

Technical and Bibliographic Notes / Notes techniques et bibliographiques

Canadiana.org has attempted to obtain the best copy available for scanning. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of scanning are checked below.

- Coloured covers /
Couverture de couleur
- Covers damaged /
Couverture endommagée
- Covers restored and/or laminated /
Couverture restaurée et/ou pelliculée
- Cover title missing /
Le titre de couverture manque
- Coloured maps /
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black) /
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations /
Planches et/ou illustrations en couleur
- Bound with other material /
Relié avec d'autres documents
- Only edition available /
Seule édition disponible
- Tight binding may cause shadows or distortion
along interior margin / La reliure serrée peut
causer de l'ombre ou de la distorsion le long de la
marge intérieure.

- Additional comments /
Commentaires supplémentaires:

Canadiana.org a numérisé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de numérisation sont indiqués ci-dessous.

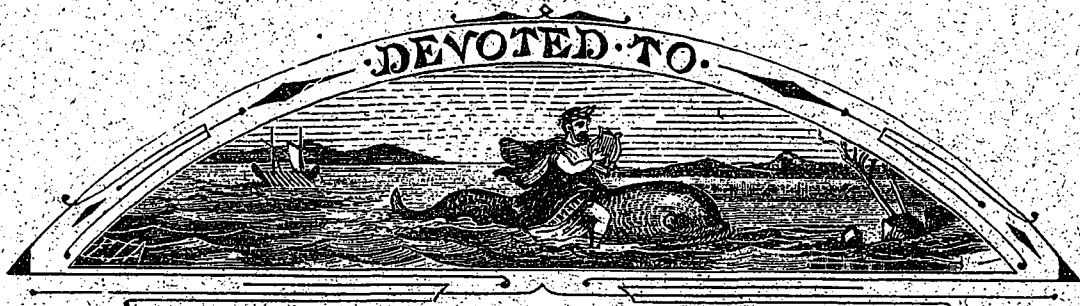
- Coloured pages / Pages de couleur
- Pages damaged / Pages endommagées
- Pages restored and/or laminated /
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed /
Pages décolorées, tachetées ou piquées
- Pages detached / Pages détachées
- Showthrough / Transparence
- Quality of print varies /
Qualité inégale de l'impression

- Includes supplementary materials /
Comprend du matériel supplémentaire

- Blank leaves added during restorations may
appear within the text. Whenever possible, these
have been omitted from scanning / Il se peut que
certaines pages blanches ajoutées lors d'une
restauration apparaissent dans le texte, mais,
lorsque cela était possible, ces pages n'ont pas
été numérisées.

The Arion

CANADIAN JOURNAL OF ART.



Music, Art, Literature and the Drama.

ISSUED ON THE FIRST DAY OF EACH MONTH.

VOL. I. NO. I.

OCTOBER, 1880.

PRICE 10 CENTS

J. DAVENPORT KERRISON, EDITOR AND PROPRIETOR.

CONTENTS

Ourselves,	Page 1	Anecdotes,	Page 6
Organ Recital,	" 1	The Voice, its Physiology and Culture;	" 6
School of Art,	" 2	Studio Gossip,	" 7
The Young Arion,	" 3	Communications,	" 8
Vocal Method,	" 3	Music Trade Review,	" 8
Ole Bull; (A Sketch of His Life),	" 4	Professional Cards,	Inside Back Cover.
Musical Gossip,	" 5	Educational Advertisements,	" "

For several years past the want has been felt in our country of a journal, which shall have for its object the treatment of matters pertaining to Music and Art, in a more thorough and comprehensive manner than the circumstances of other papers, in which such matters have hitherto been dealt with, will permit.

This Journal will be published monthly, under the editorship of MR. DAVENPORT KERRISON, assisted by other writers, able and experienced in their respective departments.

The pages of THE ARION will record events of interest in the world of Music and Art, at home and abroad; Anecdotes of, and Incidents in the Lives of the Great Masters; Essays on the History of Sacred and Secular Music; The Origin and Progress of Music and Art, and its influence upon mankind; and a series of Popular Lectures on the Theory and Practice of Music in its various forms.

To place the Journal within the reach of all the subscription has been fixed at \$1.00 per year.

THE ARION will be volumed and paged in such manner as to admit of the cover being detached, thereby leaving the interior reading matter in order for binding, if desired. It is confidently believed by the proprietor, that the yearly issue will contain a collection of data, of interest and value to the Music and Art Student, far exceeding the amount of the subscription. An edition of the first issue will be reserved for those subscribers who may wish to commence with the first number. Subscribers should state so, if such is their wish.

THE ARION

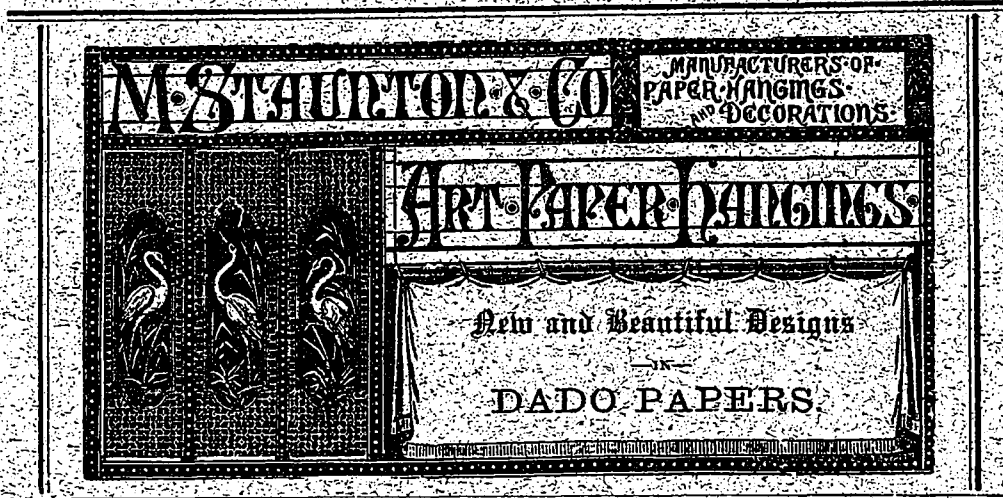
OSHAWA CABINET COMPANY

FINE FURNITURE MANUFACTURERS,

Interior Decorations. Artistic Designs in Antique, Mediaval and Modern Styles, furnished on application.

Retail Warerooms : 97 Yonge St., Toronto.

Factory at Oshawa, Ontario.



CHAS. M. STIEFF,

MANUFACTURER OF

UPRIGHT AND SQUARE PIANOS,

PARLOR AND CONCERT GRANDS,

BALTIMORE, - - - MD.

(ESTABLISHED 26 YEARS.)

Victorious at Centennial Exposition, 1876, Phila. Triumphant at Exposition Universelle, 1878, Paris.

The STIEFF PIANO is a thoroughly FIRST-CLASS INSTRUMENT, such as an artist would use. It has won during the past thirteen years, in the United States and Europe, no less than SIXTY-FOUR FIRST-CLASS PREMIUMS, MEDALS OR OTHER AWARDS.

Every instrument warranted for five years from date of purchase.

In quality of tone, beauty of design and finish and durability, the STIEFF PIANO has no superior. Instruments sold on easy time payments and rent allowed if purchased. Old Pianos taken as part payment and best prices allowed. Call or send for Illustrated Catalogue and Price List.

237 SIMCOE STREET, TORONTO,

SOLE CANADIAN AGENCY.

Subscribers to THE ARION beginning with the first number, will be presented with a copy of a NEW XMAS ANTHEM, composed expressly for them by the Editor. To purchase the same would cost half a year's subscription, viz. 50 cents. A few back numbers will be reserved for those who may wish to subscribe from the beginning.

We have yet a small space on the inside of the front cover, which may be engaged for Advertisements, on reasonable terms, by yearly contract only.

SECRETARY

CONTENTS--VOLUME I.

