

# The MUSICAL JOURNAL

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MDLE. ARTURI will be the soloist at the coming concert of the Vocal Society.

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"We have received the Toronto *Musical Journal*, a new publication, which shows skill and taste. We wish it well and hope it may live and do much good."  
—*Brainard's Musical World*.

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TICKET speculators made a good thing out of the Patti concert, as good seats sold readily at from fifteen to twenty dollars each. We met one who said he purchased ten tickets at five dollars each, and sold them for \$180.00!!

\*\*\*  
THE Monument to Mozart in the suburban cemetery of St. Marx, Vienna, is to be transferred to the new municipal graveyard known as the Central Friedhof, and will be placed next to the tombs of Schubert and Beethoven. The cost is estimated at one thousand florins. The exact spot where Mozart's remains were deposited is not known. His funeral was attended by a single friend, and his grave was forgotten almost as soon as it closed on his coffin.

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THE *Musical Herald* says—"A mistaken idea extensively prevails that cheap and inferior teachers are good enough for young pupils who require elementary instruction. As a matter of fact, however, at no time during their musical studies are the services of a thoroughly efficient master more urgently necessary than at their initiatory stage. Errors acquired during this 'budding' period are as difficult to eradicate as birth-marks." This is truth itself. The fact is, in all the arts, the student who has the good fortune to commence his studies under a competent instructor, and so begins well, has won half the battle.

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THE Philadelphia *Record* says: "The Catholic clergy of this diocese have received orders from Archbishop Ryan to instruct the choirs of their respective churches that no music not especially written for the Church shall be sung at any church service. All operatic music, and many popular compositions whose scores have been adapted to the words of the

service, are included, and will be banished. A decision in this matter has been expected from the Archbishop for several weeks past, and musical circles have been on tiptoe for the final word. The decision will materially affect the services of a great number of churches. All the brilliant overtures, sweet interludes, and grand choruses that have become a part and parcel of the church service will have to be dropped; and the splendidly-trained choirs that for years have filled the sacred edifices with the lovely melodies and grand harmonies of the masters will devote their art to the interpretation of plainer and more sacred subjects that please the simple-minded and devout."

\*\*\*  
We are glad to be able to say that at last a determined effort is being made to establish a band, which shall be worthy of, and in every way a credit to musical Toronto, the city destined to become the Leipzig of North America. A committee appointed to enquire into the best means of effecting this object has, after a careful consideration of several schemes proposed, reported that the most practical and least expensive one will be to secure the services of the members of one of the military bands, and add thereto ten or twelve professional musicians. In such a manner a musical organization can be formed that will be unequalled in Canada, and will compare favorably with the most popular in the United States. Once its reputation is established it will become self-sustaining. The committee having charge of this laudable undertaking is composed of the following representative gentlemen:—Geo. Gooderham, Geo. R. Cockburn, M.P., John Small, M.P., Goldwin Smith, W. Houston, Lt.-Col. Miller, R. Y. Ellis, James George, Wm. Fahey, Henry Vandersmissen, M.A., Alex. Manning, Mayor Howland, Alfred Baker, M.A., David Blain, LL.D., Henry Cawthra, George Suckling, P. H. Jacobi, James B. Boustead, F. H. Torrington, Ed. Fisher, Mark H. Irish, Auguste Bolte, D. R. Wilkie, Walter S. Lee, A. M. Cosby, J. L. Bolster, R. H. Bowes, John A. Paterson, Col. Gilmour, F. E. Dixon, T. G. Mason (of Mason and Risch), John W. Young, T. C. Patterson, D. C. Ridout, John J. Withrow, Hon. G. W. Allan, Wellington Francis, G. B. Smith, M.P.P., W. A. Murray, W. A. Medland, W. R. Har-

ris, Ald. H. Piper and A. Nordheimer. James McGee is the Hon. Treasurer, and H. C. Bourlier, Hon. Secretary.

#### ROYAL CANADIAN SOCIETY OF MUSICIANS.

##### INTERVIEWING THE MINISTER OF EDUCATION.

THE following gentlemen—Dr. C. A. Sippi, London; D. J. O'Brien, Hamilton; W. Philp, Guelph; A. M. Read, St. Catharines; Edward Fisher, J. D. Kerrison, S. H. Preston, V. P. Hunt, and H. G. Collins, Toronto, waited on the Hon. G. W. Ross, Minister of Education, at the Parliament buildings, Toronto, with reference to the resolution of the society with regard to "Musical instruction in public schools," and also praying the government to make the society a grant of five hundred dollars. The resolution about musical instruction was presented as follows:

"Whereas it is desirable that music should be one of the regular studies in all our public schools, as reports from various parts of the Province show that much diversity and want of system exists where music is already taught, it is the opinion of the Society of Musicians represented by this deputation that immediate steps should be taken to secure a uniform method of teaching music in keeping with the acknowledged excellence of Ontario's school system. We have, therefore, to submit for your consideration the following recommendations:

I. (Resolution moved by Mr. St. John Hyttenrauch, seconded by Mrs. F. J. Moore). "Whereas the use of various different music text-books and systems in the schools of Ontario is undesirable, resolved:— "That a uniform system of instruction in vocal music be used in all the schools of the Province, and that the system at present in use in the Toronto Normal School, be adopted in all the public, High, Model and Normal schools of the Province of Ontario, and that this be a recommendation to the Minister of Education.

II. That music be made a compulsory subject in all County Model schools.

III. That music be made a compulsory subject in all High schools and Collegiate Institutes.

IV. That a summer school for teachers be held under the auspices of the Education Department, and that the services of Mr. H. E. Holt be secured as director, if possible.

V. That local music classes for teachers be encouraged on the same basis as classes in drawing.

VI. That arrangements be made to have an address given at each County convention of teachers, on the benefits to be derived from the study of music in the schools.

These steps to be taken as preliminary to the introduction of music into all our Public schools.

The Hon. Mr. Ross in reply, said he sympathized very much with the efforts of the society in regard to musical instruction in the schools. Some months ago, he sent out a circular to inspectors, asking for

information and calling attention to the importance of pressing this matter upon the teachers of the Province. He was disappointed on looking over the statistics compiled in his department to find that only 165,000 out of the half-million school children were studying music. He hoped to be able to remedy that to some extent. He hoped also to be able to make music compulsory at the opening of the Model schools in September next. It was a more difficult matter to do so in the High Schools and Collegiate Institutes because there were so many Boards to be dealt with which were not so much under the control of the Government as the Model schools. However, he would not lose sight of the matter, and in conclusion asked the members of the deputation to influence public opinion as much as possible in order to assist the department.

