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F. H. TORRINGTON.

IT is our intention to give our readers from time to time short biographies of the leading executive musicians of the day, and, in our opinion, we very properly commence the series with the Conductor of the Toronto Philharmonic Society, who is also organist and choir-master of the Metropolitan Methodist Church, Mr. F. H. Torrington.

Frederic Herbert Torrington was born at Dudley, Worcestershire, 26th October, 1837, and is consequently in his 51st year. When seven years of age, a violin purchased at a fair was the means of bringing to notice his natural musical tendencies, and he immediately became an enthusiastic student, devoting himself entirely to music and kindred studies, to the exclusion of everything else. His parents artied him for four years to Mr. Jas. Fitzgerald, of Kidderminster, to study as a cathedral organist, choir-master and pianist. Of his able instruction, Mr. Torrington is a grateful witness. In 1853 Mr. Torrington became organist and choir-master of St. Ann's Church, Bewdley, but left England in 1857, for Montreal, where he was engaged as organist of Great St. James Street Methodist Church, a position which he held for twelve years. While residing there he founded several vocal societies, and the Montreal Amateur Musical Union Orchestra. He was also bandmaster of the 25th Regiment (Regulars) for a considerable portion of the time. On September 23rd, 1868, he gave a recital on the Great Boston Organ, and was very favorably criticized in *Dwight's Journal* and the Boston newspapers.

His reputation bringing him to the notice of Mr. P. S. Gilmore, who was then preparing the first Great Boston Jubilee, he was requested by that gentleman to form the Canadian contingent of the orchestra which took part in that festival. While in Boston, a short time after, he was offered and accepted the post of organist and director of King's Chapel, which he

held for four years, leaving it for his present position. While in Boston, he was engaged as teacher of the piano and organ in the New England Conservatory of Music, solo organist at the Music Hall Concerts, and as one of the first violins of the Harvard Symphony Orchestra. As solo organist, he was extensively engaged at recitals in the neighboring cities, notably in Brooklyn, where he took part in the Saturday afternoon concerts in Plymouth Church (Beecher's) concurrently with S. P. Warren, G. W. Morgan, and other eminent organists.

His services as conductor were much in demand in and around Boston, and in the last great Jubilee of 1871 six societies of which he was director took part. In connection with this Jubilee Mr. Torrington was the conductor of the mass rehearsals, preparatory to the great gathering of the 20,000 voices which sang together on that occasion. Being engaged to give a recital at the Centenary Church, Hamilton, in 1873, he was met by a deputation from Toronto, and offered the organ at the Metropolitan Church, and when shortly after this offer was supplemented by the conductorship of the Philharmonic Society (then in its infancy) vacant owing to the resignation of Dr. Clarke on account of ill-health, he accepted it. While here Mr. Torrington has labored assiduously to cultivate a



F. H. TORRINGTON.

taste for the best class of music, and through the medium of the large chorus and orchestra of the Philharmonic Society has produced *Messiah* five times, *Elijah* five times, *Creation* three times, and other standard and new works, part songs, and orchestral compositions too numerous to mention, but which form a record surpassed only by one or two of the leading societies of the world. Among the notable events in this connection was the production of Gounod's *Redemption* in December, 1882, this magnificent work being given to packed houses on two consecutive evenings by a large chorus and orchestra and a strong force of soloists, with the best success. But the greatest musical event of Mr. Tor-

rington's life (as yet), has been the Toronto Musical Festival held in June, 1886, comprising two oratorio performances, Handel's *Israel in Egypt* and Gounod's *Mors et vita*, by a chorus of one thousand and orchestra of one hundred, with a magnificent list of artistes, one matinee concert of miscellaneous pieces by the soloists and orchestra, and ending with a concert by a chorus of children from our Public Schools, numbering twelve hundred, artistes and orchestra. This ambitious festival, the first of the kind in Canada, was undertaken mainly owing to Mr. Torrington's energy, and his desire to see Toronto placed on a musical level with Boston, New York, Philadelphia and other American cities. The expenses were about \$13,000 and the receipts about \$14,000. The large adult chorus was prepared under his unaided instruction, in less than five months, but with the children's chorus he had the assistance of Messrs. A. P. Perrin and E. W. Schuch. At the commencement of last season he organized the instrumental resources of Toronto with a view to form here a strong orchestra which in time should creditably produce any work. The success of this venture can be judged from the report of the orchestra's last concert given in another column. Mr. Torrington has also been conductor of the Hamilton Philharmonic Society for the last five years. His work as conductor for the past two seasons has been very heavy, being as follows:—

1886-7.

Toronto Philharmonic Society.—*Spectre's Bride*, Dvorak; *Judas Maccabæus*, Handel.

Hamilton Philharmonic Society.—*Three Holy Children*.—Stanford, and the Jubilee Musical Festival on June 21st and 22nd, consisting of *Creation*, Haydn, and *Samson*, Handel, by a large chorus and orchestra.

Two orchestral concerts and the Jubilee Service, held in the Metropolitan Church on June 30th.

1887-8.

Toronto Philharmonic Society.—*Messiah*, Handel; and *Golden Legend*, Sullivan. *Jubilee Ode*, MacKenzie (now in preparation, to be given May 8th).

Hamilton Philharmonic Society.—*Elijah*, Mendelssohn; *Woman of Samaria*, Bennett.

Two orchestral concerts and five organ recitals.

With regard to the College of Organists, and Music School, in which he is a prime mover, full particulars have been given in late numbers of THE MUSICAL JOURNAL. While the works of the immortal composers will shine as a galaxy of stars for ever, it is the executive musician to whom we must be grateful for their proper rendition, and upon whom for the general public all depends. In conclusion let us express the hope that Mr. Torrington may continue for many years in the good work in which he is engaged, free from the unprincipled opposition with which he has had to contend at times.

Let your pupils do all the learning themselves they can. Do not lift them where they can walk. Stand by their side ready to help whenever help is needful, but never aid where there is no need of aid. Teach them to rely on their own powers.

OUR CHURCH ORGANS, ORGANISTS AND CHOIRS.

NO. I.—CHURCH OF THE ASCENSION, TORONTO.

THE ORGAN.

THE Church of the Ascension possesses a fine two manual organ, but it is unfortunately so "bricked in" that many of the effects which the instrument would under more favourable circumstances be capable of yielding, cannot be obtained. It stands to the right of the chancel, but does not open into it, and the only egress for the tone is through the interstices between the large pipes forming the front; hence even when playing the instrument full, the body of tone in the church is not by any means as powerful as is desirable for leading a large congregation. Mr. Doward, the organist, is making a strong effort to have the organ opened into the right side of the chancel, and also proposes the addition of a third manual (choir) with a stopped diapason, dulciana, döppel flute and soft reed. The improvements suggested by Mr. Doward will not cost much and will give the congregation the full benefit of the fine stops already in the organ. It is to be hoped, therefore, that the churchwardens will soon see their way to go on with the work.

The organ was built by Messrs. S. R. Warren, the work being done in the excellent style for which that firm is so justly renowned, and was presented to the church by the late Mr. G. B. Smith.

Following is a description of the organ as it stands at present:—

Compass of Manuals, C C to A, 58 notes. Compass of Pedals, C C to D, 27 notes.

GREAT ORGAN.			
1	Double diapason	Metal	46 notes 16 feet
2	Open diapason	"	58 " 8 "
3	Dulciana	"	46 " 8 "
4	Melodia	Wood	58 " 8 "
5	Stopped diapason (bass)	"	58 " 4 "
6	Harmonic flute	Metal	58 " 4 "
7	Principal	"	58 " 4 "
8	Twelfth	"	58 " 2 1/2 "
9	Fifteenth	"	58 " 2 "
10	Mixture, 3 ranks	"	174 " 8 "
11	Trumpet	"	58 " 8 "
12	Orchestral clarinette	"	46 " 8 "
SWELL ORGAN.			
13	Open diapason	Metal	58 notes 8 feet
14	Viol d'Amour	"	46 " 8 "
15	Arcoline	"	46 " 8 "
16	Stopped diapason (treble)	Wood	58 " 8 "
17	" (bass)	"	58 " 4 "
18	Octave	Metal	58 " 4 "
19	Claribel flute	"	58 " 4 "
20	Piccolo	"	58 " 2 "
21	Cornopean	"	58 " 8 "
22	Oboe and Bassoon	"	58 " 8 "
PEDAL ORGAN.			
23	Double open diapason	Wood	27 notes 16 feet
24	Bourdon	"	27 " 16 "
25	Violincello	"	27 " 8 "

MECHANICAL REGISTERS.
26. Swell to Great. 27. Great to Pedal. 28. Swell to Pedal. 29. Bel-lows Signal.
Tremolo Pedal to Swell Organ. 3. Combination Pedals to Great Organ. 2. Combination Pedals to Swell Organ.