<p>Ourselves, - - - - -</p> <p>Organ Recital, - - - - -</p> <p>School of Art, - - - - -</p> <p>The Young Arion, - - - - -</p> <p>Vocal Method, - - - - -</p> <p>Ole Bull, (A Sketch of His Life), - - - - -</p> <p>Musical Gossip, - - - - -</p> <p>Anecdotes, - - - - -</p> <p>The Voice, its Physiology and Culture, - - - - -</p> <p>Studio Gossip, - - - - -</p> <p>Communications, - - - - -</p> <p>Music Trade Review, - - - - -</p> <p>Ourselves, - - - - -</p> <p>Musical Improvement in Toronto, - - - - -</p> <p>Music as a Profession, - - - - -</p> <p>Musical Gossip, - - - - -</p> <p>Communication, - - - - -</p> <p>The Young Arion and Mrs. Grimes, - - - - -</p> <p>Breves and Semibreves, - - - - -</p> <p>Sebastian Bach, (a sketch of his life), - - - - -</p> <p>Criticisms, - - - - -</p> <p>The Voice and its Cultivation, (Part II.), - - - - -</p> <p>Studio Gossip, - - - - -</p> <p>Our Christmas Greeting, - - - - -</p> <p>Rival Conductors, - - - - -</p> <p>Five Finger Exercises, - - - - -</p> <p>Palestrina (his Life and Works), - - - - -</p> <p>Criticism, - - - - -</p> <p>Review, - - - - -</p> <p>Anecdotes, - - - - -</p> <p>Breves and Semibreves, - - - - -</p> <p>Musical Gossip, - - - - -</p> <p>The Voice and its Cultivation, (Part III.), - - - - -</p> <p>Verses and Criticism, - - - - -</p> <p>Music Trade Review, - - - - -</p> <p>Communications and Items of Foreign News - - - - -</p> <p>Gregorian and Anglican Chant, - - - - -</p> <p>Singing in Public Schools, - - - - -</p> <p>Lecture on Overtones, (Prof. Haannel), - - - - -</p> <p>Picturesque Canada, - - - - -</p> <p>Power of Music, (an essay by A. Lampman, jr.) - - - - -</p> <p>Lulli, (Sketch of his Life), - - - - -</p> <p>Christmas Services, - - - - -</p> <p>Musical Gossip - - - - -</p> <p>Anecdotes. - - - - -</p>	<p>Page 1</p> <p>" 1</p> <p>" 2</p> <p>" 3</p> <p>" 3</p> <p>" 4</p> <p>" 5</p> <p>" 6</p> <p>" 6</p> <p>" 7</p> <p>" 8</p> <p>" 8</p> <p>" 9</p> <p>" 9</p> <p>" 10</p> <p>" 11</p> <p>" 11</p> <p>" 12</p> <p>" 12</p> <p>" 13</p> <p>" 14</p> <p>" 14</p> <p>" 16</p> <p>" 17</p> <p>" 17</p> <p>" 18</p> <p>" 18</p> <p>" 20</p> <p>" 20</p> <p>" 20</p> <p>" 20</p> <p>" 22</p> <p>" 21</p> <p>" 22</p> <p>" 23</p> <p>" 24</p> <p>" 24</p> <p>" 24</p> <p>" 25</p> <p>" 25</p> <p>" 26</p> <p>" 26</p> <p>" 26</p> <p>" 26</p> <p>" 28</p> <p>" 29</p> <p>" 29</p> <p>" 30</p>	<p>On the Art of Appearing Musical, (by H. C. Lunn), - - - - -</p> <p>Exchanges, - - - - -</p> <p>Studio Notes, - - - - -</p> <p>Music Trade Review, - - - - -</p> <p>Doctors and Professors of Music, - - - - -</p> <p>The Choral and its Origin, - - - - -</p> <p>Niccolo Piccini, (his Life and Times), - - - - -</p> <p>Philharmonic Society's Concert, - - - - -</p> <p>The Rational Singing Birds, - - - - -</p> <p>Musica' Gossip, - - - - -</p> <p>Breves and Semibreves, - - - - -</p> <p>Studio Notes, - - - - -</p> <p>Musical Review, - - - - -</p> <p>Music Trade Review, - - - - -</p> <p>Art in Canada, - - - - -</p> <p>Toronto Choral Society, (Criticism of Concert), - - - - -</p> <p>Toronto College of Music, (Notice of Concerts), - - - - -</p> <p>Cimarosa, (Sketch of his Life and Works), - - - - -</p> <p>Teresa Carreno, (from <i>Musical Review N. Y.</i>), - - - - -</p> <p>Anecdotes, - - - - -</p> <p>Nero as a Musician, - - - - -</p> <p>Musical Gossip, - - - - -</p> <p>Breves and Semibreves, - - - - -</p> <p>Musical Review, - - - - -</p> <p>Answer to Correspondents, - - - - -</p> <p>A Chair of Music, - - - - -</p> <p>A Lover of Music (?), - - - - -</p> <p>Our Musical Degree (<i>Rouge et Noir</i>), - - - - -</p> <p>Law of Light, Sound and Water, - - - - -</p> <p>Music and Poetry, - - - - -</p> <p>Grove's Dictionary of Music, - - - - -</p> <p>Anecdotes, - - - - -</p> <p>Rossini, (a Sketch of his Life), - - - - -</p> <p>Studio Notes, - - - - -</p> <p>Breves and Semibreves, - - - - -</p> <p>Musical Gossip, - - - - -</p> <p>Music Trade Review, - - - - -</p> <p>New Music, - - - - -</p> <p>Editorial, - - - - -</p> <p>Globe's Criticism, - - - - -</p> <p>Rossini (a Sketch of his Life, - - - - -</p> <p>The First Opera, - - - - -</p> <p>Anecdotes, - - - - -</p> <p>Studio Notes, - - - - -</p>	<p>" 30</p> <p>" 31</p> <p>" 32</p> <p>" 32</p> <p>" 33</p> <p>33, 34, 35</p> <p>35, 36</p> <p>36, 37</p> <p>38, 39</p> <p>39</p> <p>39</p> <p>40</p> <p>40</p> <p>40</p> <p>41</p> <p>42</p> <p>44</p> <p>44</p> <p>45</p> <p>46</p> <p>47</p> <p>48</p> <p>48</p> <p>48</p> <p>48</p> <p>49</p> <p>49</p> <p>50</p> <p>51</p> <p>51</p> <p>51</p> <p>52</p> <p>52</p> <p>54</p> <p>55</p> <p>55</p> <p>56</p> <p>56</p> <p>57</p> <p>58</p> <p>58</p> <p>60</p> <p>62</p> <p>62</p>	<p>Toronto College of Music, - - - - -</p> <p>New Compositions, - - - - -</p> <p>Communications, - - - - -</p> <p>Editorial, - - - - -</p> <p>Chorus Work—<i>Blackburn</i>, - - - - -</p> <p>The Tramp Professor. (Communicated), - - - - -</p> <p>Miscellaneous Items, - - - - -</p> <p>New Music Review, - - - - -</p> <p>Answer to Correspondents, - - - - -</p> <p>Anecdotes, - - - - -</p> <p>Toronto Choral Society's Concert, - - - - -</p> <p>Notice to Subscribers, - - - - -</p> <p>Musical Gossip, (At Home and Abroad), - - - - -</p> <p>The Art Exhibition, - - - - -</p> <p>Communications, - - - - -</p> <p>Editorial, - - - - -</p> <p>Rossini,—Continued, - - - - -</p> <p>Musical Gossip, - - - - -</p> <p>Rubinstein, &c., - - - - -</p> <p>An Episode in the Life of Jenny Lind, - - - - -</p> <p>The Philharmonic Society's Concert, - - - - -</p> <p>Breves and Semibreves, - - - - -</p> <p>A New Tenor, - - - - -</p> <p>Vieuxtemps, - - - - -</p> <p>Opera in an Italian Town, - - - - -</p> <p>Toronto College of Music, - - - - -</p> <p>Thornbury House, - - - - -</p> <p>Trade Review, - - - - -</p> <p>The Necross Opera Company, - - - - -</p> <p>Rossini,—Continued, - - - - -</p> <p>Art Notes, - - - - -</p> <p>Frederick Archer, - - - - -</p> <p>Copyright in England and the Public Singing of Songs, - - - - -</p> <p>Organ Playing, (a sketch), - - - - -</p> <p>New Music for Review, - - - - -</p> <p>Breves and Semibreves, - - - - -</p> <p>Editorial, - - - - -</p> <p>Musical Chicanery, - - - - -</p> <p>Rossini,—Continued, - - - - -</p> <p>Musical Gossip, - - - - -</p> <p>Miss Clara Louisa Kellog, - - - - -</p> <p>The American Musical Fund Society, - - - - -</p> <p>New Music Review, - - - - -</p> <p>Notice to Subscribers, - - - - -</p> <p>Studies and Exercises, - - - - -</p> <p>Musical Gossip, - - - - -</p>	<p>64</p> <p>64</p> <p>64</p> <p>65</p> <p>65</p> <p>65</p> <p>66</p> <p>67</p> <p>67</p> <p>67</p> <p>68</p> <p>69</p> <p>70</p> <p>70</p> <p>72</p> <p>73</p> <p>74</p> <p>75</p> <p>76</p> <p>76</p> <p>77</p> <p>78</p> <p>79</p> <p>79</p> <p>79</p> <p>80</p> <p>80</p> <p>80</p> <p>81</p> <p>82, 83</p> <p>84</p> <p>85</p> <p>86</p> <p>86, 87</p> <p>88</p> <p>88</p> <p>89</p> <p>89</p> <p>90</p> <p>93</p> <p>93</p> <p>95</p> <p>95</p> <p>95</p> <p>95</p> <p>95</p>
---	--	---	---	--	---

