



**TORONTO**  
**MUSICAL**  
**FESTIVAL**  
**1886**



**JUNE · 15 · 16 · 17**

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THE TORONTO MUSICAL FESTIVAL

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# FIRST TORONTO MUSICAL FESTIVAL

## TUESDAY, WEDNESDAY AND THURSDAY June 15th, 16th and 17th, 1886

### F. H. TORRINGTON, MUSICAL DIRECTOR

#### SPECIAL SOLOISTS.

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- Mrs. Gertrude Luther, of Buffalo.....Soprano.
- Miss Agnes Huntington, of New York.....Contralto.
- Mr. Albert L. King, of New York.....Tenor.
- Mr. Max Heinrich, of New York.....Baritone.
- Mr. D. M. Babcock, of Boston.....Bass.
- Herr Jacobsen.....Violinist.
- Madame Josephine Chatterton, of Chicago.....Harpist.
- Mr. Frederic Archer, of New York.....Organist.

Tuesday evening, June 15th, Gounod's Sacred Trilogy, "Mors et Vita."  
 Wednesday Matinee, June 16th, Grand Miscellaneous Concert.  
 Wednesday evening, June 16th, Handel's Oratorio, "Israel in Egypt."  
 Thursday evening, June 17th, Grand Children's Jubilee and Miscellaneous Concert.

Librettos, with full particulars of programmes of each concert, also portraits and brief history (musically) of artists, will be published, and sold at a moderate price. This will be a book which any one may retain in their library as a beautiful souvenir of the Festival.

#### THE FESTIVAL HALL

The Festival will be held in the Caledonia Curling Club Rink, Mutual Street, Toronto, which has the largest area of any room in the city, and is admirably adapted for the purpose, having entrance or exit doors on Mutual and Dalhousie Streets, also large windows nearly down the floor on the north and south sides.

#### THE MASS CHORUS.

The chorus is composed of about 1,000 singers, carefully selected for their vocal ability. They have all had good training in some of the musical organizations or choirs of the city, and have been for some time rehearsing the music of the Festival under the personal direction of Mr. Torrington. The chorus of school children for Thursday evening will consist of over 1,500 scholars selected from all the public and separate schools of the city, and have been rehearsing under the direction of Mr. Torrington and Mr. Schuch.

#### THE ORCHESTRA.

The orchestra will consist of about 100 performers, also solo pianist, harpist, violinist, cornetist, organist, etc., and will be composed of the best artists from the United States and Canada; and it is not too much to say that it will be one of the largest and best orchestras that has ever been presented to a Canadian audience.

#### TRANSPORTATION AND HOTELS.

Arrangements are in progress for Excursion rates on all the railway and steamboat lines. The hotel accommodation is abundant and first class. The committee in charge of this department will do all that is possible to provide special terms and ample accommodation for all who may visit Toronto during the Festival week.

