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The Arion,

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ART IN CANADA.

A very excellent article appeared in the *Telegram* of the 14th February, written by Mr. John Hague, in which he points out the undeniable crudity of taste in reference to Art in Canada, and remarks that a series of articles might be written on the subject, and expresses his conviction in the following words:—

“Altho' the people might wince under, and feel a momentary indignation at the strictures such articles would contain, they have sufficient good sense and self-knowledge to forget quickly their irritation in resolutions and practical efforts toward correcting those defects, which keep back the scientific and artistic progress of the country.”

That such a series of articles might to a certain extent improve the state of affairs complained of, we do not doubt, but who is to write them, or if written in a truly art style who would read them? or if read, who would understand them? and still further, if understood who would *heed* them? Taking these four questions consecutively, and supposing that such an article appeared this morning in the *Globe* or *Mail*, these papers reaching the largest number of readers. The people, including all the under strata of society, might read the heading and possibly a line or two of the article, but soon finding themselves struggling with words and expressions the meaning of which they could not understand, in connection with a subject they do not appreciate, they would turn with relief to a more congenial column, police reports, murders, accidents, births and deaths. The business men, including storekeepers, brokers and agents of many varieties, also read the heading, look to see the length of the article, finding it a column or so, pass it by for the money or market reports. The professional men, Lawyers, Doctors, Dentists, catch sight of the heading. The more liberal education which these classes have received, would fit them to understand and foster a better taste for matters of Art, if they would read the articles, but pleas, replications, rejoinders and demurrers are chasing each other through the mind of the former, so hastily glancing at the “affairs in Europe” they turn to the Law Reports, and in like manner the Doctors and other professional men. An exception here and there will doubtless be found in all of the classes, but these exceptions taken in the aggregate will form but an insignificant minority of the people, weak in numbers and dis-united, their influence is too small to work reform. It seems to us then, that the better way to improve the public taste for Art is to begin with the teachers, for as no fountain can be pure if the source is impure, so can

there be no art education if the teachers are not artists. While art *instinct* is purely inborn and exists in various degrees in different people, yet there can be no doubt that its development is altogether a matter of education, and any one who has given the matter the slightest attention, will have noticed that the tastes of the pupils reflect those of the teachers. There is no “royal road” to knowledge nor to art, and the growth of the latter is slow, and this slowness is largely due to the ignorance of unprincipled teachers and traffickers, who give it a *false direction* for the purpose of preying upon that art instinct, which after all is more generally diffused than we believe. “Show me the books you have read, and I will show you the mind of the reader.” “Show me the music in your portfolio, and I will show you your teacher,” was the remark of an able and experienced master. An old proverb is the following: “A little nonsense now and then, is relished by the best of men.” In like manner, a little trashy music now and then may serve to while away an occasional idle moment or please those whose tastes have not had the advantages of education; but a portfolio full of such pieces as “Robin's Return,” and “Maiden's Prayer” prove an utter absence of musical art taste; if on the other hand the portfolio is filled with the most difficult pieces of Lizst, Beethoven, Chopin, etc., pieces altogether beyond the ability of a young student to play or understand, but which they may possibly play *at*, we have a right to enquire where they intend to *leave off*, since they have *begun* where great artists *finish*. We have known pupils who have refused to study appropriate pieces on the ground that they were “too trivial,” nothing but Lizst or Chopin being worthy of their consideration, and yet these same pupils were quite unable to play the major scales or arpeggioed chords correctly. “I play the Moonlight Sonata,” said a pupil of this class one day. On our enquiring if she did not find the arpeggios in the last movement rather difficult, she said, “not at all,” our surprise gave when she naively continued *I never play the last movement*. On another occasion we called upon a young lady of whom we had often heard, as a “lovely” player, and who played Chopin, Hummel, Thalberg Lizst, Beethoven, &c., and whose piano was buried under a mountain of choice works of these and other composers. We rang the bell, and while waiting for the door to be opened, heard thro' the opened windows a few spirited bars from the G minor concerto of Mendelssohns, the dash and style of which assured us that the “lovely” player had not been over rated—we modestly entered, and soon fell into a sprightly conversation on music. You were playing a fragment of the last movement of

Mendelssohn's Concerto in G minor when we entered, will you favour us with the remainder? Seating herself at the instrument, she dashed off the same eight bars or so. You mean this, she said, turning to us with a "lovely" smile, we assented. O, she replied, I do not play the whole of it, my teacher made me take it through, but that's the only part that has any "tune to it," the rest is all like exercises. We were entirely disenchanted, all our reverence vanished, and while we candidly admitted that she was a "lovely" player we were forced to the conclusion that the mistake was all our own, in mentally applying the adjective to the playing instead of the player. For such results as we have instanced, arising from ignorance or want of principle, or both, the *teacher* must be held responsible, and it is impossible that there can be any raising of the standard of taste in musical art under the influence of such teachers. But it sometimes happens that the pupil is eventually placed with a superior teacher, who, instead of finding a good foundation upon which to erect a superstructure, he has to undertake the difficult and delicate task of taking down that monstrosity which already exists. The same thing occurs with Painting as with Music, the pupil takes a *course* of painting at school, and frequently before having learnt to make a straight line, or to distinguish between a vertical or oblique line, is set to work at a landscape in oil three feet by four; after spending three to six months with the aid of a teacher, (who atom by atom has painted *out* all the worse, and painted *in* all the better part) the work of art is handsomely framed and carried in triumph home. Arrived there, it is hung over the mantle-piece in the best parlour, and the proud parents point to it as an evidence of their daughter's talent in being able to produce such a fine picture in so short a space of time. Should such a pupil at some future time enter the Ontario School of Art, or commence a course of serious study with a competent teacher, how reluctantly will she commence perspective, free hand drawing, and drawing from models. Nor are the teachers in the former case always at fault, for it frequently happens that the ignorance, carelessness or inattention of the principal of the school is to blame, in not procuring the necessary means in the way of a few casts and models. We have known of large institutions claiming to be first-class in all their appointments, teaching Painting and Music, and failing to provide either models or casts for the former or blackboard for the latter, though repeatedly urged to do so by the teachers in those departments. The most successful art teachers are those, who, having a cultivated sense of art themselves, will strive to develop the same in the minds of the pupils, and will not stultify all that is true and good in art, for a mere temporary pecuniary benefit to themselves. Although such teachers are not in the majority, they are by no means rare, and it is thro' their quiet unobtrusive work and influence that any progress is given to art at all, or that it is able to make headway, even slowly, against the mass of ignorance and jugglery with which it has to contend.

