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J. E. P. ALDOUS.

JOHN EDMOND PAUL ALDOUS, organist and choirmaster of the Central Presbyterian Church, and the most popular musician in Hamilton, is an Englishman, and was born in Sheffield on Dec. 8th, 1853. He is a son of the Rev. John Aldous, Vicar of Trinity Church, Wicker, Sheffield. He was educated at Repton School in Derbyshire, and Trinity College, Cambridge, where he took an honor degree in the classical Tripos of 1876.

Mr. Aldous has been an earnest follower of music since seven years of age, and at Cambridge was associated with such men as the late Professor G. A. Macfarren, Joachim, the violinist, C. Villiers Stanford (now Mus. Doc., and one of the present leading composers and conductors in England), and others. He was Secretary of the Cambridge Musical Society under C. V. Stanford as conductor, and started the Wednesday popular concerts which are still continued. He soon after went to Paris, France, where he was organist at the chapel of the British Embassy, during 1876-7, but left there for Hamilton in the latter part of 1877, where he held the post of organist at his present church for one year, and subsequently was organist of St. Mark's and St. Thomas, which choir, under his direction, had the reputation of being the finest in Hamilton.

Mr. Aldous returned to the Central Presbyterian Church in April, 1884, when the choir was re-organised and strengthened, and now assumes the proportions of a small choral society. Each season they give sacred concerts, and under Mr. Aldous have produced Dr. Stanford's "Resurrection;" Schumann's "Advent Hymn;" Cobb's "Arise, shine;" Mendelssohn's "Hear My Prayer," "Ninety-fifth Psalm," and "Thirteenth Psalm." He also gives organ recitals every spring and fall, which are much appreciated. Mr. Aldous has been professor of music at Brantford Ladies' College, 1883-5, and Woodstock Baptist College during the past year. He will go to Chicago

as the representative of the Canadian Society of musicians to the M. T. N. A. meeting in July.

For a young man, who is not a travelling virtuoso, he has had a brilliant career, and is one of those energetic and pushing men whom we need in Canada. Hamilton should feel proud to possess him, and make every effort to retain him, but, to change a proverb regarding Rome, "in Canada all musical roads lead to Toronto."

THE MUSICAL USES OF POETRY.

THE association of music and words, involving many so-called "vain repetitions" of the verbal

text, is a subject but little understood by the outside world. As a matter of fact the subordination of the poetry to the utterances of the composer is a necessity of the situation. The sentiment of the words serves to concentrate the thoughts of the composer, and afford him food for inspiration. He does not seek to illustrate the subject matter of the verse in detail, but gives expression to the emotions aroused by a mental digest of the poet's ideas.

That the musician appeals more powerfully to the minds of his auditors than his collaborateur is proved by reference to those songs which have achieved conspicuous success. In the majority of instances their popularity is certainly not due to the excellence of the poetry—indeed, as a general rule the maudlin sentimentality that does duty for poetic thought and feeling would never be tolerated for its own sake. Its subject, generally love in one of its numerous phases, either hopeful, despondent or exultant, serves, however, to arouse the emotional instinct of the composer, who in his embodiment of the theme, develops it without reference to the quality of the verses. He really uses the words simply as a means of articulation, and as distinct enunciation is not a predominant characteristic of singers in general, poetic weakness is not always apparent in their performance of the songs in question.

As before stated, the constant reiteration of words,



considered without reference to the differing characteristics of poetry and music, seems objectionable, tending to destroy the sense of the verbal sentences. Nevertheless, properly understood, the practice is in accordance with sound musical philosophy. The words for the moment are certainly rendered subservient to the musical phrases, but in the process their meaning is emphatically realized in a manner that intensifies and realizes their significance. Their emotional depth is sounded by an art that is aptly termed the language of feeling.

As a case in point, the "Hallelujah Chorus," of *Harold* may be cited. Here, at first sight the almost endless repetition of the word "Hallelujah" appears to be preposterous. But, rightly considered, the composer is developing musically the theme suggested by the words "Praise to Jehovah." The word "Hallelujah" simply serves as a means of articulation.

A similar explanation holds good in the case of all composers worthy of the name. Wagner's theory, it is true, is diametrically opposed to this view of the case, as he holds that music must in all instances be held subordinate to the poetry to which it is wedded. If Bach, Handel and others of his great predecessors had held the same opinion, the world would not have possessed those choral masterpieces, that are the imperishable monuments of the noblest form of musical art.—*Musical Herald*.

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

No. 3—HOLY TRINITY CHURCH, TORONTO.

THE ORGAN.

HOLY Trinity is one of the four churches in this city possessing organs with three manuals. The organ was built by Messrs. E. Lye & Sons, Toronto, and is decidedly a credit to that firm.

The following is the specification:—

Compass of Manuals, CC to A, 58 notes. Compass of Pedals, CCC to F, 33 notes.

GREAT ORGAN.			
1 Double open diapason	Metal	58 notes	16 foot.
2 Open diapason	"	58 "	8 "
3 Violin diapason	"	58 "	8 "
4 Claribel	Wood	58 "	8 "
5 Harmonic flute	Metal	58 "	4 "
6 Principal	"	58 "	4 "
7 Twelfth	"	58 "	2 1/2 "
8 Fifteenth	"	58 "	2 "
9 Mixtures 17, 19, 22	"	174 "	"
10 Trumpet	"	58 "	8 "
SWELL ORGAN.			
11 Bourdon	Wood	58 notes	16 foot.
12 Open diapason	Metal	58 "	8 "
13 Viol diapason	"	58 "	8 "
14 Viol di Gamba	"	58 "	8 "
15 Stopped diapason	Wood	58 "	8 "
16 Principal	Metal	58 "	4 "
17 Flute	Wood	58 "	4 "
18 Piccolo	"	58 "	2 "
19 Oboe	Metal	58 "	8 "
CHOIR ORGAN.			
20 Open diapason	Metal	58 notes	8 foot.
21 Stopped diapason	Wood	58 "	8 "
22 Keraulophon	Metal	58 "	8 "
23 Claribel	Wood	46 "	8 "
24 Flute	"	58 "	4 "
25 Principal	Metal	58 "	4 "
25 Crenona	"	46 "	8 "
PEDAL ORGAN.			
27 Double open diapason	Wood	33 notes	16 foot.
28 Bourdon	"	30 "	16 "
MECHANICAL REGISTERS.			
29. Swell to Great. 30. Great to Pedal. 31. Swell to Pedal. 32. Swell to Choir. 33. Choir to Great. 34. Choir to Pedal.			
Tremolo Pedal to Swell Organ. 2 Combination Pedals to Great Organ.			

Two Bellows blown by one of Berry's Hydraulic Engines.

