr. Torrington and Mr. Corell, a 'cello solo by the latter gentleman, and two songs by Mr. Mockridge agreeably filled in the programme.

* *

A TONIC SOL-FA summer school of music is announced (see notice elsewhere), which will afford an excellent opportunity for the many members of the teaching profession who desire to do so, to acquire a knowledge of this excellent system. The moveable "Doh" has been conclusively demonstrated to be the solution of the problem of teaching children to sing, and tonic sol-fa combines with this principle

so many other good points that no singing teacher's education can be said to be complete, that does not include a knowledge of the system.

* *

THE Y. M. C. A. Orchestra, a new organization, under the direction of our talented flautist, Mr. J. Churchill Arlidge, gave a most enjoyable concert at the Association Hall, on the 24th ult. The orchestra was assisted by other well-known amateurs and professionals, with Miss Geikie, solo violin, and Mr. Lawson, solo cornet. The vocalists were Miss Langstaff, and Messrs. Curren, Sparks and Taylor, who acquitted themselves with their usual ability. This orchestra was started not with a view of entering into competition with any already in existence, but with a view to add another attraction to, and assist in the work of the Institution whose name it bears. The works in hand are unpretentious, and, as the conductor states, it will be a good school for ensemble playing, fitting its members for places in the orchestras of our representative societies.

REVERENCE IN CHURCH CHOIRS.

THERE is, we fear a growing tendency on the part of our church choirs to forget that their office in the church of God is to lead in acts of holy worship—pious acts that must not be levelled to mere performances. A case in point occurred quite recently. At a national society's gathering in a large church in this city, with a choir and organist of more than ordinary ability, the choirmaster assumed the role of *conductor* and the musical part of the service was attended with more circumstance, in the way of time beating and gesticulation, than would have held together a chorus of a thousand. This, with a constant unrest, nodding to singers as they entered, handing around copies of music, and whispering instructions, made what should have been worship, a burlesque. The functions of the conductor are altogether foreign to the duties of a church choirmaster. Conducting may be tolerated in the case of a festival, where a number of large choirs that have been training independently are taking part, but in that case the conductor is generally placed so that while the choirs can see him he is hidden from the congregation.

In two other instances (in churches in this city), where the choir is in the proper place, *i.e.*, the chancel, the soloists during the anthem left their seats and stood in the middle of the chancel to *perform* their parts. We heard of another case where a member of a choir adorned with long-sleeved gloves and low-necked dress, advanced to the chancel steps and after bowing to the audience (or, rather congregation,) sang her little piece. An encore would doubtless have been acceded to.

Andante for Organ.

B. GEDDES.

SOLO
STOP

ACCOM.

PEDAL

ANDANTE FOR ORGAN.

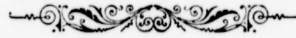
The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in a 4/4 time signature and features a slow, flowing melody in the upper staves and a supporting bass line in the lower staff.

*Repeat with air on Gl. Org. See above, and
accomp't on Sw. St. D and Fine G.*

The second system of the musical score consists of three staves, continuing the piece. It includes two instances of the marking "rit." (ritardando) above the top staff. The notation continues with the same three-staff format as the first system, ending with a double bar line.



FOR THE LITTLE FOLKS.




Belle Helen March.

(TO MY YOUNG FRIEND HELEN MACDONALD.)

F. SIMS.

Allegro

Tempo di Marcia.



The musical score for "Belle Helen March" is presented in five systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*mf*) dynamic and an *Allegro* tempo. It features a melody in the treble clef and a bass line in the bass clef. A *rit.* (ritardando) marking is placed above the treble staff, and a *f* (forte) dynamic is placed below the treble staff. The second system continues the piece. The third system is marked *Dolce* (softly) and includes a *mp* (mezzo-piano) dynamic marking. The fourth system concludes with the word *FINE.* The fifth system contains two first endings, labeled *1va* and *2va*, which lead to the final cadence of the piece.

BELLE HELEN MARCH.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It includes a first ending bracket labeled "Trio" above the treble staff. The dynamic changes to mezzo-forte (*mf*). The bass staff has a "2" above the first measure, indicating a second ending.

The third system features a piano (*p*) dynamic in the treble staff and mezzo-forte (*mf*) in the bass staff. The melodic line in the treble staff is more active, with many sixteenth notes.

The fourth system concludes the piece. It includes first and second endings labeled "1va" and "2va" above the treble staff. The dynamic is piano (*p*). The piece ends with a double bar line and repeat dots. The instruction "D.S. AL FINE." is written above the treble staff.



It is gratifying to note the progress of art in our musical services, but at the same time we must be sure it is genuine. If not genuine it will only work its own ruin, and fail in its mission in the church.

The famous Richard Hooker very quaintly says:—
 "In church music, curiosity and ostentation of art, wanton or light or unsuitable harmony, such as only pleaseth the ear, and doth not naturally serve the very kind and degree of those impressions, which the matter that goeth with it leaveth or is apt to leave in men's minds, doth rather blemish and disgrace that we do, than add either beauty or furtherance unto it. On the other side, the faults prevented, the force and equity of the thing itself, when it drowneth a notterly, but fitly suiteth with matter altogether sounding to the praise of God, is in truth most admirable, and doth much edify, if not the understanding, because, it teacheth not, yet surely the affection, because there it worketh much. They must have hearts very dry and tough, from whom the melody of psalms, doth not sometimes draw that wherein a mind religiously affected delighteth."

This, reduced to modern English is just as apropos to day as when first written.

In the service of the church we are to sing "with the spirit and understanding also." And it would be well for choirmasters to confine the development of the *understanding* to practice nights, and leave some opportunity for the spiritual in the services.

