

THE
MUSICAL GALAXY,

A MONTHLY JOURNAL DEVOTED TO

LITERATURE, SCIENCE, AND ART.



Under the patronage of His Excellency the Governor General.

CONTENTS.

LUDWIG VON BEETHOVEN.....	33	MUSICAL NOTES AND QUERIES.....	40
THE BRIMS OF YARROW.....	34	THE OUTCAST.....	44
FUNERAL MUSIC.....	34	MUSIC:—	
EXTRACTS FROM THE PRESS.....	35	“Kiss the Little Ones for Me”.....	47
WHAT IS IN A NAME.....	36	This Canada of Ours.....	50
CORRESPONDENCE.....	37	The Birds of Paradise, (Quadrille).....	55
THE MARRIAGE QUESTION.....	38		

Edited by M. H. HIRSCHBERG, TORONTO,

THE MUSICAL GALAXY.

This periodical will appear on the first of every month, and will contain from at least TWELVE TO TWENTY PAGES OF GOOD MUSIC, and an equal number of pages of instructive and interesting press matter, and the cost of the whole will be .

25 CENTS ONLY, OR \$2 50 PER ANNUM, PAYABLE IN ADVANCE.

It is a fact that one single piece of music as furnished by THE MUSICAL GALAXY, if bought by itself would cost double the amount of the whole periodical.

THE MUSICAL GALAXY is to be had of all Booksellers throughout the Dominion.

ADVANTAGES TO SUBSCRIBERS.

Independently of the reduction in price, Subscribers have the great advantage of having THE MUSICAL GALAXY sent to them *post paid* from Office of Publication, and the first copies, as they come from the press will be despatched to *Subscribers* by first mail.

The Editor of THE MUSICAL GALAXY will spare neither expense nor trouble to make this Periodical attractive, and the public may rest assured that its contents shall be of such a nature that no head of a family—not even the most scrupulous—need be afraid of leaving it exposed to view on his drawing-room or parlor table. No family in the Dominion ought to be without THE MUSICAL GALAXY.

All communications must be addressed to M. H. HIRSCHBERG, EDITOR of THE MUSICAL GALAXY, Box 489, Toronto, to whom all money orders must be made payable, on receipt of which, acknowledgments on printed forms will be sent by return of post.

The Editor will not hold himself responsible for the insertion of all or any communications received by him, nor return those which are not put into print.

ADVANTAGES TO ADVERTISERS.

THE MUSICAL GALAXY will only admit of a very limited number of Advertisements, on account of its columns being fully taken up with reading matter, which is certain to secure it a large circulation and as its pages can be found in every class of society, and is taken care of more than an ordinary newspaper, it must be obvious to all engaged in trading or manufacturing pursuits that THE MUSICAL GALAXY is the best advertising medium in the Dominion. Intending advertisers are therefore requested to communicate without delay with the EDITOR of THE MUSICAL GALAXY, Box 489, TORONTO, who will supply them with full particulars on application.

Vol.

LUDWIG
1770. F
for music
tor of Co
fifth yea
teemed t
youthful
Archduk
tution.
of Sebast
at Mann
March, S
tempore

The E
he studi
short so
Vienna.
sition of
and Moz
highest c
better kn
pens in s
formers

Beeth
Jerome I
war inter
solved to
and com
growth
on gradu
effort of
that he c
consequ
fried fee
anxious
cursors c
were his
circle of
slow deg
state of
made be
absolute
delirium

THE MUSICAL GALAXY

A MONTHLY

JOURNAL OF LITERATURE, SCIENCE AND ART.

VOL. I.

TORONTO, FEBRUARY 1, 1876.

No. 2.

LUDWIG VON BEETHOVEN.

LUDWIG VON BEETHOVEN was born on the 17th of December, 1770. From the earliest age Beethoven evinced a disposition for music. His father (a tenor singer in the chapel of the Elector of Cologne) began to instruct him when he was only in his fifth year, but soon delivered him over to M. von der Eden, esteemed the best pianist in Bonn, who dying shortly after, the youthful pupil was transferred to M. Neefe, his successor, the Archduke Maximilian of Austria defraying the expense of his tuition. This excellent master initiated his pupil in the works of Sebastian Bach. At the age of thirteen, Beethoven published at Mannheim and at Spire, in his own name, Variations on a March, Sonatas, and Songs, and also displayed his genius in extempore fantasies.

The Elector of Cologne now sent Beethoven to Vienna, where he studied counterpoint under Albrechtsberger; and, after a short sojourn at Bonn, he finally took up his residence at Vienna. About 1791 he began to try his powers in the composition of quartets, in which so much had been done by Haydn and Mozart, and in which he proved himself a musician of the highest order. He next composed his opera of "Leonora," better known in England as "Fidelio;" but, as frequently happens in such works, its first reception was a cold one, the performers were unequal to their task.

Beethoven had received invitations and encouragement from Jerome Bonaparte and others, but the disastrous course of the war interfered with all these plans, and Beethoven in 1809 resolved to accept an invitation from the Philharmonic Society and come to England; but from this he was deterred by the growth of his master-malady—deafness. This calamity came on gradually, but from the first defied all remedies and every effort of skill, till at length the sense became so wholly extinct that he could only communicate with others by writing. The consequences of so severe a deprivation were, as his friend Seyfried feelingly but candidly remarks, "a habit of gloomy, anxious distrust, and a violent desire of solitude, the usual precursors of hypochondria." To read, to stroll into the country, were his most agreeable occupations; and a small very select circle of dear friends formed his only social enjoyment. By slow degrees, maladies, arising probably from a long-continued state of mental irritation, attacked a frame which nature had made healthy and robust, and rendered recourse to medical aid absolutely necessary. He lingered on many years in pain and delirium, and died March 26, 1827.

Beethoven died unmarried, and he was never known to form any attachment of a tender kind. His portraits are faithful representations. He was of the middle size, stout, and his form altogether indicated strength. Notwithstanding the strange kind of life he led, his only illness was that of which he died. Though his early education had been somewhat neglected, yet he made up for the deficiency by subsequent application; and those who knew him well state that he had a tolerable knowledge of German and Italian literature. Whenever he could, he induced to throw off the reserve arising, most likely, from his infirmity, his conversation became "extremely animated, full of interesting anecdote, and replete with original remarks on men and manners."

Beethoven's published works reach over 120 at least. They embrace every class, and are in all styles. His vocal music is full of beautiful new melody, and equally distinguished by a strong feeling and a just expression of words. His oratorio, "the Mount of Olives," his opera, "Fidelio," his two masses his two cantatas, and his numerous songs, bear evidence of this. Most of his piano-forte music is admirable, and possesses every quality that vast genius could endow it with; while some is crude, wantonly difficult, and betrays a wayward fancy. His quintets and quartets are elaborately written, thoroughly original, and full of exquisite beauties. But the grandeur of Beethoven's conceptions, and his marvellous skill in development, are most manifest in his orchestral works, in his overtures, and in his symphonies. This is the field in which all his faculties are called into action; in which the wonders of his imagination are displayed, and every resource of his art is made contributory. And the power which he here exhibits is the more remarkable, as the ground seemed to be so entirely occupied by Haydn and Mozart, that no room appeared to be left for a third. The study of Beethoven's music has very greatly extended in England within the last few years.

Five years after the death of Beethoven, his friend the Chevalier Ignaz von Seyfried published, in German, his posthumous didactic work, under the title of "Beethoven's Studies in Thorough-Bass, Counterpoint, and the Theory of Composition, collected from his autograph MSS." &c.

In 1845 a fine statue of Beethoven, by Halmel, of Dresden, was erected in his native town, Bonn, under circumstances of great rejoicing, in the presence of the Queen of England.

At a recent wedding, the minister was about to salute the bride, when she stayed him with, "No, mister; I give up them vanities now."

THE BRAES OF YARROW.

- "Thy braes were bonny, Yarrow stream,
When first on them I met my lover!
Thy braes how dreary, Yarrow stream,
When now thy waves his body cover!
For ever now O Yarrow stream,
Thou art to me a stream of sorrow,
For never on thy banks shall I
Behold my love, the flower of Yarrow.
- "He promised me a milk-white steed,
To bear me to his father's bowers;
He promised me a little page
To squire me to his father's towers.
He promised me a wedding ring—
The wedding-day was fixed—to-morrow!
Now he is wedded to his grave;
Alas! his watery grave in Yarrow.
- "Sweet were his words when last we met—
My passion I as freely told him;
Clasped in his arms, I little thought
That I should never more behold him!
Scarce had he gone—I saw his ghost—
It vanished with a shriek of sorrow;
Thrice did the water wraith ascend,
And gave a doleful groan through Yarrow!
- "His mother from the window look'd,
With all the longing of a mother;
His little sister weeping walk'd
The greenwood path, to meet her brother.
They sought him east, they sought him west,
They sought him all the forest through;
They only saw the cloud of night—
They only heard the roar of Yarrow.
- "No longer from thy window look—
Thou hast no son, thou tender mother!
No longer walk, thou lovely maid—
Alas! thou hast no more a brother.
No longer seek him east or west,
And search no more the forest through;
For wandering in the night so dark,
He fell a lifeless corse in Yarrow.
- "The tear shall never leave my cheek—
No other youth shall be my marrow;
I'll seek the body in the stream,
And then I'll sleep with thee in Yarrow.
The tear did never leave her cheek—
No other youth became her marrow;
She found his body in the stream,
And now with him she sleeps in Yarrow.

LOGAN.

"EVIL COMMUNICATION," &c.—Scene—Mrs. Lyon Hunter's Drawing-room, during a lecture on "Women's Rights."—Modest Youth (in a whisper, to a young lady looking for a seat)—Era—excuse me, but do you believe in the equality of the sexes, Miss Wilhelmina? Young Lady—Most certainly I do, Mr. Jones. Modest youth—Well in that case of course I needn't give you my chair!

FUNERAL MUSIC.

To me there is something ineffably sad in the playing of a dirge in the open air. The funeral solemnity of the music contrasts so strangely with the beauty of the clear heavens and the joyous life of nature, and interweaves an *andante* so unexpectedly in the *scherzo* of the din and jargon of the busy street life, that I cannot keep the tears out of my eyes, and I cannot but pause for a minute on my journey, to think. And I think of the day when I shall drop out of the comedy of life, and some one else will take up my part, and go on with it, as if I had never been in the play at all. I think that some bright morning, A. will meet B. in the street, and say, "Did you know that—died yesterday?" "No! Is that so? what was the matter with him? And then the two will talk of grain and corner lots, for it is only a bubble that disappeared on the great tide of humanity, ever flowing from one eternity to another! I wonder if any one will remember me from one spring birth of flowers to another! And I think of those standing about me, with their hearts beating to the time of the dirges, and with each pulsation approaching a step nearer to the long sleep. And, somehow, although the dirge saddens me, by sending a shadow across the brightness of the sunny day, I think I feel the better for having heard it. But this will not be the last I shall see or hear of this procession. I know that an hour later, the mourners will have dried their tears, and that they, who went to the grave, marching slowly, with sober countenances to the movements of the dead march, will return to the quick tempo of "Champagne Charlie," or some other musical abomination. Have we no respect for the dead? Is it creditable to common humanity, to go through the streets uttering a funeral lie—to shovel a man into his grave, and, while the gravemaker is patting the turf with his shovel, to come trotting home to the music of a ribald Casino song? Is human life of no more account than this? Is the life of our friend of so little consequence, when compared with the nonsense and delusions of this world, that we leave him and all recollections of him with the gravemaker? Is there no sober, serious thought for us in the new-made grave? If there is not—if, when a man dies, he dies like a horse, only to be shoved out of sight, then the quicker it is done the better, that we may not be delayed any longer than possible from the exactions of business, and distractions of pleasure. It would be desirable that those who have the public funerals in charge, may at least consult the feelings of some, to whom such an inconsiderate and irreverent unconcern for the dead is a fearful shock. NEMO.

ETHAN ALLEN, of Revolutionary War fame, was in church one Sunday with a number of friends listening to a very high Calvinistic minister (exact stature is not recorded). The text chosen was, "Many shall strive to enter in but shall not be able," and the preacher premised his remarks by observing that the grace of God was certainly sufficient to include one person out of 10. "Secondly" disclosed the fact that not one in 20 would attempt to avail himself of salvation. At "Thirdly" it came out that but one man in 50 was really an object of divine solicitude. "Fourthly" was announced, and the estimate of the elect now reduced to greater correctness, the sad conclusion was being drawn that only one out of 80—when Allen seized his hat and evacuated the pew, exclaiming, "I'm off, boys, any one of you may take my chance!"

