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SORROW ON THE SEA.

BY CAPTAIN M. A. S. HARE, OF H. M. S. "EURYDICE."*

"There is sorrow on the sea, it cannot be quiet"—Jer. xlix, 23.

I stood on the shore of the beautiful sea,
As the billows were roaming wild and free;
Onward they came with unfailing force,
Then backward turned in their restless course.
Ever and ever sounded their roar,
Foaming and dashing against the shore;
Ever and ever they rose and fell,
With heaving and sighing and mighty swell.
And deep seemed calling aloud to deep,
Lest the murmuring wave should drop to sleep;
In summer and winter, by night and by day,
Thro' cloud and sunshine holding their way.
Oh! when shall the ocean's troubled breast
Calmly and quietly sink into rest?
Oh! when shall the waves' wild murmuring cease,
And the mighty waters be hushed to peace?
It cannot be quiet, it cannot rest,
There must be heaving on ocean's breast;
The tide must ebb and the tide must flow,
Whilst the changing seasons come and go.
Still from the depths of that hidden store
There are treasures tossed up along the shore;
Tossed by the billow—then seized again,
Carried away by the rushing main.
Oh! strangely glorious and beautiful sea!
Sounding for ever mysteriously;
Why are thy billows still rolling on,
With their wild and sad and musical tone?
Why is there never repose for thee,
Why slumberest thou not, oh, mighty sea?
Then the ocean's voice I seemed to hear,
Mournfully, solemnly sounding near.
Like a wail sent up from the caves below,
Fraught with dark memories of human woe;
Telling of loved ones buried there,
Of the dying shriek and the dying prayer.
Telling of hearts still watching in vain,
For those who shall never come again;
Of the widow's groan and the orphan's cry,
And the mother's speechless agony.
Oh, no, the ocean can never rest,
With such secrets hidden within its breast;
There is sorrow written upon the sea,
And dark and stormy its waves must be.
It cannot be quiet, it cannot sleep,
That dark, relentless and stormy deep;
But a day will come, a blessed day,
When earthly sorrow shall pass away.
When the hour of anguish shall turn to peace,
And even the roar of the waves shall cease;
Then out from its deepest and darkest bed,
Old ocean shall render up her dead.
And freed from the weight of human woes,
Shall quietly sink in her last repose;
No sorrow shall ever be written then,
On the depths of the sea or the hearts of men.
But heaven and earth renewed shall shine,
Still clothed in glory and light divine;
Then where shall the billows of ocean be?
Gone! for these there shall be "no more sea."
"Tis a bright and beautiful thing of earth;
That cannot share in the soul's "new birth;"

'Tis a life of murmur and tossing and spray,
And at resting-time it must pass away.
But, oh! thou glorious and beautiful sea,
There is health and joy and blessing in thee;
Solemnly, sweetly I hear thy voice,
Bidding me weep and yet rejoice.
Weep for the loved ones buried beneath,
Rejoice in Him who has conquered death;
Weep for the sorrowing and tempest-tossed,
Rejoice in Him who has saved the lost;
Weep for the sin, the sorrow and strife;
And rejoice in the hope of eternal life.

*These lines were found upon the body of Captain Hare, who perished with the *Eurydice*. They may inspire some of our compositors to undertake a musical transcript.

GIOVANNI BOTTESINI.

THE grand old double bass, although it does not appeal to the senses with the assurance of the warm response that greets its more comely brethren of the orchestra, still occupies as important a place as any of them, and fulfils quite as important duties. Its relations to its more ornamental brethren are as the solid foundation of a massive structure to the symmetrical columns and architectural beauties that greet the eye and impress the beholder with the taste and talent of the architect. Thus the double bass is the solid foundation upon which the grand superstructure of the orchestra rests. Massive in its proportions, its duties are to bear the weight and sustain the heavy responsibilities which are put upon it. Its lesser brother, the violin, while more active and demonstrative in its service, is not more necessary to the general harmony; and while they differ widely in their means of contributing to the pleasure of the music-lover, they labor harmoniously in a common cause and for a common end.

The double bass has seemed to have less attractions for musicians than many other instruments; and while comparatively few have reached distinction by becoming its masters, many have attained fame and fortune by the study of its more attractive mates.

The man of the present age who towers above all others in the mastery of the double bass is Giovanni Bottesini, who has been most appropriately styled "The Paganini of the double bass;" and in view of the rumors which have come across the water of his intention to visit the United States in the near future, a sketch of his life will not be uninteresting to our readers. That he would receive a warm greeting in this country, which is ever ready to extend the right hand of fellowship to distinguished artists, there is no doubt.

Bottesini is a native of Italy, having been born in the town of Crema, December 24, 1823. With a view of becoming a violinist, he commenced the study

of the "king of instruments" under the supervision of a local teacher, but when, in 1836, he became a pupil in the Milan Conservatory, he abandoned that instrument and turned his attention to a field wherein he would have less rivalry and at the same time smaller opportunity for reaching distinction. Here he took up the study of the double bass, under Rossini, and studied theory and composition under Basily and Vaccaj. In 1840 he started on a concert tour through Italy, with flattering testimonials from this galaxy of teachers, and was everywhere enthusiastically received. The instrument he used on this tour was not of the usual size of the double bass, but somewhat smaller, though much larger than the violoncello, which, perhaps, accounts for his remarkable proficiency in execution. In 1846 he accepted an engagement as conductor of the Italian Opera in Havana, and subsequently made tours through Mexico, the United States, and Canada. This was the first regularly organized Italian opera company to visit America, and the enthusiasm it created has not abated to this day. Among its artists were Bosio, Bedlali, Geremia-Bettini, Steffanoni, Tedesco, Salvi, and Marini. Signor Luigi Arditi, since famous as Musical Director of Her Majesty's Royal Italian Opera, was also connected with that famous organization. In 1854 after a series of engagements, profitable financially, and eminently satisfactory from an artistic point of view, Bottesini returned to Europe, and has since devoted much of his time to concert tours in every part of the Continent. He was very successful in England, where his mastery of his instrument created unbounded enthusiasm, and in Germany his experience was equally brilliant.

For a time he was conductor of the Italian Opera in Paris, in which capacity he added to his well-earned laurels.

He had now reached the zenith of his artistic career. His tone was surprisingly beautiful and rich. His execution on this heavy instrument was truly marvellous. The most difficult passages for violin or violoncello were executed by him with perfect purity of intonation and faultless precision.

Among his operas which have met with well-deserved success are "Christoforo Colombo," which he wrote for the Havana Opera House; "L'Assedio di Firenze," for Paris, in 1856; "Il Diavolo de la Notte," for Milan, in 1859, and "Marion Delorms," for Paris, in 1864. One of his overtures gained the first prize given for instrumental compositions by the Conservatory of Music of Milan. One of the greatest services which Bottesini has rendered to musical art is his introduction of the best classical works of Germany into his native country, for which purpose he formed a musical society in Florence, which has become the chief agent in spreading and cultivating the taste for Beethoven's, Schubert's, Mendelssohn's, and Schumann's music in Italy. An oratorio of his, entitled "The Garden of Olivet," was one of the principal works performed at this year's Musical Festival in Norwich, England.

Bottesini's marvellous execution is not alone the skill of a mere manipulator of an instrument; his work is all from the soul and brain, as evidenced by his instruction books for the double bass, which have long been the standard works of their class. With many skilful executants, the former is mere mechani-

cal dexterity, acquired by practice; but Bottesini produces results by perfectly legitimate means, resorting to no questionable methods for mere effect. He is a thorough artist, and master of his chosen instrument, in the highest sense of the word, having reached his eminence as the greatest double-bass virtuoso that ever lived by the wise cultivation of his exceptional talent. A hospitable reception awaits him if he decide to visit our shores.—*Boston Leader.*

AN OLD SCORE.