##### GOVERNMENT GRANT TO THE SOCIETY.

Dr. Sippi, on behalf of the deputation, spoke to the Minister about the desire of the society to be placed on the same footing as the Ontario Society of Artists, in receiving a grant from the Government of five hundred dollars (\$500).

Reasons given the Minister in favor of a grant: That the society has for its objects:—

I. The encouragement and fostering of musical art in all its forms in the Dominion. (a) By prizes offered for Canadian compositions. (b) By the establishment of a standard musical library. (c) By holding an annual convention, at which essays on various musical subjects would be delivered by the best men attainable, and at which music by the best artists would be rendered. (d) By publishing one thousand copies, verbatim, of the essays delivered, the subsequent discussions, and all acts of the society, said reports to be circulated as widely as possible. (e) By the establishment of periodical examinations of various grades, and the granting graded certificates to successful applicants, thus by inciting emulation to raise the mental knowledge and standard of the profession in the province. (f) By occasionally treating subjects of importance on which the majority of the musical profession are agreed, such, for instance, as "Music in the Public schools," either in pamphlet form or in newspaper notices, with the object of awakening and guiding public sentiment.

II. The promotion of the higher interests and advancement of the musical profession.

III. The cultivation of kind and fraternal feelings amongst its members.

IV. On account of the legitimate expenses including those incidental to holding examinations, especially as it is proposed to employ well-known English musicians to prepare the question papers. The proposed library will also be a costly undertaking, and the prizes offered for Canadian compositions should be an object to composers. The printing is also an expensive item.

At present the members of the Executive Committee, who reside in all parts of the province, have to pay all their own expenses, when attending quarterly

meetings, and the secretary's office is honorary, though the position is by no means a sinecure.

The Minister in reply, said that the application for a grant would be considered.

The deputation then withdrew.

### THE ORCHESTRAL CONDUCTOR.

BY HECTOR BERLIOZ.

MUSIC appears to be the most exacting of all the arts, the most difficult to cultivate, and that of which the productions are most rarely presented in a condition which permits an appreciation of their real value, seeing clearly their physiognomy, or discovering their real meaning and their true character. Of all producing artists, the composer is almost the only one, in fact, who depends upon a multitude of intermediate agents between the public and himself; intermediate agents, either intelligent or stupid, devoted or hostile, active or inert, capable—from first to last—of contributing to the brilliancy of his work, or of disfiguring it, misrepresenting it, and even destroying it completely.

The singers have often been accused of forming the most dangerous of these intermediate agents; but in my opinion, without justice. The most formidable, to my thinking, is the conductor of the orchestra. A bad singer can spoil only his part; while an incapable or malevolent conductor ruins all. Happy, also, may that composer esteem himself, when the conductor into whose hands he has fallen, is not at once incapable and inimical. For nothing can resist the pernicious influence of this person. The most admirable orchestra is then paralyzed, the most excellent singers are perplexed and rendered dull; there is no longer any vigour or unity; under such direction the noblest boldnesses of the author appear extravagancies, enthusiasm beholds its soaring flight checked, inspiration is violently brought down to the earth, the angels' wings are fallen, the man of genius passes for a madman or an idiot, the divine statue is precipitated from its pedestal and dragged in the mud. And what is worse, the public and even those auditors endowed with the highest musical intelligence, are reduced to an impossibility (if a new work be in question which they are hearing for the first time), of recognizing the ravages perpetrated by the orchestral conductor, of discovering the follies, faults and crimes he commits. If they clearly perceive certain defects of execution, it is not he, but his victims who are in such cases made responsible. If he have caused the chorus-singers to fail in taking up a point in a finale, if he have allowed a discordant wavering to take place between the choir and the orchestra, or between the two extreme sides of the instrumental

body, if he have absurdly hurried a movement, if he have allowed it to linger unduly, if he have interrupted a singer before the end of a phrase, they exclaim "The singers are detestable; the orchestra has no firmness; the violins have disfigured the principal design; everybody has been wanting in vigour and animation; the tenor was quite out, he did not know his part; the harmony is confused; the voices are, etc., etc."

It is hardly, except in listening to the great works already known and esteemed, that intelligent hearers can distinguish the true culprit, and allot to each his due share of blame; but the number of these is still so limited that their judgment has little weight; and the bad conductor—in the presence of the same public who would pitilessly hiss a *vocal accident* of a good singer—reigns, with all the calm of a bad conscience, in his baseness and inefficiency. Fortunately, I here attack an exception: for the malevolent orchestral conductor, whether capable or not, is very rare. The orchestral conductor full of goodwill, but incapable, is, on the contrary, very common, without speaking of the innumerable mediocrities directing artists who frequently are greatly their superiors.

The orchestral conductor should *see* and *hear*; he should be *active* and *vigorous*, should know the *composition*, the *nature* and *compass* of the instruments, should be able to *read* the score, and possess—besides the especial talent of which we are going to endeavor to explain the constituent qualities—other almost undefinable gifts, without which an invisible link cannot establish itself between him and those he directs; the faculty of transmitting to them his feeling is denied him, and thence, power, empire, and guiding influence completely fail him. He is then no longer a conductor, a director, but a simple beater of the time—supposing he knows how to beat it and divide it regularly. They should feel that he feels, comprehends, and is moved; then his feelings, his emotions communicate themselves to those whom he directs, his inward fire warms them, his electric glow electrifies them, his force of impulse excites them; he throws around them the vital irradiations of musical art.

(To be continued.)

### CHOIR ACCOMPANIMENT.

J. W. F. HARRISON.

PART II.