EXTRACTS FROM THE PRESS,
AND TESTIMONIALS.

THE MAIL.

"The purpose of this new journal, a purely Canadian enterprise, is to supply good music and criticism on musical compositions, together with matter pertaining to literature, science, and art. The first number promises well, and we wish the promoters every success."

AURORA BANNER.

"This journal should be patronized by the public, as it is very creditably got up, and will supply a 'link' that has been missing in Canadian journalistic enterprise."

NEWMARKET ERA.

"The number before us is well printed, and, besides its literary and other departments, contains five pieces of well arranged music, which alone are worth twice the money."

MARKHAM ECONOMIST.

"This journal ought to, and will no doubt succeed, as it is the only journal of the kind published in Canada."

CANADIAN CHAMPION, Milton.

"This new and interesting journal ought to be largely patronized."

COLLINGWOOD BULLETIN.

The first number of this periodical is before us, and both style and matter are exceedingly well got up, and it deserves success."

BARRIE REPORTER.

"We have received the first number of this first-class monthly. Besides containing choice reading matter, it will also give a large amount of good music. Should be found on every drawing-room or parlour table in the Dominion. Get one."

ELGIN FREE PRESS.

"This is the title of a monthly journal devoted to science, literature and art, and published and edited by Mr. M. H. Hirschberg. No family in the Dominion ought to be without the *Musical Galaxy*."

LE CANADA MUSICAL.

"Nous avons reçu le premier numéro d'un nouveau journal musical anglais, publié à Toronto, et intitulé *The Musical Galaxy*. L'exécution typographique et le choix des articles sont excellents. Nous souhaitons cordialement la bienvenue à notre jeune confrère, et—ce qui mieux encore,—une longue liste d'abonnés."

[Translation.]

"We have received the first number of a new musical journal, published at Toronto, called the *Musical Galaxy*. The typographical execution and the choice of articles are excellent. We wish our competitor a cordial welcome, and what is still better, a long list of subscribers."

TIVERTON WATCHMAN.

"The *Musical Galaxy* is the title of a new periodical which has been forwarded to us. In an age like this, when music finds its way into almost every household, a work of this description will afford an immense amount of musical information hitherto unobtainable. We recommend it."

MEAFORD MONITOR.

"We do not see why this magazine should not attain a respectable circulation; the price cannot be a hindrance, for it could not be published cheaper. We certainly wish it every success."

ROND EAU NEWS.

"The *Musical Galaxy* is the title of a new Canadian monthly magazine, published and edited by Mr. H. Hirschberg, Toronto. This periodical is intended to fill a void in the musical world long felt in Canada, and if the succeeding numbers keep up to the standard of the one now before us, we have no doubt that it will have a very large patronage."

STOUFFVILLE, 9th December, 1875.

To the Editor of "*Musical Galaxy*."

DEAR SIR,—From a perusal of your periodical, I must say it has the right ring in it, and is sure to become popular with lovers of music and those desirous of keeping up with the times. I will show it to my friends and solicit their patronage, and trust to be able to send you a good list shortly."

Yours very truly,

F. WIXSON.

H. HIRSCHBERG, Esq.

GEORGETOWNS, 12th December, 1875.

DEAR SIR,—Your *Musical Galaxy* has come to hand, and I have read it through and consider it excellent. I will do my best to bring it before the public and send you subscribers; and, wishing you every success, which you certainly deserve,

I am, yours truly,

JNO. HAMILTON.

OWEN SOUND, December 17th, 1875.

To the Editor of "*Musical Galaxy*."

DEAR SIR,—The first number of your periodical has just come to hand, and it gives me great pleasure to assure you that I consider it a splendid paper, just the thing wanted, and I most cordially endorse the sentiments conveyed in your articles on profanity, anger, &c. I shall recommend it to all my friends.

Yours very truly,

A. H. SLADE.

One evening, Mozart and Clementi met in the drawing-room of the Emperor Joseph II; the Emperor and Empress of Russia were the only others present. The royal trio were longing for a little music; but how could one great master take precedence of the other. At last, Clementi, the elder of the two, consented to begin, which he did with a long improvisation, winding up with a sonata.

"Allons," says the emperor, turning to Mozart, "d'rauf los!" ("Now fire away!") and Mozart after a short prelude, played one of his own sonatas. The royal audience appear to have been delighted, and probably thought the one about as good as the other; but Mozart observed of Clementi, "He is a good player, and that is all; he has great facility with his right hand, but not an atom of taste or feeling!"

A CLERGYMAN preached one day a charity sermon, and at close of his discourse, he addressed his congregation as follows:—There are three classes of persons, however, whose money I do not want in support of the institution on whose behalf I have been pleading. The first consists of those who have not earned their substance honestly, but have cheated and defrauded their neighbor; to them I would say, I do not require your assistance. The second class comprehends those who cannot afford it, and consequently only give grudgingly, and those brethren I would remind that "Charity begins at home." The last class takes in those who contribute for the sake of show, and those gifts I will dispense with. The collection was the largest ever known in that church.

"This wind is dreadful," said an old lady as she was going to church, "and I pray it will change by the time I come from church." When she came from church the wind had changed.

WHAT IS IN A NAME ?

What is in a name? is a question which very frequently presents itself before us in various forms, and which is, in a great many instances met with the just reply: nothing whatever. And yet it cannot be said that there is literally nothing in a name. For instance. Supposing an employer engages a young man as clerk, who gives his name as Thompson, and supposing further that the same individual used to go by *aliases* of Davids or Richardson, or of either or both of them, we take it that the name would matter a great deal in a case like this, although his capacity as clerk proved to be all that could be desired.

If this is really so with individuals where moral character is affected in the change of a name, or the adoption of a spurious one, we think there cannot be the shadow of a doubt that the aspect is of a far more serious nature, when a manufacturer is concerned, who throws his wares into the world's markets under assumed or fancy names, which have no existence whatever, and are in the strictest sense of the word "nommes de plume."

There are two causes which would dictate such a course of action. Either a manufacturer makes such trash that he is ashamed to connect his own name with it; or his name as maker stands so low in the markets that he is forced to adopt fictitious ones to find buyers for his wares.

The Toronto press, as well as the Montreal *Herald*, and above all, the *Music Trade Review*, have, a few days ago, brought to light a system of imposition, practised by one or more Piano-forte manufacturers in New York, and unscrupulous dealers in this country, on the Canadian public, which is so gross that we could hardly give credence to it, had we not convinced ourselves that every word uttered by our contemporaries is but too true in the strictest sense of the word. It is not our object to mention names, although the public knows pretty accurately who the delinquents are; for our present purpose, it will suffice to give an instance or two, how these *acts* are committed. We will not refer to the "Thalberg bastard piano," but only observe by the way that it is manufactured by the maker, who is best known in New York as "the man of many stencils." Thus a piano is imported into Canada with Dekker Bros., or Decker and Bros., for Decker Bros., "Haynes or Baines Bros., for Haines Bros.," "Stanley Sons, for Steinway Sons," and many, many more, all of which are so many bogus pianos with names on them which have no existence; but in the imagination of the maker, who is ready to use any of his many stencils to serve his own purpose, or that of his customers. In any other country but the United States, such a system of trading could not be carried on with impunity, for the laws of the whole civilized world, except those of our cousins on the other side, would be brought into action to put a stop to such a nefarious practice, and thus protect the honest trader and manufacturer, as well as the community at large, from such impositions.

Of course it is not surprising to hear purchasers of such instruments complain of having been taken in, for after a very short usage, they discover in them a tinkling noise, bad action, and in scores of instances even broken plates into the

bargain. It is not our wish to denounce any particular piano or undeservedly to praise another; on the contrary, being passionate admirers of these instruments, we would sooner overlook a fault than criticize them too severely, but in the interests of the Canadian public, we are forced to caution intending purchasers against buying a piano whose maker is not in itself a sufficient guarantee of mechanical skill and good workmanship. We would remind them that buying a piano is not like buying a chair or table, which everybody expects to last but a few years at the best; a good piano *will and ought to last a man's lifetime*, if used with ordinary care; and the adage "cheap and nasty" is as applicable to pianos as to anything else, and we assert without fear of contradiction, that there is, as far as piano-fortes are concerned, a great deal in a name.

In an advertisement in the New York *Herald*, which contained the opinions of the press on "The Flatterer," an excessively amusing new piece which was performed at the Twenty-third Street Theatre, we find the *Times* critic mentioned as the author of a piece in the Bowery which "had a run of two nights." We have certainly no great love for the *Times* critic, but we will not see him wronged in the *Herald*. The piece which this eminently successful author wrote for the Bowery, under the title of "Life and Times of Richard the III." had not a run of two nights, it had *a run of one consecutive night*.

QUERY? Was the *Times* critic shaken by that run of one consecutive night, or did he run after the shaking he got on one consecutive night?

One day, after dinner, Curran said to Father O'Leary, a priest famous for his wit and amusing conversation:—"Reverend Father, I wish you were Saint Peter." "And why, Counsellor would you wish that I were Saint Peter?" asked O'Leary, "Because, Reverend Father, in that case," said Curran, "you would have the keys of heaven, and you would let me in." "By my honor and conscience, Counsellor," yelled the divine, "it would be better for you that I had the keys of the other place, for then I could let you out."

CAPITAL AND EXPERIENCE.—A man chatting with a German acquaintance the other day, asked him what he was doing. He replied, "Shoost now do nothings, but I have made arrangements to go into pizness," "Glad to hear it. What are you going into?" "Vell, I goes into partnership mit a man." "Do you put in much capital?" "No, I doesn't put in no gaptal." "Don't want to risk it, eh?" "No, but I puts in de experience." "And he puts in the capital." "Yes, dat is it. We goes into pizness for dree year; he puts in the gaptal, I puts in the experience. At the end of de dree year, I will have de gaptal, and he will have de experience."

"HAVE you heard my last song?" asked Harrison Millard of a friend. "I wish I had," was the reply.

WHY should a farewell performance to an actor take place in the day time?—Because it is a mourning performance.

SOMETHING LIKE A TREASURE OF A WIFE.—Wife—What do you think of my new bonnet, dear? I trimmed it out of a doll's dress that I had given me when I was three years old.

PEOPLE begin at last to be $\frac{2}{3}$ to live on $\frac{1}{3}$.

We have great pleasure in presenting to our readers, and the public in general, our reporter's description of his visit to the extensive establishment of Messrs. A. & S. Nordheimer of this city; with branch houses in London, Brantford, St. Catharines, and Ottawa; and in it, he assures us, that what he saw surpasses all his expectations, both in regard to quality and quantities of instruments displayed by them for sale. "From the needle to the anchor," he tells us "from the five cent music to the \$1,500 Grand Steinway or Chickering piano you can get at their store, and everybody's taste, no matter how particular, or in what direction, can be gratified at their warehouses. The difficulty is, which instrument to select, for all offered by them are such magnificent specimens of skilled workmanship and musical perfection. Of course the quintessence, the ne plus ultra of them all, are the Chickering and Steinway pianos. and I am quite sure that anybody purchasing a piano of either of these makers, will never want another during his lifetime, as the instrument, instead of getting depreciated by usage, will increase in sweetness of tone and elasticity of touch. In Organs, they represent the two best makers on the continent, i.e., the Mason & Hamlin Organ Co., Boston, and Geo. A. Prince Co., of Buffalo, and I am given to understand by the chief of the house above referred to, that they were the pioneers who had introduced into this country, the manufactures of these two firms. The Mason & Hamlin Co. are of the highest reputation, both here and in the old country, and their Organs almost mechanical perfection and magnificent instruments both in style and power."

Independently of the high repute in which Messrs. A. & S. Nordheimer stand, we may add that we place the greatest reliance in our reporter's knowledge of musical instruments, and, can therefore recommend those of our readers who have as yet, not satisfied their requirements, to pay a visit either to the parent establishment, here, in this City, or to either of their filial branches referred to above.

From our Correspondent.

LONDON, ENGLAND, Jan. 17th 1876.

This has been a fortunate season for those who cater for the public. The weather has been favourable to play-going, and the best advantage has been taken of it by play-goers. Not only were the theatres crammed, but other places of amusement were largely patronized. Just before opening time the Strand was well worth visiting, if for no other purpose than to see the crowd which besieged the various theatre doors. The concourse at the Adelphi reached almost across the street. At the Vaudeville, Lyceum, Gaiety, and Strand it was similar, though not so obtrusive. It would have cured any foreigner of thinking that "The English people take their pleasure sadly."

