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FIREMEN in full dress uniform were a feature at the Philharmonic concert.

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THE Membership of the Royal Canadian Society of Musicians has now reached the handsome figure of 170.

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Judas Maccabæus is announced for the next Philharmonic concert. The management may anticipate a large influx of Handelian singers in consequence.

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Don't forget the Choral Society's concert on the 15th inst., *St. Paul*, by full chorus, professional vocal quartet and full professional orchestra. (See notice).

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MR. TORRINGTON'S Amateur Orchestra gave an "Open Rehearsal" on Thursday, the 27th ult., which was a marked success. There was a large attendance (by invitation). See Musical Happenings for particulars.

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MISS EMMA MELLISH, Mus. Bac., Trinity College Toronto, has removed to this city. She is at present residing at Mr. A. E. Fisher's, 91 St. Joseph St. Mr. Fisher, we understand, acted as her tutor in preparing her for her degree.

* * *

PERTH is looking up, musically, judging from two programmes sent us, giving particulars of organ recitals with choral selections, given in St. Andrew's Church. Mr. S. W. Wilson, the organist and choir-master, evidently aims at a high standard in his musical selections, as all the numbers on the programmes mentioned are by composers of acknowledged reputation.

* * *

MR. TORRINGTON, at his open rehearsal of his amateur orchestra, made his "debut with great éclat" (to use his own term) as a public speaker. He spoke at some length upon musical matters generally, as interesting and important to Toronto, and expressed many sound common sense views in regard thereto. Lack of space forbids particular mention in this item, but we hope to give our readers the benefit of the views expressed in our next issue.

THE Saturday Night "Pops" in Shaftesbury Hall are decidedly a move in the right direction, the promoters of which are entitled to great credit, and they certainly deserve to be patronized by the public. The programme provided at these entertainments is of a higher order than is generally given at the average concert, and the admission is placed at a figure that excludes no one. Among the musically inclined Saturday night is now looked forward to with pleasure. From the number that attend, we should think that the success of the undertaking is placed beyond a doubt, and trust that the project will not be allowed to drop.

* * *

THE little friction which occurred in connection with the chorus rehearsals for the Music Teachers' Convention, is to be regretted, though we do not see what else the management had to expect under the existing circumstances. It would have been far better had the Committee appointed a conductor for the entire chorus programme, with one or two accompanists to take the organ parts. As it was, the lack of sympathy caused by the circumstance we refer to, led to a very bad performance of at least two of the chorus numbers, and we fear has greatly discouraged several writers who contemplated sending in works for the next convention. Another unfortunate circumstance may also be mentioned in this connection, viz.—that the standard adopted by the examiners, judging from one of the accepted compositions, was decidedly too low. No honor is to be gained by competition with mediocrity, and writers of judgment will need to be assured of the sufficiency of the standard before entering into future competitions.

* * *

THE encore-fund is becoming more rampant than ever, and the time has assuredly come that he should be exorcised, if only for the comfort of the audience. Persons whose enjoyment of music goes beyond mere "ear-tickling" do not care for more than a reasonable programme. Who, at a dinner, after doing full and particular justice to the *piece de resistance*, would welcome a repetition of the course, whether or no, through some gluttonous encore? The old adage, "Enough is as good as a feast," is as applicable to music as to anything else. But there is also the

humane aspect of the case. Take for instance the treatment of Carreno, on her last appearance in this city. Her train was behind time, she had to drive from the station to the gardens, dress, and appear in so exacting a number as Liszt's Rhapsodie No. 6, without refreshment, after the fatigue of a long journey by rail—yet the encore-fiends positively compelled her during the course of the evening to play again and again. Miss Huntington was a similar sufferer. We do hope that the true friends of the cause of good music will endeavor to put a stop to this practice of re-demanding everthing. An encore has its legitimate place, as a mark of special honor bestowed upon some composition or performance of extraordinary merit, but it should not be made the means of unduly lengthening out every programme, or overtaking the physical endurance of even a Carreno. If the "fiend" only knew that in nine cases out of ten he is displaying his ignorance by applauding some piece of "clap-trap" (by performer or composer), he might possibly be more sparing of his gloves and shoe-leather.

* *

THE University College Glee Club is this season under the directorship of Mr. W. E. Haslam, and will appear at the Annual Conversazione on the 25th inst. It has also been singing at outside points, Weston, Church of the Redeemer, Carlton Street Methodist Church, etc.

* *

THE Toronto Conservatory of Music is now established, and will go into operation in September, 1887, the charter having been obtained. Its purpose is to provide facilities for obtaining a complete and thorough education in all departments of the Art and Science of Music such as are afforded by the best Conservatories of the United States and Europe. It will embrace the principal departments of instruction, and will from time to time add others, according to the growing needs of the institution. There will be both professional and amateur courses of instruction; the former being designed especially for students desiring to qualify themselves as teachers and concert artists, while the latter may be pursued by those who have not sufficient time, or who have not the desire to enter upon so extended a course of study. Candidate for the degrees of Mus. Bac. and Mus. Doc. will find every facility afforded them in preparing for their examinations. There is every reason to believe that a Conservatory of Music established on a broad basis, and located in this commercial, educational and musical centre of Ontario, will not only fill a void, long felt and regretted, and will be a great stimulus to musical culture throughout the province, but will prove to be a good investment for its promoters. Mr. Edward Fisher, the Musical Director,

will be pleased to give any information which may be desired. Among the present stock-holders are the following well-known names: Hon. G. W. Allan, James McLellan, Q.C., Geo. A. Cox, Edward Fisher, James A. McLellan, LL.D., A. & S. Nordheimer, T. McGaw, Henry Pellatt, Mark H. Irish, Charles Boeckh, Jr., Hon. Chancellor Boyd, W. B. McMurrich, D. A. O'Sullivan, Robert Jaffrey, John Kay, Heintzman & Co., H. W. Nelson, S. H. Preston, I. Suckling & Sons, D. S. Barclay, Hon. S. H. Blake, A. M. Cosby, A. T. Fulton, John I. Davidson, O. Newcombe & Co., E. A. Scadding, G. Heintzman, A. Ross, Auguste Bolté.

FINE ARTS AND FINE PEOPLE.

BY some sort of general injustice, the idea reigns that the fine arts are for fine people. This notion is only an overflow of the real truth, that fine clothes, fine houses, and fine furniture, are for fine persons, persons of money. The opinion is more false than true; for the Creator of the world made the power to enjoy beauty much more extensive than the power to attain riches.

The area of taste is a continent, a world, while wealth is only an island. At a two-penny concert given in Edinburgh each Saturday night, there are generally three thousand very common people; but this commonness ends in their clothing, their learning, their homes, their tables, and does not cast any perceptible shadow upon their power of appreciation. They all know when the music invites to the thoughts of dancing and when it invites to tears.

The artists themselves have been led by their professional egotism to assume that their skill can be appreciated only by the handful of the elect. Each pursuit has its local self-conceit. Even a coachman, doing stable work at a dollar a day, speaks of "my carriage" and "my team."

To this height of individual greatness, the lawyer rises, until he pities a clergyman or a doctor; to the same altitude of self-esteem the preacher ascends and hastens to the fear that he may be preaching over the heads of his congregation. The painter is greatly in doubt whether the man in plain clothes can appreciate his "atmosphere" and "perspective." The musician is often troubled by a similar anxiety regarding the power of his audience to realize his mastery of keys or strings.

But these disturbances in the bosom of the performer are caused more by his exalted view of himself than by the absolute defects of the common people. The artist is thinking of the power to master difficulties, the trials and perils of execution, while the people in general are seeking and thinking of only the true, the beautiful, or the good. The orator, or painter, or musician wishes the world to appreciate his skill; whereas, what the world wants is the thing produced.

The *technique* of an art is of no value to those who are to enjoy art, but only to those who produce works of art. When a soloist upon the piano or violin can effect certain runs, he is admired by the elect indeed;

but not on account of the music produced, but on account of the herculean task of producing it. Some great performer executed for Dr. Johnson one of those marvels of the technical, and arose from the piano saying, "I have played for you, doctor, the most difficult piece in existence." The plain, good doctor expressed the feeling of millions when he replied "that it was difficult, but he could wish that it had been impossible."

In its pursuit of that happiness which comes from the fine arts, the multitude need not know anything regarding the *modus operandi*, any more than they need understand refraction and reflection of light, in order to enjoy sunset. Not one person in a hundred, perhaps, knows why the red rays are seen last in a sunset, but the entire hundred will look with one pleasure and one pensiveness at that gorgeous approach of night.