A CERTAIN "director" not being satisfied with part of a recent criticism which appeared in this journal, undertook to abuse us personally in a public store, in the presence of people who were standing by, charging us in the most violent and offensive manner with "lying." As far as we are personally concerned we can pass over the affair, but our editorial pride is at stake and this demands that we say a word or two in our own defence. If we are denied the right of *free* criticism, the usefulness and object of our journal is at an end. We desire that our criticism shall, at least, be *truthful* and to the best of our ability correct. We, however, do not claim to be infallible, and if through any inadvertency, an error should occur, when pointed out in a courteous manner, we shall be only too ready to make the necessary correction. On the other hand we may as well distinctly state that we shall not allow ourselves to be bullied out of any position we have taken, or opinion we have fairly expressed.

TORONTO CHORAL SOCIETY.

THE FIRST concert this season, by the Toronto Choral Society, took place in the Pavilion of the Horticultural Gardens on the evening of the 15th February. This young Society has been steadily advancing since its incipency, two seasons ago, since which time it has made rapid strides, both with regard to its numerical strength, and the matter and manner of its work. The principal feature presented on this occasion was a cantata for Chorus, Orchestra, and Solo Soprano, entitled a Song of Victory, composed by Ferdinand Hiller; the remainder of the programme consisted of miscellaneous selections. The soloists were Miss Hillary, Miss Maddison, Miss Lay, Mr. Murray Scott and Mr. Beddow. First on the programme was the overture "La Gazza Ladra" (*Rossini*.) This overture does not rank among the great works for Orchestra, nor does it make any special demands upon the players individually; while lacking the coloring of modern instrumentation and the bolder and more subtle form of a severer school, it compensates by a redundancy of melody and graceful forms. Its rendering by the Orchestra was very creditable, the attack being vigorous and the lights and shades carefully observed. The next number on the programme, and the *chef d'œuvre* of the evening, was the "Song of Victory." Though not approaching to the profundity and sublimity of a great oratorio, it is yet a work that commands the respect of the best musicians. The form and orchestration of this composition are of the German school, and the direct opposite to that of *Rossini*. To a musician the immediate contrast must have been striking and interesting; of course the subjects are antithetical, but that does not alter the fact, and it is doubtful whether there would have been very far different results had the composers exchanged subjects. *Rossini*, as representative of the Italian school, wrote from the abundance of his heart, knew little and cared less about contrapuntal and fugal form. *Hiller* (though not a representative, yet a disciple of the German school, which carries music out of the bounds of mere taste and feeling, into the regions of the intellectual) wrote from his heart and head com-

bined, and is most careful in the fugal thematic treatment of his subject. Thus it is that the former school with its well defined melodies, altogether on the surface, takes hold more readily upon the masses than the music of the German school where melody and harmony are more subtly interwoven. But then again music of the latter school, whether vocal or instrumental, requires a higher degree of musical training to appreciate or properly render, and bring out its inner and more subtle beauties, which, like the surface of a hard stone when polished, are much more lasting. Both Orchestra and Chorus showed itself fully equal to the demands. The chorus were bold but not noisy, and the ensemble of Orchestra, Chorus, and Solo, was particularly deserving of credit. The solo parts were sustained by Miss Hillary, who showed in her delivery the intelligence and feeling of the *artiste*. There is this about Miss Hillary's singing, although she never rises to the sublime, her work is conscientiously and correctly done; she seeks to attain her effects by legitimate means alone, never resorting to *trick* to catch the applause of the audience. This, though it may lose to her a certain measure of popularity, is more than compensated for by the respect it wins from all who are capable of judging of her singing on its merits.