At the Drury Lane, on boxing night, hundreds had to turn away, not being able to gain admission, there being positively no standing room to be obtained for either love or money. The amusing farce "The White Hat," began the evening's entertainment, which was succeeded by a number of overtures excellently performed by a full orchestra, and a great many of them being popular airs, were chorussed by the gallery with more or less vividity. These over, and the curtain rose with

the first scene of the new pantomime "Whittington and his Cat." Mr. Frederick Vokes, as Master Hugh Fitzwarren, a wealthy merchant; and his charming daughters, the Misses Alice and Rosina Vokes, play their roles to perfection, and the audience is kept in one continuous roar of laughter. The libretto is written by Mr. E. L. Blanchard, who tells his story in the musical verse, and has lost none of his cunning, for all that the present is his seventy-sixth annual at Drury Lane. Both pieces will continue to be given for the next fortnight.

Mr. Rice has selected at

COVENT GARDEN

That old friend of our childhood, "Cinderella, or the Glass Slipper," as the subject of this year's pantomime. Mr. Rice has met the difficult task of adding additional interest to this simple and oft-told story by interweaving it with the "Grasshoppers' Feast and the Butterflies' Ball," as a means of introducing a charmingly fanciful ballet. Miss Julia St. George, as Honeydew, the Queen Bee; Miss Maria Walters, as Papillon, her rival, the Queen of the Butterflies; Prince Pantomime, Miss Nelly Power; and numerous insects such as gaudies, beetles, emmets, gnats, dragon-flies, moths, hornets, dormice, moles, snails, bees, frogs, etc., etc., do due credit to the performance and delight the audience to the utmost.

ALHAMBRA.

The Alhambra has always been the home of spectacle, and at Christmas time a spectacle of more than ordinary attractiveness is expected. Mr. J. A. Cave has met the demand by the production of a new extravaganza called "Lord Bateman: his Adventures by Land and Sea." The story of the famous ballad is too well-known to require repetition. All that the nobleman went through in his many wanderings is depicted in a series of scenes forming a magnificent show. The writer, Mr. Sydney French, has done his work well, considering the necessity of making the dialogue subservient to the spectacular display. The dialogue is smartly written, and the putting together of the story is worthy of praise. The songs introduced are lively and appropriate, and here Mr. French and Mr. Jacobi have co-operated most successfully. The music, indeed, is excellent all through, as is usual when Mr. Jacobi is at the head of the department. The scenery is of the most elaborate character, and here Mr. Albert Calcott has surpassed himself. The dresses are most tastefully designed by Mr. Alfred Maltby, and add greatly to the effect of the various scenes. The acting is really a secondary consideration, but in the hands of such artists as Harry Paulton, Frank Hall, William Rignold, J. H. Jarvis, W. G. Ross, Miss Lennox Grey, Miss Adelaide Newton, Miss Pauline Markham, and Miss Emma Chambers, it need hardly be said that it is satisfactory. Several ballets are introduced which will be leading features of the piece. The dancing of Mdles. Pitteri and Pertoldi is simply exquisite. When the piece plays a little more closely it will no doubt be numbered among the successes of the Alhambra. We are sorry to see that this establishment is about to lose the services of Mr. Cave as manager. During his rule he has improved the character of the theatre in many ways. However, the public have cause for self-congratulation, for we shall probably soon see this clever comedian and vocalist once more upon the boards.

The Standard, being the largest theatre in the metropolis, produces the biggest pantomime. The wanderings of "The

Children of the Wood," occupied within a few minutes of four hours. And then there were several "Comical Scenes" In the harlequinade Mr. Harry Payne once more shows himself to be the best clown of the day. With a many-varied attraction the Christmas annual of the Standard will assuredly prove a source of delight for many weeks to come.

HANDEL'S "MESSIAH."

Professional musicians have been heard to express a wish that the most popular of all oratorios might be laid on the shelf for a few years, so wearing is the effect of re-iteration. As time goes on, the public, so far from snaring in such sentiments, seem to grow more and more fond of the familiar strains. Within eight days there have been no less than four performances on a large scale of the "Messiah." The first was that of the Sacred Harmonic Society, which came off on Friday week, the 17th ult. No temptation was held out in the way of great singers, the cast—including Madame Nouver, Miss Enriquez, Mr. Fabrins and Herr Behrens—being weak, rather than otherwise; and yet every seat was taken by the Wednesday previous. On Monday the oratorio was given at the Albert Hall, under the direction of Mr. Barnby, Madame Christine Nilsson, Miss Anna Williams, Madame Trebelli, Mr. Edward Lloyd, and Signor Foli being the principal vocalists. The presence of the Swedish *prima donna* was, of course, a great "draw," and even the enormous capacity of the Albert Hall was tried to the utmost. The effect when the vast concourse of people rose to their feet at the "Hallelujah," was very impressive. On Thursday Mr. William Carter's choir performed the work in the same building, the solos being undertaken by Madame Lemmens-Sherrington, Miss Palmer, Mr. W. H. Cummings, and Mr. Lewis Thomas. There was again a very large attendance. Lastly, there was yet another rendering in the same *locale* on Christmas Day, with a very attractive list of principals comprising Mdlle Albani, Miss Alice Fairman, Mr. Sims Reeves, &c. To enter into detailed criticism of all these performances would be as tedious and unprofitable as to give a list of the multitudinous local societies which have given the work during the past few days. Enough that for reasons which we do not profess to be able entirely to explain, Handel's "Messiah" goes on increasing in popular appreciation year by year.

On Saturday last a popular concert took place in the afternoon. Brahms' Pianoforte Quartett in G minor opened the proceedings, it being the second time of the performance. Acknowledging as we do the undeniable genius of Brahms we fail to recognize the advantages gained by ignoring the established canons of form. There is much that is admirable—or even great—in the Quartett, but the materials do not seem well moulded together. Madame Essipoff, who presided at the piano, chose as her solo Schumann's "Scenes Mignonnes," a dry uninteresting series of fragments, without order or development. The playing of Madame Essipoff, however, was perfection itself. Three times was the fair *pianiste* summoned back to the platform, nor would the audience be content until she again seated herself at the piano. We now have to bid farewell to this most charming *artiste* for a time, and can only repeat what we said on a former occasion, that, as regards refinement of style, exquisite delicacy of touch, and undefinable charm of manner, Madame Essipoff is pre-eminent amongst the new generation of pianoforte players.

The programme of the Crystal Palace concert of the same day was devoted entirely to Weber, in commemoration of his birthday. The selection included the Symphony in C (a novelty here, but familiar to the frequenters of the Promenade Concerts), the Pianoforte Concerto in E flat, played by Mr. Franklin Taylor, and the Early Overture, "Peter Schmill." The vocalists were Madame Edith Wynne and Mr. W. H. Cummings.

THE MARRIAGE QUESTION;

A MYTHOLOGICAL FARCE, IN ONE ACT.

JUPITER	- - -	Prime Minister and Judge of the Council.
JUNO	- - -	His Wife.
VULCAN	- - -	Minister of Works, and Juno's son.
MARS	- - -	Minister of War.
NEPTUNE	- - -	First Lord of the Admiralty.
NEMESIS	- - -	Minister of Justice.
CUPID	- - -	Issuer of Marriage Licenses.
VENUS	- - -	His Wife, and match-maker.
APOLLO	- - -	Conductor of the King's band.
PLUTO	- - -	Gaoler.
BACCHUS	- - -	King's cup-bearer.
TISIPHONE, ALECTO, and MIGAERA, three Executioners.		

A multitude of people, attendants, and other inhabitants of the earth.

Scene: The King's palace and court-house, a throne richly decorated with Utrecht velvet, gold and silver. Apollo, on seeing Jupiter approach, plays on a chattering piano the Crowning March of the "Prophet," by Meyerbeer. Jupiter ascends the throne, and Juno seats herself on his right hand.

JUPITER. What is the order of the day, O Juno, queen of heaven?

JUNO. We have the marriage question to consider, and to judge the inhabitants of the earth, according to the merits of their case. The women have the most to suffer and endure, and as protector of the weak thou must avenge with due severity the ill-used wife.

JUPITER. I know thou takest the woman's part, (as is most natural, being a woman thyself), but let me tell thee at the starting point not to expect, O Juno, all my mind to know. There are two sides to every question, and most of all to this.

JUNO. Ne'er have I sought, dread son of Saturn, thy secret thoughts to know; what thou think'st fit to tell, I wait thy gracious will to hear; yet fear I in my soul thou art beguiled by wiles of Bacchus and other of thy Lords and Counsellors.

JUPITER. Keep silence, Juno, and my words obey, lest all the mortals and immortals fail, if I be wroth, to rescue thee from my resistless hand.

VULCAN. Have patience, mother mine, for sad were it indeed, and grievous to be borne, if for the sake of mortal men, you two should suffer angry passion to arise, and kindle broils in Heaven. See what a bad example it would be for all the assemblage, and everybody's eye is on you now.

JUNO. I know my son, that I must yield to him, hard tho' it seems, considering I am queen; but, I will requite him as soon as we're alone.

JUPITER (to one of the attendants). Declare the Court as opened, and I will hear the applicants in their turn.

(Apollo plays on a Steinway piano, the National Anthem, with variations.)

1ST APPLICANT. I am a young man from the country, but 30 years of age, and cannot find a damsel to my taste. I am serving in a draper's store, and the girl I am about to marry cannot scrub a floor nor put a button on a shirt; but she can dance and play. Give me advice, O Jupiter! Shall I marry her or not?

JUPITER. Marry the girl, for time will teach her all.

2ND APPLICANT, (with a bandaged eye). "I have been married these three years, and my husband treats me badly, shamefully."

JUPITER. What is the cause of it?

APPLICANT. It is his drink.

JUPITER. Then make his home a happy and a cheerful one, and he will leave it off 'ere six moons have waned. Not one in ten but can reform her husband if she sets her mind to it in real earnest. But there's some obnoxious perfume coming to my nostrils, what can it be?

JUNO. I smell it too, O Jupiter, and feel quite ill with the effects of it.

(Jupiter looks around and perceives two foreigners smoking cigarettes.)

JUPITER. Neptune, commander of my fleet, whence do these foreigners come and what is their request?

NEPTUNE. O! Sire of Gods and men! On coming through the Helespont and Bay of Biscay, I was attracted by a boat containing these two men, who are the survivors of a wreck. Not knowing where to land them, I brought them hither, especially, as they inform me, they are married men.

JUPITER. Bid them approach the throne. (Neptune tells them to come). Jupiter addresses them. You must not smoke in this assemblage, for Juno, my wife, and Queen of Heaven, is getting faint and ill. Go into the outer Court.

1ST FOREIGNER. Me not comprehend, me habla Espagnol.

JUPITER. What's to be done? How can we rid ourselves of this unpleasant company, without being rude to them; can none of you, my Lords, give me advice?

(All are meditating for several minutes, when all of a sudden Jupiter rushes from his throne to the gate and calls the attention of all present to the running to and fro in the streets, and on inquiry what it is about, exclaims, in a loud voice, "A bull-fight!")

The two foreigners, immediately on hearing of a bull-fight, rush to the gate, scramble through, and get into the street.

"Thank goodness for this lucky thought. But, Juno, thou art ill; why, she is fainting! Bacchus, give me a bottle of 'Roederer's Carte Blanche.'"

JUNO. I am recovering, and gaining strength. (Bacchus opens a bottle of champagne, and hands a glass of sparkling wine to Juno.)

BACCHUS. Take this, O queen of heaven, for it's health reviving and renovating youth.

JUNO. I like Amontillado better.

JUPITER. Thou knowest not what is good for thee. Bacchus, my faithful servant, knoweth best.

(She sips the glass, and hands it back when empty.)

JUPITER. But to all the assembled guests and visitors I want thee now to hand the cup, filled with some invigorating fluid, to recruit their failing strength.

Pause of a few minutes, during which refreshments are served.

JUPITER. Who is the next?

APPLICANT (a haggard-looking young man, of gentlemanly appearance, about 25 years old). I fell in love, when quite a youth, with a damsel beautiful as day. Venus persuaded me to marry her, and Cupid made it easy. The authority being great, I followed their advice. I "married in haste, and have to repent at leisure." She was a lovely bride on the eventual day, but ever since I have had a scolding wife. She is fond of novel reading, too, and thus she wastes her time, instead of attending to her children. She slanders everybody, myself not even excluded. O Jupiter! great king of heaven, grant me a divorce, or rid me of her as best thou seemest fit, and I will promise never to marry again; no, never. I have had enough of it—too much. (Shakes his head, and sinks down in despondency.)

JUPITER. Thou son of Adam, thy case is well deserving my consideration, and much would I desire to come to thy assistance. But it cannot be. One consolation I can give thee, though—there are thousands in a plight exactly like thyself. Whenever men act foolishly, as thou hast done, my Minister of Justice, Nemesis, is sure to be on the alert, and metes their measure out to them as they deserve it.