THE first tendency of a young organist when he has acquired some technical facility, is to be very proud of his pedals; to believe that organ playing means pedalling, and that we cannot have too much of a good thing. Hence arises an over-use of

the pedals, which is almost as objectionable as a similar fault on the piano, and produces, though from a different cause, somewhat the same confused effect. In quiet solo music, the organist must be always on his guard against too heavy a pedal—whilst, in accompanying, he cannot give more grateful relief to the ears of his audience, or produce a more delightful contrast, than by leaving off the pedals entirely. After such a rest the entry of the pedals may be made immensely effective, especially if thus treated in connection with the words. The omission is especially desirable in *piano* passages where there are fine harmonic progressions for the voices, requiring delicate and distinct rendering. The heavy 16 ft. tone produces great solidity (which is not invariably required), and also confuses the harmony, so that where there is any uncertainty in the choir, a heavy pedal is an excellent device for obscuring, but not overpowering the voices. In such a case, it is sometimes well also to "thicken," that is, fill up the chords in both hands, instead of playing the ordinary four-part harmony. Thickening the chords, judiciously done, is useful when, for any reason, greater body and force, without shrillness, are required in the accompaniment. In case of uncertainty or dragging of the time, the best remedy is a judicious use of *staccato*, especially in chanting. If, however, the choir should show a decided tendency to drag a hymn tune, it is very difficult for the player to correct it unless there is complete *rapport* between himself and the choir. If after playing, say, one verse *staccato* and *accel.*, he finds no corresponding increase of speed on the part of the singers, it is advisable to abandon the attempt, and favor the choir with his views on the subject at the next practice. Nothing can be worse than the constant syncopation caused by persistent *staccato* playing in advance of the choir.

The actual amount of power to be used by the organist is a point on which much diversity of opinion exists. There is so much difference in the effect of organs, that any player in a strange church is apt to overpower the choir, or the reverse. One important point should be borne in mind, namely, that voices in the middle or lower register are easily overpowered, particularly if the accompaniment goes above the voices, whilst, if the vocal part runs high, great power may be used without drowning it, as, for instance, when a single soprano makes a high note to be heard above a band and chorus. On this question of the right degree of power for an accompaniment, much difference of opinion exists, and the organist has frequently to suffer from the ignorance of his critics. Possessing an instrument of almost unlimited power of dramatic effect, he is often told that his function is merely to "support the voices;" that his instrument must not be "obtrusive;" and if

he presumes to travel out of the woolly, "flue-stop style of playing, which is supposed to be "devotional," the cry goes forth: "He is drowning the choir." The persons who raise this cry are generally ignorant of the scope of the player's duties, or the dire necessity that often exists in the average volunteer choir, for a little judicious drowning.

If the sopranos are too weak, or too slow, or too anything, or a refractory tenor or alto is absent (either in mind or body), the organist must bring out the missing part on some telling stop to fill up the gap, and thus make his organ a substitute for the voice. In these same amateur choirs there are occasions when a point is taken up incorrectly, and a total breakdown can be avoided only by the organist using the power of his instrument and temporarily obliterating his choir whilst they collect their scattered senses and succeed in "coming in." After this *contretemps* he will be attacked for "drowning the voices," and will have the proud feeling that he has transferred to himself the odium that would have been attached to the choir had not its breakdown been hidden by his paternal care. Besides these cases, there are others which require a forcible treatment of the organ. Some parts of the service have very emotional and dramatic words, which are necessarily sung to monotonous music, when, for instance, several verses of a hymn, with the sentiment varying in each verse, are all sung to the same tune: also in chanting the Psalter. Such a Psalm, for instance, as that grand Jewish epic, the 78th, cannot be done justice to unless the player treats the accompaniment as an orchestral comment on the words. This Psalm is full of varying emotion and description of awful and supernatural events, and no amount of changes of chant will give the requisite variety. The organist must supply the warmth and colour that are wanting in the cold, passionless music of the chant. He it is who must express the horrors and wonders of this startling story. The tempting of God, the east wind, the "furiousness of his wrath, anger, displeasure and trouble," the turning again and enquiring after God. All this he can do so much better than the choir, that he may, with perfect propriety, place his organ on equal terms with those whom he "accompanies," and occasionally take the chief place. Were the true object and meaning of instrumental accompaniments understood, we should hear fewer silly remarks from ignorant people, whose ideas of music are confined to the tune, and never go so far as to note the harmonies by which it is supported.

Copies of the music appearing in THE JOURNAL may be obtained direct from the office of publication. Price, 5s. each; 50c. per doz.



# I Kissed Her in the Rain.

SONG.

*Allegretto.*

F. SIMS.


VOICE. 

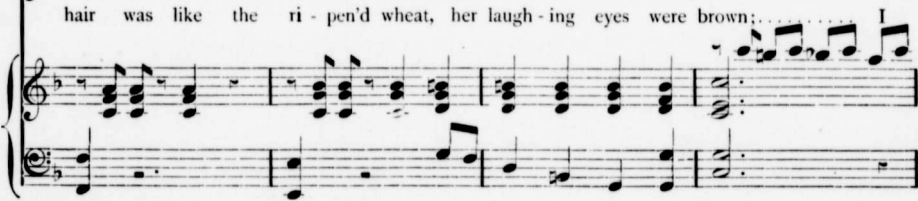
*Con Ses ad lib.* *mf* One

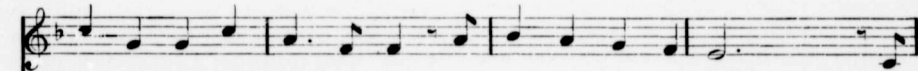
PIANO. 


  
storm - y morn I chanced to meet a las - sie in the town,..... Her



  
hair was like the ri - pen'd wheat, her laugh - ing eyes were brown;..... I



  
watched her as she tripped a - long, till mad - ness filled my brain;..... And





## I KISSED HER IN THE RAIN.

2

*cres.*..... *dim.*.....

then, and then— I knew 'twas wrong—I kiss'd her in the rain..... And

*cres.*

then, and then,— I knew 'twas wrong,— I kiss'd her in the rain.

*Con Sves ad lib.* *mf* 2. With  
3. O

*f*

tear - drops shin - ing on her cheek, like dew - drops on a rose,..... The  
let the sky grow dark a - bove, my heart is light be - low,..... 'Tis

*p*

I KISSED HER IN THE RAIN.

lit - tle las - sie strove to speak, my bold - ness to op - pose;..... She  
al - ways sum - mer when we love, what ev - er winds may blow,..... And

strove in vain, and, quiv - er - ing, her fing - ers stole in mine,..... And  
I'm as proud as an - - y prince, all hon - or I dis - dain;..... She

*cres.*..... *dim.*.....

then the birds be - gan to sing, the sun be - gan to shine..... And  
says I am her rain - beau, since I kiss'd her in the rain. .... She

*cres.*

then the birds be - gan to sing, the sun be - gan to shine.  
says I am her rain - beau since I kiss'd her in the rain. **FINE.**

# At Parting.

DEDICATED TO MISS EDITH SULLIVAN.

Words by MARY AINGE DE VERE.

Music by F. J. HATTON.