THE ORGANIST.

Mr. Edgar R. Doward, the organist of the church, was born at Worcester, Eng., on the 15th August, 1850. He began his musical training at the age of seven, as a chorister in Worcester Cathedral, being an articulated pupil of Done, who has held the position of organist of Worcester Cathedral for some fifty years and is one of the best organists in England. His voice breaking at the early age of thirteen, he left the

choir, taking a position as organist of the Whittington Church (named after the celebrated Dick Whittington) holding the post for four years. At the age of seventeen he was successful in a competition for the position of organist of St. John's Church, Worcester, leaving that appointment to take the organ at Christ's Church, Ottawa. Since his coming to Canada, Mr. Doward has been organist at the following churches:—Kingston Cathedral; St. Peter's Church, Cobourg; St. James', Toronto; Jarvis St. Baptist Church, Toronto. He left the Jarvis St. Church for his present position solely on account of his desire, a very natural one when we remember that he is an old chorister, to return to his own church; and since he assumed the control at the Church of the Ascension, he has worked up a choir in many points second to none in the city, and in some points leading all. Personally Mr. Doward is a most affable and courteous man. He most obligingly furnished us all the information desired regarding his organ and choir, although we happened to find him very busy and much pressed for time. Some of our musicians would do well to imitate Mr. Doward in this respect. Of course, all true courtesy has its fountain in the heart, arising from a kindly and unselfish nature. Such is the courtesy of Mr. Doward—and in this respect his manner is in such striking contrast to that of many of our musicians that we think the fact not unworthy of mention. Professionally Mr. Doward unites to a sound knowledge of his art, good qualities as a leader, and a love of "heaven's first law" amounting almost to a passion. This remark brings us to

THE CHOIR.

As will be seen from the following list that the choir of the church is large. (The names of the leading singers are given in italics).

Miss Morell, Miss Temple, Misses Schofield, Misses Spacey, Miss Matthews, Miss Palen, Miss McGraw, Miss Mace, Misses Dell, Miss Dawson, Miss Dwyer, Miss Parker, Miss Miller, Miss Reid, Miss Hill, Miss Burchall, Miss Wright, Miss Stratton, Miss Duffy, Mrs. Sharp, Mrs. Woods, Mrs. Freeman, Mr. Freeman, Mr. Luff, Mr. Aldred, Mr. Ody, Mr. Nye, Mr. Mye, Mr. Archer, Mr. Syddall, Mr. Northcote, Mr. Love, Mr. Wright, Mr. Jolliffe, Mr. Moate, Mr. Parker, Mr. Fahy, Mr. Spacey, Mr. Ramsay, Mr. Davis, Mr. Lloyd, Mr. Johnston, Mr. Arnot, Mr. Leger.

We said that Mr. Doward's love of order brought us to the choir. Undoubtedly the arrangements for the choir of his church are as nearly perfect as it is possible to have anything in this world. Each member's seat is indicated by the name, and each member has a separate box for anthem-book, hymna's, music, etc., all books being neatly numbered, and having pasted on the inside of the cover the choir regulations. "Military discipline" is the rule, and, as a consequence, everything runs smoothly and much work is overtaken, and that in a very creditable and musicianly manner. "Ascension," it is admitted has the best behaved of the large choirs of the city. It has a large *repertoire*, including the following:—

Te Deums.—Steggall in A, Armes in G, Hopkins in G, Dykes in F, Smart in F, Fisher in D, Jackson in F.

Magnificats.—Tours in F, Davies in B \flat .

Nunc Dimittis.—Tours in F, Davies in B \flat .

Anthems, etc.—"O taste and see," Goss; "The Lord is great," Best; "Who are these," Stainer;

"I waited for the Lord," Mendelssohn; "From Thy Love as a Father," Gounod; "Lovely appear," Gounod; "Thine, O Lord, is the Greatness," Kent; "Lord, For Thy tender Mercies' sake," Farrent; "Blessed are the departed," Spohr; "As pants the hart," Spohr; "I will lift up my eyes," Clarke Whitfield; "God be merciful," Mammatt; "Christ being raised," Elvey; "The Lord is my strength," Monk; "O Lord my God," Milar; "Rend your heart," Calkin; "O Lord, how manifold," Barnby; "O taste and see," Sullivan; "The risen Lord," Barnby; "The Lord be a lamp," Benedict; "Rejoice in the Lord," Elvey; "The angel Gabriel," Smart; "Leave us not," Stainer; "Ye shall dwell in the land," Stainer; "Hearken unto Me my people," Sullivan; "God hath appointed," Tours; "Sing, O Heavens," Tours; "O give thanks," Jackson; "Praise the Lord," Lalee; "Break forth into joy," Barnby.

The choir has already given, at different times, about half of the *Messiah* and will give the remainder of that work in due course.

We conclude by giving the music for last Sunday:

Matins.—Venite, Psalms, and Benedictus to Anglican Chants from the Synod Collection. Te Deum, from Hopkins' service in F. Hymns, 202, 287 from Hymnal Companion. Offertory Sentences.

Evensong.—Psalms and Nunc Dimittis to chants. Magnificat, Tours in F. Anthem, "God hath appointed a day," Tours. Hymns, 325, 303 and 318 from H. C.

HYGIENE FOR VOCALISTS.

DR. RYERSON, in a lecture on "Special Hygiene for Vocalists," in Association Hall under the auspices of the Toronto Conservatory of Music, said life and health were influenced by various circumstances which might be thus classed:—Residence, ablutions, clothing, diet, exercise, amusements and habits. What was conducive to the health of vocalists and public speakers was also beneficial to everybody. Vocalists must live for their art and must practice self-abnegation in many matters. They should never sing when their voices were not in good condition, as from a cold, or in the open air. In singing "encores" the same song should not be repeated, because it was rarely sung so well the second as the first time; also because it was a great strain if pitched high. Moderate exercise was essential to health. The speaker also recommended breathing exercises to increase the power of the lungs. Fulness of tone depended on the amplitude of the air wave, not on shouting. A considerable interval should elapse between eating and using the voice—for singers at least four hours, and for speakers two or three hours. Evening parties, late hours, too much smoking, and the use of alcohol were liable to ruin the voice.

Tell your pupils not only about the "how," but also about the "why." There is a great deal of the "why" in music.

Amateurs are not to be despised. Artists alone will develop an art but slowly, it must penetrate the people, and through well educated amateurs true art culture is spread.

The Musical Journal.

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AGENTS wanted in every town. Liberal commission allowed

TORONTO, APRIL 15th, 1888.

SIR Arthur Sullivan's first composition was a sacred song called "O Israel," published in 1855, before he was thirteen years old. On the title page he is described as a chorister of the Chapel Royal.

THE Cincinnati Festival takes place in May, and will be as usual a grand affair. Among the soloists is Mme. Valda, who will sing at the Philharmonic Concert on May 8th. Theodore Thomas is still director, notwithstanding the growling at his \$15,000 grab at the last one. A deficit of \$14,000 was the cause of the row.

MR. Patrick Sarsfield Gilmore and his celebrated band, with all their vocal and instrumental soloists, are coming here on June 4th and 5th, under the auspices of the Philharmonic Society. The Society's Chorus will take part in the three concerts to be given in the Pavilion. Full particulars will appear in our next issue.

WE notice in the *American Art Journal* a professional card containing the following:—

"That the real artist, adverse to bigotry and specialties, should interpret with equal truth and delight a German lied or an English ballad, a Spanish bolero or a church voluntary, a page of Handel or an Italian adagio."

We exactly agree with your advertiser, Brother Thoms.

WE have been requested to devote a column to "Church Organs and Organists," giving a description of the instrument, with specifications, etc., and an outline of the general service, thus giving those in charge an opportunity of comparing notes. We shall be glad to hear from every organist or choirmaster on this matter. We begin in this number, with the Church of the Ascension, Toronto, giving a full description of the organ and service, and a list of the members of the choir. This will be a model of the information we seek for this department, from those who are interested in church music.

THE Easter services in the Toronto churches were far in advance of former years, both in regard to selection and style. To give the merest outline of them would occupy several pages of THE JOURNAL. The standard oratorios were very freely drawn upon, and the anthems were as a rule by authors of wide repute. Orchestral accompaniments were employed in several churches.