(Applicant moves off, sorrowfully.)

JUPITER. Who is next?

4th APPLICANT. Long live Jupiter; dread son of Saturn, king of heaven! When I bethought myself of marrying, a good many years ago, I got an introduction into a family where three daughters were, all of them beautiful and of fair repute. I had the choice of all of them, and difficult was my task. I watched them carefully at supper time. When cheese was served, the eldest eat the cheese with rind and all. Her I did not woo on this account. The youngest cut the rind so thick that what she wasted would have served a fellow's supper, and on this score I passed her also by. The middle of the three did scrape the rind, thus being neither dirty nor extravagant. Her I married, and we lived happily together until the other day, when she died. (Takes out his pocket-handkerchief, and cries.)

JUPITER. Go on, wise son, go on, for I admire thy foresight and sagacity; it is divine.

APPLICANT (continues). My friends want me to marry again. Shall I, or shall I not? I'll be submissive to thy will, O Jupiter!

JUPITER. Let well alone. If thou thinkest fit thou may'st remain in this our goodly company, and I will crown thee with divinity until thy sorrowing days be over. But whether or not, marry not again, for thou might'st go further and fare worse with any of the fairest daughters of deceitful Eve.

(Juno gives him a dreadful look, likewise Venus.)

JUPITER, (without paying attention to either, addresses another, the 5th Applicant.) What is thy request?

APPLICANT. I have been married thrice, and with each and all of them I have lived a miserable life. My last, and worst of all the three, died yesterday, and I am a widower again. I want thy council now, Oh Jupiter, who art all foresight and sagacity, whether I shall marry again, and perhaps be happier this time.

JUPITER, (frowning.) Did I understand thee right, that thou wast married three times.

APPLICANT. That is correct, Lord of the Council and my judge.

JUPITER. Tisophene, Alecto and Magaera bind him hand and foot.

(The executioners obey orders.)

Nemesis, avenger of the evil doer, to thee I hand him over. (Executioners then hand him over to Nemesis.)

JUPITER, (continues.) A man, a son of Adam, who marries once, is following our divine example, and the instincts of his nature, and is acting wisely. A man who is marrying twice is acting foolishly; still we can forgive his folly, and our prerogative of mercy is held over, and we deal leniently with him. But when a man so far forgets himself as to marry thrice, he well deserves to be made a warning of to others. Pluto, thou take him and do thy best with him. Neptune, thou take him next, and plunge him into the sea, and keep him there for four and twenty hours. Vulcan, thou artificer, take him last of all, and dip him well into the furnace filled with liquid metal, when covered, take him out and bronze him over, and put him as a sign post in a conspicuous thoroughfare, that all may see and learn what is the end of him who marries thrice.

It thunders and lightens, and Apollo plays the Dead March in Saul on a Mason and Hamlin Organ, with great *eclat*.

CURTAIN FALLS.

A WRITER in *Lippincott's* thus describes the music at a Chinese chop-house: "Chinese pictures on the walls, wicker furniture, lacquered ware, bronzes, dark carved woodwork—everything very Mongolian indeed. And near the balcony, among the jonquils, a bevy of brilliantly-painted girls making music. Such music! One slapped with large bamboo sticks what looked like a large polished skull, and with a force and resonance that made us jump at every blow; another sawed a one-stringed fiddle with a one-stringed bow, producing strains capable of curdling the blood of a professional saw-filer; all squalled together in voices many octaves above the most ear-piercing fife. These were a few of the methods by which they wooed the dulcet Muse. Yet through it all there was a time, a swing and rhythm that suggested harmony, and made it evident that the concord of sweet sounds was the object aimed at."

MR. SALAMAN having given in a lecture in London his ideas of what a musical critic should be, the whole press was aroused by it. We quote some of his words, which meet our ideas exactly:

"When he deems it to be his duty to point out error, and expose demerit, let him do it fearlessly and without hesitation. Let him use the critic's knife with effect; but while operating, let him cause as little pain as possible. Let him not dip his pen in gall. Let him avoid asperity of language, and abstain from personalities. The musical critic should freely and generously acknowledge merit; but he should be unsparing in his dispraise of undue pretension; and he should unmask charlatanism, and every species of humbug. I would have my ideal critic, Bayard-like, *sans peur et sans reproche*."

POOR MAN!

—To the critic who strives to be just,
Gives praise when he can, and condemns when he must,
He is hated by artists, and dreaded by sufferers,
While only himself is aware what he suffers.

London Figaro.



MUSICAL NOTES AND QUERIES.

VON BULOW'S CONCERT AT HAMILTON.—Mr. Hans Von Bulow gave a grand concert at Hamilton, on the 24th of January, which will not be easily forgotten by the music-loving people of that city. The pieces chosen for execution were from Bach, Beethoven, Spohr, Mendelsohn, Chopin, Gomez, Rubenstein and Liszt, and throughout the whole evening, the audience were listening to one continual strain of musical perfection. The piano used by Mr. Von Bulow is one of the Messrs. Chickering's magnificent instruments, which accompanies the artist on his travels, and which gave full credit to the high reputation which this firm enjoys on both hemispheres. Miss Chronyn assisted in the evening's entertainment, and fully realized the expectations of her listeners. Her execution is brilliant to a degree; and we trust that the rumour of her visiting Toronto shortly, will be verified by her appearance amongst us. We understand that although our friends on the other side give Miss Chronyn the title of the "Buffalo Prima Donna," she is, nevertheless, a Canadian by birth; and independently of her merits as an artist, can promise Miss Chronyn on that account a most hearty welcome whenever she favors the music-loving people of Toronto with her presence.

MR. F. Jehin-Prume, late "Violinist to his Majesty the King of Belgium," has returned to Montreal. He will devote himself to teaching the violin and singing.

THE farewell concert tendered by her friends to Mme. Antoinette Sterling at Steinway Hall, December 21, was not a great success.

PRESIDENT White announces that a Professorship of Music is to be founded in Cornell University at the next commencement, and that it will be filled by a graduate of either Oxford or Leipsic.

MME. Seraphine Tausig, the widow of the late distinguished virtuoso Carl Tausig, herself an excellent pianiste, intends this winter to reappear in public, and to give concerts.

MR. B. J. Lang is warmly praised by the Philadelphians for his direction of the Von Bulow concerts in that city.

SIGNOR Ragner, a singer known to European opera frequenters, has had the misfortune to break his leg at St. Petersburg, during a performance of "Fra Diavolo," in which he was sustaining the part of one of the bandits. As this accident happened during the first act, the opera had to be continued with only one bandit.

Somebody calls Wagner the Vandal of music; the French call him Vague-nerf.

MISS Clara Louise Kellogg is about to be married to Mr. Bradish Johnson Smith, a wealthy New Yorker, of good old Knickerbocker stock.

Mr. George D. Davis, of Worcester, who is now in London, England, writing home to a friend, says of Mrs. Osgood: "She sang to a crowded house of 3,000, who were profuse in their expressions of approval. After the concert she was offered engagements at the palace for January, February and March, at first-class artists' prices. She also sang at Manchester, England, doing *St. Paul*, and was received with the most hearty applause for every effort."

M. Gounod was one of the opponents of M. Saxe's colossal theatre, intended to seat 9,000 people. He writes with regard to that project to a French paper:

"Pas de colossal. C'est la mort de l'art musical, surtout au théâtre ou la trop grande distance entre le chanteur et l'auditeur supprime toute physiognomie et tout intérêt, et réduit le chanteur à se surmener dans le vide."

M. Gounod has evidently not forgotten his experience at the Royal Albert Hall, London, England.

SIGNOR and Signora Vasselli, to whose family Donizetti's wife belonged, have made a present of the composer's piano to the municipality of Bergamo. The instrument will be placed in the Town Library, and to it will be affixed an extract from an autograph letter in the possession of the Vasselli family, which proves the authenticity of the gift.

Mr. Arnold W. Dörner, of Cincinnati, has given his first piano recital, a form of concerts not yet known there. He followed in his programme a chronological order, beginning with Bach and ending with Chopin and Liszt.

ABOUT Mlle. Tietjens' appearance in Buffalo, we find an article in the Buffalo *Express*, describing her as "a lady of noble bearing and presence, every way richly endowed by nature, and most becomingly and elegantly dressed. But all these gifts are insignificant compared with the richer gifts of intelligence and voice. Mlle. Tietjens has a voice of great power and range, with marvellous resonance, and possessing the flute-like quality so thoroughly delightful to the ear. Her style is most artistic and finished, her phrasing is unusually beautiful and broad, and she imbues each sentiment and expression with such dramatic fire, vim, and zeal as we have not witnessed here since the day of Jenny Lind's advent. Too many singers believe the only requisites to success are flexibility and sweetness of voice, and some musico-gymnastic ability, but the breadth, dignity, and largeness of Tietjens' style, the great feeling and earnestness she infuses into everything she does, show how the best gifts of nature may be aided and improved by her art, and this is the lesson which gives special value to her visit in this city."

MR. C. J. Frost, organist of Holy Trinity, Lee (England), gives organ concerts with the assistance of the English Glee Union. Admission threepence, reserved seats sixpence. When shall we have such popular concerts here?

A GREAT singer, who was heard in this country a short time ago, is said to have decided on retiring from the stage for a series of weeks, and having bought a lot of small lace, muslin, *entre deux*, and similar contrivances, to have set to work earnestly in order to get ready a *trousseau*, rather too large for a doll of any size, and a great deal too small for a young marriageable lady of any size. What can it all mean?

THE Leghorn Newspapers speak with praise of Miss Emma Howson's *Amina*.

CAMPANINI and Nannetti have been singing this month at Bologna.

STEPHEN Heller has received another decoration, this time from Spain's young monarch.

MME. Clara Schumann played recently at Breslau, her husband's concerto in A minor.

SIGNOR Graziani will appear as *Rigoletto* during the next Carnival season at the Fenice, Venice.

ABRUENEDO, the tenor, who made such a fiasco here during the Lucca season, is singing at the Teatro Argentina, Rome, and has there been hissed off the stage.

STOLZ, Cary, Nicolini, and Cotogni will be the principal solo artists in the first performance of "Aida," at the imperial Opera House, St. Petersburg.

MISS Alice May, prima donna, has reached Calcutta on her way from Australia, and has made English *opera bouffe* a great favorite in the Indian capital.

ON December 1, Mme. Christine Nilsson had a benefit at the Theatre Royal, Glasgow, in which she appeared as *Valentine* in "Les Huguenots." The house was crammed in every part, and the fair *beneficiaire* made the most brilliant success ever known in that city.

MR. Theodore Habelmann was singing with Mme. Fabbri in San Francisco.

THERE was a rumor that M. Villaret, senior tenor of the Paris Opera, is about to retire into private life. He has denied the statement in a letter to the *Evenement*.

MME. Krauss and Herr Wieniawski are to appear at the concert which will inaugurate the new Bourse, at Brussels.

ANNIE Louise Carey will go to Vienna next spring.

DURING his recent voyage from the United States, Sig. Gaetano Braga, the celebrated violoncellist, was lucky enough to meet among his fellow-passengers on board the *Americque*, several first-rate amateurs, including the Count and Countess of Saint-Paul-Ryand, the lady being a distinguished pianist. Every day Sig. Braga took out one of his two violoncellos from its case, and his latest M. S. from his portfolio. Then came a musical performance lasting several hours, to the great delight of the other passengers and the crew. Everything promised a prosperous voyage. But one evening there arose a tremendous storm, during which the screw was broken. The sails were insufficient to navigate the ship, and considerable anxiety reigned on board. At length, another steamer, the *China*, bound for Liverpool, was sighted. Sig. Braga was transferred to her by the aid of a cable stretched between the two vessels. To his great regret, he had to leave behind him violoncellos, music, and luggage. All he could save were his dollars and his umbrella. He is now in Paris, but, up to very lately, had heard nothing of violoncellos or luggage.—*Musical World*.

MADAME Nilsson has been engaged to sing in French at the Opera House in Bordeaux, after her provincial tour this month here; the artiste is to appear in "Faust," "Mignon," "Hamlet," "Le Trouvere," and "Les Huguenots."

Mlle. Ida Corani, the young vocalist, whose successes in Italy and Spain have been frequently mentioned, is to make her *debut* in England, at the Crystal Palace early in December.

MR. P. S. Gilmore has been the director of a large Oratorio Society in this city.

Mlle. Pappenheim, the German primo donna, was married January 2, to Mr. Ames.

WACHTEL sings in Philadelphia this week.