*Moderato.*

VOICE. *ben tenuto la melodia.* *p* I have no

PIANO. *p*

words in which to say fare - well - Per - haps a lit - tle prayer that God may bless, And guard thy

fu - ture with love's ten - der spell - Per - - hap a fall - ing tear. Per - - haps a fall - ing

*p* *cres. un poco.* *rall.*

*mf* *cres. un poco.* *p* *colla voce.*

*mf* *più animato*

tear. The bit - ter - ness of part - ing lies too deep for rea - dy

*pp* *più animato* *mf*

*sempre legato*



AT PARTING.

*rall. un poco,*

speech, So when two hearts must se - ver each from each, few words are best. — Wo

*accel. e cres.* *f con passione*

can - not mea - sure Love, save by long time, and trust, and faith - ful - ness, For these a - lone its

*accel. e cres.* *mf* *f*

*rall.*

worth can ful - - ly prove.

*tempo primo p con espress*

Go, thou, in si - - lence turn thy face from mine: Thy

*rit. e dim.* *tempo primo p*

## AT PARTING.

*accel. un poco, mf dim.*

ten - der eyes, un - loose thy clasp - ing hand, Go, leave me, - yet I feel that I shall stand in spir - it

*accel. un poco, mf dim.*

*più mosso, mf*

near thy spir - it ev - er more, So near, so near, not all the wide world's

*mf sempre legato.*

wasto of land Nor O - cean's far - thest depth, from shore to shore, Nor

*accel. con passione. dim.*

a - ny power in life or death can break the tie that binds my faith - ful heart to thee, Through

*accel. con passione. dim. dim. a tempo.*

AT PARTING.

*mf parlante e rit.*

all the fu - ture for the past's dear sake. *piu animato*

*mf. colla voce*

*piu lento*

So I can

*rall p*

*dim.*

smile and make the part - ing sign, well know - ing, dear, that there can nev - er be.....

*dim.*

*mf. parlante ad lib. ^*

An - y fare - - - well be - tween my soul and thine..... *rall.*

## LITTLE FOLKS' SONGS.—No. 2.

## Jack and Jill.

ARTHUR E. FISHER.

VOICE. *p* *very quickly*

1. Jack and Jill went up the hill to fetch a pail of wa - ter,  
 2. Up Jack got and home did trot as fast as he could ca - per,

PIANO.

*p* *slowly.* *quickly*

Jack fell down and broke his crown, and Jill came tum - bling af - ter.  
 Went to bed to mend his head with vi - ne - gar and brown pa - per.

3. Jill came in and she did grin, to see his pa - per plas - ter,

Mo - ther vex'd, did whip her next, for caus - ing Jack's dis - as - ter.

# The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

## MUSIC IN THE PUBLIC SCHOOLS.

It is gratifying to note that the Minister of Education is in sympathy with the views expressed by the deputation from the Society of Musicians, and that he is prepared to take definite action in the matter.

Music being made a compulsory subject in County Model Schools, all teachers-in-training will in future receive instruction before obtaining third-class certificates, while the proposed summer-school will provide training for the present teachers who are not yet qualified to take up the subject with their own classes.

The Minister deplors the fact that out of a school population of half a million only 165,000 are reported as receiving instruction in vocal music, but considering that no special effort has been made to encourage the study, this is a fair proportion, and is indicative of a general feeling that music deserves a place among school studies.

There is no doubt that, so far, little has been accomplished, and that the vocal instruction of a large proportion of school children consists of rote-singing, or of attempts at teaching by various "methods," the use of which should not have been tolerated. These hap-hazard and conflicting methods are now to be relegated to the past, and it is safe to predict that the sole use of the excellent authorized system, with the opportunity afforded to teachers of fitting themselves for the work, will effect a much needed reform.

It is probable that many members of the Society of Musicians will avail themselves of the opportunity of studying Mr. H. E. Holt's system of singing-at-sight if the arrangements for the proposed summer-school are carried out.

## THE PATTI CONCERT.

The largest and most fashionable audience ever gathered within the Pavilion met at the Gardens on the evening of the 31st ult., to do honor to Madame Adelina Patti and the admirable company travelling with her; and we think we are safe in saying that no audience ever left the Pavilion better satisfied with the performance of the evening. The genial lessee of the Grand Opera House has, by his enterprise in securing the appearance of Patti in Toronto, done much to forward the cause of music in our midst, for truly, even one such concert cannot fail to be followed by beneficial results in raising the taste and standard of excellence aimed at by our resident musicians, amateur and professional. Such performances are a means of musical education which no enthusiast in the art can afford to neglect.

The following was the programme presented; Arditi being the conductor:—

Part I.—Overture, "Merry wives of Windsor," (Nicolai), Orchestra. Aria Buffa, "Manca un foglio," *Il Barbiere*, (Rossini), Sig. Migliara. Aria, "Infelice," *Ernani* (Verdi), Sig. Novara. Romanza, "Di Provenza," *La Traviata* (Verdi), Sig. Galassi. Rondo, "Ardon gl' incensi," *Lucia de Lammermoor* (Donizetti), Mme. Patti, flute obbligato, Signor Carraro. Ave Maria (Gounod), Sig. Guille, violin obbligato Herr Carl Hamm. Song, "The sailor's adieu," (Novara), Sig. Novara. Il Bacio (Arditi), Mme. Patti. Trio, "Troncar Suoi de," *Guglielmo Tell* (Rossini), Sig. Guille, Sig. Galassi and Sig. Novara. Gavotte, "L'Ingenu," (Arditi), Orchestra. Cavatina, "Largo al Factotum," *Il Barbiere* (Rossini), Sig. Galassi.

Part II.—Second act from Flotow's Opera *Martha* (in costume). Overture, Orchestra. Quartetto, "Siam giunte o giovinette," (Lady Enrichetta, Nancy, Lionello and Plunkett), Mme. Patti, Mlle Valeria, Sig. Guille and Sig. Novara. Recit. and Quartetto, "Che vuol dir cio," Recit. and Duetto, "Il suo sguardo," (Lady Enrichetta and Lionello). Aria, "Qui sola Vergin Rosa," ("Last Rose of Summer"). Scena e Notturno, "T'ho raggiunta, sciagurata." Quartetto and Finale, "Mezza notte."