The organ is enclosed in a very handsome case, and is of artistic design, finished throughout, also, in first-class style. Its placing in the church is a point on which many Anglican churches might wisely model. Though practically in the chancel, it is not bricked in in the absurd style which seems to be so pleasing to the majority of church architects, and consequently the tone of the instrument is heard always to the best advantage.

THE ORGANIST.

Mr. A. R. Blackburn is a Torontonian, and is one of our well-known musicians. He is also connected with Messrs. A. & S. Nordheimer, the great musical house on King Street, having the organ and piano department in his charge.

Sticking closely to his business and church work, he has not much time to devote to outside musical matters, and is therefore not heard from in the way of concerts, &c., as frequently as we would desire, but the concerts given in the past under his direction have always been of the highest merit, from an artistic standpoint. He had the advantage of an extended course of musical study, practical and theoretic, with his father, the late R. Blackburn, who for twenty-five years held a prominent position as organist and teacher of music in the city. Of his own knowledge as an organist, the specifications above given will form a good basis of judgment, as they were drawn by himself, and as every musician knows, there is no more severe test than the designing or fixing of the stops for an organ, and we have no hesitation in saying that Mr. Blackburn deserves the greatest credit for the judicious combinations exhibited by the specifications referred to.

THE CHOIR.

The church has a male choir, surpliced, the following being the names of the members:—

TREBLES—Masters H. Emery, J. Long, T. Lean, A. Perryman, A. Krieger, P. Boswell, S. Walker, J. Hagen, A. Kamm, W. Kamm, S. Sunter, A. Randall, P. Randall, C. Randall, E. Barker, W. Peirce, W. Henry, H. Lean.

ALTO—Masters F. Hewitt, W. Hewitt, H. Littleton, C. Kamm, L. Boswell, and Mr. Steet.

TENOR—Messrs. E. W. Davis, J. J. Densen, C. E. Rudge, A. E. Hughes, J. F. Rogers, E. Thornhill, J. C. Trotter, E. Tugwell.

BASS—Messrs. J. H. Jose, A. Browning, A. Blackburn, R. F. Argles, H. Arnold, F. C. Broomhall, F. W. Fores, L. Harford, E. H. Hockley, N. R. Jose, H. Linall, C. A. Hunter, G. C. Parker, J. Smith, F. Wilson, G. W. Saunders, W. H. Saunders, W. J. Randall.

In the choir-vestry a code of rules is placed, to which the name of each member is attached. These rules govern the admittance, attendance and conduct of choristers, and while they are somewhat "military" in character, are, nevertheless, found decidedly serviceable as conducting to good discipline.

Each member, when admitted, is allotted a number, and he finds his books, surplice, cassock, apartment in music cupboard, and even the hook in vestry on which he can hang his hat and coat, numbered to correspond, and thus all confusion is happily avoided.

THE REPERTOIRE.

T. Deum—Young, Hopkins, Smart, Woodward, Dykes, Smith, Arnold. Communion Service—Calkin, Blackburn, Tours. *Evening Service*—Tours,

Tozer, etc. *Anthems*—"Come, Holy Ghost," Attwood; "Hosanna in the highest," Stainer; "In Jewry is God known," Clarke; "Incline Thine ear," Himmel; "I will arise," Creighton; "I will lift up mine eyes," Clarke; "Let us now go even unto Bethlehem," Hopkins; "If we believe that Jesus died," Bennett; "O! have mercy," Leslie; "Arise, shine, for thy light is come," Elvey; "Sleepers, wake!" Mendelssohn; "Harvestide," Barnby; "O! be Joyful," Haydn; "Hallelujah Chorus," Handel; "Nazareth," Gounod; "The Heavens are telling," Haydn; "The Lord is Great," Best; "Like as the hart," Novello; "Thine, O Lord, is the Greatness," Kent; "Lord, for Thy tender mercies' sake," Farrent; "O, praise the Lord," Weldon; etc., etc.

LONG HAIRD MUSICIANS.

THE style certain of the profession adopt in their personal appearance reminds us of Orpheus C. Kerr's remarks, written twenty-seven years ago, anent literary gentlemen, but which apply equally well to some of the musicians of to-day. We give them in full:—

"Thenceforth I wore negligent linen; frequently rested my head upon the forefinger of my right hand, with a lofty and abstracted air; assumed an expression of settled and mysterious gloom when at church, and suffered my hair to grow long and uncombed.

"Speaking of the masculine literary habit of wearing the hair in this way, I find myself impressed with a profound metaphysical idea. You have probably noticed that writers following this fashion frequently scratch their heads when inspiration plays the laggard. It is also true that wearers of long and uncombed hair who are *not* writers will scratch their heads in the same way occasionally, the action being the same in both cases—can it be that physiological inspection would develop an affinity between the natural causes thereof?"

TRINITY UNIVERSITY.

EXAMINATIONS FOR DEGREE OF BACHELOR OF MUSIC.

These examinations took place last Easter, but owing to the papers having to go to the Examiners in England, the result was not known till the end of last month. We give below a list of the successful candidates:—

Final Examination.—First class—(a) Mrs. M. E. Bigelow, Toronto.

Second Examination.—First class—(a) C. L. M. Harris, Hamilton; (a) Miss Minnie Patterson, Oakville. Second class—(a) G. A. Depew, Toronto; (a) Miss Emma Doty, Oakville.

First Examination.—First class—(c) H. W. Reyner, Kingston; (a) Thomas Singleton, Port Hope. Second class—(a) Miss M. A. Callaghan, Brantford; (b) Miss R. Preston, Port Hope; (c) Miss Jessie Mackenzie, Stratford; (a) Miss H. M. Moore, Caledonia. Third class—(d) Miss L. MacMullen, Toronto; (a) Miss S. A. Dallas, Toronto; (a) H. A. Deike, Guelph; (a) Miss E. Jares, Toronto; (b) Miss A. E. Mulligan, Port Hope; (a) Miss W. McGee, Oshawa.

- (a) Pupils of Mr. Arthur E. Fisher, Mus. Bac., Toronto.
- (b) " " Mr. Thomas Singleton, Port Hope.
- (c) " " Rev. W. Roberts, Mus. Bac., Amherst Island.
- (d) " " Mrs. M. E. Bigelow, Toronto.

Mr. Albert L. Ebbels, the Secretary of the Torrington Orchestra and Assistant-Secretary of the Toronto Philharmonic Society, has severed his connection with Messrs. Casswell & Co. the Law Publishers, and is now with Messrs. Mason & Risch, the Piano Manufacturers, 32 King St. West.

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

TORONTO, JUNE 15th, 1888.

MUSICAL PROGRESS.

IN looking back upon the season which the advent of the warm weather has finally closed, we feel that there is much on which those who have at heart the cause of music in the Queen City may congratulate themselves. We have had a brilliant season, and in many respects marked evidences of true progress have been given.