All true art, be it music, or painting, or oratory, or poetry, has a perfect simplicity that makes it the property, not of the few, but of the millions. When a true Patti or Parepa sings her great part before five thousand souls, the persons in the fifty-cent gallery grow just as silent as are those ladies in the boxes that can speak three languages and are familiar, perhaps, with thorough-bass. In the technicalities, the human race breaks up into small groups, but in the power to enjoy the good results of skill, it moves in an almost unbroken army, like the Christians, who, divided into sects by the special study of different words, are confessed to make only one family beyond the sapphire gates.

The people measure art by the ideas and feelings it awakens, and then by the unknown but deeply felt manner of the awakening. When Webster or Clay addressed an audience, the oration was understood and enjoyed by all the fortunate listeners, and yet very few of them knew that prose has a rhythm, and that each sentence settles its own questions of demand for words of two, three, or four syllables. The pleasure of listening had little to do with any familiarity with the laws of rhythm and quantity.

What brings the people close to the fine arts is the fact that beauty appeals to sentiments, and not to information. When the "Jubilee Singers" were giving their pathetic songs in Europe, before-crowned families, the great personages in front could indeed analyze the music, but the pages and domestics in the hall could shed tears. The wandering Americans who often, having come to riches, go from a cattle ranch in Nebraska to see the wonders of Europe, pause in the presence of the best pictures and marbles, and admire, and are happy, although they may not know whether Beatrice is still living, or whether Diana was a German or a French girl. These half-educated travelers will sit down in the cathedral of Chester, and, while that wonderful choir is chanting the service, will feel that the gates of heaven have opened and permitted the songs of angels to escape.

Wonderful is the simplicity, and hence the universality, of real art. The great poems are for everybody. After we have excepted fools, idiots, and infants, all enjoy the poetry of Homer and Shakespeare, the story of Bunyan, the novels of Scott, the music of Mozart and Mendelssohn, the landscapes of Church or Crapsey, the marbles of Thorwaldsen, the architecture of Bramante or Wren.

That kind of beauty which does not appeal to humanity at large is of an inferior quality, even should much money be paid for it. If any body did pay fifteen thousand dollars for the "Peachblow Vase," that fact does not indicate the beauty of the vase, but the weak-headedness of the purchaser. More money than that has been spent by rich persons over articles less worthy than this uncertain vase.

There is little merit in that beauty which only certain experts can discover. Experts are valuable when a jury wishes to learn whether the man or the woman died of poison, or whether the signature of a note or a will is a forgery, but when experts must be called in to help us determine whether the alleged poem is good, whether the picture represents the sea or a prairie, a sunset or a moonrise, whether the paragraph in prose contains any meaning, it is high time to request that the case be dismissed wholly from Court, and the remains of the poem, or picture, or paragraph be swept out of the room by some able-bodied janitor.

All the efforts made toward founding galleries of art, halls of music, libraries of general literature for people are made in wisdom, because the children of God all betake themselves as naturally to the beautiful as they do to food and water. Even slaves will sing. Slave girls will dress in all the colors they can find in their universe. If Uncle Ned's violin has gotten down to two strings, and he can play only the first half of his one tune, he will play that half each evening, as sure as the sun goes down.

No sentiment is more universal than the love of the beautiful; for, while there are tribes that have no prayers and no hope of a second life, there is no island of the sea whose human inhabitants do not pluck flowers, do not ornament their bodies, do not admire their own dance and drum-beat.

One form of profit resulting from fine arts for the millions is found not only in the pleasure art yields, but in its displacing power. The active mind and heart must be kept full. When the souls of our children are well fed with the manifold viands of the nobler name they do not hunger for the miserable dens of the city or village. The path of the most attraction is what the men of science call the "path of least resistance." Early life follows the path of most attraction, and many are the towns and villages in which the saloon and billiard halls become the greatest attractions, by being the only ones.

Homes full of good cheer, games, papers, books, and music, homes in which each inmate does something by way of ornamentation, displaces all meaner resorts, by the law of natural philosophy that two quantities cannot occupy the same space at the same time. When a steamer cuts a new channel, the old channel must begin to go dry. It soon feels the absence of the old, deep, swift flood. The many shapes of the fine arts can be easily made into a new channel for the youth of our towns and cities, and thus they will aid and rival religion itself in drying up that river which has long flowed through barbarism, partly because there was no other route.—DAVID SWING in *The Cosmopolitan*.

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The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

MUSIC IN THE CHURCH.

MR. JOHN HULLAH, speaking at a meeting of the Church Institute held at Leeds many years since, on "The duty and advantage of learning to sing," made some pertinent remarks, which apply with much force to the majority of churches in Canada. He asks:—

"Are the unskilled in music to be cut off from audible worship? Are the responses to be henceforth made vicariously by a choir? Is there to be an end of common prayer (or common praise)? Not so. I do not think it will be ever possible, be the musical skill of the country raised to what it may, to dispense with the services of choirs, of bodies of persons by whose regular presence and practised skill, becoming decency and order in the music of the Church may be always maintained. But it is, I think, a conviction forced upon us by much painful experience, that wherever the part of the congregation is deputed *exclusively* to the choir, whatever may be the theory, the practical result is to turn the church into a sort of concert room. Let me not be misunderstood, as intending by this remark to reproach choirs with that which is much more attributable to congregations. The evil and its remedy are with the latter. It is the duty of a Christian to *qualify himself* for every part of a Christian's duty. If public worship be one part of that duty, and if music be an integral part in that worship, unless we study to take part in that worship, how can we be said to worship "with all our heart, and all our soul, and all our strength?" How far the musical excellence of the choral part of the service might suffer for a time, by making it more congregational, does not seem a matter worth much consideration. It may or it may not be found necessary that services of a more simple structure than most of those we have, be composed: perhaps some new Palestrina may arise to compose them,—to rescue the church a second time from meretricious secularity on the one hand, and primitive barbarism and vulgarity on the other. I would willingly remove every objection to an experiment. I may tell you here that the performance of choral music of the very highest class, by singers of only two or three years'

standing, is a thing which I hear almost every day of my life. One instance will do out of a thousand. At one of our choral meetings recently the *Te Deum*, (of Orlando Gibbons' service in F), was sung by a body of 500 voices—two choirs of 250 each—without the assistance of an organ. Why should not that which was done as a demonstration of method and a lesson in taste, by persons whose chief bond of union is a love for music, be done in every church in the land by those who have bonds of union so much more strong?"

Since the above was spoken the press has teemed with simple and easy services, and psalters and hymnals have been issued by the million, by authors whose names are synonymous with art and piety, and it is to be regretted, now that good secular music is so popular and so much admired and studied, that there has not been more improvement in our devotional music; and that with the immense quantity of fine church music which we possess, there should still be so much unmeaning flimsy nonsense used under its name in our religious service.

But what are we doing to improve it? The church has her appointed services, with all the necessary arrangements for performing them; innumerable minor institutions—such as Ladies' Aids, Friendly, Fuel and Charity, Temperance, Missionary and other societies—are provided for and fostered. The amusement of the young is also considered important; but how fares the music of the church? The choir, it is true, goes through its weekly grind, and there the interest begins and ends.

If we are to have good preaching, why not good praising? Some congregations are lavish in providing for the preaching and the comfort of the hearers, but very niggardly in their provision for the music of the sanctuary. A volunteer organist and choir, and a scanty repertoire, is the rule, and a poorly paid organist and choirmaster the exception. While a well-paid organist—well, when we hear of him we will make a note of it.

Now we would suggest as a means of improving the church service, that, during the winter months, in addition to the machinery already in vogue, for other laudable purposes, a Church Musical Society be added in every parish. Let the clergyman call a meeting and ask *all* to come, and bring their books. Provide a blackboard, a piece of chalk, and (if there is no organ) a tuning fork, and go to work. If there be no choirmaster and the clergyman is *not musical*, doubtless there may be a music teacher who would undertake the preliminary tuition: if so, engage him *and pay him*. Get the members interested in the work, and there will be no lack of attendance.

Spend the first thirty minutes in elementary instruction, then finish the evening with the music for the following Sunday. Invite those who can sing,



and they will materially help those who are novices in the art. The chief difficulty with English speaking people is they so seldom hear their own voice that they are afraid to let others hear it, if asked to speak; but get them singing, there is no fear then. Years ago this plan was adopted in a church in Oxford with phenomenal results. The drizzling, moribund service soon assumed a sprightly dignified character, which has been well sustained ever since. Try it.

