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THE death of Jenny Lind has been the cause of universal regret,—probably no singer was more widely known or deservedly popular.

MR. PERCY V. GREENWOOD, the talented organist of All Saints, has published (Messrs. Ashdown) a very taking Idyll for the piano entitled "An Alpine Rose."

MESSRS. WARREN & SON, the well-known organ builders are at work upon several *Vocalions*, a new musical instrument destined to a large extent to replace the cabinet organ. We examined one with a single manual, capable of giving many effects hertofore obtained only from two manuals and a pedal clavier.

This number of the JOURNAL completes Volume I., and we respectfully ask those of our readers whose subscriptions expired now to renew at once; and would also take this opportunity to request those who have not already remitted their 1887 subscription, to do so without delay, as we do not wish to carry any outstanding items into 1888.

APROPOS of the Berlin tenor, Brussels claims to be the proud possessor of a new soprano, whom the Belgian critics do not hesitate to rank with Mme. Patti. She is known as Mme. Armstrong, and hails from the antipodes, being a countrywoman of the great sculler, Beach. Australia is evidently "booming." She began by sending out the champion cricketers, followed that up by securing the World's championship for sculling, and now apparently proposes to snatch the laurels from the "Queen of Song."

MR. TORRINGTON'S ORCHESTRA gave its first concert of the season on the 15th inst. A pleasant surprise awaited Toronto concert-goers in the personnel of the organization; the fair sex being unusually well represented. Mr. Torrington has worked hard with the material at his hand, and is to be congratulated on the success that has attended his efforts. Great care had been exercised in the selection of the numbers and all were well within the grasp of the large audience present. A more extended notice will appear in our next.

It is said that a Hungarian named Palik, has just made a successful *debut* in Berlin, under the stage name of Riccardo in the leading tenor role in "*Norma*." It is claimed that he sings the C sharp. He had formerly won some renown as a painter of animal life.

We are glad to welcome to our midst another violin virtuoso, in the person of Mr. August Andersen, of the Copenhagen Conservatory. He is affable and gentlemanly in manner, striking in appearance, a thorough musician, well up in theory and composition, and a performer on several instruments besides the violin. He is already fairly on the road to the success which he will surely attain in his new sphere. Toronto is becoming a known musical centre, and before long we shall have, doubtless, a musical reputation, as a city, equal to our reputation for Sabbath-keeping and sobriety. We may yet see Father Torrington lecturing in Boston, on Torrontonian methods of musical management. "Ah-Ah!"

MR. WAUGH LAUDER'S many friends will be glad to learn that he is making a very favorable impression in his new sphere of labor, the Boston Conservatory. At Steinert Hall on the 7th inst, he gave among other selections the following:—D minor Toccata and Fugue (Bach-Tausig), Beethoven's Absence and Return Sonata, and Rubenstein's closing transcription from Wagner's Walkyre. He made a profound impression upon the critical audience, and the American musical press has noted his performance very favorably, considering he hails from "Canada and the West" as the *American Art Journal* puts it. The *Musical Herald* says:—

"Mr. Lauder leaves an impression of great technique, equal to any demands of both romantic and classical schools. It is not strange that in a young artist possessed of such unusual technical powers this should be the first commanding impression. We know of older players who impress us now and then as carried away by their execution. But it needs no protracted scrutiny of Mr. Lauder's performance to detect everywhere those elements of insight and expression possessed only by the true artist. The brilliancy and *savoir faire* of his playing are already much controlled and tempered by true feeling, and are sure to be more and more so. We expect certainly to hear in his more mature efforts a steadiness and depth which will crown his work with a truly rare excellence."

We publish in another column a letter from Dr. Strathy, which will be read by all subjects of Her Gracious Majesty with keen appreciation. The Doctor is an acknowledged authority on matters musical, and we are glad to notice that he has handled the crying abuse in question with his accustomed ability. We trust musicians will take the hint, and that we have heard the last of slipshod "performances" of our grand National Anthem.

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The Annual Meeting of the Canadian Society of Musicians, which is to take place at London on the 27th, 28th and 29th inst., promises to be a marked success. There is every indication that the attendance will be large, and a number of matters of vital interest to the profession are to be brought up for discussion and action. The programme has been arranged by a committee of London musicians, and is expected to be interesting, instructive and enjoyable. The Committee on Qualifications have drawn out the plan for examinations, which will be submitted to the convention, and to which all wishing in future to join the society will have to submit themselves. This is intended to establish the society on a merit basis, and to make the fact of being a member a certificate and guarantee of a certain amount of knowledge, and will be a step in the direction of licensing the profession. Railway fares at rates of a fare and a third will be issued to all attending the convention. The secretary will supply certificates to those who apply to him at his address, 21 Carlton street, Toronto. One of the agents of the MUSICAL JOURNAL will be present at the convention to receive subscriptions, and will be happy to attend to any matters which members may desire to have ventilated in our columns.

THE UNIVERSITY OF TORONTO SONG BOOK.

We have received from Messrs. I. Suckling & Sons, the enterprising Canadian music publishers, a copy of the above work, their latest and most ambitious effort in the music publishing line.

We can deservedly compliment the Messrs. Suckling upon the handsome appearance of the volume. Past experience leads one to look for poor work in a collection of students' songs, but "The University of Toronto Song Book" is an exception to that rule, being a production in every way worthy of the grand old institution from which it takes its name.

Evidently no pains have been spared to make the work as nearly perfect as possible; well and handsomely bound in a cover of neat design, printed in the highest style of the art typographical, it is undoubtedly "a thing of beauty," and it rests only with the jolly undergrads and their well-tuned voices to complete the adage, and make it also "a joy for ever."

We must not forget to include in our congratulations the committee of compilation and management, whose ener-

getic and indefatigable chairman, Mr. J. E. Jones, while the work was in hand, was to be found early and late like a second Orpheus, braving the terrors of the printer's *hades*, an! who, more successful than his hapless prototype, has at length brought to light a Eurydice he may well be proud of. Only one who has wrestled with the elusive intricacies of reading music-proofs can appreciate the amount of labor performed by those members of the committee charged with that important branch of the work, and by such the few typographical errors will be charitably passed over.

Under the headings "National and Patriotic," "College Songs and Choruses," and "Miscellaneous," are to be found all the standard compositions usual in such a collection, with so many new songs and arrangements (many composed specially for, or appearing for the first time, in this work) that the book has an individuality which raises it far above any other collection of a similar class.

Among the Toronto musicians who have supplied music for the work we notice the names of F. H. Torrington, Arthur E. Fisher, J. Davenport Kerrison, Major Dixon, F. Sims, J. Edmund Jones, (chairman of the compilation Committee), and Theo. Martens, the editor.

In conclusion we may say that the work is entirely a production of Canadian heads and hands, being compiled, edited, set up, electrotyped, printed (on Canadian paper) and bound here in Toronto. Messrs. Timms, Moor & Co., printers, have more than sustained their reputation for careful work, for as a specimen of the "Art of arts," the book will stand comparison with any we have yet seen, not excepting the productions of even Novello, Ewer & Co.

"GOD SAVE THE QUEEN."

Doctor Strathy sends us for publication the following notes in regard to "God Save the Queen." First, its characteristics; second, how and when it should be performed; third, how it is generally performed.

1. Its characteristics. This grand national air, whether viewed in point of its simplicity, its noble dignity, its beautiful rhythmical symmetry, its capability of being harmonized with the simplest of harmonies, (viz., the tonic, dominant and sub-dominant of the key), or with the richest, or with the most subtle and scientific contrapuntal treatment, places it undoubtedly far above any other national melody, fine as some others are. For these reasons it has been claimed by many other countries, but that it is truly and thoroughly an English composition there is not a shadow of doubt.

2. How and when it should be performed. It should never be performed but with the impressiveness and dignity that its character entitles it to. I question very much the propriety of its being performed so frequently and on trivial occasions, and think it would be a greater compliment if only played when royalty or its representative was present, and then on the entrance of the same and not at the end of a performance, when people stand up to put on their wraps more than to show their loyalty. Its too frequent performance gives rise to the carelessness that I shall speak of later. Familiarity even in this case may breed contempt. Again, if the frequency of its rendering is to express our loyalty it is apt to throw a suspicion on it such as is conveyed by the individual who is always boasting of his honesty.

3. How is it, with few exceptions, generally performed? This is usually done in the most slovenly, incorrect and undignified manner, thus giving our rising generation a very false impression of this our grand national air. The accompanist at the end of a concert comes rushing on the stage as if he had forgotten his pocket-handkerchief or gloves, sits down at the piano and rattles it off at a rate more like an Irish jig than anything else, cuts the time of the dotted notes short, showing that he has not learned the simple elements of music correctly, has no ear for time, and giving intense pain and disgust to those who know better and certainly no feeling of loyalty under such circumstances. This picture is not overdrawn, as I speak from frequent actual experience. Should the same occur again in my hearing I promise the culprit he will receive the castigation he so richly deserves.