Mlle. Tietjens has returned to New York for one day, December 31. On January 1, she left again for Pittsburg; from there she goes to Cincinnati, St. Louis, and Chicago. Her return to New York is fixed for January 24, when she will sing in opera with Signor Bacci (tenor), Orlandini (baritone), Miller (bass?), and Madame Brignoli as secondo soprano. The operas to be performed will be "Norma," "Lucrezia," and "La Favorita." The performances will probably be restrained to eight, after which the company will travel West.

WE hear such a number of "on dits," and get so many letters from persons so well informed, that we ought really to be the wisest people on earth. We, however, are unfortunate enough to believe only what we see. The Tietjens concerts "bring nothing"; "the whole affair broke down." Mr. Strakosch "does not pay." All we can say is, that this whole batch of news is disposed of by our seeing Mlle. Tietjens buying, a few days ago, a little diamond necklace worth ten thousand dollars.—*The Music Trade Review.*

MR. J. N. Pattison met with such pronounced success by his admirable piano lectures at Titusville, Salamanca, and Rochester, that he has been recalled to those places after Christmas.

M. EMILE Sauret has sailed for Europe.

MAX Strakosch has left the Everett House for Pittsburgh.

THE last season of the London Promenade Concerts was the longest on record, lasting for ninety-seven nights. It has, in fact, been decided to give next year a season of sixteen weeks, again under the conductorship of Sig. Arditi.

ALTHOUGH in the French Grand Opera, French works ought to be given in preference to all others, it has been decided to give there "Rigoletto" in French, with the following cast: *Rigoletto*, Faure; *Gilda*, Mlle. de Resyke; *Maddalena*, Mlle. Bloch; and the *Duke*, Salomon. In view of the indisputable success which this performance is sure to obtain over all rival establishments, the publisher of "Rigoletto," M. Leon Escudier—who has at the same time hired the Italian Opera for the winter—has withdrawn the opera from the Italian list, and instead of opening with "Rigoletto," has opened with "Il Trovatore."

IN San Francisco the "Fabbri" Opera Company have met with great success.

FROM Toledo we hear that the complimentary concert given to the organist of Westminster Church, Mr. Walter Hewitt, was a complete success. Mr. Walter Hewitt, who is a thorough musician, showed, besides his talent as a composer and an organist, admirable ability as a violoncello player in accompanying Balfé's "Good-night, Beloved."

THE Damenorchester (ladies' orchestra)—the same that failed in New York under that equally clever and distinguished manager, Rullman—performs now, under the former leader, Miss Weinlich, in Berlin, before full houses every night.

AT the fortieth organ concert at the church of the Holy Trinity, Madison Avenue and forty-second Street, Mr. Joseph H. Guild was the organist, and Madame Salvotti the vocalist.

THE complimentary concert tendered to Mme. Chevalier at the Mott Memorial Hall came off a few evenings ago with considerable *éclat*. The artists who assisted were Messrs. Fritsch, Albites, Gomien, and Morosini, and Mlles. Sullivan, Gomien, and Strassburger.

THE Boston English Opera Company gave the opera "Mariana" in Beethoven Hall, December 25.

M. VIZENTINI has been appointed director of the Theatre Lyrique, Paris. He intends to produce the following, among other works: "Psyche," by Ambrose Thomas, as remodelled by the composer; "Paul et Virginie," by Victor Masse; "Sigurd," by M. Reyer; "Le Timbre d'Argent," by M. Saint-Saens; "Le Roi de Lahore," by M. Massenet; "Le Bravo," by M. Salvayre; "Nero," by Anton Rubenstein; an opera-ballet by M. Poise; and "Dimitri," by M. Jolicieres. He also proposes to give morning performances, at which oratorios and symphonies will be performed.

THE prospectus of the coming season of the Concerts Populaires at Brussels announces the following works for performance: Berlioz's "Harold" Symphony; Max Bruch's First Symphony; Raff's Sixth Symphony (in *D minor*); and the overtures to "Normannenfahrt," Dietrich; "Demetrius," Hiller; "Richard III.," Volkmann; "Dimetri Donskoi," Rubenstein; and "Braut von Messina," Schumann.

THE Oratorio Society of New York, combined with Theodore Thomas's orchestra, performed in Steinway Hall, Monday, December 27, Handel's "Messiah," with the assistance of the following soloists: Miss Emma C. Thursby, Miss Bulkley, Mr. George Simpson, Mr. A. E. Stoddard. Conductor, Dr. L. Damosch.

IT is proposed to hold a grand musical festival in Dublin next summer. The Exhibition Palace is suggested as the most available building for the event.

A LONDON journal says: "Herr Wachtel, with an inferior German troupe, continues to fill the Academy of Music Theatre. He, oddly enough, sometimes sings his solos in Italian, his pronunciation of which was never good."

THE Jubilee Singers are at present fulfilling a round of engagements in the north of England, and on Monday morning they sang at Chester, having in the afternoon been most hospitably entertained at Hawarden Castle by Mr. Gladstone.

THERE has been a considerable outcry raised in some of the French papers concerning the non-withdrawal of the unsuccessful "La Boulangere" from the stage of the Varieties. Now, however, it is announced that the manager has consented to play it for fifty nights, be it successful or otherwise, and the authors hold him to his agreement, otherwise they will withdraw "La Vie Parisienne" and "Les Brigands" from the repertory of the theatre. The other side is yet to be heard, but the dispute appears to be carried on chiefly for the sake of those who take a delight in the public avowal of the domestic squabbles of the theatres.

VERDI's "Luisa Miller" has been produced at the Opera in St. Petersburg, where the same composer's "Aida" is in immediate preparation. The chief parts in "Luisa Miller" were, undertaken by Volpini, Marini, Cotogni, and Capponi, all well known to London amateurs.

ON January 3, Herr Wachtel was to appear in Philadelphia.

DOZIZETTI'S "Don Sebastien" has been revived with great success at the Carcano, Milan.

THE "Romeo et Juliette" of the late Hector Berlioz has been revived at the Concerts du Chatelet after a silence of thirty-six years. It was first produced at the Paris Conservatoire, Nov. 24, 1830. London amateurs were made acquainted with it through its magnificent execution by the just instituted New Philharmonic Society, at Exeter Hall, in 1852, under the personal direction of Berlioz himself.

ONE of the German papers announce that it is probable Mr. Chatterton will engage Herr Polinini with the opera company of Hamburg. This is a sad fall from the luxurious hopes held out of the probable appearance of the opera troupe of Vienna, with Herr Wagner as conductor, an enterprise which competent judges at once denounced as utterly impracticable. However, there is, it is to be hoped, little fear of the inferior troupe of Hamburg being heard at Drury Lane next summer.

THE Fabbri Opera Troupe came to a close in California with "Le nozze di Figaro."

THE Tietjens Company, after having performed with great success in Boston, have continued their tour to Portland, and from there to Salem.

THE Verein für Kammermusik in St. Petersburg, at their latest concert, gave a concerto for two violins by Bach, a concerto for four violins by Vivaldi, and a quintet by Brahms.

THE Thomas concert in Hartford, Conn., December 7, was a great success. Miss Sterling's voice was much admired.

THE town and environs of Bergamo seem endowed with the exclusive privilege of supplying the rest of Europe with tenor voices. Whatever element it may be which modulates Bergamese throats, whether earth, air, or water, it is notorious that four-fifths of the Italian tenors are Bergamese, and that the managers of the Italian opera houses resort as invariably to Bergamo for the purpose of recruiting tenors, as the epicure does to Naples in quest of macaroni. Yet it produces neither bass, soprano, nor contralto; not one other species or modification of vocal harmony beyond the tenor. Take the names of the most celebrated tenorists whom the soil of Italy has produced for the last hundred years, and there will be found only very few whose powers were not or are not of Bergamese origin.

THE Stadt-Theatre in Frankfort devotes itself entirely to classical music. "Mme. Angot's Daughter" is the last sacred cantata there performed.

THE Viennese Comic Opera has been reopened under the management of Mr. Rosenthal, who vindicated the honor of a new opera in a most original way. The first act did not amuse the people, and the second act bored them. The manager then appeared on the stage and made an opening speech of such length and so tedious that the people preferred—between the two evils—to hear the third act of the opera. And so the work was saved. That is what we call a manager's self-denial.

A NEW opera-house has been built in Kasan, Russia, and the opening opera was Glinka's "Life for the Tsar."

THE first opera to be given at the Theatre Lyrique will be Victor Jonciere's "Demetri." The libretto is by Henri Bourcier.

ON the 24th of November "Lohengrin" was performed in Dublin, with Mlle. Albani as *Elsa* and Maurel as *Tetramund*. Miss Edelsberg sang *Ortrud*, but the public did not seem to enjoy it very much.

THE opera season has commenced at Cairo, the opening work being "L'Ebreu," sung by Madame Fricci, Mlle. Schmersoschi, Signori Fancelli, Piazza, and Medini. "Linda di Chamounix" and "La Favorita" were next mounted, with the artists just named, and Braccialini, Grassi, Pandolini, Fioravanti, Waldmann, Verger, and Milesi. The ballet "Flick and Flock" also forms part of the spectacle, which is conducted by Signor Bottesini.

THE first two performances of Bizet's opera, "Carmen," in Vienna, have brought the maximum of \$4,000.

WAGNER'S "Tristan and Isolde" was to be given in Berlin, but it seems that the idea has been abandoned. Mme. Mallinger is said to have quietly but determinedly returned the part. The same thing had been done by the singers of the Grand Opera in Paris before the first performance of the "Tannhauser."

THE eminent critic of the *Arcadian* publishes, under the title of "The Improvement in our Musical Culture," a column in which he has with great talent condensed an outline of the most important lyrical events since Jenny Lind, and a sketch of much *esprit* about our piano-makers. The article would bear and deserves greater development.

ON December 6 "Don Juan" was given at the Opera-house, Paris, with Carvalho, Krauss, Gueymard, and Faure. The cost of scenery and ballet was \$60,000.

A VENTURE in Italian Opera at the Salle Ventadour, by Graziani, the tenor, began and ended December 2.

IN the course of the winter, the Association for Sacred Music in Cologne will, under the direction of its conductor, Herr Eduard Mertke, give three performances with solos, orchestra, and chorus. Among the more important works will be a "Magnificat," by Philip Emmanuel Bach; Rossini's "Stabat Mater," and "Ein Deutsches Requiem," by Johannes Brahms.

THE Philadelphia musical societies are in active working condition the present season. The Orpheus Club, under the baton of Mr. Michael Cross, will give three concerts, and the Handel and Haydn Society, directed by Mr. F. T. S. Darley, will give a like number. An interesting feature will be a new Cantata, composed by Mr. Darley.

THE Boston Philharmonic Club gave their third classical matinee at Bumstead Hall on December 29.

THE New York Quartet, composed of Edward Monllenhauer, first violin; Max Schwarz, second violin; Geo. Matzka, viola; Frederick Bergner, violoncello, gave the second of its classical soirees at Chickering Hall, on December 21. There was a good attendance. The programme consisted of the following selections: 1. Quartet, in C Major, Mozart; 2. Violin Solo Fantaisie Caprice, Vieuxtemps; 3. Three Songs, from "Frauenliebe und Leben," Schumann; 4. Piano Solo, "Cachoucha Caprice," Raff; 5. Quartett, C Minor, Op. 18, No. 4, Beethoven.

IS the Court Theatre in Weimar, Gluck's "Iphigenia in Aulis" was performed in keeping with Wagner's arrangement of the text as well as the score.

THE Pesth (Hungary) Conservatory of Music was inaugurated on November 14. Erkel, the great Hungarian composer, read the inauguration speech, after which a great choral hymn composed by him for the occasion was sung, himself accompanying at the piano. Liszt, who had been appointed president, and, of course, was excused to be present, was in Rome, and excused himself by letter, promising, however, to attend on a future occasion.

THE German papers announce the opening of this winter's musical season in the Berlin Singing Academy with Handel's oratorio "Samson." The four singers who take part in it were advertised with titles bigger by a long way than their reputation, notably one lady who is chamber-singer to his Highness the Prince of Reis-Greuss-Preuss-Schleitz-Lobenstein-Sonderhausen. If she is always to be addressed in conversation with the full name of her princely patron, it must take a day to enquire after her health.

JOSEPH RUPRECHT, the first and perhaps only teacher of Madame Lucca, is the leader of the Church Music Society in Vienna. This society, among whose members such names as Tietjens, Ceilagg, Lucca, Wild, and Tichatschek appear, reached its fiftieth year on November 11. Mr. Rubrecht, who has led it since 1826, got quite an ovation on appearing on the platform. The pieces performed were Pergolesi's "Stabat Mater" and Beethoven's Mass in C.