HERE is a pointer for rising vocalists, but be very cautious, or your "chirruping" applauder may levy his blackmail "too much so":

"George Harris, 24, was charged with begging in Upper Marsh, Westminster-road. The prisoner, it had been ascertained, was captain of a gang whose mode of living was to hang about stage doors, intercept artistes and draw money with a statement that the performer who parted with cash would be applauded. This system has been carried on to a considerable extent, and every effort should be made to put it down. Pike, the stage-doorkeeper at the Canterbury proved seeing the prisoner for some time carrying on a system of obtaining money for what in the slang of the gang is called "chirruping." He had seen the prisoner receive money, and had cautioned him. Mr. John Arthur Tressider, manager of the Canterbury, also gave evidence as to the practice being carried on. Mr. Biron said no doubt it was a shameful practice; it must be put a stop to. The prisoner said he thought there was no harm in doing it. Mr. Biron said he would find that there was, and sent him down for a month's hard labour."

TORONTO PHILHARMONIC SOCIETY.

THE *Golden Legend* Concert will take place on May 8th in the pavillion. The soloists are to be Mme. Giulia Valda, soprano; Miss Alma Dell Martin, contralto; Mr. Whitney Mockridge, tenor; and Mr. Geo. Prehn, basso; with a well balanced chorus of 250 voices and grand orchestra of 50 pieces. All the soloists are well known here and need no mention from us, but they will find work well worthy of their ability in the *Golden Legend*, especially Mr. Prehn. Considering the enormous expense incurred by the Philharmonic Society in giving works of this character, which otherwise we could only read of, the musical public should attend *en masse* at both rehearsal and concert. But we have no fear for the finances, the Philharmonic is too well managed to allow of any misgivings.

WHAT method of instruction do you follow? is a question which all music teachers have had to answer times innumerable. We heard the question propounded to an able teacher not long since, and waited for the answer. It came, clear and distinct, though perhaps it was not satisfactory to the questioner: "I use no method, Madame!" Yet, it was the most sensible answer that could be given, and should have been the most satisfactory, for the teacher who wishes to do the best with his pupils, will be compelled at every step to abandon any pre-arranged system he may have, to adapt his instruction to the wants of each individual pupil—wants which differ as much as the faces of the pupils. The man or woman with a "method" is usually either a fraud or a fool.

Sabbath Chimes.

Words by J. IMRIE.

Music by GEO. W. STRATHY, M.A., Doc.

Moderato

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The piano part features a consistent rhythmic pattern of eighth-note chords. The vocal line includes the following lyrics:

1. Dingle, dingle, dong, Hear the hap-py song, Come a - way,
 Sabbath day, Join the ho - ly throng. Come both old and young, Come the

SABBATH CHIMES.

weak or strong, Dingle, dong, Hap-py song, Cheering us a -

long.

2. Children young and fair, Seek-ing God in prayer, Voi-ces raise

In His praise, Feel ing God is there. Plain-ly all may see, Hap-py

SABBATH CHIMES.

hearts have we, God a - bove, Full of love, Keep us near to



Thee.



Bells of Eve.

KEY G. *Andante*. T.T.B.B.

C. KREUTZER.

pp *D.t. pp*

<i>m</i> :— <i>s</i> :—	<i>d</i> :— <i>d</i> :—	<i>r</i> :— <i>m</i> <i>f</i> <i>f</i> :— <i>m</i> :	<i>d</i> :— <i>d</i> :—
1 Bells of	eve, their	mu - sic	blend - ing, Bid the
<i>m</i> :— <i>r</i> :—	<i>d</i> :— <i>d</i> :—	<i>d</i> :— <i>t</i> :— <i>d</i> <i>r</i>	<i>d</i> :— <i>d</i> :—
<i>d</i> :— <i>t</i> :—	<i>l</i> :— <i>s</i> :—	<i>l</i> :— <i>s</i> :—	<i>m</i> :— <i>s</i> :—
2 Now the	chime's last	ca - dence	end - ing, Si - lence
<i>d</i> :— <i>t</i> :—	<i>l</i> :— <i>m</i> :—	<i>f</i> :— <i>s</i> :—	<i>d</i> <i>f</i> :— <i>m</i> :—

f.G. *p*

<i>f</i> :— <i>m</i> <i>d</i> <i>s</i> :— <i>l</i> :— <i>t</i> :	<i>d</i> <i>s</i> :—	<i>m</i> :— <i>s</i> :—	<i>d</i> :— <i>d</i> :—
ham - let seek re -	pose ;	Wea - ry	rus - tics,
<i>t</i> :— <i>d</i> <i>s</i> :— <i>fe</i> <i>f</i> <i>m</i> <i>t</i> :—	<i>m</i> <i>t</i> :—	<i>m</i> :— <i>r</i> :—	<i>m</i> :— <i>d</i> :— <i>m</i>
<i>s</i> :— <i>s</i> <i>m</i> :— <i>re</i> <i>r</i>	<i>d</i> <i>s</i> :—	<i>d</i> :— <i>r</i> :—	<i>d</i> :— <i>s</i> :—
leaves pro -	found - ly	still ;	Gleams the moon, thro'
<i>r</i> :— <i>d</i> <i>m</i> <i>s</i> :— <i>s</i> :	<i>d</i> <i>s</i> :—	<i>d</i> :— <i>t</i> :—	<i>l</i> :— <i>m</i> :—

D.t. p *f.G.*

<i>l</i> :— <i>s</i> <i>f</i> <i>f</i> :— <i>m</i> :	<i>m</i> <i>l</i> <i>t</i> <i>d</i> :—	<i>f</i> :— <i>m</i> <i>d</i> :—	<i>s</i> :— <i>l</i> :— <i>t</i> :	<i>d</i> <i>s</i> :—
home - ward	wend - ing,	Wel - come	rest with day - light's	close.
<i>f</i> :— <i>r</i> <i>r</i> <i>r</i> :— <i>d</i> :	<i>d</i> <i>f</i> <i>s</i> <i>s</i> :—	<i>d</i> <i>f</i> <i>s</i> <i>s</i> :—	<i>l</i> :— <i>t</i> <i>d</i> :— <i>s</i> :	<i>s</i> :— <i>fe</i> <i>f</i> <i>m</i> <i>t</i> :—
<i>d</i> :— <i>t</i> :— <i>t</i> :	<i>t</i> :— <i>d</i> :	<i>d</i> <i>f</i> :— <i>m</i> :—	<i>f</i> :— <i>s</i> :— <i>m</i> :	<i>m</i> :— <i>re</i> <i>r</i> <i>d</i> <i>s</i> :—
clouds as	cead - ing,	Light - ing	soft - ly	vale and hill.
<i>r</i> :— <i>s</i> <i>s</i> <i>s</i> :— <i>d</i> :	<i>s</i> :— <i>d</i> :	<i>d</i> <i>f</i> :— <i>m</i> :—	<i>r</i> :— <i>d</i> :— <i>m</i> :	<i>s</i> :— <i>s</i> :— <i>d</i> <i>s</i> :—

mf *p* *mf* *pp*

<i>s</i> <i>l</i> <i>s</i> :— <i>f</i> <i>f</i> <i>m</i> <i>m</i> <i>r</i> :	<i>s</i> <i>l</i> <i>s</i> :— <i>f</i> <i>f</i> <i>m</i> <i>m</i> <i>r</i> :	<i>d</i> <i>d</i> :
Sweetly can they sleep whose spi - rit	Over - flows with hon - est	mer - it, Till they
<i>s</i> <i>l</i> <i>s</i> :— <i>r</i> <i>r</i> <i>d</i> <i>d</i> <i>t</i> :	<i>s</i> <i>l</i> <i>s</i> :— <i>r</i> <i>r</i> <i>d</i> <i>d</i> <i>t</i> :	<i>d</i> <i>d</i> :
<i>s</i> <i>l</i> <i>s</i> :— <i>t</i> <i>t</i> <i>d</i> <i>s</i> <i>s</i> :	<i>s</i> <i>l</i> <i>s</i> :— <i>s</i> <i>s</i> <i>s</i> <i>s</i> :	<i>d</i> <i>d</i> :
Welcome hour to mourners weep - ing, While the	earth is calm - ly	sleeping ; Thoughts of
<i>s</i> <i>l</i> <i>s</i> :— <i>s</i> <i>s</i> <i>s</i> <i>s</i> :	<i>s</i> <i>l</i> <i>s</i> :— <i>t</i> <i>t</i> <i>d</i> :	<i>d</i> <i>d</i> :