The Arion,

A CANADIAN JOURNAL OF ART, DEVOTED TO MUSIC, ART, LITERATURE AND THE DRAMA.

VOL. I., No. 1.

OCTOBER, 1880.

PRICE, 10 CENTS.

OURSELVES.

In making our bow before the Canadian public, we are by no means forgetful of the responsibility we assume. The burthen we shall gladly bear, if the public will but kindly extend to us its generous sympathy and support.

We shall endeavor to render THE ARION both interesting and instructive to our readers, and while its pages will be open to discussions on subjects of music and art of public interest, it will in no case lend itself to the airing of rancour or personal feeling against the humblest votary of art. On the other hand, believing that the real value of any journal depends upon its absolute freedom to speak out plainly, and fearlessly, its honest opinions, we shall reserve to ourselves the right of criticism, the tone of which will always be guided by a desire for the public good, and the advancement of art, and although in the exercise of this right we may sometimes find it necessary to lop off a rotten bough or two, it will, in the end, be productive of a healthier growth, and more perfect fruit. The professions of the fine arts, unlike the *learned* professions, are not protected, and recognition of excellence in their members depends wholly upon the discriminating power of the public; this in turn, largely depends upon those who profess to teach and lead the public taste. It follows, as a consequence, that if the teachers be false the taste for art must also be false. The primitive North American accepts the rudely carved figures in wood or stone wrought by his native sculptor as works of art, and so they are, but useless would it be, should some modern sculptor attempt to set up such, as a standard of excellence for us who have seen the works of the Greek and Roman Masters. Vain would be the efforts of the most enterprising picture dealer to palm off, notwithstanding gorgeous frames and mountings, the prints from Chinese tea chests as works of true art. Equally futile would prove the attempt of a manager to persuade an audience that a concert of Jews' Harps or Tom-Toms is the highest order of musical performance.

It is true that our tastes are sufficiently cultivated to distinguish the difference between the extreme cases which we have drawn as illustrations, and those which we do accept; nevertheless we have reason to fear that true art occupies a position very far above our common standard. It is also true, figuratively speaking, that if the public chooses to prefer Tom-Toms and Chinese prints, it has a right to indulge itself therein, but we do not think we assume too much when we say that the public *does not* prefer the false gods in art, and that it is the province and privilege of the faithful critic to expose those false prophets who would impose the base for the real, the false for the true.

It may be argued that critics are but individuals, and that they give expression to their individual tastes. To this we

reply, there are recognized standards by which all matters of taste are governed. Those standards are the works of the great Masters (creative or executive) the excellence of which the whole civilized world unites in recognizing, and the critic, who passes upon any matter regardless of those standards (unless he can give most substantial reasons for differing therefrom) renders himself an object of ridicule and his criticism valueless. Laudatory 'puffs' undeserved have a most vicious tendency upon both the recipient and that portion of the public who look for instruction, while a discriminating criticism condemning what is bad, (giving reasons therefore) not only incites the art student to greater efforts to attain excellence, and to renounce or overcome bad practices or methods, but assists the public to determine for itself between the true and the false; then, and not till then, may the conscientious artist expect that recognition of his talents and art, which is too frequently usurped by the bolder and less scrupulous charlatan. Though endeavouring to do our duty never so conscientiously, both with reference to criticism, and the tone of, and general management and matter of our paper, we are not sanguine enough to even hope to please all; the object which we shall seek to secure will always be that, which, according to our judgment, may be productive of the greatest good to the greatest number. Should some of our more favored readers find fault with the simplicity of our style, our homely figures and illustrations, to such we desire to say at the offset, that our chief aim shall be to remove the veil of mystery, which through pride or ignorance is too frequently thrown around the simplest art, content to accept the censure of those to whom such explanation may be gratuitous, well pleased, if we gain the thanks of others, less favored, whom we have instructed.

ORGAN RECITALS.

We have always been led to regard an "Organ Recital" as a musical performance of the highest order. A performance of works of the grand old masters, Bach and Handel, (or at least of works of the school of which they were the founders), upon the grandest instrument of human construction. Works which calls forth at once, all the resources of the instrument, and the genius and cultivation of the performer. But alas, to what base purposes do we now-a-days too frequently see this noble instrument subordinated, like Sampson of old, to make sport, for the Philistines. True it cannot be expected that the people can fully understand and appreciate the works of Bach, Handel, and others of that school, but if they are worthy of being understood—and we think no one will deny that they are—in what other way except by public performances is it possible for them to acquire that understanding? It is a noble privilege which the organist enjoys, that of interpreting the works of the great masters to the listening crowd; of appealing to the, perhaps dormant, sense of something grander,

TO CORRESPONDENTS.

bler, more intellectual in music, than is ever produced by vial melodies, which tickle the ear more by their marked thm, than by beauty of musical progression. We would t underate these latter, which are pleasing and pretty, and ll enough in their way, but we do earnestly raise our otest against such performances being publicly given der the title of Organ Recitals, from which the uninitiated me away with the erroneous impression that "The orm," the thunder of which is produced by putting the ot upon half a dozen pedals at once, or some pretty trick on the glockenspiel (bells), or other fancy stops, is the ghest order of organ performance. We do not wish to derate the value of these stops, but they should be con- sidered as accessories to the organ proper, and used with discrimination, rather with a view to showing the wide nge of the capabilities of the modern organ, than as an d. We have witnessed the play of a thirty ton steam mmer; we have been interested in observing it pick up wafer from the face of a watch placed beneath it, without acturing the glass, but we have longed to see it exert its ant strength on a stubborn mass of iron, where its real rpose and use might be exhibited. True, it is, that the ndering of the great organ works is beyond the power of y but a gifted and cultivated musician, but this should t excuse the organist from all responsibility to the public r whom he undertakes to play. If he conscientiously els that he is unable to do justice to the greater works, he wise to refrain from attempting them. But between the ottom and the top there are many steps; let these steps be ken on the right ladder, and they would serve the double rpose of leading both performer and public to the right d at last—the true in Art.