CHOIR ACCOMPANIMENT.

J. W. F. HARRISON.

PART I.

QUESTIONS are often asked by amateurs through the medium of musical papers as to various details of organ playing in connection with church service. These questions embrace so much that is elementary as to prove that there are numbers of persons officiating as organists who, though possibly fair executants, have never had any opportunity of being connected with thoroughly well trained choirs, and so have failed to acquire that familiarity with details which comes gradually from personal experience rather than by direct tuition.

It is this class chiefly that I intend addressing, though possibly some of my remarks may be useful to more advanced players.

To describe an organist's performance in connection with his choir some more comprehensive term than "accompaniment" is necessary—some term that shall include accompanying proper—leading—embellishing (by free accompaniment, etc)—drowning the choir, when dire necessity arises for this painful *coup d'etat*, and occasionally leaving the voices unaccompanied. Mozart is credited with saying that the most effective thing in music was a rest, and the player of taste and judgment sometimes finds that the best effect he can make is to leave off playing and allow the four vocal parts to be heard in their simple purity. I propose to speak chiefly of the Episcopal service as that is the typical service, combining every musical form used in Protestant churches, and a few almost peculiar to itself.

One of the principal features in this church is the chant, in which the organ plays a very important part. In "giving out" the chant, it should, as a rule, be played on some 8 ft. register of moderate power, combined, if desired, with a not too bright 4 ft. register. Either the swell or choir organ may be used for this purpose. The "reciting notes," which, when sung, vary in length, must now be played in strict time according to the value of the notes as written. On jubilant occasions the chant may be given out with more force than usual, organists sometimes using

the whole organ for this purpose. This plan may be adopted with the canticle known as the Easter Anthem, used in the place of the *Venite* on Easter Sunday, and all such jubilant psalms. The first verse may be accompanied on the great organ, moderately loud, so as to start the choir firmly, taking care to mark the time distinctly. The exact stops can hardly be specified, much depending on the size of the choir, scale of pipes, etc., but the open and stopped diapasons and principal will usually be found adequate for this purpose. There are several modes of starting the choir. One is to play the lowest note of the opening chord on the pedals at the close of the "giving out," and build the chord upon it. The reverse is also adopted—beginning with the soprano note alone and following with the lower parts. Both systems may be occasionally useful, but neither should be used habitually. The choir should be trained to start sharply on hearing the chord struck "dry," every note simultaneously, without the previous warning of any note in the chord being first heard separately. The choir once started and singing with certainty, some verses may be accompanied in a subordinate manner, whilst in others the power of the instrument may be used according to the character of the words which should *in all cases be the player's constant guide*. If these do not suggest any special expression he can give his whole attention to purely musical effects, using the varied tone colours of flute, string or reed, keeping the latter judiciously in reserve for special effects. He may also bring out the inner parts by playing them separately on different manuals. This is a branch of organ playing which may be acquired by choosing a hymn or chant with melodious inner parts, and studying it in various ways. First the treble and alto should be played with the right hand and the tenor and bass with the left on another manual. Then soprano and alto with the right, tenor on another manual with a solo stop (a reed is effective), with the left, and the bass on the pedals, either with an 8 ft. stop or coupled to the manual on which the right hand is playing. When this can be done with moderate ease the soprano may be played alone with the right, alto and tenor with the left on another manual, and bass, as before on the pedals. Some chants and hymns are, by the melodious beauty of their inner parts, better adapted for this treatment than others. The beautiful tune by Dykes to "Saviour, again to Thy dear name we raise," (No. 31, Hymns Ancient and Modern) is a good example, as both alto and tenor form charming melodies taken in the way described on a solo stop.

On the other hand, many good tunes do not offer any opportunity of this kind. Fine choral melodies, such as the Old Hundredth and German chorales,

should rather be played broadly, with large, simple effects of light and shade.

In giving out hymns more license can be taken than with chants, the organist at his own discretion playing either the whole or only a portion of the tune. If well-known, the latter is the better plan, and a good effect is obtained through merely suggesting the tune by improvising a few bars of prelude, taking a phrase or single figure of the tune for a subject.

That aggravating and worn out exeresence known as the interlude, should be avoided altogether. It is unnecessary and indefensible on either artistic or devotional grounds. On this subject Dudley Buck, one of the best American authorities says:—"Interludes are, as a rule, an abomination. From an artistic standpoint, they rarely form a connecting link between the verses of a hymn, while from a technical (musical) point of view, they are usually trash.

"It is a difficult thing to say anything extempore (that is worth hearing) in the exceedingly short time that the interlude should occupy. If, on the other hand, the interlude be musically good, but of excessive length, the result is nearly as lamentable. On the result, when at one and the same time, the length is great, and the matter presented is poor, we need not dwell."

The only place where it may become necessary is when hymns are sung by a quartette or small choir, and the voices become fatigued through repetition of a large number of verses. In this case, *one* interlude in the course of the hymn may be permissible. There should, in any case, be a moment's pause between the verses of a hymn, to give the singers breathing time and enable them to start well together and the organist to change his stops.

Two verses in succession should rarely be played with exactly the same combination, but the organist must be rapid in his changes so as not to keep the choir waiting whilst he hunts for stops. At the close of a hymn or canticle a short coda may effectively be introduced, giving time for the congregation to become quietly seated ready for the next portion of the service. This is usually done with a gradual reduction of stops, so as to end *pianissimo* except on jubilant occasions, when a directly opposite course may be adopted.

There is an idea prevalent among amateurs that when the same note is written twice following it must never be repeated. The holding down of every note is supposed to impart a religious character to the music, instead of which it constitutes one of the worst faults in organ playing. All organ pieces should be played exactly as written, holding down repeated notes when tied, otherwise repeating them as in piano music.

In hymns and chants, which are really not organ but vocal music, a kind of compromise is effected. For example, take the tune "Hursley" ("Son of my soul,") and it will be seen that the first four chords consist of the common chord of F repeated. If the player entirely removes his hands after each of these four chords the effect will be staccato and choppy. On the other hand, if the notes are all held down it will be difficult for the choir or congregation to form a clear idea as to the time. In giving it out, therefore, it is best to repeat the soprano and tenor notes, which will sufficiently mark the time, and hold the alto and bass, so as to join the chords together and give solidity. When only one part (soprano for instance) sings the same note in two following chords, it may be repeated when giving out, so as to mark the time, and held when accompanying, as the other voices changing under the held note give the accent quite distinctly. Staccato playing is often of great service in hurrying the choir when inclined to drag. This is particularly the case with those portions of chants which are in strict time and should be sung briskly but are often dragged, whilst there is a very general tendency to sing the reciting note (which should be given with clearness and deliberation) too rapidly.

From these rather superficial remarks it will be seen that the choir "leader" is not the principal soprano as many suppose, but the organist, if he is a welltrained musician. He must always be on the alert, ready to support any weak part by giving it prominence on the organ, to assist the choir by giving greater fulness of tone by filling up his chords in dangerous places, correct uncertainty of time or intonation and do it all with such reticence as to avoid the unpleasant obtrusive effect of constantly "leading" the choir.

I need not tell you that music bears upon its wings some of the sweetest and purest pleasures of the passing hour, whether it gushes forth from the human lips or from the breath of old Æolus upon his throne. Music elevates and quickens our perceptions; it softens and subdues the rebellious disposition; it refines and soothes the wayward and turbulent passions; it nerves the heart to deeds of valor and heroism; it gives joy and consolation in the hour of affliction, and carries the soul captive across the rough and stormy sea of life, and stands beyond the vale of time to welcome, with angelic voice, the wandering spirit to its final home.—*Dr. Hall.*

A CERTAIN Duke in Charles II's time, on going into a place of worship while the singing was at its height, was so enraged at the nasal twang and monotonous style, that he started up and exclaimed—

"Tate and Brady took to quails,
To set in verse King David's psalms;
But had it been poor David's psalms
To hear you sing and them translate,
By Jove, he had gone mad!"

What would his grace think of some of our modern "Gospel" ditties?

Andante.

FOR VIOLIN AND PIANO.

F. SIMS.

VIOLIN

PIANO

VIOLIN

PIANO

mp

mf

il basso sempre ppp

ten.

Ped. *

ANDANTE FOR VIOLIN AND PIANO.

Fine.

Dolce pp.

Dolce.

mp

D.C. at Fine.

1ST TIME.

2ND TIME.

Salvator Mundi.