The next number on the programme was "Canti Ridi Dormi," (*Gounod*) (why not the French title?) This was sung by Miss Lay, a *debutant*; as might be expected she appeared somewhat nervous, but nevertheless succeeded fairly well. Her voice, a mezzo soprano, is sympathetic in quality but imperfectly developed, and her articulation is defective, and it follows that, no matter how good the *vocal* sound (produced at the larynx) may be, if the lips are insufficiently parted or the other articulating agents unfavorably disposed to the emission of that sound, the effect will be proportionately marred. The *tempo* in which the song was sung was too slow and mechanical. In a song of sentiment or passion a certain amount of latitude, *tempo Rubato*, is allowable, nay essential to its effective rendering, although, as a rule, especially among amateurs, the opposite extreme is much more often indulged in. All the means by which true sentiment finds expression in song, should be governed by good taste and not allowed to run to excess one way or the other. The graceful obligato to this song for violin was very tastefully rendered by Mr. Bayley. "But the Lord is Mindful of His Own," from Mendelssohn's Oratorio St. Paul, was well and carefully sung by Miss Maddison, her rich and powerful contralto voice completely filling the large hall. She received an *encore*, but merely bowed an acknowledgment. Number five consisted of two Part Songs, Evening, (*tempo laghetto*) by Sullivan, and "I Met Her in the Quiet Lane," (*tempo allegro*) by Hatton; these were sung without accompaniment and deserve notice for the very faithful and effective manner in which they were rendered. In response to an *encore* this number was repeated. "Infelice:—Aria and Cabaletta," (*Verdi*), was next sung by Mr. Murray Scott. We do not remember ever having heard this gentleman in better voice, his rich and powerful Baritone is well cultivated, and completely under control. Mr. Scott exhibits an intelligent appreciation of the meaning of the composer, and throws into his singing all that force and character, which music of this kind demands, and without which it falls so flat and lifeless. Songs of a dramatic character depend much for their color-

ing and effect upon the accompaniment which, in some cases, is so constructed as to be rather an integral part of the song than a mere accompaniment. Mr. Scott, on this occasion, barely received the required support. We are aware that the opposite, i. e. drowning the voice with a too powerful accompaniment, is a fault of much too frequent occurrence, but there is little danger of doing so in the *forte* passages of a powerful Baritone voice. Numbers seven and eight were two choruses respectively "Ave Maria" and a Vintage Song, (the former for female, the latter for male voices) from Mendelssohn's unfinished opera "Loreley." These fragments are full of dramatic feeling, and may be taken as an earnest of what the great master might have achieved in that direction had he so chosen, but in gaining an opera the world might have lost a "St. Paul" or an "Elijah." The *ensemble* of chorus and orchestra in these last two numbers, as well as the general rendering was highly creditable to the society, and received, as it deserved, the warm applause of the audience. "The Young Nun," (*Schubert*) was next sung by Miss Hillary in a most charming manner, the clear impassioned quality of her voice tone is admirably adapted to the portraying of the holy calm which pervades the breast "made pure by celestial fire" of the young Nun. The music is exquisite, and worthy of the greatness of Schubert, and Miss Hillary's superior musical education enabled her to do justice to it. In response to an *encore* she sang "The Serenade," by the same author. "M'Appari," from the opera of "Martha," (*Flotow*) was charmingly rendered by Mr. Beddow, whose silver tones are well adapted to the sentiment of a love song such as this. In reply to an *encore* he repeated the last verse. The next number, a glee, "Good Night," (*Bishop*) was fairly rendered by Misses Lay and Maddison, and Messrs. Sherriff and Scott; while no particular fault could be found with the singers individually, there yet was lacking that complete unity of feeling so necessary to the perfect rendering of glees or other part song, for single voices only. The most perfect Renderings of this kind of music we have ever heard were those given by the Santley Quartette Company, in St. Lawrence Hall, some years ago. This perfect unity can only be acquired by constant practice together, and must not be expected in a quartette hastily prepared for an occasion, no matter how superior, individually, the voices may be. The concert was brought to a close with Chorus, accompanied by Orchestra, "Pour Out Your Sparkling Treasure," (*Meyerbeer*) and it is only fair to say that justice was done to the composition, the inner and more subtle phrasing was carefully observed and faithfully carried out. His Worship, W. B. McMurrich, Hon. President of the Society, made a short speech before the close of the concert, in which he thanked the audience for the warm support they had accorded to the efforts of the Society, adding that a large measure of the success which he thought they were fairly entitled to claim, was due to the assiduous labors of Mr. Fisher, the conductor, who had, with kind patience and gentlemanly manner, won the warm regards of every member of the Society. One more concert, of a miscellaneous character, is promised before the season closes.

At an organ recital given last month at Notting Hill, England, Mr. WALTER WESCHE produced two novel works of his own composition, an idyle for organ and strings and an overture for organ and orchestra.—*Musical Review*, N. Y.

TORONTO COLLEGE OF MUSIC.

The pupils of the Toronto College of Music gave their first public concert on the evening of 28th February. The College has now been in operation three years, during which time six musical entertainments of lessor character have been given. The delicacy of our dual position as Editor of this journal and Director of the College prevents us from publishing a criticism of our own; in place thereof, we beg permission to reprint the notice which the *Mail* of March 1st has been kind enough to accord us, and which, of itself, speaks sufficiently well for the work done and the thoroughness of the instruction afforded to students of that institution:—

“TORONTO COLLEGE OF MUSIC.—The first grand concert of the Toronto College of Music took place yesterday evening in Newcombe's hall, corner of Church and Richmond streets. The hall, although of fair proportions, was scarcely equal to the audience, and was filled to the doors. The concert was wholly contributed to by the pupils and faculty of the college, and indeed needed no outside assistance, although several of the numbers were novelties, as stated in the programme. Notably so were part of the Ninth Symphony of Beethoven, arranged for two pianos by Liszt, and the symphony duo, for two pianos, by Lefebure Wely. The first of these was given by Miss Annie Lampman and Mr. Kerrison, and the second by Miss Blackwell and Mr. Kerrison. Both were remarkably well rendered. Undoubtedly, however, the numbers most enjoyed by the audience were songs by Miss Blackwell and Miss Hastings. Miss Blackwell's singing of “Fleur des Alps” revealed a clear, pure voice, wonderfully well controlled. Amateurs, especially lady amateurs, are usually allowed to escape comment whether they deserve it or not, but Miss Blackwell would not need to fear even a severe critic. Miss Hastings was accompanied in “From the Alps” by Mr. Campbell on the violin, in addition to Mr. Kerrison's piano accompaniment. The number was encored. Miss Hastings' voice, full, sweet, and low-pitched, was a rarely harmonious one, but the most enjoyable piece in the whole performance was probably the duet in which she and Miss Blackwell sang “Maritana.” An attempt was made to recall them, to which, however, the ladies failed to respond. Following, came a very pretty *berceuse* (*Chopin*) by Miss Lampman, also encored. The concert was throughout very satisfactory. Mr. Kerrison's management contributed not a little to its success.”