We print from the *Musical Herald* of Boston, an article by r. W. H. Daniel, under the heading "Vocal Method," and though published last February, it has probably reached at few readers in Canada. A new country like our own fers peculiar advantages to clever schemers, who by eat professions and plausible arguments, too often succeed ighting the purses and befogging the understanding of ose who innocently place themselves in their hands for in- ruction. One venerable humbug undertakes to teach the hole theory of music in ten lessons, for a consideration, say ty or one hundred dollars; and we know of more than one or man who is mourning the loss of his hard-earned money ent, as he fondly hoped, in the sudden elevation of his ughter into the ranks of a first-class musician, but alas! ither the *new method*, nor the electricity evoked, nor the hole theory lightning express method has been enabled to eate talent where nature has denied it, nor to develop it hen possessed, without careful study and labor. We should t spend much sympathy upon the victims of such frauds ere it not that they frequently, really, are not able to form a dgment for themselves. The evil which we deplore lies in e fact that one of two things invariably happen, both of hich are equally damaging to true art and its faithful rtaries. First, if the victim finds he has been gulled, for ame sake, and for fear of incurring the laughter of his iends he defends the "system" or "method," in much the same ay as the fox who had lost his tail; in short he would like to e others like himself, in order that he might not appear such singular fox (we were about to write ass). Second, the indi- dual has paid his money, and a large sum at that, learned e *whole theory of music*, or vocal art, and considerably more to the bargain, by lightning express method. And so what's e use of talking any more about it. He is at the end of the urney, the high pinnacle of perfection, the *ne plus ultra* of is art. Can he play Beethoven, Bach, Handel, Mozart, Men- elssohn? Why should he! stupid old fogies! Hummel, leменти, Liszt and Rubinstein into the bargain. What are ey to him? He "the heir of all the ages" plays "Maiden's rayer" and "Silvery Waves."

We solicit correspondence on all subjects of interest to the trade and profes- sion of Music and Art, and shall always be happy to answer any enquiries our subscribers or readers may put to us in reference to such matters. In all cases, the full Name and Address of the sender must be given, not necessarily for pub- lication but as a guarantee of good faith. We must not be held in anyway answerable for the opinions of correspondents, nor the return of rejected MSS.

It is with much pleasure we print a communication from the Secretary of the Ontario School of Art, containing, as it does, a kindly wish for the prosperity of our Journal, together with an interesting sketch of the origin and purpose of the Ontario School of Art—an art with which we personally have the closest sympathy, and to whose interest our pages will always be cheerfully open. Fine art to society is as the steeple of a Cathedral to the main building, and our country, *per force*, like our Cathedral, whose beauty no one will deny, is heightened by its graceful and lofty spire, has stood awaiting its crowning finish; surely and steadily the building is advancing toward its final accomplishment, to which the good work of the Ontario School of Art is largely contributing.

CHURCH organs are probably of very ancient date, though the first of which we seem to have any record of in Europe was sent in the year 757, by Constantine Cupronymus, Emperor of the East, to Pepin, King of France, quaintly described by the French writers of the period as a "musical machine composed of pipes and tubes of tin, possessing the power of imitating the roaring of thunder, or the warblings of a flute."

Musical persons more or less, decide the excellence of a church by its music. Classic minds are fond of classic music. This is clearly demonstrated in the large audiences which attend the organ recitals in Trinity Church, Chickering and other halls, where extensive organs are to be found. A good organist, with a suitable organ, never fails in attract- ing the masses, and the larger the organ the wider its ap- preciation. It is a homely saying, "Mean music, meaner church." Yet it isn't wide of the mark, especially when ap- plied to church organs. From authentic sources, we dis- cover that their invention is attributed to Archimedes about 220 B. C., and to one Ctesibius, a barber of Alexandria, about 100 B. C. We believe the organ was brought to Europe from the Greek Empire, and used in the divine ser- vice in A.D. 657. Organs were used in the western churches by Pope Vitalianus, in 658. An Italian priest constructed one in the time of Louis I., and it is claimed that this was the first organ known in France. The organ at Haarlem is one of the largest in the world; it has sixty stops and eight thousand pipes. In Boston, Mass., there is one second or third in size to this monstrous instrument. It was opened during Christmas week of 1863. At Seville, we find an or- gan with one thousand stops and five thousand three hundred pipes. The organ at Amsterdam has a set of pipes that imitate a chorus of human voices.

In England, that at St. George's Hall, Liverpool, is the largest; next in order that at Yorkminster, and that in the Music Hall, Birmingham. A monster is to be found in Spitalfield's Church. Another, in Christ Church, London, is nearly as large. In June, 1857, and immense organ was erected in Crystal Palace, Sydenham. Since 1863, the use of very large organs has become universal. New York and Boston are not behind the times in this respect, and, what is more, Yonkers is not out of line. There are two in our city, and they are passable, though not of the best.—*Yon- ker's Gazette*.

THE YOUNG ARION.

"I am only a journal of Art, Literature and Music, gentle reader," saith THE ARION, "just setting out on what I hope may prove a career of usefulness in this our little world, and lest my name may seem to have been presumptuously assumed, I will show you how it may come to be very appropriate. Here I am on the very point of being dumped, like that sweet singer of old, my name-sake, from the deck of my beloved ship, my Editor's chair, into the restless uncertain sea of human labour, and I peer out eagerly, I assure you, over the dull waste of waters in search of the Dolphin, my particular, precious dolphin, whose name in these days is *popular favour* without whom I can never hope to reach the lovely Grecian land of prosperity. Good old Arion of the ancient time is said to have been the sweetest singer in all the world, a most brilliant star, in fact, who doubtless drew crowded houses, and made Bonanzas every night, and thereby incurred the envy of those old Greek rivals of his. At least I judge so, because it was for his money that the villains hoisted him afloat, (not the only time that trick has been performed), and there, you see, my gentle readers, is another matter in which old Arion and I are alike, for, between you and me, I believe I am cast overboard partly that my proprietors may profit by the money I am worth. Poor Arion, no doubt, felt tremendously shaky when they heaved him into the water all gotten up in his dress coat and white choker, or garments to that effect, as Heroditus describes, and surprised when the ugly face of the dolphin rose before him and offered him a seat upon his back; but *my* feelings on beholding that creature if he come, shall be, not so much surprise as gratification, at seeing my usefulness so promptly recognized, and when I have mounted upon his back, harp in hand, I shall endeavour to sing you sweet songs, that may fill your heart with longing for that perfection which we so deeply need in this new but by no means untalented country of ours. Then again, just as the act of those Grecian sailors arose from want of respect for musical talent, though they were glad enough in their vulgar way, as most men would have been, to listen to the sweet singer, when he offered them a *free* farewell entertainment. So my excursion of instruction into the world of waters has its source, for the most part, in the want of appreciation which real talent meets with at the hands of many of those who ought to do their best to foster it. As I have already mentioned, my humble mission in this troubled sea, this Canadian sea of ours, is to endeavour to inspire its ambitious inhabitants with a love for those gentle arts and accomplishments, in which, me thinks, they have sufficient ability to attain great excellence; for surely it is now time that our country, with its healthy northern climate, (though perhaps not giving birth to the luxuriant imagination and startling genius which sometimes ripen under a southern sky, yet produces stalwart frames and keen manly intellects), should strive to occupy a worthy position in the world of Music, Art and Literature, whose power has in all ages, exerted such incalculable influence in the civilization of mankind. With this conviction weighing upon

my mind, I, The Young Arion, go forth to advise friends and stir them up for the honour of themselves and their country. And now I bid you adieu, kind reader, looking forward to my next monthly converse with you, the hope that my youthful tongue may be loosened by this kindly antidote against its silence, the approbation of friends.

VOCAL METHOD.

"What method do you teach, sir?"