It may be interesting to many of our readers to know, that, under the auspices of the Sacred Harmonic Society, and by permission of Her Majesty the Queen, a fac-simile of the autograph score of Handel's *Messiah* was produced in the year 1868, by the aid of photolithography, from the original in the library of Buckingham Palace.

The original score of this great work contains many points of interest, which will be appreciated by lovers of music generally, and particularly by the numerous admirers of this grand oratorio.

An insight into Handel's character may be gained by looking through this M. S. One does not require special powers to discern the kind of man the composer was. His changeable mood, for example; at one time writing calmly and with as near an approach to neatness as he was capable of; at another, the rush of ideas with which his pen cannot keep pace. And again, he evidently labors and grows fiercely impatient; dashing huge ink strokes through errors large or small, or smearing them with his finger. It shews the work of one quick to feel and by no means scrupulous about manifesting all he felt. A more untidy manuscript can hardly be imagined. But the great attraction in the volume lies in the fact that we are shewn the *Messiah* as that immortal work first sprang from the composer's brain. Bearing in mind the unexampled rapidity with which the work was thrown off, and the fact that Handel had a habit of writing without pre-arranged ideas, the completeness of his original would be incredible but for the testimony of the M. S. The few alterations are surprising; but in every instance is shewn the loving care which the composer bestowed upon his work, and his second thoughts, when compared with the original, will be acknowledged to be the best. Scrawled underneath the blurs and blots made by the aged musician, then exulting in the close of his task, are the words "Fine dell' oratorio, G. F. Handel, September 12, Ansgesfüllt en 14 dieses." Who is there that cannot sympathise with this Hercules as he rested from his labors, conscious of having produced an imperishable thing?

A fuller description of this work will be found in MacMillan's Magazine for August, 1868.

Many may have heard of this reproduction, but may not have had an opportunity of inspecting the work. A copy can be seen at the office of the MUSICAL JOURNAL.

SERVICE OF SONG.—The Presbyterians of the First church, Brockville, introduced at an evening service recently a rather novel feature. The Rev. Mr. Scott, who occupied the pulpit, has for the past few weeks been assisting at the evangelistic services in Ottawa. He, at the request of the church officers, conducted the services as he had been in the habit of doing in the city. The occasion drew together a congregation numbering not far short of a thousand. It was what may be called a service of song. He chose a subject, spoke earnestly for five or six minutes, then choosing a hymn suitable to his subject he would sing it as a solo, the choir joining in the chorus. He then chose another text bearing on the same subject and followed with another song. The immense gathering was hushed to perfect stillness as he with his sweet plaintive voice sang the sweet songs of Zion. Judging from the solemn hush of the people and the pleased and interested faces, we would say all were not only gratified but highly pleased.

Mr. Clarke has resigned his position as organist of Trinity church, Mitchell, the reason being, we understand, that he did not receive the support, outside of the church, that he was led to expect.

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed

TORONTO, MARCH 15th, 1888.

THE February number of the *Musical Herald* is one of more than usual interest.

MISS LIZZIE PALEN, for some years the leading contralto of the choir of the Church of the Ascension, was married on the 6th inst. to Mr. T. Robinson, of this city. The congregation and choir gave her a fine silver tray and service, as an evidence of their good wishes and appreciation. The future home of Mrs. Robinson will, we understand, be in Dakota, U.S.

THE *Herald* has some very appropriate remarks in reference to the ballet, in connection with operatic performances. Music should raise and purify, not lower and debase, and we heartily agree with our Bostonian contemporary in condemning the ballet as "out of place in any country whatever," and hope the day may not be far distant when the introduction of the ballet into opera will be relegated to its proper position among those customs more honored in the breach than in the observance.

POOR *Figgie*! He (like the public) finds *Lié* extremely dull and wearisome. He is down on his luck. The printer locks up the "Personals" under "Music,"—and an obtuse public, failing to detect the error, laughs at *Figgie* for a fool. Then when, emulating his noted master, he goes about *en masquerade* "seeking whom he may devour" the JOURNAL takes cognizance of his "ears," and *Metro-nome* adds insult to that injury by pulling off the lion's skin,—revealing *Fig* in the full glory of his assinine stupidity! Never mind, *Fig*, my lad! "If at first you don't succeed," you know, "try again." You were made doubtless to fill a more exalted position than First Lyre in Signor Castoria's orchestra. You will no doubt yet make a successful debut as a manilla virtuoso, and gratify an admiring public by performing a spirited solo on one string—with a three hundred pound weight at the other end.

MR. EDWARD FISHER has resigned the conductorship of The Choral Society. Well, no. Perhaps he will—perhaps he won't.

MR. DOWARD, the energetic organist of the Church of the Ascension, has made the monthly Service of Praise given in his Church a gratifying success. A short notice of the last Service will be found in another column.

THE Toronto Conservatory of Music is not on speaking terms with the MUSICAL JOURNAL, now. We ventured to speak kindly of another institution in a recent issue. Hence "the giddy thing" is jealous. Having recovered from the shock caused by the curt request, "please cancel our ad.," we wish to remark that any institution that cannot stand against a rival, or is afraid of honest, though adverse, criticism, whether it be a planing mill or a musical mill, betrays just a little feminine weakness; but we have no souvenirs to return.

ONE of the most remarkable features noticeable at the open rehearsal given last month by the Toronto Juvenile Select Choir (of which a notice will be found in another column), was the singing from the "hand signs." Mr. Cringan put his youthful class through an exercise which he evidently extemporized for the occasion, using different positions of the hand to indicate the different tones of the scale. The exercise, which was first in unison, and, afterwards, in two parts (given simultaneously with both hands) was sung with precision and faithful intonation, proving firstly that the children could readily sing in one and two parts at sight, and secondly that Mr. Cringan is no mean "hand" at extemporizing counterpoints of the first species.

IN this issue we publish a pianoforte solo by Dr. Strathy to which we would draw the attention of our readers. The general scope of the composition (which will be found to consist of two parts in strong contrast) is indicated by its name, "Joy and Grief." The piece is one that demands some technical skill on the part of the performer, combined with that sympathetic feeling so necessary to the true musician, in order to an artistic performance; but properly played, "Joy and Grief" will form an attractive number on any programme, for it not only contains that which will prove of interest to the scholar and musician, but also appeals strongly to the sympathies. We believe this is the first composition of any pretensions which Dr. Strathy has published, and feel a pardonable pride in being the medium of introducing to the public a work which will prove his right to an honorable position in the foremost ranks of Canadian composers.

HOME AND FOREIGN NOTES.

CANADIAN.

TORONTO.

THE NORTHERN CHORAL SOCIETY.

This Society made its first appearance, before a large audience, at the Northern Congregational Church, Church Street, on Tuesday, Feb. 28th, and gave a capital performance of Farmer's sacred oratorio, *Christ and His Soldiers*. The soloists were Mrs. Cheesman, soprano; Miss Wright, contralto; Mr. H. Wilson, tenor; Mr. George Lovell and Mr. Walter Sparks, bassi. The accompaniments were played by an orchestra composed of the following:—1st violin, Mr. Andersen, Mr. Napolitano, Miss Geikie; 2nd violin, Mr. Heward and Mr. Jas Newton; cello, Mr. P. W. Graham; clarinet, Mr. Bertie Corlett; flutes, Messrs. J. C. Arlidge, Lye and Harper; cornet, Mr. Newton; organist, Mr. F. W. J. Harrison (of the Jarvis St. Baptist Church); conductor, Mr. H. Guest Collins (of the Northern Congregational Choir.)

The excellence of the work itself deserves more than a passing notice, and a description of it will probably be interesting to those desiring to select something suitable for a Lenten season in the future, when a more ambitious work would be out of place.