The chief points to keep in view are—first, the Holy Being, to Whom praises are directed; second, the Sanctity of the House of God, consecrated to His service; third, the hallowed words which should come from the hearts of the worshipers; and last of all, the utter insignificance of our own part, in the great congregation.

If these are well impressed upon the hearts and minds of our church singers, concert room conventionalism will never intrude. The finer the religious sentiment in the singer, the better will it be expressed in music. Melody from the heart does not as a usual thing, require to be, as it were, wriggled out by shaking the body, or embellished by facial distortion; and a swirl of both arms with a conceited jerk of the head is not a dignified manner of finishing.

Mr. Ernest Longley, of Maitland, Ont., has gone to Germany to complete his musical studies.

Mrs. R. O. Smith is a candidate for the position of organist of Trafalgar Street Methodist Church, Mitchell.

Mr. Geddes, organist of St. Paul's Church, Toronto, assisted by Miss Bambridge (vocalist), gave a recital at St. Paul's Church, Uxbridge on Friday, April 20th.

Mr. J. W. F. Harrison, late organist of Jarvis Street Baptist Church, has been appointed organist and choirmaster of St. Simon's Church. To mark the high esteem in which he is held, the members of the Jarvis street choir presented him with a handsome testimonial on his retirement.

HOME AND FOREIGN NOTES.

CANADIAN.

TORONTO.

THE GOLDEN LEGEND.

It is safe to say that no musical event of the season now drawing to a close has so much engaged the attention of the more intelligent portion of our musicians, whether professional or amateur, as the performance of Sullivan's *Golden Legend*. Torontonians generally may not be aware of it, but it is nevertheless a fact that, across the ocean, our fair city is rapidly winning for itself an enviable reputation as a musical centre, and to our Philharmonic Society is due in a large measure the credit of this, for by its commendable enterprise and energy in undertaking and carrying to so successful an issue the more important works of living composers, it has placed Toronto prominently before the world of music as a city that in the Divine art, as well as in other important matters, is willing and able to keep fully abreast of the times, and upon occasion, even to take the lead in any commendable direction.

On the evening of the 8th inst., the Society scored another success and at the same time added another to the long list of new works brought for the first time before Toronto audiences by its agency. That list now reads: *Redemption* (Gounod), *Crusaders* (Gade), *Fair Ellen* (Bruch), *Rose of Sharon* (Mackenzie), *Mors et Vita* (Gounod), *Spécire's Bride* (Dvorak), and *The Golden Legend* (Sullivan). We think no member of the Philharmonic Society can read over that list without experiencing a feeling of pardonable pride. When it is remembered that the works have not been "scamped," but that the music has been produced with full chorus and orchestra, and, practically, all the effects indicated by the composers, we have no hesitation in saying that the work that has been accomplished is work of which any society might be proud, and it testifies not only to the enterprise of the executive of the Society, but also to the indomitable perseverance and ability of its talented conductor.

The Golden Legend was no exception to the rule, as regards completeness of rendition, being given with all the choral effects and orchestral coloring indicated by the composer, by a chorus and orchestra equal to any the Society has yet brought before its patrons.

Of the work itself we can only afford space for a brief description. Exclusive of the prologue and epilogue it comprises six scenes, in which is told the touching story of the pure-hearted devotion of Elsie, a plain yeoman's daughter, to the afflicted Prince Henry; how, to save him from the grim hand of death, who is slowly but surely fixing his terrifying grasp upon the hapless prince, she voluntarily offers her life as the redemption of his, and at the last moment, snatched from the jaws of death, lives to wed the prince, who is miraculously cured of his dread disease.

Speaking of the music, we can sincerely say that the work contains a smaller proportion of uninteresting writing than any we have read for some time. While we would not for one moment seek to rob the composer of his well-earned laurels, we trust we may be permitted here to lay upon the tomb of the departed poet a garland of gratified remembrance, for to his poetic inspiration, purity of style and elegance of diction Sullivan owes a libretto of unique and sustained interest, a model of form and artistic conception, which cannot but have aided him in the work of composition. Any one who has tried it knows the strain involved in the attempt to set awkward wording and commonplace ideas to music; while scholarly style and elevating sentiments lead naturally to the conception of true music, when the composer is a man of ability, and has the true insight whereby one artist divines, appreciates and expresses the ethereal conceptions of another.

To return to the score. The bold, if somewhat conventional treatment of the storm in the prologue, in which our composer displays a thorough command of the technique of his art, forms a happy contrast with the choral of the choir with which the prologue ends, and at once inspires the listener with confidence in the author. A restless and melancholy movement opens the first scene and introduces Prince Henry who, sighing for the "tranquility of endless sleep," is startled by the entrance of Lucifer, disguised as a travelling medico, and, with a touch of true humour, after

the introductory flash of lightning (piccolo and flute)—which by the way we hardly approve, as such imitative effects belong properly to the "Barnyard Polka" school, although Haydn has similarly depicted the "cheerful" roaring of the "tawny lion" and the sinuosity of the "worm."—Sullivan adapts his orchestration to the scholarly garb, and accompanies the fiend with music learned enough to satisfy the most ardent admirer of the contrapuntal style. Lucifer's panegyric on alcohol has a most remarkable accompaniment, which Joseph Bennett alleges is intended to represent the dancing and shining of the "little wavelets" of the liquor with which the fiend is tempting the Prince. This is taxing poor Sullivan with the "Barnyard Polka" style with a vengeance; and perhaps Mr. Bennett will excuse our adding to his idea the suggestion that possibly the uncertain and unstable character of the bass in the passage referred to is intended to depict the effect of alcohol upon its votaries. Far happier is the accompaniment to the Prince's lines "golden visions wave and hover." (The student will mark the throbbing pulsation of the bass at intervals of two bars).