"Vocal method, madam," "No, but I mean what particular method do you use?" "A series of exercises with certain explanations, by the means of which I am enabled to assist pupil in gaining a proper use of the voice." "But you do not yet understand me; I mean, what is the *name* of the method used by, or, in other words *whose* method is it?" How often does it happen that this persistent question is asked, and how seldom does the inquirer understand what she asks! "*Whose* method?" "*Whose* method?" and, yet if a name is given what significance attaches to it! One answers, "the *Ga* method;" another, "the *Bassini* method;" another, "the *Streeter* method," while others claim "the pure *Italian* method and how much wiser is the questioner? How can she discriminate, or form any better opinion of the merits of teachers after receiving her answer than before? What does she know of the various controversies that may have taken place between the exponents of different theories? what brings us to another series of questions. What do people mean by this very formidable word which is so much used and abused? Are there so many different results to be arrived at; or are the results intended to be the same, though the roads be different? Have the persons whose names are attached to these various "methods" each discovered some *new* truth regarding vocal development, which properly entitles them to recognition as benefactors of the race; or have they merely dignified their own way of teaching with this high-sounding name? The last question may be answered affirmatively, we may be certain by looking about our own city where, at least the teachers have asserted the existence of "methods bearing their own names." As I believe that truths heretofore unknown are now for the first time brought to light, it is fair to presume that the name is intended to apply to their individual *method* of teaching. If this be the case methods will be as numerous as teachers; for all teachers that are in earnest must differ in *manner* of teaching! No teacher can be the exact counter-part of another, without sinking his whole individually, in which case his teaching becomes mechanical. Every teacher must have, and make use of ideas of his or her own, especially if he has hardly two pupils can be taught precisely in the same way. Every one must know the needs of each pupil, and study means to convey the desired information. Frequently he repeats the same truth over and over again, using different language each time, before it will be understood. Illustration must be used, and the dulness of the pupil be counteracted by the brightness of the teacher. Shall his particular manner of imparting information be called his "method?"

But there are those who claim to teach *new* truths, and claim to have discovered some process by which singers can be made in short order. Others again, who claim to have gained new light, and having plausible tongues, create a fad for a time, and then disappear. Such are entitled to call their schemes "methods," even though they may not be such as to approve of. But, can any new truths be brought forward regarding "vocal culture?" Well, perhaps so, when the models of architecture, sculpture, and painting are set aside for some improved work of the present century but not then. Why? Because the art of singing was brought to perfection one hundred and fifty years ago. Because the subject was most exhaustively treated by Bernacchi, Porpora, and Mancini, and a host more who followed the lead of the great head and founder of the Italian School of Singing, Francesco Antonio Pistocchi, and who taught so well that none since

time have been able to improve on their work. Of the last mentioned great man, history has made but slight mention; yet the fact exists, that from him came the true school of singing. Of him it was said, "He refined the manner of singing in Italy, which before his time was very crude." Bernacchi was his pupil; and it is not impossible that Porpora and Redi might also have been, but of that there is no certainty. Mancini was the pupil of Bernacchi, and wrote a book which is in print to-day, in which he gave some account of his contemporaries, and also "reflections" on the art of singing. Most assuredly the ground was all covered at that time. Let any one at this day make a statement regarding singing which proves to be correct, and you will surely find it in the teachings of those old masters. The Streeter "method" which so astonished the musical world of Boston, a few years ago, was indebted to the "Old Italian School" for all that was truthful therein. To this the really good part, were added certain fallacious doctrines, such as "no-register" and "definite location of tone" which were accepted by the disciples of the new *method* as being necessarily true, because the part relating to "ease of tone" was undeniably true. Dr. Streeter was entitled to his opinion, but, as the part of his "method" which produced the results had been long ago established as one of the principles of the "Italian School" it would seem proper to speak of the Streeter doctrine rather than *method*.

The Garcia and Bassini "methods" are said to be nearly identical, and are only means used by those masters to teach the principles of the "old school." In fact, you cannot take up a single written "method" for vocal instruction (except Dr. Streeter's) without finding therein much reference to the doings of the old singers, and quotations from the words of the old teachers. It must of necessity be so, for reasons stated above; they said all that could be said! But one thing was very noticeable with regard to the teachers of old; they took *plenty of time* to do their work! No "method" would make people sing, unless they did their part.

It is unfortunately the fact that many people desire to become singers *without work*, which has given rise to numerous so-called "methods" whereby the inventors make money, and the victims have the satisfaction of *experimenting*, but necessarily to no purpose; for it is not the case now, and never was, that singers could be formed without effort on their own part; it may be said, however, that to the thoughtful student no study is more enjoyable, more satisfactory, or more fruitful of pleasurable results than that of the voice, when such study is pursued with "*method*."—*Musical Herald, Boston*.

BREVES AND SEMI-BREVES.

He who drinks from a god's gold chalice
Of art, or music, or rhythmic song,
Must sift from his soul the chaff of malice,
And weed from his heart the roots of wrong.

THE music in Plymouth Church, Brooklyn, N. Y., costs \$5,000 a year.

THE first opera in England was represented in the time of the Commonwealth by the express license of Cromwell, granted to Sir William Davenant, for the performance of an opera in five acts, entitled the Siege of Rhodes, on which occasion the first female performer that was ever heard on the English stage sustained the part of the principal character. Thus from the Puritan time in England dates the opening of the English opera, and that very important introduction into musical performances, the beautiful sound of the female voice.

COPYRIGHT is defined to mean the sole and exclusive liberty of printing or otherwise multiplying copies of any subject to which the said word applies. Even making a *single copy* with the pen is illegal, but multiplying copies by means of the many mechanical appliances now in use is a deliberate system of plunder, the perpetrators of which, though they may never be detected or punished, are none the less liable to penalties which authors in their own interest, lately, seem determined to enforce.

It is noticeable, that to those who are much alive to the effects of music, airs and tunes often come back, in the commonest pursuits of life, to vex, as it were, and haunt them. Music, once admitted to the soul, becomes also a sort of spirit, and never dies. It wanders perturbedly through the halls and galleries of the memories, and is often heard again, distinct and living as when it first displaced the wavelets of the air.—*Bulwer Lytton*.

THE truly great composer lives and moves in a region of feeling, and cannot understand the necessity which compels people who are not actually musical, to create a mode of interpretation out of the phenomena of the material world.

OLE BORNEMANN BULL.

The celebrated Norwegian violinist, Ole Bull, whose death at Bergen, Norway, was lately announced, was during his lifetime as well known to the people of the United States as if he had been reared in their midst. There was scarcely a town or city in the country which he did not visit during a long musical career, and he rarely failed to leave behind the pleasantest of social and professional memories.

Ole Bull was a native of Bergen, Norway, and born on the 5th of February, 1810. His father was a chemist, and his ancestors on both sides being great lovers of music, many of his family line distinguished themselves in that capacity. He was wont to say that his earliest recollections, were of the legends of the Norsemen, related to him by his grandmother, in which were mingled the stories connected with the wild songs of the Norman peasants. That these inspired the mind of the lad, and gave character to a love of art that was then in the germ, cannot be doubted, for the influence clung to him through life and was always exhibited in the passionate poetic fervor that in subsequent years marked his performances on the violin. His earlier attempts to master this instrument date back to his sixth year, when his uncle, a good violoncello performer, presented him with a little pine violin, "as yellow as a lemon." He was so small that sometimes he would fall asleep in the violoncello case and have to be awakened to play his part in the family concerts. When about eight years of age a passing musician in search of pupils was called in to see the boy, and satisfactory arrangements were made to continue the musical education which he had commenced by himself. A few lessons, however, ended the relations of teacher and pupil, for the latter turned critic and the former was dismissed. A few months later he was sufficiently advanced to be able to play in the Philharmonic concert at Bergen, and at nine he played the first violin in Beethoven's symphony in D. From that time his progress was rapid.

Ole Bull first visited the United States in 1843. He was then famous in the Old World and his reputation had preceded him. He arrived in New York on Evacuation Day, November 25th, and his reception was of the most hospitable character. He was attacked by some of the French papers because Vieuxtemps and Arlot, with Mme. Damoreux, were giving concerts in the city. While they were only partially successful, Ole Bull's entertainments were thronged. During this visit he made the acquaintance of Henry Clay and other distinguished men. He gave a concert at Washington that was attended by President Tyler, the Cabinet, Senate, House of Representatives and the foreign Ministers.