Mme. Adelina Patti has a voice the general excellence of which is not that it possesses any particular vocal characteristics to an unsurpassed degree, but that it possesses all the virtues which go to make up the organ of the true prima donna in a degree of perfection which we have never before heard united in one person. While not as powerful as some voices we have heard, Patti's voice is sufficiently full, the tone at the same time being wonderfully sweet and sympathetic, with a command of crescendi and diminuendi, while maintaining an even tone (apparently of any desired duration), which reminds one of the bowing of a Joachim. Again, though not phenomenal, the compass of her organ is extended, and it modulates from the grave to the acute so smoothly and evenly that the most practised ear has difficulty in detecting the changes of the registers. In execution the Diva is simply perfect, and leaves nothing to be desired; just intonation and a rapid succession of limpid, liquid notes which would shame the most expert flautist, touches of dramatic expression revealing the great artiste and the inspiration of inborn genius—such is our recollection of Patti's wonderful rendering of the "Lucia" Rondo. In her other numbers she displayed equal ability and taste, singing during the course of the evening in response to the repeated recalls "Kathleen mavourneen," and "Home, sweet home;" also in the second part of the programme repeating the air "Qui sola Vergin Rosa," ("The Last Rose of Summer,") in English. Patti has evidently made a careful study of "Kathleen mavourneen," and her rendition of that charming little song was a revelation; an exquisite example of the pure legato style.

Sig. Novara, the bass, has a magnificent voice and faultless method; his tone is of the genuine bass quality, and was much appreciated. Why is it we so seldom hear at concerts the genuine bass voice? It would appear that the "basso profundo," is the rarest of male singers. One can find scores of good baritones, and many good tenors, but the genuine bass is hard to find, indeed.

Sig. Galassi, the baritone, was in excellent voice, singing as an artist of his acknowledged reputation should sing—in irreproachable style; his rendering of the Cavatina "Largo al Factotum," led to a perfect ovation.

Sig. Guille is gifted with a tenor voice, which, if carefully handled, will, we doubt not, win for its fortunate possessor



a world-wide reputation. Even now his singing is remarkable, though his method exhibits faults, and, for a great singer, is too laboured; still, the voice is there, and with practice and experience Guille will become one of the world's leading tenors.

We say nothing of Ardit's conducting; it was beyond criticism. He has his orchestra as it were at his finger's ends, and produced some truly beautiful effects. The orchestra throughout was prompt and effective, the bass strings, horns and flute deserving special mention. A few more violins would doubtless have been an improvement in the two orchestral numbers; still, one must not expect an operatic orchestra to number as many strings as an orchestra devoted to symphonies, etc.

#### CHAMBER MUSIC ASSOCIATION.

The fifth concert of the present series took place on Monday evening, the 7th ult., Shaftesbury Hall being comfortably filled by the cognoscenti who attend the performances given under the auspices of this Association. The programme, as usual, was well chosen, embracing some of the most choice selections from standard authors. The Quartet was ably assisted by Miss Clara Barnes, mezzo-soprano, and Miss Elwell, A.R.A.M., pianiste.

The following is the programme:—

Part I.—Quartet, No. 63 in D Major, for two violins, viola, and violoncello. (Haydn). Aria, "Oh Fatima!" from the Opera *Abu Hassan*; (C. M. Von Weber). Piano Solo, Intermezzo and Finale, from the *Faschingschwank aus Wien*; (Schumann). Andante and Variations, from the Quartet in D minor, for two violins, viola, and violoncello; (Schubert).

Part II.—Song, "I'd Wish to Die," (with violoncello accompaniment, Mr. Corell); (Posti). Quartet, in E flat, (Op. 16), for piano, violin, viola, and violoncello, (Beethoven). Song "Because of thee;" (Berthold Tours).

Messrs Jacobsen, Bayley, Fisher, and Corell, fairly outdid themselves upon this occasion, combining in their rendering of the quartet numbers all those finer points of dignified expression, well chosen tempi, purity of tone, unanimous and decisive attack (even in the softest passages), which go to make up the finished performance of a high-class string-quartet, with a success truly gratifying to their many friends and well-wishers. It is time the citizens of Toronto awoke to the fact that they have a string quartet of which any city on the continent might be proud, for this once properly known, and the above Association will readily meet with the encouragement it so well deserves.

Miss Barnes was very well received, singing with more than usual merit. She has a clear, bright voice, and charming manner, which won at once the good-will and sympathy of the audience.

Miss Elwell, in the Beethoven number gave a careful and finished performance of her part, and fully proved her title to a place in the front rank of Toronto pianistes.

These chamber music concerts are good, not only for the seeker after recreation, but also for the musical student. Let no one imagine that all can be accomplished by good tuition and faithful home study and practice. Not the least important part of the education of the musician is obtained in the concert-hall. It is there, if his taste is good, and carefully trained, that he learns, by "object-lessons" as it were, what to imitate and what to avoid; he gets a clearer insight into musical possibilities, technical and otherwise, and this knowledge and experience, if he has any inborn ability, he will surely find occasion to turn to good account in his future career.

#### TORONTO MUSICAL UNION.

The above society gave its first concert on the evening of the 1st ult., Mr. J. W. F. Harrison, conductor, presenting for the first time in Toronto, Sir A. Sullivan's sacred cantata *The Prodigal Son*, as the first part of the programme, the second part being miscellaneous.

The chorus of the society is largely composed of raw material, and therefore, though about one hundred strong, did not at all times give that volume of tone which might have been obtained from an equal number of more experi-

enced singers. The quality of tone, too, suffered from the same cause, and it was in the expression, and light and shade effects that the chorus appeared to best advantage, which argues well for the ability of the conductor. While the attack was only fair, taken as a whole, when once singing, the conductor was evidently the leader of the chorus, which followed his directions with marked attention. This enabled Mr. Harrison to produce two very beautiful effects *Rit. e diminuendo* in No. 7, "The mirth of the tabrets ceaseth." Indeed it was in subdued singing that the chorus did its best work, which was to us a matter of some surprise, as it is usually difficult to get a choir of new singers to fully appreciate the meaning of a pianissimo, though if properly rendered, nothing is more effective.

The soloists were Mrs. Page Thrower, of Montreal, soprano; Miss Agnes Huntington, of New York, contralto; Miss Duggan, contralto; Mr. Thomas Norris, of Boston, tenor; Mr. E. W. Schuch, bass. There was no orchestra, its place being supplied by two grand pianos (Mason & Risch), at which Mrs. J. W. F. Harrison and Mr. W. E. Clarke presided, and a pedal cabinet organ, played by Mr. H. Guest Collins. The judgment of the management of the society in not providing an orchestra has been criticized, but in our opinion the accompaniment supplied by the instruments mentioned was more suitable (especially for the soloists), than would have been that of a second rate orchestra, which, to tell the naked truth, is all that is yet obtainable in Toronto, unless at great expense.

