

the MUSICAL JOURNAL

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WE are glad to be able to state that the "Citizens' Band" has been "boomed" to some purpose, and as we go to press there is every prospect that the scheme will be successfully carried through,—bar accidents.

* * *

JUDGING from the notices in our exchanges, Rubinstein's "*Nero*" is not an unqualified success. The libretto is severely criticized, and much of the music shares no better fate. The impression seems to be that Rubinstein's genius lies more in the direction of chamber music than the lyric stage.

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THE employees of Messrs J. & J. Taylor, the well known safe manufacturers of this city, are forming a Brass Band; we expect they will be heard from early in the coming season, and as there are many capable instrumentalists among their number the other trade bands will have to keep awake if they wish to retain their laurels.

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WE beg to announce that in future THE MUSICAL JOURNAL will be published on the *fifteenth* of the month, instead of the first. This change is made to insure more prompt publication, as, owing to the rush of other work during the last week of every month, the publishers found it difficult to get THE JOURNAL out promptly on the first of the month following.

* * *

WE have gone all the way to Cleveiland, O., for a Toronto item. That "live" musical periodical *Brainard's Musical World* says:—

"Mr. A. T. Cringan has given another Tonic S.J.-fa demonstration with the school children at Toronto. It will probably result in the reversal of the decision announced in the January *Reform*, and the adoption of the system in the schools of the city. Mr. Cringan has been appointed choir-master of the Central Presbyterian Church of Toronto."

* * *

ON January 1st of this year the copyright of Schumann's works expired. His widow, Madame Clara Schumann, is about to avail herself of this opportunity of bringing out a complete edition of her husband's works. With a view to this all the compositions have been most carefully revised by competent editors, who have had the advantage of access to a vast

quantity of materials of all kinds left behind by the composer. Some compositions which have not yet seen the light will now be published. The preparations for this critical edition have been going on for seven years. Madame Schumann has entrusted the publication to the well known firm of Breitkopf & Hartel, of Leipzig.

* * *

MME. CHRISTINE NILSSON was married to Count Moranda on the 12th in Paris. The bride was given away by M. Ambroise Thomas, the composer. There were four witnesses to the marriage, Count Lewenhaupt, the Swedish minister, and M. Ambroise Thomas for the bride, and Don Aborda, the Spanish ambassador, and the Marquis Cassaluerta for the groom. It is said that the bride looked prettier and younger than she did at her first wedding years ago in Westminster Abbey. She wore a charming and becoming toilet of electric blue velvetine, with stripes of velvet ornamenting the waist, tunic and edge of the skirt. The waist opened over a skirt of pale blue, trimmed with spongy crepon de soie, held here and there with a picot of ribbons and small windmill bows of blue moire. A capote bonnet of jet with bows of electric velvet on the front and a spray of La France roses, completed the attire. Her jewels were sapphires and diamonds. Attached to the left side of her waist were the Star and Order of Sweden, the latter in blue enamel and diamonds, the former a glittering mass of brilliants. Over her long peau de Suede gloves were a series of narrow diamond and sapphire bracelets.

* * *

THE *Musical Herald* says:—

"One of the most prevalent faults among the rising generation of students in composition is a constant desire to be extremely original in all their works. All ordinary progressions are avoided, and all natural expression is carefully eliminated. This fault has arisen from a too continuous study of the modern school, to the exclusion of the pure models of the older masters. We cannot to-day imitate the contrapuntal forms of Bach, but we can at least learn a great lesson from the steadfastness with which he clung to symmetry; and the works of Haydn ought not yet to have lost their influence in a homophonic period. The teachers of these young geniuses can do a real service to art by forcing them to follow in the

footsteps of Mozart for a season, just as Weinlig, the teacher of Wagner, did with that eccentric genius."

We are glad to see such plain speaking on so important a point. Form in music will soon be a thing of the past, if the rising generation of composers is not taught the great truth that true art never strives after other than legitimate and logical effects. It is a fundamental principle in art that beauty cannot be expressed or contained in defective forms; be the coloring ever so brilliant, a picture which is badly balanced as to its relative parts, or indefinite in its conception, will never be regarded as a true art-work.

FALSE ART.

BY FRANK PINEO.

IN these days when nearly every one studies either music, painting, or literature, it deeply concerns parents, guardians and advisers of the rising generation to be very careful of their choice of music, those who are to teach it, the pictures or illustrations they see, and the books they read. Music stores are filled with meaningless rubbish, the compositions and arrangements of men who never had a thought capable of inspiring the feelings of the student to any better or nobler action in life. Bookstores are supplied with trashy literature which leave the reader, if young, in a morbid, unhealthy state of mind, totally unfitted for the solid realities of life. We live in an age of shoddy; we are afraid to purchase the articles necessary for our material wants, for fear they shall prove something other than what we pay for. We are afraid to lease a house for fear it may be built of bad bricks and mortar,—that the very essential appointments may be of such poor material or defective workmanship as to cause a poisonous atmosphere. We are afraid to buy our very wearing apparel for fear, so to speak, the silk may turn out cotton. Not less fear should we have about the teachers we employ to form the minds and mould the intellects of our children. Suppose we advertize for a music teacher. First comes the least harmful, the young woman—lady, she would say—who has had a good deal of instruction from some one of about her own standing. Perhaps she has also had what she would call "a quarter's" instruction from some teacher of good repute. This she trades upon, and people knowing little or nothing about music themselves, employ her. It is cheap, they think. They say "Oh! she will do very well to begin the instruction of our children." Never was there a greater mistake. This young lady does not mean to be dishonest; in fact, she never gives the matter a thought. She wishes to make a living with as little labor as possible. She would rather teach for a dollar a month than take a place in domestic service. She thinks it is respectable, and will raise her to the rank of a lady. Number two comes along. She is the decayed gentlewoman "whom kind-hearted people employ themselves, and get others to employ, because poor Mrs.— is so badly off." This lady has been educated at a fashionable boarding-school, where, as every one knows, music is taught a little as a part of a fashionable education. The kind-hearted people who employ her would be much kinder if they

contributed their four or five dollars a month for her maintenance apart from the tuition of their children. The next is the *master* who has been educated abroad, for how long he does not inform us. He affects classical music, and despises anything later than John Sebastian Bach, Beethoven, Mozart, etc., and probably has his pupils playing a Beethoven Sonata before they can play their scales properly! His pupils' concerts abound with classical works, but, ye gods, what an execution of them! Still an ignorant public accept this as something marvellous, and this man simply piles up money, which is all he works for. Along comes the worst fraud of all, the scamp musician. This man is a scholar in his profession, but he degrades his scholarly education; degrades art; and degrades his manhood by false teaching, greed and selfishness. He loves money; he loves sensational effects; he plays upon the emotional feelings of his pupils, especially girls in their teens, till he destroys a love of the good and the beautiful, and substitutes sentimentality in its most dangerous form. Who has not heard the whole profession condemned when such a man has insinuated himself into the affections of a community of well-meaning, unsuspecting people, and some disastrous result of his false training and evil influence has followed? It is the conduct of such rascals that gives rise to the common prejudice against the profession, and leads people to prefer that their children shall adopt any line in life rather than that of the musician.

THE ORCHESTRAL CONDUCTOR.

BY HECTOR BERLIOZ.

II.

LET us examine what forms the mechanical part of the conductor's art.