f

<i>d</i> :— <i>m</i> <i>m</i> <i>s</i> <i>s</i> :—	<i>m</i> <i>m</i> <i>m</i> :— <i>s</i> <i>s</i> <i>d</i> :	<i>d</i> :— <i>d</i> <i>d</i> :
hear the voice of morn,	Till they hear the voice of	morn, And the
<i>d</i> :— <i>d</i> <i>d</i> <i>m</i> <i>m</i> :—	<i>d</i> <i>d</i> <i>d</i> :— <i>m</i> <i>m</i> <i>m</i> :	<i>m</i> :— <i>m</i> <i>m</i> :
<i>d</i> :— <i>d</i> <i>d</i> <i>d</i> <i>d</i> :—	<i>s</i> <i>s</i> <i>s</i> :— <i>ta</i> <i>ta</i> <i>ta</i> :	<i>ta</i> <i>ta</i> :— <i>ta</i> <i>ta</i> :
heav'n - ly rest a - rise,	Thoughts of heav'n - ly rest a -	rise, And the
<i>d</i> :— <i>d</i> <i>d</i> <i>d</i> <i>d</i> :—	<i>d</i> <i>d</i> :— <i>d</i> <i>d</i> <i>d</i> :	<i>d</i> <i>d</i> :— <i>d</i> <i>d</i> :

1ST TIME. D.S. 2ND TIME. *f*

<i>d</i> :— <i>l</i> <i>s</i> <i>t</i> <i>d</i> :—	<i>d</i> <i>d</i> :— <i>d</i> :	<i>r</i> :— <i>d</i> <i>l</i> <i>s</i> <i>t</i> <i>d</i> :—	<i>d</i> :—
Al - pine hunter's horn.	horn, And the	Al - pine hunter's horn.	
<i>f</i> :— <i>f</i> <i>m</i> <i>f</i> <i>m</i> :—	<i>m</i> <i>m</i> :— <i>m</i> :	<i>f</i> :— <i>f</i> <i>m</i> <i>f</i> <i>m</i> :	
<i>l</i> :— <i>d</i> <i>d</i> <i>s</i> <i>s</i> :—	<i>s</i> <i>ta</i> :— <i>ta</i> :	<i>l</i> :— <i>d</i> <i>d</i> <i>s</i> <i>s</i> :	
long borne sor-row dies.	dies, And the	long - borne sor-row dies.	
<i>f</i> :— <i>f</i> <i>s</i> <i>s</i> <i>d</i> :—	<i>d</i> <i>d</i> :— <i>d</i> :	<i>f</i> :— <i>f</i> <i>s</i> <i>s</i> <i>d</i> :—	

HOME AND FOREIGN NOTES.

CANADIAN.

TORONTO.

ST. BASIL'S CHURCH.

The services at St Basil's on Easter Sunday were very imposing. The presence of the students of St. Michael's College enables the ceremonies to be carried out exactly in accordance with the Roman ceremonial, and though this fact seems to have nothing to do with music, yet it must not be forgotten in considering the effect produced by the rendition of the *Messe Solennelle* of Gounod. The singing of this mass at any time and in any place is calculated to awaken within the hearer a religious feeling that seems to bring him nearer to God; when to this is added the softening influence of the ceremonials of the Catholic Church, it is difficult, without experiencing it, to imagine the effect. We have heard St. Basil's Choir sing this mass before, but on Easter Sunday it surpassed itself. The members seemed to enter into the spirit of the composer, and strove rather to convey his thoughts than their own conception of what it should have been; the choruses all through the mass were especially good, the forte and piano parts being well defined. Miss Bolster, Messrs. Kirk and Kelly sang the trio of the Kyrie. The "Gloria," beginning with a soprano solo, accompanied by a "closed lips" chorus, was well rendered; the fugue "Cum Sancto Spiritu" at the finale being especially well done. The "Credo" has a very pleasing effect: beginning with a grand unison chorus, it breaks at the "Incarnatus" into a trio and chorus, the chorus repeating each phrase sung by the trio. The "Sanctus" is the gem of this composition, and Mr. Kirk rendered full justice to the solo. The "Benedictus" begins with a solo, which was feelingly and well sung by Miss Bolster, and ends with an eight part chorus. The mass terminates with the "Agnus Dei," the solos of which were taken by Miss Bolster and Mr. Kirk. On this occasion the organ was presided over by Father Murray, assisted by a full orchestra, which is almost a necessity to give this mass its full effect; and at the offertory they played very effectively the offertory piece arranged by Gounod to accompany this mass.

In the evening the choir sang Giorza's grand Vespers, Father Chalandard taking the solo in the "Dixit Dominus." Miss Nichol, who has a very sweet and sympathetic voice, sang the alto solo in the "Laudate Dominum," and Miss Ormsby the soprano solos in both the "Dixit" and the "Magnificat." The trio "Deposit potentes" of the "Magnificat" opening with a bass solo, the tenor and soprano joining in, was remarkably well done by Father Chalandard, Miss Bolster and Mr. Kirk. Lambilotte's "Regina Celi" followed. Misses Ormsby and Nichol gave the "O Salutaris" by D'Hollender, and the services closed with the singing of Millard's "Tantum Ergo," Miss Bolster taking the solo.

We understand that St. Basil's choir has in preparation a new mass by J. W. Kalliwooda. They expect to give it with the assistance of a full orchestra on "Corpus Christi," Sunday, June 3rd. It will be the first time this mass will be sung in Ontario, and to judge by the past success of this progressive choir we may anticipate a treat in the way of church music on that day.

ST. BARTHOLOMEW'S CHURCH.

The service of praise held on the 12th inst., was an unqualified success, the excellent choir of some thirty voices, under Mr. G. C. Warburton's direction, gave a choice selection of music, particularly noticeable for its balance of parts, breadth of tone and observance of *nuances*. The choir is well off, too, for soloists, Miss Guest, Miss Dennett, Mr. C. Barton with Mr. Warburton taking the leading parts. Miss Guest and Miss Dennett have excellent voices. Mr. Barton, the tenor, will with study make an artist; he has a capital voice. Mr. Warburton sang as usual with power and finish. The Mozart solo, "In holiness and beauty," was a fine effort. Mr. Guest, the organist, did good service, but the smallness of the organ gave him but little opportunity to displaying his ability. The Rev. J. G. McCollum gave a stirring address on "Church Music." An enjoyable social in the schoolhouse preceded the service.

METROPOLITAN METHODIST CHURCH.

A large congregation assembled in the Metropolitan Church on Good Friday morning. The music rendered was the impressive "Calvary," the Crucifixion portions of Gounod's *Redemption*, and Elvey's anthem, "It was the Ninth Hour." Miss Shaw, soprano, Miss Flint, contralto, Mr. A. Dent, Tenor, and Mr. A. E. Curren, bass, were effective as soloists. Mr. Curren sang Rodney's "Calvary" very well. Nothing special, with the exception of the "Unfold" chorus from the *Redemption*, was given on Easter Sunday.

CHURCH OF THE REDEEMER.

The sixth service of praise at the Church of the Redeemer, Toronto, was fully equal to the others of the series. The choir sang well, and with more than usual precision, though a little uncertainty was noticeable in "Hear my Prayer." Miss Hillary sang the beautiful solo in this excerpt in most pathetic style, and the other visitor, Mrs. Nicholson, who, as Miss Berryman, was for many years the soloist of the choir, did herself equal justice in Dick's "Paradise." In the duet, "I Waited for the Lord," with Miss Langstaff, she appeared to still better advantage, and was ably assisted by the latter lady. Mr. Schuch's rendering of Faure's "Palm" was impressive. The evening's programme was much enhanced by Mr. J. W. F. Harrison's organ playing, which was characterized by dignity, fine resources of registration, and a beautiful, clear technique. Mr. Fairclough's accompaniments were very well played.

THE GAELIC SOCIETY'S CONCERT.

The charitable object of this entertainment—the assistance of the suffering Lewis Crofters, filled Shaftesbury Hall to its utmost capacity on Friday evening, April 13th. The programme was well selected and eminently Scottish. The Gaelic Scottish Choir, under the direction of Mr. A. T. Cringan, led the audience in singing the National Anthem. Piper Charles Munro played a selection, the mysteries of which we were totally unable to fathom, but it was fully appreciated by the audience. The following numbers were given by the choir:—"Our Hielan' Men," "Ye Banks and Braes," "Scots wha hae," "The Flowers of the Forest," "Wae's me for Prince Charlie," "Duncan Gray," "Blue Bonnets over the Border" and "Corn Rigs."