MOTET FOR LENT.

HENRY CAMERON.

Adagio.

p cres. mf

SOPRANO. *p cres. mf*
 O Sa-viour of the world, O Sa-viour of the world, Who by Thy

ALTO. *p mf*
 O Sa - viour of the world, O Sa-viour of the world, Who

TENOR.
 (sua. lower.)

BASS. *p mf*
 O Sa-viour of the world, O Sa-viour of the world,

ORGAN

8vas.....

cross,Thy cross, Thy cross, Thy cross and pre-cious blood, hast re-deem-ed us,

by Thy cross,Who by thy cross, Thy cross and pre-cious blood, hast re-deem-ed us,

Who by Thy cross, Thy cross and pre-cious blood, hast re-deem-ed us,

Who by Thy cross, Thy cross and pre-cious blood, hast re-deem-ed us,

SALVATOR MUNDI.

pp *cres.* *rall. e dim.* *mf*

re-deem-ed us by Thy cross and pre - cious blood, Save us and help us,

pp *cres.* *rall. e dim.* *mf*

re-deem-ed us . . . by Thy cross and pre - cious blood, Save us and help us,

pp *cres.* *rall. e dim.* *mf*

re-deem-ed us by Thy cross and pre - cious blood, Save us and help us,

..... by Thy cross and pre - cious blood, Save us and help us,

pp

Save us and help us, we hum - - bly be-seech Thee, O Lord.

pp

Save us and help us, we hum - - bly be-seech Thee, O Lord.

pp

Save us and help us, we hum - - bly be-seech Thee, O Lord.

pp

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ANTON DVORÁK.

COMPOSER OF "THE SPECTRE'S BRIDE."

WAS born at Mülhausen, near Kralup, Bohemia, September 8th, 1841. His father, Frank Dvorak, was a butcher and also kept a small tavern. The dance music played here first attracted the attention of the child, who early displayed his love for music. His first lessons were in violin-playing and singing, from a schoolmaster in the little town. In the first he made such progress as soon to be able to play a solo at a church festival with great success. Later on he studied harmony and organ-playing with one Liehmann, in Zlonitz, and obtained a first insight of the mysteries of instrumentation. By dint of great sacrifice, his father sent him to Prague at the age of sixteen, where he received instruction from Professors Pitsch and Krejci. From the year 1859 he was thrown on his own resources, and endured many years of extreme poverty, earning a scanty subsistence by playing in the bands that visited *cafés*, &c. In 1871 he obtained the position of member of the orchestra in the National Theatre, which was opened that year. All this time he was studying with the greatest zeal and ardour, and many compositions were finished, but there was no possibility of getting them performed. In Carl Bendl he found a friend and adviser; and in 1873 was produced a hymn, "Die Erben des weissen Berges," for chorus and orchestra, which at once brought his name from obscurity. The idea of obtaining a State stipend induced him to procure the recommendation of Herbeck and Hanslick, to whom he sent several works. Herbeck's death caused a delay of some years; but Brahms taking his place as one of the Commissioners, whose office it was to investigate such cases, at once saw the merit of the compositions. He procured publishers, and Dvorak's fame was at once established. This was about 1877, and two or three years later his name was known all over Europe. He visited London in March, 1881, as guest of the Philharmonic Society; and attended the Worcester Festival, September, 1881, to conduct his *Stabat Mater* and *Symphony in D*. He also conducted his cantata, *The Spectre's Bride*, at Birmingham, 1885.

The following is abridged from *The Musical Times* for April, 1884, written by Mr. Joseph Bennett:—

Now that Wagner is dead, no more interesting figure than Dvorak remains for the contemplation of music-lovers, while the Bohemian's claims to attention rest upon a basis so different from those of the German as to stand quite apart. Some words about the man and his pretensions, will not, at the moment, be thought inopportune.

Dvorak has passed through the best training which the professor of such an art as music can possibly have. A composer, if he be a composer indeed, speaks from his experience of life, and the more intense and varied that experience the more he has to tell us of a sort worth heeding. Fitting it is, no doubt, that we should have Mendelssohns in the ranks of our art—those on whose path the sun has never ceased to shine, and who reflect their own brightness and cheerfulness upon the page across which their pen travels. Yet even these favoured

ones touch us most profoundly when, by some rare chance, they cry out of the depths. Witness the Quartet in E minor of him who was truly named Felix. Plunged in grief for the loss of his favorite sister, and with some presentiment, it may be, of his own approaching dissolution, Mendelssohn wrote a work which will ever endure as a recognised expression of poignant sorrow. But it is best for music when some divinely gifted singer like Beethoven, or Schubert, or Schumann, lives a life of heavy burdens, sore discouragements, and weary trials. This is the true school for one who has to speak from heart to heart, and from the fullness of his own experience to touch the chords of feeling in others. And this is the adversity which "like the toad, ugly and venomous, wears yet a precious jewel in its head." Through such a school Dvorak has passed, so long looking into the face of adversity that few know its lineaments better than he.

What reasonable prospect of musical eminence had this son of a struggling Bohemian inn-keeper? There seemed to be nothing before him but the life of a rustic fiddler, who plays for the amusement of dancing peasants. He discharged this lowly function as a necessary part of business, for the Bohemian of the humbler orders is given to terpsichorean exercises. Every Sunday afternoon, "in the season of the year," as the old poaching song has it, the Czech youth and maidens resort to the dance; mostly favouring the national forms of that art, though the progress of what we call culture is, in Bohemia as elsewhere, reducing manners and customs of every kind to the dead level of a European uniformity. Young Dvorak helped his father to supply music for the frequenters of the village inn, and thus spent impressionable years in close association with much that was distinctive of his people. The influence of these early surroundings may be traced on the pages of nearly every work he has written. When he approached serious artistic labour he did so steeped to the lips in folk-music. He had lived his life upon the wild yet strangely fascinating dance forms represented, in a glorified way, by the "Furiant" of his symphony, and upon characteristic popular melodies, such as those that charm in his Moravian and Gipsy songs. A Bohemian musician he was, and a Bohemian musician he remains, chiefly as the result of strong devotion to his country, and love for whatever is an element in her distinctive life. Composers are rarely men of this stamp. They early learn the advantages of cosmopolitanism, and hasten to speak the conventional language of civilization, thus losing touch of the people to which they belong, and deriving no benefit from the vitality and power of popular art. Circumstances prevented Dvorak from making such a mistake; to the aid of circumstances came patriotic feeling, and now we recognise him as speaking with the freshness and force of those who draw their inspiration directly from nature.

When Dvorak, emerging from his lowly village life, went to Prague to pick up what he could of musical education, circumstances were still kindly adverse. In other words, he had, for the most part, to educate himself, and this he did by studying the scores of the great German masters in order to wrest from them the secret of their technical excellence and perfection of form. His works show with what assiduity this

labour was carried on; also, how successfully he managed to keep alive his own spirit while pondering the "letter" of others. If Dvorak occasionally suggests to us Beethoven, it is only by some resemblance of structure or detail of form. The inner life of his music remains quite distinct, not to be confounded with anything else. We owe this, perhaps, to an isolation which left him to follow his natural bent undisturbed. Poor and unfriended, he dwelt alone, poring over his scores in the intervals of musical drudgery so scantily remunerated that it is a marvel how he kept body and soul together. This was hard training, but, we repeat, it was healthy. "Every man," says an ingenious writer, "has two educations—that which is given to him and that which he gives himself. Of the two kinds the latter is by far the more valuable. Indeed, all that is most worthy in a man he must work out and conquer for himself. It is this that constitutes our real and best nourishment. What we are merely taught, seldom nourishes the mind like that which we teach ourselves." All experience and observation of life go to prove this, and we need not, therefore, pity the years of Dvorak's poverty and hardships. They disciplined him; they drove him back upon himself with a lesson of self-reliance, and a mission to find in his own resources the materials with which to build up a distinguished life. Many men would have despaired, given up the struggle, and never redeemed their names from obscurity. But such men are they in whom the unquenchable spirit of genius does not dwell. Like Schubert under similar conditions, Dvorak was bound to live out his musical life. An essential and absolute dependence upon circumstances could never shape itself into an idea in the mind of either of these composers. Their way was dark, and their career, to all seeming, without prospect, but they had no thought of sitting down and waiting for light. They worked on, guided by the sure instinct that sees rather than the eye of sense, and better than the vision of imagination.