The oratorio is meant to be sung to children, to young persons, and to all who retain a child's love of simple sacred song. The hymns are nearly all well-known favorites, frequently sung in churches and in private, though to other music. It has been sought so to arrange them as to bring before the mind and the heart two distinct, but yet kindred pictures; first, the life of the Saviour; secondly, the life of his soldiers and servants. The first picture, prelude by the Advent, is made up of scenes from the birth to the resurrection, and ends with the promise of the Comforter and the ascension. The second picture shows us the young Christian, first "awaking out of sleep" at the "thrilling voice" of the Advent summons, and then, after being enlisted in Christ's service and "signed with the sign of the cross," passing on "through peril, toil and pain," and made, like his Master, "perfect through sufferings," till at last, "more than conqueror," he joins the "great multitude that no man can number" in giving thanks to the Captain who has led them to victory. Thus the oratorio consists of two parts, each part being composed of twelve hymns. The two parts may be taken together, or each part may be taken separately as a whole; or, again, selections may be taken from both parts, and sung successively. Whichever arrangement be adopted, the person of the Saviour will stand forth supreme, either as Himself blessing, toiling and suffering, or as already "seeing of the travail of His soul," and surrounded by the "many sons" whom He "is bringing to glory." In the one case, "the Word is made flesh," and dwells among us; in the other, the promise is fulfilled and exemplified, "because I live, ye shall live also."

The words are well selected, and the music is simple yet dignified and ecclesiastical. The sentiment of each hymn is carefully treated, without straining at effect,—grave and devotional, sparkling and triumphant—without iteration of theme, and thoroughly devoid of modern evangelistic song-book jingle.

No better work could be selected for a choir union of three or four strong choirs. The orchestration is easy and attractive to the average amateur, and with the assistance of a fair organist, its performance would be gratifying to them, and lead probably to works of greater difficulty.

Of the performance on this occasion we cannot speak too highly. There were of course imperfections. The cyphering of a note on the organ was very demoralizing both to chorus and orchestra.

Mrs. Cheesman's solos were charmingly given, especially "Hark! a thrilling voice is sounding," and "Our blest Redeemer." It is perhaps unadvised to particularize, as all the solos were sung with careful care; the only exception being the baritone solos, which seemed to lack tone and expression.

The orchestra, as usual, was not quite up to the mark. One rehearsal is not enough, be the performer ever so good, to make the performance certain. There was a little hesitation, and too much follow the leader. But, notwithstand-

ing these defects and the small number playing, the general effect was good.

The chorus was well balanced, and considering that nine-tenths of its members had never sung under a conductor before, did good work, prompt in response to the conductor, and quality of tone fairly good.

Mr. Harrison accompanied faithfully, and with exquisite taste.

Mr. Collins conducted with dignity and care. Of this gentleman we may add,—he is a good church musician, has a profound reverence for the sacred, and a good conception of the works intended for adoration and praise. As such, he is amiable, courteous and painstaking. An ungenerous critic, speaking disparagingly of him recently, said he was "easily pleased." True, it is well when one's enemies speak well of us.

The society has in preparation Macfarren's *May Day* and Hallon's *Robin Hood*.

CHORAL SOCIETY—NINTH SEASON—FIRST CONCERT.

The above concert, which took place on the 23rd ult., was, on the whole, a success. Costa's *Eli*, the work presented, is an oratorio which, musically considered, hardly comes up to the high standard to which we have become accustomed in Toronto. We cannot hold with those who condemn the libretto, for it seems to us that with a little judicious pruning, it might be made to form the basis of a really good oratorio. The musical treatment, however, is certainly not in sympathy with the matter,—at least not as a general thing. In one or two portions, however, the composer displays some grasp of his subject,—and Mr. Fisher was not slow to take advantage of the opportunities thus afforded—and that *Eli* did not meet with greater sympathy, and evoke more enthusiasm, must be laid at the door of the composer—certainly not of the Choral Society.

Leaving the work itself, and speaking of the performance, we must congratulate the Chorus on the excellence of the work done. The balance of the parts was good, the quality of tone acceptable, and the quantity of tone, when required, very gratifying. Nothing is more annoying to one's sense of the eternal fitness of things than a weak fortissimo from a large body of singers. Some of the choruses are exceedingly difficult, but the conductor, Mr. Edward Fisher, recognizing that fact, had by months of judicious and steady practice, made his vocal forces so thoroughly acquainted with the work that even the most difficult portions, with one single exception, were given with commendable precision and intonation.

The orchestra contained practically all the "professional" instrumentalists to be found in Toronto and the vicinity, who are in the habit of playing with our societies, and one or two who are not. The playing of the orchestra was very good, though hardly so effective as at the *Paradise and the Peri* concert given last season by the same society. A few more violins would have been a decided improvement, as also the absence of two of the performers in the wind section, one in the brass and the other in the wood wind. The latter, an alleged clarinet-player, was eminently successful in spoiling the effect wherever he had a solo passage. Mr. Bayley, as usual, occupied the leader's desk, and his steadiness and nerve more than once stood the society in good stead. The orchestral forces were supplemented by both cabinet-organ and piano, the organist being Mr. E. W. Phillips (who played with taste and ability), and the pianist Mr. J. D. A. Tripp.

The soloists were:—Soprano, Madame D'Auria, Toronto, (*Hannah*); contralto, Miss Lillian Carl Smith, Boston, (*Samuel*); bass, D. M. Babcock, Boston, (*Eli*); tenor, J. H. Ricketson, Boston, (*Elkanah*); baritone, H. Blight, Toronto, (*Man of God*); tenor, Charles Dimmock, Toronto, (*Messenger*).

Mme. D'Auria's voice is hardly of sufficient volume to warrant her undertaking so dramatic a part as that of *Hannah*, but it was used with such judgment that the lack of power was not so noticeable as had otherwise been the case.

Miss Carl Smith, the contralto, sang very well, making the most of her part, and winning the good-will of the audience by her artistic rendering of the "Evening Prayer."

Mr. Babcock as *Eli* was in a bad plight, having a part which never rises above mediocrity and is nothing if not labor-d and strained. His magnificent voice and large experience enabled him to make the part bearable, and in some cases even interesting, but he had no opportunity of

Joy and Grief.

CAPRICE FOR THE PIANOFORTE.

Allegretto e con molto sentimento. M. M. p. =65.
La melodia ben sostenuto.

Composed by GEO. W. STRATHY, Mus. Doc.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one flat (B-flat) and the time signature is 6/8. The first system includes the instruction *p dolce e elegante*. The second system is a continuation of the first. The third system includes the instructions *rall.* and *a tempo*. The fourth, fifth, and sixth systems continue the piece with various rhythmic patterns and dynamics.

JOY AND GRIEF.

First system of musical notation, featuring a treble and bass clef. The music is in 2/4 time and includes dynamic markings *rall.* and *a tempo*.

Second system of musical notation, continuing the piece with a treble and bass clef.

Third system of musical notation, including dynamic markings *crec.* and *accel.*

Fourth system of musical notation, including dynamic markings *dim.* and *rall.*

Fifth system of musical notation, including dynamic marking *rall.* and ending with *L.H.* and *L.H. FINE.*

Piu lento e con malinconia. MM. $\text{♩} = 40$.

Sixth system of musical notation, starting with *L.H.* and *p R.H.*

JOY AND GRIEF.

The first system of music features a treble clef with a key signature of two flats and a 2/2 time signature. The right hand plays a series of chords, while the left hand plays a melodic line with some grace notes. A fermata is placed over the final note of the left hand.

The second system continues the piece. The right hand has a melodic line with a fermata, and the left hand plays chords. The instruction *pp e molto rall* is written above the right hand.