Part-singing as a rule meets with little appreciation, generally, perhaps, because it is indifferently done. But on this occasion the numbers were well done, "Duncan Gray" and "Blue Bonnets" especially so. A little more balancing of parts, and a few more touches of artistic expression, will put Mr. Cringan's Choir outside the realm of criticism. Miss Maggie Barr, of Hamilton, is an ideal Scottish songstress. Her songs were "Auld Robin Gray" and "Will ye no come back again," both were models of beauty and pathos, and in response to enthusiastic encores she sang "The Bonni' Briar Bush" and "I glad my heart's my ain." Her last song, dear to the hearts of others than Scotchmen,—"The Land o' the Leal" was splendidly rendered. Miss Ramsay, a member of the choir, with a charming soprano voice, gave a graceful rendering of "Came ye by Athol," which was loudly encored. Later on she also sang a Gaelic song, "No Sheam Chruit Chiuil" very acceptably. Miss Jardine Thomson sang "Angus Macdonald" in an artistic manner, and in response to an encore gave "Comin' thro' the Rye" in a characteristic style. Possessing a pleasing voice and a good conception of her songs she will doubtless become a favourite; her manner is probably a trifle too stagey. Mr. Cringan sang with careful expression and good taste the popular song "Afton Waters" and in response to a recall, the ballad "The Battle of Sterling." Mr. Cringan has a capital tenor voice, even in its registers and used with good judgment. Considering the heavy demand on his vocal powers as teacher of vocal music in the public schools, and in the training of several choirs, he will do well in confining his solos to light ballads. Mr. J. W. Bengough gave some clever, humorous crayon sketches, illustrative of the Crofter troubles on the Isle of Lewis, accompanied by some serious talk on the subject, which, from the hearty applause, was evidently endorsed by the large audience. Mr. D. S. Johnson danced the Highland fling and sailor's hornpipe, and Piper Munro played the audience out. The Gaelic Society may be congratulated on their very successful entertainment.

TORRINGTON'S ORCHESTRA.

The second concert of the season was given by this orchestra in the Pavilion Music Hall, on Thursday evening, April 5th, when the following programme was presented:—Overture, "Le Roi des Diamants," (Lavallee) orchestra; trombone solo, "Oh! Ruddier than the cherry," *Acis and Galatea*, (Handel) Mr. F. Taylor; aria e cabaletta, "Infelice," *Ernani*, (Verdi) Mr. E. W. Schuch; Larghetto, "Second Symphony," (Beethoven) Orchestra; violin solo, Reverie, (Dancla) Miss Geikie, (pupil of Mr. Bayley); aria, "Robert toi que j'aime," *Robert le Diable*, (Meyerbeer) Mrs. Agnes Thompson; flute solo, Fantasia on Irish Airs, (Lax) Mr. J. Churchill Arlidge; Fest Marsch, "Tannhauser," (Wagner) Orchestra; euphonium solo, Fantasia, (Nehr) Mr. F. K. Smith, soloist Citizens' Band; cavatina e cabaletta, "O love this soul beguiling," *Sonnambula*, (Bellini) Mrs. Agnes Thomson; (a) Legende for strings, "Le dernier sommeil de la Vierge," (Massenet), (b) romanza, "Frühlings Erwachen," Awakening of Spring, (Bach) Orchestra, horn solo by Mr. Spacey; cornet solo, "Whirlwind" Polka, (Levy) Mr. H. L. Clarke; song, "The winds that waft my sighs," (Wallace), the orchestral arrangement by Mr. Clarke, Mr. E. W. Schuch; valse, "Auf Weiderschn," (Bailey) Orchestra; God Save The Queen.

The above concert may be fairly said to have demonstrated beyond further question that we have now in Toronto material from which may be developed an orchestra second to none of the stationary orchestras on the continent. If Mr. Torrington lives and maintains his grip, the truth of the statement we have just made, we are satisfied, will be as fully borne out, as have been our predictions as to its success, made in these columns at the time of its inception. Want of space unfortunately prevents any very detailed notice of the performance. Suffice it to say that of Part I, the playing of the Lavallee overture left little to be desired, while the Beethoven and Wagner numbers were a surprise. The "Legende" in Part II was a fine effort by the string section, and the "Awakening of Spring," aside altogether from Mr. Spacey's capital rendition of the horn solo, displayed to a marked degree the command which the Conductor has over his performers. The concluding selection was played almost faultlessly, and with a dash and abandon that carried everyone along in happy concord with the spirit of the music. A notable feature of the concert was that the orchestra supplied practically all the accompaniments, and that in a style not often surpassed on the same platform. Mr. H. L. Clarke is deserving of great credit for his excellent arrangement of the accompaniment to Mr. Schuch's second song, in which he displays a decided talent for instrumentation. We look upon Mr. Clarke as a coming man, and if he sticks to music, he will, like his father before him, make his mark in the profession. His performance of Levy's "Whirlwind" Polka was such as even the composer himself need not have been ashamed of. Of the other instrumental solos we have also to speak in terms of praise. Mr. Arlidge and Mr. Smith proved themselves not only thorough masters of their chosen instruments but also musicians of keen and sympathetic feeling, while Mr. Taylor, in his slide trombone solo gave Handel's great bass aria with a virile force and freedom of treatment thoroughly in keeping with the spirit of the music.

Miss Geikie, a talented pupil of the well known teacher, Mr. Bayley, was the fair *debutante* of the evening and achieved a most gratifying success. Though slightly nervous at starting, as was only natural, her tone, as she progressed, became very full and satisfying, while her intonation, at first somewhat uncertain, quickly regained the precision for which it is noted among her acquaintance. Her selection, though not of a nature to tickle the ear, was one welcome to the musician, and her thoughtful treatment of it spoke even more for her ability and attainments as a musician than did her careful technique and mellow tone. While Miss Geikie may not be the equal of some of the *pyrotechnic* soloists we have in our midst, in the matter of finger-gymnastics—she racks with the best as regards the happy faculty of infusing into the music played that *spirit* without which music becomes merely a succession of tones, only describable by the words of the preacher, "Vanity of vanities!"

Mrs. Thomson and Mr. Schuch, the vocalists, are so well known that criticism is hardly necessary. Mrs. Thomson sang "divinely": taking the audience by storm and winning two encores, to which she graciously responded with

"I seek for Thee" and the "Last Rose." The last time we heard the latter ballad, it came from the lips of the great diva Patti,—a happy memory, to which Mrs. Thomson's performance gave a new lease of life. Mr. Schuch also, like the old war-horse he is, rose to the occasion, and gave his two selections in finished style, earning liberal applause.

TORONTO CONSERVATORY OF MUSIC.

The third quarterly concert by the pupils of the Conservatory was given at the Pavilion Music Hall, on Saturday, April 14th.

Standing room on the above occasion was at a premium. We have seldom seen the Pavilion so packed. Our space only admits limited mention. The following was the programme:—Piano, Concerto, C Major, first movement, Cadenza by Reinecke, (Beethoven) Orch. accompaniment on second piano, by Miss Hopkins, Miss A. H. Sanders; part songs, (a) "Oft in the still night," (Moore) (b) Gipsy Chorus from *Preciosa*, (Weber); voice, Recit. and Prayer, (Ponchielli) Miss Mary Blackwell; voice, "When the heart is young," (Dudley Buck) Miss L. Bambridge; violin and piano, Sonata, op. 8, last two movements, *allegretto*, *allegro-molto vivace*, (Greig) Miss Ethelind G. Thomas and Miss Eva Janes; voice, "The Two Grenadiers," (Schumann) Mr. E. C. Wainright; voice, "Ocean," (Millard) Mr. E. T. Coates; quartet for piano and strings, in E flat, two last movements, (Beethoven) Miss Sullivan and Messrs. Boucher, Martens and Wagner; voice, "The Echo," (Eckhardt) Miss Delta Ziegler; vocal duet, "Smiles and Tears," (Mozart) Miss Evelyn Severs and Mr. E. C. Wainright; piano, (a) "Nocturn" G Major, (Chopin) (b) "Turkish March" *Ruins of Athens*, (Rubinstein), Mr. J. D. A. Tripp; voice, "Ever Thine," new, now sung for the first time, (Mosquist) Miss L. J. Yeoman; voice, Cavatina, "Regnava nel Silenzio," *Lucia di Lammermoor*, (Donizetti) Mrs. Clara E. Shilton; vocal trio, "Charming Countess," *Matrimonio Segreto*, (Cimarosa) The Misses Bunton, Gilmour and Higgins.