THE Boston Philharmonic Club intends giving six concerts, when Dr. von Bulow will be heard. Mme. Madeline Schiller was the pianist, on the 3d of December, in one of the five matinees announced to be given at Bumstead Hall.

HERB CARL ZOELLER, a German composer, "of the new romantic school," has set to music a lyrical monodrama, "Mary Stuart, Queen of Scots, in her prison at Fotheringay," the libretto of which is written by Frederick Mart, Ph. D.

THE death is announced in London, at the age of seventy-eight years, of Sir John Gardner Wilkinson, F.R.S. The deceased knight, who was the son of the Rev. John Wilkinson, F.S.A., of Hardendale, Westmoreland, was educated at Harrow and Exeter College, Oxford. He was well-known for his successful explorations in Egypt, and his archaeological and geographical publications. To the admirable representations of Egyptian sculpture and painting in Sir J. G. Wilkinson's works on Egypt we are chiefly indebted for our knowledge of the form and use of many ancient musical instruments, and for the light thrown thereby on musical art in those remote times. In 1852 Sir John was created Hon. D.C.L. of Oxford, a corresponding member of the R.I.A. of Sciences of Vienna and of the Royal Academy of Turin. He was created a knight in 1849, and married, in 1836, Caroline Catherine, daughter of Mr. Lucas, of Uplands, Glamorganshire.

SALVATORE ROSSI, a young and talented violinist, died in the church of Santa Brigida while he was performing in a *requiem*.

CHERUBINI had an adopted daughter to whom, when she married, he gave the best Erard piano he could at that time obtain. To a gentleman who remarked that the piano would be of very small personal use to the young bride, since she could not play, he replied: "My dear sir, I mean to dine there frequently, and do you think I would have given her a piano if I did not know that she cannot play?"

THE OUTCAST.

A TALE BY H. MARTINO.

CHAPTER III.—Continued.

Mr. Jenkins listened to all Mr. Holden had to say with apparently the greatest amount of interest, not interrupting him once during the whole time he had been speaking; and after a pause of a minute or two, he addressed Mr. Holden as follows:

"Mr. Holden! I engaged you on the recommendation of a friend of mine some eighteen months ago, to teach my daughter the art of drawing, and believing you to be a gentleman, I did not hesitate nor scruple to entrust her to your care, especially when I took into consideration the discrepancy of age that exists between you and her; she being but a young and inexperienced girl, and you a man of mature age. However, instead of attending to your duty, (and your duty only, for which I paid you handsomely), you have abused my confidence and hospitality, and have entangled my daughter into the intrigues of a stupid love affair, which might be her ruin, unless checked by me at once, and without loss of time. A libertine like you is a dangerous subject, and I must request you to leave this house and I hope for ever."

Poor Mr. Holden, this was a dreadful ordeal through which he had to pass. To be told that he was a "libertine, and had abused hospitality and confidence," when in point of fact the contrary was the case; and that he had endeavoured to act honorably and in a straightforward manner, was almost more than he could stand, and his whole nature revolted against this harangue of abuse. But he thought of her whom he loved more than life itself, and although he felt a virtuous wrath of indignation, on account of these unjust accusations that had been brought against him, he restrained himself, and in an apparently quiet manner was about to exonerate himself in the eyes of Mr. Jenkins, when, in answer to a ring, the footman appeared, and at his master's request escorted Mr. Holden to the door. Thus Mr. Holden parted with Mr. Jenkins, and the latter went there and then into Mrs. Jenkins' sitting room, and informed her of all that had passed between him and the drawing master, and that he forbade him admission to his house, or communication with their daughter Mary. "And it is no use disguising the fact from ourselves, that you are a great deal to blame in this unpleasant piece of business," remarked Mr. Jenkins. "You ought to have been more frequent in your visits to the studio when Mr. Holden was there, and by doing so you might have prevented a deal of mischief. And does the girl really reciprocate his feeling, as he told me she did?" asked Mr. Jenkins.

"I am so sorry, my dear," replied Mrs. Jenkins, "and I cannot tell you how much I feel for both our child and Mr. Holden; they are certainly very fond of each other, and I firmly believe they would be very happy. Mary spoke to me about it only this morning, and I was as much surprised at the communication as you were. I did not give her either my assent or dissent, but promised her that I would speak with you; and I think we ought to consider our child's happiness in so serious a matter, more than position or anything else."

"What! do you mean to say that in *our* position we ought to allow our daughter to marry a drawing master? Who would mix with her or associate with us? Why, everybody would look down upon her with pity and commiseration, and to that I will not be a party as long as I live, at any rate."

"But my dear, you make a mistake in Mr. Holden and the position he holds in society altogether," replied Mrs. Jenkins; "he is a gentleman both by birth and education, holds a degree of Oxford University, and is a welcome guest in the best of circles. It is true his means are not very affluent, still he is in a good position, and although no doubt our Mary might marry a far richer man than Mr. Holden, I doubt, even if we waive her personal happiness, whether she would meet with one of such refined manners and tastes as he has."

"That is all moonshine, and I don't believe a word of it. There is many a merchant with just as good tastes and plenty of means; besides, why should she not marry into a family that is well known in aristocratic circles? As to the girl's happiness, I have really no patience to listen to such rigour. However, I'll put a stop to this affair, and that at once."

"I beg you, for my sake, dear, not to be harsh with the child, she is sensitive and affectionate, and you will do more harm than good by harshness or severity, I assure you," replied Mrs. Jenkins.

Mr. Jenkins's temper was now getting the better of him, seeing that his wife did not coincide in his views, and Miss Jenkins was forthwith summoned into her parents' presence. On her entering into the sitting room or library, as it might be more appropriately called, she looked as pale as death itself, and shook like a leaf. Her mamma requested her to seat herself next to her, and Mr. Jenkins stood in front of both of them perfectly erect, with his arms folded across his chest, and as he thus looked into his daughter's face, he was struck with her angelic features. She was dressed in a plain cotton frock and blue waistband, and round her neck hung a golden cross on a piece of black ribbon velvet. Her complexion was white and clear, and her auburn curls fell gracefully down her back. She was certainly a beauty, and if one may be proud of earthly beauty, Mr. and Mrs. Jenkins had reason to be so of their daughter Mary.

"I have had a very serious conversation with your mamma, Mary, in respect to your future prospects and happiness," rejoined Mr. Jenkins, "for your drawing master, Mr. Holden, has had the audacity to ask my consent to an engagement with you, and although I have no wish to slur his character, yet, for various good and wise reasons, I have considered it my duty to forbid him admission to our house, and also as a matter of course, any further communications with yourself; and I have no doubt that your good sense, as well as your duty which you owe to us as parents, will not make it difficult for you to accede to our wish and erase him from your memory, if indeed you ever thought of him otherwise than your drawing master, and forget a stupid little love affair, which I doubt ever existed, at least as far as you are concerned. But you don't seem to feel well, Mary, perhaps you and mamma had better go for a short time into the country, the bracing sea and change of air will do you good."

"I don't feel ill, papa," replied Miss Jenkins, "but—"

She could say no more, and burying her face in both her

hands, she sobbed most piteously, and Mr. Jenkins on a sign from his wife kissed his daughter and left the apartment.

Mrs. Jenkins had never a more difficult part to perform, for she had on the one hand her husband's wishes to study, and to carry the same into effect, and on the other hand, she saw but too clearly that her child's happiness was at stake. By the emotion evinced, on account of the intelligence Miss Jenkins had just received from her father, Mrs. Jenkins was only too sure that this was no *little* love affair, but a deep rooted affection, and that it required more than change of air, or a bracing sea to restore her Mary to her original self. However, she trusted to time as the only remedy, and by avoiding if possible, every allusion to the past, Mrs. Jenkins hoped to gain her end.

"It is a lovely day, Mary, and a drive to Kew or the park will do us good," remarked Mrs. Jenkins, and taking her daughter by the hand she accompanied her to her dressing room, and half an hour later both started for a drive.

Mr. Jenkins told his wife not to make any mention of the occurrence to any of their friends, including their own married children, and insisted on the necessity of their repairing to a watering place, recommending Brighton, more especially as the most accessible to the metropolis, and at the same time the one where the most fashionable company could be found, and where new acquaintances could easily be made. In this respect he had the utmost reliance on his wife's good taste, for she was a lady by birth and education, being a daughter of a highly influential family in Devonshire.

In the evening of that day, when they were sitting at dinner, Mr. Jenkins endeavoured to be cheerful and enliven both his wife and daughter by a humorous conversation, in which the former joined, but which failed to produce any effect on the latter, for although apparently listening, her thoughts were far away from anything that was going on around her, and only when addressed personally did she make any remark of any kind whatever. After dinner the ladies resorted to the drawing room, and Mr. Jenkins, thinking it best to leave these two to themselves, went to his club in St. James'.

"Try and be a little more cheerful, my dear," said Mrs. Jenkins to her daughter, "you may be quite sure that neither your papa nor myself intend anything but your happiness, and everything tending to the contrary is far from our thought."

"I know, Mamma," replied Miss Jenkins, "but I am very unhappy. I love Mr. Holden dearly, and I know he is deeply attached to me."

This was the opening of a conversation which took all the tact of a woman and a mother, so to guide as to lead to a successful issue in the desired end; it required, in fact, "the wisdom of a serpent," as well as "the gentleness of the dove."

"But what will your prospects in life be? You must not forget, my dear, that you cannot live on love; even supposing that Mr. Holden is so fond of you as you believe him to be. A drawing-master, at the very best, can have but very limited means, and is far from occupying the position which it would be desirable for you to have to share with him. Besides, you are so young and have mixed so little with society, that it is for your best that you should try and not think of it. I certainly believe Mr. Holden to be an honourable man; and I have no doubt, by what you say, that you believe yourself to be very fond of him; but when girls are of your age, it is impossible

that they should be able to see into the future, or really even know their own feelings in matters of this kind; they very frequently mistake romance for love or affection; and many a young woman has made herself miserable for life by a step taken in the wrong direction."

"I should be happy with him, even in poverty, mamma, I assure you, and without him——"

"Never mind, my dear, let us wait and trust to God; He knows best," interrupted Mrs. Jenkins. "In the meantime, I think your papa was right in his suggestion of this morning—that it will do us both good to have a change of air, and we will start to-morrow afternoon for Brighton."

Mrs. Jenkins thought it would be best not to say anything more on the subject, and was glad when the arrival of her daughter Eleanore, and her husband, Mr. Garvey, was announced, to pass the remainder of the evening. After staying for about half an hour in the company of her sister, Miss Jenkins retired for the evening, under the pretence of a severe headache, into her bedroom. No sooner was she safely closeted within her own apartment, than she opened her writing desk, and addressed the following lines to Mr. Holden:—

"MY VERY DEAREST FRANK!

"It is papa's wish, that mamma and I start to-morrow for Brighton, as he believes that the bracing sea air will do me good. Oh! my dearest Frank, what sufferings have I had to go through, since you left me this morning. Papa told me that he forbade you the house, and requests me to have no further communication with you—as though that were possible. But if my sufferings have been great, yours must have been infinitely greater; because you bore it all for my sake. I cannot write to you what I feel: I love you so dearly, that I seem to care for nothing, and would sacrifice everything for just one gaze into your dear face! I don't seem to feel well this evening and was glad to retire early; this day's excitement seems to have been too much for me. Write to me to P.O. Brighton, and address X.

"Good night, my darling Frank, ever your most loving and affectionate

"MARY."

The next day Mr. and Mrs. Jenkins and their daughter, Mary, took the midday train for Brighton, and engaged a magnificent suite of rooms on the esplanade, facing the sea. Mr. Jenkins had to return to town the following day, as he had some important business to attend to, and two days after their arrival, Miss Jenkins called at the post office and found a letter awaiting her there. It read as follows:—

"DEAR MISS JENKINS!

"I received your kind letter and regret most sincerely that you are suffering from such a severe indisposition, the more especially as I have the mortification of knowing that I am the immediate cause of it. You are, of course, aware that I had an interview with Mr. Jenkins, and by what you state have also been informed of the result; and painful as the recollection may, and of necessity must be to me, I dare not allow it to have any predominate influence in the course I have carved out for myself in regard to the future. I have then calmly considered since these last two days, what, under the circumstances, I ought to do in duty both to you and myself, and have arrived at the following conclusion: It would, as a matter of course, have been infinitely better for both of us, if immediately on my discovering an intimacy springing up between us, I had quitted visiting your home, but having failed to do so, I must

beg you to blot out the past from your memory, and to forgive me the wrong that I have committed; and indeed I would be a "libertine" if I were to continue a correspondence which is contrary to your parents' wish, and can consequently only result in fatally injuring your future prospects and happiness.