CIMAROSA.

A still higher place must be assigned to another disciple and follower of the school perfected by Piccini, Dominic Cimarosa, born in Naples in 1754. His life, down to his latter years, was an uninterrupted flow of prosperity. His mother, an humble washer, could do little for her fatherless child, but an observant priest saw the promise of the lad, and taught him till he was old enough to enter the Conservatory of Maria di Lorretto. His early works showed brilliant invention and imagination, and the young Cimarosa, before he left the Conservatory, had made himself a good violinist and singer. He worked hard during a musical apprenticeship of

many years, to lay a solid foundation for the fame which his teachers prophesied for him from the outset. He was for several years attached to the Court of Catherine II. of Russia. He had already produced a number of pleasing works, both serious and comic, for the Italian theatres, and his faculty of production was equalled by the richness and variety of his scores. During a period of four years spent at the Imperial Court of the North, Cimarosa produced nearly five hundred works, great and small, and only left the service of his magnificent patroness, who was no less passionately fond of art, than she was great as a ruler and dissolute as a woman, because the severe climate affected his health, for he was a typical Italian in his temperament.

He was arrested in his southward journey by the urgent persuasions of the Emperor Leopold, who made him chapel-master, with a salary of twelve thousand florins. The taste for Italian school was still paramount at the musical capital of Austria. Though such composers as Haydn, Salieri, and young Mozart, who had commenced to be welcomed as an unexampled prodigy, were in Vienna, the Court preferred the suave and shallow beauties of Italian music to their own serious German school, which was commencing to send down deep roots into the popular heart.

Cimarosa produced “*Il Matrimonio Segreto*,” (The Secret Marriage), his finest opera, for his new patron. The libretto was founded on a forgotten French Operetta, which again was adapted from Garrich and Coleman's “*Clandestine Marriage*.” The emperor could not attend the first representation, but a brilliant audience hailed it with delight. Leopold made amends though on the second night, for he stood in his box and said aloud: “Bravo, Cimarosa, bravissimo! The whole opera is admirable, delightful and enchanting! I did not applaud, that I might not lose a single note of this masterpiece. You have heard it twice and I must have the same pleasure before I go to bed. Singers and musicians pass into the next room. Cimarosa will come too and preside at the banquet prepared for you. When you have had sufficient rest, we will begin again. I encore the whole opera, and in the meantime let us applaud it as it deserves.”

The Emperor gave the signal, and, midst a thunder storm of plaudits, the musicians passed into their midnight feast. There is no record of any other such compliment, except that to the Latin dramatist Plautus, whose “*Enuchus*” was performed twice on the same day.

Yet the same Viennese public six years before, had actually hissed Mozart's “*Nozze di Figaro*,” which shares with Rossini's “*Il Barbiere*,” the greatest rank in comic opera, and has retained, to this day, its perennial freshness and interest. Cimarosa himself did not share the opinion of his admirers in respect to Mozart. A certain Viennese painter attempted to flatter him by decrying Mozart's music in comparison with his own. The following retort shows the nobility of genius: “I sir? What would you call the man who would seek to assure you that you were superior to Raphael?” Another acute rejoinder, on the respective merits of Mozart and Cimarosa, was made by the French composer, Gretry, in answer to a criticism by Napoleon, when first consul, that great man affecting to be a *dilettante* in music:

“Sire, Cimarosa puts the statue on the theatre and the

pedestal in the orchestra, instead of which Mozart puts the statue in the orchestra and the pedestal on the theatre."

The composer's hitherto brilliant career was doomed to a gloomy close. On returning to Naples, at the Emperor Leopold's death, Cimarosa produced several of his finest works, among which musical students place first: "Il Matrimonio per Lusurro," "La Penelope," "L'Olimpiade," "Il Sacrificio d' Abramo," "Gli Amanti Comici," and "Gli Orazi." These were performed almost simultaneously in the theatres of Paris, Naples, and Vienna. Cimarosa attached himself warmly to the French cause in Italy, and when Bourbons finally triumphed the musician suffered their bitterest resentment. He narrowly escaped with his life, and languished for a long time in a dungeon, so closely immured that it was, for a long time, believed by his friends that his head had fallen on the block.

At length released, he quitted the Neapolitan territory only to die at Venice in a few months, "In consequence," Stendhal says in his *Life of Rossini*, "of the barbarous treatment he had met within the prison into which he had been thrown by Queen Caroline." He died January 11th, 1801.

Cimarosa's genius embraced both tragic and comic schools of composition. He may specially be called a genuine master of musical comedy. He was the finest example of the school perfected of Piccini, and was indeed the link between the old Italian opera and the new development of which Rossini is such a brilliant exponent. Schluter, in his "History of Music," says of him: "Like Mozart, he excels in those parts of an opera which decide its merits as a work of art, the *ensembles* and *finale*. His admirable, and by no means antiquated opera, "Il Matrimonio Segreto," (the charming offspring of his "Secret Marriage" with the Mozart opera) is a model of graceful and exquisite comedy. The overture bears a striking resemblance to that of Figaro, and the instrumentation of the whole opera is highly characteristic, though not so prominent as in Mozart. Especially delightful are the secret love-scenes written evidently *con amore*, the composer having practised them many a time in his youth."