Not the least of those evidences is found in the establishment, on a permanent basis, of a good local orchestra. Toronto, in common with other growing cities, has suffered from the various disadvantages that attend the transient stage,—the state which a city passing from nonage, into the full vigor of mature and ripe majority, must of necessity experience. In that phase of the history of any city it is always found that while the population is not large enough or wealthy enough to support good local organizations for the musical edification and entertainment of the citizens, it is still too large to forego altogether the better class of music, and hence attempts are made, from time to time, to supply the half-expressed demand in various ways. One of the most common is the importation for a musical "season" of anything from one to three evenings, say, of some drawing attraction from larger and older cities, and thus enthusiasts are enabled, by going as a rule pretty deeply into their pockets, to enjoy once in a way, excellent music. The plan, however, has its disadvantages. The opportunities afforded are not of such frequent occurrence as to be of much benefit to the student, and the expense involved is often a serious drawback. We hail, then, with the brightest anticipations, the establishment of a good local orchestra in our midst, for in a city which looks to become musically a central point, the possession of a competent orchestra is of the first importance. It is, if we may be permitted the simile, the backbone, if, indeed, it is not the whole skeleton, upon which is gradually formed a sound musical body. It attracts instrumentalists of more or less merit, it brings together the developed musical talent, and helps to call forth such talent as is

Wedding March.

DUET FOR PIANOFORTE.

SECONDO.

Tempo di marcia.

Composed and arranged by Geo. W. Strathy, Mus. Doc.

INTRO.

f

v

MARCH.
Maestoso

Sves throughout

x

x

x

Wedding March.

DUET FOR PIANOFORTE.

PRIMO.

Tempo di marcia.

Composed and arranged by Geo. W. Strathy, Mus. Doc.

INTRO.

MARCH.
Maestoso

WEDDING MARCH.—SECONDO.

D.C. 1st part without repeat, then Trio

I. II.

TRIO.

mf

WEDDING MARCH—PRIMO.

Dal Segno senza rep. al Trio.

WEDDING MARCH.—SECONDO.

I. II. *Marsia D.C.*
senza rep. al Coda.

Coda.

WEDDING MARCH—PRIMO.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system of musical notation consists of two staves. It is divided into two parts: I. and II. Above the first ending (I.), the text "I." is written. Above the second ending (II.), the text "II." is written. To the right of the second ending, the text "Marsia D.C. senza rep. al Coda." is written. The notation includes repeat signs and a double bar line at the end of each ending.

The third system of musical notation consists of two staves. It begins with the word "Coda." written above the first staff. The notation is more complex, featuring sixteenth-note patterns and slurs. The key signature remains one sharp (F#) and the time signature is common time (C).

The fourth system of musical notation consists of two staves. It continues the melodic and harmonic development from the previous system, with intricate sixteenth-note passages in both staves.

The fifth system of musical notation consists of two staves. It features a dense texture of sixteenth notes and rests, with various articulation marks like accents and slurs.

The sixth system of musical notation consists of two staves. It concludes the piece with a final cadence. The notation includes a double bar line and a repeat sign at the end of the first staff. The key signature is one sharp (F#) and the time signature is common time (C).

possessed but as yet undeveloped. It binds together by a common bond elements oftentimes anything but mutually attractive, and renders possible other musical undertakings, which, without a local orchestra, would not be broached. In these and a hundred other ways, a good orchestra aids in musical development, and therefore those who have at heart the success of music in Toronto should see to it that the effort, which met with such encouraging success during the past season, shall, in the season of 1888-9, be attended by still greater interest and encouragement.

And thus we come to look forward, and in so doing, we note that the otherwise bright prospect is still clouded by the absence of that other essential to rapid musical development, a central, spacious, and properly appointed music hall. Surely Toronto, with its perennial boom, large wealth and artistic and enterprising populace, has reached that stage when a good music hall can be safely projected as a paying speculation. Let some of our capitalists wake up, and improve the opportunity now offered, and we are sure they will have no cause to regret the investment of their funds in so worthy an undertaking. Given a fine music hall, with a first-class organ and other appointments in keeping, a good orchestra, and united effort, and with the energy and talent to be found among Toronto musicians we shall soon be leading the continent as regards the art universal,—just as we already lead in so many other respects.

HOME AND FOREIGN NOTES.

CANADIAN.

TORONTO.

TORONTO CHORAL SOCIETY.

Mr. Edward Fisher, the Conductor, having announced his intention of retiring (in order to devote his whole time to the interests of the Conservatory), the Society very appropriately determined to tender him a benefit, and the concert which took place on the 29th ult., proved a most unqualified success; the interest shown and the large audience present, cannot have been otherwise than gratifying to Mr. Fisher.

The programme, as we have already had occasion to mention, consisted principally of choruses selected from the numerous standard works produced in the past by the Society, under the baton of Mr. Fisher. We may note "O great is the depth" (*St. Paul*) and "Wreath ye the steps" (*Paradise and the Peri*), as praiseworthy efforts of the chorus, which sang with its usual good tone, sound intonation, and clear and intelligent phrasing.

Mr. Torrington, of the Philharmonic Society, and Mr. Haslam of the Vocal Society, having been requested to conduct choruses, were present upon the platform, and during the evening conducted with their usual care and ability, two notable choruses, (Mr. Torrington, "The heavens are telling," Mr. Haslam, "Fixed in his everlasting seat,") which added not a little to the enjoyment of the evening.

We must not overlook Sig. d'Auria, of the Conservatory, who conducted two orchestral selections from his own pen, of which the "Gavotte" seemed best to please the audience. More strings in the orchestra, especially of the higher groups, would, doubtless, have shewed his powers of orchestration to better advantage.

Of the soloists first comes Mr. Blight, whose rendering of "Why do the nations" under Mr. Torrington's direction, was, as it always is, a musical treat.

The leading soprano soloists were somewhat unfortunate in their selections. Mme. d'Auria, in the "Inflammatum" (*Stabat Mater*), having scarcely sufficient volume. This solo, by the way, was attempted by Maconda at the Gilmore concert No. 1, under precisely similar disadvantages. It is only suited to singers with powerful voices, and sufficient judgment to keep enough power in reserve for the necessary climax.

Miss Marion Buntun displayed commendable "confidence" in attempting the *Chant de Bataille* of Patti, Nilsson and other great dramatic sopranos, but the result hardly commended her judgment. The "Jewel Song," in other words, was hardly a pronounced success, from a musical standpoint.

Miss Hilary sang the solo "Great Dagon" (*Samson*) with care and taste.