The talent of *beater of the time*, without demanding very high musical attainments, is nevertheless sufficiently difficult to obtain; and very few persons really possess it. The signs that the conductor should make—although generally very simple—nevertheless become complicated under certain circumstances, by the division, and even the subdivision of the time of the bar.

The conductor, above all, is bound to possess a clear idea of the principal points and character of the work of which he is about to superintend the performance or study, in order that he may, without hesitation or mistake, at once determine the *time of each movement desired by the composer*. If he have not had the opportunity of receiving his instructions directly from this latter, or if the *times* have not been transmitted to him by tradition, he must have recourse to the indications of the *metronome*, and study them well; the majority of composers having nowadays the precaution to write them at the head and in the course of their pieces. I do not mean to say by this that it is necessary to imitate the mathematical regularity of the *metronome*; all music so performed would become of freezing stiffness, and I even doubt whether it would be possible to observe so flat a uniformity during a certain number of bars. But the *metronome* is none the less excellent to consult, in order to know the original time and its chief alterations. If the conductor possess neither the author's

instructions, tradition, nor metronome indications—pieces, written at a period when the metronome was not invented—he has no other guide than the vague terms employed to designate the time to be taken, and his own instinct; his feeling—more distinguishing, more or less just—of the author's style. We are compelled to admit that these guides are too often insufficient and delusive. Of this we have proof, in seeing how old operas are given in towns where the traditional mode of performance no longer exists. In ten different kinds of time there will always be at least four taken wrongly. I once heard a chorus of *Iphigenia Thetis Tauride* performed in a German theatre *allegro assai, two in the bar* instead of *allegro non troppo, four in the bar*; that is to say, exactly twice too fast. Examples might be multiplied of such disasters occasioned either by the ignorance or the carelessness of conductors of orchestras; or else by the real difficulty which exists for even the best gifted and most careful men, to discover the precise meaning of the Italian terms used as indications of the time to be taken. Of course no one can be at a loss to distinguish a Largo from a Presto. If the Presto be two in a bar, a tolerably sagacious conductor, from the inspection of the passages and melodial designs contained in the piece, will be able to trace the degree of quickness intended by the author. But if the Largo be four in a bar, of simple melodial structure, and containing but few notes in each bar, what means would the hapless conductor have of discovering the true time? And in how many ways might he not be deceived? The different degrees of slowness that might be assigned to the performance of such a Largo are very numerous; the individual feeling of the orchestral conductor must thence become the sole authority; and after all, it is the *author's* feeling, and not his, which is in question. Composers therefore ought not to neglect placing metronome indications in their works; and orchestral conductors are bound to study them closely. The neglect of this study on the part of the latter, is an act of dishonesty.

(To be continued.)

THE MUSICAL JOURNAL IN THE HOME.

NO one at all observant would deny the influence of newspapers. Notice the difference between families that read them and those that keep them or are forced to keep them out of the house. Farmers that read, as a rule become better farmers; church members that read their church publications, as a rule take a livelier interest in church affairs than those who do not read. The school teacher that reads his educational journal always makes a better teacher than does the one that never reads any of his professional publications. If the press does such good service to the farmer, to the church member, the teacher, and others, why should it fail to benefit the musician, and both teacher and pupil? Notice the difference between the reading and non-reading teacher. The one, as a rule, is progressive; he hears of the outside world, its musical doings, its progress; and whether he will or not, he gets into the current of this progress and is taken right along just as a skiff is carried by the stream. The other never hears or sees anything except that which transpires in his own

narrow circle; he gets no new ideas, and instead of moving on like a boat, carrying others with him, he lies still like a log by the wayside. Everybody knows what the condition of such a log must be in the course of time.

Again, hear the reading teacher in his conversation on music; hear him in his instructions, and notice the amount of intelligence he displays, while the non-reading teacher is forced to be silent for fear he might say a stupid thing. In fact he has so often put his foot into it that he has become timid in the presence of those that know something about the art. Still there is another class of non-readers, those that are so ignorant that they are not even aware of the fact that they might say a foolish thing. Their conversation usually is a continuous strain of ignorant talk, totally unlike that of the reading teacher. Put a good journal of music into a reading household, and notice the increased attention children pay to music. Notice how far more eager they are to learn, and how much quicker they understand the teacher's instructions. Indeed, the good which a musical journal does in an intelligent household cannot be measured. A good musical journal (we have said it a hundred times), is the teacher's best friend. But there are many teachers who are not friends to musical journals. Why is it thus? Get over your narrow prejudices, fellow-teachers; rise in your profession; use every means at your command to improve yourselves, and you will begin to see that musical journals do a good work. No intelligent teacher can afford to be without one; no intelligent household ought to do without one.

Music is the art of to-day. It is the most popular and the most wide-spread of all the arts. Great men and women have studied it and are delighted in practising it. Poets and lecturers talk about its influence; the condition of musical culture is improving, and every intelligent person ought to keep pace with it. People of refinement are expected to converse intelligently about music, and in order to do so they ought to read musical journals, for these furnish them with the latest and best news, and they ought to furnish them also with solid instruction. Every intelligent household owes it to itself to keep a musical journal, and those that have read them no doubt will testify to the fact that the money thus invested pays good interest.—*Musical World*.

THE OBLIGATION OF THE STATE TO TEACH MUSIC.

AT a late meeting of the Normal Music Teachers' Association in Boston, President Holt made a brief address, and referred to his summer's work in Chicago, Saratoga, and Lexington. He stated that a prominent feature of the association was to show teachers how to apply the same principles to music that they are already using in other studies.

Gen. T. J. Morgan, of Providence, R. I., followed with one of the most able pleas for instruction in music in the public schools we ever had the pleasure of hearing. His subject was "The Obligation of the State to teach Music." He said by "State" he meant the constituted authority. Music should be a part of the study in the public schools just as much as any other study, for three reasons: 1st, it will be

helpful to other school work; 2nd, it prepares for good citizenship; 3rd, it is a constituent element of education.

Under the first division of the subject, it makes school attractive. Some are turned away from school by hard seats, etc. Music attracts. Recreation is needed in school. Children get weary, and music dispels weariness. It is valuable as a means of discipline. The leader of an orchestra has absolute control. The idea of a class in music is subordination, and they become accustomed to discipline. It blends not only voices but wills.

2nd. It prepares for good citizenship. The great reason for State training is that it should perpetuate the State. To do this we need to go farther than reading and writing. There needs to be something to lay hold of the *moral* nature. Music spreads a spirit of contentment, and is the most useful in promoting a spirit of sociability. There is a feeling of antagonism between the different races and sects of which our country is made up, and from this springs trouble. A body of people united in song forget for the time all race and prejudice. It is no exaggeration to say that in cultivating music we prepare them to live together. Our civilization is largely due to the influence of our homes. What makes home more attractive than music? Music comes into our homes through the public school children. An important feature in the preparation of children for good citizenship is the cultivation of patriotism. Music is the most powerful patriotism. The German army, in singing "The Watch on the Rhine," was blended and made invincible. Religion, in which music is indispensable, is a great influence on the nation.

3rd. The State has undertaken to train the children, and there is not much done outside of the public schools. What the State has undertaken to do, it must do well. Education consists in awakening the soul. The child who is not taught music in the public schools has a right to say to the State, "You robbed me; you took me when I was young, and shut out music."

TORONTO CONSERVATORY OF MUSIC.