This opera is still performed in many parts of Europe to delighted audiences, and is ranked by competent critics as the third finest comic opera extant, Mozart and Rossini only surpassing him in their masterpieces. It was a great favorite with Lablache, and its magnificent performance by Grisi, Mario, Tamburini, and the King of Bassos is a gala reminiscence of English and French opera-goers.

We quote an opinion also from another able authority: "The Drama of 'Gli Orazi' is taken from Corneille's tragedy 'Les Horaces.' The music is full of noble simplicity, beautiful melody and strong expression. In the airs, dramatic truth is never sacrificed to vocal display, and the concerted pieces are grand, broad and effective. Taken as a whole the piece is free from antiquated and obsolete forms; and it wants nothing but an orchestral score of greater fulness and variety to satisfy the modern ear. It is still frequently performed in Germany, though in France and England, and even in its native country, it seems to be forgotten."

Cardinal Consalvi, Cimarosa's friend, caused splendid funeral honors to be paid to him at Rome. Canova executed a marble bust of him, which was placed in the gallery of the capitol.—*Lives of the French and Italian Composers.*

TERESA CARRENO.

Those persons who have listened constantly and thoughtfully to the many pianists who have appeared in New York during the past few years can hardly fail to have noticed the excellence of Mme. Carreno's playing, and to have marked the improvement she has made in her art during the last two years. Among the very few feminine pianists she has always been reckoned as a leader; and a brief review of her artistic career will show how justly she is entitled to the position, not only by reason of her positive and exceptional talents, but by her industry and experience. Mme. Carreno has illustrated the falsity of the statement, so frequently and glibly made, that an infant phenomenon is never heard of in after life. Where infant precocity is the result of a forcing process, it is always painful to contemplate, and is, of course, seldom succeeded by any improvement afterwards. But where the child has exhibited natural genius at an early age and a decided tendency to the interpretation of art, there is no lack of instances in which a distinguished position has been won and maintained subsequently. In a former number of the *Musical Review* a sketch of the artistic career of Mr. S. B. Mills was given, in which his performance of Bach's fugues at the age of six was mentioned, and no one will dispute the fact that this pianist is to-day in the first rank of his profession. The same may be said of Mme. Carreno, who began her public career at eight years of age, and is still young. The account of her life is full of interest. She was born in Caracas, Venezuela, December 22, 1853, her father being at that time Minister of Finance of that country. When little more than a baby she exhibited such decided musical proclivities that her father began to give her instruction and she played the piano and sang with wonderful proficiency. As the result of a political revolution her family were exiled, and they came to the United States in 1862. The little girl had already performed several times in public in her native country with great success, though her fame had not yet reached New York at the time of her appearance here. Many will remember the enthusiasm she excited. She was a beautiful little girl, *petite* and childish, with a perfectly natural manner and a face expressive of intelligence and refinement. Her playing was remarkable even at this tender age for power and finish, and its indication of musical thought and a conception of the composer's meaning. At the concerts she had the assistance of the string quartette composed of Messrs. Theodore Thomas, Joseph Mosenthal, George Matzka and Frederic Bergner; and as may be inferred from this statement, the concerts were of the best character. The praises of the press and the public were unanimous as to the ability of the youthful artist; and after performing in this city, Brooklyn, Philadelphia, Boston, Providence and Baltimore, she went to Havana and from there to Europe. During her stay in New York she excited the attention of Gottschalk, who was without doubt one of the most brilliant and remarkable pianists of the age. The following letter, which is copied from his own autograph, will show the estimation in which the young pianist was held. It was dated December 12, 1862, and was addressed to L. F. Harrison, formerly a well known manager and a brother of Mrs. Zelda Seguin. He says: "Little Teresa seems, according to what I see in the papers, to be quite the *favorite* now. I am very much

pleased with it. She is not only a wonderful child, but a real genius. As soon as I am in New York, settled down and at leisure, I intend to devote myself to her musical instruction. She *must* be something great and shall be." Gottschalk was true to his promise, and not only gave the child lessons constantly, but played duets with her in public and devoted himself to her advancement. Under his tuition and the watchful care of her father she continued to study in this country till the spring of 1866, when she went with her parents to Paris. She first played at the house of Rossini, whose estimation of the young girl, then scarcely thirteen years old, was expressed as follows: "You are a great pianist, and as you will be running off to England, to put your talents to account, I will give you some letters of recommendation." The letters he wrote were addressed to Mme. Puzzi and Signor Arditì, and bear date of June 6, 1866. To Mme. Puzzi the great composer wrote:

"Mme. Puzzi:

"I begin by telling you that I am not in the habit of praising mediocrities. The person who will give you this letter, Teresa Carreno (who has been blessed by nature with all gifts) is a charming pianist, a pupil of the famous Gottschalk. She is going to London with her parents, very cultured people, in the hope of making herself heard, and, *as she merits*, admired. Teresa will there need good support, and I beg from you all you can do for this already celebrated artist, who, notwithstanding the deluge of pianists who flow from all parts of the world, has excited great enthusiasm in Paris. Be friendly to her, Mme. Puzzi, and count on the gratitude of your devoted servant,
"G. ROSSINI."