Scene II opens with a lovely bit of orchestral writing and introduces for the first time a theme which in the epilogue serves as the subject of a short fugue, which, with Ursula's song, leads to the Evening Hymn "O gladsome Light," which is a model of simplicity, purity and sound harmony, and will amply repay careful analysis. Note "and seeing the evening twilight," a passage in regard to which one is in doubt whether to admire more the masterly effect, or the simplicity of the means employed. The close on the sustained tonic and dominant is perfection.

But we must pass on to Scene III, which throughout faithfully portrays the spirit of the poem; the orchestration is singularly happy, while the conversation runs on in flowing measure until interrupted by the chant of the pilgrims, and from that point the interest grows apace. Lucifer, in his pilgrim's dress, scornfully joins in the ensemble, leading up to a minor climax, after which the orchestra has another fine "bit," suggestive of the restless rolling sea, which the party are now approaching, the murmur of the waves becomes more and more distinct, and the scene ends with Elsie's song "The night is calm," repeated as a chorus, by the attendants, with very good effect.

Scene IV, opens with Lucifer's scholastic accompaniment, leading to the dialogue between Lucifer, Elsie and the Prince which is very well conceived, and is followed by a fine chorus "O pure in heart." From this point the interest is rapidly intensified, incident following incident, and all the resources of the orchestra are taxed to give adequate expression to the varied emotions of the characters in action, the scene ending with the resolute cry of the Prince and attendants as they burst open the door and rush in to rescue Elsie from her threatened doom. Having reached the climax of the story, the composer in Scenes V. and VI. wisely guards against the dangers of anti-climax, and the music is quiet and soothing. The noteworthy point in the epilogue is the Fughetta on the subject previously mentioned, led from the sopranos down, and worked out in a musicianly manner, (though somewhat briefly, considering the length of the subject), and leading to a unison close magnificently treated.

Taken as a whole *The Golden Legend* is a work that will stand the test, and were the orchestration less difficult, it would doubtless become very popular. Why will modern composers lock up their ideas with remote keys which baffle the efforts of all but skilled professional players,—and which even under the most favorable circumstances lead to intonation (especially in the string section of an orchestra), which it is painful to speak of, to say nothing of the loss of tone. "The Deed Divine" would "burn and shine" far more brilliantly in D than in E, not to mention such keys as G \flat , F \sharp , etc.

The soloists were (Ursula) Mme. Guilia Valda, soprano; (Elsie) Miss Adelaide Forseman, contralto; (Prince Henry) Mr. Whitney Mockridge, tenor; and (Lucifer) Mr. Geo. H. Prehn, basso. The orchestra numbered 58 pieces, including the Mendelssohn Quartet and Herr Ludwig Corell, (cello), and ten amateurs only. The chorus numbered 260 voices. Conductor, Mr. F. H. Torrington. Of the performance itself, we think the musical public of Toronto may consider it a very good interpretation of the work, and the Philharmonic Society may be congratulated on the manner in which it was received.

Mme. Valda sang with her accustomed good taste. Miss Forseman, a stranger to us, won the good opinion of the audience by her sweet voice and unassuming manner. Mr.

Mockridge always sings gracefully and expressively. He sang his part, which is not very brilliant, with artistic finish. Mr. Prehn, notwithstanding the difficulties of the English pronunciation, gave a characteristic interpretation of his part.

The orchestra—the great factor of the concert, which either makes or mars its success, and also comes in for the most adverse criticism—was on this occasion really good, embracing as it did all the best available talent in the city together with reinforcements from the northern States. The orchestration is difficult; the remote keys, the constant change of time marks, irregular grouping of notes at awkward intervals, and the dividing of instruments of the several groups, demanding the very closest attention of the performers. We can truthfully say that, with the disadvantage of only two full rehearsals, the orchestra played honestly, and with commendable fidelity to the composer's marks and the conductor's reading.

The chorus, the full strength of which is not taxed to any extent, was excellent, and its ready response to the conductor admirable. The choral parts which deserve special mention were: the ecclesiastical plain song, tenors and basses in unison, with organ accompaniment. Mr. Jeffers did the best he could with a good reed organ, but the effect with a real church organ would have been sublime. The Evening Hymn "O gladsome Light," unaccompanied, was beautifully rendered, though light and shade were not so well defined as at the rehearsal, and there was a slight declension in pitch. "O pure in heart" was a perfect gem; accentuation, time and expression being splendidly marked. The choral epilogue brought out the combined strength of chorus and orchestra, which for volume, breadth and evenness of tone was magnificent, forming a noble finale to the work.

The second part embraced the following: Overture, "Ruy Blas" (Mendelssohn), by the orchestra; Aria, "Ah! Forse e lui," *Traviata* (Verdi), Mme. Valda; Cavatina, "Salve dimora," *Faust* (Gounod), Mr. Mockridge; a Quintette by the Mendelssohn Club, closing with a solo and chorus from the *Jubilee Ode* (Dr. Mackenzie).

JUVENILE SELECT CHOIR CONCERT.

On Friday, the 4th inst., a very enjoyable evening was spent at Victoria Hall by the audience assembled to do honor to Mr. Cringan's "Juvenile Select Choir" and the Girls' Calisthenic Class of the Victoria Street school, trained under the able direction of Miss Cowan and Capt. Thompson.