THE announcement some months ago of this proposed addition to Toronto's educational institutions has created a wide-spread interest among the musical people of the city and throughout the country generally. The proposal—as stated in a previous issue of the *MUSICAL JOURNAL*—is to open in September next, a conservatory which will afford every facility for pursuing the study and cultivation of music, with the view of achieving a degree of excellence at a very moderate cost, similar to that which may be obtained in the world-renowned conservatories of England, Germany, Italy and France.

The scheme of the Toronto Conservatory of Music, as outlined in the preliminary prospectus, is in the hands of men of prominence, ability and means, and it is safe to assume that the work of the institution will be carried on upon the most highly approved methods, and that generally it will be abreast with kindred schools of music, of the best type, in other countries.

Through the director, Mr. Edward Fisher, the Conservatory Company have, we are informed, engaged what already amounts to a large staff of teachers, although quite a number of departments of instruction have yet to be provided for in this way before the Conservatory goes actually into operation.

Until a building, specially constructed and which is in contemplation, can be erected, the work of the Conservatory will be carried on in temporary quarters, to be occupied in August, at No 3 Wilton Avenue, (cor. Yonge St.) These, with the alterations contemplated, will include class-rooms, lecture hall, etc., and by special arrangement additional space may be obtained in adjoining buildings, should necessity arise. The locality is central; the rooms are handsome, large, well lighted and ventilated, but some considerable expenditure will be made to further and specially ensure the comfort and convenience of pupils.

A large pamphlet prospectus is now being prepared. It will give details as to the departments of instruction, the faculty, systems of instruction, tuition fees, and general information.

The Musical Journal.

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Address all letters—THE MUSICAL JOURNAL, Oxford Press, 23 Adelaide Street East, Toronto.

Music, and articles of a theoretical nature, must be sent to ARTHUR E. FISHER, 91 St. Joseph Street, Toronto.

Correspondence, works for review, and musical literary matter will be addressed to the editor, at the office of publication, Oxford Press, 23 Adelaide Street East, Toronto.

AGENTS wanted in every town. Liberal commission allowed.

THE TORONTO SCHOOL MUSIC QUESTION.

IN another column will be found the circular issued by the *MUSICAL JOURNAL*, and the replies of well-known musicians of this city. We believe the course adopted by the *JOURNAL* in obtaining and publishing these opinions will be appreciated. The complications which must inevitably arise from the use of two notations in our schools demand that the subject should be well ventilated.

The situation is briefly this: At the convention of the Society of Musicians held last December, one afternoon was devoted to "Music in Public Schools." The Tonic Sol-fa system was presented, also the Holt system of teaching the staff notation; both were discussed, and by a vote of the society the latter system was recommended to the Minister of Education for exclusive use in the Public Schools.

Since then, Mr. Cringan has been appointed teacher of music by the School Board, and is engaged in teaching the Tonic Sol-fa in the schools of this city;

Bourrée.

FOR THE PIANO.

F. J. HATTON.

Allegretto moderato.

mf *f* *dim.* *cres.* *f* *dim.* *p* *f* *mf* *f* *FINE.* *Imo.* *p* *f* *p* *f* *D.C. al Fine.* *2do.* *f* *p con delicatezza.*

BOURRÉE FOR THE PIANO.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a mezzo-forte (*mf*) dynamic. The lower staff has the instruction *marcato il basso.* below it.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a first ending (*1mo.*) and a second ending (*2do.*). The dynamic is marked *f* (forte).

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The system is labeled *Coda.* at the beginning. The dynamic is marked *f* (forte).

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic is marked *mf* (mezzo-forte). The lower staff includes the instruction *cres.* (crescendo) and *f* (forte).

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic is marked *p* (piano). The lower staff includes the instruction *f* (forte).

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic is marked *ff* (fortissimo). The lower staff includes the instruction *molto r. ll. al fine.* (molto ritardando, allargando, al fine) and *fff* (fortississimo).



The Old Flag.

JUBILEE NATIONAL SONG.

Written expressly for THE MUSICAL JOURNAL.

Words and Music by LINDLEY HUNT.

Maestoso.

VOICE. *mf* 1. Where
2. Our

Maestoso. *ten.* *mf*

PIANO.

ev - er the foot of man doth tread, Thro' - out the migh - ty world, Where
sires who are gone have borne it on high, With firm, un - wav' - ring tread; Their

e'er to the breeze the sail is spread, Our glo - ri - ous Flag's un - furl'd; North,
sons so will dare - their sons so will die, And bear it in their stead; On

South, it is there! East, West, it is there! Where e'er ye turn your eyes,..... The
sea or on shore, In peace or in war, Where e'er God's hand shall guide,..... The

THE OLD FLAG.

REFRAIN.

cres. *ten.* *f*

Ban - ner of Eng - land, Flag of the free, St. George's Red Cross flies.
Men of Old Eng - land, Sons of the free, shall bear Old England's pride. } Then

f

free in the breeze let the Old Flag fly, firm ev'ry step, each brave heart beating high,

cres-cen-do *ten.* *ten.* *con*

Show me the cow'rd who would not gladly die for the Old, Old Flag, for the Grand Old Flag, for the

colla voce *crescendo* *poco a poco*

forza

dear Old Flag of Old England. *8ve* *loco* *3. First*

ff brillante *loco*

THE OLD FLAG.

cv - er in peace, first ev - er in war, our glo - ri - ous flag has been win - ning

tri - umph on triumph as nev - er be - fore 'neath the smile of our gra - cious Queen. Then hur - *con forza*

rah! hurrah! hurrah! with one cheer more in true old Eng - lish style, for the

Ban - ner of England, the flag of the free, and the Queen of the "Little Isle." Then

ten. port *ff* REFRAIN.

Old Song.

Words anon.

Music by ARTHUR E. FISHER.

VOICE.

PIANO.

A - las! how ea - si - ly things go wrong, A sigh too much or a


kiss too long; And there follows a mist and a weep - ing rain And life is ne - ver the

same a - gain, And life... is ne - ver the same a - gain, the same..... a -

cres *f* *poco rall.*

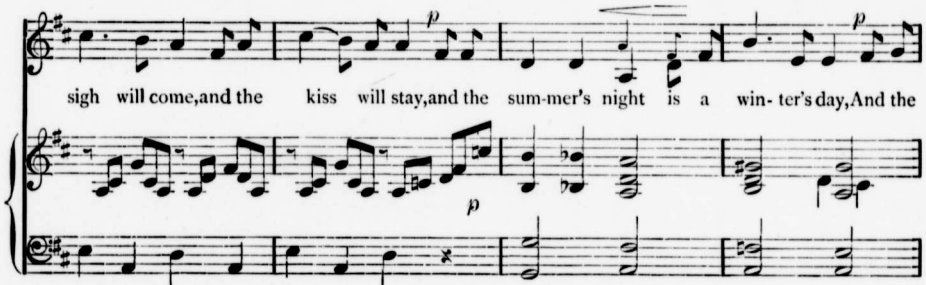
OLD SONG.

p a tempo gain, A - las, how hard - ly things go right, 'Tis hard to watch on a summer's night, For the *f*



p a tempo *mf*

sigh will come, and the kiss will stay, and the sum-mer's night is a win-ter's day, And the *p*



p

pp sum-mer's night is a win - - - - - ter's day..... *pp*



pp



Andantino from Haydn's Symphony in D.

FOR PIANO OR ORGAN.

mf

p

mf

p

p

pp

and we understand that an effort is being made to induce the Minister to set aside the recommendation of the society, and sanction the use of the Tonic Sol-fa notation. Should this permission be given it would undoubtedly meet with strong disapproval from musicians.