The third system shows a more complex texture. The right hand has a melodic line with a fermata and a dynamic marking of *f*. The left hand plays chords with a dynamic marking of *f*. The number 11 is written above the right hand.

The fourth system continues the complex texture. The right hand has a melodic line with a fermata and a dynamic marking of *f*. The left hand plays chords with a dynamic marking of *f*. The number 12 is written above the right hand.

The fifth system features a wavy line labeled *Sea* above the right hand. The right hand has a melodic line with a dynamic marking of *pp e veloce*. The left hand plays chords.

The sixth system continues with the wavy line labeled *Sea* above the right hand. The right hand has a melodic line with a dynamic marking of *pp*. The left hand plays chords with a dynamic marking of *loco*.

JOY AND GRIEF.

rall molto *a tempo*

11

12

Sua *Sua* *Sua*

Sua *loco* *Sua loco* *D.C. S.*

evoking that enthusiasm which has hitherto been called forth by his efforts on the same platform. From the first recit. "Blow up the trumpet," which sounds as though written by a musical Mark Tapley, to his last question, the part of *Eli* is a signal failure, and had much better never been written.

Mr. H. Blight, the baritone, sang in fine style, and with his fine sympathetic voice and easy method—he always sings so comfortably and as if thoroughly enjoying himself—added another to his numerous successes.

Mr. Ricketson, who took the first tenor part, has a smooth light voice and handsome presence, and would doubtless be very successful as a ballad singer. He has hardly sufficient weight or fire for oratorio.

Mr. C. Dimmock, (tenor), took the part of the "Messenger," singing the music allotted to him with care and feeling.

Mr. Edward Fisher, conducted with more than his accustomed ability, and is to be congratulated upon the smooth and successful performance of the oratorio.

TONIC SOL-FA SOCIETY CONCERT.

The above Society scored a decided success on the occasion of its recent concert, on the evening of 1st March. Mr. A. T. Cringan, since his arrival in Toronto, has proved himself the possessor of sound musical training, good business ability and push. Added to this he is a good teacher, and a man of more than ordinary determination of character. Thoroughly imbued also with the idea that tonic sol-fa is destined to revolutionize music and musicians, he brings into his work a zeal which awakens and inspires all with whom he comes in contact, and commands the admiration even of his opponents. He has got together a society numbering twenty-one ladies and eighteen gentlemen, which uses the sol-fa notation exclusively, and all its members have been taught to read music at sight. No instrumental aid is employed in the study of the music sung by the Society, and when this fact is considered, in all its bearings, by anyone present at the above concert, no other conclusion can be reached than that for vocal purposes, tonic sol-fa "fills the bill."

The Society proved itself particularly strong in the following respects:—Intonation, enunciation, shading. The power of attack was also fair, and with one or two really fine voices added to each of the male parts, the quality of tone would be satisfactory. The ladies' voices are good, but the basses lacked weight, and the tenors richness.

During the evening the Society sang the following selections, which were all well rendered and well received:—

Sacred chorus, "Morning prayer," (Mendelssohn). Glee, "You stole my love," (W. Macfarren). Part song, "Night, lovely night," (Berger). Part song, old English, "The friar of Orders Grey," (Dr. Caldicott). Glee, "Swiftly from the mountain's brow," (Webbe). Glee, "Hail, smiling morn," (Spofforth). Part song, "The message," (Dr. Caldicott). Part song, "The sands of Dee," (G. A. Macfarren). Part song, "Sleep, gentle babe," (Sir Henry Smart).

"You stole my love," and "The Message," were finely given, and "The sands of Dee" was the gem of the evening. It won a spontaneous encore, which would brook no refusal, and was therefore repeated, rather unfortunately, it seemed to us, as it took away somewhat from its first effect. Of the soloists, Mr. H. M. Blight had a walk-over for first place, from a musical standpoint. He was in fine form, and sang "Will o' the wisp," "The bos'n's yarn," (as encore) and "Thy sentinel am I," in superb style, demonstrating that the dramatic, humorous or sentimental schools are alike well within his capacity. His strong point is his good humored ease and sympathetic manner. He sings as though thoroughly enjoying himself and his music. Doubtless his fair accompanist is entitled to a share of the credit for this, as it is evident that he need give himself no concern as to his instrumental support.

This remark leads us to Mr. Andersen, who played two violin solos. Mr. Andersen was not in his usual form, and is apparently not keeping up his practice. He was much hampered, too, by the accompanist, the two, apparently, combining the first rehearsal with the performance, a method which doubtless has the advantage of saving time, but cannot be recommended from an artistic standpoint. It also exhibits a disrespect for the audience, which will certainly not be tolerated in Toronto.

After the talk about Association Hall and costumes, or

lack of costumes, the appearance of Miss Anna Howden, the lady soloist, in a dress that, enclosing her own pretty self, broke the hearts of all the susceptible young men in the hall, scorched all the young ladies with the fires of envy, and won her an encore before she opened her charming lips, rather staggered us. However, as the gas shewed no signs of going out, we concluded that the "Secretary" had gone down stairs to see a man, and settled ourselves to "peacefully slumber," as per programme. But "Not at all." Such a pretty singer could not think of sticking to the programme; not a bit of it. She began with her last song, "à la ching ching Chinaman," if you will excuse the Irishism. In her next number she skipped out of the programme altogether, and dragged in that lovely song (with violin obbligato), "La Serenata" (Braga); the other change in the programme being the substitution of "Excelsior" for the "Schubert serenade." "Excelsior" is not sound music, and we do not think that Mr. Blight was a willing party to its production. It is still more unsound, however, when given with one of the parts out of tune, which happened on this occasion. Miss Howden has a fair voice, and fine presence, but should study intonation and pronunciation of English if she desires to excel in her art. An occasional false note may be overlooked, but when a very decent percentage of one's upper notes sound as if they had gone off the pitch in search of the *whence* of the *where*, it is time to give a little attention to tune.

THE JUVENILE SELECT CHOIR.

A private rehearsal of Mr. Cringan's Select Choir took place in the Mission Hall, College Avenue, on the afternoon of the 28th ult. In the absence of Inspector Hughes Mr. Wilkinson took the chair, and Mr. Cringan explained to the large audience present the reasons which led to the formation of the Choir, stating that out of 116 members the average attendance had been 92 (a remarkable fact, when it is remembered that the practices take place on Saturday afternoons) and that by the special wish of the children two practices had been held each week during the Xmas holidays.

The singing of the little folks (all selected from pupils of the City Schools in the Junior Third Book), was astonishing, exhibiting a good tone, beautiful intonation, good attack and almost faultless enunciation. Light and shade effects were also given which thoroughly surprised the audience. "Excelsior" was the most ambitious number attempted, some beautiful effects being attained by means of an invisible choir, stationed in one of the lobbies.

Mr. Cringan conclusively proved two things: first, that the youngsters could sing music of any reasonable difficulty at sight; second, that children who understand the principles of the scale, and have mastered the Tonic Sol-fa notation, as the Select Choir has done, can be taught to read from the staff notation, at sight, inside of fifteen minutes. He called out of the ranks all the children who had lessons on the staff notation, leaving about eighty per cent. of his choir, and setting to work with this raw material, which did not know a space from a line, in the course of about a quarter of an hour had them singing at sight an exercise in D⁷ major, which involved a modulation into the key of the dominant. Mr. Cringan is evidently a born teacher, and handled his class with an experience and skill which speaks volumes for the study he has bestowed on the subject of teaching children.

Among the audience we noticed many of our leading musicians, and on the conclusion of the programme short addresses were given by Mr. Earls, President of the Toronto Philharmonic Society, Rev. J. M. Cameron, and Mr. John Douglass.

THE CITIZENS' BAND.