His letter to Signor Arditì was as follows:

"My Very Dear Colleague;

"Let me warmly recommend to you the bearer of these few lines, Mlle. Teresa Carreno, a pianist already famous and of talents beyond words. She is accompanied by her parents (distinguished people). Have the goodness to hear my very dear Teresa and give her your powerful support. She will well deserve it in all respects. She is a pupil of Nature, *who will ever be the mother of Beaux Arts*; and she has been perfected by the celebrated Gottschalk. Be good to her, and thus keep ever a right to the gratitude of your friend and devoted servant,
"ROSSINI."

The European career of the young pianist was a brilliant success, and her further visits abroad have invariably been a repetition of her first triumphs. She has enjoyed the acquaintance of some of the most distinguished composers and performers of the world, like those during her childish career; and of later years she has been warmly praised by Liszt, Gounod, Saint-Saens and other prominent musicians. Indeed, it is doubtful if any artist of her years has had a more varied and distinguished acknowledgment of her talents than Mme. Carreno.

The characteristics of her playing, as shown of late, are power, which seems masculine as compared with most of the *pianistes*; clear and finished technique; accuracy; and above all, admirable masculine intelligence. Her performance has often been marred by the inferior character of the instruments with which she has been supplied; and considering this fact, it has been quite wonderful that she could make her work so effective. As an artist, however, Mme. Carreno holds no uncertain position. She is at the best of her power; and with the industry and zeal she has shown from

the beginning of her artistic life, her hold on the public opinion may be expected to grow stronger.

Though it does not belong to any article in a review devoted exclusively to music, it may be added that Mme. Carreno is a lady of remarkable cultivation, speaks five languages, and is, moreover, one of the most beautiful of her sex.—*N. Y. Musical Review.*

ANECDOTES.

A DAY IN JENNY LIND'S LIFE.

It was half-past nine in the morning, and three servants of the hotel, and two of her own servants had been ordered to guard her rooms till she could eat her breakfast. Well dressed ladies cannot be stopped by servants in this country, however, and her drawing room was already half full of visitors "on particular business," who had crowded past insisting on entrance. Most of them were applicants for charities, some for autographs, some to offer acquaintance, but none of course with the least claim whatever on her pocket or her time. A lady friend, who was admitted by her servant, saw the onslaught of these intruders as she arose from her breakfast (fatigued and dispirited as she always is after the nervous excitement of a concert,) and this friend was not a little astonished at her humble and submissive endurance. First came a person who had sent a musical box for her to look at, and "as she had kept it," he wanted the money immediately. Jenny knew nothing of it; but the maid was called, who pointed to one which had been left mysteriously in the room, and the man was at liberty to take it away, but would not do it, of course, without remonstrance and argument. Then advanced the lady beggars, who in so many instances "have put the screw to her" in the same way, that without particularizing, we must describe them as a class. To such unexamined and unexpected applications Miss Lind has usually offered twenty or thirty dollars as the shortest way to be left to herself. In almost every instance she has had this sum returned to her with some reproachful and disparaging remark, such as: "We did not expect this pittance from you?" "We have been mistaken in your character, madam, for we have heard you were generous." "This from Miss Lind is too little to accept, and not worthy of you." "Excuse us—we came for a donation and not for alms." These and similar speeches of which we are assured Jenny Lind has had one or more specimens every day of her visit to New York. With one or two such visitors on the morning we speak of, were mingled applicants for musical employment, passionate female admirers who had come to express their raptures to her. A dozen ladies with albums; one or two with things they had worked for her, for which by unmistakable tokens they expected diamond rings in return; one who had come indignantly to know why a note containing a poem had not been answered; and constant messages meantime from those who had professional and other authorized errands requiring answers. Letters and notes came in at the rate of one every other minute. This sort of "audience" lasted at Miss Lind's rooms *all day*. To use her own expression she was "torn to pieces;" and it was by those whom nothing could keep out. A police force would have protected her, but while she habitually declined the calls and attentions of fashionable society, she was in constant dread of driving more humble claimants from her door. She

submitted *every day* to the visits of strangers as far as strength and her professional duties would in any way endure; but as her stay in the place drew to a close the pressure became so pertinacious and overwhelming as to exceed what may be borne by human powers of attention, human spirits and human nerves.

CHARLES THE V. AND HIS CHOIR.

Charles the 5th after his abdication often retired to an apartment near the high altar, where he sang and beat the time during the performance of mass. If any of his singers sung out of time or tune, he could be overheard calling them names, as "red headed blockhead."

He selected about fifteen friars who were good singers, for his choir, and if any one ever sang wrong, he would cry out and mark him. He would allow no singers but those of a religious order in his choir. One day a layman with a contralto voice sang a part well, but all the thanks he got for his pains was an order from Charles to leave, or to hold his tongue.

NERO AS A MUSICIAN.