The MUSICAL JOURNAL is not the advocate of any system, and our columns are open to discussion. We will endeavor to give both sides an impartial hearing; at the same time we are opposed to a radical change of notation unless such a change is necessary in order to make readers of music. We agree with the advocates of Sol-fa who assert that little or nothing has been accomplished in our schools; but there is indisputable evidence that other cities have systems of instruction which do produce good results with the Staff notation.

THE SUMMER SCHOOL OF MUSIC.

WE take great pleasure in announcing that the summer school for teachers will be held under the auspices of the Minister of Education in the Education Department Buildings from August 1st to 13th.

The services of Mr. H. E. Holt, of Boston, have been secured. His reputation as a teacher of children, and director of music in Boston schools, and his wide experience in training teachers for this work will ensure the best possible preparation of those who attend for the teaching of music in the schools.

As this subject is now to be placed on a proper basis, and the present conflicting methods practised in so many schools abolished, a demand for properly qualified teachers will result. The Minister is to be commended on his liberality in establishing this school and providing the best available instruction for teachers. The immediate results will justify his action.

In addition to Mr. Holt, another specialist will be engaged for the important subject of voice cultivation.

Lectures and lessons will also be given in Elementary Harmony, Vocal Physiology, The Art of Teaching, and other topics.

The course of study will be free to all certified public school teachers who apply before the limit of accommodation is reached.

Music teachers and others may attend on payment of a nominal fee.

The management of the school is entrusted to Mr. S. H. Preston, of the Normal School, who will soon leave for Boston to complete arrangements for the course of study. A circular containing full information will be issued this month and may be obtained by mail from Mr. Preston.

THE STAFF NOTATION AND TONIC SOL-FA.

The following circular sent out last month by THE MUSICAL JOURNAL to the leading musicians within easy reach will explain itself.

"An effort is being made to introduce the Tonic Sol-fa notation into the schools of Toronto. In the interests of musical progress the publishers of THE MUSICAL JOURNAL desire to lay before its readers the opinions of the musicians who would be more directly interested in a change of notation, as to the desirability of such a step.

If you will kindly answer the following questions, we will, with your permission publish replies in our next issue; also any further suggestions you may choose to offer.

1. Do you think it possible (as stated by the advocates of Tonic Sol-fa) to teach children to sing by note from the established notation?
2. Do you think both notations should be taught in our schools?
3. Would you approve of the use of the Sol-fa notation in place of the Staff, for singers?
4. Would you confine the membership of your choir, or society, to those who sing from the staff, or would you allow the use of the Sol-fa notation? If the latter, would any confusion be likely to result from the use of two notations during rehearsals?
5. Would it be possible for the Tonic Sol-fa to supersede the Staff notation in Canada?"

Below we publish the replies so far received.

My answers to the questions in your circular are as follows:—

1. Yes, easily.
2. No, decidedly not.
3. No.
4. I would use the staff notation only for my choir.
5. No, I do not think so.

THEODORE MARTENS.

In reply to your letter of the 25th inst. about the Tonic Sol-fa notation, I beg to say that I am in harmony with any system of notation, (Tonic Sol-fa or otherwise) which will assist the pupil in his musical studies; in the face of the success which the Tonic Sol-fa has proved in England, no musician in his right mind could possibly be antagonistic to it.

Education, musical or otherwise, should be on the most liberal basis possible; where there is more than one method to bring about the same result, let every method be tried; one will be easy to many which others would find difficult. To those who can readily master the Staff notation, the Tonic Sol-fa system would be of no use whatever. To say that there is only one cast iron way to learn a certain thing is narrow-minded and illiterate. I attribute my success in teaching theory especially, to being able to present the same thing to the minds of my pupils in a variety of ways. Why not do the same with notation?

By all means, I say, let both systems be used in the schools, it would be an injustice to shut out either, but, if one were made compulsory, it should most certainly be the Staff notation. Let pupils have the opportunity of learning both systems, and they could in after life pursue that which they found most easy to acquire and at the same time most useful.

This answers your first three questions.

With regard to question 4, there can surely be no reason why both systems should not be used in choirs and choral societies, and I don't see how any confusion could arise if the printed copies of both notations had the same paging.

I do not think that it ever entered the minds of the promoters of the Tonic Sol-fa system, that it should ever supersede the Staff notation, (in Canada or elsewhere); it would not only be impossible but most undesirable.

ARTHUR E. FISHER.

1. This is nonsense. No person can learn to read one language by studying another.

The study of a root language undoubtedly assists in the acquiring of a derived or composite language, for instance a Latin student will more readily learn Spanish, French or Italian, than one who has no knowledge of Latin. But the Staff notation being the root and the Tonic Sol-fa the derived, the action is reversed and in my opinion useless. My answer to question No. 1 must therefore be in the affirmative.

2. I do not think both notations should be used in our schools, there is confusion enough without adding anything thereto.

3. I would not approve of the Sol-fa notation in place of the Staff for singers. Theorize as you please, invent as many systems to represent the diatonic scale of sounds and their chromatic alterations, and after all, the key-board of a parlor organ, or the everywhere found piano, presents the most perfect diagram in existence. The Staff notation is objective teaching, every sound stands in its own position, and the eye can see and compare it, and count and demonstrate its relation as to whether above or below and how much above or below.

The Sol-fa signs have no such advantage, they are hampered with marks indicating octaves above and octaves below and time and accentuation signs and are almost wholly subjective.

4. I would have nothing to do with Sol-fa notation, but if members of my society had learned the Sol-fa, they would have to use staff notation and sing from the same copies as other members of the society or choir. If the claim is true (which I do not believe) they will have no difficulty and there are no cause of complaint.

5. There is no saying what would be possible in Canada. The success of everything, especially in music, depends almost wholly upon the assurance and pertinacity of the promoters and advocates. The art taste of the country being yet in a plastic state, and decidedly not able to form correct opinions for itself, is ready to receive the impressions which are stamped hardest upon it.

DAVENPORT KERRISON.

1. Undoubtedly. The cathedral chorister-boys in England read music at sight. Numberless instances show it. There have also been great improvements made in teaching the Staff notation of late years; teachers, recognizing the advantages of the salient points of the Tonic Sol-fa system, have adopted the best features, thus rendering the Staff notation perfectly impregnable as a system, and it is easily acquired, and when mastered at once admits the student to a knowledge of the language, in which all the treasures of musical art are written.

2. Decidedly not. There are some excellent points in the Tonic Sol-fa, but as these are now incorporated in the method of teaching the Staff, the former system is unnecessary.

3. By no means. The Staff notation, which is the result of the experience and wisdom of centuries, and by its design represents to the eye both pitch, duration and harmonic relation, is the universal international language of musicians of the civilized world, and all should be taught to read and understand this language in the recognized way and to respect it, too, and unless some form of unquestionable superiority, which the Tonic Sol-fa has not yet been shown to be, is brought forward, I would say, go to the fountain head of the river, and not to some branch stream.

4. I would admit Tonic Sol-faists with pleasure, if they had good voices, but it certainly would be confusing at practices, especially when the choir used manuscripts, but they would probably soon get into the staff notation.

5. Never. Such an idea is foolish.

H. GUEST COLLINS.

1. I know from personal observation that children may be taught to sing by note from the staff notation.

2. I think it is illogical and absurd that two different notations should be taught in our schools.

3. No.

4. The use of two notations in any choir or choral society would certainly cause much confusion during rehearsals, and thereby waste much valuable time.