During this disciplinary period of Dvorak's career, he composed music incessantly. There was not the smallest hope of hearing his works performed. At first, so great was his poverty, that he could not even furnish his lodging with a pianoforte; so complete his isolation that nothing but the humblest musical tasks afforded him the means of earning a scanty living. Thus the composer existed, with no more than slow change for the better till 1878, when, driven to seeking a grant from funds devoted to the help of poor artists, his music came as a revelation to Ambrose, Herbeck, and Brahms, and, through them, to an astonished public. It may be that Dvorak is himself partly responsible for the hard fate which pursued him till he had reached middle life. Had he been merely a musician, with no thought or feeling outside his art, he would probably have drifted away into some German town and been absorbed into the huge mass of Teutonic musicianship. But, sprung from the Bohemian people, brought up amongst them, and remaining of them heart and soul, he acted the part of a good Czech, stayed at home, and joined in the struggle of Slav against German, always raging in Prague, and destined, sooner or later, to wrap Eastern Europe in flames. "The march of empire is for ever west-

ward." So it assuredly has been from the beginning of history, and there are no evidences of cessation. At all points along the line where Slav and Teuton meet there is friction, but who can wonder if the Bohemians, in the very capital of their country, chafe under the supremacy of the rival race. Even Austrian Germans, with the politeness to which their northern *compatriotes* are strangers, cannot conciliate the offended Czechs. To be a good Czech is to be a good hater of the Germans. Dvorak is a good Czech. This fact explains much that would otherwise be obscure. In presence of it we cease to wonder that the master was first known through the medium of national music—through Slavonian rhapsodies, dances, songs and operettas written in the native tongue for a Bohemian theatre. The musical public are, of course, concerned with this only so far as it confirmed the national tendencies of Dvorak's art, and kept him from falling into the stream of German music-making. It is certain, however, that he had a narrow escape. At one time even our ardent Czech caught the infection arising from the most aggressive and characteristic development of Teutonic Art. That is to say, he was almost persuaded to adopt the faith and practice of Wagnerism. There can be no question about this curious fact. I have it out of his own mouth. Happily Dvorak paused in time, as was to be expected from the rude and vigorous nature of his training.

ONTARIO MUSIC TEACHERS' ASSOCIATION.

THE second annual convention of the above association met in the public hall of the Normal School building, Toronto, on Tuesday morning Dec. 28th, 1886, at ten o'clock, the president Dr. C. A. Sippi, of London, in the chair, who extended a hearty welcome to the visiting members. He referred to the qualification of members, which was to come up and which would be the principal business to be discussed; he also shadowed forth the future policy of the association, and pointed out causes of failure in the past.

The minutes were then read by the secretary and adopted, with the insertion of Mr. Ambrose's name on the list of vice-presidents.

Mr. R. Thomas Steele, of Hamilton, then read an essay on "Voice Culture," in the course of which he said:—One of the principal causes of decadence of voices is the gradual rise of the pitch; two sciences, physiology and acoustics play important functions in the art of voice culture; the results of scientific research have determined the extent and variety of the difficult registers.

Mr. Theodore Martens, Mrs. Moore, London, and Mr. J. D. Kerrison, Toronto, made some remarks on this subject, after which the following programme brought the morning session to a close:

Piano Recital, "Capriccio Brillante," (Brimor), Mendelssohn, Mr. V. P. Hunt; (Orchestral parts on second piano by Miss Hillary). Song, "Queen of the Earth," Mr. Warrington. Piano selection, *a.* "Kamennor Ostrov," (op. 10, No. 22), Rubinstein; *b.* "Lutgow's Wilde Jagd," (op. 111), Kullak; Miss Mabel Wood, (Cobourg).

At the afternoon session, Professor James Baxter, of Friendship, N. Y., read an essay on "The Educa-



tional Study of Music." After speaking of the usual confused methods of teaching, he hoped to see that a systematic, logical and sensible method of teaching music might yet be universally adopted, by which teachers would teach the heart and sense of music instead of its mere outward and apparent exponents: he suggested at length a scheme of study in an ideal school of music.

The Secretary's report was then read and the regular business of the convention proceeded with.

The report of committee on qualifications was adopted, and a committee appointed to prepare a scale of examinations:

A resolution to change the name of the association to "Royal Canadian Society of Musicians," was carried.

The Treasurer's report was then read, which showed a balance on hand on Dec. 27th of one hundred and eight dollars.

The report of committee on "Music in Public Schools" was adopted.

Several additions and amendments to the constitution suggested by the president and Mr. Edward Fisher were accepted and carried, and it was resolved to ask the Provincial Government for a money grant of five hundred dollars, equal to that given to a kindred society, "The Ontario Society of Artists." It was also resolved to apply to the Ontario Government for a charter.

A resolution governing the judgment of Canadian compositions was adopted and after nomination of officers the meeting adjourned.

In the evening, an organ recital and sacred concert took place in Carlton St. Methodist Church, which included standard works of Handel, Mendelssohn, Beethoven, Verdi, Bach; and original works by W. F. Foot, Goderich, A. E. Fisher, Dr. Strathy and J. D. Kerrison. The following were the performers:—Soloists—Miss Dick, Mr. E. W. Schuch, Miss Berryman, Mrs. J. W. Bradley, Miss Elwell, Miss Titus, Mr. Gorrie; Organists—Mr. J. H. Jones, Mr. Dingley Brown, Mr. D. J. O'Brien, Mr. J. W. F. Harrison, Mr. Charles Carter; Accompanists—Messrs. E. R. Doward, E. Fisher, A. E. Fisher, J. W. F. Harrison; Orpheus Quartette.

On Wednesday morning the association assembled at 10 o'clock, and Mr. A. M. Reid of St. Catharines proceeded at once with his essay on "The Encouragement of Canadian Composition."

Mr. W. F. Foot Goderich, and Mr. J. D. Kerrison, followed with some remarks bearing on the subject.

Mr. G. B. Sippi (London), then read a valuable and interesting essay on "Church Music," and in the discussion that ensued, Messrs. Doward, Aldous and Reid took an active part.

Piano Recital, *a.* "Grand Polonaise," (op. 56), Chopin; *b.* "Cantique d'Amour," (Harmonies Liv. 7), Liszt; Mr. Davenport Kerrison. Song, "Cielo, Mare e Core," Meola, Miss Gertrude B. Titus. Piano Selection, on French Canadian airs, S. F. Harrison, *a.* "Dialogue," *b.* "Nocturne," *c.* "Rhapsodie," Mrs. Harrison.

The whole of the afternoon session was devoted to consideration of music in Public Schools. Mr. Cringan gave an address, with class illustration, in which he brought forward the merits of the "Sol-fa" system of learning children to sing. He quoted prominent musicians as endorsing the system and put

his class and a young girl of fourteen through intricate changes of key, etc.

Mr. S. H. Preston, exponent of the Holt system of singing, then contended for the sufficiency in all respects of the staff notation. He contended that there had been a great advance in teaching since the days of Hullah, and denounced the system of straining children's voices in singing oratorio choruses. Mr. Harold Clark, Mr. Read, Mr. John Morrish, Mr. James, Mrs. Thompson, Mr. Flewelling and others took part in the discussion.

In the evening, a concert of miscellaneous music took place in the public hall of the Normal School building, in which the following performers took part:—Miss Denzil, Miss Hillary, Mrs. Chivrell; Messrs. Harrison, Kerrison, C. Martens, Strathy, Sims Richards, T. Martens, F. Boucher, Brewer, Martin Arlidge and Dr. Sippi.

On Thursday morning, Mr. Thomas Martin, (London), read his essay "On the Piano." Messrs. Edward Fisher, Harrison, Kerrison, Theodore Martens and Dr. Strathy also spoke on the subject.

Mr. Arthur E. Fisher read an essay on "Examinations in Music."

The following programme of music was then given.

Piano solo, "Sonata Pathétique," Beethoven, Mr. Thomas Martin. Aria, "Up the dreadful steep," *Jephthah*, Handel, Miss Denzil, (Ottawa). Violin Solo, "Concerto," Max Bruch, M. Francis Boucher, (Ottawa); accompanied by Mrs. Harrison. Piano Selection, *a.* "Prelude and Fugue," Bach; *b.* "Isolde's Liebestod," Wagner-Heszt; *c.* "Nocturne," (♯ major); *d.* "Grand Polonaise," (A⁷), Chopin, Mr. Thomas Martin. Cello solo by R. Brewer, (Ottawa).

In the afternoon Mr. Edward Fisher reported on behalf of the deputation to the Music Teachers' National Association of America. It was decided that amateurs will be allowed to send in compositions for competition on becoming associate members.