Owing to a sore lip, Mr. Clarke was unable to perform, and consequently Handel's magnificent soprano solo, with the noble trumpet obbligato, "Let the bright seraphim" was unavoidably omitted, greatly to the disappointment of the audience.

The orchestra numbered thirty-one performers, and, taking into account the numerical weakness of the violins, acquitted itself on the whole, fairly well, though a little more smoothness and attention to intonation in the lower department of the brass would have decidedly enhanced the general effect. Toronto orchestras are at present all lacking in ensemble practice, but we trust this objectionable feature will very shortly disappear, as the establishment of a permanent local orchestra now affords local musicians opportunity to study together.

GILMORE-PHILHARMONIC CONCERTS.

The three concerts given on the 4th and 5th inst., by Gilmore's celebrated band, were, both musically and financially, a pronounced success. The playing of the band was uniformly excellent, and the specialties first-class. The programmes were well chosen, the arrangements perfect, and the "Gilmore Festival" will doubtless be a pleasant reminiscence for months to come. The first concert opened with the overture to *Tannhäuser*, which elicited as an encore the *Tell* finale, taken at a tempo which surprised everyone, and took the audience by storm. The Horn Quartet, "Come where my Love," was charming, and the encore, "Soldier's Farewell," equally well played and appreciated. Then followed a Romanza by the Band, "Love's first heart throbs," a fine example of orthodox band-music. Next, the fine chorus of the Philharmonic Society, under Mr. Torrington's direction, sang the celebrated "Pilgrim's Chorus" from *Lombardi*, accompanied by the band, and the singers being on their mettle, the combined effect was really superb. Rubinstein's *Valse Caprice* was the next item, the inevitable encore being the *Boulinger March*, very well played, but, from a musical standpoint, twaddle. The selection that earned Mme. Tanner's encore was from David's *Pearl of Brazil*, "Thou brilliant Bird," Mr. Fred Lax playing the flute obligato in a style almost equal to Arlidge. She responded with "Comin' thro' the rye," which was charmingly sung, but lacked the innocent mischief and genuine Scotch accent which we Torontonians are fortunate in enjoying when Mrs. Corlett-Thompson favors us with the same song. An arrangement of Liszt's *Rhapsodie Hongroise*, No. 2, again set the audience wildly applauding the excellent playing of the band, Col. Gilmore responding with a comical selection entitled "Echoes from the South," the characteristic "fakes" (sand-paper solos, etc.) putting the audience into roars of laughter. Then followed the finest solo number of the evening, "Il Balen," sung with exquisite taste by Tagliapietra, who proved himself one of the best baritones yet heard in Toronto. His chief perfection is his delicate and artistic expression. He evidently has a soul to appreciate, and genius to give expression to the finest and most subtle musical ideas. Gifted with a voice full, noble and resonant, possessing the true Italian method, and a captivating stage presence, he is a singer who need fear comparison with none. In response to the vociferous recall evoked by his first number he gave "The Heart bowed down" faultlessly. Following came the "Inflammatum" (Rossini's *Stabat Mater*), with Signorina Carlotta Maconda as soloist. The chorus was most impressive, but the soloist was very much over-weighted, her voice not being of sufficient volume

to stand out against the enormous mass of tone given forth by the chorus and band. The tenors came out with vim in the closing passages. Liberati then played a cornet solo composed by himself, entitled "Remembrance of Switzerland." If the composition is truthful, Liberati's experiences in Switzerland must have been very monotonous and depressing. He is a good cornet player, however, though one of the most awkward and ungraceful we have yet seen. He has one strong point,—his piano effects; but taken as a whole, he will not stand comparison, as a cornet virtuoso, with Clarke, or of the Citizen's Band. It is a pleasure to watch Clarke play, and in execution and intonation he can discount Liberati, while in the matter of artistic feeling and intelligent expression there is no comparison. Liberati's solo, in short, was the only poor number on the programme. The Philharmonic Chorus sang "The Star-Spangled Banner" with excellent judgment and finish, the excellent rendering making the mediocre music sound even interesting. "The Star Spangled Banner" is scarcely worthy of a nation now so favorably known as a patron of the art of music. The audience might have had the courtesy to stand during the singing of this number, but the idea did not, apparently, occur to anyone.

The "Anvil Chorus" *Trovatore*, with the anvil accompaniment, was the next number, apparently delighting every one. It was sung with care and good attack, by the chorus, Gilmore's "see-saw" conducting adding the finishing touch. He evidently enjoyed the fun, with the other musicians in the audience, immensely. The performance closed with Julien's "Quadrille of All Nations," comprising Introduction and Russian Hymn; March, Battle Scene, and Marseillaise Hymn; Theme, with variations for Piccolo (Signor De Carlo), Oboe (Signor De Chiari), and Clarinet Corps in unison; Aria, with variations for Cornets, (Messrs. Liberati and Austin); ending with all the brass playing the melody in unison; Grand Finale, introducing several airs, including "The Harp that once through Tara's Halls," "Watch on the Rhine," etc., and concluding with "God Save the Queen," which was rendered by the full band, magnificently, the artillery accompaniment greatly adding to the inspiring effect. The Matinee and Evening Concert on the 5th inst., were attended by overflowing audiences, and on both occasions programmes equally as interesting as that of the first concert, and equally well rendered, were enjoyed. Want of space prevents our mentioning the numbers in detail, but we must give the band special credit for its excellent rendering of the "*Scuiramide*" overture, in which the clarinets shewed to great advantage, the "*Tannhäuser* March" (with the chorus) and of the light music, the variations on the "Carnival de Venice."

MR. H. M. FIELD'S RECITAL.

This talented pianist, who has been spending some time in Germany pursuing his studies, made his first appearance at the Pavilion on Wednesday evening, May 30th. His choice of date was unfortunate, being so near the close of one of the busiest seasons in musical circles. Had he selected an earlier date doubtless a large audience would have greeted him. Mr. Field was assisted by Miss Agnes Huntington, contralto; Mr. Arthur E. Fisher, accompanist. The following programme was presented:—

Bach—Prelude and Fugue, F. minor, No. 12; book 2.
 Beethoven—Sonata, E flat major; op. 31.
 Rossini—"Ah! Quel Giorno" *Scuiramide*, Miss Agnes Huntington.
 Chopin—Prelude, F sharp major; op. 28; No. 13. Etude, A flat major, op. 25. Ballade, A flat major, op. 47.
 Studley—Reminiscence, "Three Love Hours," Miss Agnes Huntington.
 Schumann—Warum, Aria, F sharp minor; Sonata.
 Schubert—Moment Musical, op. 91; No. 3.
 Franz—"Aus Meinen Grossen Schmerzen."
 Pense—"Mittels des Lieffchen."
 Schumann—"O. Sonnenschein," Miss Agnes Huntington.
 Liszt—Sonnette de Petrarca, No. 123. Valse Impromptu, A flat.
 Polonaise, No. 2, E. major.