The promoters of the scheme for the formation and maintenance of this band, have every reason to be satisfied with the results of the first year. At a recent meeting of the committee, the Treasurer reported a balance of nearly \$500 at the credit of the Band Fund. It was decided that its supporters shall form themselves into the Citizens' Band Association. All citizens subscribing to be members, and to vote on the election of the Executive Committee. Under the direction of Mr. Bayley, the Band gave a number of free open air concerts last season, which were highly appreciated. This is an institution which commends itself to the hearty support of Toronto citizens.

CHURCH OF THE ASCENSION.

The sixth monthly Service of Praise was held on Wednesday evening, March 7th. A good programme was presented, opening with an organ solo by Mr. E. R. Edward, (a) *Serenade*, Richter, (b) *Funeral March*, Chopin, very tastefully rendered, with the intelligent phrasing and reliable technique for which Mr. Edward is so justly noted. Other numbers were the Gloria from the "Twelfth Mass," given in really excellent style; the exquisite quartet, "Blest are the departed," from the "Last Judgment" (Spohr), in our opinion one of the finest unaccompanied quartets ever penned; "Light in Darkness" (Cowen), solo by Mrs. Morris; and solo and chorus, "When Thou comest" (Rossini's *stabat mater*, English words), in which selection the large number of male voices in the choir proved very effective, the solo being well sustained by Mrs. Morris.

St. Basil's Church, 1st March. Organ recital by Mr. Torrington; and Sacred Concert, conducted by Rev. E. Chalandard. A very long programme was given in an excellent manner. The vocal soloists were Mrs. Agnes Thomson, Miss Bolster, Miss Nichol, Mrs. J. C. Smith, Miss Ormsby, Rev. P. Chalandard, Messrs. J. F. Kirk, H. T. Kelly, J. F. Thomson, and O. Zeph, of whom Mrs. J. F. Thomson and Miss Bolster deserve especial mention. Of the instrumentalists it is needless to say that Mr. Torrington's numbers were given in the same manner that has time and again obtained the praise of his audience. Mons. F. Boucher's violin solo, "Andante Religioso," also ranked among the "events" of the concert. The church was well filled, and the concert was, altogether, a very successful one.

BARRIE.

THE PHILHARMONIC CONCERT.

An overflowing and discriminating audience assembled in the Town Hall on Monday evening, 13th ult., the occasion being the first annual concert of the Barrie Philharmonic Society. The President of the Society, His Honor Judge Boys, in a few well-chosen words presented Mr. Morgan, in the name of the Society, with a conductor's baton, a beautiful article of ebony and ivory, surmounted with silver. Mr. Morgan was very happy in his reply, and with becoming brevity announced the initial feature of the concert, the programme of which we append in full:

Selection, (a) "Lo, day's golden glory," (b) "Oh, Praise the Lord of Heaven," (*Rebekah*), Barnby.

Overture to *Fra Diavolo*, Auber.

"Rule, Britannia," arranged by V. Novello; solo, duet, trio, quartet and chorus.

Septet, Viennese Danse, Mahlemberg.

Part song, "Song of the Triton," Malloy.

Clarinet solo, Scene et Aria from *De Montfort*, M. Bergson—

(a) Andante, (b) Allergo con fuoco—Mr. Scott.

Solo, orchestral accompaniment, violin obligato, Mr. Shanacy—

Serenata, *Legende valaque*, Braga; Mrs. Nicholson.

Selections from *William Tell*, Rossini; (a) Adagio con espressione,

(b) Andante, (c) March.

Part song, "The clough and crow," Sir H. R. Bishop. Solos by

Mrs. Mackid, Miss King, Mr. Edwards.

Overture, *Il Barbiere di Siviglia*, Rossini.

Part songs, for ladies' voices, (a) "Abschied von Wald," Mendel-

sohn; (b) "Caller Herrin."

Valse de Concert, introducing imitations of the birds, "Song of

the woods," Tinney.

Glee, for male voices, "Three chafers," Truhn.

Cornet duo, with orchestra accompaniment, "O sole piu ratto,"

(*Luci di Lammermoor*) Donizetti, Messrs. Cross and Capon.

Descriptive song, orchestral accompaniment, "The yeoman's

wedding song," Prince Poniatowski; Mr. Lauder.

Wedding march, Mendelssohn.

Part song, "Good night, farewell," Garret. Soloists, Mrs. Nichol-

son and Mr. Edwards.

"God save the Queen."

The performance was characterized by fervor and spirit, and the result showed the most patient and discriminating labor on the part of the conductor, Mr. Morgan, and a responsive and zealous devotion on the part of the Society. Some of the choruses are of the highest degree of difficulty, and the rendering of these with the accuracy, firmness and intelligence with which they were brought out, was a matter upon which the Society is to be most warmly congratulated. For instance, the selections from *Rebekah* are in themselves an achievement, when they are properly given, and any musical organization that can perform them with the steadiness and precision which the Philharmonic Society brought to their interpretation on Monday night may well indulge a feeling of honorable pride in its accom-

plishment. The other numbers of the programme were interpreted with equal artistic skill and excellence.

The cornet duet by Messrs. W. H. Cross and W. A. Capon was acceptably performed. The singing of Mrs. Nicholson, *nee* Miss Berryman, of Toronto, formed one of the principal features of the concert. She proved a veritable acquisition, being well taught, well intentioned and conscientious. Her solo was encored, and in the part song with Mr. Edwards she was again greeted with applause. Another conspicuous feature of the concert was Mr. Scott's clarinet solo, in which the player proved himself a great amateur artist; his excellence was fully recognized by the audience. Mrs. McKidd's voice was not as fresh as it usually is, nor so telling, and she sang with evident effort. Miss E. King's voice was in excellent condition, and very efficiently filled the contralto parts. Mrs. Campbell sang very acceptably in "Rule, Britannia." The solo, "The yeoman's wedding," was carefully and admirably sung by Mr. Lauder. On his recall the soloist showed that his voice had the necessary range and resonance. Mr. J. B. Edwards sang his solo parts with discretion and taste. His ringing voice is of an agreeable quality, and has a vigor and robustness which gives a comfortable sense of security and power. Mr. W. C. Rogers sang the tenor solo in "Rule, Britannia," effectively, and Mr. Monkman's voice was heard to good advantage in the duet in the same. The orchestra, numbering twenty-five, admirably drilled, was skilfully handled by the director. They have not yet, however, been brought into entire sympathy of feeling among themselves or with the chorus. There was a noticeable lack of smoothness that at times amounted to a spasmodic way of playing. These are defects incident to a first performance of an orchestra not yet thoroughly in hand. With further practice will come the blending quality, and with that unity of tone, greater smoothness and delicacy, and less of that clangor and excess of vigor of which we have spoken. Another concert by the Society is projected. It is safe to predict that the Society will accomplish a great deal by the time mentioned—a couple of months hence. There is every reason to hope from it the very best results. As a whole, the concert was one of the most pleasurable ones that have thus far been given in Barrie. There are few towns on the continent that have the goodly array of musical talent possessed by Barrie, and we anxiously look forward to its increased development.—*Barrie Examiner*.

Bandmaster Henderson, of the Citizens' Band, Barrie, has twice refused the leadership of the 7th Battalion band, at London, Ont. Barrie people ought to appreciate Mr. Henderson's devotion to Barrie, and the fine musical organization under his conductorship. The Citizens' Band deserves every encouragement.

PETERBORO.

The Harmony Male Quartet will give a concert in connection with the Peterboro Y. M. C. A. at an early date.

The officers and men of the 57th Battalion Peterboro Rangers gave a very successful concert at the Opera House on the 22nd ult. A well-selected programme was interspersed with military tableaux and some clever fencing. The numbers were eminently British, they were well rendered and enthusiastically received by the large audience. The proceeds are devoted to the Band Fund.