Examiners of compositions were then balloted for, resulting in the election of Messrs. A. E. Fisher, Dr. Strathy, E. Fisher, and A. M. Reid.

In the evening a conversazione was held in the public hall of the Normal School building, which brought to a close the second session of the convention.

MUSIC IN PUBLIC SCHOOLS.

THE discussion on this subject at the meeting of the Royal Canadian Society of Musicians resulted in an emphatic endorsement of the Holt system, in the form of a resolution recommending its use in all Public, High, Normal, and Model Schools of Ontario.

The report of the special committee, adopted by the society, contained the following recommendations:—

1. That music be taught in all County Model Schools.
2. That music be made one of the compulsory subjects in all High Schools and Collegiate Institutes.
3. That necessary regulations be made and enforced so that a uniform and practical course of study in singing by note, will be assured in all schools where music forms part of the curriculum.
4. That the formation of singing classes for public school teachers be encouraged on the same basis as drawing classes.
5. That arrangements be made to have an address given on the benefits to be derived from the study of vocal music in the public schools, at each meeting of County Teachers Associations held during the first half year of 1887.

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

The following gentlemen have been appointed on the committee to wait on the Minister of Education:—

Dr. Sippi, London; Edward Fisher, Toronto; St. John Hyttenrauch, London; D. J. O'Brien, Hamilton; A. M. Read, St. Catharines; J. C. Morgan, Barrie; J. W. F. Harrison, S. H. Preston, V. P. Hunt, E. W. Schuch, Toronto.

MUSICAL SOCIETIES.

THE TORONTO PHILHARMONIC SOCIETY.

THE SPECTRE'S BRIDE.—One of the largest audiences ever held by the Pavilion assembled on the evening of the 25th ult. to do honor to Toronto's oldest musical society. The society presented a splendid appearance, though the male portion of the chorus was decidedly in the minority, the tenors being especially weak numerically—a defect which the Conductor with his usual judgment remedied to some extent by placing them in the centre of the chorus-platform. The orchestra for the occasion was largely imported, and in our opinion the string-section might have been increased in number with much advantage. While, as a whole, the orchestra acquitted itself well, the wind section undoubtedly carried off the honors of the evening, and the brass deserve special mention, they being more than usually prompt in attack, with a good clear tone, and fair intonation. We wish a departure could be made in favor of the trumpet, for which the cornet is at best but a sorry substitute. The first part of the concert consisted of Dvořák's *Spectre's Bride*, which is a clever composition, though the subject is somewhat lugubrious and more likely to be appreciated by the Tapley family than the ordinary musical or concert-going public. In the course of the story of the ghastly elopement of the spectre lover with his living bride, horror is piled upon horror, bold instrumentation and audacious modulations being used unsparingly by the composer to illustrate the text, while he pauses at no difficulty in the way of irregular time. Dvořák apparently has no more consideration for the performer than if the latter were a mere machine, and from start to finish leads the wood-wind a pretty life. Under the circumstances the orchestra is to be congratulated on its performance, which would, however, have been considerably improved had the piano passages received better attention. Mr. Torrington is at great disadvantage in not being able to secure a local orchestra as, be a conductor never so efficient, it is only by constant personal oversight that good nuances can be obtained. As it was, the soloists, especially Mr. Mockridge and Miss Arthurs, suffered at times from a too powerful accompaniment, especially by the clarinet and oboe; though the composer perhaps is somewhat responsible for this, having undoubtedly indulged in very heavy scoring in some of the solo accompaniments. The orchestra, however, deserves great credit (and the conductor also) in the matter of movement and time, while the difficulties of which we have spoken were met and overcome with a nerve and ability most gratifying. Mr. J. Churchill Arlidge encountered the well-nigh impossible flute part like a hero, his extraordinary technique standing him in good stead. The chorus had not as much to do, in the sense of quantity and large effects, as is usual at Toronto Philharmonic Concerts, but in the matter of quality (leaving the numerical inferiority of the male element out of the question) it acquitted itself very well, giving a much better *piano* and *piuissimo* than formerly, and being specially sharp and prompt in attack and finish, and if the reader is familiar with the vocal score of the *Spectre's Bride* he will know that this is saying a good deal, for Dvořák treats his chorus with no more consideration than he does his instrumentalists—or the public. Miss Arthurs, the young debutante, was of course the attraction of the evening. The article in our last issue having given full particulars as to her course of study, etc., it will suffice here to describe her performance. In the *Spectre's Bride* she had an exceedingly trying part to interpret, a part not in any sense *taking*; and entering as she did with true dramatic conception, into the composer's ideas, she rendered the gruesome music allotted to her with an artistic faithfulness which we fear was hardly appreciated

by those unacquainted with the intentions of the composer and the general idea of the legend. Her rendering of the part of the Bride was nevertheless very good—if we overlook a slight nervousness (only to be expected under the circumstances) at the commencement—and on occasions, left nothing to be desired. Her pitiful pleading with the spectre-lover for only a moment's rest from their headlong flight was a superb bit of dramatic singing, and evinced not only careful training and study but true inborn genius. The prayer to the Virgin (from the charnel-house, where the bride is represented as locked or bolted up with a corpse—ugh! And just before midnight, too, with a churchyard full of ghosts dancing outside, and her spectre-lover (?) doing his best to induce the aforesaid corpse to thrust her forth to their tender mercies—truly an enlivening subject!) afforded the most *cheerful* opportunity of the "Bride's" part, and Miss Arthurs made the most of it, making in it her first real impression upon the audience. Subsequently in the second part, her superb rendering of the *scena cavatina* "Ah forse c'è lui," (*Trucida*) Verdi, literally took the house by storm, and led to a vociferous recall. Miss Arthurs also sang in the terzetto "Quai Volutta Trascorrere," (*I Lombardi*) Verdi, if possible better than in the *cavatina*, her powerful bright soprano showing in it to wonderful advantage against the splendid voice of the bass, Mr. Prehn. In this trio, Mr. Mockridge did not show to such advantage, his voice, though of beautiful quality, not being of sufficient force to equally balance the parts. Again, Mr. Prehn and Miss Arthurs were essentially dramatic in their interpretation of their parts in the trio, while Mr. Mockridge (to say the least) lacked life. Mr. Mockridge was more successful in the *Spectre's Bride*, his style being more suitable to his part. The first appearance of Mr. Prehn in Toronto was a decided success. He has a powerful voice which he uses with great judgment, and his careful attention to the conductor is a point we are glad to note, and in it he is well worthy of imitation by other basses we could mention. His holding of the high "F" (page 186 of the vocal score) fairly brought down the house, while in the terzetto his style was remarkably good, full and robust. A feature of the second part of the programme, which commenced, by the way, with the "Phédre" overture, Massenet, was Mr. Arlidge's flute solo "Du Du liegst mer am Herzen," Böhm, which was played with his well-known ability, and received an encore. There are not many performers upon the flute, in the opinion of many Torontonians, who can distance our own Mr. Arlidge, and he is rapidly winning his way to the front rank as a public favorite. In closing we must not forget to mention that Miss Arthurs, during the course of the evening, received so many floral tributes that we failed to count them; she also brought the concert to a happy termination by singing (by special request) the little Irish song, "Kate Kearney." To sum up, we think Miss Arthurs has every reason to be gratified with the undoubted success she achieved on this, her first appearance in her native land, and we have no hesitation in saying that if she continues as she has begun she can look forward with every confidence to a successful career. We should have mentioned above (in connection with the *cavatina*) that Herr Jacobsen played the introductory obligato very acceptably, his efforts being agreeably recognized by the audience. Mr. Earls, the President of the society announced that the next concert would take place early in April, before the alterations of the hall are commenced, when it is intended to present *Julius Macabius*.

THE TORONTO CHORAL SOCIETY.

The coming concert of the above society is announced for the 15th inst., and promises to be one of the best yet given by the society. The orchestra for the occasion will be largely composed of professionals from Buffalo, Rochester and Hamilton, and is expected to be a feature.

The chorus has been steadily practising for some months past, and is in many respects far in advance of any chorus the society has yet been able to place upon the concert-platform, and lovers of Mendelssohn's great oratorio, *St. Paul*, are eagerly looking forward to a noteworthy rendering of their favorite choruses and chorales. The honorary membership is already about 350.

The society has engaged a full vocal quartet to sustain the leading parts, viz:—Miss Louise Elliot, soprano; Mrs. Alma

Dell Martin, contralto; Mr. W. J. Winch, tenor; and Mr. G. B. Ronconi, bass.