5. Yes, it would be possible of course, but not before several generations had passed away.

While conceding that the Tonic Sol-fa notation has very great merits, as far as its use by singers is concerned, I have not yet seen demonstrated the possibility of its being used for instrumental music containing harmonic combinations.

No musical notation has ever been invented which answers all requirements as well as the staff notation, to my knowledge. The unphilosophical, not to say stupid methods of teaching this notation, which have often been employed in schools and elsewhere have nothing to do with the system itself.

If then, the Staff notation is the better of the two, is it desirable to have the Tonic Sol-fa at all?

We in Ontario already have certain text-books with the staff notation which are authorized to be used in the public schools. What sense is there in permitting another notation to be used in the same schools, thus imposing on many instrumentalists the task of learning two sets of symbols representing the same thing?

I believe that it would be a great misfortune to have our Canadian singers divided into two distinct armies, each speaking *i. e.* singing a language unknown to the other.

EDWARD FISHER.

1. Yes. All children who sing may be taught to read music from the Staff notation.

2. No. the Tonic Sol-fa system has done good work among the illiterate classes in England. That is its mission. Canadian school children however are too intelligent and well educated to need a make-shift notation.

3. No.

4. I would certainly confine membership of chorus to those who sing from the Staff notation.

My experience with the few Sol-fa singers who have attended the Normal School is that they have a tendency to use the Italian syllables while they are singing words, an inability to "grasp the difficulties of the staff," and a disposition to mistake notes and announce the fact with alarming vigour.

5. No. It is not possible.

S. H. PRESTON.

CHAMBER MUSIC ASSOCIATION.

Season 1886-7.—Sixth concert. The Chamber Music Association's concluding concert took place at Shaftesbury Hall on the evening of Monday the 18th ult. The following was the programme rendered:

Part I.—Quartet, Op. 18, No. 2, for two violins, viola and violoncello, Beethoven; Messrs. Jacobsen, Bayley, Fisher and Correll. Song, "Lucy Gray," Blumenthal; Mrs. F. McKeelan. Violoncello solo, "Serenade," Volkman; Mr. Correll. Song, "Humility," Schumann; Miss L. Gertrude Sears. Mr. Correll.

Part II.—Quintet, Op. 41, for piano, two violins, viola and violoncello, Schumann; Miss Elwell, Messrs. Jacobsen, Bayley, Fisher and Correll. Song, Mrs. F. McKeelan. Duet, (piano and violoncello), Rubinstein; Miss Elwell and Mr. Correll. Song, "Spring Song," Mendelssohn; Miss L. Gertrude Sears.

Though the performance of the Quartet was perhaps hardly up to the standard of excellence displayed at the fifth concert, it was nevertheless very creditable. Mrs. McKeelan added another to her many triumphs—the musical public of our city will look forward to hearing her with great pleasure in the future. We shall be getting jealous of Hamilton if Mrs. McKeelan does not favour us more frequently. Miss Sears also sang with more than usual taste and ability her efforts being very favorably received by the audience. Miss Elwell evidently has a talent for concerted music, and rendered the piano part in the numbers in which she assisted, with commendable finish and feeling. We wish her every success—pianists with real artistic ability are not to be met with every day. Mr. Correll looked as pleasant and happy as usual, and played with his accustomed artistic feeling and mastery of his instrument. Why have we not more amateur cellists in Toronto? It is a noble instrument. We trust the management of the Chamber Music Concerts will keep alive and vigorous, and "come up smiling" next season. They are doing a good work and deserve hearty support.

TORONTO VOCAL SOCIETY.

Season 1886-7.—Second concert. The above concert took place at the Pavilion Music Hall on the evening of Tuesday the 19th ult. The large and brilliant audience that assembled to do honor to the society, enjoyed, we do not hesitate to say, a first-class programme rendered in first-class style. The singing of the society was excellent; the sacred Motet "Come unto Him," and the Glee "Bells of St. Michael's Tower," being probably its most taking efforts. The Motet was enthusiastically re-demanded. In the part song "Who is the Angel that cometh," the society, in our opinion, displayed its resources to the best advantage, and the conductor, Mr. W. Elliot Haslam, must indeed have given much care and thought (not to mention hard and thorough work) to the preparation of this number; though of the work itself, as a composition, we cannot say much. Henry Leslie in his setting of the first two verses has entirely missed the meaning of the poetess, and the setting of the third and fourth verses is little better, indeed, his conception of the scope of the poem must have been sadly lacking, or his genius as a composer was not equal to the task undertaken. The following was the programme:

Part I.—(a) "God save the Queen," (b) Chorus "Hunting Song," Benedict; T.V.S. Old English Ballad, "On the banks of Allan Water," Mrs. Agnes Corlett-Thomson. Part song, "Daylight is fading," Henry Leslie; T.V.S. Romance, "Si tu savais," Balfe; Mr. Gustave Thalberg. Part song, "Who is the Angel that cometh," Henry Leslie; T.V.S. Scena e Cavatina con coro, "Bel Raggio (*Semiramide*) Rossini; Mad'le Arturi and ladies of the T.V.S. Sacred Motet, "Come unto Him," Gounod; T.V.S.

Part II.—Part song, "Bells of St. Michael's Tower," Stewart and Knyvett; T.V.S. Song, "A'mami," Denza; Mad'le Arturi. Ballad, "Thee," R. King; Mr. Gustave Thalberg. Cavatina e Cabaletta, "La Sonnambula," Bellini; Mrs. Agnes Corlett-Thomson. Part song, "Hushed in death," H. Hiles; T.V.S. Song, "Mia Picirella," Gomez; Mad'le Arturi. Part song, "Good night, Beloved," Pinsuti; T.V.S.

The soloists, as will be seen, were Mad'le Ada Arturi, Mrs. Agnes Corlett-Thomson, and Mr. Gustave Thalberg.

Mr. Thalberg was disappointing. He has a very *milk and watery* idea of "Si tu savais," his voice is not of brilliant quality, and for a *tenor* apparently very limited in compass. Mad'le Arturi looked more charming than ever, and sang with wonderful ease and finish. Her voice, however, is somewhat too powerful for the concert platform, and ordinary listeners would be better able to judge of Mad'le Arturi's capacities as an artist if they had the opportunity of hearing her sing accompanied by a competent orchestra. She was twice recalled, and received several very beautiful floral tributes, as also did Mrs. Corlett-Thomson, who, in response to a recall after her very acceptable rendering of the selection from "La Sonnambula," gave "Within a mile o' Edinboro' town," in her own inimitable style.

Mr. J. K. Kerr, Q.C., the President of the society, made a few remarks toward the close of the programme. After thanking the audience for its kind and discriminating attention, he went on to say: "It remains for me also, on behalf of the society, to thank Md'll Arturi, the accomplished vocalist—which I do most warmly—for consenting to sing for us on this occasion, for giving us the benefit of her great talents. I would take this opportunity of saying to her, as she is about to leave us to seek, as she will very readily find, on the field of fame the laurels that thereafter await her, that she will bear with her in her travels and journeys the good wishes of every member of this society, which will ever look back with grateful recollection and pleasure to the opportunity they enjoyed of having her sing with them on their platform. (Cheers). I must not omit too, to thank Mrs. Corlett-Thomson (cheers), who has this evening added to the obligations she had already placed the society under, having given it the benefit of her valuable services from its inception." In concluding his remarks, Mr. Kerr, addressing Mr. Haslam (the conductor of the society) presented to him in the name of the society, amid continued applause, a gold badge.