At a joint meeting of the band and the fire brigade it was decided to join forces to make arrangements for a grand band tournament, to be held in Peterborough some time during the coming summer. The tournament will last two days and will include band competitions, athletic sports, etc. It is proposed to present a prize-list of about \$1,200 or \$1,400. This is an enterprise worthy of encouragement, and if the boys receive the encouragement they deserve, they will make the tournament a magnificent success.

The Peterboro Masonic Fraternity held an "At home" on Thursday evening, Feb. 23rd, which was a brilliant and successful affair. Rev. Mr. Bradshaw presided, and in the name of the Brotherhood welcomed the guests and made them "free of the guild" for the evening. The following programme was given at intervals during the evening:—Selection, "My Native Hills," Peterborough Amateur Orchestra; pianoforte duet (*Herald*), "Zampa," Messrs. Jacques and Parker; song, "Jack's Yarn," Mr. Baguley; violin solo (*Air Varié*), "Home, Sweet Home," Miss Louise

Yokome; song, "When We Went a-Gleaning," Miss Cameron; selection, Peterborough Amateur Orchestra; song, "Love is a Dream," Miss Brundrette; song, "White Wings," Mrs. Hamilton; legerdemain, Mr. R. M. Roy, without particularizing the programme, it may be stated that the several numbers were severally excellent, and well rendered. The Amateur Orchestra is constantly improving, the members being possessed of the true spirit of music and of a genuine love for the delightful art. The guests present greatly enjoyed the entertainment furnished as was shown by the cordial applause which rewarded the efforts of the singers and performers.

A very successful concert was given in St. John's Church school-house on Monday, Feb. 13th, in aid of the Protestant Home. The *Examiner* says:—The school room was well filled, and, though the illness of Miss Cottingham and Miss Haultain deprived the audience of the pleasure of enjoying the numbers assigned them, their places were supplied at the last moment by others, whose kindness the management of the concert wish to acknowledge in the most cordial and grateful manner. The pianoforte duets of Mrs. Lewis and Mrs. Dunsford were given with great spirit, exquisite execution, and correctness—the selections being "Attila" and "Les Pêcheuses de Procida." The latter was given in such a charming manner that the audience would not be satisfied without a repetition of it, which was kindly given. An instrumental quartet, "Victor," by Pettee, (pianoforte, Miss Haliday; flute, Mr. V. Haliday; violin, Mr. Butcher, and ocarino, Mr. Annesley) was a very pretty musical selection well performed. Mrs. Smith's pianoforte selection, "Maid of Orleans March," received an artistic interpretation which justified the encore to which she gracefully responded. Mr. Dunsford gave two harp solos with good effect. In vocal efforts, the first was Mr. Morris's solo, "The Diver," given with good taste. Mr. Davis sang by request and with good expression "The Yeoman's Wedding." Mrs. Stapleton appeared with a contralto selection, "When the Children are Asleep." Mrs. Seward was in unusually good voice, and never, perhaps, appeared to better advantage. "Love that Slumbers, Dies" was another capitally rendered song. Mr. Lewis favored the audience with an excellent humorou, reading "Nobody to Blame." The singing of "God Save the Queen" brought an enjoyable programme to a close, and the managers of the concert are to be congratulated upon the success which attended their efforts.

GENERAL.

Walkerton will hold a band tournament in July or August next.

Belleville has been excited over a "full dress" concert, the majority of citizens not possessing the proper garments.

Jas. Maitland ably officiates as organist of the Queen street church, Bowmanville, and the choir seems to have got a new grip. There is also a notable improvement in the music generally.

Unaccompanied part singing is at last becoming popular in Ontario. Hamilton is to have a select choir, consisting of about 50 voices, carefully selected and trained by Mr. D. J. O'Brien, to whom we wish success.

Mr. J. W. F. Harrison, musical director of the Ontario Ladies' College, Whitby, is giving a series of lectures on "Mendelssohn and his Works." The orchestral works of the famous composer are played on pianos by ladies of the College.

The Beethoven Quartet entertained a large audience at Smith's Opera House, Walkerton, on the 18th and 20th ult. The local press speaks highly of the singing of Misses Kelley, Sims, and Richards, and Messrs. Morrell, Wood and Fah. The Truax Mfg. Co.'s Band furnished the orchestra.

St. Peter's Church, Cobourg, is very fortunate in securing the services of Mr. Dadswell as organist. He is a distinguished musician, and has already won high honors in the art universal,—having taken the bachelor's degree in Music at the University of Oxford, Eng., where in August next he expects to receive the doctor's degree.

Speaking of the slim audience at Mrs. York's concert at the Opera House, Walkerton, *The Bruce Telescope* adds:— "A ten or fifteen cent comic entertainment will always draw a better-paying house in Walkerton than a really first-class concert." This is too true of many other places. Artists seek to entertain, not amuse, their audiences, but the undiscerning public prefer amusement.

A very successful Scotch concert was given in Kerr's Hall, Ashburn, on Friday, Feb. 24th. An address on the "Life, genius, and character of Robert Burns," was delivered by Mr. Jas. Balfour. The programme was long and eminently national. The performers were Mrs. Liddy, of Myrtle; Mrs. McLelland, Mrs. J. A. Fisher, and Mrs. Holliday, of Ashburn; Miss Ketchen, of Whitby; and Messrs. A. Kerr, John and David Burns, John Balfour, and Thos. Brooks. Notwithstanding the length of the programme encores were numerous.

The half organized Choral (and Back-biting) Society is in a fair way to score a complete failure. There seems to be a lamentable weakness somewhere in its organization, and as I go into the four sections I find each section criticizing the others. As harmony is the supreme law of music, so must there be harmony among members of an organization to make it a success. Now, please, stop this smallness, and let us have a first-class Society; and if its members be sensible, they will drop their little disputes, and utilize their time in practice. Bowmanville will support a good Society.—Correspondent of *Port Hope Times*.

Penetanguishene will doubtless be a great musical centre—some day. It will be read in future history, that the Musical Reform Association was established there. The nature of the reformation we are not able to give, but we imagine it to be a departure from the usual common place concert. At a recent date the concert was associated with a raffle. Still later, the programme was interspersed with someone's "Choicest brands of oysters, and sandwiches, with all the usual concomitants," an Irish Reel, mouth organ solos, and drawing of prizes. We learn from the *Herald* that at a meeting of this Association, held at a later date in the Public School room, it was explained that the rehearsals of the Association were intended "to enable the members to gain confidence, and to show the degree of progress." Whew! Reading the two paragraphs leaves us in doubt. Confidence and progress in music,—or *wittles*!

The concert given by the tabernacle choir in the Methodist church, Brooklin, was not so largely attended as the promoters had a right to expect. The choir was excellent, and the programme rendered by them was one our readers have not the pleasure or opportunity of hearing every day. They had, at much inconvenience to themselves, undertaken to assist the church here in raising a little extra money to meet some pressing liabilities and we think that every one interested in the church should have paid them the compliment of attending their concert. We would suggest that the organ be taken down. We are not much as musical critics but any one with half an ear could discover that the organ has seen its best days, and the sooner it takes its place with the things that are forgotten the better. The tea provided by the ladies was all that could be desired and went far to remove the depression that always is associated with a small assemblage.

Those of our townspeople who responded to the general invitation of the Ontario Ladies' College to hear Mr. J. W. F. Harrison, musical director of the College, give his introductory lecture on Mendelssohn, were delighted. Mr. Harrison has a very pleasing way of giving an audience the benefit of the rich store of musical knowledge at his command, while of his skill as a brilliant executant on the organ and piano it is not necessary to remind our readers. The biographical references to the subject of the lecture were intensely interesting, covering as they did the ancestry, home life, education, travels and splendid triumphs in the divine art of music of a singularly pure and noble man of genius, endowed with exquisite taste, that is the characteristic feature of all Mendelssohn's works. Their descriptive powers were displayed in the several selections performed, and in which Mr. Harrison was ably assisted by Mrs. Hare, Miss Wilson, Miss Lord and Miss French, who played arrangements of the composer's orchestral works on the piano. The lecture will be followed by another on Thursday.—Whitby Chronicle.