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed.

TORONTO, Nov.-Dec. 15th, 1887.

THE MUSICAL JOURNAL.

OWING to the great pressure of Christmas work we were reluctantly compelled to abandon the issue of our November number, but we trust our subscribers will admit that we have more than made up for that forced omission by the magnificent Double-Number which we have now the honor to lay before them.

Looking back over the past twelve months the publishers of the MUSICAL JOURNAL, while they recognize many faults, both of omission and commission, feel that on the whole the venture has been musically a success, and that they have a fair right to claim the patronage of both the professional and amateur musicians of the Dominion, in their endeavor to establish and build up a first-class musical monthly which shall be purely Canadian in its every department, and which, while keeping its readers fully informed of the musical happenings of the world at large, shall ever uphold as its first and great motto, the grand old rallying cry "Canada First!"

We are glad to be able to announce that we enter upon the coming year with increased facilities. For the benefit of our advertising patrons, travellers will be at once put upon the road, and a thorough canvass of the whole Dominion actively pushed. Greater attention is to be paid to the literary departments, and music for the piano and cabinet-organ is to be a prominent feature. In short, it is the fixed determination of the publishers to make the MUSICAL JOURNAL a credit to Canada and Canadians; indeed, it has already earned (we think) the deserved reputation of being the best-printed and neatest musical monthly published on the Continent, and we may honestly claim that it contains more *new music* than any other periodical of its class.

In closing we would again say that we have every confidence that our efforts to provide a live musical

journal, which shall meet the musical wants of our readers of every class, will be properly appreciated, and that both professional and amateur musicians will do what they can to aid us in our worthy undertaking.

COMPOSITION.

"WHAT should be the first and greatest object of a Composer?" With this searching question, a musician of many years' experience (himself a writer of no mean ability), startled us, the other day. No less startling was the answer he gave to the question he had propounded. "Beauty of sound," he said, "should be the composer's first and greatest aim; if, to that attained end, he can add the contrapuntal subtleties and masterly harmonic progressions which interest and delight the theorist, so much the better, but he should never lose sight of the fact that true music must sound beautiful."

Our friend had been condemning the use of imitation and double-counterpoint "for their own sakes," and concluded his remarks with the statement quoted above. On looking closely into his answer, however, we are forced to the conclusion that it is merely a repetition of the question in a more subtle and intangible form; for, what is "Beauty of Sound?" The forest in later Springtime, with its newly-budded leaves its bright patches of sunlight; its life and joy, reaching out after better things, and stretching out its hands, as it were, to grasp the sooner at coming Summer. Is it not beautiful? Aye, indeed! and with such beauty before the mind of Haydn, the genius of Haydn produced "With Verdure clad." But change the scene. Here have we the same forest in December, the wind howls through the sombre pines, that in the darkening distance toss aloft their arms like giants in agony. How the snowflakes swirl and eddy, how the straining timbers groan, while, amid the crash of the falling branches and uprooted trees, the storm-fiend urges his relentless way! Above, the moon, unmoved, in contemptuous calm, surveys, through the rifts in the flying clouds, the uproar below! Nature is in her fiercest moods; and all is strife and unrest. Still is she beautiful in her anger; and such beauty, also—the hand of genius, the hand of a Beethoven, a Wagner, has often faithfully portrayed; not, it is true, by senseless *realistic* imitation (we do not use the word in its technical sense) but by catching, as it were, the *spirit* of the storm, and binding it in fetters of sound. And so, did space admit, might it be shown that the beauty of nature is infinite in its variety and character, that the *pleasing* (in the sense of the soothing, quieting or calmly enjoyable), is not by any means the limit of the *beautiful*. What is true of nature is also true of art, for does not art, as has been aptly said, hold up the mirror to nature? Thus, then, we are forced to conclude that

a beautiful piece of music need not of necessity be of the pleasing, soothing or "ear-tickling" variety. If the truth were told, it would be found that the reason for the existence of so much trashy music, is to be found in the fact that so many composers write without feeling, i.e., without the motion of the spirit—without inspiration. Such writing is better defined by the expressive term "grinding." If composers would "grind" less and write only that which wells up spontaneously, from the innate feeling within the breast of every true tone-poet, music-printers would have far less to do, it is true, but what they would have to do would be infinitely more to the purpose.

What then should be the first and greatest object of a composer? In our opinion his chief, his highest aim (as indeed of any other artist) should be to be natural. The more nearly art approaches nature (not by Chinese imitativeness, but on the broad principles of true aesthetics) the more nearly does she approach perfection. Nature never violates pure tastes by unduly straining after effect. What design more impressive in its simplicity than the silver harvest moon in the grey starless sky. Supposing one of those fine August nights the man in the moon should, for the sake of effect, paint his habitation a brilliant vermillion! Handel managed to struggle through the *March in Saul* mainly relying on two flutes for his effects, and welcomed home the conquering Judas, practically with a couple of horns; but now-a-days young De Berloiz Von Wagner could not bury a butterfly without the assistance of six trombones and a *grand caisse*, while a triumphant march for a corporal's guard would require "all the resources the modern orchestra." This straining after effect which is so painfully apparent in nine out of ten of the productions of the writers of to-day is the curse of modern music. The baleful effect of this vain desire for display is evident everywhere, whether we view modern composition from a harmonic, contrapuntal or instrumental standpoint. Many composers, too, seem to think it beneath their dignity to write in such homely keys as C, F, G, or B \flat , though they do not scruple to pen page after page of the veriest twaddle in say E \flat minor, or F \sharp major. To attain a legitimate object, or from the necessities of vocal or instrumental compass, a composer may be excused for occasionally using remote keys, but if he desire his works to attain wide-spread popularity, he must for the most part be content with the keys that sufficed for Handel and his compeers. Write an orchestra into a key which closes all the strings and you rob it of twenty per cent. of its brilliancy. For a subdued effect F is enough to tell, and A \sharp should answer all practical purposes. Compare "And there were Shepherds" and "And suddenly there were with the Angel." The passage cited, if it stood alone, would prove its author a thorough master of orchestration, as Angelo's faultless circle was a sufficient shibboleth of ability in another direction.

Let us have done with this everlasting wrenching after affect, let us above all things strive to attain to nature and truth. The conscientious composer who faithfully works on these lines and writes only when he feels that he really has something to say, must in

the long run succeed, for he will, if he have anything of true genius, grasp truth at length with a firm hand, and with nature as his goal and truth as his guide, made rapid progress on the road to fame. The old saying stands as firmly to-day as ever, "*Magnus est veritas et prevalebit.*"

KEEPING TIME.

HISTORY OF THE USE OF THE LEADER'S BATON.

THE first to introduce into England the modern practice of keeping time with a wand (or baton) appears to have been Pelham Humphrey, who brought the fashion from the Continent when, about 1667, he returned to England, as Pepys says, "full of form and confidence and vanity, and disparaging everything and everybody's skill but his own." That it was a custom flourishing to some extent abroad, as early at least as the middle of the seventeenth century, we may see from the ornamentation of a beautiful harpsichord, once the property of Handel, and now in South Kensington Museum.

The instrument was made in 1651, and on the sound board is painted a concert of monkeys, one of whom stands as conductor in the midst of his companions and beats time with a regular baton. The example of Humphrey does not seem to have gone for much, and we do not find the conductor's stick taking root in England as readily as in foreign parts. For many a long day the conductor sat at the harpsichord directing the general style of playing, and when harpsichords grew antiquated he was found at the piano-forte.

"It does not appear that he beat time continuously," says Sir George Grove, "or in any way influenced the band, or did more than put in a few chords now and then when the orchestra was going astray, which, when heard, must have had a very bad effect."

More important functions were discharged by the chief of the first violins, who got the name of leader—the concert master of the Germans; he indicated the length of the pauses and any alterations of movement by signs with his bow, and gave an occasional hint to unsteady players by tapping on his desk or stamping with his feet. It is impossible to say exactly when the custom of conducting from the piano came to an end and the reign of the baton began. Likely enough the two systems were carried on for a long time simultaneously. Spohr did something toward the abolition of the old method during his first visit to England in 1820.

The conductor's baton had never been used at a concert of the Philharmonic Society till in that year, after having overcome the opposition of some of the directors, Spohr introduced it at a performance of his *Symphony in D Minor*. "Henceforth," he says in his autobiography, "no one was ever again seen seated at the piano during the performance of symphonies and overtures." But old ways die hard. As late as 1835 we find a writer in the *Musical Library* speaking with evident disapprobation of "the introduction of the foreign system of conducting by some one with a baton, superseding the leader in his important duty." Composers might be expected to shine as conductors, but there are many examples to the contrary.—*Leisure Hour*.