Mr. Field is a fine executant, but lacks brilliancy. His tone is full and rich, and he seems to impress his individuality on his reading, which is often pathetic and full of sentiment. His numbers would have appeared in brighter contrast had he been oftener relieved by other instrumental solos.

Miss Huntington's songs were charmingly given, and in response to irrepressible ecstasies gave the "Slumber Song," by Rie, and Cowen's "Regret." This lady may always

count on an appreciative audience in Toronto. Mr. Arthur E. Fisher's accompaniments were as they should be, quiet, dignified embellishments.

Mr. Field, who is a Torontonion, has our best wishes, and we hope his success here will be commensurate with his ability.

PIANO RECITAL.

Mr. Wm. H. Sherwood, the eminent New York pianist, gave a recital at the Pavilion, on Thursday evening, the 14th assisted by Mdme. d'Auria, Miss Donnelly, Mons. Boucher, (violinist), Mr. J. L. O'Malley, and Sig. d'Auria (accompanist). Mr. Sherwood's selections comprised works of Beethoven, Bach, Chopin, Gounod, Grieg, Ferry, Liszt, and one of his own. The "Angels' Serenade" (Braga), with violin obbligato by Mons. Boucher, and "Una Voce Poco fa," (Rossini), were admirably sung by Mdme. d'Auria. A duet, "Ah! Dite Alla Giovine" (Verdi), was very acceptably rendered by Miss Donnelly and Mr. O'Malley. Mr. Sherwood proved himself as interesting as ever, and was enthusiastically received by a decidedly select and critical audience.

BROCKVILLE.

On Wednesday evening, May 29th, a very successful performance of Handel's oratorio, *Samson*, was given at the Opera House, under the direction of Mr. O. F. Telgmann. The soloists were Mr. Allan Turner (Samson), Mr. Willis Coates (Manoah), Mr. Frank Fulford (Harapha), Miss French (Dalila), Miss Koyle (Micah), Miss Smart (Israelitish woman), Miss Webb (Philistine woman). The local press says of the performance:—"The soloists took their parts well, but we do not think we are drawing any invidious comparisons when we say that Miss Smart, especially in the air, "Let the Bright Seraphim," which she had to repeat in response to a recall, and Miss Koyle, are specially deserving of notice. Nor do we think the chorus in general will complain if we mention Miss Wright and Miss Bell, who, we are informed, have been specially helpful at the rehearsals, and the two Misses Telgmann, from Kingston, who took part, were of material assistance to the local talent. The playing of the orchestra and Mrs. Allen's accompaniments were well nigh perfect, the overture and the dead march being in themselves well worth the admission fee. Just before the commencement of the third act Leybach's 5th Nocturne, arranged for the orchestra by Mr. O. F. Telgmann, was played. The choruses were, on the whole, well taken, particular mention might be made of "Awake the trumpet's lofty sound," in connection with which some very fine cornet work was done by Mr. R. Driscoll, and "To song and dance,"—while all were well done, these were particularly fine. Miss Smart's solo, "Let the Bright Seraphim," with cornet obligato by Mr. R. Driscoll, was one of the finest musical efforts ever heard in Brockville. Taken altogether, great credit is due to everyone, for all have worked hard to make the performance a success. That Brockville possesses a great deal of musical talent, both vocal and instrumental, was again made manifest last night, and that there is an enthusiasm among those who possess that talent is also evident.

PORT HOPE.

At the Port Hope Methodist Anniversary Service, the choir rendered some fine music under the direction of Mr. Singleton, who gave an organ recital on the evening following, of which we give the programme:—Roman March, (Wely); Chorus of Angels, (S. Clarke); Air and Chorus, "Inflammatu," (Rossini); Caprice, (Hitz); March of the Trojans, (Parker); Lieder ohne Worte, No. 16, (Mendelssohn).

The Port Hope Choral Society, under the direction of Mr. J. H. Ketcham, will conclude its course with a concert in the Opera House on the 19th June. Miss Anna Howden, always popular in Port Hope, has been engaged, and will come with freshly earned laurels from audiences before which she has appeared since last she was in this town. Miss Scrimgeour, Port Hope's favorite, will also take some of the solos. The chorus will be eighty voices strong, and the concert will be one of the best Port Hope has been favored with for a long time.

The Port Hope editor asks:—"Why cannot Port Hope support a band? This question is often asked but never satisfactorily answered. There is a good opening in this town for a band master or someone who will take interest enough to work up a good band from the abundance of material at hand."

PETERBORO.

The spacious auditorium of St. Paul's Church was well filled on the night of May 16th on the occasion of the "Service of Song," presented under the direction of Mr. Parker, organist and choirmaster. The chorus consisted of sixty voices, composed of the choir of St. Paul's and of representatives of every Protestant church choir in town and from Ashburnham, and the audience comprised numerous representatives from every congregation in town, without exception.

The male voices occupied the organ loft, while the pulpit platform directly in front was seated for the ladies. A handsome pyramid of flowers, flanked by bouquets of cut flowers, ornamented the space in front of the centre of the platform, facing the middle aisle. The programme was an ambitious one, consisting of selections from the classical composers. The work of the chorus was well done, showing what careful training it had been subjected to. The choruses given were, "The Heavens are Telling," from Haydn's *Creation*, which was well rendered, but not, perhaps, so smoothly as the subsequent ones. In the second choral selection, the anthem "O Praise God," (Whitfield), Mr. Baguley and Miss Cameron took the solos with excellent effect, and the rendering of the chorus was very smooth and effective. The chorus, "I Will Call," from Mozart's *Twelfth Mass*, was one of the best rendered of the evening, the antiphonal passages being especially effective, while the balance of the parts were well maintained, and the full chorus very impressive. The "Hallelujah" Chorus, from Handel's *Messiah* was a fitting finale. It was well sung. As to the organ solos, it is hardly necessary to point out here they emphasized the reputation already enjoyed by Mr. Parker, as a finished artist. He was particularly pleasing in the rendering of Spark's transcription of the hymn "Jerusalem the Golden," as well as in Batiste's "Offertoire in D Major." The solo part of the programme was well sustained. Miss Hall is a pleasing young singer of much promise. She sang very sweetly the sacred song, Pinsuti's "City of Rest." Miss Vair contributed, with excellent taste and shading, two solos, Cowen's "Come unto Me" and "O, for the Wings of a Dove," (Mendelssohn). Mrs. Sanderson appeared in Haydn's aria, "With Verdure Clad," and she acquitted herself with much credit. Mrs. Daly rendered with great taste and expression Cherubini's "Saviour of Sinners." Her voice is exceedingly sweet, in the upper register especially, and her clearness of enunciation is not one of the least features of her always pleasing singing. Mr. Baguley appeared in a recitative and aria from Haydn, and he did his work well, considering that the selection was not altogether suited to the capacity of his voice, his best efforts being in the higher scales. The programme concluded with the singing of the doxology, "God Save the Queen" having been sung by the chorus at the opening of the programme. The Service of Song was a most pleasing entertainment—it not only entertained but had an educating effect upon the public, who do not often have an opportunity of listening to a programme of a classical character, and Mr. Parker and the singers who so ably seconded this effort to cultivate a taste for a higher class of music, are worthy of commendation.