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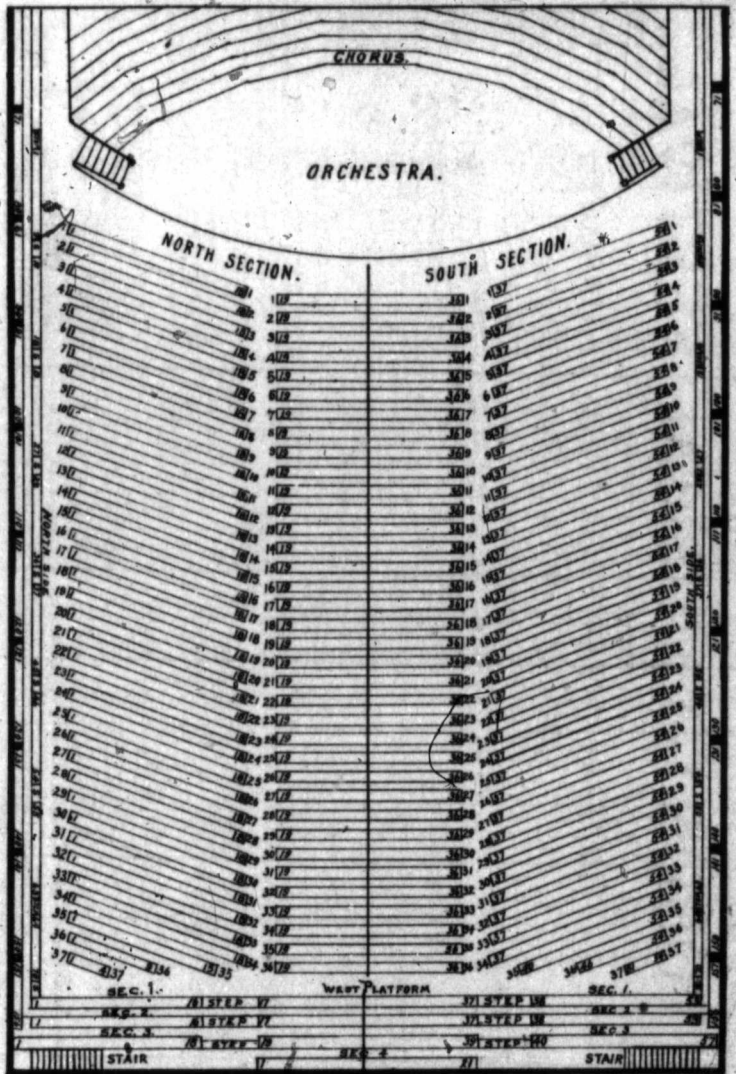
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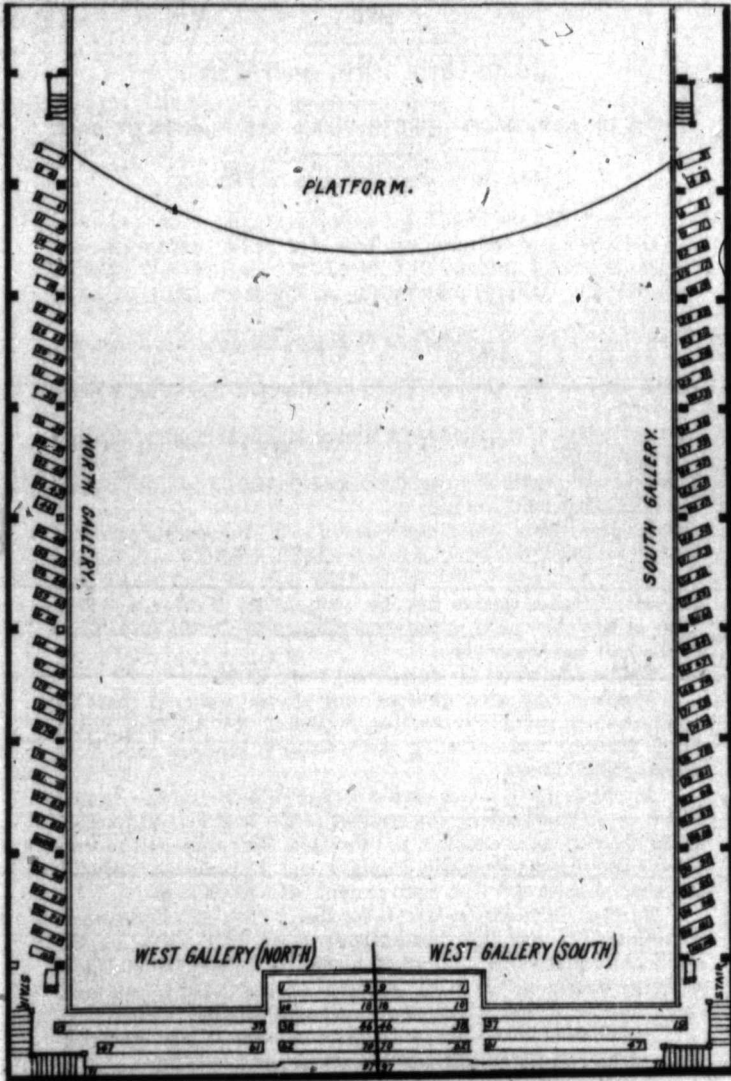
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darkly lined track of "Swing low, sweet chariot,"  
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55

OFFICIAL

# TORONTO MUSICAL FESTIVAL

1886

June 15th, 16th, and 17th

PRICES OF ADMISSION TICKETS, TIMES AND PLACES OF SALE

## Rules Governing the Sale of Tickets

Season Tickets, including reserved seats for all the (4) evening and afternoon concerts, will be sold at FIVE DOLLARS each for the Ground Floor, and SIX DOLLARS and FIFTY CENTS each for the Gallery, commencing on Monday, May 17th, at 10 o'clock A.M.

North half of the Ground Floor at Messrs. A. & S. Nordheimer's, 15 King Street East.

South half of the Ground Floor at Messrs. I. Suckling & Sons, 107 Yonge Street.

And the whole of the Gallery at Messrs. Mason & Risch's, 32 King Street West.

The sale will continue open for season tickets only until Saturday, May 22nd, inclusive.

Single tickets, including reserved seat for separate concerts, will be sold at ONE DOLLAR and FIFTY CENTS each for the Ground Floor, and TWO DOLLARS each for the Gallery, and the sale of season tickets will be resumed on Wednesday, May 26th, at 10 o'clock, A.M., at the same places, and for the same parts of the hall, as stated above.

Single admission for unreserved seats, \$1.00.

Parties living at a distance may secure reserved seats by application in writing to the Hon. Secretary, 14 Adelaide Street East, Toronto, and enclosing the necessary funds in cash, P. O. order or Bank draft.

Applications by letter should indicate whether on the Ground Floor or in the Gallery, the number of the section, and number or numbers of seats wanted, and the Hon. Secretary will reserve those seats if not previously engaged, and if previously engaged the next nearest and best seats possible will be chosen.