Those deserving special mention are Miss L. Blackwell, Mr. E. T. Coates, (whose song would have been better transposed a tone higher at least); Miss Delta Ziegler, a pupil who may be a credit to the institution; Miss E. Severs and the Misses Bunton, Gilmour and Higgins, whose trio was charmingly rendered. The quartet for piano and strings, by Miss Sullivan and Messrs. Boucher, Martens and Wagner, was an excellent performance and was deservedly encored.

Miss Clara Barnes, of Buffalo, will sing at the Odd Fellows Concert, on the 26 inst., which will be under the direction of Mr. Blight.

BARRIE.

At Trinity Church, Barrie, the Easter services were very bright, including carols and an anthem, "I Trilled for the Lord." The large choir, assisted by Mrs. Nicholson (soloist) and Mrs. MacKidd, contralto, under the direction of Mr. J. C. Morgan, sang very effectively.

The operetta "Pauline, or the Belle of Saratoga," was tastefully and very carefully presented on Thursday evening, April 5th, the second day of the Kermis. The music on Thursday evening was of a light and pleasing description and was much enhanced by the introduction, by "Pauline," of Tosti's beautiful "More and More," and the equally charming excerpt from *Erminie*, entitled "Women's Dream." The dialogue of the operetta is supremely stupid throughout. Mrs. Nicholson, as Pauline, was charming, and won sympathetic commendations. Mrs. Mackid, as Clara, filled the contralto parts very amiably and efficiently, and won much applause. The parts of Charles Ardent, (tenor), by Mr. Sanford; Sir Charles Grandiswell, (baritone), by Mr. Lauder; and Captain Western, (basso), by Mr. W. A. Boys, were all performed painstakingly, and on the whole exceedingly well, Mr. Lauder deserving especial praise for his individual success. The choruses were well sung by Misses Sanders, Spry, Stewart, Mason Holmes, Lennox, and Vansickle, and Messrs. T. Boys, V. Meeking, Baker, Henderson, Porter and Mackid. The operetta was introduced by Vocal Lancers, danced by sixteen children of both sexes, beautiful with their bright faces and picturesque costumes, and very

merry in their voices and dancing. An orchestra, under the direction of Mr. Ward, played the overtures, and did full justice to the work. Miss Reiner accompanied on the piano very efficiently.

The Town Hall was fairly filled on Monday evening, April 2nd, by an enthusiastic audience, the occasion being a benefit concert tendered to Bandmaster Henderson, which was excellent almost throughout, and thoroughly enjoyable. The Citizen's Band continues to show the effect of Mr. Henderson's training by playing invariably better towards the end of each season's work, especially in the matter of time. The programme was varied, and brought out new compositions, both vocal and instrumental. Mrs. Nicholson sang with fresh, pleasing voice, the new and pretty song by Molloy, "Our Last Waltz," and for an encore sang another new and tripping selection, "Half Past Kissing Time." She also sang, with Mr. W. A. Boys, the duet "Excelsior." This was Mr. Boys' first appearance before the public, and the impression left by his singing is a very agreeable one. Mrs. Mackid sang Pinski's charming "White Wings" very acceptably, and was warmly applauded. Mrs. Lloyd, in her song, "The Auld Scotch Songs," was less effective than on former occasions. The Ward family rendered a quartet and trio. The Presbyterian Instrumental Quintet Club gave two selections. Mr. Channing Simmons read a humorous selection. Mr. J. B. Edwards sang "The Bugler." Mr. J. C. Morgan read, and the Citizens' Band concluded the programme with the "Agnus Dei," from Mozart's 12th Mass. It is a pleasure to praise the band both for the beauty of the selections given and the style of rendering them. The piano accompaniments were played by Mrs. Heinrich, Miss Reiner, and Mrs. Nicholson.

BOWMANVILLE.

In musical circles there is a good healthy pulsation. Our already famous band is manifesting rare activity, and when the soft June zephyrs toy with blushing roses their music will astonish even the admirers of the "old band." Bandmaster Carey is to sway the baton, beginning with April 6th. New blood is being added which will strengthen them considerably. A minstrel show is under way, which promises to beat all records. The musical event of the season so far, has been the advent of the Beethoven Quartet Company, who gave what I consider an ideal concert—non-classical enough to reach all, and yet be refined and sympathetic. The company is much stronger than last year, with two additions in the personnel, Miss Hattie Morell and Mr. Jas. Fax. Miss Morell is a vocalist who will suit any audience, prepossessing, with a voice well-cultivated, sweet and well-controlled. Miss Ethel Wood's alto has improved vastly since last season, both in strength and purity. This with her girlish grace and unaffected execution will soon place her in the front rank. Miss Martin's work at the piano is artistic, vivacious and calculated to inspire confidence. Mr. Sims Richards possesses a good tenor voice, but his manner of rendering tends to mar the words; probably the bad cold he was suffering from would account for this. Mr. Kelly is always sure of a warm greeting here and he got it. His voice was in excellent condition, in fact too much so in the quartets. If subdued a little it would balance better. Mr. James Fax is the best and most refined comic vocalist I have ever listened to and is sure of a rousing welcome should he return. In the rain-bow of future promise I see such names as Caldwell, Schuch and Berryman, who are to sing shortly, under the auspices of the St. Paul's Musical and Literary Society, assisted by local talent. Also the Ontario Society's presentation of *Ruth*, date not fixed.—Correspondent of *Port Hope Times*.

Seats are selling fast for the Caldwell, Berryman, Schuch Concert, and as I predicted, it will be a society event; all the best will be there. A sort of revival after Lent. For the 26th, the I. O. O. F. have something on, it being the anniversary of their order; something good is promised, but just what it is is secret as yet. Trinity Musical and Literary Society hold an entertainment on Wednesday night. With Miss Shaw, of Port Perry, and Miss Palmer, of Trenton, as attractions, and a good array of local names, it should prove a good draw.

LONDON.

THE MESSIAH.

The production of Handel's oratorio *The Messiah* at the Dundas Street Methodist Church on Thursday evening, April 12th, proved a very notable and pleasing event in the recent musical history of the city. It was organized with a thoroughness and perfection of artistic detail never before attempted here, and the manner in which it was carried out must reflect very high credit upon the musical director of the Church, Mr. W. J. Birks, and all who were associated with him. The Church itself is one of the most elegant and comfortably home-like in its interior appointments to be found anywhere. The congregation evidently take pride in it and in its musical services as being largely conducive to the general vitality and success. The performances given within its walls always meet with a ready response from the Church members and their friends, and are received with hearty appreciation. The support and encouragement thus given to the organist and choir form a happy example that might be followed with advantage by the churches generally. It serves to keep the members together, and acts as a constant stimulus to the best effort. That the church was filled to the doors last night was a characteristic feature, not specially surprising, nor to be taken as an extraordinary tribute to the occasion. It is "the way they have of doing things" in Dundas street church. Every seat was reserved in advance, and promptly occupied. And all present were evidently well satisfied with the rich treat in harmony that was presented. The choir, enlarged and strengthened, showed excellent training, and rendered the various choruses with unity and precision. The "Hallelujah" was gloriously given—an inspiring effort. The array of professional talent, brought from a distance, lent a breadth and finish to the performance that was most admirable. Mrs. Gertrude Luther, from Buffalo, sang the soprano solos with very pleasing effect. "I Know That my Redeemer Liveth" was worth a journey to hear from her lips. The contralto solos were sung by Miss Rette Chute, of this city, in a manner to add very much to her fame; while Messrs. Percy Carroll and J. Marshall Williams, also of this city, took the tenor and bass solos respectively in very creditable style. The Detroit Philharmonic Club, assisted by Miss Evelyn Street, and Mr. Pococke, of this city, on the violin, lent distinguished help in orchestral accompaniment, and the Pastoral Symphony by violins and cello was a very beautiful performance. The organ was in charge of Mr. J. D. O'Brien, of Hamilton, with Mrs. Raymond and Miss Minnie Raymond at the pianos; and Messrs. Johnson, Brown and O'Farrell with cornet, clarinet and drum. The general effect was all that could be desired, and left a satisfied impression upon all.