The new organ recently placed in St. Luke's Church, Ashburnham, built by Messrs. Jackson & Co., Peterboro, was formerly opened on Tuesday evening, May 22nd, by a recital by Mr. Parker and the organist, Mr. J. E. Jaques. The instrument has two manuals, seven stops on the Great, eight on the Swell, and thirty notes CCC to F Bourdon on the Pedal, with the usual couplers, and two composition pedals. The case is of walnut and ash of Gothic design, with decorated front pipes. Of the recital the *Examiner* says:—"Of the recital little need be said. Everyone knows Mr. Parker's capabilities as an organist, suffice it to say that in all the numbers he not only fully sustained his reputation, but added fresh laurels to his record. The programme comprised five organ solos, all classical music. The choruses, three in number, were

rendered by a large choir, comprising representatives from nearly all the choirs in town, with spirit and precision, the result of careful training and diligent practice. The "Kyrie," from the *Twelfth Mass* was their best effort. Vocal solos by Mrs. Daly and Messrs. Baguley and Davis, gave pleasing variety to the programme. Mr. J. E. Jaques played the accompaniments. Besides being a skilled musician, Mr. Jaques is winning credit for himself as a composer. The last chorus, composed by him specially for the occasion, was a beautiful little work that pleased everyone."

An excellent concert was given at the Opera House, on Wednesday, May 16th. The Peterboro *Examiner* says "It was entirely a musical one, vocal and instrumental." It is refreshing to pick up a programme that contains no lecturing, club-swinging, magic, ventriloquism, or other amusement padding. This, then, was a real legitimate concert, and speaking of the performers, the *Examiner* says:—"Miss O'Reilly has a voice of surpassing compass and power, over which she has perfect control. In the Shadow song particularly was this shown. Mons. De Seve can fairly claim, however, to have been the lion of the evening. His violin performance fell like a revelation on the audience. From the first touch of the bow a hush of silent admiration and wonder settled over all, to be succeeded at the conclusion of each number by rapturous applause and undeniable calls for an encore. He fairly carried the hearts of his listeners by storm, and in the second part received an ovation. His violin obbligato to two of Miss O'Reilly's solos were charming. Miss Tracey gave two piano solos that displayed brilliant execution and a thorough mastery of the instrument. Piano solos are as a rule slow at public entertainments, but in this instance the performances were gratifying exceptions. The share in the concert taken by our local talent was no mean one. The solos by Mrs. McIntyre and Mr. T. Dunn were heartily encored. Their duet, the concluding number, was beautifully sung. Prof. Doucet's orchestra opened each part by overtures rendered in their usual good style. Accompaniments were intelligently played by Miss Bertha O'Reilly and Mrs. T. Dunn. The concert as a whole was highly successful, and the visitors, particularly Mons. De Seve, left most favorable impressions behind them, that will redound to their credit and profit should they again visit Peterborough. The public are greatly indebted to the local promoters of the concert, whose energies and taste in procuring such an admirable entertainment for the music-loving people of Peterborough, is worthy of every commendation. The concert was a farewell one on the part of the visiting artists, who are en route to Europe to join the concert company of Madame Albani, the great Canadian prima donna, who has shown a wise as well as sentimental preference in selecting native talent for her leading support. On their farewell tour they are meeting with flattering receptions wherever they appear."

MR. FREDERICK ARCHER AT PORT HOPE AND PETERBORO.

About three hundred people assembled in the Methodist church Monday evening to hear Mr. Frederick Archer give an organ concert, assisted by Mrs. James McDougall, of Montreal, who was on the programme for two vocal numbers. The *Times* says:—"The audience, as could only be expected, was almost entirely made up of the music-loving of our citizens. Of the programme, the organ numbers were from the best masters and were of their best compositions. Mr. Archer came highly spoken of, and we would not say undeservedly. But we do not believe the enjoyment anticipated was realized by those who attended. We are not going to attempt to point out the reason. It might have been that the music was of too high a class to be appreciated by the uneducated tastes of the majority of even music-loving people; it might have been that the organ though a fairly good one, had not within it sufficient capacity for variety; it might have been that monotony crept in as a result of so long a programme of almost unbroken organ-playing or—and this may be nearer the truth, in the opinion of Mr. Archer—it might have been that *The Times* knows nothing about the matter. Mr. Archer is we doubt not a great artist, but last evening he did not charm as we expected. At the Toronto Musical Festival in 1886 he was much more successful, and to those who heard him at that gathering of

brilliant talent he remains an enjoyable recollection. The reason for that night's effect, as we said before, we cannot attempt to point out. Mrs. McDougall's numbers were enjoyed but the accompaniments were so very loud that it was difficult to form an estimate of her voice. What we heard of it made us wish that the organ might have allowed us to hear more. Should she again appear in Port Hope she will have an audience predisposed in her favor. We have not wanted to comment on Mr. Archer ill-naturedly but assuredly there was not, at the close of the evening, the feeling of satisfaction that we expected. At the same time whatever our opinions may be about the concert, there can be only one as to Mr. Singleton's enterprise and energy in procuring for a Port Hope audience the opportunity of hearing one so well-known as Mr. Archer." This is doubtless an honest report, and shows that *The Times* knows something of human nature and popular taste, even if it knows nothing of the divine art, which we are slow to believe. We have often seen in Toronto, under similar circumstances, some audiences betray unmistakable signs of weariness and impatience to get away, and yet when over gush over the performances as though enchanted.