The first century of the Christian Era was a period of great musical activity, it witnessed the transplanting of the highest accomplishments of the neo-Hellenic art to Rome. From all the nooks and crannies of European and Asiatic Greece virtuosi, cheered by the certainty of success and rich remuneration, hurried to a city whose sole occupation seemed to be pleasure and festivities. The highest classes of society were not contented to enjoy music alone, they practised it themselves. NORBANUS FLACCUS for instance, who was Consul A.D. 19, was a zealous trumpet-player, and practised his instrument earnestly and industriously. CALPURNIUS PISO, the head of the conspiracy against the Emperor, which NERO stamped out in blood in the year 65, possessed noteworthy talent as a player on the cithara. Even the virtuous TERASEA PAETUS, in whom, according to a remark of FACILUS NERO found a personification of virtue, appeared in costume in his native city Padua, in the festival plays which were held every thirty years, (a relic from the Trojan Era) and sang a tragic air (Facitus Ann. 16, 21); and NERO charges it against him as a special grievance that he could only find a moderate satisfaction in the performance. With a few exceptions, all the Emperors of the first century after Christ, supported the musical art, and several of them cultivated it as amateurs. CALIQUILA, a passionate admirer of the theatre, was himself a singer and dancer. TRITUS, who was educated at the court of CLAUDIUS along with the latter's son BRITANNIUS, was an adept in music, he played on stringed instruments and sang with remarkable perfection. We know, too, that the beautiful voice and poetic talent of BRITANNIUS made this promising youth the object of the death bringing hatred of his step-brother by adoption. NERO in his own person (NERO) gave the world proof that love for the divine art of music can live in the blackest soul. When he ascended the throne he summoned TRIPNOS, the ablest of the CITHARODI, to his court and became his industrious and studious pupil in singing, neglecting none of the measures which were practiced by the Greek musicians of that day for the preservation and development of the voice. His baritone voice was naturally weak, a little rough and hoarse, (*quam quam exiguæ vocis et fuscae* says Suetonius of him) and only by means of incessant practice, by the greatest care in vocal and instrumental delivery did he succeed in accomplishing anything in music. During his whole life he was filled with the conviction that he was the first Virtuoso of his time, and he died with the words "What an Artist perishes with me!" (*qualis artifex pereo!*) When, toward the end of his reign, the Proprætor of Gaul, JULIUS VINDEX, rose against him, nothing pained the Emperor deeper than the fact, that, in the address of the Gallic insurrection-

ist he was called a "miserable cithara player." Desiring to shine as a tragic singer as well as a cithara player and poet, he introduced musical festivals into Rome in the style of the Greek festivals.

In the year 58 he established the juvenalia (festivals of the youth) in his palace on the right bank of the Tiber, and in them he appeared for the first time as a performer before a circle of intimate friends. Under the name of Neronic Games he established, A.D. 59, imitations of the Olympic Games, great contests which were held at intervals of five years. In them the contests were of three classes; musical, gymnastic, and equestrian. At this time he had not yet entered personally into the contests. It was in the year 63 that he came before the public in the Semi Greek city of Naples, and sang a Greek hymn to an accompaniment on the cithara. "Vainly did an earthquake shake the theatre;" his biographer, Suetonius, reports of this appearance; "he did not cease until he had completed his hymn." Immediately after the performance the theatre fell to the ground, but nobody was hurt. For several days thereafter he sang in Naples. "For these occasions he selected young knights, and more than 5,500 powerful young men from the people, divided them into groups, and had them drilled in the various methods of applause according to the Alexandrian manner such as clapping with hollowed hands (*bombos*), applauding stormily with hollowed hands (*imbrices*), and clapping with flat hands (*testæ*), so that they might support him whenever he appeared as a singer. This claque was magnificently dressed and remunerated in a princely manner. "Their readers earned 40,000 sesterces." (Suetonius, Nero, Claudius, Cæsar, 20). Finally he determined to exhibit his art before the connoisseurs and the public of Rome, and this happened in the second Spring Games in the year 64 a short time after the first persecution of the Christians. All the world had desired to hear his "divine voice," but Nero wished to appear only in his garden. Finally, when his body-guard united their solicitations with those of the people, he promised to take the public stage and sent his name to be inscribed on the list of singers and cithara players. He drew lots with the other contestants, and when his turn came he ascended the stage, followed by the military tribunes and surrounded by his intimates. The *præfecti prætorio* carried his cithara. After he had taken his place and played the prelude, he had CLUVIUS RUFUS announce he would sing *Niobe*, and he sang for an hour. Nevertheless, he postponed the contest for the principal prize, and the other numbers of the programme till the next year, in order to have an opportunity to be heard oftener. The postponement was too long for him however, and he appeared repeatedly in public. He did not scruple even to associate with the actors of the private theatre, and one enterprising manager, a prætor, closed an engagement with him one day for one million sesterces (\$34,000), a remuneration which owed less to his art than to his testy and dangerous artistic pride. Besides the cithara songs, he sang a number of tragic parts in costume. When impersonating heroes and gods, he wore a mask made to resemble his own features, while the masks of the heroines and goddesses copied the features of the woman of whom at the time he chanced to be most fond. Among other roles he acted the parts of *Orestes*, *Oedipus*, and *Hercules*.

Soon his success before the Roman public, secured for the greater part by intimidation, did not satisfy the ambition of the crack-brained comedian. He longed for the applause of the Hellenes, who, he said, were the only men who knew how to listen to him and appreciate his accomplishments. Toward the end of the year 66 he set out upon an artistic tour through Greece. In Cassiope, as soon as he landed, he sang before the altar of JUPITER CASSIUS. Then he appeared at all the festivals, and even had those which were separated by a long interval of time changed so as to bring them into one and the same year. Contrary to all custom, he arranged a musical contest in Olympia and participated in it as a cithara player and tragedian. At Delphi he took part in the musical

contest of the Pythian Games. Returning in 67 from Greece to Naples, where he had appeared in public for the first time, he entered the city through a breach in the walls, behind a team of white horses, as was the custom at victories in the sacred games, he made similar entries into Antium, into his palace at Alba, and into Rome. In the latter city he required the arch of the circus Maximus to be hurled to the ground, and entered standing on the chariot which had been used in the triumphal procession of Augustus, a purple mantle hanging from his shoulders, the garment below studded with gold stars, the wreath of Olympia on his head, the Pythian laurel wreath in his right hand, while his other wreaths were carried in triumph before him, with banners inscribed with the names of the places where they were won, the names of the defeated singers, and the titles and contents of the defeated them. Sacrificial animals were killed along his path. He had wreaths placed in his sleeping rooms, and also a statute of himself as a cithara player. But all these noisy successes and pre-arranged triumphs did not satisfy the artistic ambition of the Emperor. He wanted to appear as a universal genius in music. Toward the end of his life, when he was threatened by the insurrection of the Gallic and Spanish Legions, he made a vow if he retained the government to participate in the games which would celebrate his victory, and play the hydraulic organ, the chorus flute and bag pipes, and on the last day of the festival to appear as a pantomimist and play the role of Virgil's Turnus.