ORGAN TECHNIQUE.

TWO things at least are indispensable for acquiring a good organ technique, namely, talent and application. In my teaching I have found that one other quality in the pupil proves of very great importance, that is common sense. This latter qualification is manifested particularly in the habits of practice. After careful observation I have come to the conclusion that fully one-third of the time spent in practice by the average student is utterly wasted. Not only is very little accomplished, but incorrect and fatal habits are frequently formed. If teachers would discipline their pupils in methods for best employing the time in practising they would be rewarded by far more satisfactory results. Pupils should be taught to practice not merely "slowly," but IN TIME and WITHOUT MISTAKES.

They should cultivate a calm and reposeful manner, yet at the same time an active mental perception, enabling them thereby to anticipate clearly, and prepare fully for every progression. This habit of looking ahead is of greatest importance to the organist, for without such schooling the performance is liable to be nervous, halting, incorrect and unfinished. Before commencing to study the organ a fair technical command of the pianoforte should have been accomplished. The practice of exercises for equalizing the strength of the fingers, for developing absolute independence of action, and for acquiring flexibility and facility in playing should form the basis of a good organ technique. The more systematic and thorough an apprenticeship has been served at the piano-forte, the more rapid and enjoyable is the progress at the organ. Exercises in the polyphonic style, commencing with two parts and gradually advancing into the deeper waters of three, four and more parts, are the only sure means for a sound and reliable technique. A foundation properly laid with this material is most enduring and most comprehensible in its scope.

The study of pedals should be taken up separately; that is, they should be considered at first independently from the manual. The same general principles of touch and action employed with the fingers are applicable to the feet. The characteristics of a good pedal as well as manual touch are promptness of attack, quietness and ease of action, and an elasticity of movement. As the manuals are played with flexible finger joints, so the pedals should be played with free ankles, thereby insuring ease and grace in the use of the toe and heel. All unnecessary movements of the body and head are to be studiously avoided. The player should take a central position on the organ bench, not too far away from the manuals to appear awkward, nor so near that he feels hampered. A correct position at the organ has very much to do with a successful manipulation of the keys, stops and pedals. Nothing can be more distressing than to see an organist hopping from one end of the bench to the other and struggling with the difficulties before him.

The art of organ building has within the past few years been brought to a wonderful degree of perfection, and it is yet rapidly advancing. In no particular has greater progress been made than in the mechanical direction of this art. The actions are lighter and our best organ builders are continually striving

to lessen the difficulties of organists by introducing more perfect mechanism and devices for facilitating his registration. The organist in turn should keep pace with the times, and aim to improve his technique. For acquiring mere manual and pedal dexterity I would recommend using the pedal piano. Much time can hereby be saved in unravelling the hard knots of many technical difficulties. There is no particular inspiration to be derived from playing a pedal piano, and the student is forced to "attend strictly to business" while practicing upon it. In fugue playing, etc., where an absolute independence of finger and foot is demanded, the pedal piano is extremely useful. Even in the six trio sonatas of Bach, where the parts frequently cross each other in their independent course, I found the pedal piano practicable by allowing the fingers to interlace without transposing either part. Great care and accuracy were, of course, extremely necessary, but this, it need not be said, is of paramount importance in all practice.

The desire of many would-be artists to accomplish great things without exercising the necessary mental effort, its forcibly expressed by the following quotation: "Learning without thought is labor lost, thought without learning is perilous," and one more excerpt from the same source is recommended for contemplation at this time, namely: "There is the love of knowing without the love of learning; the beclouding here leads to the dissipation of the mind." The truth of this is patent to teachers in their experience with pupils who are impatient to take up works for which they are in no way prepared, and if indulged to any great extent in this unwholesome desire, the result is a demoralization of the mind, and an utter lack of appreciation and respect for the "true and beautiful" in art. In his case there is no standard of excellence, and perfection is wholly unknown.

This may be considered by some as too severe a treatment of the subject, but the many deplorable examples of this blasé condition justify the accusation. If musical students would be contented to do *one thing* at a time, and do that thing well, they would raise for themselves a standard which would command respect, and which would lead to a mastery otherwise unattainable.—*American Art Journal*.

EXTEMPORE PLAYING.

THE art of extemporizing on a given theme is one that has but few exponents, and demands the possession of special faculties for its worthy development.

A thorough knowledge of the laws governing musical composition, fertility of invention, and a subtle power of analysis in order to gauge instantaneously the possibilities of a "subject," besides perfect self-command of resources and a facile technique, are some of the qualities necessary to insure success.

Although it is the privilege of a very limited number successfully to pass such an ordeal in public, it is desirable that the student should endeavor to improvise in private, as it is calculated to strengthen his individuality, impart freedom of style, and develop his inventive faculties. At first, the elaboration of a simple phrase should occupy the attention, strict regard being paid to modulation and rhythm, as the

two primary features demanding attention. Fugal and imitative treatment may be afterwards attempted.

It will also be found desirable to extemporise *mentally*, as this not only educates the faculties brought into play more thoroughly, but the plagiarism consequent on force of habit, which unconsciously causes the fingers to execute passages rendered familiar by technical practice, is thereby avoided, and the risk of similar mishaps when at the piano is considerably lessened.

Pianists, as a rule, limit their extempore performances to a brief prelude by way of preface to the composition they are about to play; but unfortunately, organists for some occult reason are, as a class, far less considerate, and their musical auditors frequently suffer in consequence. Masters of their craft, like Mendelssohn, the late Dr. Wesley, Henry Smart, and the present E. J. Hopkins (the last named being noted English organists, whose reputation is world-wide), are exceptional instances, their marvellous powers in the extempore treatment of themes, either previously selected or spontaneous creations, proving a revelation.

The typical amateur organist (and his parallel is often to be met with in professional ranks) is a veritable nuisance by reason of his unquenchable thirst for distinction as an *improvisatore*. He will persist in playing a series of chords—involving the use of consecutive fifths and octaves—that baffle comprehension (having no connection with each other), and their effect is enhanced by the fact that one listens in vain for the slightest indication of a rhythmical phrase or intelligible series of notes that could be construed into a semblance of melodic character by the most imaginative of listeners. The delinquent may perhaps be a pianist of fair ability; but, when he takes his seat at the organ, he becomes utterly demoralized, and all trace of musical instinct disappears as if by magic.

The "interlude" introduced between the verses of a hymn, often to the utter distortion of the literary sense of the whole, affords organists of this class abundant opportunity for the display of their exasperating "inventions" and they appear to enjoy the helplessness of the afflicted congregation who are unable to escape.

Extempore playing is a very dangerous weapon in the hands of the unskilled. It is an art that cannot be acquired except by those possessed of exceptional qualifications; and however, useful it may prove as an educational accessory in the privacy of the studio, as a general rule it is unwise to experiment in public.—*Musical Herald*.

GOUNOD'S NEW MASS "JEANNE D'ARC."

THE *London Musical World* gives some interesting particulars about Gounod's new Mass, "Jeanne D'Arc," which was performed at the cathedral in Rheims on some time since. It will be remembered that during his stay at the cathedral city, the composer, at the suggestion of the archbishop, an old schoolfellow of his, conceived the idea of writing an oratorio or sacred cantata in honor of the heroine of the place, Jeanne D'Arc, and that it was his original intention "to place his table at the foot of the grand altar on the very stone where the sublime

heroine stood." This intention confided to the sympathetic bosom of a *Le Figaro* interviewer was, however, ultimately given up, and calmer reflection further induced the master to change the form of his work from an oratorio to a mass, written in the strict style of Palestrina, and in accordance with the musical ritual as settled by the Council of Trent. That by that form a composer of Gounod's melodious and operatic tendencies would be considerably hampered is obvious to everybody, and it will be seen from the following sketch that considerable concessions to modern taste and to the author's own bent of genius have been made. The Mass proper consists of five movements; *Kyrie, Gloria, Sanctus, Benedictus*, and *Agnus Dei*, the usual *Credo* being omitted. These five pieces constitute the religious element of the work, and have of course, nothing to do with the special occasion. The Mass, however, is preceded by a march for eight trumpets and three trombones, meant to be illustrative of the entrance of Charles VII, Jeanne D'Arc, and the coronation procession into the sacred precinct. We next come to the choral piece, the words of which are taken from the apocryphal book Judith, that patriotic heroine evidently appearing to the composer a fit prototype of the liberatrix of France from the English yoke. In this piece we also meet with the "leit" motive of Jeanne D'Arc herself. "After this" Gounod says in the explanatory notes which he has added to this as to most of his later works, "the Mass begins and my individuality entirely disappears; I let faith, the church and the congregation speak for themselves." In the *Kyrie*, the *Gloria*, and the *Sanctus*, the master remains faithful to his purpose, simple choral phrases and a kind of psalmody in the solo parts being the order of the day. The *Benedictus*, however, takes the modern form of a quartet and chorus in C minor, with organ and harp accompaniment. The music written there for the offertory takes an even more pictorial form. It is a cantilena for the violin, again accompanied by organ and harp. The "programme" of this piece has been set forth by the composer in the following flowery language: "It is evening, and nature is at rest. Joan gazes dreamily into the distance, when suddenly she hears 'her voice' the voice which flows through her entire being and fills her with ecstasy. The *Angelus* suddenly resounds through the silent landscape on which the shades of dusk are falling. This motive played by the organ is interrupted for a time by the violin melody descending as it were from heaven. But soon the *Angelus* is heard again even more pure and more spiritual than before. Then the chords of the harp float around like the indefinable whisper of serenely quiescent nature."