ELM STREET METHODIST CHURCH TORONTO.—The usual Good Friday concert in this church was this year postponed to April 14th. Besides the choir the singers taking part were Miss Berryman and Mrs. Parker, soprano; Mrs. Mackelcan, contralto; Mr. Geo. W. Want (Boston) and Mr. T. Bitons, tenor; Mr. H. M. Blight and Mr. E. Coates, bass. Of course the two stars of the evening were Mrs. Mackelcan and Mr. Want. The former excelling in beauty of tone and depth of feeling, and the latter by his perfectly graded *crescendo* and *diminuendo* together with smooth and finished phrasing and delicate clearness of tone. All the singers acquitted themselves creditably, the chorus singing with a promptitude of attack that showed the pains Mr. Blight had taken. We have to thank him for one of the most enjoyable concerts of the kind that we remember. Mrs. Blight accompanied, and proved herself if not the best at least among the best of the few good accompanists in Toronto. The following was the programme:—Easter Anthem, "Break forth into joy," Barnby; Quartette, "How long will Thou forget me, O Lord," Carl Pfeuger; Sacred Song, "Calvary," Rodney; Soprano Solo, "Snow me Thy ways, O Lord," Torrente; Duet, (tenor and bass), "For so hath thy Lord himself commanded," St. Paul, (Mendelssohn); Offertoire, "Glory, blessing, praise and honour," Calma Lavallee; Aria, "And God shall wipe away all tears," Arthur Sullivan; Tenor Solo, "His salvation is with them that fear Him," Bennett; Chorus, "Seek ye the Lord," Roberts; Recit and Aria, "Bring forth the best robe," (*Prodigal Son*) Sullivan; Soprano Solo, "On mighty pens," Hayden; Motet, "O God, when Thou appearest," Mozart; Tenor Solo, "The Pilgrim," Adams; "The children's home," Cowen; Trio, "I will lay me down," Brown; Chorus, "With sheathed swords," Costa; National Anthem.

PROVINCIAL NOTES.

ST. CATHARINES.

The pupils of the St. Catharine's Collegiate Institute assisted by the other local talent of the city, gave a performance of the Opera *Pinatore*, under the direction of Mr. Rees, to a full house, on the 29th ult. Miss Flora MacGregor acted as pianiste, and showed considerable talent in supporting the voices when in doubt as to pitch and theme. The Opera will be repeated in the Opera House on the 4th of May.—EROSLYN.

ST. MARYS

A meeting attended by about fifty persons interested in the formation of a Philharmonic Society in St. Marys, was held in the town hall on Thursday, April, 7th. It was decided to organize such a society, and the following officers were elected: President, Dr. Mathieson; Vice., Mr. J. Johnston; Secretary, Mr. W. Gillies; Treasurer, Miss Sharp;

Conductor, Mr. M. J. Beam; Pianiste, Miss Harstone; Committee of Management, Misses Ford, Harstone, McKay, Lloyd, and Messrs. T. Butcher, Fleming and Laird. Messrs. Harstone, Causey and Cockeran were appointed a committee to draft a constitution; Misses Clark, Delmage and Ingersoll to canvass for members; Messrs. F. Allen and T. Butcher to organise an orchestra; Misses Harstone and Ford, and Messrs. Beam, Follick, Johnston and Crabbe on the selection of music. The regular practice will be held on Tuesday evening of each week.

An adjourned meeting was held on the following Tuesday, when the President, Dr. Mathieson occupied the chair. There was a large attendance, showing the interest that is being taken in the society. The several committees reported, and the managing committee was ordered to procure a piano. Some seventy ladies and gentlemen have already handed in their names as members, and many more have signified their intention of joining.

We understand that it is the intention of the society to get up a grand musical entertainment for the Queen's Jubilee on the 21st of June. Practice has already been commenced for that event.

The object of the society will be what its name implies. There is no doubt that the talent is in St. Marys to make the organization the equal of any similar one in this part of the Province. We feel sure that our citizens will accord the society the most cordial support, and we are equally sure the society will afford the general public real enjoyment in the rendering of first-class music.

OTTAWA.

"It never rains but it pours," says the old adage. After so many months of musical drought we are now deluged with entertainments. We have had the *Conversazione* of the Geological and Natural History Society; Professors Bonbright and Frawley's literary and musical entertainment in the Grand Opera House; the Philharmonic Society's concert, and a concert given by Mons. Prume, violinist. Mr. Edgar Buck promises one, and we expect one from the Ottawa Choral Society. The *Ottawa season* opened, I may say, by Mons. Boucher giving a very charming and well attended concert in St. James' Hall. He was assisted by Miss Annie Lampman, solo pianiste; Mad'le Tessier, of Montreal; Madame Boucher and Md'lle Boucher, of Montreal; Messrs. Brewer (cellist), Larquison (viola) Mr. Boucher's numbers were: Concerto, *Andante et Finale*, Mendelssohn; and *Polonaise* in D, Wieniaswski. Of his performance of these I can hardly speak too highly. Mr. Boucher, in his playing, always makes his audience wish to hear him again. Miss Annie Lampman's numbers were: *Polonaise* in E flat, Chopin; and *Pasquinade*, Gottschalk-Josffy. The first number received a very hearty recall, which it certainly deserved. Md'lle Tessier had for her selections *Chanson de l'Abeille*, Victor Massé; *Flora Bolero*, Jehu Prume; *Awakening of Spring*, Almida. Her singing I scarcely know how to describe: it makes one think of woodland birds and rippling brooks, and all that is natural and lovely. A soprano voice, pure, true, sweet and so sympathetic, her vocalization seeming to be natural rather than cultivated. Md'lle Tessier is totally and incurably blind, but for this she must become a celebrated artist.

Dr. Davies continues his Saturday afternoon Organ Recitals in the Church of St. Alban the Martyr, for which the music-loving people of Ottawa can hardly be too grateful. It has been a source of great comfort to many engaged during the week in anxious labour, to go into this quiet little church of a Saturday afternoon, and listen to such music as lifts them out of the besetting cares and anxieties consequent on every-day work, whether it be intellectual or physical. All praise and thanks are due Dr. Davies for the good he is doing. The following is a sample program: *Andante*, Military Symphony, Haydn; *Ave Maria*, Op. 5, Henselt; Chorus, "Heaven and earth display," *Athalia*, Mendelssohn; *Andante*, Quartet, Op. 22, Dussek; *Allegro* *Piacevoli*, Violin Sonata, Beethoven; *Gavotte* characteristic, Henri Boubier; Chorus, "When His loud soul in thunder rolls," *Jephtha*, Handel; *March of the Priests*, *Athalia*, Mendelssohn.

The concert and dramatic entertainment, the first of a series to be given by Professors Bonbright and Frawley, took place on Tuesday evening, April 19th, in the Grand Opera House. The dramatic part was very well carried

out by the professors; the "Quarrel scene" from Shakespeare's "Julius Caesar," being greatly appreciated by the large audience present. The musical part of the programme was in the hands of Mr. F. Boucher, violinist; Miss Annie Lampman, pianiste; and Mr. Edgar Buck, vocalist. Mr. Boucher who always plays well, was at his best this evening in the "Andante and Rondo," (Wieniawski), bringing down the house in rapturous applause. Miss Annie Lampman, in Liszt's Rhapsodie, No. 2, played with that vim and poetical spirit required to make these Rhapsodies acceptable to a mixed audience, when there are but few who can understand the sentiment intended by the composer. She deservedly received an enthusiastic encore. Mr. Edgar Buck, who is a late acquisition to our musical circle, sang the "Storm Fiend," with his powerful bass voice, in such a finished and scholarly manner, that he was again and again recalled. Later on he sang the ballad "They all love Jack," again responding to a hearty encore. Altogether this was one of the most successful entertainments we have had in Ottawa.