ENGLISH.

ORATORIO AT THE ROYAL ALBERT HALL.

ELIJAH.

Probably no other composition, saving *Messiah*, whether sacred or secular, could bring together such an enormous assemblage as attended the performance of *Elijah* on Saturday afternoon, Feb. 4th, by the Royal Albert Hall Choral Society, under the conductorship of Mr. Barnby. Oratorio writing, or, as, perhaps it would be more correct to say, oratorio production, had long been at a standstill until the influence of the art of the past decade began to be felt; but Mendelssohn's work having in the interim taken a firm hold of the affections of the people has been able to cope with every species of rivalry, and is undoubtedly at the present time more popular than ever. Whether given on an extensive scale by the old-fashioned societies that appeal to metropolitan amateurs at large or by the smaller local institutions *Elijah* may confidently be relied upon to draw a gathering both great in numbers and interested in the performance. The same degree of favour is accorded it in the provinces. *Elijah* is considered indispensable to the district festivals recurring at stated periods, but this fact does not interfere with the frequency of its repetition by the choral societies, from the ranks of which, as a rule, the members of the choruses of the triennial meeting are drawn. Nowadays the festival of the Three Choirs of Hereford, Gloucester, and Worcester (to be held this year in the first-named city) would certainly not be complete without it, and it would be an altogether exceptional incident were a Birmingham festival to pass without honor being paid to the noble work in the grand town hall in which its sublime beauty and dramatic energy were originally manifested. For a good performance on Saturday of the choral passages there was the assurance furnished by the task being entrusted to the Royal Albert Hall Choral Society, one of the most efficient and reliable bodies of its kind, inasmuch as the resumption of familiar labours is not found to result in indifference or carelessness. The voices are fresh, the musical proficiency is marked, and there is an evident desire pervading each section of the choir to maintain the reputation honourably won. Mr. Barnby is no less fortunate in having such an intelligent and painstaking company of chorists than the latter are in being assembled beneath the baton of such an able conductor. Both the reflective and the more stirring choruses went admirably on Saturday afternoon. There was rugged force in the cry of the erring people to Baal, complaint of want of closeness and of unanimity of attack could not be made in connection with the execution of the occasionally trying choral recitatives, and in the majestic "Thanks be to God"—as fine a climax to a great dramatic situation as was ever penned by composer—there was the full volume of sound reasonably expected from such a choral host. Taken as a whole, the solo parts were also capably rendered. Madame Nordica, who sings oratorio music almost as well as she does operatic, gave the soprano share of the duet between the Widow and the Prophet, as well as the music in the second part, thus reverting to the good old custom that prevailed before it was thought absolutely necessary to engage two leading sopranos for the work. The grand air "Hear ye, Israel" was delivered with excellent perception of the effect intended by the composer, and in the other pieces in which she was engaged Madame Nordica demonstrated the highest qualifications for the position she occupied. Madame Belle Cole was the principal contralto, and compensated for any little disappointment that might have been occasioned by her seeming want of power in Jezebel's declamatory utterances (with which it is by no means easy to fill such a vast space as the Albert Hall) by so exceedingly smooth and devotional a rendition of "O, rest in the Lord," that the applause, notwithstanding the advanced period of the afternoon, would not be silenced until Mr. Barnby consented to a repetition. The air "Woe unto them" was exceedingly well given by Miss Hannah Jones, who was cordially congratulated thereupon, and Miss Julia Nielson should be complimented upon her readiness in undertaking at very short notice the music assigned to the promising Miss Lily Crabtree, unable to sing in consequence of an attack of congestion of the lungs. Mr. Edward Lloyd's execution of the tenor-solos was his own—a term that in this instance is equivalent to "matchless." Mr. Henschel's "Elijah" shows improvement, and,

whatever its shortcomings in comparison with the only "Elijah" of modern times (does not the form of Mr. Santley at once float before the mental vision?) the vocalist must be credited with brave and indefatigable attempts to master the peculiarities of pronunciation of the English language. Minor parts were taken by Messrs. Maldwyn Humphreys and David Hughes, and, from beginning to end, Mendelssohn's instrumentation was given in an irreproachable manner.

CRYSTAL PALACE CONCERTS.

The performances of the pantomime have ceased, and the Saturday afternoon concerts have been resumed. Between now and the benefit concert of Mr. Manns, which, as usual, will immediately follow the last of the present series, room will be made in the programmes for several works by distinguished musicians not previously performed. For instance, Mr. Charlton Templeman Speer's cantata, *The Day Dream* (words by Lord Tennyson) will be given for the first time here, with Miss Shudichum and Mr. Harper Kearton as solo vocalists, and to this attraction will be added a positive novelty in a setting for chorus and orchestra by Mr. Hamish McCunn of Campbell's ballad, "Lord Ullin's Daughter." One of the special items of last Saturday's concert was Dvorak's concerto for violin (Op. 53), dedicated to Dr. Joachim. It had not before been played here, and its introducer was Herr Franz Ondricek, whose qualifications for what we may reasonably suppose to partake of the nature of "a labour of love" are indisputable. The concerto was welcome to the habitues of these concerts, and its execution all musicians are glad to again see in this country. Herr Ondricek is a very fine player. The opening piece was Wagner's massive "Overture to *Faust*" (in D minor), which has been so extravagantly praised by Dr. Von Bulow, and the place of honour in the musical scheme for the afternoon was allotted to Mozart's Symphony in E flat, now (with the beautiful G minor and the majestic "Jupiter") within a few months of completing its centenary. With Mr. Manns as conductor, the rendition of both works was admirable. In the absence, through severe indisposition, of Mr. Sims Reeves, the vocalist was Mr. Charles Banks, who sang "If with all your hearts," *Elijah*, with excellent judgment.

The election of a Principal of the Royal Academy of Music, resulted in the choice of Mr. A. C. Mackenzie. His chief competitor was Mr. Joseph Barnby.

It is stated that Her Majesty has "commanded" a special performance of *The Golden Legend*, at the Albert Hall on May 8th. Mmes. Albani and Patey, and Messrs. Banks and Santley will be the chief vocalists. Sir Arthur Sullivan will conduct.

On Saturday, Feb. 25th, St. James' Hall was crowded, as it usually is since Herr Joachim has arrived to take part in Mr. Chappell's classical programmes. The stringed quartet was Schumann's in A minor, op. 41, No. 1, which was magnificently rendered with Herr Joachim as "leader," and MM. L. Ries, Straus, and Piatti as interpreters of the second violin, viola, and violoncello parts respectively. Mlle. Janotha, who is never heard to greater advantage than in the works of Chopin, selected that refined composer's Barcarolle in F sharp major, op. 60, and as an encore piece played the delicious "Berceuse." The pianist was subsequently associated with MM. Joachim, Straus, and Piatti in Brahms's quartet in G minor, op. 25. The other instrumental piece was a movement with variations from one of Spohr's violin duets, played with well-balanced effect by MM. Joachim and Straus. The vocal relief was supplied by Miss Hamlin with Spohr's "Rose softly blooming," and a couple of Mendelssohn's songs.

"DON'T."

- Don't forget that there was a Beethoven, young composers.
- Don't overlook the fact that there was a Liszt, young players.
- Don't forget that vanity is weakness and that it makes people offensive.
- Don't praise yourself, let others do it.
- Don't be afraid to express your ideas either in tones or in words. Say what you have to say, and be honest about it.
- Don't be afraid of the study of harmony.