Purchasers of season tickets for the Gallery will be required to select seats running consecutively north and south, on the north and south sides, and not all along the Gallery front. Those selecting seats on the west platform of the Gallery may have them running consecutively north and south if they wish.

Applications for seats (with price of same) from non-residents should be forwarded early to insure good location.

A plan of the hall is given herein as a guide to correspondents, to enable them to designate the number of section and the seats they desire to obtain.



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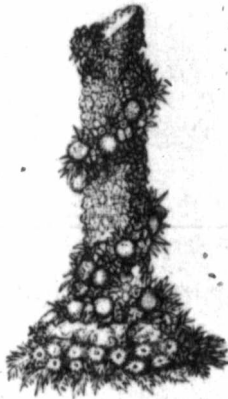
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### Handel's Oratorio, "Israel in Egypt."

This wonderful production of Handel's genius ranks amongst the earliest as well as the most successful of his Oratorios. It was first performed in April 1739. To quote from an Analysis written expressly by Mr. G. A. MacFarren: "The prevalent idea in *Israel in Egypt*, the nucleus of the entire conception, is power, power to will, power to do, all sided and all mighty power. In the embodiment of this tremendous idea the composer found an exercise peculiarly sympathetic with his genius, and with a love of his task that is manifested throughout, he has made it the opportunity for the special display of that quality by which, above all others, he is distinguished. In his grand design he disregarded every means of appeal to popular applause, relying upon the greatness of his subject for the greatness of his effect. In the execution of this design he employed every resource of the art at that time afforded,—the most various and comprehensive orchestras then known, and the peculiarly forcible element of the double choir which, whether employed in responsive alternation or in massive combination, is one of the means most fruitful of effect of all at a composer's disposal, are the material resources with which his noble work is framed; including almost every possible variety of this complicate department of the art, that are employed so profusely, not only as exercises of profound erudition, but as vehicles for the manifestation of vivid imagination, as to render this by far the most elaborate composition he ever produced; and the remarkable free and modern character of the harmony that is in many pieces so conspicuously in advance of the character of the age as to identify such portions of the work with the feeling of our own time.

As Handel has in no other work shown such care in design and such devotion to the highest demands of art above all and every other consideration, and displayed so much scholarship in the execution,—so in no other has he poured forth the rich treasures of his glowing imagination, in no other invested the whole conception and fulfilment with the truly poetic character, with such never-failing fluency; if Handel's second venture, his devotional character, be less evident because it has less opportunity to appear in his *Israel* than in his *Messiah*, the innate man, the involuntary personality of the human being is here manifested so distinctly that we may, from this work, know it and recognize it for ever.

#### Meyerbeer's Opinion.

Describing the Handel Festivals held in Crystal Palace, London, under Costa in 1857 and 1859, the writer in "Musical recollections of the last half-century" summarizing says: "Suffice it to say; that all concurrent testimony witnesses to the astounding excellences of these great choral celebrations. One and all the critics of every country has testified to their unequalled magnificence. Meyerbeer, present in 1859, described the performance of *Israel in Egypt* as the most wondrous display of choral power he had, with even his vast experience, ever witnessed."

A MUSICAL DOG.—A man named Quinn, a Shirtmaker, 115 King Street West, Toronto, Has a dog that is becoming famous. He can bark several airs from the Mikado with realistic effect. The people residing in the neighbourhood are getting up a presentation for the dog, in a shape of a Stick of Dynamite in return for the pleasure derived from his nocturnal concerts.

At a recent execution in Mississippi the condemned, who had formerly been a member of a colored brass band, desired music at his hanging. The sheriff, a kindly-hearted man, consented, and just as the drop was touched and the victim dangled in the air, the darkey band struck up "Swing low, sweet chariot, I'm going home."

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Some English Press criticisms on Gounod's new sacred Trilogy "Mors et Vita." Produced at the Birmingham Festival, 1885.  
THE TIMES.