Nevertheless, Nero left behind him at his death the reputation of a talented poet composer, and a collection of his writings was preserved for sometime. MARTIAL praises the love songs of "the learned" Nero, and SENECA quotes one of his verses with encomiums. During the terrible reign of this Caesar-comedian the passion of the Romans for music was no less extravagant than that for theatricals and gladiatorial sights. Often, indeed, the heavenly art was seasoned with the most horrible and cruel entertainments that the most morbid fancy could conceive. In the eyes of the Christians, who escaped the slaughter of the year 64, Rome appeared a city filled with bloody musical fools. There is a suggestion of this impression in the Apocalypse, chap. xviii, 21, 22: "And a mighty angel took up a stone like a great mill stone and cast it into the sea, saying: 'Thus with violence shall that great city, Babylon, be thrown down, and shall be found no more at all.'

"And the voice of harpers and musicians, and of pipers and trumpeters shall be heard no more at all in thee; and no craftsman of whatsoever craft he be, shall be found any more in thee."

MUSICAL GOSSIP.

MADAM STUTTAFORD, who has been suffering from temporary blindness, will probably fully recover her sight.

THE Toronto Opera Company met with considerable share of success at their last performance of "The Chimes of Normandy," which was well deserved. "The Pirates of Penzance" is in rehearsal.

A CONCERT was given in the St. James' School-rooms, on the evening of the 18 February, by the Choir of St. James' Cathedral, under the management of Mr. Doward, organist of the Cathedral. There was a large audience present, and the programme was successfully carried out.

THE pupils of the Toronto College of Music gave their first public Concert at Newcombe's Hall, on Monday Evening, 28th of March. The next public entertainment will be in June, when the various prizes and medal of honour will be awarded.

A SOCIETY has been recently formed under the directorship of Mr. J. Bayley, having for its object the practice of Orchestral music only. The first meeting for practice took place on the evening of March 2nd, and was thoroughly satisfactory both in point of numbers and work done.

BREVES AND SEMIBREVES.

It is expected that the monument to JOSEPH HAYDN which is to be erected in the Esterhazy Gardens, in Vienna, will be unveiled in the coming Spring.

DR. VON BULOW has again been decorated; this time by the Grand Duke of Saxe-Weimar, with the Commander's Cross of the White Falcon.

THERE is to be an International Music Festival in Turin next June, to which, in addition to all the singing societies of Italy, all the brass bands in the world are to be invited.

VERDI is finishing his new work *Otello*, the first representation of which will be at Vienna, where *Mme. Materna* will take the role of *Desdemona*. The composer has sent Mr. Sellier a letter of thanks and a superb bronze, in recognition of his fine personation of the part of *Rhadames* in *Aida*, and his unflinching punctuality and zeal during the fifty consecutive representations.

THE St. Cecilia Musical Lyceum of Rome opened on the 10th of February, a free class in choral singing, so as to be able to supply the demand for choristers. The course of instruction will last two years. In order to be eligible, women must not be younger than sixteen or older than twenty-five; men not younger than eighteen or older than twenty-eight.

RICHARD WAGNER is hard at work preparing for the production of *Parsifal* next year. He has had consultations with the scene-painter who prepared the scenes for the festival of 1876, and with the stage machinist, Brand, of Darmstadt. Lizst is expected at Buda, Perth, where he is to occupy rooms at the Academy of Music. For several months the fashionable ladies of the city, have been employing their time in decorating the salon for this "King of the Piano." Each lady has furnished an exquisite piece of embroidery bearing her monogram, and an artistic decorator was engaged to suitably mount the various pieces.

MUSICAL REVIEW.

"Pioneer's Grand March," composed by Mr. John Post, published by Messrs. I. Suckling & Son. In itself this is a pretty little unpretentious march in B flat. Though its title would imply otherwise, it is well adapted for teaching purposes, and to players of limited power. There are a few errors of harmony. Bar *three*, second chord, contains three C's—the sixth of the bass (A) would have been better, and would have avoided the consecutive octaves that follow. In bar *six*, we cannot understand why the chord of the tonic is followed by the minor chord of the sixth of the key (*i. e.* chord of G minor) in turn followed by the 5-3 of the *super tonic* (chord of C major) in modulation to the key of the *dominant*; that is to key of F. The chord in the treble staff implies the chord of the tonic, which chord, by the progression that follows, is really the *subdominant* of F. This is correct, while the chord in the bass, progressing as it does, is clearly wrong. Following this, in stead of the common chord of C appearing on the supertonic (now the dominant of F) it should bear the 6-4 followed by the 7. There are several typographical errors which should be corrected.

ANSWER TO CORRESPONDENTS.

The best place for the basses in a choir (of any number) in reference to the position of the organ is on the side of or in front of the bass keys; we should not place them in any other position, certainly not on the side of the treble keys.