OUR GERMAN LETTER.

LEIPZIG, February 24th, 1888.

In opera, "Die Drei Pintos," spoken of in my last letter, has had a run of four weeks—two, three and four performances each week: so popular is it that, this week it has been performed for the King of Saxony, who is paying his annual visit to Leipzig. The plot of this opera is really funny. Pinto the first's father, had, in a hunting excursion, saved the life of a nobleman (Don Pantaleone), who in gratitude, promised him the hand in marriage of his daughter (Clarissa) and gave him a letter to the purport, which, when he should come and present to Pantaleone would make it a certainty he could claim the fulfilment of the promise. Pinto, having the letter, starts for the castle of Pantaleone. On the way he meets a mischievous young student (Don Gaston Piratos) and his servant (Ambrosia). (Gaston is himself in love with Clarissa), who treat him to a good deal of wine. Pinto becomes very confidential and tells Gaston where he is going, what for, and shows him the letter. Pinto is a great awkward fellow, brought up in the country, and unaccustomed to women's society: he asks Gaston to instruct him in his courtship. Gaston places Ambrosia in a chair and goes through the most ridiculous form of love-making imaginable, all of which he makes Pinto rehearse, (this part is intensely funny). A sudden thought strikes Gaston; he will make Pinto drunk, steal the letter and claim Clarissa himself, all of which, aided by Ambrosia, he carries out in the most absurd manner; he gets the letter and so becomes Pinto second. Pinto's coming to the castle had been heralded and great preparations were making for his reception. Clarissa is in great trouble over this, as she loves and is beloved by Don Gomez Frieroes, a young nobleman. So she sends her maid Inez to tell Pinto, and is followed by Gomez himself, who in one of the most beautiful songs I ever heard, pleads for himself and Clarissa with Gaston, otherwise Pinto the second, who sympathizes with him, and as he is a generous, whole-souled fellow, gives him the letter and bids him Godspeed. Thus Don Gomez becomes Pinto the third: he is received with great *clat* by Pantaleone and his daughter, their attendants, etc., and the marriage proceeds, when Pinto the first turns up, and here follows a very ridiculous and exciting part: as he has no letter to show, and his appearance is hugely grotesque, made game of by all the attendants of Clarissa, he is finally frightened by Gaston flourishing his sword, not before, however, he makes an exhibition of his lesson learned from Gaston in love-making. Finally the master of ceremonies with all the maids and men, huddle him off the stage, and the curtain falls as Don Gomez and Clarissa are being wedded. This is a bare outline of the plot; all the absurd situations, the beautiful scenery and the lovely, bright music make it one of the best of comic operas.

Stepping from the *ridiculous to the sublime* we had on February 1st, *Fidelio* (Beethoven), on the 6th, *The Flying Dutchman* (Wagner), on the 18th, *Tristan and Isolde* (Wagner). But as I have before said, once hearing such works as these is not enough to attempt any description of their sublime beauty. We have had also the *Meister Singers*, (Wagner), which is so complete with witty satire and the music so entrancing that when a few nights after, Reinecke's opera "Auf hohen Befehl" (On high Orders) was performed, for the first time in Leipzig, it seemed *tame*. Nevertheless, the music is extremely interesting and the plot very amusing: it was beautifully put on the stage, and at the conclusion Reinecke was called and given the usual laurel wreath. It was noticeable, however, that the greater part of the enthusiasm was from the Conservatory students. "A prophet is never without honor save in his own country," seems very applicable to the dear old Herr Doctor, Professor, Capellmeister Reinecke, to speak of him in the extravagant form of the Germans.

This month we have had only one concert worth mentioning, always excepting the Gawandhaus, which I hope to notice *en masse* at the conclusion of the season. At the Saal Bluthner (a lovely hall of the piano dealers Bluthner), Mlle. Keeburg, of Paris, gave a piano recital, and all I can myself say is, if this is a sample of the French School let us have more of it. Apart from my own opinion I will give that of our best Leipzig critic: "A clean, nearly perfect, technique; in the piano parts a clean, soft tone, in the strong forte parts sufficient power to thunder and lighten:

a sweet and true understanding of the composer, making a wonderful unity of artistic qualities." For the program we had "Praeludium and Fuge," Bach; Gigue, Handel; Variations, C minor, Beethoven; Fileuse, Raff; Capriccio, Brahms; Etude, F Major, Chopin; Grillen, Schumann; Nocturne, Field; Capriccio, Mendelssohn; Sonata, Op. 58, Chopin.

To the lover of sacred music, the most delightful hour may be spent each Saturday from two till three o'clock, at the Nicholai Kirche. The boy choir, numbering about fifty, sings with so much particularity of time that one almost forgets they are not listening to some extraordinary musical instrument. The choir at the Sunday services is generally supported by both string and brass instruments, but on Saturdays by the organ only. On the 21st of January they sang the 84th Psalm to Brahm's music. Let my readers imagine being in Luther's old church, dim and still, holy from its very associations, eyes resting on a painting of the Ascension, more than three hundred years old, listening to the song written for the "Sons of Korah," "My soul longeth, yea even fainteth for the courts of the Lord," etc., and sung by the never discontinued Thomas choir since it was directed by Mendelssohn, and realize how near the devotional soul indeed seems to the "Courts of the Lord." On the 28th we had "Jesu, Meine Freude" (Bach), all through so beautiful—no need of sermon, no need of prayers, it contained ALL. Last Sunday at the Pauline Kirche, another old, old church, a concert of classical music was given, the only exception being an organ sonata by the young American composer, Dayas. A good deal of curiosity brought to the Nicolai Kirche some weeks ago when this sonata was to be performed on the organ for the first time, a large number of musical people who were so critical that the next day Dayas and Dayas' composition were largely the subject of discussion, pro and con, as to the merits of the work: the newspaper critics dealt hardly with it, but Mr. Dayas very wisely followed the old precept "Try, try again," consequently, after the rendering of his work last Sunday, the columns of the very same paper that condemned before, now praised it in a most unqualified manner. Newspaper criticism seems to be quite as hard to understand in Germany as in America. The poor critics, I believe, are so handicapped by the "Press," that they *dare* not speak the truth, a state of things very unfortunate for the aspiring artist. Monday evening we had at the Hotel d'Prusse, Herr Von Sanko giving an exhibition of his newly invented Clavatur, otherwise, improved piano. The young Fraulein, who played a Beethoven sonata, Chopin polonaise and other selections, is supposed to be a rising artist; her illustration of this improved piano was such as to almost convince one of its superiority. The keyboard is arranged on a rising bank about five inches high and the intervals count across this bank diagonally so that a child can stretch an octave without the least difficulty, a man, with an ordinary sized hand, a fifteenth. I will endeavour in my next letter to send you a plate of the keyboard with explanations. Of course the fossilized German says "Humbug Sanko" but the progressive German says "Bravo Sanko." To day we had a Prüfung in the saal of the new Conservatory of Music. These Prüfungs are afternoon concerts given for the closing performance of the graduates of the musical course. Miss Higgins of Toronto was amongst the number, playing Mozart's piano concerto C major so well that the Conductor, Herr Zitt, said after the concert that it had been the best Mozart playing of any amongst the graduates of this year. The playing of the student orchestra was very good indeed as were also the violin and cello solo playing. The singing was very bad and a young man mangled the Brahm's piano concerto so that it was really painful to listen to it. There must have been at least five hundred students present, nearly all of whom are Conservatory pupils. The Saal of the New Conservatory building is a really beautiful one, accommodating I should say about a thousand people. All the appointments are expensively elegant. In fact the whole building is a great credit to artistic Leipzig, more so as it has, I hear, been built entirely by voluntary subscription. G. L.

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