At Peterboro, if the *Examiner's* report be faithful, the result of Mr. Archer's efforts was very different. It says:—"There was not a large attendance at the George street Methodist church on the 12th inst., to listen to the organ recital given by Mr. Frederick Archer, of Boston, the great English organist. But the audience made up in culture what it lacked in numbers, the elite of the musical citizens of the town being fully represented. And the programme rendered was in no sense a disappointment. The performer developed a marvellous ability in the mechanical manipulation of his instrument, and revealed, with the accompaniments of high taste and deep feeling, the infinite adaptability of the organ to the expression of musical sentiment and magnificent harmonies. The best test of the excellence of Mr. Archer's playing was the unwearied interest with which the critical audience followed a programme of ten classical numbers, unbroken, except by a short interval between the different selections. A *seriatim* criticism of the numbers is impracticable, but those which seemed to give the most pleasure were Haydn's "Clock Movement," Suppe's overture to *Poet and Peasant* and Rossini's overture to *William Tell*. At the conclusion of the last two the audience, though restrained by their surroundings from expressing approval in the usual way, broke into hearty applause. At the conclusion of the performance, expressions of pleasure were heard on every side, and the person is yet to be found who confesses to the slightest feeling of disappointment. Following is the programme rendered:—Part I.—Sonata in D. Minor, (Van Eyken); Clock Movement, (Haydn); Scherzo Symphonique, (Guilmant); (a) Gavotte, *Mignon*, (Thomas), (b) Funeral March of a Marionette, (Gounod); Overture, *Poet and Peasant*, (Suppe. Part II.—Fete Boheme, (Gounod); Larghetto, Concerto in C, (Beethoven); (a) Romance, (Guilmant); (b) Fugue in G Major, (J. L. Krebs); Aria, "Ombra Leggera," (Meyerbeer); Overture, "Guillaume Tell," (Rossini.)

STRATFORD.

The success which has attended the introduction of the Tonic Sol-fa system of music in the Public Schools has induced the Separate School Board to adopt it for the Separate Schools. The board, being unable to secure the services of Mr. Freeland, who is fully occupied in the Public Schools, appointed Mr. Niven, and they seem very much elated over the progress the children are making under his instruction.

The Public School children's concert is fixed for June 15th, and promises to be a red-letter day in the annals of public school education in Stratford. There will be over a thousand children in the grand chorus, 300 of whom are certificated pupils, and the harmony will be filled out by a strong adult chorus aided by an orchestra. The city board will issue invitations to all the town boards of the county, as well as the boards in adjacent counties, to attend the concert, and no doubt many of them will be represented on the occasion to witness the results of the Sol-fa system. A part of the programme will consist of modulator voluntaries, ear exercises and a sight test to illustrate the actual progress of the children.

NORTH-WEST TERRITORY.

Prof. George, of Chicago, and the estimable ladies who accompany him, have been delighting and benefitting some of the people in Medicine Hat with their musical convention. Their mode of teaching is simple, rapid and most thorough, and is highly appreciated by the members of the class. They gave us a very interesting concert on Monday night.

The Presbyterian Church choir, of Moose Jaw, assisted by Mr. and Mrs. Dixie Watson, of Regina, gave a very successful concert on the 9th ult. Over two hundred people attended, and all were delighted. Among the pieces deserving of especial notice was a quartet "Come where my love lies dreaming," (*Foster*.) by Mrs. Thompson, Mrs. Chalmers, Mr. Kitson and Mr. Varden, a glee by the choir, "The Belfry Tower," a duet by Mr. and Mrs. Watson, "We Wandered in Dreams," a piano solo by Miss Ross, a song by Mrs. Watson, "Should he Upbraid," song by Mr. Watson, song by Mr. Varden, "I fear no foe," and a quartet "Comrades in Arms," by Messrs. Hinton, Jones, Varden and Potter. Encores, as usual, were numerous, and kindly responded to. Mr. Varden, organist of the church, proved an excellent director.

The convention concluded on Monday, May 21st, by Prof. R. B. George and company, has not only given Regina a treat rarely experienced, but has left behind an excellent foundation for good solid musical progress. At the opening concert sufficient names were secured to form a class of thirty, the majority ignorant of the elements of music; and after a course of five days' lessons the convention had learned the principles of the art, could read readily by note, and could sing difficult anthems and choruses. The concert attracted a large crowd in the town hall, and it is needless to say all went away thoroughly appreciating an entertainment of rare excellence. Some half dozen pieces were sung by a chorus of thirty voices, and several solos, duets, trios, and quartets, in which local amateurs assisted the company, filled in the intervals. Encores were frequent during the evening. Now that the Professor and his estimable company have gone, there are few who do not wish he could have remained.—Regina Leader.

The concert at the Regina Barracks was well attended and thoroughly enjoyed. Simcoe Lee, a well-known old Canadian actor and elocutionist, who has been in northern Alberta for some time, was the promoter, and he was assisted by local amateurs. Readings from Shakespeare and other authors, by Mr. Lee, were well received. An original reading was also given. The programme was interspersed with songs by Mr. Dixie Watson—Mrs. Watson unfortunately being indisposed—Capt. Norman and Const. Thompson, and a flute solo by band master Farmer. The N. W. M. P. orchestra filled in the intervals in the programme, making a very successful evening's entertainment.

A meeting was recently called in Regina to organize a Musical Society, at which a resolution was passed electing Mr. J. Dawson president, and Mr. W. Burbank secretary. A committee was appointed to endeavor to secure the services of a musical director and organist.

GENERAL.

McCroscon's Hall, Penetanguishene, was well filled on the occasion of the Methodist Ladies' Aid Society. The programme was of more than usual interest, embracing many popular and standard numbers, which were admirably rendered and enthusiastically received. The executants were Miss Clark, Mrs. Clemens (of Berlin), Carrie and Maud Davidson, H. F. Osborne, Mr. Hill, Mrs. Hopkins (of Lindsay), Miss Mary Freeman. Mr. Caldwell (Waubausene), Mrs. Tremere, Mr. Davidson, assisted by the local choir under the direction of Miss Clark.

A Philharmonic Society has been successfully formed in Bowmanville from among the people that gave so successful a rendition of *Ruth*. The officers are composed of the following well-known gentlemen:—President, W. S. Russell; Vice-Presidents, Dr. McLaughlin, M.P.P., and E. R. Bounsall; Secretary, Miss Armour; Treasurer, W. R. Climie; Committee, C. King, Miss A. Magill, H. Knight, W. McCullough, J. Maitland, E. S. Meath, C. Murdoff.

THE BANDS

That our citizens are getting the worth of their money is fully assured by the following list of open air concerts, compiled by the Toronto *Globe*. The Bandmasters are—Governor-General's Body Guard Band, Sergt. T. Williams; Grenadier's Band, Mr. Waldron; Citizen's Band, Mr. J. Bayley. The performances so far have been very pleasing to the large number attending them.