The second concert of the Philharmonic society took place on Thursday evening, April 21st. The programme comprised *The Erl-King's Daughter*, Gade (Ballad in old Danish style for solo, chorus and orchestra); Cantata, *The Merrie Men of Sherwood Forest*, Dr. H. Birch; Recit. and Aria (bass), "Rage, thou angry Storm," Sir J. Benedict; Orchestral Overture, "Si j'étais toi," Adams. Soloists:—Mrs. Hamilton, soprano, and Mr. F. D. Wodell, baritone, of Hamilton; Miss Fortier, contralto, and Mr. D. Edgar Buck, basso, of this city. The Symphonic Orchestra of Ottawa, also made its first appearance. Gade's *Erl-King's Daughter* was the first number. It is an earnest and dramatic work of much beauty. In it the orchestration is thoroughly descriptive, and plays a very important part. For instance, the introduction and accompaniment to Oluf's song "Night, thou art silent," gives us all the silence of the forest, and in the Erl Maiden's scene with Oluf, the fitting of forms is most happily expressed. The climax of the work reaches a fine height, in the Erl-King's Daughter's scene in which she, after having failed to lure him by her charms, pronounces on him the fate of death. As to the interpretation, it was scarcely satisfactory. Mrs. Hamilton, who sang the part of the Erl-King's Daughter, has a brilliant, light soprano voice, which was, however, lacking in the breadth and dramatic force necessary for the rendering of the music. Miss Fortier, who was called upon at a few days' notice to sing the part of the "Mother," (contralto), acquitted herself with credit, and deserves the thanks of the society for her courage in undertaking such heavy work on such short notice. Mr. Wodell made a most favourable impression. His voice is of a pleasing quality, and his idea of the part of "Oluf," showed the true musicianly feeling, though he was at some points completely handicapped by the inefficiency of the orchestra. The solo "When through the meadows green," was delightfully sung. The chorus did good work and showed careful training, and though a small body of voices, managed to give the choruses "The black steed rushes," "He madly rides," and "The morning hymn," with good tone and breadth. As a whole it showed an improvement, which should be a source of congratulation to the members themselves and their energetic conductor, Mr. Dingley Brown. The weakest point was the orchestral accompaniment, which it was necessary for the beauty of the work should be the strongest. This accompaniment was quite ineffective and uncertain, therefore we were quite unprepared for the creditable rendering of the overture which the orchestra gave. Under the able conductorship of Dr. Prevost, one of our most musicianly amateurs, the orchestra played "Si j'étais toi," (Adam), with care and precision, nice tone and some good shading; serving to show that we have in our midst material for a first-class orchestra.

Mr. Edgar Buck, now of Ottawa, sang the Recit. and Aria "Rage, thou angry storm," (Sir J. Benedict), with orchestral accompaniment, and was recalled three times. *The Merrie Men of Sherwood Forest* was given next. It is a work of little merit; seldom rising above the common-place, and is at times trashy. Mrs. Hamilton scored a great success in her solo "Sing, Bird," which was most charmingly sung. She excels in graceful fioriture, and had an opportunity here. The flute obbligato was well played by Mr. Walter Greaves. Mr. Wodell sang his one number, "Miserere Domine," with much feeling, and was encored. Mr. Buckeve gave the bass solos in his usual excellent style. The chorus made a point in their unaccompanied singing of the "Ave

Maria," which was perhaps the best work done during the evening.

The orchestra played the rests well.

C SHARP.

MONTREAL.

After an exceedingly dull winter, Easter ushered in an unusual number of musical performances, some of them exciting great interest. First and foremost must be mentioned the production of Haydn's *Seasons*, by the Philharmonic society, consisting of a chorus of 250 voices and an orchestra of 40 instruments, assisted by Miss Traubman, of New York, soprano; Mr. Max Heinrich, of New York, basso; and Mr. Jules Jordan, of Providence, tenor. Mr. G. Contine directed, as usual, and the performance gave great satisfaction. This society is making steady progress, and its concerts are very popular. The programme for the coming season is: Mozart's "Requiem;" Hoffman's "Melusina;" Gade's "Christmas Eve;" Beethoven's "Symphony in C minor;" Wagner's "Tannhauser March," (with chorus); and Berlioz' "Damnation of Faust."

The Mendelssohn Choir is another musical organization possessing great popularity, and deservedly so. Under the baton of Mr. Joseph Gould they are working steadily and satisfactorily, and their performances give evidence of the conscientious nature of their work. Their last concert on the 22nd of April was no exception to the general rule, being largely attended by an audience who thoroughly appreciated what they heard. The choir was assisted by Mr. J. W. Winch, of New York, tenor; and Mr. Ernest Longley, of this city, pianist. The following is the programme:

Part song, "The first song," F. Gustav Jansen; Descriptive chorus, "Sunset," Gade; Song, (a) "I attempt from Love's sickness to fly," Purcell, (b) "Tom Bowling," Dibdin, (c) "The sea hath its pearls," Maude V. White, Mr. Wm. J. Winch; Part song, "Lullaby of life," Henry Leslie; Piano solo, Sonette, E minor, Liszt, Mr. Ernest Longley; Part song, "Knowest thou," Engelsberg; Gipsy song, (a) "Mein Lied ertont," (b) "Als die alte mutter," Dvorak, Mr. Wm. J. Winch; Descriptive chorus, "The Water Fay," Rheinberger; Piano solo, (a) "Barcarolle in G," (b) "Etude in C," Rubinstein, Mr. Ernest Longley; Part song, "In moonlight fair," Raff; Song, (a) "Madchenlied," Raff, (b) "Murmeldes Lütchen," Jensen, (c) "Ouvre tes yeux bleus," Massenet, Mr. Wm. J. Winch; Motet, "By Babylon's Wave," Gounod; Part Song, "Up away," Nessler.

Mrs. Story and Miss Lusben, two of our most popular vocalists, were tendered a complimentary concert on the 19th inst. As these ladies are always willing to help when their services are required for charitable purposes, it is satisfactory to hear that the affair passed off successfully.

As usual at Easter, the music at most of the churches was of an ambitious character. At Notre Dame the program for High Mass was as follows: Cherubini's *Messe du Sacre*; at the Offertory, Leo Burbare's *Terra Tremuit*; solo by Mr. H. A. Cholette. The program for vespers was as follows: Bühler's *Magnificat*; Burbare's *Terra Tremuit*; Dubois' *Regina Coeli*, with solo by Mr. Alfred Labelle; Jaspas' *Tantum Ergo*, with baritone solo by Mr. J. T. Lortie. Mr. J. B. Labelle presided at the organ, and the orchestra and choir were under the direction of Mr. C. Labelle.

In St. Patrick's Church, Fauconier's *Messe de Pâques*, with full choir and orchestral accompaniment was sung at High Mass. For the Offertory, Haydn's *Regina Coeli*. The soloists for the morning service were Messrs. John Hernan, E. Hewitt, F. J. Green, first tenors; Mr. J. P. Hammill, second tenor, and Mr. Jas. Crampton, bass. Harmonized vespers were chanted in the afternoon. At Benediction the *O Salutaris*, with Mr. E. F. Casey as bass soloist, and a *Tantum Ergo* with solo and chorus, was rendered. Prof. Fowler, organist; Mr. W. E. McCaffrey, choir-leader.