His new oratorio was deprived of the attraction which the presence of a world-famed artist gives to his work in the eyes of a hero-worshipping public. But even without the attraction the name of the author of "The Redemption" had drawn a vast audience eager to discover if in this new effort the strength and beauty of its predecessor remained undiminished. \* \* \* It may be briefly recapitulated that the work consists of four parts—a short Prologue, a Requiem Mass, the "Last Judgment," and the "Celestial Jerusalem." In the Prologue which is sustained by the Chorus and baritone solo, the keynote, or rather one of the keynotes of the conception, that of Death, is struck in a *Leitmotiv* consisting in its original shape of a descending sequence of three major seconds (from C to G flat), and occurring to the words "Horrendum est incidere in manus Dei viventis." Its character is sufficiently defined by these words, although it afterwards takes various musical shapes, appearing inverted and otherwise modified. Its significance is Death itself, death not only of the body, but also of the unredeemed soul. There is, however, hope even in the regions of darkness and doom. A beautiful and suave theme, sounded frequently throughout the work, expresses the idea of justice tempered with mercy, and finally the happiness of the blessed. The two opposing forces of the design, "Mors" and "Vita," are thus musically well defined, and any one acquainted with Gounod's style may well imagine the skilful and varied account to which he has turned these melodic materials. \* \* \* The "Lacrymosa dies illa" is, for example, a well-developed and effectively written piece, and the "Sanctus," consisting of a suave tenor Air with Chorus, is in Gounod's most characteristic manner; while the "Agnus Dei" (soprano, Solo and Chorus,) is imbued with spontaneous melody of high order. \* \* \* The orchestral movement inscribed "Tuba: ad ultimum iudicium" is a splendid piece of graphic writing. \* \* \* Even finer, and indeed, the most successful number of the score, is that entitled "Judex." It begins with a grand orchestral prelude, in which the coming of the Divine Judge is depicted by the *Leitmotiv*, indicating, as was said before, justice tempered with mercy. That theme in its broadest expansion is given out by the strings in unison with an almost overpowering effect, which loses none of its beauty by the fact that Meyerbeer invented it in "L'Africaine." \* \* \* If less graphically bold than in the "Judgment" the music here is suited to the subject, and a harmonious close after so much that has been terrible and soul-stirring is attained.

STANDARD.

M. Gounod has this time been thoroughly in earnest in his endeavour to wed his muse to his purpose; and while endeavouring to brighten his score with the introduction, wherever practicable, of those broad expansive melodies which he, perhaps, better than his contemporaries knows so well how to write, he has not shrunk from investing the dread aspect of his subject with such semblance of terrors as lie within the resources of his art. \* \* \* In the Quartet "Quid sum miser," the chief subject, allotted to the tenor in G minor, is repeated by the contralto on the dominant, and again in its original position by the soprano, the bass Solo then interrupts with the "Act tremede," which, after a somewhat stern opening, merges into a charming and passionate melody for all four voices, redolent of the master's happiest manner from first to last. The "Salva me" episode is both beautiful and poetical, the voice parts being admirably distributed, though a considerable tax is laid upon the powers of the soprano. \* \* \* The verse "Sed signifer Sanctus Michael," sung by the soprano, to a delicate accompaniment of woodwind and violins, pulsating in triplets, while an occasional chord from the harp and the least suspicion of a touch on the cymbals gives color and accentuation to the music. This is another of M. Gounod's little triumphs, \* \* \* Introduces, in the soprano part, the truly lovely theme which is entitled "The Motive of Happiness," whose "linked sweetness" extends to fifteen bars. No attempt is made to develop this, but in its concentrated form it is so fascinating that probably any alteration would be a disfigurement. \* \* \* By way of Epilogue comes an interlude written for full orchestra, with the addition of a gong and the grand organ, the subject-matter being derived from the counter themes of Consolation and Joy, and Terror and Anguish. Thus an imposing and majestic as well as significant, peroration is attained, and the chief division of the trilogy ends forcibly, as it began. \* \* \* The exquisite and prolonged theme which first prefaces and afterwards accompanies the Chorus, "Sedentis in Shrono" is unquestionably the most inspired of the trilogy.

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**F. H. TORRINGTON.**

The subject of our sketch received his musical training as Cathedral Organist, Choirmaster, Pianist, &c., under James Fitzgerald, of Kidderminster (pupil of Dr. Corge, Bristol), under whom he was articled for four years. As Violinist he was a pupil of Geo. Hayward, of Birmingham. After a successful career in England he came to Canada, and was engaged in Montreal as organist of Great St. James Street Methodist Church a post he held for twelve years. During this period he developed his musical talent, and worked hard to cultivate public taste for the best class of music. For a considerable portion of this time Mr. Torrington was bandmaster of the 25th Regiment, and as founder and director of various vocal and instrumental societies, his services as solo organist and violinist were in constant demand. His reputation brought him to the notice of Mr. Gilmore, and he was engaged by that gentleman to form a representative Canadian Orchestra to take part in the first great Peace Jubilee at Boston. During this visit Mr. Torrington was asked by Mr. Gilmore to take up his residence in Boston, and a short time afterwards was offered and accepted the position of organist and musical director at Kings Chapel, which position he left for the one he now holds at the Metropolitan Church, Toronto. During Mr. Torrington's residence in Boston he was engaged as teacher of the piano and organ at the New England Conservatory of Music. Solo organist at the Music Hall Concerts. One of the first violins in the Harvard Symphony Orchestra, Solo organist at the Saturday afternoon organ concerts in Henry Ward Beecher's Church, Brooklyn, N.Y., concurrently with Messrs. S. P. Warren, Geo. W. Morgan and other eminent organists. His services as conductor of musical societies were in much demand in and around Boston, and in the last Great Jubilee, six societies



of which Mr. Torrington was conductor, took part. In connection with this event he was extensively engaged as conductor of the Mass-rehearsals preparatory to the great gathering of the twenty thousand voices which met together upon that occasion. During the period of his residence in Toronto his work speaks for itself, as, in addition to the palpable improvement in church and choir music which he has effected, and the training of Pianists, Vocalists, Organists and Choir Masters now to be found occupying positions in Toronto and other Canadian Cities, he has produced with large chorus and orchestra, through the medium of the Toronto Philharmonic Society the following works of the Great Masters, many of them heard for the first time in Canada, and some for the first time on this side of the Atlantic.