Believe me to remain sincerely yours,

"FRANCIS HOLDEN."

The correspondence between Miss Jenkins and Mr. Holden was however not stopped by this last epistle, and they continued to write to each other during Miss Jenkins' stay at Brighton, and also after her return to town; and in the course of time it was arranged between them that they should be married clandestinely, seeing that all her efforts failed to get either of her parents' consent to a union with Mr. Holden. That their daughter would ever take such a step, neither Mr. nor Mrs. Jenkins dreamt, and consequently suspicion never entered into their minds, the less so as to all appearances, she had of late so much improved in health and spirits, and they flattered themselves that she had given up all thoughts in regard to Mr. Holden. However, on the 10th of March, 18—, at 10 o'clock in the morning, Miss Jenkins bade her mamma good-bye and kissed her, saying that she was going for a walk, and thus left her home and was met by Mr. Holden at Albert Gate, Hyde Park, where they hired a carriage and drove to the village of Acton, Middlesex, where they were joined together in holy matrimony by the Rev. Mr. S——, Curate of All Saints Church. As Mrs. Jenkins did not see her daughter make her appearance at lunch, she instituted inquiries, and was informed by the lady's maid that a letter in Miss Jenkins' writing was found on her dressing table. She opened it and read as follows:—

"MY DEARLY AND MOST FONDLY BELOVED PARENTS!

"Forgive me, I pray you, forgive me for the pain this letter will give you. I am going to be married to Mr. Holden this morning; and I am quite sure that we shall be happy, very happy together. If I could but have had your blessing to accompany this step, how infinitely more happy should I have been. I know you only wished me to be happy, and all you did was for my best. But I could not endure to live without him; and I am quite sure he will prove all he pretends to be to me. For all my failings in the past I ask your forgiveness, and again imploring your blessing, I am,

"Your most fond and loving daughter

"MARY."

To be continued in our next.

THE "Philadelphia Mannerchoir" elected for the year T. H. Camp, President; and G. H. Becker, Corresponding Secretary.

MR. MAPLESON left London on January 1 for New York, all his plans for the new theatre being entirely arranged and fixed. The *Evening Mail*, of December 18, however, knows that he comes to "inspect our opera houses, and gain some new ideas for the opera house to be built on the Thames Embankment." The *Evening Mail* is a great deal too modest. Mr. Mapleson does not come for new ideas, but as the authorized agent of a company formed with a capital of a million to get the *Evening Mail's* musical critic to come to London to teach Oxenford, Davison, and others how to write on music and the drama. As a specimen of this great critic's grammar let us adduce the following: "Mlle Tietjens has entered into an arrangement with Mr. Strakosch to appear at the Academy in January, beginning with 'Norma.'" What begins—the Academy, Strakosch, or January? Are there no stones in heaven, and no second-hand grammars in Nassau street?

KISS THE LITTLE ONES FOR ME!

Music by J. P. WEBSTER.

Words by EBEN. E. REXFORD.

CON MALINCONICO.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat).

The vocal line begins with a treble clef and a key signature of two flats. The melody is written in a simple, accessible style.

1. When even - ing com - eth downward On wings of shadowy gloom, And
 2. The miles are long be - tween us, Those lit - tle ones and me, But
 3. I think my babes are sing - ing Their lit - tle even - ing hymn, And my

The piano accompaniment for the first part of the song features a steady rhythm of chords in the right hand and a bass line in the left hand. The chords are primarily triads and dyads.

The vocal line continues with the same treble clef and key signature. The melody flows naturally from the first part.

in our lit - tle cot - tage The sha - dows fill the room, Then
 al - ways in the twi - light, Each lit - tle face I see, I
 heart grows ve - ry ten - der, My eyes grow strange - ly dim, God

The piano accompaniment for the second part of the song continues with the same harmonic style, supporting the vocal line with chords and a bass line.

when our lit - tle chil - dren Kneel down be - side your knee, To
 see their hands, close fold - ed, In pray'r up - on your knee, And
 bless my lit - tle dar - lings A - bout their mo - ther's knee, And

say their good - nights o - ver, Oh! kiss them all for me.
 whis - per to the breez - es, "Go! kiss them all for me!"
 kiss them as you leave them, A sweet good - night for me!

CHORUS.

AIR. Yes, kiss the lit - tle chil - dren That ga - ther by your knee, To
 ALTO.
 TENOR. Yes, kiss the lit - tle chil - dren That ga - ther by your knee, To
 BASS.
 PIANO.

The musical score is arranged in two systems. Each system contains a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "say their good - night o - ver, Oh! kiss them all for me, To" and "say their good - night o - ver, Oh! kiss them all for me." The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

say their good - night o - ver, Oh! kiss them all for me, To

say their good - night o - ver, Oh! kiss them all for me, To

say their good - night o - ver, Oh! kiss them all for me.

say their good - night o - ver, Oh! kiss them all for me.

THIS CANADA OF OURS.

Transcribed by GEORGE F. DE VINE.

A LA MARCHIA.

The musical score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a dynamic marking of *f*. The second system includes a trill marking 'Sva.' above the treble staff. The score features various musical notations including chords, triplets, and slurs. The piece concludes with a final cadence in the fourth system.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a trill (tr) on a G4 note, followed by a series of eighth and sixteenth notes, some beamed together. There are three triplet markings (3) over groups of notes in the latter half of the system. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a trill (tr) on a G4 note, followed by eighth and sixteenth notes. A fermata is placed over a note in the final measure of the system. The lower staff continues with a steady accompaniment of chords and notes.

The third system begins with the instruction *il tema ben marcato.* The upper staff contains a melodic line with eighth and sixteenth notes, including a trill (tr) on a G4 note. The lower staff provides a rhythmic accompaniment with eighth notes and chords.

The fourth system continues the melodic and accompaniment lines. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a corresponding accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff includes dynamic markings: a forte (*f*) marking at the beginning and a piano (*p*) marking later in the system.

First system of musical notation. The right hand (treble clef) features a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The instruction *con espress.* is written above the staff, and a dynamic marking *f* is placed below the first measure.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation. The right hand includes triplet markings (indicated by '3' and 'X' over groups of notes). The instruction *brill.* is written above the staff, and *legatissimo.* is written below the staff.

Fourth system of musical notation, featuring more complex rhythmic patterns and triplet markings in both hands.

Fifth system of musical notation, concluding the piece with a final cadence. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic accompaniment. The tempo marking *rall.* is positioned between the two staves.

Second system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with triplets. The bass staff continues the accompaniment. The tempo marking *a tempo comodo.* is positioned between the two staves.

Third system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the accompaniment.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the accompaniment. The tempo marking *Sva.* appears twice, once above each staff.

f scherzando.

The first system of the score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a forte dynamic and a scherzando tempo. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a consistent harmonic support with quarter notes.

The third system shows the right hand playing a series of eighth-note patterns, often beamed together. The left hand continues with a simple quarter-note accompaniment.

The fourth system introduces a triplet in the right hand, marked with an 'X' above it. The left hand continues with its accompaniment, ending with a few sixteenth-note figures.

The fifth system concludes the piece. It features a *trcs.* (trill) in the right hand and a *Gva.* (ritardando) marking. The music ends with a final chord in both hands.

THE BIRDS OF PARADISE.

QUADRILLE.

PANTALON.

L. STREABBOG, Op. 78.

1.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked with a '1.' and a dynamic marking of *f*. The second system is marked with a dynamic marking of *p*. The third system is marked with a dynamic marking of *f*. The fourth system is marked with a dynamic marking of *p*. The fifth system is marked with a dynamic marking of *f*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

ETÉ

2.

p *cres.*

f *FINE.*

f

D. C.

POULE.

3.

PASTOURELLE.

4. *f*

FINE. *p*

f

pes.

p

D.C.

FINALE.

5.

mf

Sva.

ff

f

FINE.

p

D. C.

A. & S. NORDHEIMER

Toronto, St. Catharines, Brantford, London and Ottawa.

MUSICAL INSTRUMENTS.

BRASS BANDS.

Of late years, the spread of Musical taste has resulted in the formation of Bands throughout all parts of the country; but the difficulties which have arisen in securing superior classes of instruments, except at greatly increased cost, have hitherto, with but few exceptions, necessitated parties using inferior and unsatisfactory kinds. To obviate this, we beg to state, our arrangements in Europe enable us to supply every article pertaining to Bands direct from the manufacturers at the lowest prices.

It is a well-established fact, as evidenced by the award of the Musical Commission at the late Great Exhibition in Paris, in addition to the reputation previously maintained, the French Brass Instruments excel all others both for superiority of tone and finish. From these our stock is selected, and any orders entrusted to us will be carefully filled, and any information required regarding prices and the formation of Bands cheerfully given.

INSTRUMENTS FOR BRASS BANDS.

Eb Soprano, Bb Baritone, Regulation Bugles, Flugel Horns.	Bb Soprano, Bb Bass, Valve Trombones, Cornets,	Eb Alto, Eb Bass, Valve Trumpets, Snare Drums Bass Drums,
--	---	---

Viollins, Banjos, Accordeons, Fifes,	Guitars, Double Basses, Flutes, Flutinas,	Violoncellos, Tambourines, Concertinas, Clarionets.
Tail Pieces, Pegs, Bridges, Pitch Pipes, Clarinet Reeds,	Violoncello and Violin Finger-Boards, Violin, Violoncello and Double Bass Bows, Music Stands, Music Folios, &c., &c.	Tuning Forks, Tuning Hammers, Metronomes,

Italian, French and German

VIOLIN, VIOLONCELLO, DOUBLE BASS, GUITAR, AND HARP STRINGS.

Prices of the different styles and qualities sent to any address upon application.

FOR ILLUSTRATED CATALOGUE, APPLY TO

BRANCH HOUSES—OTTAWA, LONDON,
BRANTFORD AND ST. CATHARINES.

A. & S. NORDHEIMER,

15 King Street East, Toronto,
GENERAL AGENTS FOR CANADA.

Mason & Hamlin Cabinet Organs.

UNRIVALLED AND INCOMPARABLE.



CHEAPEST, BECAUSE BEST.

THE HIGHEST MEDALS AND DIPLOMA OF HONOUR

AT VIENNA, 1873.

FIRST MEDAL AT PARIS, 1867.

HIGHEST AWARDS IN AMERICA ALWAYS.

THE TESTIMONY OF ONE THOUSAND.

Containing the most extraordinary mass of testimony, literally from the four quarters of the globe, from the most eminent Musicians, in regard to the unequalled excellence of these Organs, both as to quality of tone and universal superiority of workmanship.

FOR ILLUSTRATED CATALOGUE APPLY TO

BRANCH HOUSES—OTTAWA, LONDON,
BRANTFORD AND ST. CATHARINES.

A. & S. NORDHEIMER,

15 King Street, East, Toronto.
General Agents for

GEO. A. PRINCE & Co.,

BUFFALO.

CABINET ORGANS.

NEW STYLES.

We take great pleasure in announcing the introduction of entirely new and unique styles of Organs, from this date; also several improvements in the construction of the action, which add materially to the cost, and for which we have made no advance in prices. All Key-boards on Organs of upwards of one hundred dollars in value, are bushed to prevent rattling, and finished with ivory fronts, all stop-plates on same are ivory, instead of paper or a cheap imitation.

ADVANTAGES WE POSSESS.

As we are the pioneers and leading manufacturers of Modern Reed Instruments, we have of course, the advantage of securing the services of the best mechanics in the business; and very many of our workmen have been with us since we commenced the manufacture of MELODEONS (over 26 years.)

We employ none but the most thorough mechanics.

Our work is divided into more than *forty different branches*; each workman has his own part to perform, and is never allowed to change from one branch to another.

The different parts are separately inspected, and passed from one to another to add to other parts until the instrument is complete.

Our foreman superintends the general business of manufacturing, and has as assistants a foreman in each department, whose duty is to carefully watch the making of the different parts and keep the departments evenly balanced.

GEO. A. PRINCE & Co.,

BUFFALO.

FOR ILLUSTRATED CATALOGUE APPLY TO

BRANCH HOUSES - OTTAWA, LONDON,
BRANTFORD AND ST. CATHARINES.

A. & S. NORDHEIMER,

18 King Street East, Toronto,
General Agents for Canada.

DUNHAM & SONS'

PIANO-FORTES

NEW YORK. ESTABLISHED 1834.

The great combination of improvements attained in the Dunham Piano-forte, in regard to tone, touch, power, equality, durability, and workmanship, has built for it a reputation which, to-day, stands unrivaled in every section of the country, and has also elicited from the most eminent professors, critics, connoisseurs, and the most energetic of our competitors, the unanimous opinion that the Dunham Piano can not be excelled.