After a tour covering two years Ole Bull returned to Europe in 1845, and played to enthusiastic audiences in the principal cities on the Continent. For seven years his time was thus passed in the busy life of a noted musician. He was sought for by managers, and devoted to his art. During this period he was engaged in a venture of his own, hav-

ing built a theatre at Bergen, and made an attempt to establish national schools of literature and art in Norway. His theatrical experience was unpleasant because he insisted on introducing politics in his plays and illustrating his own peculiar and sometimes visionary ideas. He also during this period, visited Algeria with General Yusuf. He became involved in various law suits in Norway about the year 1850, which impaired his fortune and made it necessary for him to once more personally rely on his own art. About this time he lost his first wife. He again visited America in 1852, and on this occasion purchased a large tract of 120,000 acres in Potter County, Pa., with a view to the establishment of a colony, which in the honor of the founder, was called Oleana. He devoted himself to this novel undertaking for a couple of years, but the passion for music drew him from his retirement, and we next heard of him in New York as the lessee of the Academy of Music, where he proposed to make Italian opera a standard attraction of the metropolis. He was obliged to relinquish the plan, however, and return to Europe, where for several years he made a concert tour through the British Islands and all the countries of the Continent. In 1867 he reappeared in America and for many years thenceforth resided principally in this country, making repeated visits to the great cities and always receiving a warm welcome from the lovers of his peculiar style of music. He settled near New Bergen, Iowa, where he built himself a castle, and attempted again to gather a colony of his countrymen about him, but with indifferent success. He married in 1870 a young German lady residing in Wisconsin, who added to her domestic virtues, abilities and accomplishments of no mean order as a musician, and who in every way was helpmeet to him during the remainder of his life. By this union he had an heir in the person of a fine boy, who is now engaged in musical study. Of late years he resided chiefly at his Iowa home, where he spent many happy hours in agricultural pursuits of which he was very fond. His Norwegian home was also a model of beauty. Romantically situated on the banks of a lake overshadowed by the foliage of great trees and buried as it were, in the woods, he here found time to engage in music and enjoy to the utmost his æsthetic tastes. His study was a combination of beauty and originality in design, capacious, resonant and suggestive of the characteristics of the artist.

The great success of Ole Bull was doubtless due first to the wonderful quickness, amounting to personal magnetism, with which he put himself *en rapport* with his audiences. In later years he never appeared behind the footlights when his lithe, graceful figure, straight as that of an Indian, his easy and almost bounding steps as he came to the front, his poetical face crowned with flowing white hair and animated by a charming smile, was not the signal for welcome applause, even before he raised his bow. When he commenced to play he held the rapt attention of his hearers from beginning to end as few other performers ever succeeded in doing. The ease of his execution was something remarkable. He never seemed to strain after effect. It flowed from the strings spontaneously. He played always as if an inspiration was upon him, and never seemed more inspired than when rendering the simple melodies of the several countries in which he might be sojourning. His thoughts seemed to revel among the associations evoked by the tender airs, such as one hears in childhood and never forgets, rather than in that higher field of severely classical music which has become common in late years.

The manners and customs of the artist when he was before the public were unmistakable indications of his genius. If he was enthusiastic it was because he lost himself while interpreting his own or the creations of others. He was never an egotist, was always willing to give place to others ;

always had a helping hand and a warm word of encouragement for young artists, and was never too tired to afford the pleasure demanded by an audience, or by an individual in whom he felt an interest. He knew nothing of the ordinary arts and intrigues whereby other public men have frequently climbed to success, and was a mere child in the hands of anybody who sought the use of his genius for their own aggrandizement, until his last marriage, when the affection, good sense and rare business tact of his wife established for her to him the relationship of a guardian angel. Few artists have made a stronger impression the cultivated portion of the world, been more greatly honored by the acquaintance of its nobility, or, by reason of his gentleness, deserve more of its love.—*N. Y. Herald.*

MUSICAL GOSSIP.

A great musical festival, to be held next May in New York, is in course of preparation under the combined direction of the Oratorio and Symphony Societies of that city. The choral force, of which the Oratorio Society is the nucleus, will number about 1,000 voices, and the Orchestra will comprise 200 instruments. The best talent will be secured for the solo parts, and the entire force will be under the musical leadership of Dr. Leopold Damrosch.

A series of Pianoforte recitals and musicales for the coming winter season are in course of preparation by the pupils of the Toronto College of Music. The programmes, of which will include several classical works for piano and orchestra, the score of the latter arranged for second piano.

TORONTO Choral Society, conducted by Mr. Fisher, will give at its first concert, Ferdinand Hiller's Sacred Cantata, "A Song of Victory," and similar works by Mendelssohn, Verdi, Sullivan and others. The season has opened very encouragingly, with a large increase in the membership of the Society.

THE West End Musical Association, under the direction of Mr. John T. Bishop, is doing a good work in offering to the residents of that part of the city, a means of cultivating a taste for a good class of Choral Music. Monday evenings have been appointed for practice.

THREE young ladies lately passed the primary examination, and have now entered upon the graduating course at the Toronto College of Music. The course will take two years, and will embrace Voice Culture, Piano, Organ and Theory of Music.

THE Philharmonic Society of Toronto, under the direction of Mr. Torrington, is, this season, more vigorous than ever. The works in rehearsal at present are, "The Pride of the Evokeren, by Sir Henry Smart; the Oratorio," "Judas Maccabeus, Handel and Schuman's Gipsy Life." Tuesday evening has been set aside for Chorus practice, and Thursdays for Orchestra.

Mrs. Grimes says that a certain Orchestral Combination, headed by its leader, was lately guilty of an unprovoked attack upon an inoffensive "Poet" and a simple "Peasant," having cruelly done these to death, they bolder butchered a hero of the Crusade, who for his (tan) *creed* he died. Mrs. Grimes further says that this terrible *band* is no respecter of persons, however great, and that while it exists, no one will be safe from its *attack*, which though generally weak and uncertain, never fails in the end to murder its victim by some such barbarous process as *beating* or *sawing* it to death. In the interests of society, she thinks the authorities should be informed, and that she is ready to give evidence to the police if they "*will come t'ask her.*"

BACH's old organ at Arnstadt, which the Leipsic Cantor inaugurated in 1707, is piously preserved. It was recently proposed to remove it, but the townspeople would, after all, only allow it to be repaired.

MENDELSSOHN denied the possibility of *revolution* in Music or Art, contending that that which was *once good* must remain so always. He, however, admitted that a higher plane in Art and Music may be reached by reformation and progress.

ANECDOTES.

EARLY MUSIC BOOK.—In 1714, the Rev. John Tufts, of the west parish of Newbury, published a small work on music entitled "A very plain and easy introduction to the art of singing psalm tunes, with cantos or *trebles* of *twenty-eight* psalm tunes, contrived in such a manner as that the learner may attain the skill of singing them with the greatest ease imaginable. Price six pence, or five shillings a dozen." Small as this book was, it was a great novelty, being the first publication of the kind in New England, if not in America. As late as 1700 there were not more than four or five tunes known in many of the congregations in this country, and in some not more than two or three, and even these were sung altogether by rote. These tunes were York, Hackney, St. Mary's, Windsor and Martyrs.

CHEERFUL MUSIC.—The poet Carpani once asked his friend Haydn how it happened that his church music was always of an animating, cheerful and a gay description. Haydn replied: "I cannot make it otherwise. I write according to the thoughts which I feel. When I think upon God my heart is so full of joy that the notes dance and leap as it were, from my pen; and since God has given me a cheerful heart, it will be easily forgiven me that I serve Him with a cheerful spirit."

MATSYS was a blacksmith at Antwerp, but dared to love the beautiful daughter of a painter. The damsel returned his passion—the father was inexorable.

"Wort thou a painter," said he, "she should be thine; but a blacksmith!—never!"

The young man mused and mused; the hammer dropped from his hand; the god stirred within him; a thousand glorious conceptions passed like shadows across his brain.

"I will be a painter," said he. But again his soul was cast down as he reflected on his ignorance of the mechanical part of the art, and genius trembled at his own *fiat*. His first efforts reassured him. He drew, and the lines that came were the features of that one loved and lovely face engraved on his heart.

"I will paint her portrait!" cried he. "Love will inspire me!"

Finished—he showed his work to the astonished father. "There!" said he, "I claim the prize, for I am a painter!"