DATE.	BAND.	PLACE.
June 19.....	Citizens.....	Denison sq.
" 19.....	Grenadiers.....	Ketchum Park.
" 20.....	Body Guards.....	St. Andrew's sq.
" 21.....	Grenadiers.....	Gardens.
" 22.....	Citizens.....	Queen's Park.
" 27.....	Body Guards.....	Queen's Park.
" 28.....	Grenadiers.....	Bellwoods Park.
" 29.....	Citizens.....	Gardens.
July 4.....	Body Guards.....	Gardens.
" 5.....	Grenadiers.....	Queen's Park.
" 10.....	Citizens.....	Ketchum Park.
" 11.....	Body Guards.....	Clarence sq.
" 12.....	Grenadiers.....	Gardens.
" 13.....	Citizens.....	Queen's Park.
" 19.....	Body Guards.....	Queen's Park.
" 19.....	Grenadiers.....	Denison sq.
" 20.....	Citizens.....	St. Andrew's sq.
" 25.....	Body Guards.....	Gardens.
" 26.....	Grenadiers.....	Queen's Park.
" 27.....	Citizens.....	Riverdale Park.
Aug 1.....	Body Guards.....	Ketchum Park.
" 2.....	Grenadiers.....	Gardens.
" 3.....	Citizens.....	Queen's Park.
" 7.....	Body Guards.....	Queen's Park.
" 8.....	Grenadiers.....	St. Andrew's sq.
" 10.....	Citizens.....	Gardens.
" 13.....	Body Guards.....	Gardens.
" 16.....	Grenadiers.....	Queen's Park.
" 17.....	Citizens.....	Clarence sq.
" 22.....	Body Guards.....	Denison sq.
" 23.....	Grenadiers.....	Gardens.
" 25.....	Citizens.....	Queen's Park.
" 28.....	Body Guards.....	Queen's Park.
" 30.....	Grenadiers.....	Riverdale Park.
" 31.....	Citizens.....	Gardens.
Sept. 3.....	Body Guards.....	Gardens.
" 6.....	Grenadiers.....	Queen's Park.
" 7.....	Citizens.....	Bellwoods Park.

Barrie, Walkerton, Prescott, Uxbridge are all in line on open-air free concerts.

Ballyduff Brass Band, Manvers Township, will picnic on the 26th inst., and present a choice programme, under the direction of Mr. C. Von Waterford.

The Dominion Organ & Piano Co.'s Band is making marked improvement under the direction of Mr. Waldron, (B. M. Grenadiers, Toronto).

The Bowmanville press says:—"Bands defeating our band at competitions this season will have a big job cut out for them."

Berlin will hold a Band Tournament on the 1st and 2nd of August.

The Walkerton Tournament is postponed from the 1st and 2nd to the 8th and 9th of August, in consequence of the dates clashing with Berlin. The general committee have issued their circular to the bands of Ontario, giving full particulars of the tournament. The prizes offered are a purse of \$600 for first class bands, divided as follows: 1st prize, \$300; 2nd, \$200; 3rd, \$100. Second class bands, 1st prize, \$150; 2nd, \$100; 3rd, \$50. Special class bands, comprising amateur bands of the county of Grey and Bruce excepting the bands of Walkerton, which are barred, 1st prize, \$100; 2nd, \$50; 3rd, \$25. The above prizes are most liberal, and should attract a sufficient number to ensure keen competition for the different prizes.

OUR GERMAN LETTER.

LEIPZIG, May 27th, 1888.

Musical correspondents will now, for a few months, be put to their wits end to know what to write about. No concerts—even the most enthusiastic frequenter of the opera prefers to walk out to the parks and woods to listen to a chorus of spring birds, with nightingales for soloists. A beautiful park lies round and about the Pleisse river, a river which seems to us Canadians less than a good-sized creek. Here

in the park we may hear each evening this great assembly of nature's vocalists. There from the river comes a small opposition chorus of lizards, which one feels inclined to open dynamite upon. If they were such respectable musicians as our frogs, one would leave nightingales and all to rush to the river edge and shout a real German bravo. But these small piping lizards are exasperating, especially when they are supplemented by the *insinuating* song of tens of thousands of mosquitoes. Alas! that I have to say the mosquito and the house fly dwell in Germany as well as in America.

But what am I to say about music in Leipzig? The Conservatory abends take place precisely at half-past five each Friday. The young gentleman students play, the young lady students play—they play very well. The Director nods, and wakes up just in time to clap his hands in approval, read aloud the next number on the programme, then relapse again into sweet slumber. At the conclusion of the evening all shake hands and compliment each other, and go home satisfied. However, there was one performance last week that I must notice, from the fact that the Director kept wide awake. The congregation of masters were not only awake, but gave hearty congratulations to the young cello player, Mr. Ernest Lackmund, (brother of Carl Lackmund, correspondent of the *American Musician*), a pupil of Schroeder, who is one of the best 'cellists in Germany. Mr. Lackmund played Suedsen's concerto hardly as a student, much more as an artist.

The bands play at the various gardens, and Mein Herr and Fraulien who are verlobt (engaged) sit at a little table sipping their beer and nibbling their cake, caressing each other with such abandon that the Englander and American simply stare and wonder. German conventionality forbidding a young lady from receiving calls, walking or having any companionship with the sterner sex, except at general receptions, yet permits this ostentatious display of lovers' tenderness in public places. Oh, dear! I'm afraid this is not musical news. Well, I will try again. Bands—yes, bands; and good bands; such as we never hear in Canada—we hear at these gardens; we hear everywhere. From my little study the other day I heard delicious music. Going to the window I saw congregated some thirty or forty musicians in the court of a building adjoining. I asked my German servant what it meant. She told me it was Major _____'s birthday, and the band of his regiment was serenading him. The arrangement of the programme was thusly:—A dirge-like thing I didn't know; interval, beer; Tannhauser march; interval, beer; Strauz waltz; interval, beer; and so on for about an hour and a half. I enjoyed it amazingly, as I had the delightful music without the beer.

Everybody is looking forward with pleasure to the summer holidays, especially the hard-working student—some to tramp in the Black Forest, some to the Hertz Mountains, some to a round trip through the continent, some to a visit to the British Isles, some to going home. Among the last I hear is our beloved pastor of the American church, the Reverend Mr. Workman, whom we shall all miss, in his church and out of it, more than can be told. He goes to take his Professor's Chair in Victoria University, in which position may he be given strength to do his work in the same earnest, unselfish and highly able manner he has performed every duty here.

G. L.

REVIEW

LESSONS IN MUSICAL HISTORY. By John C. Fillmore. Philadelphia: Theodore Presser, 1704 Chestnut St.

A little book that will prove instructive to students and interesting to musicians who may not have time to take up exhaustively the study of musical history, but nevertheless desire to acquire some knowledge of the events which have led to the present position of the divine art. On the whole impartial and commendably accurate, there is perhaps a slight teutonic bias, and undoubtedly a strong pro-Wagnerian feeling. However every man has a right to his opinions if he gives evidence that he has his reasons for holding them and is not merely factious. Whilst warning young students against a too hasty acceptance of all the views expressed as to harmony and musical form, we can commend the book as a good digest of the subject treated of.