- |                                      |                               |
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| MESSIAH                              | SPRING'S MESSAGE              |
| ELIJAH                               | BRIDE OF DUNEKERRON           |
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| STARAT MATER                         | ACIS AND GALATEA              |
| MAY QUEEN                            | PIRELOSA                      |
| HYMN OF PRAISE                       | REDEMPTION                    |
| WALPURGIS NIGHT                      | ROSE MAIDEN                   |
| NAAMAN                               | CRUSAIDERS                    |
| FAIR ELLEN                           | MARCH AND CHORUS (TANNHAUSER) |
| MARCH CORIOLAN (Reine de Saba)       |                               |
| MARCH AND CHORUS (Life of the Great) |                               |
| MISERERE SCISSER (Trovatore)         |                               |
| MOSES ET VITA (In Preparation)       |                               |

Mr. Torrington is also Conductor of the Hamilton Philharmonic Society and in that capacity has produced in Hamilton, Romberg's "Lay of the Bell," "The Messiah," "Elijah," "Hymn of Praise," "Naaman," "Rose of Sharon" and "Samson." And with the Toronto University Glee Club Mendelssohn's music of "Antigone" in the original Greek and Max Bruch's "Friedhof."

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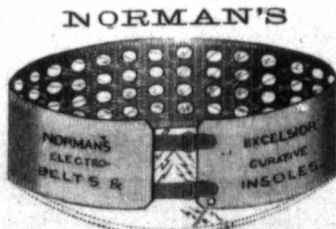
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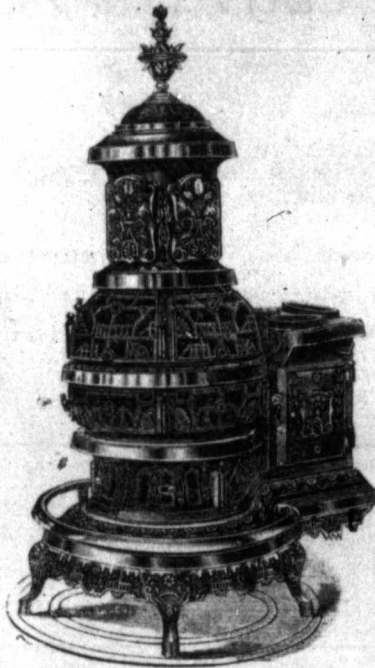
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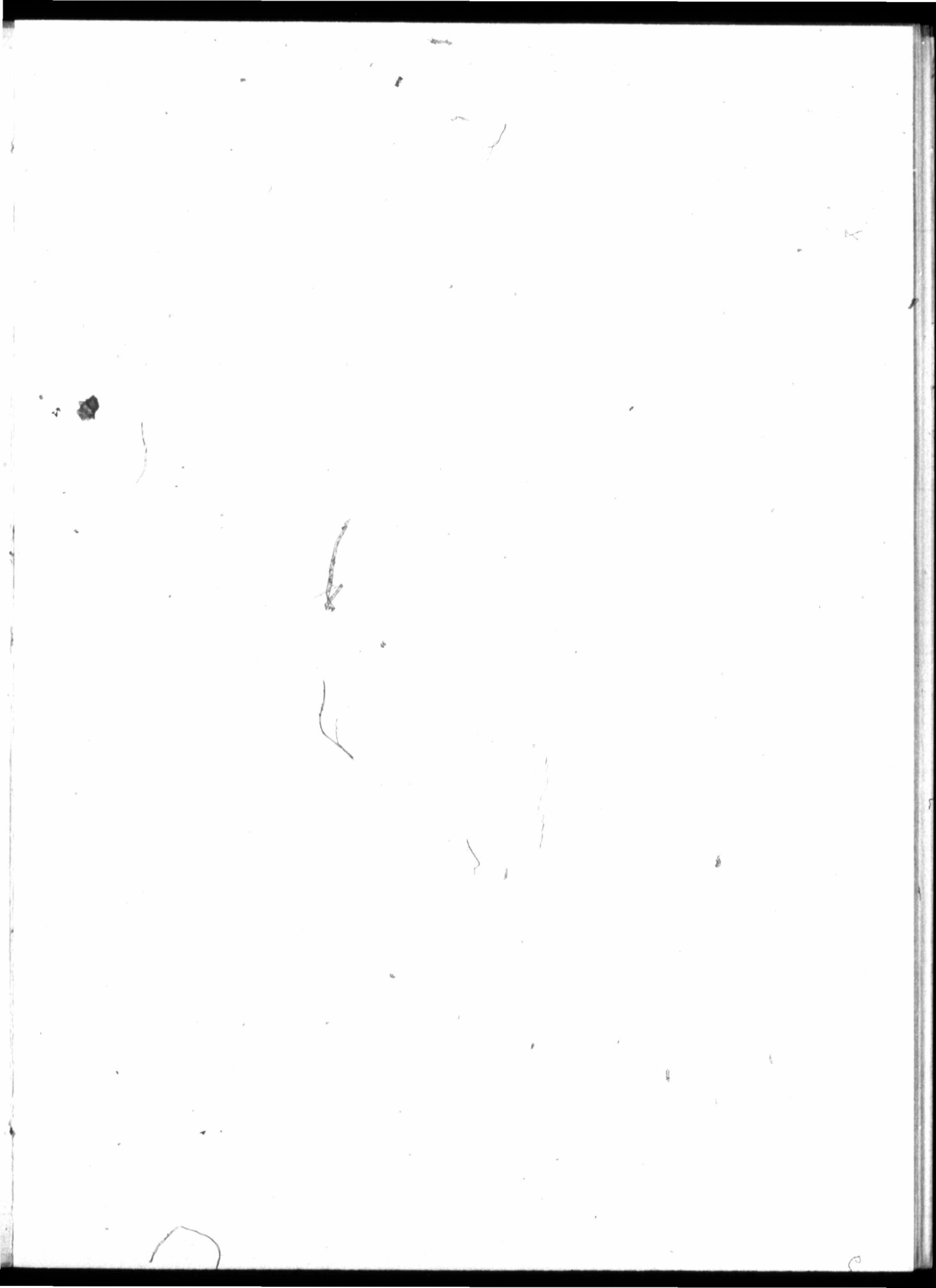
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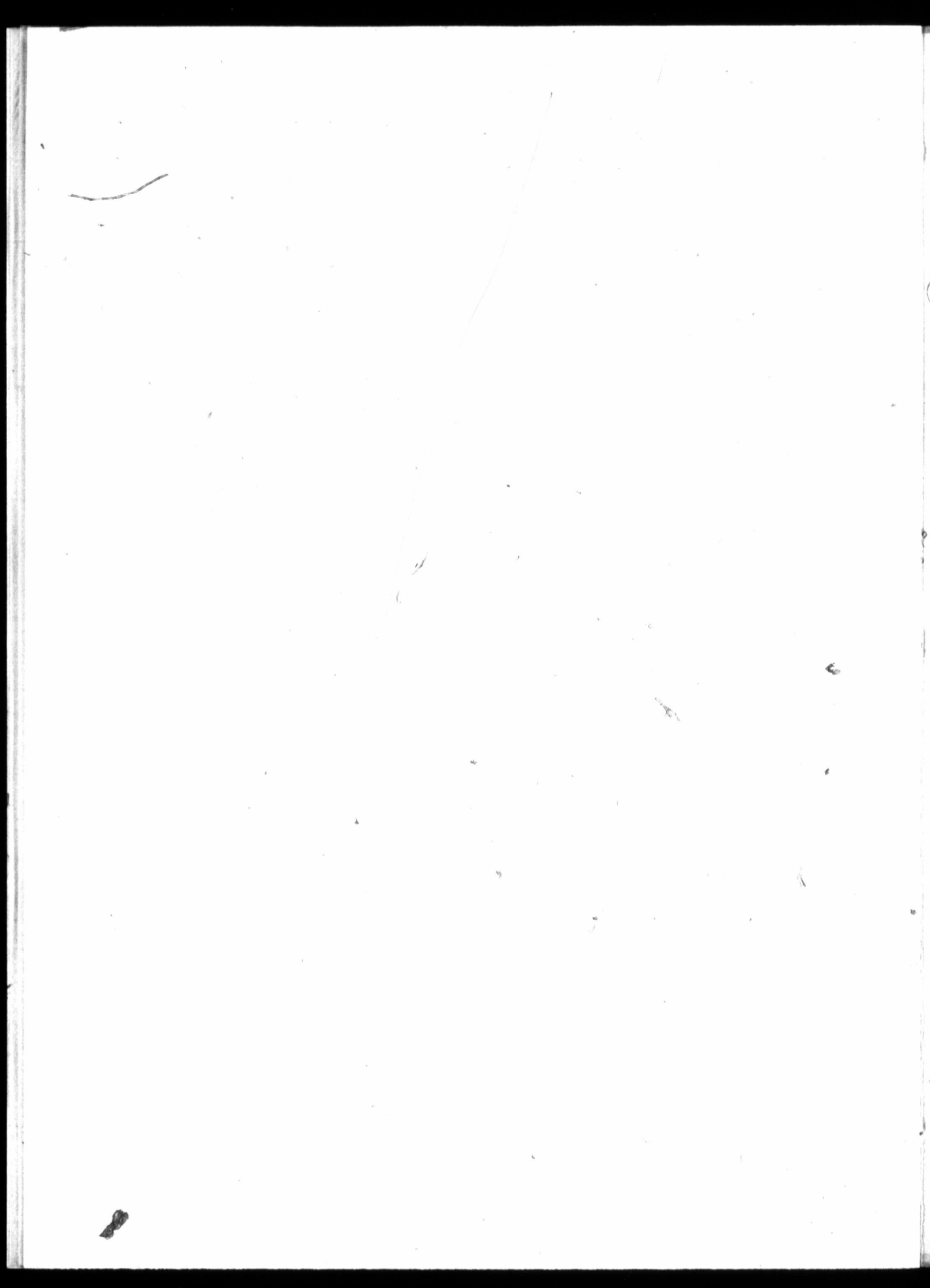
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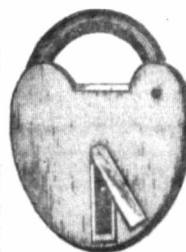
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musical judges have asked whether your pianos,  
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at your earliest leisure. With best wishes.