Of the soloists, Miss Agnes Huntington undoubtedly carried off the honors of the evening, singing in much better style than on her last visit to this city. Her rendering of the Recit. and Aria, in the second part of the programme, was very good indeed, and "Coming through the Rye," subsequently given as an encore, was simply superb. Mr. Norris, the tenor, sings very acceptably, his voice being sweet and well under control, though not powerful, and seemingly limited in compass. He has the good sense not to force the tone at all, and does not indulge in exaggerated effects. Mrs. Thrower's singing did not bear out the promise of her rendering of her first recitative, and in the second part of the programme she displayed a fondness for extended portamentos (especially in the ballad "Pretty Polly Oliver), which we cannot approve. Mrs. Harrison (Seranus), was the solo pianiste, and played a Nocturne-Rhapsodie, composed by herself, upon French Canadian Themes. She has a good technique and more than ordinary artistic perception, and we look forward to hearing her interpretation of some work of more pretension.

The programme was concluded with Macriore's "Sir Knight."

#### MR. TORRINGTON'S AMATEUR ORCHESTRA.

The above organization, composed entirely of amateur musicians, made its first public appearance at the Pavilion, March 26th. About the commencement of the present year the orchestra was organized, and since its inception the membership has been steadily growing until the number of active members now on the roll numbers over fifty, and it is hoped that by next season the orchestra will be able to put over one hundred performers upon the platform.

Weekly rehearsals are held in the Philharmonic Hall on Thursday evenings, and it is gratifying to note the large average attendance and the interest in the work undertaken. Next season it is intended that the work undertaken shall be of a more ambitious description, and if possible, a series of two or three orchestral concerts will be given. The cultivation of the amateur musical talent in our midst should be an object of the greatest interest to all public-spirited citizens, and we hope that the music-lovers of Toronto will not be slow to sustain the hands of Mr. Torrington and the management of the orchestra in the good work they have undertaken. The following programme was presented:—

Part I.—March, Orchestra, "Trojans," Parker. Song, Mr. Geo. Taylor, "The Maid of the mill," Parker. Flute Solo, Mr. J. Churchill Arlidge "Cavatina," J. Clinton. Valse Chantee, Miss O'Leary, "Parla," Ardit. Andante, Orchestra, "Surprise Sym." Haydn. Song, Miss Ryan, "Forget, Forgive," Wellings. Reading, Miss Tolmie "A letter from Mrs. Lorne," Marietta Holly. Overture, Orchestra, "Lustspiel," Keler Bela.

Part II.—Minuet and Trio, Orchestra, "Surprise Sym." Haydn. Song, Miss Kate Ryan, "In vain," Cowen. Flute Solo, Mr. J. Churchill Arlidge, "Piaisir D'amour," Tulou. Song, Mr. A. E. Curren, "The Thresher," Webster. Les Grenouilles, Delbruck, Orchestra. Scena and Aria, Miss Severs, "Ernani Involanti," Verdi. Reading, Miss Tolmie, "Annette," Aden. March, Orchestra, "Queen's Jubilee," Watson.

Want of space forbids our entering into particulars, but we cannot close this short notice without saying that while, as was to be expected, there were many points in the performance of the orchestra to which a critic might take exception, taken all in all the orchestra must be congratulated upon its work, and we shall be much surprised if Mr. Torrington does not "astonish the natives" on the next appearance of his "youngest hopeful." He has the sympathy of every true lover of music in Toronto in the work he has undertaken. Mr. Arlidge, as usual, played in splendid style, evoking the tumultuous recall which has become the rule whenever he performs. He has become, indeed, one of Toronto's favorites. The singing of the Misses Ryan, Severs and O'Leary, Messrs. Taylor and Curran were very good, and the two readings by Miss Tolmie contributed greatly to the evening's enjoyment.

## PROVINCIAL NOTES.

### LONDON.

Although, from various causes which it would take too much space to explain, there have been fewer concerts than usual in our city this season, the musical community has not been idle, and the concerts which we have had, were of a high order. Mr. Thomas Martin's Piano Recitals are really a source of education to all music lovers, and especially valuable to students of the divine art of music; for he combines with his magnificent technique that *soulful* appreciation of the works he interprets, which is so rarely heard. Mr. W. J. Birks has lately given us a sacred concert in the Dundas Street Methodist church, which was a great success. His choir is admirable, and on this occasion fully sustained its reputation. The soloists were Miss Louise Elliott and Mr. Winch of Boston. The celebrated Schubert Male Quartet gave a charming concert early in the season. I may say that London (thanks to Mr. Birks), was the first city to introduce this delightful Quartet to Canada, about two years ago. We have in our midst a local male-voice club, "The Arion," of about 25 members, which, under Mr. Birks' direction, has done some good work, their concerts last season having been most interesting. This club is practising steadily, and soon we shall have an opportunity of listening to their vigorous and expressive part-singing. The ladies, too, are not idle, for Mrs. Moore's Ladies' Choral Club is busily rehearsing Bockel's charming Cantata *The Sea Maidens*, which will be publicly performed in the spring.—ALLEGRO.

The sacred Cantata, *Ruth*, by Alfred R. Gaul, was rendered in Victoria Hall under the direction of Dr. C. A. Sippi, president of the Royal Canadian Society of Musicians. The soloists were as follows:—*Ruth* (soprano), Mrs. R. Reid, Jr., Naomi (contralto), Miss J. Barnard, Orpha (contralto), Miss Rock, Boaz, (bass), Mr. Tancock. The accompanists were Mrs. Ford and Mr. G. B. Sippi. The solos were fairly well taken, and the choruses were very good, except in one or two places where the tenors predominated. The chorus showed very careful training, and their rendition of the "Chorus of Reapers," and also the "Wedding Chorus," was encored. The chorus consisted of 44 voices; 29 male, and 24 female.

On Friday Evening, March 25th, the musical department of Alma Ladies' College, St. Thomas, visited the city and gave a concert in aid of the Y.M.C.A., in Victoria Hall, under the direction of Mr. St. John Hyttenrauch.