The choir fully sustained the record won on its first (semi-public) appearance, singing in a manner that left the most agreeable impression upon the large audience, and demonstrating by two severe tests, that its members can readily sing at sight. The first test, singing from the "hand signs" under the direction of a youthful member of the choir (Master Andrew Craig) was the most critical, as the little improviser took the youngsters over some truly astonishing progressions and intervals, including such "snags" as from tonic *up* to leading note, leading note *down* to tonic, super-tonic *up* to leading note, leading note *down* to sub-dominant, mediant *up* to leading note (!), etc. The other test was a sight-test from an exercise in two parts, written especially for the children, which although apparently simple to look at, really involved some great difficulties of intonation, which the children, however, readily overcame, coming out of the test with flying colors. We must explain that the exercise was an original one in D \flat major, and was only printed on the day of the concert, being handed to the chairman a couple of minutes before the test.

Not the least significant portion of the entertainment was the Exercise and Broom Drill by the Calisthenic Class, performed under the command of Capt. Thompson, in strict time, to music, with astonishing precision, perfection and "snap." The entertainment, by unanimous request of the audience, is to be repeated in one of the large rinks, or the Pavilion Music Hall, so that a larger number of the citizens may have an opportunity of enjoying the efforts of the children. The musicians of the rising generation will owe a debt of gratitude to Mr. Cringan for his untiring devotion in the cause of music in our public schools. What Mr. Cringan is doing for the children's voices, Capt. Thompson is doing for their bodies, and as Mr. Hughes (the Inspector, who very ably filled the chair—explaining everything clearly and tersely, and without wasting any time), said, "The day will soon come when wise men the world over will come to Toronto for wives!" We would add that, judging from the

skill and power which the young maidens displayed in handling their *brooms*, the aforesaid wise men will thenceforth be kept in very good order.

Solos:—"Evening Bells," Lizzie Harris; "Father's a Drunkard," Louie Nixon; "Blue Alsatian Mountains," Amy Hunter; "Beautiful Isle of the Sea," Alice Klingner. Duet: "O Wert Thou in the cold Blast," Alice Arthur and Alice Klingner.

MADAME CARRENO'S RECITAL.

Which took place at the Pavilion on the 19th ult., was attended by a very large, fashionable and appreciative audience. This was to be expected, as she has thoroughly established herself as one of Toronto's greatest favorites. Although Mme. Carreno has frequently played at concerts here, if we mistake not this was her first recital, and therefore the first opportunity she had of displaying her wonderful versatility of talent. Opening her programme with the great dramatic Sonata of Beethoven, the "Appassionata," Op. 57, she then gave compositions of the best modern composers, including Chopin, Scharwenka, Vogrich, Tschaiowsky, Macdonald, Rubinstein, Liszt, and a cleverly written number of her own, all of which it is only necessary to say she rendered in the most artistic and gratifying manner. Space will only admit of our giving a general view of her style of performance. Although her *technique* is such as puts to naught anything like difficulty, she never seems to make use of it as a means of display, but as a legitimate means to an end, as she seems to love more to use the notes of a simple air giving them that intense expression that reaches the soul and gives the greatest delight to those who are capable of appreciating her feeling. She seems to us to try to vie with the effects of the different instruments of an orchestra, giving the sweet singing tones of the flutes and violins in her melodies, the rich and full tones of the tenors and cellos when in their region, with the full and crashing power of the full orchestra when a *fortissimo* is required, never losing sight of quality of tone, and thus displaying true pianoforte playing in its best light. In a word she is truly one of our greatest living pianists, and can never receive too hearty a reception. The other performers, Mme. D'Auria, Mons. Boucher and Mr. Schuch, acquitted themselves with their usual ability, making the whole performance one of the richest treats we have had this season. Messrs. Suckling & Sons were the *entrepreneurs* of the Recital.

THE MENDELSSOHN QUINTET CLUB.

Notwithstanding the number of concerts and other attractions, this famed organization delighted quite a large audience at the Pavilion on the 9th. The performance was altogether artistic, but not quite up to the standard of former years. Probably the *rougher* work of the previous evening in the *Golden Legend* was demoralizing. The two movements from Raff's quartet, "The Miller's pretty daughter," (*a* Declaration, *b* The Mill) were beautifully played and thoroughly appreciated. Mr. Ryan's fantasia for clarinet was a gem, both in arrangement and execution. The andante from Beethoven's Quartet (op. 18) was also unique. Mr. Louis Blumenberg's cello solo was a marvellous exhibition of technique, which will, we are afraid, tend to discourage some of our ambitious amateurs. Of the other soloists little need be said other than that they are artists, and play as such, but we need not go beyond Toronto to hear their equals. Miss Annie Carpenter's solos were sung very acceptably. The slight deviation from the programme was entirely overlooked by the audience, judging from the generous applause and numerous encores.

ONTARIO LADIES' COLLEGE CONCERT.

The musical department of the Ontario Ladies' College, Whitby, gave a successful concert in aid of the Newsboys' Home on Friday the 27th ult., at the Pavilion Music Hall. The principal item was "Cinderella," a fairy cantata for ladies' voices (with recitations), by Carl Reinecke, a work of some merit, which was well received. Of the miscellaneous portion of the programme we must not forget to mention the Liszt Rhapsodie (No. 8) played by Miss McHardy in promising style; the Overture "Oberon," (eight hands), Misses Gregory, Thom, Ketchum and Gross; and last, but not least, "Softly sighs" (Der Freischütz), sung very well by Miss Hatch. Mr. J. W. F. Harrison, musical director.

TESTIMONIAL CONCERT.

At the Pavilion Music Hall, Thursday evening, May 10th, a testimonial concert was tendered to Toronto's favorite songstress, Mrs. Agnes Thompson, and the flattering reception given to the fair *beneficiare*, must have been very gratifying to her. Madame Boucher, Miss M. Burdette and Miss Robinson, Messrs. Whitney Mockridge, E. W. Schuch, F. Jehin Prume, F. H. Torrington and E. W. Phillips, contributed to a choice programme. The concert, as we might expect from the above named executants, was a splendid success.

THE SCHUBERT VOCAL QUARTET.