Once more the individuality of the master disappears and after a long and solemn silence the *Agnus Dei* and the *Ita missa est* are again chanted in the archaic style of the sixteenth century.

Christine Nilsson, who is residing in Paris, at the Place Vendôme, is suffering from deafness, brought on by a severe cold contracted while out driving in Switzerland.

It is reported that Mme. Patti, who has contracted to sing under Mr. Abbey's management in South America, is to receive six thousand dollars for each representation, with one half the gross receipts over \$12,000 a night. Thirty performances are guaranteed.

Cheerily speeds our Boat along.

SONG AND CHORUS.

WORDS BY MRS. GEO. W. STRATHY.

MUSIC BY DR. GEO. W. STRATHY.

Allegretto.

The musical score is written in G major and 2/4 time. It consists of a piano introduction, a vocal line with two verses, and a piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The vocal line is in a soprano or alto range. The score includes dynamic markings such as *p*, *f*, and *p*, and tempo markings *rall* and *a tempo*.

p

1. Cheerily speeds our boat along, Cheerily sounds the
 2. Castaside care, leave on - ly mirth, Joy.. too sel - dom

boatman's song, Cheerily all our voi-ces ring, In chor - us as we gai - ly sing, Mirthful hearts and
 comes on earth, So cheerily on we chant our lay, We on - ly have to live each day. Blithe and gay sail

rall *a tempo*

joyous laugh, As the sweets of life we quaff, Sail-ing down its sparkling stream, and beauty is our
 ev - er on, Cease not mirth and silv - ry song, Long may life and beau-ty stay, To fill our hearts and

rall

CHEERILY SPEEDS OUR BOAT ALONG.

rall *a tempo*

on - ly theme. Sail - ing down its spark - ling stream, And beau - ty is our on - ly theme.
cheer our way. Long may life and beau - ty stay, To fill our hearts and cheer our way.

rall

CHORUS.
SOPRANO

f
Cheer - i - ly, cheer - i - ly, speeds our boat a - long... Yo ho!... Yo ho!... Yo ho! Yo ho!...

ALTO

f
Cheerily, cheerily, cheerily, cheerily speeds our boat along, Yo ho! Yo ho! Yo ho! Yo ho! Yo ho! Yo ho!..

TENOR (Sve lower)

f
Cheerily, cheerily, cheerily, cheerily speeds our boat along, Yo ho! Yo ho! Yo ho! Yo ho! Yo ho! Yo ho!..

BASS

f
Cheerily, cheerily, cheerily, cheerily speeds our boat along, Yo ho! Yo ho! Yo ho! Yo ho!..



U and I Waltz Song.

FOR SOPRANO.



F. SIMS.

Introduction. A piacere. *Poco rit.* *Tempo di Valse.*

VOICE. *mp* Ah - - a! Ah - - a! Ah - - - - a! *mf* Gai - - -

PIANO. *p* *Colla voce.*

ly are we danc - - ing, you and I,

light... and free, And our hearts are bound - ing with the mo - - tion so en-

tranc - - ing, while the mu-sic fills our souls with mel - - o - - dy.

"U AND I" WALTZ SONG.

The first system of music shows a vocal line with seven measures of rests, each marked with an 'x'. The piano accompaniment consists of a treble and bass clef with a melody in the treble and a supporting bass line.

Ah me! What rap - - - ture thrills us as... we

The second system continues the vocal line with the lyrics "Ah me! What rap - - - ture thrills us as... we". The piano accompaniment features a series of chords in the treble and a steady bass line.

gent - - ly move. Ah me! What rap - - - ture

The third system continues the vocal line with the lyrics "gent - - ly move. Ah me! What rap - - - ture". The piano accompaniment continues with chords and a bass line.

thrills us as we move..... Ah me! What

thrills us as we move..... Ah me! What

The fourth system concludes the vocal line with the lyrics "thrills us as we move..... Ah me! What". The piano accompaniment features a final chord in the treble and a sustained bass line.

"U AND I" WALTZ SONG.

rap - - - ture thrills.. us as..... we gent - - ly move!

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics: "rap - - - ture thrills.. us as..... we gent - - ly move!". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Rap - - - ture! What rap - - - ture thrills us in... the Dance we

The second system continues the vocal line and piano accompaniment. The lyrics are: "Rap - - - ture! What rap - - - ture thrills us in... the Dance we". The piano accompaniment features a more active right hand with some triplets and a steady bass line.

love..... Hark! the music sound - ing, Feel the pulses bound - ing,

The third system includes a dynamic marking of *f* (forte). The lyrics are: "love..... Hark! the music sound - ing, Feel the pulses bound - ing,". The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand.

Hark! the music sound - ing,

The fourth system continues the piano accompaniment with intricate sixteenth-note figures. The lyrics "Hark! the music sound - ing," are placed at the end of the system. The system concludes with a final cadence in the piano part.

"U AND I" WALTZ SONG.

Feel the pulses bound - ing, Gai - ly are we danc - ing, We are danc - ing mer - ri - ly.

Stayed by nor wish nor

sigh..... Quick - ly the mo - - ments fly.....

Come, then, dance we a - gain, Gai - ly we'll let them



"U AND I" WALTZ SONG.

die!..... Though with re-morse - - less fight,.....

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "die!....." followed by "Though with re-morse - - less fight,.....". The piano accompaniment includes a piano (*p*) dynamic marking.

fast speeds the wan - - ing night;..... mad - - - ly

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "fast speeds the wan - - ing night;....." followed by "mad - - - ly". The piano accompaniment includes a forte (*f*) dynamic marking.

D.C. AL FINE. ^

danc - ing in glee, mock we the dawn - - ing light!.....

The third system of music concludes the piece. It is marked "D.C. AL FINE." with a fermata symbol (^) above the final note. The vocal line lyrics are "danc - ing in glee, mock we the dawn - - ing light!.....". The piano accompaniment ends with a double bar line.



Hymn Tunes,

No. 1.

"Nearer my God to Thee."—(6,4,6,4,6,6,4).

ARTHUR E. FISHER.

A - men.

No. 2.

(7,6,7,6, double).

ARTHUR E. FISHER.

A - men.

Christmas Carol.

TRADITIONAL.

TRIO.

MUSIC BY ARTHUR E. FISHER.

r. A Child this day, this day is born, A Child of high re-

noun, Most wor - thy of a scep - tre, A scep - tre and a crown.

CHORUS.

Glad ti - dings to all men, Glad ti - dings sing we may, Be -

cause the King, the King of kings, Was born, was born on Christ - mas day.
born

2. These tidings shepherds heard
Whilst watching o'er their fold,
'Twas by an angel unto them
That night revealed and told.
Chorus—Glad tidings, etc.

3. Then was there with the angel
An host incontinent
Of heavenly bright soldiers,
All from the Highest sent.
Chorus.—Glad tidings, etc.

4. They praised the Lord our God,
And our celestial King,
"All glory be in Paradise,"
This heavenly host do sing.
Chorus.—Glad tidings, etc.

5. All glory be to God
That sitteth still on high,
With praises and with triumphs great,
And joyful melody.
Chorus.—Glad tidings, etc.

Carol for New Year's Day.

WORDS FROM THE ASHMOLEAN LIBRARY.

MUSIC BY ARTHUR E. FISHER.

TRIO. In Canone

1. The old year now a - way is fled, The New Year it is en - ter - ed, Then

let us now our sins downtread, And joy - ful - ly all ap - pear.

CHORUS.

Let's mer - ry be this hol - i - day, And let us run with sport . . . and play,

Leave . . sor - row, let's cast care a - way, God . . send you a hap - py New Year,

. And now with New Year's gift each friend
 Unto each other they do send ;
 God grant we may our lives amend,
 And that the truth may appear.

Chorus.—Let's merry be, etc.

3. And now let all the company
 In friendly manner all agree,
 For here we're welcome, all may see,
 Unto this jolly good cheer.

Chorus.—Let's merry be, etc.