The following brief outline of the scope of the work may be interesting to some. Part I., overture; the story of St. Stephen's martyrdom, and burial, and following the story of St. Paul's (Saul's) journey to Damascus, his conversion and baptism. Part II. Saul (now Paul) begins his ministry, with Barnabas. The Jews seeking to kill him, Paul turns to the Gentiles. The healing of the cripple at Lystra, etc. Paul's departure from Ephesus for Jerusalem, with the farewells of the brethren and concluding chorus, "Bless Thou the Lord, O my Soul."

TORONTO MUSICAL UNION.

In our first issue we inadvertently omitted to mention this new organization among our list of Toronto musical societies.

The Musical Union is conducted by Mr. J. W. F. Harrison, organist of the Jarvis St. Baptist Church, who, a few months since came here from Ottawa, where he was musical director and pianoforte instructor at the Ladies' College, and, as conductor of the Ottawa Philharmonic, produced many important works with full orchestra, among them being *Messiah* (3 times), *Creation*, *Elijah*, *Hymn of Praise*, (twice with symphony entire), *Ancient Mariner*, *Sleeping Beauty*, etc., etc.

The aim of the new society is to perform the shorter works of the best masters, which are rarely heard.

The first concert will take place in the Pavillion, March 1st, when Sir Arthur Sullivan's beautiful sacred cantata, *The Prodigal Son*, will be given. Miss Agnes Huntington and other eminent soloists are engaged, and the chorus will number over 100 voices.

TORONTO CHAMBER MUSIC ASSOCIATION.

THE CARRENO-HUNTINGTON CONCERT.—At the Gardens, Jan. 10th, under the combined auspices of the Chamber Music Association and Messrs. I. Suckling & Sons, this concert proved a decided success. Though the advertisements were for eight, fully one-third of the audience arrived after that hour, so it was quite a quarter past before Messrs. Jacobsen, Bayley, Fisher and Correll appeared to perform the first movement from Mendelssohn's Op. 41, a quartet in D major, for two violins, viola and cello. Glancing round, while the artists were preparing to commence, the large audience presented quite a brilliant appearance; here and there, among the multitude, were recognizable and well-known features of many of our leading professional and amateur musicians, faces familiar to all regular attendants at our first class concerts. The string-quartet is improving rapidly and is to be congratulated upon its rendering of the Mendelssohn movement. There was a marked advance on former performances, a noticeable improvement in the dignity and breadth of tone, while the intonation was very satisfactory. The parts, too, are now more evenly balanced, the viola getting a much better tone than formerly, while the second violin has greatly improved in method and execution. His bow-arm is rapidly acquiring the grace and "easy flow" of a master of the Belgian school. Good, graceful "form" is a thing not to be despised, and we are glad to note the improvement in this respect. The other number by the quartet was part of Rubinstein's quartet in F major, (the second, third and fourth movements). Though it was very well performed, it did not appear to meet with such a favorable reception as the Mendelssohn movement, probably owing to two causes, viz., the dragging out of the programme by repeated encores, and the somewhat tedious nature of the Rubinstein's *Allegro* (the second movement of the quartet) which rises little above mediocrity. This defect in the composition is however amply compensated for in the two last movements, the adagio being a gem, whether considered from a melodic or theoretic standpoint, while the *Allegro assai* is full of interest. Carreno, who carried off the honors of the evening, was repeatedly recalled. She plays with a dash and *rin* which captures the sympathies of a mixed audience on the spot, and though some of her dynamic effects are startling, and perhaps a trifle beyond the legitimate, it is always a pleasure to hear her. While pianists more satisfactory to the musician have been heard in Toronto we doubt if one more appreciated by the general

public than Mme. Carreno could be found. Her playing of "The last Rose of Summer" (encore) introducing a left hand (and foot) variation, seemed to be particularly appreciated by many. Mme. Carreno's programme numbers were R. H. No 6, Liszt; Romanza, Rubinstein; Nocturne, Chopin; Tremolo and Pasquinade, Gottschalk. Miss Huntington was well received, and sang with great care and finish, especially in her last number, but her conceptions are apparently somewhat more dramatic than the resources of her voice will fully warrant. Had her voice more power it might effectively "set off" her *realistic* renderings, but even granted the best of voices it is debatable whether in a concert-room a singer should attempt other than purely musical effects. The four singer's numbers were "Vaga Donna" *Unonotti*, Meyerbeer; Tosti's "Good-bye" and "Es war zu schön gewesen" by Nessler. Herr Ludwig Correll played two cello solos, a "Melody" by Rubinstein, which he rendered with great breadth of tone and purity of phrasing, and a "Mazurka" by Popper, also well played, saving a little uncertainty in the harmonic variation, and a slight lack of sympathy between the solo instrument and the accompanist. Herr Correll is one of the few good cello players who refuses to descend to the level of "platform" or "parade" music, a point on which he has our full sympathy, with that of every true lover of the musical art. What is more beautiful than a well played cello cantabile?

MUSICAL HAPPENINGS.

TORONTO.

JAN. 5th.—Church of the Ascension Monthly Service of Praise. Performers—Edgar R. Doward, organist and choir director, J. W. F. Harrison (Jarvis St. B. Ch.); Miss Palen, Miss King, Miss Morell, Mr. E. W. Schuch and Mr. C. P. Whelan, and the choir. Programme—Organ Solo (a) Gavotte in B \flat , Handel, (b) "Dreaming" Tours. Hymn, "O God our Help," (St. Ann). Solo, "Consider the Lilies," Taplin. Anthem, "Send out thy Light," Gomod. Solo, "O Thou that tellest," Handel. Aria, "Lord God of Abraham," Mendelssohn. Solo, "Callest Thou thus," Smart. Organ solo, Introduction and Bridal Music, Wagner. Solo, "There is a green hill far away," Gomod. Duet, "My faith looks up to Thee," Bagsford. Anthem, "O be joyful in the Lord," Wood. Hymn, "Nearer my God to Thee," (Bethel). Voluntary, "Festival March," Calkin.

Jan. 8th.—Saturday Night Popular Concerts, Shaftesbury Hall. (First Concert.) Performers—Misses Berryman and Jessie Corlett, Messrs. Arlidge (conductor), Schuch, Taylor, (Geo.) and R. J. Hall (accompanist.) Programme—Trio, "O hear me," Dank. Song, "The Angel's call," May Silvy (with flute obligato by Arlidge). Song, "Maid of the Mill," Song, "The Miller and 'he Maid," Mazials, (very nicely sung by Miss Corlett). Flute solo, "Rimembranza Napolitane," Poggi, (played beautifully by Mr. Arlidge—we never heard him perform to better advantage than on this occasion; he is undoubtedly a flautist of the first order). He gave "Mary Blain" as an encore. Song, "Friars of Orders Gray," Russel. Quartet, "Brightly Dawns our Wedding Day," Sullivan, (good). Humorous song, "Poor little Binks," (very well sung by Mr. Arlidge). Trio, "Don't tickle me, I pray," Martin. Song, "Once again," Sullivan. Song, "Tit for tat," Poulet; (Miss Berryman, very good). Flute solo, "Black eyed Susan," and "The Keel Row," R. Carte, (most artistically rendered by Mr. Arlidge, the chromatic variation of the "Keel Row" affording an excellent opportunity for the display of his wonderful technique). Song, "Welcome, pretty Primrose," Piusuti. Song, "Every Bullet has its Billet," (sung with telling effect by Mr. E. W. Schuch). Humorous song, by Mr. Arlidge. Encores were numerous.

JAN. 15th.—S. N. P. C.—(Second Concert). Performers—Mrs. Capt. Thompson; Miss Z. Walters; Messrs. Taylor, Lye, Claxton, Marone and Napolitano, Prof. Bohner, conductor. Programme.—Instrumental quartet, "Hush little Baby, don't you cry," Song, "The Message," Song, "The Broken Pitcher," Duet, "Army and Navy," Song, "Death of Nelson," Violin solo, "Last Rose of Summer," (well played by Sig. Napolitano). Song, "When the heart is young," Instrumental Quartet, "Medley," Song, "Watching," Song, "The Yodel," Song, "Bitter Sweet."

Duett, "Excelsior." Quartet, "Home, Sweet Home." Encores frequent.