The concert given by this excellent organization was poorly attended. A capital programme was presented, the performance was admirable, and the Schubert men deserved a crowded house. The Mehan Quartet met with the same fate on its last visit to Toronto. How is it Toronto gives really good part singing the cold shoulder? Free concerts by these artists at the churches, on Sunday, seem to be better appreciated than the legitimate ones of their own.

DR. LOUIS MAAS.

The students and discriminating lovers of piano music who were fortunate enough to be present at the recital, on Saturday evening, May 12th, were evidently delighted with the choice programme presented. As will be seen, it was not so severely classical as to make it unpopular with the average concert-goer. Dr. Maas is a master of his instrument, with strong individuality, and artistic instincts, and his playing was received with the utmost cordiality. Miss Maud Harris, who played the accompaniments admirably, is a pupil of Dr. Maas, and is now in the profession in Toronto. Miss Adelaide Taylor, the vocalist, contributed much to the success of the evening's entertainment, as also did Herr Corell, who played as charmingly as ever, giving Popper's Gavotte with his usual finish and masterly freedom. The Goltermann movement exhibited his fine tone to great advantage.

The following is the programme:—Grand Polonaise, in E Major, (Liszt) Dr. Maas; Violoncello, andante, (Goltermann) Herr Corell; (*a*) Dance of the Dervishes, from the *Ruins of Athens*, (Beethoven), (*b*) Valse, in A Major, (Schubert) Dr. Maas; Song, "But the Lord is Mindful of His Own," (Mendelssohn) Miss Taylor; (*a*) Feuer Zauber, Magic Fire Scene from Opera *Walküre*, (Wagner), (*b*) Valse Caprice, E flat, (Rubinstein) Dr. Maas; Song, "The Dream," (Dolores) Miss Taylor; Venezia e Napoli, Tarentelle and Canzonette, (Liszt) Dr. Maas; (*a*) Violoncello, "Spinning Song," (Hollaender), (*b*) Gavotte, (Popper) Herr Corell; Wedding March and Dance of the Elves, (Mendelssohn—Liszt) Dr. Maas.

MONTREAL.

THE PHILHARMONIC CONCERT.

The impression created by the last two concerts was that they were good enough, and yet not as good as they ought to have been. It is safe to say that the society has regained its position in the minds of the musical people of Montreal. The task set for Wednesday, April 25th, was to produce Mozart's *Requiem*, and Hofman's *Melusina*, and Queen's Hall was filled with an audience which came as much to hear how the society would acquit itself as to enjoy good music, but as the evening passed, this attitude of criticism changed to one of pure enjoyment. The first part was *The Requiem* from the pure and classical Mozart. Miss Hubbard took the place of Miss Dalton at one day's notice, and showed great skill in reading to take such a quantity of music at first sight. Even though the *Melusina* is not the most difficult music, it takes great command of reading and voice to master it at once. Miss Hubbard has great power in the high notes, as she showed in making a grand crescendo on a high A in the *Melusina*, taking it quietly and holding it through bar after bar. Some of her lower notes—even so high as C and D—were not quite so sweet, and in general there was a forcing of the medium tones. In both her voice and Miss Edmunds' there is a certain tremolo, an unfailing sign of undue straining of the vocal chords and larynx. But Miss Edmunds has a rich and powerful contralto. She attacked her higher notes with an outburst that gave a sense of lack of finish. Her part is not a prominent one and her rendering did

not bring out the individuality she may possess. In the quartet her voice showed to good advantage, also in the trio of the *Requiem*. Mr. Power had also a part that did not allow much scope. His work was quietly done and with pains, though his voice lacks the fulness and freedom that comes with acquired ease. In praise of Mr. Lamson's method too much cannot be said. His freedom and purity of tone, his perfect control of the breath, the clear enunciation and sympathetic and refined interpretation were such as Montreal does not always hear. His rendering of the song "I know the spot" was very delicate. Though the encore was merited it was a pity that the artistic effect of the whole was a little marred by the repetition. It was quite impossible to return to it and show the same forgetfulness of self—"the spirit was in the letter lost," Mr. Stancliffe suffered by contrast, but in any case his tones are a little unending. The chorus seemed to enter into the spirit of the *Melissa* more fully than in the *Requiem*. The lighter parts were graceful and tripping and the tone fresh and well sustained, but in their attack on A in the chorus "Foul witch recall" it cannot be truthfully said that the tone was true. But the "Lachrymosa" was rendered with a spirit that was almost devotional. In chorus ten the volume of tone was really fine. The same spirit was also evident in the closing line of chorus four at the words *Salve me fons pietatis*. One rehearsal is not sufficient to blend the many elements that go to form the orchestra, and the work of the double basses was a trifle crude. In the latter part of No. 6, part 1, there was an evident confusion. The indefatigable work of Mr. Coutre, the conductor, in his self-sacrificing devotion to the cause of art, can not be over-estimated. If the results would show a full return for his faithfulness and energy the Philharmonic chorus would hardly stop short of perfection. On the whole the effort last of night was a visible step in this direction.