"With Joy the Impatient Husbandman."

Air from Haydn's "Seasons."



Allegretto.

Arr. by ARTHUR E. FISHER.

The musical score is arranged in six systems, each with a treble and bass clef staff. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked *Allegretto*. The score includes various musical notations such as notes, rests, dynamics (*f*, *p*), and articulation marks. The piece begins with a treble clef staff and a bass clef staff. The first system shows the beginning of the piece with a treble clef staff and a bass clef staff. The second system continues the piece with a treble clef staff and a bass clef staff. The third system continues the piece with a treble clef staff and a bass clef staff. The fourth system continues the piece with a treble clef staff and a bass clef staff. The fifth system continues the piece with a treble clef staff and a bass clef staff. The sixth system continues the piece with a treble clef staff and a bass clef staff.

WITH JOY THE IMPATIENT HUSBANDMAN.

This musical score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. The notation includes slurs, ties, and various articulation marks. The overall style is characteristic of 19th-century piano music.

WITH JOY THE IMPATIENT HUSBANDMAN.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with various chords and intervals. The lower staff is in bass clef and features a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in the lower staff.

The second system of musical notation continues the piece with two staves. The upper staff shows a continuation of the melody with some chromatic movement. The lower staff maintains the rhythmic accompaniment. A dynamic marking of *p* is visible in the lower staff.

The third system of musical notation features two staves. The upper staff has a more active melody with some triplets. The lower staff continues the accompaniment with a dynamic marking of *p*.

The fourth system of musical notation is the final system on the page, consisting of two staves. The upper staff concludes the melody with a *pp* (pianissimo) dynamic marking. The lower staff features a dense accompaniment of sixteenth notes. The system ends with a double bar line.



SKETCHES OF THE LIVES OF THE GREAT COMPOSERS.

HAYDN.

FRANZ JOSEPH HAYDN was born at Rohrau, a small Austrian village, in 1732. He was the second child of Matthias and Maria Haydn. They were honest industrious people, who instilled into their children a love for work, method, cleanliness, and, above all, religion. Both were fond of music, and both sang; the father had a fair tenor voice, and accompanied himself on the harp though without knowing a note. The child Franz Joseph soon began to sing their simple songs, astonishing them by the correctness of his ear and the beauty of his voice.

A relation of his, Frankh, from Hainburg, hearing him sing on one occasion, and thinking that he saw in him the making of a good musician, persuaded the parents to commit their little son to his care. Frankh was an excellent teacher, very strict and eminently practical; but he treated the little Haydn with much severity. At the end of two years a decisive change took place in Haydn's life; in 1740, George Reutter the Chapel-master of St. Stephen's, Vienna, heard him sing, and pleased with his voice carried him off to Vienna, where he sang for about eight years, during which period he received lessons on the violin and harpsichord from Reutter, and, it is said, practised sixteen hours a day; his first lessons in composition were obtained, not from Reutter, but from Fux's *Gradus ad Parnassum* which he studied without the help of a master. When his voice broke, he was dismissed from St. Stephen's on the first pretext, and for some time he suffered a great deal of privation, and just managed to scrape together a scanty living by giving lessons on the harpsichord. A friend lent him 150 florins and a chorister of St. Michael's gave him shelter; he then applied himself to the study of composition, and made himself acquainted with the works of Emmanuel Bach, who became his model. Happening to make the acquaintance of Felix Kwiz, a favorite comic actor, he was asked to set a comic opera called the "Devil on two sticks" to music, which he did, and its production at the *Stadt Theater* was the means of bringing him to the notice of the public. At the house of a young lady to whom he was giving lessons, Haydn met Nicolo Porpora, a famous singing master of that day, who proposed that if Haydn would act as his accompanist during the singing lessons, and perform various menial offices for him, he would in turn give him instruction in composition; Haydn eagerly embraced this opportunity and profited by Porpora's lessons, which were often grudgingly doled out. Gradually he procured all the known theoretical works and mastered their contents. Haydn soon afterwards made the acquaintance of a wealthy proprietor and amateur named Karl von Fùrnberg, at whose house he had constant performances of string trios and quartets; here Haydn wrote his first quartet, and Fùrnberg was the first to direct Haydn's attention to a branch of composition in which alone he did enough to immortalize his name. His pecuniary condition now began to improve; he sang and played in several churches, and raised his terms for lessons from two florins a month to five. In 1759 he was appointed Musical

Director to the Bohemian Count Ferdinand who had a small well chosen orchestra; Fùrnberg had recommended him to the post, and it was thus again through him that Haydn entered upon the second most important part of his career; he wrote his first symphony for strings, two horns and two oboes. In 1760 he married Anna Maria Keller, the daughter of a wig maker, three years his senior; it was her younger sister with whom he fell in love, but she took the veil, and her father persuaded poor Haydn to marry the elder, who proved a regular Xantippe, and made her husband's life thoroughly miserable.

TO BE CONCLUDED.

WHITNEY MOCKRIDGE, TENOR.

THE following eulogy of an old Canadian boy is from the *American Art Journal* :—

Mr. Mockridge, was born at Port Stanley, Ontario, Canada, where his father was a clergyman of the Church of England. The family moved to Toronto when he was quite young, and he went to Trinity Church College School, Port Hope, to prepare for the ministry, as his parents had intended that he should enter the church. While at school he was the leading soprano of the boy choir, which was at the time considered the best one in Canada. He left school at the age of 17, and in the same year sang for the Toronto Philharmonic Society, under the leadership of Mr. F. H. Torrington, Mendelssohn's *Hymn of Praise* and in *Elijah* twice, and soon after, at the reception concert given to Princess Louise and the Marquis of Lorne, as the representative Canadian tenor.

During this time he was pursuing his musical studies with Mr. Torrington, to whom, as his first teacher, he attributes much of his success as an artist. He afterwards went to Chicago, where he sang with the Apollo Club, under the leadership of Mr. W. L. Tomlins. In 1882 he went to London to study with Mr. A. Randegger, and was engaged for the Carl Rosa English Co., for leading roles. He sang in London and through the Provinces with this company, and in 1884 returned to America through the advice of Mr. Theodore Thomas.

Mr. Mockridge has had offers from all the leading opera companies, but prefers to sing in oratorios and concerts. For two seasons he was the leading tenor at the Worcester, Mass., Festivals, and at the Petersburg, Va., Festivals. Were we to reproduce the newspapers' articles which we read in his scrap-book, we would offend his modesty, even the modesty of a tenor. "Treble recalls; ovations; the audience fairly rising at him; men stamping with their feet as if they were frantic, and the ladies bursting their gloves in applauding, etc., etc."

Such phraseology, bearing, as it does, the stamp of hyperbolic enthusiasm, is however relating only facts, and, in truth, with his soaring and exceptional voice, his intelligent phrasing, fine instinct of contrasts, and distinct enunciation, Mr. Mockridge is always sure to make a hit and to electrify his audience.

Young as he is, he has done the work of a veteran, and interpreted almost all the master-pieces of the old writers and of the modern romantic school. His de-

livery of oratorio recitatives and solos is marked with a profound religious feeling; and in works of a more secular character, without even losing his control and with no apparent exertion, he exhibits a fire and passion truly contagious.

Conscious as he is of his powers, and thankful for his great natural gifts, Mr. Mockridge best shows the genuineness of his artistic nature and ambition, by availing himself of all possible means of improvement and prosecuting his studies, between his numerous professional engagements, with the ardour of an enthusiast who is aware of the shortness of life and of the length of art. Mr. Clement Tetedoux, under whose tuition he is making wonderful progress both in voice and style, believes the brilliant young tenor destined to make not only a popular singer, which he eminently is to day, but a great artist.

He is engaged by Mme. Trebelli to go next Spring to London, and will probably in future pass the winter in New York and the rest of the year in England, where his remarkable tenor voice is just as much needed as it is here, and where his maturer talent is expected to turn to enthusiasm the excellent impression he made in London three years ago.

The task of the critic is doubly pleasant where he can in the same breath and with the same honesty testify, as in the case of Mr. Mockridge, to the excellence of the artist and to the private worth of the man.

HOME AND FOREIGN NOTES.

DOMINION.

TORONTO.

TORONTO PHILHARMONIC SOCIETY.