(Signed,) H. G. GILMORE,

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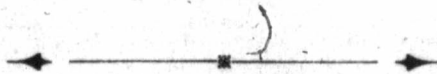
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**TORONTO.**

# THE OFFICIAL Toronto Musical Festival Journal.

APRIL, 1886.

Published during April, May, and June, 1886, at 14 Adelaide St. East, Toronto,

BY AUTHORITY OF THE

TORONTO MUSICAL FESTIVAL ASSOCIATION.

## INTRODUCTION.

A description of the circumstances which lead to the formation of the Toronto Musical Festival Association might, not inappropriately, be preceded by a resume of Toronto's progress in musical culture within the past decade. But although of marked interest, the details would be rather too extensive to be dealt with in these columns, although an appropriate and interesting feature in a Libretto.

The first step toward organizing the Toronto Musical Festival Association was the issue of a circular letter by Mr. F. H. Torrington, conductor of the Toronto Philharmonic Society, which, in effect, was as follows:

"Recognizing the musical advancement of the people of Ontario during the last ten years; and believing that that advancement can be still further assured by giving the musical portion of our people opportunities for coming together in large numbers, and rendering the works of the Great Masters, I have been agitating for some time past the holding in this city of a Musical Festival, similar to those held in the principal cities of Europe and America, notably the Birmingham, Worcester, Hereford, Gloucester, Leeds, Boston, Cincinnati, Worcester, Mass., and Buffalo Festivals. My efforts in this direction have received such encouragement that the success of a Festival, to be held next June, is, in my opinion, assured. It is proposed to have a large and influential committee to carry out the scheme. The immediate arrangements to be entrusted to a competent Executive Committee.

"THE FESTIVAL TO CONSIST OF THREE EVENING AND ONE MATINEE PERFORMANCES: two Oratorios and two Orchestral and Solo Concerts, to be held in the Mutual Street Skating Rink, capable of accommodating 4,500 people. The chorus of 1,000 voices, selected from our Societies and Church Choirs, to be supported by an efficient Orchestra, supplemented by our local talent and the most eminent solo vocalists available in America. A guarantee fund of five thousand dollars will have to be provided to cover expenses; but it may be reasonably expected that the returns from the four performances will amply meet the outlay."

Replies to Mr. Torrington's circular letter were so numerous and encouraging, that the feasibility of the scheme outlined was virtually and satisfactorily settled.

A meeting of those who in the initial steps had expressed their willingness to become subscribers to the Guarantee Fund, was called and largely attended by men representing the best elements of Toronto society. Harmony and the utmost enthusiasm prevailed. A proposition to increase the Guarantee Fund to \$25,000 was unanimously agreed to. Mr. Torrington's programme, with some slight alterations of detail, was adopted. Committees were formed, and after several meetings for organization, Mr. Torrington was formally tendered, and accepted, the post of Conductor. Three suitable halls (St. Andrew's, St. Paul's, and Philharmonic) were engaged for

drilling the Chorus in. Arrangements were completed with the Public and Separate School authorities for the vocal participation of some 1,200 school children in one of the concerts. These children to be instructed by Mr. Torrington, aided by an efficient corps of assistants.

A committee was delegated to proceed to New York for the purpose of engaging the best vocal and orchestral talent there available. This committee was remarkably successful.

Full particulars, with biographical sketches of the various artists, will appear in our next issue. We may now say, however, that the solo talent engaged will be eminently satisfactory.

The Orchestra will comprise not less than 100 musicians—some 70 to be from the United States, augmented by from 30 to 50 others selected from the best players in Toronto, Montreal, Ottawa, Hamilton and London. These will be supplemented by a powerful organ, at which Mr. Frederic Archer, of New York, the most prominent organist in America, will preside.