Haydn's oratorio *The Creation* was given the following evening with a vim and power that was fairly creditable and pleased the exceptionally large audience present. Taken as a whole, the rendering was satisfactory and the choir sang with certainty throughout, being weak in but few passages. So embued were they with the spirit of the piece that at times they sang with more force than was absolutely necessary, a fault far less reprehensible than that of the lack of *verve* and spirit. The chorus "Despairing cursing rage attends their rapid fall," was particularly well given, as was the solo and chorus "The marvellous work." The concluding chorus of the first part, "The heavens are telling the glory of God," was, perhaps, their finest effort, being given with a vivacity and sympathy at once telling and truthful. In the second part the two choruses, "The Lord is great and great his might," and "Achieved is the glorious work," were well wrought out, and showed careful study and application; they were given with a fullness and feeling that the Philharmonic has rarely attained, eliciting well deserved applause. The final chorus, "Sing to the Lord ye voices all," was a fitting conclusion to the oratorio, and certainly deserves special praise. The soloists were Miss Hubell, Mr. W. J. Winch and Mr. Gardner Lamson. Miss Hubell the soprano, took the parts of *Gabriel* and *Eve* very satisfactorily, singing with care and evident appreciation of the difficulties. While it cannot be said she was entirely successful throughout, yet her renderings showed great knowledge of technique and much ambition to succeed. Owing, perhaps, to a lack of preparation, certain passages were given with undue haste. She did remarkably well however, and was received with hearty approbation. Her rendering of the air, "On Mighty Pens," was particularly good, the words, too, being clearly enunciated. Mr. W. J. Winch, the tenor, was in remarkably fine voice, singing with a sweetness and clearness that was admirable. His rendering of the air "In native worth and honour clad," was an interpretation rarely equalled here, being refined and sympathetic. It elicited long and continued applause. In the trio "On These each living soul awaits," he was very effective. Mr. Gardner Lamson, the bass, had a good deal to do and sang his various recitatives and airs with a satisfactory completeness and finish. His voice is under excellent control. He fully sustained the gratifying impression made on the previous evening, singing, if possible, somewhat more freely and with fully as clear and fine a tone. He was thoroughly *en rapport* with the spirit of the oratorio and was heard throughout with rapt interest and close and critical attention. The thirteenth season of the Montreal Philharmonic society thus

closes satisfactorily and the conductor, Mr. G. Coutre, deserves congratulation, and the choir praise, for the results attained.—*Gazette*, 27th April.

JUVENILE MUSICAL FESTIVAL.

The children's musical festival in the Queen's Hall Friday evening, April 27th, was as delightful as for the most part it was novel to a Montreal audience. Some three hundred girls and boys from the protestant schools, under the direction of Mr. J. J. Dawson (The exponent of the Tonic Sol-fa musical system in Montreal), sang a number of songs, with surprising steadiness, harmony and not a little art, while their exercises on the modulator, telling notes by ear, manual sign exercises in one and two parts, were gone through with such accuracy and intelligence as to call forth the loud applause of the large audience which filled the hall. Three hundred pairs of eyes followed the teacher's hand, and responded to every movement with a vocal note; on listening to the tones of the piano, the children reproduced the notes in writing, and sang them correctly; or, again sang the music, and then the words of a song placed in their hands then for the first time. The exercises were exceedingly interesting. Louisa Peat, Lottie Simpkin and Mildred Fee, in recitation; May G. Appleton, (a little toddler, hardly reaching the keys) at the piano; and Herbert Lewis, on the violin, agreeably and skilfully diversified the proceedings.

GENERAL.

There is evidently a dearth of organists in Mitchell, Trinity, and Trafalgar st. churches being without those functionaries.

Mr. F. W. Millar, Bandmaster of the 57th Batt. Band, Peterboro, has been offered a substantial inducement to remove to the Northwest.

The Methodist Church of Newcastle, Ont. loses one of the leading members of the choir, by the marriage of Miss Anne Brown, to Mr. E. Brittain of Toronto.

Walkerton will hold a grand band tournament, August 1st and 2nd, which promises to be an attractive affair. Special rates are being arranged with the G. T. R. from various points.

The Port Hope Y. M. C. A. monthly concerts are very popular judging from the crowded houses. The following ladies and gentlemen took part in the last one, given April 18th:—The Misses McSweyn and King (of Lindsay), Miss Trevorrow, Miss Holdsworth, Miss Scrimgeour, Miss Dunoon (accompanist), Mr. F. H. Philp, Mr. H. H. Jones, and Mr. Brundrett. This was one of the most successful of the series.

An innovation in Roman Catholic church music, was recently introduced at St. Peter's Cathedral, Peterboro. At the eight o'clock mass a choir of thirty boys, under the direction of Prof. Doucet, rendered all the choral selections and solos with credit to themselves and their instructor, and afforded indeed a pleasant surprise to the congregation. The idea originated with His Lordship Bishop Dowling some time ago, and has been brought to a successful issue by Prof. Doucet.

At the anniversary of the Peterboro Y. W. C. T. U., held in the rooms of the Union, Tuesday evening, April 24th, the following programme was excellently presented:—Quartet, "Soldier's Farewell," Y. M. C. A. Quartet. Duet, "Swedish Wedding March," (Soderman), Miss Bradburn and Mr. W. H. Dingle. Song, "I fear no foe," Mr. F. Annesley. Song, "When the tide comes in," (H. Millard) Miss Schofield. Duet, piano and ocarina "Gondolier Waltz," Miss K. B. Annesley and Mr. F. Annesley. Solo and Quartet, "Let me dream," Y. M. C. A. Quartet. Closing with the national anthem.

According to predictions, the Caldwell concert at Bowmanville was a society event of great success; it was a fat concert but a lean treasury. The hall was literally packed, chairs in the aisles. Mrs. Caldwell was eminently the star of the evening, and sang her numbers as only Mrs. Caldwell can. Mrs. Nicholson is really an artiste in her particular style of singing and proved a favorite. Mr. Schuch fell far short of expectation; his singing is spirited and robust, but that said all is said. In local talent, Miss Maud Fairburn (a debutante) in her violin solo, Misses McLaughlin and Armour and Messrs. Keachie and Brown deserve special mention.—Correspondent *Port Hope Times*.

The Regina Brass Band seems to have got into shape as it is announced to play every Saturday.