This Society has decided to postpone the production of the *Golden Legend*, and to give instead the *Messiah* for their first concert, on Tuesday, December 27. This change has been effected, by the pronounced desire of the public, to hear this standard work every year about Christmas, as in England, and we may look for it every season hereafter. The announcement of the change has given the society a magnificent chorus, from the ranks of the lovers of Handel's beautiful work who are, under Mr. Torrington's careful direction, rapidly coming into concert shape, and acquiring the fine finish for which his chorus is justly noted. The orchestra on this occasion will be stronger than usual both in numbers and ability in order to balance the increased chorus. The soloists will be Madame Guilia Volda, of New York, soprano; Miss Ryan, contralto; Mr. Wilbur Guun, of New York, tenor; Messrs. E. W. Schuch, F. W. Warrington, H. M. Blight, and A. E. Curran, basses; Mr. Herbert L. Clarke, cornet soloist. Great pressure having been brought to bear on the executive committee to make this season one of popular prices, so that the *Messiah* may be heard by all, they have decided to make the following alterations in their subscription rates:—The ten dollar subscriptions to remain as at present, three tickets for each of the two concerts, and first choice of seats in the order allotted by a ballot, and, a five dollar subscription for two tickets for each of two concerts, the seats to be allotted on a second ballot after the sittings of the ten dollar subscribers have all been located. The idea of grading the prices has been long talked of, but hitherto for various reasons, rejected. The committee, with their usual energy, are working enthusiastically, and a grand concert and full house may be counted on.

CONSERVATORY OF MUSIC.

The concert at the Pavilion Music Hall on the afternoon of Saturday the 12th ult., by the pupils of the Toronto Conservatory of Music was in every way noteworthy, as it

proved that both professors and pupils were at work in the right direction.

It was attended by a very large audience and one representative of Toronto's best elements of society. The ingredients of the programme were of a highly classical yet catholic diversity and were eminently calculated to indicate how far the pupils had profited by the instruction of their teachers and the growing light of their own experience. Following is the programme:—Piano solo, Polonaise, A major, Op. 40, No. 1, (Chopin) Mr. Donald Herald. Aria, "Ah! My Son," *Il Profeta*, (Meyerbeer) Miss Alice McGill. Piano solo, Il Monto Continuo, from Sonata Op. 24, (Weber) Miss Jennie Haight. Song, "Life" (Blumenthal) Mr. H. M. Fletcher. Piano Solo, Soirée de Vienne, No. 6, (Schubert-Liszt) Miss Broughall. Vocal Duet, "Venetian Boat Song," (Blumenthal) Miss Maud Gifford and Miss Emma Boddy. Piano Solo, Sonate Pathétique, first movement, (Beethoven) Miss Maud Gordon. Piano Duo, Capriccio Brillante, Op. 22, (Mendelssohn); solo piano: Miss Sullivan, second piano: Miss Hynes. Recit. and Cavatina, Tacea La notte, *Trótatore*, (Verdi) Miss Marion Buntun. Piano Solo, La Fileuse, Op. 157, No. 2, (Raff) Miss Dallas. Piano Solo, *a—La Gondola*, Op. 13, No. 1, (Henselt); *b—Volkslied* (Mendelssohn) Mr. J. D. A. Tripp. Song, "Si tu m'aimais," (Denza) Miss Eva Jaues. Recit. and Cavatina, "Thou star resplendant," *Tannhauser*, (Wagner) Mr. Charles Kelly. Ladies' Chorus, "Charity," (Rossini); soloists, Miss Buntun and Miss Severs.

During an intermission the Hon. G. W. Allan, the Conservatory's president, announced that three scholarships had been presented for immediate competition. One by Mr. Edward Fisher, good for two years' free tuition in the highest grade of piano instruction. One by Signor d'Auria, good for one year's free instruction in the second or highest vocal grade; and one by Mon. Boucher, for one year's instruction in the second violin grade.

The president also stated that other scholarships had been presented and would be offered for competition at Christmas and during the Spring term.

An idea of the extraordinary immediate success of the Conservatory may be gathered from the following statement which appeared on the programme:—

"To-day closes the first term or 10th week of actual existence, so far as the public are concerned, of the Toronto Conservatory of Music. Within that time 300 persons have become and, for the most part, have signified their intention to continue to be, pupils of the Conservatory.

"Already the success of the institution has been such as to surpass most sanguine expectations of its founders and friends. Within the brief period since its establishment the attendance and the number of applications for admission have become so great as to seriously tax the supposedly ample accommodations originally provided for teaching purposes, and the Directorate will shortly be compelled to consider the erection of a building specially designed for Conservatory purposes, including a residence for pupil boarders, concert hall, suites of lecture and class-rooms, etc."

The concert was in every respect an artistic and brilliant success and one upon which Mr. Edward Fisher and the Conservatory management may be very warmly congratulated.

November 10th.—A successful concert was given in the Y. M. C. A. Hall. Performers, Mmes. D'Auria and McKelcan, Mr. Warrington, Mr. Thos. Martin and the Toronto Flute Quartet, (Messrs. Aridge, Lubraico, Gionna and Lye.) The programme was well rendered, the playing of the Flute Quartet calling for special mention. Mrs. McKelcan, as usual, was enthusiastically received. Mme. D'Auria also sang to the satisfaction of the audience, giving in response to the recall which her first number won for her, "The Last Rose of Summer" in very acceptable style. The concert was under the management of Mr. F. G. Howe, who announces his intention of giving a similar entertainment very shortly. Messrs. Carl Martens and D'Auria supplied the accompaniments.

We sadly need in Toronto, two good bassoon players. Steady men, who could work at some trade or occupation, might hear of something to their advantage, by addressing Secretary, care of the MUSICAL JOURNAL Toronto.

BARRIE.

The Philharmonic Society met for organization for the season on Tuesday evening, the 25th ult. The attendance was large. Rehearsals are now in full swing. Officers:—Conductor, Jas. C. Morgan, M.A.; President, Judge Boys; Vice President, Major Ward; Secretary, Mr. Capon.

A large and appreciative audience enjoyed a fine programme at a concert given in the Collier St. Methodist Church, on the 24th ult. The performers included some of the best local musicians, with some excellent vocalists from Thornbury.

A concert under the auspices of Southampton Lodge, Sons of England, Barrie, was given in the Town Hall, on the evening of Wednesday the 26th ult., the programme embracing chiefly Scottish vocal and instrumental music, performed by Mr. Findlay McGregor and his company. The audience was large and went away well satisfied with the entertainment.

PETERBORO.

On Wednesday evening, Oct. 26th a very successful and pleasing concert was given in St. John's (southward) Sunday School. The programme was of more than usual merit, comprising in addition to the usual vocal and pianoforte numbers, two violin solos, and a ventriloquist's *entr'acte*. The performers were Mrs. Seward, Misses Bech, F. Stevenson, Ella Cox, Louise Zokome, Nellie Wrighton and Messrs. M. Tierney, W. A. Dixon, C. Brown and B. Sawyer. Profs. Seward and Doucet gratuitously gave their valuable assistance.

The concert given Monday evening Oct. 31, under the auspices of Landsdowne Lodge of the Sons of England, and under the patronage of St. Andrew's Society was a decided success. There was a full house and an excellent and most entertaining programme of which Mr. Findlay McGregor, the "instrumentalist, vocalist, and artist" was of course the backbone. He acquitted himself in the protean roles he assumed with very great success and the most hearty applause testified to the high appreciation of his efforts to please. He is half-a-dozen good artists rolled into one, and his wonderful versatility is the source of increasing surprise, as new feature after new feature unfolds itself, and his efforts made the entertainment, so far as he is concerned, one of the best ever presented in Peterborough. The illness of Mr. McGregor's soprano, Miss Nolan, made a gap in the programme, ably filled, however, by local talent. Mrs. W. H. Bowman sang very sweetly "Down the Burn Davie, Lad" in the first part, and in the second took part with Mr. McGregor in a "Domestic Sketch," introducing songs. In this she very ably supported Mr. McGregor, and, considering that only one rehearsal was possible, it is much to her credit that she helped to make this number the most charming of the evening. Mr. D. D. Galletly sang "Afton Water" in his usual excellent style, and was deservedly honoured with an encore, giving in response the "Laird o' Cockpen." He also sang with fine effect, "The Grave of Napoleon." Mrs. Christie sang several selections with good taste, her "Six Feet of Earth" being especially well received. The programme concluded with Jacobite songs in character, sung by Mr. McGregor, winding up with "Allister McAllister," and the dancing of the Highland fling, for which Mr. Donald McDonald, the piper of St. Andrew's Society, furnished the music. Prof. Doucet supplied the pianoforte overtures in a brilliant and acceptable manner. "Auld Lang Syne," sung by Meses. Bowman and Christie and Messrs. McGregor and Galletly, closed the entertainment. The Sons of England are to be congratulated upon the great success of their annual concert.

WALKERTON.