While claiming as we do, without fear of contradiction, for our house, the honor of first introducing to the American public this last great era of Piano-forte improvement, which has given to American Pianos the highest honors, and whose perfections have astonished the world, we would state that the First Grand Square Piano made by us some fifteen years since, served as the model for the great improvement in American Piano Fortes.

We also own the Patent, now expired, for the Cross or Over-Strings, which is now in General use—so popular has it become, and so pecuniarily satisfactory has it proved to us, that we freely gave it to the world.

The Agraffe arrangement we have used in Pianos for a period of thirty years.

Merits of the Dunham Piano-Forte.

Its Durability has become a proverb.

Thousands of them can be found in use, which have required no repairs other than tuning during a period of thirty years.

In Workmanship, it can not be surpassed, if equalled.

The best materials and the most accomplished workmen only are employed in its construction.

In Power, Solidity, Purity, and Equality of Tone, it has no compeer.

It is pronounced by the *elite* of the musical profession and the *dilettanti* the most perfect Piano made.

As a safe investment, it is the best.

Dealers throughout the country, who have sold thousands of them during our business career, have never had one returned for being defective; nor have they, during a period of nearly twenty years, been called on to pay five dollars for repairs on the whole number sold. It can be sold after years of use for nearly, if not quite, its original cost.

We have orders for any quantity of them, at an advance of 33½ per cent. over any other make of half its age.

It is warranted in the most satisfactory manner.

The commercial standing of our house is sufficient guarantee that any claim will meet with instant liquidation.

DUNHAM & SON.

FOR ILLUSTRATED CATALOGUE, APPLY TO

BRANCH HOUSES—OTTAWA, LONDON,
BRANTFORD AND ST. CATHARINES.

A. & S. NORDHEIMER,

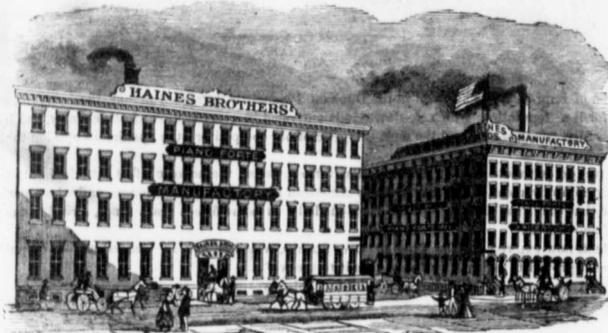
15 King Street East, Toronto,

GENERAL AGENTS FOR CANADA.

HAINES BROS.,

NEW YORK,

PIANO-FORTE MANUFACTURERS.



HAINES BROTHERS PIANO-FORTE MANUFACTORY, NEW YORK.

ADVANTAGES GAINED BY PURCHASING A HAINES PIANO-FORTE.

Their reputation is fully established as first-class in every respect.

Their prices, styles and sizes vary to suit all classes of purchasers.

Every Piano is constructed under the personal supervision of a member of the firm.

Every article used in the construction of these Pianos is selected personally, and none but the first quality of anything will be used by this firm.

The advantages this concern has over many piano manufacturers, is that they buy immensely large invoices, for which they pay cash thus gaining every advantage from all large dealers in piano merchandise, who gladly give them the preference of their stock.

They can give the purchaser more for the money than elsewhere, from the very fact that their factories, warehouses and personal efforts are all concentrated at one place. Consequently they have no heavy running or store expenses to add to the price of the pianos.

Every piano is warranted for five years.

Every piano is guaranteed to give satisfaction, or no sale.

The HAINES PIANOS rank among the most complete and perfect instruments manufactured, at a price which cannot fail to suit the public generally.

The chief object of this firm has been to give the public an instrument thoroughly made, reliable, and warrantable in every respect, and at a moderate figure.

Every article used in the construction of the HAINES PIANO is first-class, thoroughly seasoned, and of the very best quality.

They are regarded among musical connoisseurs, as being the most powerful, yet the sweetest toned instruments ever made, possessing the "Singing Quality" so much desired by artists and amateurs.

HAINES BROS.

FOR ILLUSTRATED CATALOGUE, APPLY TO

BRANCH HOUSES OTTAWA, LONDON,
BRANTFORD AND ST. CATHARINES

A. & S. Nordheimer,

18 KING STREET EAST, TORONTO,

General Agents for Canada.

Wei
Test
ARABI
G. A.
W. K
JULES
M. W
CHAS.
BRUN
RENE
J. L.
JAMES
M
Mess
strum
manu
that
may
strum
be ye
Pu
Elast
W
Ch
Dura
We
and
BR

CHICKERING & SONS'



CHICKERING & SONS' PIANO FACTORY, BOSTON.

WORLD RENOWNED PIANOS.

Were awarded the Cross of the Legion of Honor, and the highest recompense over all Competition at the Paris Exhibition, 1867.

76 PRIZE MEDALS.

Testimonials from the most distinguished Artists in Europe, to Messrs. Chickering & Sons.

ARABELLA GODDARD,
G. A. OSBORNE,
W. KCHE,
JULES BENEDICT,
M. W. BALFE,
CHAS. HALLE,
BRINLEY RICHARDS,
RENE FAVERGER,
J. L. HATTON,

SYDNEY SMITH,
GIULIO REGONDI,
ALFRED JAEI,
LINDSAY SLOPER,
J. MOSCHELES,

Prof. au Conserv. de Leipzig.

S. ARTHUR CHAPPEL,
Director of Monday Concerts, London.

PARIS.

H. M. GOTTSCHALK,
JOSEPH RUMMI,
STEPHEN HELLER,
LE COUPPEY,
EUGENE KETTERER,
FRED. BOSCOVITZ,
CHAS. GOUNOD,
FELIX GODFROID,

TESTIMONIALS FROM EUROPEAN MANUFACTURERS:

JAMES M. WEHLI, Esq.,

LONDON, July 14, 1866.

MY DEAR SIR: I have great pleasure in asking you to convey to Messrs. Chickering the expression of my highest approval of their instrument. It is, I consider, not merely the best instrument of American manufacture that I have tried, but one of the finest Grand Piano-fortes that has ever come under my observation, and the Messrs. Chickering may well be proud of having turned out from their manufactory an instrument, which, for touch, quality, power, and workmanship, it would be very difficult to surpass in any part of the wide world.

Dear sir, very sincerely yours, CHAS. D. COLLARD,

Firm of Collard & Collard, Piano-forte Manufacturers, London.

PURE and Sonorous in Tone; the Treble and Tenor Liquid, Brilliant and Melodious; the Bass Deep, Clear and Rich; the Touch Light, Elastic and Powerful.

We claim for our Pianos that they are the best, most lasting, and consequently the cheapest.

CHICKERING & SONS have paid particular attention to the Compactness of size, and the Beauty and Elegance of Design, and to the Strength and Durability of the Instrument.

We call particular attention to our new scale Grands, Squares and Uprights, which have met with the most brilliant encomiums from the press and profession. By general acclamation they are pronounced the finest Piano-fortes in the world.

JAMES M. WEHLI, Esq.,

LONDON, 22nd August, 1866.

MY DEAR SIR: As you are going back to the United States, I must beg you to remember me kindly to the Messrs. Chickering. Tell them I was delighted with their Grand Piano-forte—as good an instrument, I think, as was ever turned out, both in touch and tone.

Wishing you, &c., I remain ever truly,

H. F. BROADWOOD,

Firm of Broadwood & Sons, Piano-forte Manufacturers, London.

FOR ILLUSTRATED CATALOGUE, APPLY TO

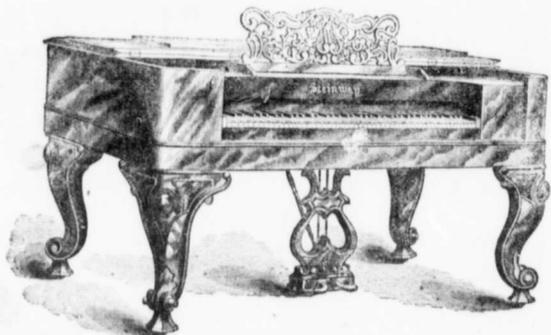
BRANCH HOUSES—OTTAWA, LONDON,
BRANTFORD AND ST. CATHARINES.

A. & S. NORDHEIMER,

15 King Street East, Toronto, General Agents for Canada.

STEINWAY & SONS'

GRAND, SQUARE AND UPRIGHT PIANOFORTES



HAVE OBTAINED THE HIGHEST HONORS EVER AWARDED TO ANY PIANO MANUFACTURERS IN THE WORLD.

The Report of the MARQUIS D'ADRES, President of the Musical Department of the Society, says—

"The Pianos of MESSRS. STEINWAY appear to me, as well as to all the Artists who have tried them, superior to all that have been made to this day in the entire world.

The Royal Academy of Fine Arts Berlin, Prussia, has elected the Pianoforte Manufacturers, THEODORE AND WILLIAM STEINWAY of New York, Academic Members.

The Royal Academy of Fine Arts, Stockholm, Sweden, has bestowed Academic Honors upon our Mr. THEODORE STEINWAY.

His Royal Highness Prince Oscar of Sweden communicates in an autograph letter, that His Majesty King Charles XX. of Sweden, has awarded us the GRAND HONORARY GOLD MEDAL, which was delivered to us by the Swedish Ambassador at Washington.

Her Majesty the Empress of Spain has purchased a STEINWAY CONCERT GRAND PIANO for her own use.

Her Majesty the Empress of Russia has purchased a STEINWAY CONCERT GRAND for the Music Room, and one UPRIGHT CABINET GRAND for her Boudoir in the Imperial Palace.

The Government of Wurtemberg, upon petition of the Piano Manufacturers in the Kingdom, has purchased one GRAND and one UPRIGHT PIANO to serve as models in this branch of Industry, and as such to be publicly exhibited in the Chamber of Commerce at Stuttgart.

WEIMAR, September 3, 1873.

MESSRS. STEINWAY & SONS:

GENTS,—The magnificent Steinway Grand Piano now stands in my music room, and presents a harmonious felicity of admirable qualities, a detailed enumeration of which is the more superfluous, as this instrument fully justifies the world-wide reputation that for years you have everywhere enjoyed.

After so much well-deserved praise, permit me also to add my homage, and the expression of my undisguised admiration, with which I remain,

Very sincerely yours,

FRANK LISZT.

Letter from the celebrated Pianist and Composer, ANTON RUBINSTEIN, being the only testimonial ever given by him to any Piano Manufacturer.

NEW YORK, May 24, 1873.

MESSRS. STEINWAY & SONS:

GENTLEMEN,—On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and above all, for your unrivalled Pianofortes, which once *assez* have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For during my long and difficult journeys all over America, in a very inclement season, I used, and have been enabled to use your Pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

Yours very truly,

ANTON RUBINSTEIN.

Letter from the celebrated Composer FRANZ ABT.

NEW YORK, July 6th, 1872.

MESSRS. STEINWAY & SONS:

GENTLEMEN,—Permit me to thank you for the magnificent Upright Piano, which you kindly placed at my disposal during my brief sojourn in New York, and I can only repeat what I have so often expressed verbally—that during my long career as Artist and Composer, I have met with many fine Euro-pean and American Pianofortes, but none that combine good-bour and poetry of tone, elasticity of touch, in short, everything that renders a Piano perfect, to such a high degree as your celebrated Pianofortes.

Very truly yours,

FRANZ ABT.

STEINWAY & SONS were awarded a First Prize Medal at the Great International Exhibition, London, 1862, for *Powerful, Clear, Brilliant, and Sympathetic Tones*, with excellence of workmanship, as shown in the Pianofortes exhibited. There were two hundred and sixty-nine Pianos from all parts of the world, entered for competition, and the special correspondent of the Times says:

"Messrs. STEINWAY's indorsement by the Jurors is emphatic, and stronger and more to the point than that of any European maker."

Also from Professor H. HELMHOLTZ, *President of Association of the City of Berlin*; HECTOR BERLIOZ, the celebrated French Composer; MARIE KRUPS, the celebrated Pianist; Dr. THEODORE KULLACK, Court Pianist to his Majesty the King and Crown Prince of Prussia; LEOPOLD DEMEYER, Court Pianist to the Emperor of Austria.

FOR ILLUSTRATED CATALOGUE APPLY TO

BRANCH HOUSES OTTAWA, LONDON,
BRANTFORD AND ST. CATHARINES.

A. & S. Nordheimer,

15 KING STREET EAST, TORONTO,

General Agent for Canada.