Handel's *Samson* will be given in Brockville, at an early date. The chorus under the direction of Mr. Telgmann, has been doing good work, the rehearsals being well attended, and considerable enthusiasm manifested. The soloists will be Miss Braniff, Miss Smart, Miss Koyle, Miss Webb, Miss French, Messrs. Coates, Turner, Crawford, and Fulford. The proceeds of the concert will be donated to the Hospital, an object thoroughly in unison with Handel's own benevolence; from twenty-eight performances of his *Messiah* about \$55,000 was devoted to similar institutions in England. Mr. Telgmann deserves the hearty appreciation of his fellow citizens.

The Brockville *Recorder* says "The City of the Thousand Islands" is behind no place in Canada in point of musical talent and culture, and the production of this oratorio will show it."

An excellent entertainment, in aid of the Band, was given in the concert room of the Town Hall, Regina, on Monday, April 23rd which drew a very large audience. The programme comprised the following:—Piano solo, Mr. G. H. Betournay. Duet, "I wander'd in my dreams," (Wade) Mr. and Mrs. Dixie Watson. Song, "The Maid of the Mill," Mr. Dixie Watson. Duet, "In the Starlight" (Glover), Mr. and Mrs. J. F. Mowat. Song, "See'st Thou at Even," Mrs. Watson, with violin obbligato by Mr. Jas. Brown. Enthusiastic recalls greeted every number. The second part of the programme was filled with a prophetic drama in three acts, "The Coming Woman," or "The Spirit of '96." The *dramatis persone* were: Miss Blair, Regina's favorite amateur, who impersonated "Wolverine Griffin," female orator and practical campaigner, in a manner which called forth almost continual bursts of applause and laughter; Miss Mary Irvine, who filled the part of "Mrs. Badger"—a lively, cheery widow tax assessor—in a way which would do credit to an experienced actress; Miss Dodd, who, as "Victorine Wigfall," although this was her first attempt, took her part courageously, and with excellent effect. Miss George completely lost herself in the stately and austere "Chief Justice Wigfall," and Sergt. Dunne impersonated "Mr. Wigfall," the weak-minded, disheartened and woman-ruled "man," with his well-known advice. Mr. F. H. Hoskin's part, "Tom Carberry," the sweetly innocent young man who was the object of the schemes of the "designing fathers" and proposing daughters, was acted carefully and well. The Band's funds will doubtless receive a substantial addition from the proceeds of the concert.

The Ogdensburg orchestra furnished the music of the bachelors' ball recently given in Brockville, and the *Times*, criticizing the performance says:—"There is only one of last night's orchestra that can lay any strong claim to being a musician, that is the pianist. The drummer had muscle, the other necessary attainments were lacking, the trombonist was never in tune, he was always flatter than a worn out hand organ, the piccolo-flute man was not bad on the flute, but when he took up the piccolo every musical tooth in the house got on edge. The clarinetist was passable, the cornetists might as well have had five cent horns, the bass fiddle was seldom noticeable, and if there was a 'cellist his bow was soaped. Altogether if it had not been for the strenuous (we use the words advisedly) efforts of the violinist and the good playing of the pianist the whole music would have been a miserable failure. We have spoken at greater length on this matter, perhaps than the subject deserved, but we wish to demonstrate clearly the nonsense of paying big money for the purpose of bringing two good musicians and a lot of dummies, with more gall than musical ability, from Ogdensburg, to furnish music not half so good as the five men of the Brockville orchestra could give. We hope that the next bachelors' or citizens' ball will patronize home talent and thereby save money, keep what money is expended in town, and have better music. To the Ogdensburg orchestra we would give a word of advice. Get your violinist a passably good instrument, prune out the blaring brass players, get in a couple more string instruments, cut off the drummer (you might get him a job in a blacksmith shop), hang on to your excellent pianist, have your flute player stick to his flute and leave the piccolo alone, and having done this, settle down to practice some new music, and in practicing endeavour to overcome the habit of humoring the pieces (that does very well for a concert selection, but it is hard on

a waltzer to be jerked up and rushed by turns) and stick to the time. If you do this you may in time be worthy of the engagements which your nerve has secured for you in the past.

OUR GERMAN LETTER.

LEIPZIG, APRIL 20th, 1888.