On Thursday, 17th Nov., a concert was given in Cooper's Hall under the auspices of the Methodist Church choir, assisted by a number of amateurs in town, and the 32nd Batt. string band. The programme was as follows:—Opening selection, String Band; anthem, choir; trio, the Misses Buchan and Wilkes, and Mr. Collins, "Merrily over the Ocean Spray"; solo, Miss M. Harrington, "Do not forget me"; string band; duett, Mrs. J. R. Clarke and Mr. Collins;

instrumental, Miss Jennie Stead; duett, Misses Buchan and Wilkes; Solo, Mr. Collins; Literary, Mr. J. C. Elliott, "The Fall of Pemberton Mill"; M. C. Black, a couple of comic recitations, and a comic dialogue, by the Misses Royce and Todd, and Messrs. Royce and Todd. The programme as a whole was well received by the audience.

WHITBY.

At the Ladies' College, Mrs. J. W. F. Harrison of Toronto gave a very interesting historical pianoforte recital, tracing the progress of the sonata and suite from the original dance form. The numbers were arranged in chronological order from the sixteenth century downwards and were prefaced by historical and analytical explanations by Mr. J. W. F. Harrison, who is giving an attractive course of recitals and lectures on musical subjects in the college, which will be continued during the winter.

A most delightful evening was spent on Wednesday night Nov. 9th, with the Ladies' Aid Society of St. Andrew's church at their harvest home festival. The large basement of the church was gorgeously decorated by fruits, roots, herbs, field productions and evergreens, and looked well. The seating was arranged for a free-and-easy time. A splendid programme was presented consisting of songs by Miss Ida Hatch and Miss French, instrumental music by Miss Lord and Miss Wilson, and readings by Miss Edith Murray and Mr. Theo McGillivray.

"Ye Old Folkes" had a large attendance at their concert on Friday night, Oct. 21st, the body of the hall being filled. The stage was arranged so as to present as antique an appearance as possible, a centenarian piano being there as a background to two or three little old spinning wheels, which have descended from the "old wivvies" of the past. The ladies succeeded admirably in their interpretation of the dress and manners of the olden time, but as a general thing were too young and much too handsome to pose as little old withered-up dames. Two or three white, flowing wigs behind the great piano suggested the possibility that some persons of the olden time were caged in there and were not allowed to come out; but though in captivity they played a lament which seemed to say that they belonged to an age when violin-playing was in its infancy, perhaps during the period before there were regular dentists and teeth were extracted by travelling minstrels. The entertainment proved a very enjoyable one, and as might have been expected, the encores were of a kind that would not listen to refusal. The singing and reciting were very good. Special mention is due to Miss Graham's elocution, which met with unanimous appreciation. She has a simplicity of utterance which entirely belongs to herself, and a power of interpretation which gives the authors of her pieces their full due.

ENGLISH.

LONDON, NOV. 2, 1887.

The principal musical event of last month was the Musical Festival at Norwich. Native talent seemed to be at a discount, as the only novelties produced were "The Garden o' Olivet" and "Isaias," both of which are works of the conductor's countrymen, Signor Alberto Randegger. Critics appear to be very reticent in their remarks on these two works, and more than one eminent authority practically suspends judgement until a London audience has given its dictum. Signor Bottesini's devotional oratorio, *The Garden of Olivet* is certainly more retrogressive than progressive, and is akin to works of composers who neither disdained form nor melody and who thought it not impossible to combine simplicity of musical utterance with graceful and beautiful melodic phrasing. In *Isaias*, Signor Mancinelli not only covers well trodden ground but also reaches forward to the time when existing harmonic "rules" and "progressions" will be remembered only to be ignored. Originality and fluent melodiousness abound in the work. His reckless daring arouses interest, and being absolutely dramatic there is little to distinguish *Isaias* from a secular opera.

In town the musical ball has been set rolling by the commencement of the Crystal Palace Saturday afternoon concerts. A crowded and enthusiastic audience gathered to give Mr. Mann an ovation, and to welcome the boy, Josef

Hofman, upon his reappearance. This phenomenal child played Beethoven's Concerto in C minor with all the aplomb and breadth of style of a pianist of three times his age and proved himself to be quite equal to the occasion.

At the Promenade Concert at Covent Garden the remarkable singing of a South American lady, Miss Gomey by name, has been the distinctive attraction. The possessor of a lovely voice of great purity, with just the tremor of true emotion and none of that affected abomination known as the vibrato. She was the cause of the following anecdote:—Meeting a friend of ours one evening, a most unemotional individual, by the way, we asked him where he had been; looking at us most shame-facedly, he replied, "I have been crying at Covent Garden. I loitered into the Promenade, and heard a girl sing 'Home sweet Home' as I had never heard it before, I was awfully ashamed of myself, but it actually made me cry. I felt better though on looking round the audience as I found I was not the only fool."

Twenty-five concerts are advertised to take place in London during the month, the one likely to arouse the greatest amount of interest being Bottesini's *Garden of Olives* by the Sacred Harmonic Society.

Mr. Bonawitz has commenced another cycle of six historic recitals of music for organ, harpischord, and piano; an organ has been lent by Messrs. Bishop & Sons. By giving the music composed for each instrument, Mr. Bonawitz hopes to enable his audiences to realize the enormous changes that have taken place within the last 500 years, not only in musical composition, but also in key board instruments.

On Monday Nov. 7th, young Josef Hofmann made his last appearance at St. James' Hall before his departure for America. It is said the enterprising *entrepreneur* who has undertaken the American tour will pay young Hofmann £1000 per month and all travelling expenses.

Infant prodigies are still coming to the front, for at Brussels, a boy violinist of twelve, known as "Le petit Bachmann" has recently appeared; while at Antwerp Mlle. Pain Paré, a young lady of eight, has won great admiration by her performance of Mozart's Concerto in G minor.

The death of the well-known impresario, Maurice Strakosch, took place at Paris on October 9th, at the age of sixty-four; he had but recently published the memoirs of his own career under the title of "Souvenirs d'un Impresario."

To conclude with an amusing anecdote that appeared lately in the *London Figaro*: A man rushes into a capitalist's office. "Look here, splendid new invention; thousands of pounds in it. A musical box. Place it in every hotel in the kingdom. You drop a penny in and—" "Well," said the capitalist, "I suppose it then begins to play." "No, sir; it leaves off."

OUR GERMAN LETTER.

LEIPZIG, Oct. 25th, 1887.

The concert season is, so to speak, in working order. Every night there is something good either at the Theatre or at the numerous Concert Halls. If I were to attempt a description of the really good musical entertainments since Oct. 1st you would have to issue an extra paper to contain it. We have had the whole of the *Nibelungen Ring* (Wagner) performed; *Fidelio* (Beethoven), *Faust* (Gounod), *North Star* (Meyerbeer), and last night *The Barber of Seville* (Rossini), the latter with Sembrich as prima donna. The Germans, especially the men, neither sing nor act well; their singing is too guttural, and their acting too much of the gymnastic exercise performance; but these operas are so beautifully put on the stage and the orchestra is so fine that one feels their time and money well and profitably spent in attending them. A Liszt concert, given in honour of the great maestro's birthday, was a great event in the city. All the performers (piano) Silote, Dyat, and Friedheim (capelmeister at Weimer) were pupils of Liszt, and played only Liszt compositions. The singing, as usual, was poor. We have had D'Albert at the Gewandhaus, whose performance was simply wonderful. But perhaps the most interesting concerts for me to write about, for the benefit of those who intend coming here to study, are the Conservatory Evenings, which take place once a week. Here the pupils of the various teachers of the various instruments taught have an opportunity given them of displaying their proficiency, and,

I must say to their credit, *not often their faults*. I really may say that I have heard beautiful playing by several of these pupils, especially on the piano and violin. At the last evening, a young man, an Englishman, played the G major concerto (Beethoven) without his music, the orchestra accompaniment being played altogether by the pupils of the Conservatory. It was, it seemed to me, played throughout almost faultlessly.

I will say to students who wish further advantages than can be had in Canada, that the musical education given here at a much less cost than anywhere on our side of the Atlantic, is so nearly perfect that it leaves little to be desired; and added to the actual advantage of the masters' instruction, is the almost as great advantage of seeing and hearing what it seems to me, we shall not in a hundred years see and hear in Canada; viz., the proficiency of piano and violin players, and the grand orchestra. There are, however, many difficulties to be met with in coming here to study, altogether outside of the mere matter of a musical education. Of these I will treat in my next letter.—G. L.

LEIPZIG, November 23rd.

In my last letter I spoke of the advantages of coming to Germany to study music, and I feel I did not speak strongly enough of these advantages, or that I can in the brief space allotted to a correspondent. I also promised to try and give those intending to come here, an idea of some of the disadvantages, or perhaps a more suitable word would be "difficulties."