The following are the names of those who took part in the chorus:—

SOPRANO.—Mrs. J. Macpherson, and Misses L. Raymond, Fewings, Mayell, Herald, Smallman, McBride, Grange Goldner, B. Cole, McClure, M. Gilmour, Cowley, Hunter, L. Donald, Bragg, A. Gilmour, Allaster, E. Cole, Fish, C. Smythe, Sheere, Irvine, Teetzel, Vining, M. Willis, Saunders, Chambers, F. Donald, Phillips, Dunn.

CONTRALTO.—Mrs. Beal, Mrs. W. E. Saunders, Mrs. Coultice, and Misses K. Willis, I. Smyth, Hiscott, C. Hiscott, Brown, Hayes, Meyer, Shaw, Lashbrook, Jarvis, Johnson, Broadbent, Crofts.

TENOR.—Messrs. W. Lewis, J. Muirhead, F. A. H. Fysh, W. E. Saunders, G. Hayes, A. Nelles, W. L. Graham, C. Graham, S. J. Southcott, W. Munt, H. Rowlands, J. Filby, J. Ward, Albertson, Garside, Shannon.

BASS.—Messrs. G. Winlow, Walker, C. Storkwell, R. Crick, A. Talbot, W. Eardley, G. Kennedy, A. Gorman, T. W. Birks, T. Heard, H. Collamore, Ball, C. Firth, T. Arnott, F. Green, Nelles, L. Noble, J. Tanton, O. Hobbs. —*Free Press*.

MONTREAL.

A very large audience assembled in the Queen's Hall last night for the 23rd season's concert of the Mendelssohn Choir. The work of the choir as usual was of the best description. It showed a high degree of training, its chief excellence being in the management of the *mezzo fortes* and *pianos*, the shading being beautiful. The concert-goer hears plenty of chorus singing in which the *fortissimos*

are of the loudest, and the *pianissimos* are toned down to the softest echoes, but it is a much rarer thing to find the little delicate touches of light and shade, increase or gradual subduing of power effectively rendered according to the composer's idea. To do this as well as the Mendelssohn Choir does, is only possible when the members of a choir are thoroughly imbued with musical feeling, and under the best leadership. The best things heard last night in the Queen's Hall, were the work of the choir itself.

Its first number was a grand specimen of church singing, the first movement from Mendelssohn's "Salve Regina," op. 23. Sullivan's "The way is long and dreary" is an impressively melancholy composition, and was finely rendered, the accentuation of the words "Thy" and "Cross" being given with fine effect, whilst the breaking in of the sopranos and tenors with the apostrophe "O Lamb of God," was beautifully clear. Another number was "Love and Summer," followed by a Mendelssohn "Hunting Song," splendid in its rush and enthusiasm. Later on the choir sang a motet of Gounod's and the "Lullaby of Life," by Harry Leslie, another extremely well modulated part song. The concluding numbers were the exquisite part song by E. Lassen, "Only Thou," and "Saviour of Sinners," a motet in eight parts by Mendelssohn. Thus it will be seen that the choir brought before the public a large number of compositions, which otherwise it would not become acquainted with, and which are of great educational value. The choir deserves the thanks of music-lovers for its good and interesting work. A large share of the credit, too, belongs to the conductor, Mr. Joseph Gould; and the accompanist, Mr. E. A. Hilton, must not be forgotten.

The choir had secured the services of a tenor and soprano from Boston, Mr. Wm. J. Winch, and Miss Frances Dunton. Mr. Winch did not seem in very good voice, and may really be charged with having a too much cultivated voice, cultivated to attenuation in fact. His best number was the second of a couple of German gypsy songs by the composer *a la mode*, Dvorak. This, entitled "Als die alte Mutter," was given with taste and feeling. In a duet with the soprano, "Il Convezzo," an encore was responded to.

Miss Dunton was well received, and sang some classical numbers with ease and grace. Of the three numbers composing her first contribution, quite the best was "Thine is My Heart," of Schubert, although "My mother bids me bind my Hair" and "Who is Sylvia?" were fairly rendered. Her "Gavotte" from Ambroise Thomas' "Mignon," which was so lately heard in Queen's Hall, sung by the renowned Scalchi did not lose very much by the comparison; a little less fire, a feebler phrasing were noticeable, but it was, nevertheless, well done. As an encore the lady gave "Annie Laurie," accompanying herself, which was a little gem. It was altogether a well pleased audience that left Queen's Hall, notwithstanding that the place was close and unventilated.—*Star, April 7th.*

N. W. T.

The Grenfell Glee Club is to be congratulated on the success of its concert on Wednesday, March 27th. An excellent programme was well rendered before a moderately large and exceedingly appreciative audience. Col. Lake stated that the proceeds of the concert were to be devoted to a fund for the purchase of a piano for the club.

On Wednesday, March 27th, an entertainment was given in Bellamy hall, Moose Jaw, by a band of minstrels composed of the following gentlemen, viz:—Messrs. C. Doran, J. W. Battell, George Goyette, James H. Ross, M.N.W.C., E. Gurney, W. J. Holmes, Pete McCaskell, W. Urton and James Main, for dear Charity's sake.

The Regina Glee Club have undertaken the preparation of a concert for the benefit of the band, to be given about the third week in April. Outside talent will be called into requisition and there is no doubt the result will be gratifying both to the public and the participants.

An excellent concert was given under the auspices of the R. C. Church, in the Town Hall, Regina, on Friday, March 23rd. The following ladies and gentlemen took part: M. Betowinay, of St. Boniface, pianist; soloists, Mr. Lynch, Mrs. Dixie Watson, Mrs. J. F. Mowat, Mrs. Pettingell, and Master Burkie Simpson, a little 3-year-old prodigy. The local press speaks highly of the performance.

At the promenade concert given on Thursday, Feb. 15th, by the members of the Regina brass band and its friends, for the object of replenishing the band's coffers, an excellent programme was furnished to a fairly large audience. The following was the programme:—March, "Luciene," Band; Duet, "Larboard Watch," Messrs. Daykin and Hunt; Waltz, "Golden Showers," Band; Song, Mr. R. Martin; Solo, Cornet Polka, Mr. H. Walker; Selection from Shakespeare, Mr. A. Watkinson; Solo, concertina, Mr. A. Watkinson; Selection, Band; Waltz, "Song of the Woods," Band; Solo, concertina, Mr. A. Watkinson; Duet, piccolo and concertina, Messrs. Walker and Watkinson; Reading, Mrs. C. Bowman Simpson; Song, Mr. R. Martin; Reading, comic, Mr. A. Watkinson; Galop, with chorus, Band. Encores were accorded Messrs. Daykin and Hunt for their duet, which, notwithstanding its antiquity, was well received; to Mr. R. Martin for "The Standard on the braes o' Mar" and his second song, "The Scottish Immigrant's Farewell"; to Mr. A. Watkinson for several readings—comic and otherwise—and his concertina solos; to Mrs. C. Bowman Simpson for a pathetic reading—she responded with a humorous one, which provoked great laughter. Mrs. Savord played the accompaniments with her usual vim. The selections by the band were excellent, a vast improvement having been made under the experience and talent of Mr. Harry Walker. A slide-trombone player is also a great addition.—*Regina Leader.*

WYEVALE.

A concert in aid of the organ fund and choir was held in the Methodist church, Wyevalle, on Thursday evening, March 29th, which proved a pleasant and interesting, as well as a most successful affair, the church being well filled by a thoroughly appreciative audience. The programme consisted of readings, recitations, solos, dialogues, choruses, quartets, etc. The singing of Miss Varty and Mr. Boyle was much admired, and the Turp family gave several excellent quartets which were well received. Among the readers we may mention Miss Adams, who gave a choice selection in good style, as well as Messrs. Lyons, Parnell, Turp and others, who were all excellent, and highly appreciated. The singing by the little ones, was an attractive feature of the evening and afforded a great deal of enjoyment, all their performances being received with much enthusiasm. We congratulate the people of Wyevalle on the very efficient choir which they have been enabled to gather together, and trust that many such pleasant evenings may yet be in store for them.

GENERAL.

Erminie at the Grand Opera House all last week was well supported.

Ciro Pinsuti, the well-known composer, died very suddenly at Florence, recently.

A fine programme may be expected at the Toronto Vocal Society's concert, Tuesday, May 1st.

The Emma Abbott Opera Company opens at the Grand Opera House on Monday the 16th.

Martin Roeder, of Berlin, has been appointed Professor of Voice Culture at the Royal Irish Academy, Dublin.

Parcell's *Dido and Eneas*, one of the earliest English operas, was recently revived by the Bach Choir, in London.

The students of the Ontario Ladies' College, Whitby, will give a concert on Tuesday, 25th, inst., in aid of the News-boy's Home.