Our Season at the Gewandhaus is concluded, and a grand conclusion we had in Beethoven's Ninth Symphony. The performance of this the greatest of Beethoven's symphonic works occupied an hour and a half: the allegro, grand and powerful, followed by the brilliant scherzo, the solemn adagio and the glorious finale, accompanied by the Thomas Schule Choir and the Gewandhaus Chorus, with the four best artists from the Neue Theatre as soloists, made a whole such as it is almost worth half a life to hear. During the session we have had performed the orchestral works of Cherubini, Bach, Mozart, Beethoven, Haydn, Schumann, Mendelssohn, Von Weber, and of living composers, Brahms, Tschaiowsky, Grieg, Scharwenka, Reinicke, Gade: and Richard Strauss. The instrumental soloists who appeared have been; (Piano), Eugene D'Albert, Sophie Menter, Fanny Davis, Margerethe Stern and Herren Wendling and Reiberg (of the Conservatory), (Violin), Joachim, Sarasate, Brodsky, Petere, Zajze, ('Cello), Schroeder, Klengel, Hausmann, Albertini, Vocal Soloists, Frauen Morau, Olden, Baumann, Löwy, Frauline Spies, Lederer and Herr Hedmondit; Of all these artists except Wendling and Reiberg, one need say nothing as their names are too well known to need praise from me. Of Wendling and Reiberg as well as a host of others, whose names it is not worth while to mention, I can only ask as many others have done, "Why were they asked to take part in the great Gewandhaus concerts?" as certainly they have no artistic merit: but this is only a small blemish on the management of these concerts, as a whole they have been so near perfection that to be present at them was unqualified enjoyment to the lover of the truly beautiful in music. In opera we have had the last month only *Tannhauser* of Wagner; *Mignon* beautifully put on the stage, (Frauline Rauthauser making an incomparable Mignon); Meyerbeer's *Prophete* and *Huguenots*. The *Prophete* is a tiresome work, and when performed by ill-chosen artists is very provocative of a siesta. Fancy "Bertha" a peasant girl, represented by a matron weighing about two hundred and forty pounds. In *Les Huguenots* we were more fortunate; the music of this opera was really fine and the same two hundred and forty pound matron made a charming "Valentine." One concert only at the old Gewandhaus, this was given by Frederick Lamond the Scotch pianiste, who was somewhat disappointing; I think he may be classed among the immature artists; he gives one the impression that he has had too much concertizing and too little study. His programme was as follows:—"Variations on a theme from Paganini," (Brahms); Sonata, op. 110 (Beethoven); Barcarolle, (Chopin); Scherzo and Capriccio, (Mendelssohn); Three Symphonic Etudes, (Schumann); Valse Caprice and Etude, (Lamond); Liebestraum, (Liszt); Halka Fantasie, (Tausig). The Easter term at the conservatory has begun apparently with an additional number of pupils. At the first concert, a string quartet rendered the Haydn major quartet very creditably, a violin and piano duo, a cornet solo, a piano solo, and a trio for piano, 'cello and cornet completed the programme. The last number was enthusiastically received by the audience. The piano part was taken by Miss Anna Dillar a graduate of Helmut Ladies' College, London, Canada. It is a noticeable fact that the graduates of this school of music which was so ably organized and directed by W. Waugh Lauder, and has since been directed in as able a manner by Mr. Thos. Marten, are amongst (if not the best prepared piano students that come to Leipzig. It is most unfortunate that Leipzig is not a place for vocal education, as students who wish to study both instrumental and vocal music are unable to do so. Miss Ryan, of Toronto, who recently arrived here, finding this drawback has gone to Dresden, where Lamperti son of the Lamperti of Milan, is residing and teaching. Probably vocal aspirants would do better however to go to Milan, where vocal music is in the same perfection as instrumental is in Leipzig, and other German cities. I had the pleasure of attending, a week ago, the performance of *Le Juive* (Hélvly) at the great Scala Theatre and apart from the magnificent appointments of this theatre, the singing and action of the artists was a convincing proof of the superiority

of the education given in that city: all the caste are Milan educated and certainly are a great advertisement for the Milanese Maestro. I was also present at lessons given by the Maestri, Pozzo and Martini, and came away from them fully satisfied that the Italian method of voice production is far superior to the German; but this ends the superiority of Italy. Except the orchestra I heard no instrumental music. The Scala orchestra numbers one hundred and thirty. They play with more dash and vim in forte parts and with more tenderness in piano parts than our Leipzig orchestra. *Lohengrin* had a run of two weeks to an overflowing house, but whether curiosity or appreciation brought the Milanese populace to hear Wagnerian opera, is hard to say.

I am happy to record any successes our Canadian rising generation meet with in artistic work, especially in that part which shows the highest grade of talent, viz., creative. I had the pleasure of listening to several compositions of Mr. Wesley Forsythe, of Toronto, which are a credit to himself and his country. They are published by the Novello Co., of London, England. I am informed he is now engaged on an extensive orchestral suite. Canadian residents in Leipzig as well as the many American and English friends he has made, look forward to its appearance with enthusiastic pleasure.

NEW ZEALAND.

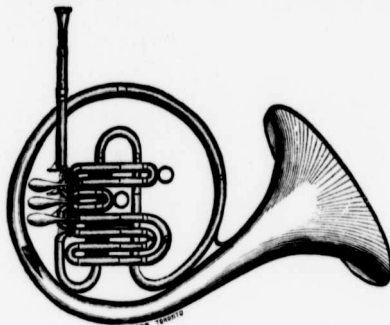
AUCKLAND CHORAL SOCIETY.

The society was established in 1886, and its 21st annual report, just published, shows its present membership to be 271, divided as follows:—Soprano, 83; altos, 49; tenors, 49; basses, 57; orchestra, 43; conductor, Herr Carl Schmidt. It has a stringent rule respecting absentees from rehearsals—Active members who absent themselves five times from rehearsal must take no part in the performance. Absentees three nights in succession without satisfactory reason, are excluded from active membership. To ensure efficiency a re-examination takes place every three years, before the conductor and a sub-committee. The following works have been performed during the past season:—*Messiah* (Handel), Dec. 27th, 1886. *Stabat Mater* (Rossini), March 29th, 1887. *Samson* (Handel), June 14th, 1887. *Bride of Dunkerron* (Smart), August 30th, 1887. *Egredi* (Beethoven), November 8th, 1887. "Spring" from Haydn's *Seasons* on the same date. The soloists were doubtless taken from the society's own ranks, as the expenditure for the season is small, only amounting to about £300. The library is valued at £730, and the musical instruments at £113. One feature deserves special notice—a free performance of *The Messiah* is given at Christmastide on Sunday, attended by immense audiences.

Taken altogether, the Auckland Choral Society musically and financially, is a model organization.

The antipodes is prolific of Brass Bands, no less than seventeen entered a contest at Sydney, Jan. 27th. The selections were nearly all of a high standard. Solo competition was also a feature.

Miss Amy Sherwin the Australian Nightingale met with a most enthusiastic reception on her arrival at Dunedin, where her company opened on the 7th March. It includes Miss Mina Fisher, Mr. H. W. Stockwell (tenor), Mr. A. Sherwin, and Mr. John Lemmon (flute virtuoso).



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