Our city possessing no regular concert hall with adequate seating capacity, the Association, after careful inspection, accepted an offer of the Mutual Street Rink, which, under the direction and plans of its architect, Mr. Mark Hall, and at an expense of about \$2,000, will be so modified and completed as to form a very comfortable and attractive Music Hall for the Festival performances.

Appreciating the great benefits of the Festival to Toronto, artistically and commercially, our public spirited men have guaranteed financial success. It remains for the people to take advantage of the opportunity offered, and by their active co-operation assist in making Toronto's first Musical Festival a carnival of song which shall excite the admiration of sister cities, and in its far reaching results become a legacy of pleasure and progress to future generations, in which each participant may take a just pride.

## PUBLISHER'S CARD.

THE FESTIVAL JOURNAL will be published for three months commencing with the April number, and will be distributed free in all parts of Canada.

Advertisers will find it to their interest to use our columns as a medium for reaching the public.

Full information as to rates for advertising &c., will be furnished on application to the Toronto Novel Advertising Co., 32 1/2 Church St., or to the Publishers

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GENTLEMEN. Enclosed find my cheque for amount of your account rendered.

It affords me great pleasure to say that we are thoroughly satisfied with the artistic skill you have displayed in blending the combinations of colours in the three dining rooms just completed.

On the occasion of the meeting of the "Indoor Decorative Artists" held at the Rossin House on Thursday evening last, I invited criticism of your work, and I know you will be gratified to learn that it was by all pronounced faultless.

You are at liberty to invite citizens to inspect the decorations in these rooms if it will be to your advantage to do so.

Yours very truly,

Rossin House, March 20, 1886.

MARK H. IRISH.

"THE QUEEN CITY."

Toronto has just celebrated her semi-centennial more explicitly, it is just fifty years since she was incorporated as a city. Toronto—Indian, "the harbour"—is situated on Lake Ontario, from which it is separated by a sandy bar or natural breakwater, known as "Hanlan's island," forming a magnificent and well-sheltered bay. Says a local scribe: "Unlike Montreal and Quebec, the capital of English Canada owes little, except the security of its harbor and the excellent sanitary results from its graded terrace of site, to nature. The glory of its stately streets and countless spires belong to itself, and it is not enhanced by anything in its surroundings of lake, island and hills.

In all probability the tourist will make a more or less prolonged stay in Toronto. It will be advisable to do so, this city being a good centre from which to make a series of excursions, besides which, it is possessed of many internal attractions—not to say that

it offers every accommodation that could be desired by the traveller. Keeping in mind the fact that Toronto is really only fifty years old, the visitor will be struck with amazement at its extent and solidity. Noble thoroughfares are everywhere lined with magnificent public buildings, palatial wholesale houses, banks, chambers, hotels, extensive stores, and all the evidences of wealth and enterprise. In every direction the streets are traversed by tram-cars, whilst overhead is a vast network of telephone and telegraph wires, and busy men push hither and thither in a style peculiar to large commercial centres. Half-a dozen railway companies pour trading humanity and the world's produce into the heart of the city. The hundred thousand souls who form the population keep themselves informed of the world's doings by supporting over forty journals, some of the more prominent of which are worthy to rank with those of most cities double the size of Toronto. Innumerable spires testify to the manner in which the spiritual wants of Torontonians are cared for, and the streets of the city are as quiet and orderly on Sunday as those of London itself.

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Yours truly,

JOHN E. BUCKTON,

Organist of the 11th Presbyterian Church,

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 GENTLEMEN—On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and above all, for your unrivalled Piano-Fortes, which you have done your full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For during arduous long and difficult journeys all over America, in a very inclement season, I could not have been enabled to use your Pianos so judiciously as they have deserved and I must therefore beg you to believe with the most ardent affection and esteem.  
 Yours very truly,  
**ANTON RUBINSTEIN.**  
 CHICAGO, August 13, 1882.  
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 GENTLEMEN—I am only enabled to state you realize the real improvement you have achieved by the introduction of your famous system in your Grand Pianos. I have repeatedly and carefully studied the effects of the "Lyrical" system you applied to my Steinway Grand Piano and find the improvement most surprising and desirable.  
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 In congratulating you sincerely upon the great and... success... of the... in Paris, I am pleased to anticipate the happy continuation of the... in all... that your Pianos will be heard and I beg that your... progress, the expression of my most distinguished sentiments of esteem and admiration.  
 Yours truly,  
**N. TARZI.**

To  
**HAINES BROS.**

**DEAR MESSRS. HAINES:**  
 I have just received your... of the... and I must say I never heard one with such... and I am the more surprised and pleased with it.  
 Your sincere friend,  
**ADRIAN PATY.**  
**Mrs. HAINES BROS., New York.**  
 GENTLEMEN, I have sent to my... in London and of your... Pianos. The I think is the best... of your... I am very...  
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