He exchanged his portrait for the original; continued to love and to paint; became eminent among the sons of art in his day and generation; and dying, was buried honorably in the cathedral of his native city, where they wrote upon his tomb, "*Connubialis amor de muliebri fecit apellen!*"

THE WHIMS OF GENIUS.—Haydn, when he sat down to compose, always dressed himself with the greatest care, had his hair nicely powdered, and put on his best suit. Frederick II. had given him a diamond ring, and Haydn declared that if he happened to begin without it, he could not summon a single idea. He could write only on the finest paper, and was as particular in forming his notes as if he had been engraving them on copper plate. After these minute preparations he began choosing the theme of his subject by imagining to himself the incidents of some little adventure or romance..... Gluck, when he felt himself in a humor to compose, had his pianoforte carried into a beautiful meadow, and, with a bottle of champagne on either side of him, transported his imagination into elysium.....Sarti, a man of gloomy imagination, preferred the funeral stillness of a spacious room, dimly lighted by a single lamp.....Cimarozza delighted in noise and mirth, surrounded by a party of gay friends he conceived his operas, and, as the ideas presented themselves, he seized and embodied them. In this way he planned that beautiful comic opera, *Il Matrimonio Segreto*.....Paesiello composed (his) *Barbiere de Seviglia* and *La Molinara* in bed.....Sacchini declared that he never had any moments of inspiration except when his two favorite cats were sitting on each shoulder.

THE VOICE, ITS PHYSIOLOGY AND CULTIVATION.

IN FORM OF A CONVERSATION BETWEEN MASTER AND SCHOLAR.

(By J. Davenport Kerrison.)

MASTER.—The human voice is the most beautiful, yet delicate of all musical instruments. Superior in quality of tone and flexibility, unapproachable in its wondrous power of emotional expression, and far transcending all musical instruments of human construction in its power of giving expression to living thoughts and sentiments.

SCHOLAR.—Does every one possess a voice?

MASTER.—Yes, undoubtedly, every human being, in a normal state, possesses a voice, and is capable of uttering musical sounds.

SCHOLAR.—Why, then, does not every one sing?

MASTER.—This is the very question I wanted to bring up. I have just said the human voice is an instrument, and I use the term not figuratively, but literally. Let me, therefore, answer your question by asking you another. Although you possessed a violin, could you play upon it until you learned to use it?

SCHOLAR.—I begin to understand. If one possesses an instrument (i.e. a voice), all then one has to do is to commence to learn to sing?

MASTER.—You have, naturally enough fallen into the common error. After a piano has been constructed there remains yet much to be done before it is fit to play upon. Its action must be regulated, its tones graded and qualified; and finally it must be tuned. And this is a very exact parallel to the requirements of the human voice before it is fit to be used as a singing instrument, or in other words to be *sung with*.

SCHOLAR.—Do I understand you then to say that no one sings naturally?

MASTER.—Singing is not *the voice* but the *use* of the voice. What I presume you mean to enquire is, are there no voices naturally perfect?

SCHOLAR.—That is what I wish to know.

MASTER.—While admitting that a few voices in a natural state do possess nearly all the requirements of a perfect instrument, in the majority of cases the reverse is found to be true. No two pianos will come from the factory into the regulating and finishing room in precisely the same state. Some will require more, some less time and labor to bring them into a state of perfect finish. And although occasionally an instrument may present itself in a more nearly perfect state than the average, and require but little attention at the hands of the finishers, yet no one would think of dispensing with the finishing room on that account. So it is with the voice. Occasionally some one voice presents itself, which, as to point of quality of tone, evenness of scale and extent of compass requires little at the hands of the finisher. Such voices are exceptional and thereby only prove the rule.

SCHOLAR.—How many different kinds of voices are there, and what are their characteristics?

MASTER.—There are six recognized types of voice, Baritone and Tenor, Contralto, Mezzo (or half) Soprano and Soprano. The former three are male, the latter female. The average compass of the human voice is about two octaves, although the soprano sometimes exceeds that extent by several notes. I will speak of the compass and characteristics of the various voices in the order in which I have given them. The tones of the bass are the deepest in the scale of sounds produced by the human voice, averaging from E, below the bass clef, to E, first space in the treble clef (actual pitch). The quality of the tone is sombre, vibratory and sonorous. The baritone averages about a third higher, and may be regarded as extending from G, first line on the bass staff, to G, the second line on the treble clef. The quality of the baritone is vibratory and emotional, but less sonorous than the bass. The compass of the tenor extends from A, the first space in the bass clef, to A, the second space, or B, third line in the treble clef. The tenor tones are less vibrating than those of the baritone,

STUDIO GOSSIP.

distinguished by their flute like quality. The alto is yet higher male voice which was much used in part songs for male voices, but not being recognized as a type I merely mention the fact, to save you from confusion with regard to it. The lowest of the female voices is called the contralto (or with the alto), the compass of which, in *point of actual pitch*, (though differing in quality of tone) corresponds to the male alto (hence the name). This voice extends from F, fourth line on the bass cleff, to F, fifth line in the treble. The quality of the contralto is round, full and vibratory, and particularly adapted for emotional and impassioned music. The next in order above the mezzo (half) soprano. This voice occupies an intermediate place between the contralto and soprano, similar in all respects to the position of the baritone, with relation to the bass and tenor. The mezzo soprano is one of the most common, as well as most generally useful, of the female voices, possessing some of the character of the contralto in the lower part of its compass, with the advantage of superior flexibility. Its compass may be regarded as extending from A, fifth line in the bass cleff to A, first line above the treble. The true soprano is the highest of all the human voices, and corresponds somewhat in point of quality to the tenor. The soprano is distinguishable by the clear, bird-like quality of its tones, and its greater flexibility. It extends from middle C upwards.

SCHOLAR.—Is the class to which a voice belongs determined by its compass?

MASTER.—Certainly not. The class to which the voice belongs in the scale of sounds must be determined by its quality, not its compass. For instance, a violin without an E string could not be a violin, nor would a viola with an E string added, become a violin. And although they might be enabled to exchange their respective parts, the quality of the tones of the instrument would not be changed. The violin could remain a violin, and the tenor still a tenor.

SCHOLAR.—May not a baritone by exercising its upper register become a tenor?

MASTER.—Nature cannot be transcended. She may be fostered and developed, but not successfully changed. If the best notes of the voice exhibit themselves in the baritone, register and possess a baritone quality. It is injudicious, by any system of forcing, to endeavor to acquire the compass of a tenor, for although the upper notes may, to a certain extent, be extended, it will surely be at the expense of the lower end of the compass, and all we shall succeed in obtaining, is something forced, artificial and disagreeable in exchange for that which was natural, good and agreeable. These latter remarks apply equally to all the voices. Many a good baritone and many a promising contralto has been irretrievably spoiled in the vain endeavor to force it above its natural compass altogether careless of the musical quality which the old Italian masters prided themselves on securing in their pupils. The modern singer is too frequently carried away by an insane desire to catch the applause of the crowd by striking some high note in conclusion to a song, often in every other respect, utterly wanting in merit. Although the voices are classed as we have just described, it must be borne in mind that there are many modifications of these types. For instance: A heavy baritone approaches in quality of tone to a bass; a bass on the other hand may be *profundo* (heavy) or light. A baritone may be light and approach in tone quality to a tenor while the tenor in turn may be *robusto*, approaching in quality to the baritone. The same rule applies to the female voices, which in almost every respect closely resemble the male.

(To be Continued.)

This is the season at which we expect the return of artists to their Studios laden with spoil gathered during the raids made through the summer by fen and fell. This year, however, the weather has remained so fine hitherto that those, whom other circumstances have permitted to do so, have remained out and have not yet closed the sketching campaign.