There is an impression in Canada and the States that going to Germany to study means a great saving of money. This the student, especially the lady student, soon finds, when she arrives here, is a great mistake. It is quite true that any one taking a small room on the fourth or fifth flat of a building on some small street, and arranging with the Frau, who generally has a great number of boarders, to be supplied with a cup of coffee and a roll for breakfast, a sort of "pot a feu," made of onions, cabbage, carrots, fat, flour and a flavoring of meat for dinner, a repetition of one cup of coffee and one roll for tea, may live here for very little money indeed, but the effect of this kind of diet is too plainly seen in some of the American and Canadian students residing here. Meat, butter, white bread, eggs and milk are expensive, much more so than in Canada; consequently to board in a house where these things are supplied is quite as expensive as at home. The next difficulty to meet is the fact that altho' the nominal charge at the Conservatory is low, only about \$90 per year, yet it is absolutely necessary to have extra lessons if the student wishes to get a thoroughly good education in less than seven or eight years. Again another difficulty—it is very hard to get lodgings where practice will be allowed. The city authorities are even threatening to lay a tax on every piano in use over certain limitations of time. Good concerts are not to be attended, as is represented in Canada, for twenty-five cents. To go to the Prabe (the morning performance at the Gewandhaus) costs fifty cents, in the evening one dollar for standing room, one fifty and two dollars for seats. The tickets for the Liszt-Verein Concerts are a dollar, seventy-five and fifty cents. At the old Gewandhaus the same. For good seats at the New Theatre, about the same. These are the principal places, and every student will find it a necessary part of his or her education to attend the concerts and operas once or twice a week. Still I can safely say that \$500 per year will cover the expense of a good musical education, but not less. This, of course, not including travelling expenses. Before leaving this subject I will give a word of advice to young ladies intending to come. Do not come haphazard, with the idea you are old enough and strong enough to take care of yourselves. There is great danger in coming to Leipzig alone, and great danger in living in Leipzig alone. When I say alone, I mean without a father, a brother, a mother or a lady chaperone.

We have had a continual feast of good things in the way of music since I last wrote. As I gave some account of the Conservatory Abends in my last I will now try to give your readers some idea of the new Gewandhaus concerts, which I suppose may be counted the best in Germany. On Wednesday of each week this treat is given us, and as only the best artists are invited to appear, it is indeed a treat. The orchestra, the best in the world, is, it seems to me, perfection. Last week they played Mozart's Symphonie in G

minor, allegro molto, andante, menuetto, allegro, and finale. I cannot tell you how beautifully, especially the andante, which carried one into the realms of the celestial. Reiniche, conducting, seems not only to use his baton as a medium of conveying his own feeling to the orchestra but to the audience as well. His musical power is wonderful. A tenor from Dusseldorf, Franz Litzinger, sang a romance from Weber's Guryanthe, but of his performance the less said the better. Frau Magarethe Stern, of Dresden, was the pianist, playing Schumann's concerto in A minor with that clean, clear, beautiful technique, which we observe at once in all the piano players in Germany, sometimes, I regret to say, to the sacrifice of musical feeling. On Thursday Nov. 24th, the American residents (some two hundred) of Leipsig celebrated their National Thanksgiving, first by a Thanksgiving service in the American church, of which Mr. Workman, formerly of Victoria College, Cobourg Ont., is pastor, and who is doing a great work here, keeping together in religious communion, the English speaking people of the city. In the evening they gave a short concert consisting of native American songs and choruses, completing the programme with a "House Guard" performance. Sixteen young ladies with dresses arranged with stars and stripes gave a "Broom Drill Parade," which gave the Germans present (and there were a large number) no little amusement. Refreshments were served and dancing followed. The whole spirit of the entertainment, from the decorations, consisting of American, British and German colours, to the courtesy and kindness shown to the English and Germans present, was one of large Christian feeling. Last night at the old Gewandhaus we had the Nikita concert. Nikita is only fifteen years old. The story goes here that her parents lived at Niagara Falls, U. S., and that in her infancy or very early childhood, she was kidnapped and fell into the hands of the Indians who took her to the far West giving her the name of Nikita. Her singing was greatly appreciated by the Chief of the tribe, and on his deathbed he gave orders she should be restored to her parents, he also requested she should be educated as a singer (?). She was accordingly sent to Italy, where she has had the best masters, and has now appeared in public. Not pretty, but very attractive in appearance, she comes on the stage in the sweetest and most unaffected manner, folds her little hands and sings exquisitely, a pure true voice, beautifully trained, plenty of power, genuine sympathy; I hardly need say she received an ovation. There is not a doubt that Nikita has a great future before her.—G. L.

CORRESPONDENCE.

All letters must be accompanied by the name and address of the writer.

The Editors do not hold themselves responsible for the views expressed by correspondents.

"PROF. HOWLER."—HIS HYMN (?) BOOK.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—I am a constant reader of your paper, and have been much pleased with it so far as it has gone, but if you will pardon my saying so, it has not gone far enough. You have devoted considerable space to a discussion of the merits and demerits of Tonic Sol-fa and the Staff Notation; you have attacked that ubiquitous imp, the encore fiend though apparently without much success (witness the Juch-Carreño concert, where he displayed his ugly features as persistently as ever, and sent me home suffering from a bad attack of musical indigestion—necessitating half an hour next morning with Bach's "Two Part Inventions," by way of taking a "hair of the dog that bit me"), and in many ways you have done your best to remedy existing abuses in the world of music.

There is one point, however, on which you have not touched. You have never, so far as I have observed, referred to the eminent artist and composer—particularly composer—whose name I have had the temerity to insert "with(out) special permission," at the head of this letter.

Of course you know Prof. Howler? "Him as writ the new hymn-book?" To be sure—the same. Travels around in company with a noted evangelist and leads the singing

at the meetings. His hymn-books are marvels of cheapness and despatch. The tunes are built on the most economical principles, made from the old Moody and Sankey recipe—of which I have been fortunate enough to secure a copy. Here it is for the benefit of any aspiring "composer" amongst your readers:

"First lay in a plentiful supply of blank music-paper, pens and ink. Also a book of music-hall songs, current in London, or any other large city, some twenty years before date. In default of such a song-book, any collection of old (lively) national melodies or tunes of any kind will do, and a cabinet-organ. Try over your stock of tunes until you strike one that will fit, or with a little squeezing or stretching can be made to fit, the words you wish to set to music. Copy the tune so selected, paying attention to any cutting or patching that may be necessary, and add alto, tenor and bass parts according to the rules given in the foot-note. Sign your name with the prefix "Prof." in the upper right-hand corner, and send the copy to the printer!

"Note.—To write an alto part—Put notes on the next line or next space below the melody for two bars or so, and then on the third line below the spaces and third space below the lines for another two bars, and so on, sticking in an occasional note on any line or space (provided it is always under the melody) for the sake of variety. To write the tenor—Write four bars on the fifth note from the key-note, then two on the sixth, two on the fifth, and so on. An occasional accidental looks well in the tenor. To write the bass—Write alternately fifths (two bars) and octaves, with the tenor; never change the note more often than in say two bars. If you are pressed for time the bass may consist of two notes only, the key-note and fourth below.

"For the guidance of those writers who know the technical terms we may add, always resolve the minor seventh upward, leave the third out of every fourth chord, and never neglect an opportunity to work in consecutives."

Judging by his latest production Prof. Howler, if not the compiler of the above concise rules of composition, has thoroughly mastered the principles embodied in them. He is an adept at the "squeezing and stretching" business, and has produced some remarkable illustrations of what may be accomplished by "try, try, trying again," in this particular direction. Taking for his ensample that wonderful tune, "Nothing but the Blood," which some one has so ingeniously manufactured from an old Scotch air, he has labored on until we have before us "Gabriel's Trumpet," a Collection of Sacred Songs and Solos, by Prof. Tritonius Howler. Price 25 cents."

Tucking an evangelist under his arm, like a modern Paul and Barnabas, the two travel on till they fall out. Selling the "Gabriel's Trumpet" at revivals is away ahead of tent-making as a means of raising the wherewithal, and with the plethora of willing purchasers the only wonder is that the business is not more extensively gone into. If Paul had "tumbled" to the new hymn-book racket he would have had more opportunities of studying how to "abound." Unfortunately he seems to have been rather a conservative churchman, which perhaps accounts for his sticking to his tent-making and the psalms of David. How old "Father Bach," Purcell and the like would open their eyes if they stumbled across a copy of "Gabriel's Trumpet." What a revolution it would be to poor old Palesrina!

Seriously, Mr. Editor, is it not time for the real musicians in our midst to fall into line on this question, and commence a crusade, war to the knife, upon this spurious "music"? If something is not done speedily the taste of the rising generation in the matter of church music, and indeed any music, will be entirely destroyed. Let us be up and doing.

Yours faithfully,

Pew.

ALL OVER.

A Hungarian violinist was drowned recently, at Madagascar.

The Princess Beatrice has composed a song entitled "The Merry Month of May."

Wagner's "Siegfried" was produced for the first time in America, on Wednesday evening, the 9th Nov., at the Metropolitan Opera House, New York.