### BELLEVILLE.

The Belleville Philharmonic Society purpose holding a Jubilee Musical Festival about the end of June, to take place in the large skating rink. It will probably consist of three concerts; two in the evening and a matinee. The first evening part 1st will be miscellaneous, and part 2nd will consist of the Oratorio of *David and Jonathan*, composed by Mrs. Eva Rose York, the talented conductor of the society. This Oratorio was performed for the first time on the 11th of January, by the society, and is to be repeated by general request. It is not quite decided yet what will be given at the afternoon concert. The *Messiah* will be the programme for the second evening. It may appear to many to be an undertaking rather beyond the capacity of such a comparatively new society (this being only its second season), but Mrs. York so far, has met with much encouragement during the rehearsals of

the choruses, which are progressing very favourably. A number of new members have joined during the past two weeks, and great interest is being taken in the work.

It is the intention of the society to engage soloists for the occasion. In addition to the piano and organ, there will be an orchestra. The society gives a chamber concert once a month at the hall where they rehearse, consisting of solos, duets, and quartets.—LYRA.

### OTTAWA.

Stagnation, starvation, famine, call it what you will, still continues an affliction amongst our art lovers in Ottawa. The few really good musical performers seem to have hidden themselves away from light and hearing. Dr. Davies is the only one this week who has fed our musical appetite. On Saturday last, he treated us to the following *bonne bouche* in the church of St. Albans:—Overture to "L'italiana in Algeri," Bach's "Fugue in C minor," "Lied ohne Worte," (Mendelssohn); "Horse and his Rider," from *Israel in Egypt*; March, "Reine de Saba."

Our Literary and Scientific Society gave us no lecture this week. The Artists' Club, it is known, meets every week with illustrations of selected works, but the public are not favoured with an opportunity to criticize their work. It is whispered that three pianists will give a Recital in a week or two, at which Mr. Edgar Buck will appear as vocalist. The Vice-Regal party have returned to Rideau Hall, so I suppose social festivities will be resumed and political strife become slightly paralyzed.—C SHARP.

### GUELPH.

On Thursday evening, 24th ult., the complimentary concert to Mr. Wm. Philp took place in the City Hall, but owing to the disagreeable wet weather, the attendance was smaller than it would have been. But those present were well repaid for the interest they took in the concert. A number of the choruses, quartets, etc., were the same as were given at the "Olde Folke's Concerte," some time ago, and were in some instances better rendered than at that time. The concert opened shortly after eight o'clock with the "Anvil Chorus," from *Trovatore*, which was given in a splendid manner, the only thing wanting to the general effect being the clang of the anvils. The musical selections of the Littlehales Family, Mrs. Wignore, and L. H. Harris, were given as only first-class musicians could do them. Mr. F. W. Wodell in his songs "The New Kingdom," and "They all love Jack," sang both with feeling and power, and on being encored b-wed his acknowledgments. One of the gems of the evening was the violin solo by Miss L. McLaren. She received the well merited applause of the audience. It being the first public appearance of Mrs. C. Bignell, she was well received, and her solos quite captivated the audience, her pieces being excellently rendered. In "The Knights of Old," her husband, Mr. Bignell, scored a success, and showed that he has a good musical voice well under control. The solo, duet and chorus, "At Home Once More," rendered by Mr. A. Yule, Miss Borthwick and chorus, was sweetly sung and gave much satisfaction. The "Quaker Courtship," by Miss Brown and Mr. R. E. Brown, was so well done as to demand an encore. The humorous song of Mr. R. Brydon, was very nicely sung and was well received. The trio, "Through the World wilt thou fly, Love?" by Mrs. Bignell and Messrs. Yule and Bignell was sung with much expression. The programme closed by the singing of "God save the Queen."

The accompanist was Mrs. Hill, and she did her part admirably. In some of the choruses the orchestra was rather loud for the voices, though no doubt owing to the smallness of the stage and the cramped condition of the singers they did not show to such good advantage as the instruments, nor were the voices so well heard. Taken altogether, the concert was a very enjoyable one, and reflects credit on the part of those who got it up and those who took part in it. It is to be regretted that there was not a large audience present to greet the beneficiary, who fully deserved such a recognition by the people of Guelph of his efficient and willing services.

A GUELPH MUSICIAN ABROAD.—The *Leipziger Nachrichten*, of March 4th, contains the following in reference to Mr. Chas. Crowe, son of Mr. John Crowe of this city, who is at present in Leipzig, Germany, studying piano, 'cello, and harmony, and who took part as 'cello player in a grand orchestral concert in the Crystal Palace, Leipzig:—"The string orchestra performed two character pieces (a) "Trebliche au," by R. Volkman, and (b) "Die Muhle," by

A. Jensen, both of which were very cleverly and pleasantly arranged for orchestra by Mr. Chas. Crowe. The arrangement of such high class music by Mr. Crowe is very creditable to him as a composer, and shows that he is making good use of his time. The praise bestowed by the *Nachrichten* is flattering indeed, for it may be easily imagined that in one of the great centres of music like Leipzig they are not over-lavish in giving taffy to performers. The people of Guelph will be glad to learn that Mr. Crowe is getting on so well, and that he is expected home about the first or second week in May.

## MUSICAL MENTION.

**SATURDAY POPULAR CONCERTS. First series.—Ninth Concert.** Director, Mr. Harry Blight. Performers—Mrs. Blight, Miss Berryman, Messrs. Gorrie, Bengough, Arlidge, and Blight. Programme—Part I.—Trio, "Believe me," Verdi; Song, "The young brigade," Watson; Song, "Love will guide," Röckel; Duet, "Excelsior," Balfe. (Reading, by Mr. Bengough.) Flute Solo, "Irish Airs," Ratten-Arlidge; Song, "Alice," Seber. Part II.—Song, "Thady O'Flynn, Molloy; Song, "The Yeoman's wedding song," Prince Poniatowski; Flute Solo, "Mary Blane," W. Forde. Humorous Song (well sung by J. W. Bengough); Song, "Non e ver," Mattei, Trio, "Through the world will I fly," Balfe. Mrs. Harry Blight, accompanist.

**S.P.C. Series I.—Tenth Concert.** Director, Mr. J. Churchill Arlidge. Performers—Miss Donnelly, Messrs. Lye, Curren, Daniels, and Arlidge. Programme, Part I.—Trio, "I naviganti," Randegger; Song, "My pretty Jane," Bishop; Song, "The flower girl," Bevington; Flute Solo, "Grand variations upon 'God save the Queen,'" Deonet; Song, "The three-ner," Webster; Duet, "The singing lesson," Fiorvanti. Part II.—Trio, Volkslied, and Finale; Trio in G minor op. 63, Weber, (piano, flute and 'cello); Song, "Good company," Adams; Song, "When the heart is young," Buck; Duet "Army and Navy," Cooke; Cello solo, (a) "Le Reve," Elegie, Hauser, (b) "Nocturne," Meinhard; Song, "Awake," Adams; Humorous Song (well sung by Mr. Arlidge).