Among those who still linger in the open air is Mr. O'Brien the popular President of the Royal Canadian Academy, and we understand he is not expected up from the Lower St. Lawrence for some weeks yet. Accompanied by Mr. F. B. Schell, of Philadelphia, he is working busily for a publication which is to commence its serial publication this winter, illustrating the picturesque features of Canada, in the most complete and attractive manner. Mr. John A. Fraser returned about three weeks ago since, bringing the most successful and brilliant collection of coloured sketches that he ever executed. They are bright and true, and most clearly interpret the brightness of our climate and its pure atmosphere. This artist seems fully to appreciate this characteristic of American scenery, and does not paint Canada as if it were Wales, or Scotland, but seems to see things as they are, and to represent them in their own colours, and knows how to give due prominence to their features. This artist's route has been up the Restigouche, and on the shores of some of the inland seas of the Maritime Provinces, with their picturesque fisher folk, and we are warranted in looking forward to some fine pictures from these studies, so soon as Mr. Fraser shall have opportunity to put them on canvas.

Mr. Thos. Martin, after returning from a very pleasant trip to the coast of Maine, and glancing at the White Mountains *en passant* has been actively working in the northern part of Muskoka, from whence he has not yet returned, but a gentleman who has accompanied him reports that he has filled his portfolio well with lovely bits of Forest life.

Mr. Gagen has been on the Hudson this summer, whence he has culled some charming flowers.

Mr. Perri, to Dundas.

Mr. Cresswell has found congenial subjects at Grand Manan, where he has quite revived his old love of nature, and has proved the oft repeated assertion, that an artist gets to his best late in life, for those who have seen these Grand Manan sketches all agree that he never before brought home so fine a lot.

Mr. Matthews, who has been prevented by circumstances from visiting any of the recognised haunts of artists, has had to content himself with following the advice of Longfellow,

"That is best which lieth nearest,
Shape from that thy work of Art."

Accordingly this artist's eye has fallen upon several little home scenes of Toronto which offered very good thomes for the pencil.

Next month perhaps we may give more full and interesting descriptions of individual works, among those here glanced at; also may be able to notice others whom at present space compels us to leave out of our review.

Two painters undertook a portrait of Hannibal. One of them painted a full likeness of him, and gave him two eyes, whereas disease had deprived him of one. The other painted him in profile, but with his blind side from the spectators. The first was severely reprimanded, the second handsomely rewarded.

As THE Duke of Clarence was once sitting to Northcote, he asked the artist if he knew the Prince Regent.

"No," was the brief reply.

"Why," said the Duke, "my brother says he knows you."

"O," answered Northcote, "that's only his brag."

QUEEN VICTORIA has recently granted a charter for the establishment of a royal academy of music in Scotland. Glasgow, as the richest and most art loving city in the Northern Kingdom, has, of course, taken the lead, and it is expected that about £30,000 will be subscribed by that town, and about £10,000 by Edinburgh.

BUSINESS CORNER.

TORONTO, ONT., OCTOBER, 1880.

ADVERTISING RATES :

Outside Page, per inch of column,	\$4.00 per year.
Inside Page,	3.00 "
Professional Cards, $\frac{1}{2}$ "	1.00 "
Subscription,	1.00 "

A Responsible Agent wanted in every Town and Village to canvass for THE ARION. Liberal Terms.

OUR ACCREDITED AGENTS AT PRESENT ARE

Wm. Senior,	Niagara, Ont.
J. A. Williams,	Lindsay, "
A. Mackenzie,	Almonte, "
J. Harper,	Toronto, "
Miss Osborne,	Cobourg, "
Norman Le Marsh,	St. Marys, "
Miss Barbor,	St. Catharines, "
Wm. Ellis,	Barrie, "
Jas. Smith,	Kingston, "

Tickets for Review of Concerts, New Music, &c.
Business and other communications, should be addressed to
SECRETARY COLLEGE OF MUSIC, 237 SIMCOE STREET, TORONTO.

To the Editor of The Arion.

DEAR SIR,—From my acquaintance with the artistic profession throughout the Dominion, I have no hesitation in saying, that the time has certainly come, when a periodical such as yours promises to be must prove of the greatest service to the cause, and furnish a means of concentrating to a certain extent art literature more into one channel, thereby increasing its effective power. Nine years ago there did not exist any art organization in Canada which aimed at the advancement of design and fine art proper. At that time a few of us met in Toronto and considered the melancholy intelligence just then received, of the collapse from deaths and other calamities, of the Society of Canadian Artists in Montreal. It was resolved to try and initiate a movement in Toronto on a similar plan to the late Montreal Society and to conduct an Art Union on the plan pursued in London and Glasgow. The scheme in operation was eminently successful, and has survived until the present day with a greatly increased list of working members. A school of art has, by the aid of the Ontario Government, been doing an excellent work for three years past, and is rapidly increasing both in effectiveness and in public appreciation as is shewn by the large annual increase of the number of pupils in attendance. The first session began with fifty pupils; last year the attendance was one hundred and fifty. This is a good sign, and it may well be hoped that it will continue to grow.

The management are paying much attention to industrial drawing and ornamental design, knowing that the requirements of the times demand it; also being conscious that it is the most practical way of leading the utilitarian mind of our country towards that which is more correctly fine art. This winter there will be classes in Anatomy, Perspective, Freehand, Drawing from natural objects, the Antique, and from life. This is the only way to build up taste in our young and vigorous nation, for it may be truly said there can be no taste while there exists nothing in the country upon which it could be exercised. There can be, no doubt, however, that in a few years the rising school of Canadian art will make itself felt, and we may cheerfully hope that the material for the future sustentation of the New Royal Canadian Academy will be chiefly drawn from native sources. Nursed and tended by the crown, aided by Royal taent, supported by a loyal and patriotic community

which is yearly growing in wealth and culture, our chances at present appear to be fair for doing a work not only very desirable but one which may be said to be absolutely essential to our progress as a part of that great empire which has given so many themes in the past to Poet, Painter and Composer.

I am, Sir,

Respectfully yours,

M. MATTHEWS,

Secretary Ontario Society of Artists and Royal Canadian Academy of Arts.

MUSIC TRADE REVIEW.**R. S. WARREN & SON, CHURCH ORGAN BUILDERS.**

The business of building church organs exclusively in Canada was first undertaken by the senior of the present firm (R. S. Warren & Son) in the City of Montreal, in the year 1836. At that time there were but about half a dozen pipe organs in the whole country, and they were mostly of inferior quality. The first instrument constructed by him after his settlement in Canada now stands in a Church in the town of Berthier (en haut), Province of Quebec, which, excepting that the action begins to show signs of wear, is said to be as good as ever. Taking into account the fact that the instrument has accomplished 44 years service in a Roman Catholic Church, Mr. Warren has reason to feel proud of this his first achievement.

Following the construction of this instrument, he supplied a number of churches in the City of Montreal and adjacent towns, establishing his reputation as an artist in the most satisfactory manner. The first two manual organ he built was placed in the American Church, Montreal, and was considered a marked advance in the art of organ building, as organs with two setts of keys were by no means common in those days,—but when in 1853 he erected the large organ of three manuals in St. James' Cathedral of this city, it was thought that the climax in the art was reached, and the newspapers of the time were loud in his praise.

Since that time, however, great improvements have been made in the construction of Church organs, and the present firm has built many larger ones, notably those in the Cathedral, Notre Dame, Montreal; American Presbyterian Church, Montreal; St. Andrew's Church, Montreal; St. George's Church, Montreal; Metropolitan Church, Toronto; Centenary Church, Hamilton, and lastly the organ for St. Michael's Cathedral, Toronto, while a multitude of smaller instruments all over the country, from Halifax to British Columbia, stand as records of their ability to produce first-class work.

In the matter of appliances and machinery for the proper prosecution of their business, the same rate of progress has been made. Commencing in 1836 (as before stated) in a little shop about 24x30, adjoining the English Hospital in Montreal,—with some six men all told, and no machinery, their business has now the most extensive premises on this continent. Comprised in two large buildings, respectively 30 x 110 and 80 x 100, 3 stories in height, with engine house and store-room in a separate building, they have the most improved machinery and other appliances obtainable for their business, and have now 30 men employed. These, with the aid of machinery, makes their establishment about ten times as large as when the business was founded.

The firm has just completed a fine new organ for St. Michael's Cathedral, Toronto. The instrument, which is a large one, was temporarily erected at the Industrial Exhibition, and is another proof that Messrs. Warren & Son have lost none of that skill and enterprise which has made their name famous as builders of first-class organs.