At the Church of the Jesu' the following music was sung: High Mass.—Cherubini's "Kyrie and Gloria;" Gounod's "Credo;" Riga's "Hae Dies;" Chorons' "Sanctus" and "Agnus;" Mendelssohn's "Marche de Pretres," at the close of the office. In the evening,—Gounod's *O Salutaris*; Riga's "Hae Dies;" Valiquet's "Regina Coeli;" Riga's *Tantum Ergo*; Mendelssohn's "Marche des Pretres."

At St. John the Evangelist (Church of England), Warwick Jordan's Communion Service in E was used through-

out, with the following exceptions: *Sauctus*, Novello; *Gloria*, Armes; *O Salutaris*, Spence. A grand piano was used in addition to the organ, the score being written especially for this church by the composer. The class of music produced at this church is very good, comprising the Communion Services of B. Tours, Agutter, Armes, Dykes, and Gounod's glorious *Messe Solennelle*.

At Christ Church Cathedral.—"Te Deum," C. Gounod's in C; "Jubilate," F. Schilling's in C; "Kyrie," Chas. J. Frost's in C. Evening Prayer.—"Service," F. Barnby's in E flat; Anthem, "O God, when thou appearest," Mozart; Offertory, "I know that my Redeemer liveth," Handel.

Mr. Alfred Trevor, a well-known tenor of our city, gave a successful concert during the month.

When I add that last week we had "*Erminie*" at the Academy of Music, and that Clara Louise Kellogg is to appear during the first week of May, it will be seen that musical matters are "booming" in Montreal at present.

CAROLUS.

CORRESPONDENCE.

All letters must be accompanied by the name and address of the writer.

The Editors do not hold themselves responsible for the views expressed by correspondents.

ST. PAUL CONCERT.

To the Editor of THE MUSICAL JOURNAL:

SIR,—Allow me space for a few words of reply to Mr. Edward Fisher's letter in your issue of April 1st. My criticism as to his mode of beating time in the 6/8 tempo had special reference to No. 26, "Andante con moto," ("How lovely are the messengers"). Perhaps Mr. Fisher will state where the *side beat* he speaks of in his letter comes in in the time indications of this movement. His beating was 1 (down), 2 (right), 3 (up), 1 (down), 2 (right), 3 (up), in each measure—giving two side beats where no side beat should be at all, and making two measures of 3/8 in one measure of 6/8 time. The correct way to beat time in this number is 1 (down), 2 (up), and if found necessary to mark the 8th note subdivisions they should be indicated by short beats in the same direction. There were other instances throughout the work where incorrect time indications led to confusion—both for orchestra and soloists—as in the tenor solos Nos. 9 and 25, the latter becoming so much mixed that a stop and start over again had to be resorted to, not to mention the almost total disregard of the composer's ideas and intentions as to tempo in some of the choruses of *St. Paul*, and in the *Israel in Egypt* performance under the same conductor, when the chorus "He spake the word" was taken exactly twice too fast, making it simply impossible for the figures in the instrumentation to be played. Those who attended the recent *St. Paul* public rehearsal witnessed the efforts of one of the soloists to show the conductor how things should go; nevertheless the above palpable faults occurred at the performance. In such cases the orchestra very frequently gets the blame which belongs elsewhere, as a amateur and professional players know full well.

Neither my former communication in your March 1st issue nor this, have been written in an unfriendly spirit, but simply in the interests of truth, honesty and music. Conductors are the exponents of composer's works, and must be held responsible if they fail to divine the true spirit and meaning of the same; for their interpretation of the composition is either true or false, and is so conveyed to the public.

Yours, etc.,
METRONOME.

VARIETIES.

ARMY BUGLE CALLS.

Considering the length of some of the calls, it may surprise the reader to hear that there are only five different notes played on the bugle; and though that is the case, the language of the instrument is not at all limited. A lang-

uage with only five words might be thought easy to learn, and yet the different arrangement of these "words" ("sentences," as I may call them), are endless. It is, indeed, a very necessary part of a soldier's training to learn the language of the bugle; and even unmusical men soon acquire it. For, in the first place, the same "calls" sound much about the same time each day. A hungry recruit, for instance, does not take long to recognise the "dinner bugle;" nor does the careless soldier forget the summons to extra drill, much as he may wish to do so. The men in their barracks, too, often associate words with the notes of the bugle; and that is a help to remember the meaning of the sounds heard.

We will first explain as to the instrument itself, that the notes are all made with the lip and tongue; there are no keys used, as is the case with most brass instruments. They are all notes of the common chord; and, although bugles are always in the key of B flat, music for them is written in the key of C. It will be easily understood that no great knowledge of the principles of music is necessary to play an instrument so limited in its capacity; a correct ear, a thorough acquaintance with time (for even dotted semi-quavers occur frequently), and the power of learning by heart all the different calls, are the chief essentials. The authorized course of instruction for a bugler, is to begin by playing the lowest note with all the variations of time of duration. The same exercises are then taught on the second note, G; these two notes are then combined in a variety of ways, after which the original one-note exercises are taken on the third note of the bugle; and, when perfect in that note, exercises are played with the three notes combined, and so on with the others.

A MAN from Pine Knot stood watching a performance on a slide trombone. Suddenly seizing a companion's arm, the Pine Knot man excitedly exclaimed:—"For the Lawd's sake! Look thar Lige." "What's the matter?" "Look thar; he done it agin." "Done what?" Why, crowded mo'n haf that blamed hawn inter his mouth. Did you see that? Wall, I'll swar."

BRAMMS, the composer, recently played his sonata for violoncello and piano with a 'cellist who was not quite up to the composer's expectations. Brahms, in consequence, played the piano part somewhat more energetically than he might otherwise have done, and the poor 'cellist, after the first movement, said to him, "But, my dear Mr. Brahms, please do not play so loudly, as you are drowning me so unmercifully that I cannot hear myself." "Oh, you happy fellow!" was the simple reply of the composer.

"LAURA," said Mrs. Parvenu, on the hotel piazza, to her daughter, "Laura, go and ask the leader of them orchestras to play that 'Symphony from Middlejohn' over again. It's such an awful favourite of mine and your father's too."

ONE day Sphor, who was on intimate terms with Beethoven, met the great master, after several days having passed without seeing him when he asked if he had been indisposed. "No, no," said Beethoven, "I was not ill, but my boots were, and as I have only a single pair, I had to remain indoors until they got well."

MUSIC AND MARRIAGE—Rubinstein, when in Leipsic, was one day visited by a very pretty girl, who asked permission to play for him. After her somewhat doubtful performance she rose and asked the great master, who was smiling ironically, "What shall I do?" "Get married!" was Rubinstein's laconic answer, given in a tone of conviction.

THERE is a story told of the Abbé Liszt, that he once received a visit from an amateur composer, who desired permission to dedicate some compositions to him; but, modestly uncertain of his persuasive powers, took with him his two pretty daughters. Liszt, while accepting the roll of music which the stranger offered him, could not take his eyes from the two young beauties. "These are admirable compositions," said he; "are you their author?" "Certainly, Abbé," said the delighted papa, imagining that his music was in question "and I hope my poor works will find favour in your eyes and you will allow me to dedicate them to you."

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