**S.P.C. Series I.—Eleventh Concert.** Director, Mr. Harry Blight. (This was a repetition of Concert nine, series I—see above,—the only changes being "They all love Jack," Watson, instead of the "Yeoman's wedding," and "The maid of the mill," instead of "Non e ver.")

**S.P.C. Series I.—Twelfth Concert.** Director and accompanist, Prof. Bohner. Performers—Misses Walters and Patterson, Messrs. Fax, Taylor, Sparks, Claxton, Marone, and Napolitano. Programme, Part I.—Instrumental Quartet, "Pirates of Penzance;" Song, "Watching," Millard; Song, "Bittersweet," Lowthian; Song, "The Press Gang," Watson; Reading, "The old surgeon's story;" Song, "Grand Valse," Venzano; Duet, "Love and war," Humorous Song, "Little Maggie Ann," Connolly. Part II.—Instrumental Quartet, "Serenade," Tittl; Duet, "A night in Venice," Lucantoni; Song, "The skippers of St. Ives," Röckel; Song, "True love," Coenen; Reading, "Henry of Navarre;" Violin Solo, "Bonnie Doon," Thirlwall; Song, "Far away," Lindsay; Song, "Once again," Sullivan; Humorous Song, "Pom-Pom," McCarthy.

**TORONTO, MAR. 25th.** Canadian Order of Foresters. Performers—Mrs. Caldwell, Misses Birdsall and Fackrell, Messrs. Napolitano, Warrington, Arlidge and Fax. Accompanists, Mrs. Going and Mr. Jas. Lee. Conductor, Mr. Warrington. Programme, Part I.—Duet, Piano and Violin, "I Lombardi," Verdi; Song, "Who's for the Queen," G. Davis; Reading, "The station-master's story," Sims; Song, Staccato polka, Mulder; Whistling solo, "Bird waltz;" Duet, "The singing lesson," Hewitt; Flute solo, "There is nae luck," Richardson; Humorous song, "The masher king," Lloyd. Part II.—Violin solo, "Annie Laurie," Thirlwall (very good, "Mocking bird," as encore); Reading, "Scene from 'Ingomar,'" Lovell; Song, "Hope and joy," Buckland; Whistling solo, "St. George's waltz;" Reading, (a) "The toll tail," Bryant, (b) "Fishing;" Aik-wright; Flute solo, Grand variations on "God save the Queen;" Duet, "When a little farm we keep," Mazinghi; Humorous song, "The jaunting car," Ross. A feature of this concert was the "whistling solos" of Miss Lida M. Fackrell, something new in Toronto. The solos were well rendered and enthusiastically received.

**TORONTO, MARCH 19th.** Concert in aid of the Davenport Road Mission Sabbath School. Performers—Misses Elwell, Arthurs, Gunther, Elliot, Patterson, Dallas, Messrs. Mercer, Thompson, and Urwin. Programme, Part I.—Duet, "Gavotte in E Minor," E. Silas; Song, "The golden way," Jackman; Song, "The diver,"

Reading "The settler's story," Will, Carlton; Song, "Daddy," Behrend; Song, "The miller and the maid," Theo. Marzials. Part II.—Piano solo, "Spring song," Henselt; Song, selected; Concertina solo, "Les Oiseaux," Regondi; Reading, "The ride of Jennie McNeil," Will, Carlton; Song, "Tit for Tat," Henry Pontet; Song "Eyes we love can never die," Molloy. This concert will be long remembered on account of an incident not upon the programme. At the conclusion of the first part, Mr. Ernest Günther announced that Mlle. Ada Arturi had kindly consented to sing (Mlle. Arturi was much interested in the work of the mission prior to her departure for Italy). Mlle. Arturi sang "Mia Picciella," (Salvator Roza), in a manner not to be forgotten. She was in excellent voice, and her rendering of the selection displayed her technical resources and dramatic genius to the greatest advantage. The only drawback was the smallness of the hall, which was wholly inadequate for so powerful a voice, and we therefore look forward with the greater pleasure to the coming concert of the Vocal Society, on which occasion we understand Mlle. Arturi will sing again "Mia Picciella." As an encore the fair singer gave "Pierrot," (Hutchinson), but in our opinion Mlle. Arturi will do well to avoid ballad singing, as she is essentially a dramatic soprano, her voice having that wonderful power and incisive quality of tone which is peculiarly adapted to operatic and the higher grades of vocal music.

## 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.

To the Editor of THE MUSICAL JOURNAL:

Sir,—Allow me to state that "Metronome's" statement concerning my "peculiar and original" manner of beating time, as specified in his remarks about the *St. Paul* performance, is simply false, and the writer must have known this if he is musician enough to distinguish between a downward and a sideward beat. His other remarks were evidently made in the same unfriendly spirit that inspired the statement alluded to, with which they are quite consistent, therefore I have no desire to say more than to correct this glaring misstatement.

Yours truly,

EDWARD FISHER.

## VARIETIES.

**YOUNG MAN** (to publisher)—"Did you accept that little matter I mailed you last week?" **Publisher**—"Yes." "I didn't know; I received no check for it." "You didn't put any price on it." "I said to send me what you thought it was worth." "Well, that's what I sent."

The now stale "Pinafore" joke about "Hardly ever" has its counterpoint in old anecdote of Louis VI. of France. In the chapel at Versailles one Sunday, where the King, Mme. du Barry and all the court were present, the preacher began his sermon solemnly with the words, "My friends, we must all die!" The king was disturbed and made a grimace, whereupon the courtly preacher added, "or nearly all."

A TALKING piano has been exhibited in Philadelphia by a Professor Faber of Vienna. It is said to produce a remarkable close imitation to the human voice. Its chief advantage over that organ would seem to be that it can be shut up at any moment.

**AT A BALL.** **LITTLE BROWN**, confidentially, before waltz: "We shan't get on very well, I'm afraid; but it's not because I can't do the step: it's having to keep time with the music that puts me out. I suppose you don't find it that way with you?"

**HOST** (something of a musician, who is entertaining a Kentucky friend at dinner): "Would you like a sonata before dinner, colonel?" **The colonel**: "Well, I don't stand mind. I had two on my way here, but I guess I can stand another."