JAN. 22nd.—S. N. P. C.—(Third Concert.) Performers—Misses Ryckman and Woods; Messrs. Kelly (Brampton), Sims Richards (conductor) and Napolitano. Programme—Quartet, "God preserve our native land," Kerrison. Song, "The last Watch," Piusuti. Violin solo, "Annie Laurie," Thirwell. Song, "The King and the Miller," Keller. Duett, "I live and love Thee," Campana. Guitar solo, "Sebastopol," Guatani. Trio, "O hear me," Pauline. Song, "Forget and Forgive," Wellings. Duet, "O haste, Crimson Morning," Lucia de Lannemoor. Song, "Good Bye," Tosti. Song, "The Storm Fiend," Duett, "Only Thee," White. Violin Solo, "Fantasie," (*La Sonnambula*) J. B. Singelee. Quartet "The last Rose of Summer," G. W. Martin.

JAN. 23rd.—S. N. P. C.—(Fourth Concert.) Performers—Mrs. Parker, Mrs. Blight; Messrs. Harry Blight (conductor), Sims Richards, J. W. Bengough, and Mr. Fax. Programme—Trio, "The Mariners," Raudegger. Solo, "On the Rolling Wave," Adams. Song, "Lo, Hear the Gentle Lark," Bishop. Piano solo, "Recollections of Home," S. B. Mills. Reading, J. W. Bengough, (very good). Solo, "The Pedlar," Lohr. Solo, "The German Fifth," Duett, "On to the Fields of Glory," Solo, "The Butterfly and the Flower," Raudegger. Chalk talk, (J. W. Bengough). Solo, "They all love Jack," Duett, "Fairy Wand," Wallace. Solo, "Mary Ann Malone," Mitchell. (Encores without number, the special favorite being Mr. James Fax.)

The programmes for these Concerts are prepared, printed and distributed a week ahead, speaking well for the management and showing how energetically Messrs. Claxton and Carter have worked to make them successful.

JAN. 22nd, 1887.—Mrs. Drechsler-Adamson's Matinee, (at the rooms of Messrs. Mason & Rische). Performers—Mrs. Drechsler-Adamson; Misses Jessie Rattray, Dallas, Mackintosh, Archer, Lina, Adamson, M. S. Grassick, Mrs. J. W. F. Harrison, and Mrs. A. Corlett Thomson. Programme.—Duett, (Violins), Pievel. Sonata, Violin and Piano, Mazurka, Winiawski, (Violin by Miss Rattray, a bright little lady of talent, who with careful tuition will make a soloist). Song, "O tu che adori," *Robert le Diable*. Solo (Violin), "Legende," Hille. Trio (Violin), Herman. Song, "White Wings," Piusuti. Solo (Violin), (a) "Melodie Moszkowski," (b) "Scherzo," David. Duett (Violin), Bach.

JAN. 26th.—Organ Recital and Sacred Concert, St. Basil's Church, Rev. P. Chalandard, conductor. Performers—Mrs. Petley, Mrs. Drechsler-Adamson; Miss Braniff, Miss Nichol, Miss Bolster, the Misses Ormsby; Mr. F. H. Torrington, and Mr. J. F. Kirk, and the choir. Programme. Part I.—Organ Solo, Overture *Zampa*, Herold; Chorus, "Gloria in Excelsis," (2nd Mass) Haydn. Solo, "Rejoice greatly," (*Messiah*), Handel, (well sung by Miss Braniff). Trio, "Gratias Agimus," (*Messe Solennelle*) Rossini. Solo, "Ave Marie," Millard, with violin obligato, (well rendered by Miss Bolster and Mrs. Drechsler-Adamson). Part II.—Organ solo, Sonata No. 3, Mendelssohn. Solo and chorus, "Inflammatum," (*Stabat Mater*), Rossini. Recit, "With Overflowing Heart," and aria "The Soft Southern Breeze," (*Rebekah*), Baraby. Duett, "Quis Est Homo," (*Stabat Mater*, Rossini. Part III.—Organ solo, Andante, Spohr; Offertoire, Batisse. Solo, "Ave Maria," Henshaw Dana. Solo, "Not ashamed of Christ," H. P. Danks. Organ solo, Reverie, Vienxtemps; Offertoire, Wely. Grand Chorus, *Te Deum*, Lambillotte. Grand Marche Triomphale.

JAN. 27th.—"Open Rehearsal" by Mr. Torrington's Amateur Orchestra. Performers—Mrs. Parker, Miss Ryan, Miss Severs, Mr. J. Churchill Arlidge, Mr. Curren and the orchestra. Programme—March, "Trojans," Parker. Song, "Embarrassment," Abt. Overture, "Lustspiel," (very good), (Kela Bela), Scena et aria, "Com e Bello," Verdi. Andante, Minuet and Trio, (Surprise Sym.), Haydn. Song, "In Vain," Rudney, (good—Miss Severs has a very promising voice and good style). Flute Solo, *Faust*, De Jong (beautifully played by Mr. Arlidge). Polka, "Les Grenouilles," Delbruck. Song, "The Lost Chord," Sullivan, (splendidly rendered by Miss Ryan). March, "Queen's Jubilee." At the close, Ald. Baxter in a neat speech, moved, (seconded very effectively by Ald. Defoe) a vote of thanks to the conductor, soloists and orchestra.

OBITUARY.

LYTTLETON H. WOOD.

This month we have to record with regret the death of Mr. Lyttleton H. Wood, organist of Carlton St. Methodist church, Toronto, which occurred Jan. 5th, after a few week's illness. The funeral took place on Saturday afternoon, Jan. 8th, to Mount Pleasant cemetery. The service at the church was conducted by Rev. Drs. Potts and Briggs. A large number of friends followed the remains to the burying ground.

Mr. Wood was a young man of singularly pure and unsophisticated character, and though not a profound musician, was enthusiastic and sincerely devoted to the art. He possessed genius, and had he lived would doubtless have gained a high reputation as an organist. He was an ardent temperance man, and his death will be a serious loss to the society he was connected with.

The almost tragic circumstances of Mr. Wood's death tended to deepen the sympathy which was naturally roused by the untimely cutting off of so useful a life. The cause of death was hemorrhage of the lungs. The first attack occurred at the Sunday morning service. He played out the piece which the congregation was singing, with one hand, while with the other he endeavoured to stay the blood that oozed from his lips. He was taken home, and from that time till his death the attacks were frequent and severe. Weakened in frame, his spirit was yet as serene as it had ever been in his days of health and strength. In the last hour, with his latest breath, he sang with singular power, "All Hail the Power of Jesus' Name," and when his voice died away he still faintly waved his arm, as if leading the invisible choir, and thus his eyes closed in death.

JOHN T. BISHOP.

It is with unfeigned regret that we record the sudden death of John T. Bishop, on Sunday, Jan. 30th, aged 59. He was a native of Edinburgh, and filled the post of choir-master in a choir in that city, and precentor of the Parish Church, North Leith, and was also a member of the Scotch Glee Club. On his arrival in Toronto, he joined the choir of the Church of St. James, in which he remained up to the time of his death, a period of fourteen years. For three years he was conductor of the West Toronto Musical Society.

NEW MUSIC.

MESSRS. I. SUCKLING & SON, TORONTO.

- GAVOTTE, "Viene D'Or," by C. A. E. Harris, (50c.) Eight pages of pleasing music in B flat maj. Not difficult.
- WALTZ, "Ma Belle," by G. H. Creswell Shaw, (50c.) Six pages in B flat maj. Easy, taking and danceable.
- "CHANSON NAPOLITANE," (A. Gamboni), arranged by Ch. Neustedt, (50c.) Five pages, E flat maj. A very pretty melody, nicely arranged, with elegant variations, though a little free grammatically; requires fair execution to perform well.
- "LA MAZURKA," (Sept. Airs de Ballet), S. Jadassohn, (40c.) Three pages in B flat maj. A good piece for practice for young pupils—not beginners.
- OEUVRES CHOISIES, No II, "Gretchen Gavotte," by F. J. Hatton (Mrs. Moore.) Five pages in E flat maj. Easy, lively and sure to become popular; though the writer has used more license in regard to disallowed progressions than is perhaps desirable.
- The above have all colored covers and full titles, and are gotten up and engraved in first class style; the notes being clear and large and not crowded, as is too often the case with American music. Small, closely printed music is very trying for the eyesight and should be avoided as much as possible. There is no need to use small sheet music. Messrs. Suckling & Son are to be complimented on the style of their publications, which are second to none in Canada.

(NOTE. Number of pages given refer to the number of pages of music, i.e., titles, etc., are not included.)