Miss Geraldine, a pupil of Herr Joachim, made her debut at the Crystal Palace, Sydenham. She is said to be a talented girl, but inasmuch as she only took part with her master in Bach's concerto for two violins, and played no solo of her own, she will probably appear to better advantage on a future occasion.

The congregation of the Blyth Presbyterian Church have decided by 163 to 23 that that nasty "kist o' whistles," yclept an organ, must be removed from the Sunday School room, "as they cannot conscientiously send their children there while it remains." Poor things! Some warm glue poured over the key-board did the trick some time ago in Toronto, under similar circumstances.

The St. Mary's Philharmonic Society held their anniversary concert in the town hall on Wednesday evening, April 4th.

A class for the purpose of studying and practising music has been organized at Brooklin, Ont., under the direction of Mr. Richard Moore. It is purposed to hold it weekly.

The vestry of St. Luke's Church, Ashburnham, has decided to procure a new organ of eighteen stops, with the usual accessories, which it is expected will be ready for use early in May.

The "Beethoven Quartette Club" gave a first-rate concert at Whitby on Tuesday, March 20th, to a very good audience. Both the musical and comical parts were rapturously enjoyed. The singing of some of the numbers did not come up to standard, expression was sadly neglected.

At the evening session of the East Riding Farmer's Institute, Keene, Ont., on Friday, March 22nd, the Keene Glee Club, consisting of Mrs. Harrison, Miss Moore, Miss McCamas, Mr. Moor and Mr. Kennaley, enlivened the proceedings with some capital music. Music and agriculture! Well, why not?

The Methodist Church choir of Woodbridge, under the direction of the organist, Mr. Jas. Brown, gave a concert on the 16th March. The programme, which included an address by Rev. W. Reid, on "The History of Music," was well carried out, and the large audience was delightfully entertained.

The farewell concert at Walkerton tendered to Mrs. J. R. Clarke on Monday, April 2nd, was one of the best of the season. Mrs. Clarke has kindly assisted at many a concert during her residence there, and the public recognized the claim by turning out in large numbers. The house was filled.

LONDON.

LONDON, April 3rd, 1888.

The musical season here has been one of much interest and activity. The first noteworthy concert was that given by the Detroit Philharmonic Club in October last. The advent of this Club was fortunate, for it is some time since a really first-class club has visited us. The well-known Mendelssohn Quintette is chary of its visits, and on its last appearance in London was by no means up to its former standard of excellence. It is really a treat to listen to the Detroit Club. As soloists there is much to be desired, a want of finish, etc., but in *ensemble* playing I think they have not many rivals. As many of my readers doubtless had the pleasure of listening to this Club at the S. C. M. held in this city, further comment is perhaps needless.

The latest concert of interest was Mr. Thomas Martin's Piano Recital last month, with the following programme:—Grand Concerto in E flat major (Beethoven), Mr. Thos. Martin; (The orchestra part played on a second piano by Mr. Barron.) Songs, (a) "Lost Hopes," (Thomas Martin), (b) "I love thee," (Grieg), Miss Kate Lord; Piano solos, (a) Etude, F major, (Mendelssohn), (b) Berceuse, (Delbruck), (c) Valse, C sharp minor, (d) Polonaise, C sharp minor, (e) Ballade, A flat major, (Chopin), Mr. Thomas Martin; Duet for two pianos, Impromptu, on a theme from Schumann's Manfred, (Carl Reinecke), Mr. Martin and Mr. Wm. Barron; Songs, (a) "The magic song," (b) "Marguerite," (Meyer-Hellmund), Miss Von Seyfried; Piano solos (a) Prelude and Fugue, D major (Bach), (b) Berceuse, (c) Humoreske, (Grieg), (d) Novellette, D major, (Schumann), (e) Isolde's liestod, (Wagner-Liszt), (f) Rhapsodie Hongroise, No. xiii, (Liszt), Mr. Thos. Martin.

In all these selections Mr. Martin exhibited that refined expression, perfect technique and great power for which he is so remarkable. Such recitals are of untold value to students and lovers of high class piano music. Mr. Martin was ably assisted by Mr. William Barron whose firm and brilliant touch was most noticeable. The songs contributed by Miss Von Seyfried and Miss Lord were received.

The musical event of next week will be *The Messiah* under the direction of Mr. W. J. Birks, whose talent as a chorus master is widely known. Mrs. Gertrude Luther is engaged and also the Detroit Philharmonic Club, with Mr. P. Bryan at the organ.

In my next letter I shall give an account of the performance of this great masterpiece.

FELIX.

BIRTLE, MAN.

In opening the Birtle correspondence for your paper you must pardon me if I take you back a period of five or six years in order to show the advance that has been made in this little town of ours during that time. On his arrival here in 1882 your correspondent found only one miserable little melodeon and two pianos in the whole place. In 1884 our Methodist friends advanced a step and invested in a very fair reed organ, the English Church people shortly after following suit. The same year witnessed a large increase in the town, not only of musical instruments, but of talent. In 1884 the Presbyterians, following the good example of the other churches, purchased a good reed organ. The town could then boast of seven organs and eight pianos. Towards the end of this year we organized the "Birtle Musical and Dramatic Club." From then till the spring of 1887 things went on smoothly, new organs and fresh talent appearing every month or two. Early in the spring of 1887 the Presbyterians, who had been holding their services in the Town Hall, decided to build a church of their own and succeeded in erecting and opening a very comfortable building by the 10th of June, but not satisfied with this they went a step further and substituted a small but good "pipe organ" for the reed organ they had hitherto used. They now claim to have the only pipe organ in the country west of Winnipeg. It was built by Messrs. Bolton and Baldwin of Winnipeg and is valued at \$1000. At present it has only the one manual with four stops, viz:—open diapason, stopped diapason, dulciana and principal and a Burdon set of pedal pipes, it has also a tremolo and a swell box. This is just a start, I have no hesitation in saying that in another year or two there will be an addition to it in the way of a "swell organ" which will give them an A 1 instrument for a small church. On the evening of October 20th we opened the organ with a concert and organ recital. The singing was not quite as good as we usually have here but we must make big allowances for the change in the organ, the choir not having had a chance to practice with it until a day or two before the concert. Mrs. Hallen (formerly of Toronto) gave great assistance to the choir and also rendered two solos in her usual good style. Our last concert took place on the 27th ult., when we very ably assisted by the Misses Giles and Goulter and Mr. D. B. Hanna of Portage la Prairie. The programme was as follows:—Organ solo, "Air from Haydn's Symphony in D," by H. Travis; "Ye Shepherds tell me," Choir; Duet, "I would that my love," Miss Giles and Mr. Hanna; Reading, Mr. Geo. Wood; Solo, "Gates of the west," Miss Goulter; Duet, "Beautiful Moonlight," Miss Anderson and Miss Wood; Solo, "The Scout," Mr. D. B. Hanna; Reading, Mr. Swan; Solo, "Calvary," Miss Giles; Duet, "The Gipsy Countess," Miss Goulter and Mr. Hanna; Solo, "The Storm Fiend," Mr. Hanna; Duet, "The Cousins," Miss Giles and Miss Goulter; Solo, "When the Autumn Leaves are falling," Miss Lepper; Solo and Chorus, "Good-bye, Mavourneen," Miss Wood and Choir; Solo, "When the quiet Moon is beaming," Miss Giles; Recitation, "Curfew shall not ring to-night," Mrs. Travis; Solo, Miss Coulter; Solo and Chorus, "White Wings," Mr. Baldwin and Choir.

Miss Giles and Miss Goulter were well received, and if it had not been for the request of the chairman, that there should be no encores, would have had two or three of their pieces re-demanded, as it was they had to respond to the call of the audience and repeat part of their humorous duet "The Cousins." Mr. Hanna has a fine bass voice and would be an acquisition to any choir but he lacks energy and feeling in singing such solos as the "Storm Fiend," and "The Scout." Miss Anderson and Miss Wood rendered their duet in good style and Miss Lepper received well merited applause. Before concluding I must not forget to tell you that we are starting a brass band. The instruments (which were purchased from Thos. Claxton, of Toronto) arrived here last week. We were all agreeably surprised at their quality and tone, not expecting near as good a set for the money paid for them. In conclusion I think you will agree with me that this is quite a go-ahead little town. This last year we have built two churches worth \$5000, placed a \$1000 pipe organ in one of them and subscribed over \$200 to a band, all this in a town of less than 3000 inhabitants.

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